

The Creative Industries Sector

1. [The Creative Industries sector](#)
2. [Animation](#)
3. [Computer Games](#)
4. [Other Content Creation](#) (pop promos, corporate and commercials production)
5. [Facilities](#) (which includes post production, studio and equipment hire, special physical effects, outside broadcast, processing laboratories, transmission, manufacture of AV equipment and other services for film and TV)
6. [Film](#)
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1. THE CREATIVE INDUSTRIES

Ever wondered how movies or games really get made? What actually goes into creating a website or a TV programme? And what exactly happens in a post production facility? All these activities take place within the Creative Industries.

In terms of creative buzz, few careers provide the same job satisfaction as those in the media. A downside however, is that these jobs are highly sought after, so competition is tough. But if you keep at it, and if you've got what it takes, the rewards can be great.

The Creative Industries are usually described as falling into ten sub-sectors:

- **Animation**
- **Computer Games**
- **Other Content Creation** (pop promos, corporate and commercials production)
- **Facilities** (which includes post production, studio and equipment hire, special physical effects, outside broadcast, processing laboratories, transmission, manufacture of AV equipment and other services for film and TV)
- **Film**
- **Interactive Media**
- **Photo Imaging**
- **Publishing** (books, journals, magazines, newspapers, directories and databases, news agencies, and electronic information services)
- **Radio**
- **TV**

Skillset is the Sector Skills Council for Creative Industries. Skillset research indicates a total Creative Industries of around 550,000 people. Interactive media (computer games, offline multimedia, web & internet, interactive TV and mobile content) is the largest sector, employing around 48,600 people.

Just under half the industry works in London, and around six in ten in London and the South East combined. Just over one in ten are employed in Wales, Scotland and Northern Ireland. The remainder are distributed fairly evenly throughout the UK.

www.skillset.org

2. ANIMATION

2.1 A brief description of what the sector covers at UK level

The animation industry in the UK consists of a workforce that stretches across many of the sectors in the Creative Industries. You will find animated content on television, in feature films, commercials, websites and computer games.

The Animation Sector can be roughly divided into four main disciplines:

1. 2D drawn animation
2. 2D computer generated
3. stop frame; and
4. 3D computer generated

Most companies will concentrate on one discipline but some studios do all four. It's important to realize that all four disciplines rely on a level of digital knowledge. As an example, hand drawn work is 'digitized' or scanned and fed into a computer system to be coloured, and even Stop frame work like Wallace and Gromit involves digital 'clean-up' and computer file storage. The strong message here is that 'traditional animation drawing' skills always rely on a level of digital skills too.

Products include:

- feature films
- children's programmes
- computer games
- music promos
- TV titles and idents (often called Motion Graphics)
- CD-ROMs (for educational purposes)
- adult comedy and drama

Animation companies currently provide employment for around 4,700 people throughout the UK, of whom nearly two fifths (38%) are freelance. On top of this are animators in other industries like computer games and film Visual Effects

So that's something like a further 1,100 more people employed in key animation roles in other Creative Industries.

www.skillset.org/animation

1.2 Information on careers available and new emerging jobs, transferability of skills career paths and opportunities for progression

There are a wide range of freelance, some contract, and some more permanent jobs in animation. These can be found at small production companies, larger studios, computer generated post production facility houses and at computer games developers or interactive media designers.

Jobs across the 4 animation disciplines (see 2.1) are split into 4 stages and will vary according to each discipline:

- **Development** including Director, Producer

- **Pre-production** including Art Director, Character Designer, Production Designer, Layout Artist, Storyboard Assistant, Prop Designer
- **Production** including Animator, Animation Director, Inbetweener, Runner, Model Maker/Puppet Maker, Camera Assistant, Effects (FX) Supervisor, Technical Director, Rigger, Lighting Animator,
- **Post-production** including Checker, Compositor, Editor, Special Effects Animator, CG Compositor, Roto Artist

It's important to understand that there has been a major employment shift in the last 10 years due to globalization. Traditional 'New Entrant' jobs like inbetweening and paint and trace have been outsourced abroad. This, coupled with the decline in UK Children's TV commissions (down 48%) means that it is harder and more competitive to get a foot in the door.

Combining this with the large number of Animation Degree courses makes for an industry that is looking for more specialist skills for entrants, but always in addition to core skills like drawing (both life drawing and caricature) and traditional animation ability (squash and stretch, anticipation, follow through etc).

The effect of this on the workforce will be to reduce the amount of animators needed in the UK, but to increase the number of pre-production staff needed for projects initiated here. Whilst training or re-training for experienced staff is needed, it is important that graduates and new entrants are aware of the various roles available, in order to avoid increasing numbers of practitioners competing for fewer jobs as animators.

Key skills for animators include:

- Creativity and imagination
- Patience and attention to detail
- Traditional Drawing and Animation timing skills
- Computer literacy and familiarity with graphics software
- Communication and presentation skills
- Ability to meet deadlines and work as part of a team

The **Skillset National Occupational Standards (NOS)** for Animation identify the different tasks and activities necessary for creating animation - and the skills necessary to do them. They can be incredibly useful for comparing the skills you've got, your transferable skills, with what is required from a particular aspect of a job. www.skillset.org/standards

Skillset has documented the process for producing animation - from initial concept to final product -

http://www.skillset.org/careers/jobs/sector_overviews/article_3768_1.asp

2.3 Information on pay scales in the sector

Average earnings in 2008 were £31,700 per annum compared with £32,239 across the wider Creative Industries.

2.4 Information on entry requirements, application processes (e.g. Apprenticeships)

Employers in the animation sector most commonly use informal methods of recruitment such as:

- personal contact with individuals (79%)
- industry networks/contacts (58%)
- advertisements on the internet (41%)
- national press (11%)

The majority of new entrants to the industry are graduates.

An aspiring new entrant to animation will be judged primarily on the quality and contents of their showreel, which will show evidence of their skills level.

There is nothing to bar the talented individual from direct entry into the industry without a degree, yet a degree will more readily give you the skills that are in demand- working in teams, specialism (say in one type of 3D animation, or motion graphics), creative problem-solving and innovation. Sometimes HR departments will also 'favour' Universities that they have previously recruited successfully from.

For all these reasons a showreel developed over the period of a good degree course is advisable.

An appropriate Postgraduate Degree can also be an advantage if you have specialised further, or developed an interesting and novel style of animation.

Suitable undergraduate programmes are likely to require completion of one year's Foundation or Access Course in Art and Design and a portfolio of work and/or show reel.

On graduation the student will need to have acquired extensive technical knowledge of software applications, digital technology and broadcasting standards, a thorough understanding of computer generated processes and be able to achieve creative responses to design briefs within the restrictions of budgets and deadlines.

Whilst there may be ways in which a new entrant may migrate into animation from occupations on the periphery of the industry, it appears that the core of the industry will continue to be staffed by people with a higher educational qualification.

- 92% of the animation workforce are graduates
- 48% of these hold a postgraduate qualification
- 61% have a degree in a media-related subject, the highest of any sector in the Creative Industries

It would seem reasonable to conclude that UK animation is particularly dependent on the quality and relevance of the higher education of its new entrants.

2.5 Qualifications

92% of people working in animation are graduates, of whom 48% hold a postgraduate qualification. 61% have a degree in a media-related subject, the highest of any sector in the Creative Industries.

Art and Design and Media Studies GCSEs and similar qualifications are the two most relevant areas open to 14-16 year olds (Key Stage 4) aspiring to work in animation, though completion of such courses is likely to leave students, at best, positioned on the fringe of the industry.

Post Key Stage 4, training, including A-Levels, may be more vocational and specialized but the qualifications exist largely as hallmarks of ability with typically no industry targeted employment inherent in the awards.

Industry involvement may exist to shape the content of the courses but normally ends there, though a recent exception would be the Skillset sponsored diploma targeted at 14-19 year old students. Graduates of the courses may be more likely to begin pursuing a career in the industry to a greater (but still minimal) extent in comparison to the GCSE courses. More typically, these courses are steps towards further or higher education, normally the latter.

Whatever route is chosen, individual enthusiasm for, and research into, different forms of animation and what makes them tick will prepare you well. There have never been so many outlets to see animation. Seek it out and try to work out how different techniques were used.

A lot of the animation industry is based around novelty- try new techniques and to create unusual imagery.

Diploma in Creative and Media

The Diploma in Creative and Media is an exciting new qualification for young people in England aged 14-19, who want to learn about some of the UK's most dynamic industries.

The Diploma covers a rich range of disciplines including Film, TV, Animation and Publishing. Students of the Diploma will gain knowledge, experience and skills enabling them to master processes common to all creative industries. There are also opportunities to specialise.

<http://www.skillset.org/qualifications/diploma/>

Animation Industry Accredited Courses

Devised by Skillset in consultation with the industry and education providers, the accreditation scheme recognizes courses within the UK that provide exceptional standards of training. These practice-based courses provide graduates with technical and production skills whilst ensuring they gain all the experience and abilities necessary to succeed in the workplace.

There are currently eight industry accredited courses in the UK - these are spread across England and Wales, and also cover differing aspects of animation. They are:

[MA in Animation Direction at the National Film and Television School;](#)

[BA \(Hons\) Animation Production at the Arts University College at, Bournemouth;](#)

[BA \(Hons\) Computer Visualisation and Animation at Bournemouth University;](#)

[BA Computer Animation / BA Animation at the University of Glamorgan - Cardiff School of Creative and Cultural Industries;](#)

[BA \(Hons\) Animation at the University of Wales, Newport;](#)

[BA \(Hons\) Animation at University for the Creative Arts at Farnham;](#)

[BA \(Hons\) Computer Animation at the University of Teesside; and](#)

[BA \(Hons\) Animation at the Ravensbourne College of Design and Communication](#)

Full details about each institution can be found on <http://www.skillset.org/animation/accreditation/approved/>

In addition there are highly regarded post graduate programs as part of the Screen Academy network at Bournemouth University and the National Film & Television School.

Screen Academy Network

Skillset has established a network of the institutions that deliver the very best in education to the Creative Industries.

- The *Skillset Media Academies* form a network of colleges and universities across the UK which are centres of excellence in **television** and **interactive media**.
- The *Skillset Screen Academies* are institutions which the UK film industry has identified as those offering the highest quality of skills training for **film**.

Together, the aim of the Skillset Academy Network is to ensure the UK has the most talented workforce in the world for film, television and interactive media, both now and in the future. Find out more about the Skillset Media Academies and Skillset Screen Academies on our [website](#).

2.6 Data on employment and labour market trends and forecasts

The UK's animation industry is part of a fast growing, global creative economy.

- Animation companies currently provide employment for around 4,700 people throughout the UK, of whom nearly two fifths (38%) are freelance. The largest key occupational groups are draw/stop frame animation employing around 1,000 people, producing (910), computer generated animation (900), and production (430).
- In addition, a further 1,100 more people are employed in key animation roles in other Creative Industries.
- 21% of the industry is based in London, with other major clusters in the South East (21%) and the South West (17%) of England.
- The representation of ethnic minorities is among the lowest in all sectors of the Creative Industries at 3% and compares with an average of 6% across the industry and 8% across the UK economy as a whole. 34% of the animation industry is female.
- 10% report themselves as having a disability.
- 41% of the workforce is aged under 35, 39% are between 35-49, and 20% are 50 or over.
- 38% of the workforce is single, 65% are married or in a long term relationship and 7% are divorced, separated or widowed.
- 26% have dependent children under 16 years.
- 92% are graduates, 48% hold a postgraduate qualification. 61% have a degree in a media-related subject.

2.7 Skill shortages

Animation is extremely costly and time-consuming to make - it can take up to two years to produce just 30 minutes of animation. This has placed a heavy emphasis on good project management and good teamwork; the skills shortages in this sector reflect the need for people who can adapt to busy production schedules.

There is a shortage of people with industry relevant **IT and drawing skills**, particularly storyboard artists, and these may be the best areas for aspiring entrants from secondary or further education to focus on.

Technical Directors, whose main role is to design and maintain often complex workflows and pipelines are in short supply, as are Animation Producers.

Storytelling skills in general were highlighted as a specific skills gap in the UK during Skillset's consultation with the industry, particularly in relation to animated features, and it appears difficult to find individuals with the expertise to provide the training in the UK.

There is a strong feeling that graduates are not prepared for a working environment and are lacking in a **basic understanding of animation processes** and the industry as a whole. **People, team working and life skills** as well as **fundamental artistic skills** were criticized. Unfortunately there is still a tendency for students to leave university with a 'jack of all trades' showreel, where they have done everything, but few things excellently. The industry needs teamworkers and will happily watch showreels where you have done just part of the work, but done it well.

Pre-production skills, from **story and character development** to **storyboard, layout and doping** or pre-viz (pre-visualisation) or 'blocking' were inadequately taught.

Graduates generally exhibit a severe lack of traditional **drawing and animation skills** to underpin their work; and even where students specialize they tend to display shortcomings; Stop frame practitioners have cited deficiencies in basic skills such as lip synching; CG representatives remark on deficiencies in rigging, lighting, correct texturing and articulation, and knowledge of specific industry software; there was a feeling that students lacked an understanding of core VFX techniques amongst representatives from the visual effects part of the industry.

2.8 Information on opportunities for adults changing career direction

It is usual to have to start at the bottom and work your way up, since animation has a highly skilled and specialised workforce. Whilst there may be ways in which a new entrant may move into animation from occupations on the periphery of the industry, it appears that the core of the industry will continue to be staffed by people with a higher educational qualification. See information on 'entry requirements'.

However, Animation companies will recruit Producers, HR staff, marketing and sales, from Film and TV backgrounds

2.9 Information on points of entry or transfer into a sector from another area sector

It is usual to have to start at the bottom and work your way up, since animation has a highly skilled and specialised workforce. Whilst there may be ways in which a new entrant may move into animation from occupations on the periphery of the industry, it appears that the core of the industry will continue to be staffed by people with a higher educational qualification. See information on 'entry requirements'.

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2.10 Job profiles

Skillset currently has 66 job profiles for Animation. Some profiles overlap the 4 disciplines eg Animator, and some are unique to a certain discipline eg 3D Tracker. They can all be found on <http://www.skillset.org/animation/careers/>

2D Drawn Animation

Animator http://www.skillset.org/animation/careers/article_4105_1.asp

Animation Director http://www.skillset.org/animation/careers/article_4104_1.asp

Compositor http://www.skillset.org/animation/careers/article_4926_1.asp

Digital Painter http://www.skillset.org/animation/careers/article_4106_1.asp

Director http://www.skillset.org/animation/careers/article_4107_1.asp

Editing Assistant http://www.skillset.org/animation/careers/article_4124_1.asp

Inbetweener http://www.skillset.org/animation/careers/article_4108_1.asp

Layout Artist http://www.skillset.org/animation/careers/2D_drawn/article_4639_1.asp

Production Assistant http://www.skillset.org/animation/careers/article_4109_1.asp

Production Designer http://www.skillset.org/animation/careers/article_4931_1.asp

Production Secretary http://www.skillset.org/animation/careers/article_4110_1.asp

Runner http://www.skillset.org/animation/careers/article_4111_1.asp

Storyboard Artist http://www.skillset.org/animation/careers/article_4165_1.asp

Storyboard Assistant http://www.skillset.org/animation/careers/article_4166_1.asp

3D Computer Animation

3D Tracker/Match Mover

http://www.skillset.org/animation/careers/3D_computer/article_4930_1.asp

Animator http://www.skillset.org/animation/careers/3D_computer/article_4485_1.asp

Animation Director

http://www.skillset.org/animation/careers/3D_computer/article_4484_1.asp

Compositor http://www.skillset.org/animation/careers/article_4926_1.asp

Digital Painter http://www.skillset.org/animation/careers/article_4106_1.asp

Director http://www.skillset.org/animation/careers/article_4107_1.asp

Editing Assistant http://www.skillset.org/animation/careers/article_4124_1.asp

Junior Animator

http://www.skillset.org/animation/careers/3D_computer/article_4633_1.asp

Layout Artists (Rough and Final)

http://www.skillset.org/animation/careers/3D_computer/article_4928_1.asp

Lighting TD / CG Lighter (several levels)

http://www.skillset.org/animation/careers/3D_computer/article_4632_1.asp

Modeller http://www.skillset.org/animation/careers/3D_computer/article_4637_1.asp

Production Assistant http://www.skillset.org/animation/careers/article_4109_1.asp

Production Designer http://www.skillset.org/animation/careers/article_4931_1.asp

Production Secretary http://www.skillset.org/animation/careers/article_4110_1.asp

Render Wrangler

http://www.skillset.org/animation/careers/3D_computer/article_2008_1.asp

Roto Artist

http://www.skillset.org/animation/careers/3D_computer/article_4932_1.asp

Runner http://www.skillset.org/animation/careers/article_4111_1.asp

Storyboard Artist http://www.skillset.org/animation/careers/article_4165_1.asp

Storyboard Assistant http://www.skillset.org/animation/careers/article_4166_1.asp

2D Computer Animation

Animator http://www.skillset.org/animation/careers/2D_computer/article_2043_1.asp

Animation Director http://www.skillset.org/animation/careers/article_4104_1.asp

Composer http://www.skillset.org/animation/careers/article_4926_1.asp

Digital Painter http://www.skillset.org/animation/careers/article_4106_1.asp

Director http://www.skillset.org/animation/careers/article_4107_1.asp

Editing Assistant http://www.skillset.org/animation/careers/article_4124_1.asp

Layout Artist

http://www.skillset.org/animation/careers/2D_computer/article_4635_1.asp

Production Assistant http://www.skillset.org/animation/careers/article_4109_1.asp

Production Designer http://www.skillset.org/animation/careers/article_4931_1.asp

Production Secretary http://www.skillset.org/animation/careers/article_4110_1.asp

Runner http://www.skillset.org/animation/careers/article_4111_1.asp

Storyboard Assistant http://www.skillset.org/animation/careers/article_4166_1.asp

Storyboard Artist http://www.skillset.org/animation/careers/article_4165_1.asp

Stop Motion Animation

Animator http://www.skillset.org/animation/careers/stop/article_4636_1.asp

Animation Director

http://www.skillset.org/animation/careers/3D_computer/article_4484_1.asp

Assistant Animator

http://www.skillset.org/animation/careers/stop/article_4925_1.asp

CG Animator

http://www.skillset.org/animation/careers/3D_computer/article_4485_1.asp

CG Animation Director

http://www.skillset.org/animation/careers/3D_computer/article_4484_1.asp

CG Compositor FX http://www.skillset.org/animation/careers/article_4926_1.asp

CG Modeller

http://www.skillset.org/animation/careers/3D_computer/article_4637_1.asp

Director http://www.skillset.org/animation/careers/article_4107_1.asp

Editing Assistant http://www.skillset.org/animation/careers/article_4124_1.asp

Head of Model Making

http://www.skillset.org/animation/careers/stop/article_4927_1.asp

Junior Model Maker / Assistant Model Maker

http://www.skillset.org/animation/careers/stop/article_4638_1.asp

Key Animator http://www.skillset.org/animation/careers/stop/article_4634_1.asp

Lighting TD / CG Lighter (several levels)

http://www.skillset.org/animation/careers/3D_computer/article_4632_1.asp

Model Maker/Puppet Maker

http://www.skillset.org/animation/careers/stop/article_4640_1.asp

Model Making Team Leader

http://www.skillset.org/animation/careers/stop/article_4933_1.asp

Model Making Trainee

http://www.skillset.org/animation/careers/stop/article_4934_1.asp

Production Designer http://www.skillset.org/animation/careers/article_4931_1.asp

Storyboard Assistant http://www.skillset.org/animation/careers/article_4166_1.asp

Storyboard Artist http://www.skillset.org/animation/careers/article_4165_1.asp

Studio Runner http://www.skillset.org/animation/careers/article_4111_1.asp

2.11 Case studies

We have 3 case studies of people who work in Animation:

- David Sproxtton, Founding Director, Aardman Animation
- Sarah Ball, Director
- Piers Godden, Animation Producer, The Great British Animation Company

<http://www.skillset.org/animation/overview/people/>

2.12 FAQs

We've developed some generic [FAQs for Careers Advisors](#) with the aim of signposting Careers Advisors to relevant sources of information on the Skillset website. And, there's a [section specifically for Careers Advisors](#) on our website, where we've gathered relevant links from in one handy page, for ease of access.

Deciding on a career in the Creative Industries

1. [How does a client decide what career route to take?](#)
2. [Where can I find job profiles and case studies?](#)
3. [Do you have template CVs for new entrants, and for those at other stages in their careers?](#)

Training, courses and apprenticeships

4. [Where can I find a list of media courses?](#)
5. [Is a degree/post graduate course necessary?](#)
6. [How can a client be sure that a particular course provides what the industry currently wants?](#)
7. [Are there funding/bursaries available for training?](#)
8. [Where can I find out more about the Diploma in Creative and Media?](#)
9. [Are there any apprenticeships available?](#)

Contacting employers / work experience

10. [What skills and qualities do employers in the Creative Industries look for when recruiting?](#)
11. [Do you have any information on media companies \(big and small, regional and national\) that clients can target for work?](#)
12. [What's the best way for clients to approach employers for work experience placements?](#)

Diversity schemes

13. [Are there any specific diversity schemes for people wanting to enter the media industries?](#)

LMI

14. [What are the current skills gaps/shortages \(nationally and regionally\) in the Creative Industries?](#)
15. [Which occupations are going to grow or develop over the next few years?](#)
16. [Where can I find out what the typical salaries are in the Creative Industries?](#)
17. [Where can I find national and regional LMI for Skillset?](#)

Further links and glossaries

18. [Is there a list of useful websites I can refer to?](#)
19. [I don't understand the jargon! Do you have a glossary?](#)

Further support from Skillset Careers

20. [Can somebody from Skillset come to talk to our students or attend our careers fair?](#)
21. [I have a question that hasn't been answered in these FAQs. Who can I contact?](#)

2.13 Sources of additional information, web-links etc

Publications and useful websites

3D World Mag: A range of news features and profiles covering the creation of 3D visuals for television, film, games and the Web, as well as illustration, product visualisation and design. www.3dworldmag.com

AIDB: The Animation Industry Database - use the database and free downloadable directories to find animation, visual effects and related companies located throughout the world. www.aidb.com

Animation HQ: This site has links to literally hundreds of animation websites across the world. www.animationhq.com

Animation World Network: AWN provides readers with a wide range of interesting, relevant and helpful information pertaining to all aspects of animation. Covering areas as diverse as animator profiles, independent film distribution, commercial Studio activities, CGI and other animation technologies, as well as in-depth coverage of current events in all fields of animation, AWN is *'the hub of animation on the internet'*. www.awn.com

Broadcast - giving you the inside track on the UK television and radio industry, Broadcast delivers news, analysis, opinion and key data. www.broadcastnow.co.uk

CGTalk: CGTalk is the forum for creative computer graphics professionals and practitioners to share ideas and contribute in an online community. www.cgtalk.com

Character Animation in 3D: This site features downloads and tutorials along with a wealth of links and information about animation in general. www.characteranimationin3d.com

Focal Press: Focal Press has been a leading publisher of Media Technology books for over 60 years, providing essential resources for professionals and students in many areas including animation. www.focalpress.com

Imagine Animation: Publishers of the Animation Directory containing thousands of industry contacts, the bi-monthly Imagine magazine and animation social networking site. www.imagineanimation.net

Screen International: Screen International is a weekly news magazine for film business professionals, carrying features on the global film business, and box office statistics from around the world. www.screeninternational.com

Televisual: The monthly magazine that delivers news, features and unique industry surveys to the UK's TV production community. www.televisual.com

Toonhound: Info on British cartoon, animation, comic strip and puppet creations of the past, present and future. www.toonhound.com

Animation World Network <http://www.awn.com/>

VFXWorld: AWN's newest publication provides a wealth of information resources dedicated to the diverse fields of visual effects, 3D animation and computer graphics. www.vfxworld.com

Industry Organisations

BECTU

BECTU is the independent union for those working in broadcasting, film, theatre, entertainment, leisure, interactive media and allied areas. www.bectu.org.uk

Festivus is a job website which will allow you to widen your search for work in UK Animation and beyond. It is a site where companies can post new job for keen graduates and freelancers. www.festivus.co.uk

Pact

Pact is the UK trade association that represents and promotes the commercial interests of independent feature film, television, animation and interactive media companies. www.pact.co.uk

UK Screen Association

UK Screen is the trade body charged with representing the post-production and special effects sector at home and internationally. www.ukscreenassociation.co.uk

Welsh Animation Group

Wag's aim is to bring together everybody working in animation in Wales and to build on the creative and economic successes of animation in Wales.

wag.sequence.co.uk/

Animation Forum West Midlands offers listings on events and industry news as well as access to free networking events and a forum offering advice and opportunities for collaboration. <http://www.animationforumwm.co.uk/>

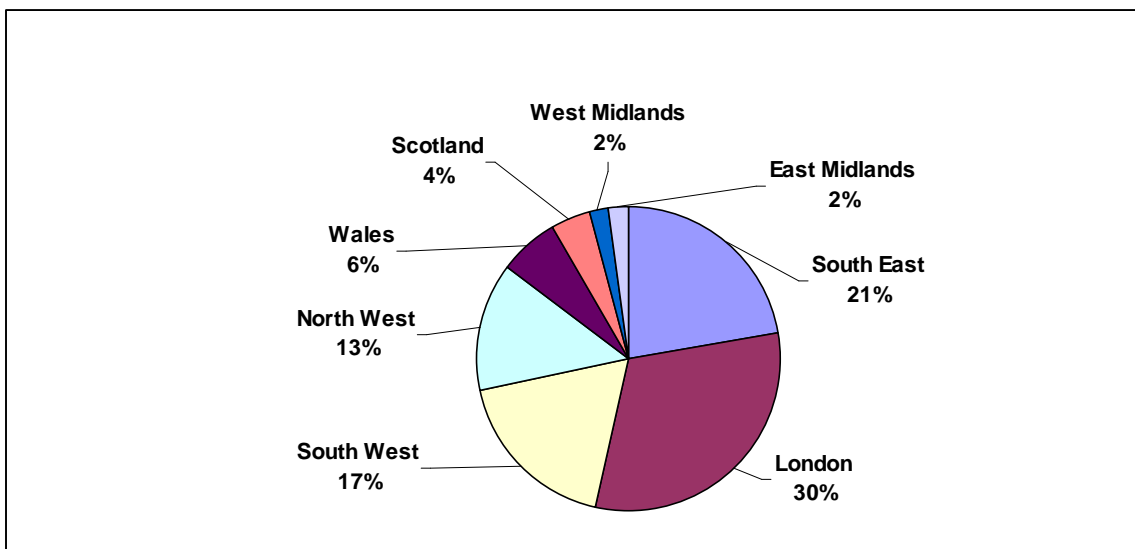
Animation East is a peer to peer forum set up to provide greater visibility to Animators in the east. The resource has listings of upcoming events and competitions as well as job listings and news on funding

<http://www.animationeast.com/>

Skillset Careers offers a range of careers IAG services for those enquiring about a career in the Creative Industries. Free career helplines, free e-mail advice, and a face-to-face guidance service is available. www.skillset.org/careers

2.14 Regional Information

With 67% of the workforce based outside of London, animation production is more evenly distributed around the UK than the other Creative Industries.



2.14.1 East Midlands

100 people are employed in animation companies in the East Midlands, with more employed in animation roles in other Creative Industries. Due to rounding, this is an extremely crude estimate and may understate the size of the sector.

Loughborough University houses the Animation Academy and Digital Animation Workshop, a flexible learning initiative that links into emerging animation companies, established multi-media businesses and animation studios. Hot Knife Digital, Silee Films, advance fxa, Aaron Bradbury and Max Crow are all based in the region.

2.14.2 East of England

No one reported as working in animation companies in the East. This does not necessarily mean there is no sector, just that the employment numbers round to less than 100. Others may also work as animators in other sectors.

2.14.3 London

Around 1,500 people work within animation companies. Many more animators are employed across the other sectors of the Creative Industries.

2.14.4 North East

No one reported as working in animation companies in North East England. This does not necessarily mean there is no sector, just that the employment numbers round to less than 100. Others may also work as animators in other sectors.

2.14.5 North West

600 employed in animation companies with more employed in animation roles in other Creative Industries.

2.14.6 South East

1,000 employed in animation companies with more employed in animation roles in other Creative Industries.

2.14.7 South West

800 employed in animation companies, with more employed in animation roles in other Creative Industries. South West England is known nationally and internationally for its strength in animation based largely on the success of Aardman Animations, based in Bristol. However, this is also due to the considerable number of smaller animation companies across the region.

2.14.8 West Midlands

Around 100 people are employed in animation companies with more employed in animation roles in other Creative Industries. Due to rounding, this is an extremely crude estimate and may understate the size of the sector in the West Midlands.

Animation is growing in significance with companies spread across the region, including The Character Shop in Birmingham, Synthetic Dimensions in Wolverhampton and Spark and Zoom (Brothers McLeod) in Worcestershire. The Lighthouse Media Centre in Wolverhampton hosts an annual animation festival called Flip which is steadily growing an international reputation

2.14.9 Yorkshire and the Humber

Fewer than 100 people work in animation in Yorkshire and Humber according to the 2006 Skillset Census. However that is not to say there is no animation activity in the region. For example, Ay Up! Animated Yorkshire is a newly established network for people involved in animation in Yorkshire and the Humber. It is run by animation people for animation people, and aims to bring together all the disciplines of animation.

2.14.10 Northern Ireland

No one reported as working in animation companies in Northern Ireland. This does not necessarily mean there is no sector, just that the employment numbers round to less than 100. Others may also work as animators in other sectors.

2.14.11 Scotland

Over 200 people employed in animation companies with more employed in animation roles in other Creative Industries. The animation industry faces a number of challenges including offshoring and it is also susceptible to changes in the wider Creative Industries. For example, the decline in commissioning of animation by broadcasters in the domestic market due to the significant changes in the television industry.

2.14.12 Wales

The sector employs some 400 people in Wales, which is about 8% of the overall UK animation workforce, and produces approximately 1500 minutes (25 hours) of animation per year across a wide range of programming types. It is estimated the total annual turnover of Welsh animation is approximately £7.5m. Animation is a particular strength in Wales with the three leading Welsh animation studios clustered around the Cardiff Bay area.

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3. Sector - COMPUTER GAMES

3.1 A brief description of what the sector covers at UK level

The Computer Games industry in the UK comprises of around **220** businesses which are shared among three sub-sectors:

- around 155 **games development** companies
- around 30 **games publishing** companies
- around 35 **games support** companies (including those working in middleware, tools and technology).

A total of **8,850** people are employed in the Computer Games Development industry in the UK. This is estimated to be 2% of the entire Creative Industries workforce. On top of this, publishers, distributors and other occupations are thought to bring that number up to 22,000 in 2006.

This indicates that the UK industry is predominately made up of games development studios as opposed to large publishers.

There are genuine opportunities for bright, creative and well-organised people in this under-publicised and fast moving sector. To specialise in the Games sector will sometimes mean working long hours on high pressure projects with budgets of millions; but you could be part of a team producing high quality products at the sharp end – the retail market place.

www.skillset.org/games

3.2 Information on careers available and new emerging jobs, transferability of skills career paths and opportunities for progression

Jobs in Computer Games include: Games Designer, Level Editor, Artist, Concept Artist, Programmer, Quality Assurance (QA) Tester, Audio Engineer, Producer, External Producer, Project Manager, Creative Director, Animator, Lead Artist, Sales Manager.

There are also the type of roles that are to be found in any organisation and are essential to its successful running eg marketing, PR, human resources, administration, and IT support.

QA Tester is a popular entry level role, particularly for those not already qualified as an artist or programmer, and an excellent way to find out about the business as a whole. Games Testers can progress into other roles such as level design, production management or marketing, although to move into more specialist areas of game development they would usually need an existing skill or aptitude such as 3D modelling or programming.

However it has to be said that with the proliferation of Computer Games courses at Higher Education level over the last few years, companies tend to concentrate their sights on graduates for filling new entrant jobs.

As a first job in the industry, competition can be quite high, but a successful work experience placement can be an effective way in. Working in computer games retail is another route offering useful background knowledge and an awareness of audience needs.

Generally job opportunities are split into three areas- Games Programming, Games Art, and Games Design. Most recruits fit into just one of these areas. Beyond the technical skills needed for a specific role, games companies look for employees with the following abilities:

- Creative Skills
- Communication Skills
- Problem-solving abilities
- Good planning skills, conforming to deadlines
- Team Skills
- Tenacity
- An awareness of the applications of, and the possible applications, of technology and the attributes of major software packages
- A passion for games, and games culture, combined with an appreciation of wider cultural forms like film genres, fashion, popular art

In such a fast-moving industry, with a continuous churn of companies, technologies, delivery platforms, software packages and working practices, equipping yourself with cutting edge knowledge and skills – and keeping at the sharp end – is a never ending challenge.

Employers most value technical skills such as C++ programming, online skills (servers and architecture), and asset management and different code applications. In the Art and Design areas, employers most value 3D modeling, texturing, environment and level design skills. The ability to draw and quickly rough out visuals of ideas are prized, as well as inventive character design.

It has to be said that new entrants need to get used to working on other people's games ideas. It will be many years before you will be in a position to originate your own games, so you need to get really good at working on other peoples ideas, and collaborating.

The **Skillset National Occupational Standards (NOS)** for Computer Games identify the different tasks and activities necessary - and the skills necessary to do them. They can be incredibly useful for comparing the skills you've got, your transferable skills, with what is required from a particular aspect of a job. www.skillset.org/standards

Explore Skillset's [Storyboard Guide to the Games Industry](#) to look into the production process for a typical game, from initial idea to chart success.

3.3 Information on pay scales in the sector

The average income received by the Computer Games workforce is high at £37,364 relative to the average received by the Creative Industries workforce as a whole of £32,200.

The average salary for a British games developer is £31,964, according to new data.

A comprehensive salary survey conducted by [Develop](#) and [MCV](#) saw hundreds of industry people bare all on the numbers in their wage slips.

<http://www.mcvuk.com/features/626/UK-Games-Industry-Salary-Survey-2010>

3.4 Information on entry requirements, application processes (e.g. Apprenticeships)

Games industry workers tend to be degree educated, especially in highly skilled areas such as programming. However, employers often tend to be less concerned with formal qualifications than with relevant experience, portfolios and knowledge of specific software tools. This is what Higher Education can give you, rather than the degree certificate.

Many successful games professionals are qualified in non-games degrees around either art or programming ranging from architecture, art and design, computer science or physics . Specialist training in games-related disciplines, following such degrees, can be a good approach, although there are also some excellent Games Degrees around, some of which Skillset has accredited. Relevant course titles for a first degree might include the following:

- Computer science
- Computer arts
- Interactive media
- Computer games design
- Computer games technology
- Software engineering
- Virtual reality design
- Maths / Physics
- Fine Art
- Animation

Games companies emphasise the following:

- Apply for jobs advertised, but you should also be approaching companies "cold" as many jobs are simply not advertised, and it may depend upon being in the right place at the right time.

- Always research what companies have done in the past, and follow good showreel/covering letter practice
- Get involved in developing ideas, working on projects (funded or non-funded) and generally show you are a Games enthusiast who is prepared to go “the extra mile” (or ten) for something that you genuinely desire.

3.5 Qualifications

The Computer Games workforce is highly qualified and more than two thirds (68%) has a degree. Approaching three in ten (27%) of the degrees held by those in Computer Games are media related. Since 2000 it is reckoned 90% of new entrants were at degree level.

Technical qualifications are less common, held by 14% of the workforce compared with just under a fifth (18%) in the Creative Industries overall. 16% of the Computer Games workforce does not hold any qualifications (this includes degrees, technical qualifications, A Levels or GNVQs, S/NVQs and Modern Apprenticeships), compared with almost a fifth (18%) of the wider Creative Industries.

Employers look to degrees (at least at undergraduate level, but with many stating a preference for postgraduate qualifications) as a benchmark in the industry. Preferred subjects include: Games Programming, Games Art, Animation, Computer Science, Maths, Physics and Design Disciplines.

Employers also rate pre-entry FE highly.

Employers also show a preference for non-media studies degrees and postgraduate qualifications over media-specific qualifications. However, it is important to note that vocational media courses that are designed to meet industry needs are often well regarded by employers. It is fair to say there is much criticism in the industry of theory-based courses and general media courses which are seen as not offering sufficient practical depth.

Computer Games Foundation Degree Framework

Skillset has produced a Framework to guide the design and delivery of Foundation Degrees in the Computer Games Sector. This has been developed with input from employers in the games industry and from those already offering a foundation degree in this area.

The purpose of the Framework is to offer guidance to Universities and Colleges wanting to develop FD programmes matched to the games industry's current and future skills needs, delivered within the wider educational context.

The Framework sets out industry skills requirements, pointers on what should be covered in the course, how to use the National Occupational Standards to inform curriculum design, information about work-based learning and the modes of study preferred by employers. Foundation degrees are useful because they also offer the student the possibility of adding a third year of study to make a complete Degree.

Accredited computer games courses

Devised by Skillset in consultation with the industry and education providers, the accreditation scheme recognises courses within the UK that provide exceptional standards of training. There are currently 8 Computer Games accredited courses:

[BA in Computer Animation, University of Glamorgan - Cardiff School of Creative and Cultural Industries](#)

[BA \(Honours\) Computer Arts, University of Abertay Dundee](#)

[BSc \(Honours\) Computer Games Programming, Teesside University](#)

[BSc \(Honours\) Computer Games Technology, University of Abertay Dundee](#)

[BSc \(Honours\) Computer Games Technology, University of the West of Scotland](#)

[MSc Computer Games Technology, University of Abertay Dundee](#)

[MSc in Games Programming, The University of Hull](#)

[MSc Games Software Development, Sheffield Hallam University](#)

Diploma in Creative and Media

The Diploma in Creative and Media is an exciting new qualification for young people in England aged 14-19, who want to learn about some of the UK's most dynamic industries.

The Diploma covers a rich range of disciplines including film, TV and fashion. Students of the Diploma will gain knowledge, experience and skills enabling them to master processes common to all creative industries. There are also opportunities to specialise.

<http://www.skillset.org/qualifications/diploma/>

Screen and Media Academy Network

Skillset has established a network of the institutions that deliver the very best in education to the Creative Industries.

- The *Skillset Media Academies* form a network of colleges and universities across the UK which are centres of excellence in **television** and **interactive media**.
- The *Skillset Screen Academies* are institutions which the UK film industry has identified as those offering the highest quality of skills training for **film**.

Together, the aim of the Skillset Academy Network is to ensure the UK has the most talented workforce in the world for film, television and interactive media, both now and in the future. Find out more about the Skillset Media Academies and Skillset Screen Academies on our [website](#).

3.6 Data on employment and labour market trends and forecasts

- just 8% are freelance compared to 29% across the wider Creative Industries
- representation of women is very low at 12%, compared with 42% of the wider Creative Industries' workforce and 46% of the whole economy
- individuals from a Black, Asian and Minority Ethnic (BAME) background make up just (4%) of the workforce in the Computer Games industry.
- 4.6% of individuals working in the Computer Games industry consider themselves to be disabled as defined by the Disability Discrimination Act (DDA), compared with 8% in the wider Creative Industries.
- 76% of the workforce are aged under 35 years

- Generally salaries of women are higher than men due to a higher proportion of the female workforce being involved in marketing and management posts

3.7 Skill shortages

The most common skill gaps reported by Computer Games employers are:

- programming
- games design
- business development skills, and
- accountancy/financial skills

In addition, future skill gaps are anticipated in, AI, high resolution modelling and MMOs (Massive Multiplayer Online games) as well as Apps and Casual Gaming.

3.8 Information on opportunities for adults changing career direction

Relevant skills can be transferred from other sectors. Eg, many Game Designers move into the role from other jobs in the industry. They will usually have direct experience of at least one other aspect of game development and a good working knowledge of others. A common route into the role is via a developer or publisher Quality Assurance (QA) department working as a Game Tester. This offers a good grounding in the development process, access to software and tools, and an insight into the different job roles.

3.9 Information on points of entry or transfer into a sector from another area sector

It is usual to have to start at the bottom and work your way up, since computer games has a highly skilled and specialised workforce. Although, there may be ways in which a new entrant may move into computer games from occupations on the periphery of the industry. See information on 'entry requirements'.

Increasingly, Technical Directors move from the Film Visual Effects industry into Games and vice versa

3.10 Job profiles

Making a game is an extremely complex process; in order to successfully create AAA titles and next-generation game play ideas, a wide range of expertise is needed. You can read about the wide variety of job roles and functions below, demonstrating the breadth of skills needed to finish a game; from programming and art roles to marketing, sales and finance.

Skillset currently has 16 job profiles for Computer Games. They can all be found on http://www.skillset.org/games/careers/article_2768_1.asp

Games Design

Games Designer http://www.skillset.org/games/careers/article_4724_1.asp

Level Editor http://www.skillset.org/games/careers/article_4736_1.asp

Art and Animation

Animator http://www.skillset.org/games/careers/article_4731_1.asp

Artist http://www.skillset.org/games/careers/profiles/article_4733_1.asp

Lead Artist http://www.skillset.org/games/careers/article_4734_1.asp

Technical Artist http://www.skillset.org/games/careers/profiles/article_5287_1.asp

Programming

Lead Programmer http://www.skillset.org/games/careers/article_4725_1.asp

Programmer http://www.skillset.org/games/careers/article_4727_1.asp

Audio

Audio Engineer http://www.skillset.org/games/careers/article_4723_1.asp

Quality Assurance

Quality Assurance Technician/Tester

http://www.skillset.org/games/careers/article_4729_1.asp

Production Management and Publishing

Assistant Project Manager

http://www.skillset.org/games/careers/profiles/article_5283_1.asp

Associate/Junior Producer (Publishing)

http://www.skillset.org/games/careers/profiles/article_5283_1.asp

Creative Director http://www.skillset.org/games/careers/profiles/article_5285_1.asp

External Producer (Publishing)

http://www.skillset.org/games/careers/profiles/article_5284_1.asp

Product/Brand Manager

http://www.skillset.org/games/careers/profiles/article_5286_1.asp

Project Manager / Producer

http://www.skillset.org/games/careers/article_4737_1.asp

3.11 Case studies

We have 3 case studies of people working in Computer Games:

<http://www.skillset.org/games/industry/people/>

- Alex Laurant, Senior Art Director, EA
- Paulina Bozek, Senior Producer, Sony
- John Broomhall, Audio Director and Consultant

You can read case studies of alumni from our accredited courses and where they are working now on the Skillset website.

3.12 FAQs

We've developed some generic [FAQs for Careers Advisors](#) with the aim of signposting Careers Advisors to relevant sources of information on the Skillset website. And remember that there's a [section specifically for Careers Advisors](#) on our

website, where we've gathered relevant links from our website in one handy page, for ease of access.

Deciding on a career in Creative Industries

1. [How does a client decide what career route to take?](#)
2. [Where can I find job profiles and case studies?](#)
3. [Do you have template CVs for new entrants, and for those at other stages in their careers?](#)

Training, courses and apprenticeships

4. [Where can I find a list of media courses?](#)
5. [Is a degree/post graduate course necessary?](#)
6. [How can a client be sure that a particular course provides what the industry currently wants?](#)
7. [Are there funding/bursaries available for training?](#)
8. [Where can I find out more about the Diploma in Creative and Media?](#)
9. [Are there any apprenticeships available?](#)

Contacting employers / work experience

10. [What skills and qualities do employers in the Creative Industries look for when recruiting?](#)
11. [Do you have any information on media companies \(big and small, regional and national\) that clients can target for work?](#)
12. [What's the best way for clients to approach employers for work experience placements?](#)

Diversity schemes

13. [Are there any specific diversity schemes for people wanting to enter the media industries?](#)

LMI

14. [What are the current skills gaps/shortages \(nationally and regionally\) in the Creative Industries?](#)
15. [Which occupations are going to grow or develop over the next few years?](#)
16. [Where can I find out what the typical salaries are in the Creative Industries?](#)
17. [Where can I find national and regional LMI for Skillset?](#)

Further links and glossaries

18. [Is there a list of useful websites I can refer to?](#)
19. [I don't understand the jargon! Do you have a glossary?](#)

Further support from Skillset Careers

20. [Can somebody from Skillset come to talk to our students or attend our careers fair?](#)
21. [I have a question that hasn't been answered in these FAQs. Who can I contact?](#)

3.13 Sources of additional information, web-links etc

Games Recruitment Agencies & Job Websites

Blitz Games: Game On

Blitz Games appreciate that everyone has to start somewhere and that there's a time when we all need a bit of help and advice to get started.

www.blitzgames.com/gameon

Games: Tester

News and information for games testers, including hints and tips on finding work.

www.gamestester.com

IGDA Breaking In

The IGDA have set up this site to help you build your skills, make informed decisions, and improve your chances of breaking into games.

<http://archives.igda.org/breakingin/>

scenta

scenta works with leaders in the science, engineering and technology community to provide a gateway to the best information and resources for those pursuing a career in these sectors. www.scenta.co.uk/games

Workingames

Workingames is a Games Industry Online Careers Magazine specifically designed to help those with little or no Games Industry experience. www.workingames.co.uk

www.sloperama.com

Useful information about working in the games industry.

www.sloperama.com

Industry Associations

BECTU

BECTU is the union for the broadcasting, audiovisual and entertainment industries in the UK and is recognised as the appropriate union to cover the games industry.

www.bectu.org.uk

ELSPA

The Entertainment and Leisure Software Publishers Association. Represents the interests of its members and addresses issues affecting the industry as a whole. Publishes the Britsoft directory - a guide to the UK leisure software industry, and the people, companies and services involved. www.elspa.com

Game Horizon

GameHorizon is about the business of games - building the competitiveness and value of North East games development. www.gamehorizon.net

Game Republic

An Independent Trade Alliance for video game development in the Yorkshire & Humber region. www.gamerepublic.org

IGDA

The International Game Developers Association. An independent, not-for-profit association aimed at building a worldwide game development community.

www.igda.org

TIGA

The Independent Games Developers Trade Association. Offers events, services, and other benefits for independent companies. TIGA Scotland represents members working in the Scottish games cluster. www.tiga.org

Trade publications and websites

3D World

A magazine for 3D artists and animators. www.3dworldmag.com

develop magazine

European trade monthly covering the development industry, with free UK

subscription; published by MCV media which also produces the games market's trade magazine. www.developmag.com

Edge

Interactive entertainment industry news, features, reviews, and interviews. www.edge-online.co.uk

Eurogamer

Reviews of new games and industry news. www.eurogamer.net

Gamasutra

A US site for designers, developers and programmers, with lots of useful information and features. www.gamasutra.com

GameDev

Another US site with useful articles and resources, including the game dictionary. www.gamedev.net

gamesindustry.biz

Information for the games and interactive entertainment industry, including recruitment links and a company database. www.gamesindustry.biz

Guardian Unlimited Gamesblog

Up-to-the-minute news and opinion on the games industry. <http://www.guardian.co.uk/technology/gamesblog>

Indie Magazine

Targeted industry news as it breaks. <http://www.indiegamemag.com>

MCV

Trade publication covering the market for home computing and video games, with special supplements on particular companies; includes appointments, product information, and directories; publishes The Source Book. www.mcvuk.com

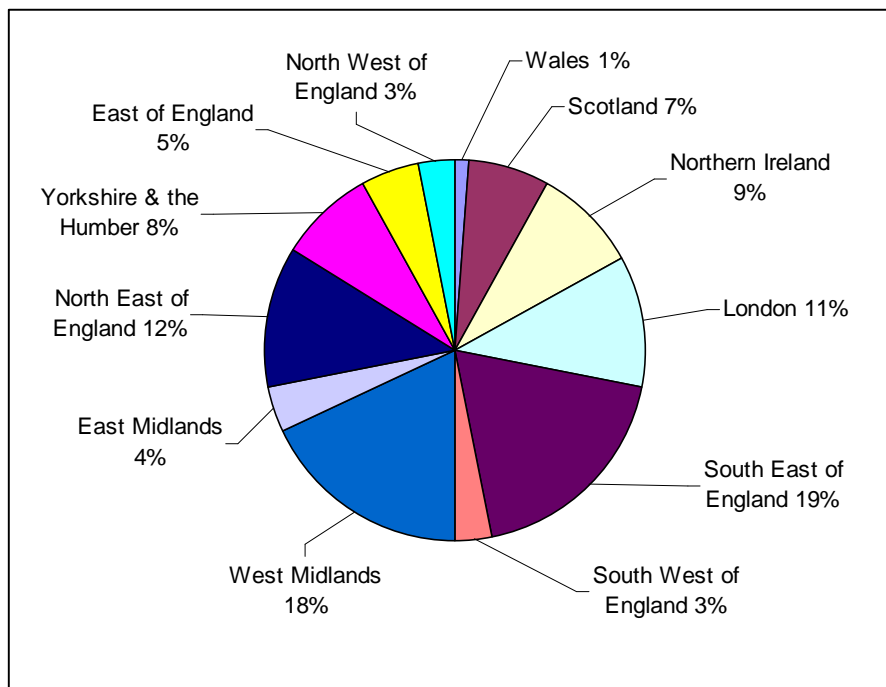
Mediabox

Want a grant to develop your own video game? Mediabox can fund individuals up to £1000, or your organization £80,000, to develop and produce creative projects for film, television, radio, online and multi media platforms. Including video games! www.media-box.co.uk

Skillset Careers offers a range of careers IAG services for those enquiring about a career in the Creative Industries. Free career helplines, free e-mail advice, and a face-to-face guidance service is available. www.skillset.org/careers

3.14 Regional Information

This workforce is distributed relatively evenly across the UK, which differentiates the games sector from the rest of the Creative Industries where the trend is for the majority of companies to be based in or around London. The games industry maintains noticeable clusters in the West Midlands, North East and Yorkshire.



3.14.1 East Midlands

The region plays host to some of the UK's leading games developers including [Climax On-line](#) in Nottingham, [Eurocom](#) and Circle Studios in Derby and [Free Radical](#) in Sandiacre near Nottingham.

3.14.2 East of England

Skillset's Employment Census 2006 estimates that approximately 400 people work in the Computer Games sector in the East of England. More recent intelligence from regional games business network, Games Eden, suggests considerable growth since 2006 and that Cambridge itself is home to one of the UK's main games development clusters, with over 700 people working in its main games companies alone [Jagex](#) being one of the largest employing approximately 400 people.

3.14.3 London

The Computer Games industry has one of the most even geographical distributions of employment of all the UK's creative industries, with games development taking place right across the UK. However, there is a high concentration of games publishers in London, including [Eidos](#) and the European head offices of [Sony Computer Entertainment](#)

3.14.4 North East

The games businesses in the region, as across the world, are subject to cyclical demand for resources, reflecting their project-driven nature, as reported by Pembridge, in their work for Northern Film & Media. The sector has grown, however, in the region by 113% over the past four years.

3.14.5 North West

Computer games are recognised as a strength in the region - with 11% of the UK electronic games workforce based here. The North West of England, and in particular Merseyside, played a critical role in the development of the UK Games industry and this is reflected in the pool of interactive software talent in and around Liverpool.

Liverpool accounts for around three quarters of the games workforce in the region and was described in the DCMS Creative Industries Mapping in 2002 as one of the world's most important cities for computer games. However, the

SWOT analysis of the Digital Industries in the North West suggested that the Liverpool cluster is threatened with being left behind by more dynamic and better supported clusters elsewhere in the UK. One of the key threats is that there is a lack of a recognized publisher in the cluster.

3.14.6 South East

Within the UK, the South East of England also has a particular strength in computer games due to the presence of major games publishers and software companies (eg. [IBM](#), [Microsoft](#)). With its close proximity to London, Surrey has a concentration of companies working in computer games development, including the European headquarters of the American games company, [Electronic Arts](#), in Chertsey. Other development studios are clustered in Brighton (eg: [Babel Media](#), [Creative Assembly](#)); Guildford ([Lionhead Studios](#)) and Oxford (eg: [Rebellion](#), Sick Puppies, [LT Studios](#)) areas are also strong in this sub-sector.

3.14.7 South West

200 working in computer games.

3.14.8 West Midlands

The area around Leamington Spa in particular host two of the most successful UK games companies, developer [Blitz](#) and [Codemasters](#), one of the UK's few independent publishers. This growing cluster is supported by the Universities of [Birmingham](#), [Coventry](#) and [Warwick](#), which have academic expertise in the application of Games and Artificial Intelligence technologies, virtual reality and 3D imaging.

3.14.9 Yorkshire and the Humber

[Game Republic](#), a network of over 40 computer games developers and publishers in the region, has been set up to support the industry in Yorkshire and Humber and has drawn support from across the world. Receiving funding from Yorkshire Forward and the EU, Game Republic is an independent trade alliance that supports, encourages and promotes video games development in the region. It works in close partnership with Screen Yorkshire. Key companies include [Team 17](#), [Rockstar Leeds](#) and [Revolution](#).

3.14.10 Northern Ireland

Around 800 people work in computer games in Northern Ireland. The global nature of the games market means the industry faces strong competition for the traditional leading nations of the USA, Japan and the UK.

3.14.11 Scotland

Around 600 people work in computer games. Scotland has carved a significant niche in this market with a number of high-end studios producing games for worldwide distribution.

Topical and popular games console titles like *Grand Theft Auto* and *State of Emergency* as well as other titles such as *Harry Potter*, *Quidditch World Cup* were all produced in Scottish studios.

Dundee and the east coast through to Edinburgh are home to the majority of Scotland's computer games developers. Indeed, Dundee is something of a games development frontier with one of Scotland's leading developers, [Visual Science](#), and a whole host of other smaller companies, operating from the city.

3.14.12 Wales

Wales has a growing computer gaming sector with Jester Interactive Limited as the largest company in Wales operating in the development and publication of software to the computer followed closely by Gamesworld 7, Broadsword Interactive and Dark Rock Games, which was recently

4. Sector - Other Content Creation

4.1 A brief description of what the sector covers at UK level

This sector covers 3 sub-sectors:

- corporate production
- commercials production
- pop promos

While they employ fewer people than the more prominent television and film industries, the sectors which produce commercials, corporate productions and pop promos are highly significant.

Corporate production is thriving, with a highly skilled, well paid workforce. The budgets are often high and production teams have artistic freedom to deliver the project's aims. There are genuine opportunities for bright, creative and well-organised people in this under-publicised and fast moving sector. To specialise in the Corporate sector can mean you produce high quality products, with high quality colleagues, develop a well-paid career and can become involved in innovative, often long-lived products whilst building up long term profitable relationships.

The commercials sector is extremely exciting and competitive, producing high impact work that at its best can become part of the national culture. A high proportion of the workforce is made up of freelancers.

There is an estimated:

- 6,350 people working in corporate production
- 3,500 people working in commercials production
- 900 people working in pop promos

Most of the information about this sector will cover corporate and commercials only.

4.2 Information on careers available and new emerging jobs, transferability of skills career paths and opportunities for progression

Corporate: The type of work in Corporate essentially breaks into three areas, with different types of people, different skills, different training routes and different career paths for each.

Production - Content (Account Executive, Client Liaison, Executive Producer, Producer, Director, Journalist, Researcher, Writer etc.) Producers, directors, writers

and researchers need the same skills and experience as for broadcast television, and the same level of professional achievement and delivery. In many ways the audience is even more discerning in Corporate. For at some stage you have to show your final product to the client, often a very pressurised and discerning individual, or group of individuals whose own career prospects may to a degree hinge on your work and product. Judgement can be brutal.

Production - Technical (Events Organiser, Conference Organiser, Camera, Sound, Lighting, Editing, Art, Engineering etc.) Here career paths may be simpler. Specific technical skills and technical problem solving are key; if you do not have such abilities to a high level, you will not work. Traditionally one trained on the job - as assistant camera or assistant sound - and then went freelance, or found work as the principal yourself. Video and digital technology has meant that “assistant” is no

longer a common role, so more and more people have to train for technical roles at Film Schools or in University Departments, or with equipment manufacturers or facilities houses. In addition to the technical skills, Corporate producers who employ camera, sound, editors etc. will look for flexibility, a friendly personality and a “can do” attitude.

General - Admin, Support (Production Manager, Production Accountant, Lawyer, PA etc.) This area of work is relatively standard for most roles. Whether secretary or lawyer, accountant or personnel manager, you train in the normal way. But even here there are some Corporate and Broadcast Television specific roles, such as Production Manager (PM) which have no real set training route as yet. PMs are a mixture of budget controller, organiser, recruiter, administrative chief, general support and any other job they might take on for a production. They know technical folk and their rates, they know film processes and their costs; they know most things that are relevant, and if they don't...they know how to find out fast. There are short training courses around for this role, but the only real way ultimately may still be to observe and learn at work.

Commercials: There are three main areas of work in the commercials sector, and there are different types of people, different skills, different training routes demanded and different career paths for each.

Production (Content) Roles include: Account Executive, Advertising Executive, Commissioner, Client Executive (who may be someone such as Head of Marketing or Head of Communications), Producer, Director, Journalist, Researcher, Writer. Producers, directors, script writers and art designers are the key roles in this area.

Obtaining work is difficult. Job adverts are rare to non-existent. Career paths are forged through resilience or luck or contacts. People need to work in other areas - television, corporate, film (if possible), indeed any sector - and keep trying to obtain work in Commercials through approaches by letter and phone, keeping up with developments in Commercials and cultivating contacts to become an observer or work experience person or assistant if at all possible. It often is a case of how much you want it, or how lucky you are.

Production (Technical) Here career paths may be simpler than in the Content Production area. Specific technical skills and technical problem solving are key; if you do not have such abilities to a high level, you will not work. (Here, the roles match very closely those of the film industry - Camera, Sound, Lighting, Editing, Art, SFX, and so on - and it is here that the majority of movement between commercials and other sectors occurs. Traditionally one trained on the job in television or corporate - as assistant camera, or assistant sound or assistant editor for instance - and then people went freelance, or found work as the principal themselves.

Video and digital technology has meant that “assistant” is no longer a common role, so more and more people have to train for technical roles at Film Schools or in University Departments, or with equipment manufacturers or facilities houses. But

Commercials still use Assistants! There are opportunities for reliable Assistants to most technical roles in Commercials, and this may be the best route for people interested in this area of work to target. In addition to the technical skills, employers and producers who employ camera, sound, editors etc. will look for flexibility, a friendly personality, a “can do” attitude and the ability to be friendly or totally silent when with or near clients!

Admin, support, general roles

Like all industries, commercials relies on a body of highly skilled support staff such as Production Managers, Production Accountants, Lawyers, PAs and so on. This area of work is relatively conventional for most roles, as Commercials companies operate in the same way as most other forms of business. Whether secretary or lawyer, accountant or personnel manager, you train in the normal way.

The **Skillset National Occupational Standards (NOS)** identify the different tasks and activities in a job, and the skills necessary to do them. They can be incredibly useful for comparing the skills you’ve got, your transferable skills, with what is required from a particular aspect of a job. www.skillset.org/standards

4.3 Information on pay scales in the sector

Corporate tends to pay its production teams well, demanding broadcast standard filmmaking or production standards in return. In fact, the actors, presenters and production team members in Corporate Production come mainly from broadcast. Experienced practitioners - especially in the technical area - can earn a very decent living as a freelance in Corporate. In the Content Production area, it really depends if you are a director of the company or a partner, and how successful the operation is. Producers and Directors can at least match broadcast television earnings and often far outweigh them. In the Administration and Support areas, rates are similar to all areas of the Creative Industries.

Commercials Pay is all relative, negotiable and dependent upon the production, and rates vary enormously, although the most common daily rate for 10 hours is approximately £1,000 with overtime at single time, but budgets vary and work is scarce.

Work in corporate, commercials or pop promos is often freelance, so daily/weekly rates will apply. The trade union [BECTU](#) can advise on these rates for freelancers in the industry.

4.4 Information on entry requirements, application processes (e.g. Apprenticeships)

Corporate production

There are genuine opportunities for bright, creative and well-organised people in this under-publicised and fast moving sector. To specialise in the Corporate sector can mean you produce high quality products, with high quality colleagues, develop a well-paid career and can become involved in innovative, often long-lived products whilst building up long term profitable relationships.

Running is the usual entry route. Runners in the corporate sector can be well paid and the work provides new entrants with a great platform on which to build their experience. Before making a speculative application, find out as much as possible about the size and work of the particular company. Then send a CV and a covering letter emphasising all your relevant work experience to the Production Manager or

Production Co-ordinator. Remember that the corporate sector is a tough and highly competitive business, which relies on building and maintaining excellent customer relations. So try to demonstrate these skills in your application and interview.

Commercials

It's far from easy to get a place. Unless you're very well connected, breaking in is the hardest part. Because such a great deal of money is involved, great care is taken to select a production team that will "deliver" in a client focussed way. Going on shoots as an observer, or on work experience, may often be the first step. Work as an Assistant is likely to be the next step unless and until you are trusted sufficiently by contributors or the Agency itself and can play your own role.

Working on commercials is an accepted training route for people who want to break into feature film, and an area the film industry watches for emerging talent.

It's very very hard to break into as the work is well paid, attractive and with prospects for advancement. Entry through being qualified, highly skilled and committed and often shadowing existing team members.

4.5 Qualifications

Diploma in Creative and Media

The Diploma in Creative and Media is an exciting new qualification for young people in England aged 14-19, who want to learn about some of the UK's most dynamic industries.

The Diploma covers a rich range of disciplines including film, TV and fashion. Students of the Diploma will gain knowledge, experience and skills enabling them to master processes common to all creative industries. There are also opportunities to specialise.

<http://www.skillset.org/qualifications/diploma/>

Screen Academy Network

Skillset has established a network of the institutions that deliver the very best in education to the Creative Industries.

- The *Skillset Media Academies* form a network of colleges and universities across the UK which are centres of excellence in **television** and **interactive media**.
- The *Skillset Screen Academies* are institutions which the UK film industry has identified as those offering the highest quality of skills training for **film**.

Together, the aim of the Skillset Academy Network is to ensure the UK has the most talented workforce in the world for film, television and interactive media, both now and in the future. Find out more about the Skillset Media Academies and Skillset Screen Academies on our [website](#).

4.6 Data on employment and labour market trends and forecasts

In terms of workforce diversity, the Skillset Employment Census 2006 showed that commercials and corporate production employ less than one third women. Corporate production employs a higher than average proportion of people with disabilities, but fewer than the UK average of minority ethnic people. Commercials employs around the UK average of minority ethnic people, but a negligible amount of people with disabilities.

Commercials production is concentrated in London, where the vast bulk of the decision-makers, advertising agencies, and a large proportion of the workforce are based.

68% of workers are freelance

31% are women

7% are ethnic minorities

Corporate

45% of workers are freelance

29% are women

6% are ethnic minorities

2% are disabled

Pop promos

64% of workers are freelance

4.7 Skill shortages

There is no sufficient data at present.

4.8 Information on opportunities for adults changing career direction

Corporate - people from all kinds of educational and cultural backgrounds work in Corporate. Once in the sector, people do move around and the majority find work through contacts and word of mouth. Many are freelance, casual workers on job duration, or daily, weekly, monthly or three monthly contracts. Many take short-term courses to maintain their high skill level, in an industry where the technology and thinking is ever advancing.

Commercials - many people use working in commercials as a way of building up experience, and contacts, before moving into film. Telling a story in only 20 or 30 seconds, with pictures and sound but often little or no dialogue, challenges and hones the skills of writers, producers, directors, camera people and editors. They are then ready to move on to produce a 100 such sharply focussed mini-stories that make up the scenes of feature films. Commercials also have a reputation for developing and using specialist techniques and effects, providing a valuable training ground for would-be feature filmmakers. The film industry also watches commercials assiduously in order to spot high quality filmmaking talent early and recruit it.

Those employed in commercials are highly qualified and experienced and often get work in other sectors. Once trained, and with some experience, commercials practitioners in all areas of the business have the skills and experience to work in other areas of media production that demand and need the same mix of skills. The ability to develop and deliver ideas on screen to budget and specification and deadline, often under real if not brutal stress conditions; the production, direction or technical skills to achieve this; the skills to support this process in administrative, legal, financial and logistical aspects - all can be applied to television, corporate production, pop promos, interactive media, and even print journalism and photography.

4.9 Information on points of entry or transfer into a sector from another area sector

It is usual to start at the bottom eg as a Runner or Assistant, and work your way up. However, the sector may need people and skills from the worlds of theatre, business TV, and interactive media, graphic and set designers, entertainment, print, video, film, the web and more, all to be pulled together by eg a Corporate Production company and their team.

4.10 Job profiles

Skillset currently has no job profiles for this sector, although many of the job profiles we hold in the tv/film sector will correspond here. Here is a selection:

Art Director http://www.skillset.org/tv/jobs/art_design/article_5485_1.asp

Assistant Art Director http://www.skillset.org/tv/jobs/art_design/article_5484_1.asp

Script Supervisor http://www.skillset.org/tv/jobs/Camera/article_3886_1.asp

Camera Operator (Studio/Outside Broadcast)
http://www.skillset.org/tv/jobs/Camera/article_2786_1.asp

Camera Operator (Portable Single Camera)
http://www.skillset.org/tv/jobs/Camera/article_4964_1.asp

Camera Assistant (Portable Single Camera)
http://www.skillset.org/tv/jobs/Camera/article_4963_1.asp

Lighting Camera (Portable Single Camera)
http://www.skillset.org/tv/jobs/Camera/article_4965_1.asp

Make-up & Hair Designer
http://www.skillset.org/tv/jobs/Hair_Makeup/article_4091_1.asp

Make-up & Hair Artist http://www.skillset.org/tv/jobs/Hair_Makeup/article_4094_1.asp

Make-up & Hair Trainee
http://www.skillset.org/tv/jobs/Hair_Makeup/article_4095_1.asp

Make-up & Hair Assistant
http://www.skillset.org/tv/jobs/Hair_Makeup/article_4096_1.asp

Lighting Director http://www.skillset.org/tv/jobs/lighting/article_2788_1.asp

Gaffer http://www.skillset.org/tv/jobs/lighting/article_5474_1.asp

Actor http://www.skillset.org/tv/jobs/performers/article_1790_1.asp

Walk Ons/Supporting Artists
http://www.skillset.org/tv/jobs/performers/article_4718_1.asp

Stunt Performer http://www.skillset.org/tv/jobs/performers/article_4712_1.asp

Agent http://www.skillset.org/tv/jobs/performers/article_4720_1.asp

Director http://www.skillset.org/tv/jobs/production/article_5473_1.asp

Executive Producer http://www.skillset.org/tv/jobs/production/article_5479_1.asp

Location Manager http://www.skillset.org/tv/jobs/production/article_5480_1.asp

Production Manager http://www.skillset.org/tv/jobs/production/article_5481_1.asp

Researcher http://www.skillset.org/tv/jobs/production/article_5476_1.asp

Sound Supervisor http://www.skillset.org/tv/jobs/sound/article_5482_1.asp

Sound Recordist http://www.skillset.org/tv/jobs/sound/article_2794_1.asp

Sound Assistant http://www.skillset.org/tv/jobs/sound/article_2792_1.asp

Boom Operator http://www.skillset.org/tv/jobs/sound/article_2791_1.asp

4.11 Case Studies

Skillset currently has no case studies for this sector.

4.12 FAQs

We've developed some generic [FAQs for Careers Advisors](#) with the aim of signposting Careers Advisors to relevant sources of information on the Skillset website. And, there's a [section specifically for Careers Advisors](#) on our website, where we've gathered relevant links from in one handy page, for ease of access.

Deciding on a career in Creative Industries

1. [How does a client decide what career route to take?](#)
2. [Where can I find job profiles and case studies?](#)
3. [Do you have template CVs for new entrants, and for those at other stages in their careers?](#)

Training, courses and apprenticeships

4. [Where can I find a list of media courses?](#)
5. [Is a degree/post graduate course necessary?](#)
6. [How can a client be sure that a particular course provides what the industry currently wants?](#)
7. [Are there funding/bursaries available for training?](#)
8. [Where can I find out more about the Diploma in Creative and Media?](#)
9. [Are there any apprenticeships available?](#)

Contacting employers / work experience

10. [What skills and qualities do employers in the Creative Industries look for when recruiting?](#)
11. [Do you have any information on media companies \(big and small, regional and national\) that clients can target for work?](#)
12. [What's the best way for clients to approach employers for work experience placements?](#)

Diversity schemes

13. [Are there any specific diversity schemes for people wanting to enter the media industries?](#)

Labour Market Information (LMI)

14. [What are the current skills gaps/shortages \(nationally and regionally\) in the Creative Industries?](#)
15. [Which occupations are going to grow or develop over the next few years?](#)
16. [Where can I find out what the typical salaries are in the Creative Industries?](#)
17. [Where can I find national and regional LMI for Skillset?](#)

Further links and glossaries

18. [Is there a list of useful websites I can refer to?](#)
19. [I don't understand the jargon! Do you have a glossary?](#)

Further support from Skillset Careers

20. [Can somebody from Skillset come to talk to our students or attend our careers fair?](#)
21. [I have a question that hasn't been answered in these FAQs. Who can I contact?](#)

4.13 Sources of additional information, web-links etc

The [International Visual Communications Association \(IVCA\)](#) is the trade association representing the corporate sector. The IVCA estimate that the Corporate sector is made up of around 2,500 companies, located throughout the UK. Some of these companies have a core staff of perhaps 20 and a range of freelancers they employ on particular jobs, with a turnover of millions of pounds, working for national and international clients. While other companies may be one or two person operations, doing only local projects.

Skillset Careers offers a range of careers IAG services for those enquiring about a career in the Creative Industries. Free career helplines, free e-mail advice, and a face-to-face guidance service is available. www.skillset.org/careers

4.14 Regional Information

4.14.1 East Midlands

600 people involved in making other types of content including commercials, corporate production and pop promos.

4.14.2 East of England

Around 400 people involved in making other types of content including commercials, corporate production and pop promos.

4.14.3 London

5,600 people are involved in making other types of content including commercials, corporate production and pop promos.

4.14.4 North East

No one reported as working in other content creation (eg commercials, corporate production) companies in North East England. This does not necessarily mean there is no sector, just that the employment numbers round to less than 100. Others may also work as animators in other sectors.

4.14.5 North West

Over 1,000 people involved in making other types of content, including commercials, corporate production and pop promos.

4.14.6 South East

1,200 people involved in making other types of content, including commercials, corporate production and pop promos.

4.14.7 South West

Around 400 people involved in making other types of content, including commercials, corporate production and pop promos.

4.14.8 West Midlands

Over 200 people involved in making other types of content including commercials, corporate production and pop promos.

4.14.9 Yorkshire and the Humber

Around 100 people involved in making other types of content, including commercials, corporate production and pop promos. Because of rounding, this is an extremely crude estimate and may understate the size of the sector in Yorkshire and the Humber.

4.14.10 Northern Ireland

No one reported as working in commercials or corporate production companies in Northern Ireland. This does not necessarily mean there is no sector, just that the employment numbers round to less than 100. Others may also work as content creators in other sectors.

4.14.11 Scotland

Over 800 people involved in making other types of content, including commercials, corporate production and pop promos.

4.14.12 Wales

Over 200 people involved in making other types of content, including commercials, corporate production and pop promos.

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5. Sector - FACILITIES

5.1 A brief description of what the sector covers at UK level

'Facilities' is the collective term for a group of sub-sectors which offer **support services for the Creative Industries**. The main sub-sectors within the facilities sector are:

- Outside Broadcast (OB)
- Studios and Equipment Hire
- Post Production - including graphics and audio for video
- Special Physical Effects - Physical effects, miniatures, pyrotechnics etc

('Facilities' also includes processing laboratories; transmission; manufacture of Audio Visual equipment; and other services for film and TV; however the research data collected below refers specifically to the four sub-sectors above only).

The Facilities sector is made up of around 1,100 companies employing between them 17,000 people.

About 35% of the industry is freelance and around 25% are women.

www.skillset.org/facilities

5.2 Information on careers available and new emerging jobs, transferability of skills career paths and opportunities for progression

Jobs in Facilities include:

Outside Broadcast: Camera Operators, Sound Supervisor, Maintenance Engineer, VT Engineer, Transport Manager, Facilities Manager

Studios & Equipment Hire: Sound Supervisor, IT Engineer, Camera Assistant, Facilities Manager, Head of Finance, Bookings Co-ordinator, Van Driver, Runner, Accountant

Post Production: Runner, Editor offline/online, Track Layer, Colourist, Quality Control, Client Liaison, IT Engineer, Wireman, DVD Producer

Special Physical Effects: Production Manager, Carpenter, Welder, Sculptor, Accountant Assistant, Mechanical Engineer, SFX Make-up, Wire FX

The Facilities sector is facing profound changes in technology and from overseas competition.

There is a perception amongst employers that newcomers in the industry are not "work ready" and do not have the right attitude to work in an entry level role. They pinpointed the value of soft skills over more technical skills. Although there are undeniable advantages to knowing the latest software, the rate of technical development moves at such a pace that this knowledge can be made obsolete quickly. Employers cited a preference for a well-rounded member of staff over a technical able, but less socially accomplished member of staff.

Skillset research has indicated the following areas are key for new entrants:

Customer service - As a service industry, the client is at the heart of the great majority of operations. Some of the most junior roles (such as runners, assistants and receptionists) can be the most customer-facing. As is often said, clients are hard won and easily lost.

Speaking and self presentation - again, these skills relate to customer service but are of key importance in this sector. For example, an operator working within outside broadcast may have all things technical under control, but if they are not able to reassure a nervous client this may not be recognised.

Good timekeeping and self organisation - good organisation skills are highly sought after in all industries, but particularly in facilities where deadlines are tight and transmissions could be live.

Good numeracy / literacy skills and attention to detail - entry level roles are often responsible for a large amount of "data wrangling". Logging information, writing captions and titles as well as monitoring numerical data need to be accurate in a pressurised environment.

Special Effects, though one of the smallest occupational groups within the industry, is one of the most prestigious. Special Effects is both a small and specialist area, and entry is difficult. Media and graphics courses are available, but new entrants will still have to shadow those working above them for some time before they have the experience to progress. All Special Effects occupations require the following knowledge and skills:

- Basic computer literacy
- Health and Safety knowledge and awareness
- Creativity and imagination
- Good communication and presentation skills
- Ability to visualise how things will appear 'on screen'

The **Skillset National Occupational Standards (NOS)** identify the different tasks and activities in a job, and the skills necessary to do them. They can be incredibly useful for comparing the skills you've got, your transferable skills, with what is required from a particular aspect of a job. www.skillset.org/standards

Skillset has produced an **interactive storyboard** set in a post-production house, laying out the process of post-production - <http://www.skillset.org/facilities/post/>

5.3 Information on pay scales in the sector

The average income within the facilities sector varies from £40,720 amongst the *special physical effects* workforce, £32,662 amongst the *post production* workforce and £31,146 amongst the *studio & equipment hire* workforce.

These figures compare to £32,239 amongst the whole Creative Industries.

5.4 Information on entry requirements, application processes (e.g. Apprenticeships)

Usually, no specific qualifications are required to enter this sector, although relevant technical degrees or equivalent qualifications are useful. Personality and communication skills are important at entry levels.

As with many other sectors in the Creative Industries, employers in the facilities sector most commonly use:

- industry networks/contacts (68%)
- informal methods of recruitment eg personal contact with individuals (66%)

They are more likely than average to place advertisements in:

- industry publications (43%, compared to 36% of all employers)
- in the national press (36%, compared to 32% of all employers)

Successful entry and progression through some sub-sectors require a Showreel that displays key skills/what you can do (eg Editing in Visual Effects, some Physical effects).

5.5 Qualifications

Seven in ten (69%) of the *special physical effects* workforce are graduates, which is the same proportion as the wider Creative Industries (69%). Those working in *post production* (63%) and *studio & equipment hire* (52%) are less likely to be graduates.

Engineering or IT degrees are useful relevant technical degrees or equivalent qualifications, eg, a Foundation Degree in Broadcast Operations and Production may be useful. Good technical knowledge is extremely important, and sometimes a formal engineering qualification may be required.

Diploma in Creative and Media

The Diploma in Creative and Media is an exciting new qualification for young people in England aged 14-19, who want to learn about some of the UK's most dynamic industries.

The Diploma covers a rich range of disciplines including film, TV and fashion. Students of the Diploma will gain knowledge, experience and skills enabling them to master processes common to all creative industries. There are also opportunities to specialise.

<http://www.skillset.org/qualifications/diploma/>

Screen Academy Network

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Together, the aim of the Skillset Academy Network is to ensure the UK has the most talented workforce in the world for film, television and interactive media, both now and in the future. Find out more about the Skillset Media Academies and Skillset Screen Academies on our [website](#).

5.6 Data on employment and labour market trends and forecasts

A total of 45,050 people are employed in the facilities sector. This comprises:

- other services for film and television (22,550)
- post production (7,800)
- studio & equipment hire (7,000)
- manufacture of creative media equipment (3,600)
- transmission (1,750)
- special physical effects (1,450)
- outside broadcast (600)
- processing laboratories (300)

The largest occupational groups within the facilities sector are:

- other occupational groups e.g. finance, HR, IT, sales and general management (8,300)
- post production (7,900)
- lighting (5,100)
- library/archives (4,000)
- broadcast engineering (2,700)
- art & design (2,100)

- 59% of the workforce are graduates
- 32% are freelancers
- BAME people make up 5.2% of those employed
- Disabled people make up 6%
- Women make up 33% of those employed across the facilities sector
- 47% of the workforce is aged under 35 years
- An average 10.1 hour day is worked by the *studio & equipment hire* workforce, 9.7 hours by the *post production* workforce and 9.6 hours by the

special physical effects workforce. These are all longer than the average day worked across the UK Creative Industries as a whole of 9.3 hours a day.

5.7 Skill shortages

The most common skills that need improving are:

- engineering
- editing
- technical equipment skills
- motion capture
- use of specific software
- general industry experience
- general business skills

These are the sub-sector specific skills gaps and shortages that Skillset's research has highlighted:

Outside Broadcast - Vision engineers and other high calibre technical staff

Studios with Equipment and Equipment Hire - Vision Engineers; Productions assistants (particularly in Manchester and the north of England); Pyrotechnic stage hands; IT technicians / engineers; high definition technical staff; Electricians in equipment hire.

Post Production - IT competent staff with knowledge of file based media; Business skills around sales, negotiation and client management.

Special Physical Effects - Staff with combined technical and artistic skills are highly. Due to the great breadth of skills needed to work in this sector, recruitment is continually a problem.

Skills issues and concerns in Facilities can be split into four areas affecting businesses every size across the different sub-sectors:

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 proved unpopular with students in recent years, which have 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 referred 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.

5.8 Information on opportunities for adults changing career direction

Skillset research has pointed to the following developmental needs for those already climbing the ladder:

Technical curiosity - particularly in the engineering roles found within all areas of facilities. The ability to think creatively about problem solving and the desire to understand how things work will take an employee far.

Management and leadership - a formal level of business training is desirable in an industry which frequently promotes staff into management roles without previous business management experience.

Multi tasking - the emergence of the 'preditor' role (a combined producer and editor) and a time of financial hardship for the industry has seen some job roles converge.

5.9 Information on points of entry or transfer into a sector from another area sector.

A common entry route is to start at the bottom eg as a Runner or an Assistant, and work your way up. However some specialized roles require previous training or education. The Skillset job profiles will have more information on entry routes into the different sub-sectors.

5.10 Job profiles

Skillset currently has several job profiles for Facilities. They can all be found on http://www.skillset.org/facilities/post/job_profiles/

Studio and Equipment Hire

Lighting

Best Boy

http://www.skillset.org/film/jobs/lighting/article_3893_1.asp

Lighting Technician

http://www.skillset.org/film/jobs/lighting/article_3896_1.asp

Apprentice Lighting Technician

http://www.skillset.org/film/jobs/lighting/article_3888_1.asp

Moving Light Operator

http://www.skillset.org/film/jobs/lighting/article_3892_1.asp

Practical Lighting Technician

http://www.skillset.org/film/jobs/lighting/article_3897_1.asp

Rigging

HOD Rigger

http://www.skillset.org/film/jobs/construction/article_4080_1.asp

Supervising Rigger

http://www.skillset.org/film/jobs/construction/article_4081_1.asp

Chargehand Rigger

http://www.skillset.org/film/jobs/construction/article_4082_1.asp

Rigger

http://www.skillset.org/film/jobs/construction/article_4083_1.asp

Standby Rigger

http://www.skillset.org/film/jobs/construction/article_4084_1.asp

Other Roles

Gaffer

http://www.skillset.org/film/jobs/lighting/article_3890_1.asp

Genny Operator

http://www.skillset.org/film/jobs/lighting/article_3895_1.asp

Post-Production

Runner - http://www.skillset.org/facilities/post/job_profiles/article_5343_1.asp

Receptionist - http://www.skillset.org/facilities/post/job_profiles/article_5342_1.asp

Bookings Co-ordinator -

http://www.skillset.org/facilities/post/job_profiles/article_5334_1.asp

Audio/Dubbing Assistant -

http://www.skillset.org/facilities/post/job_profiles/article_5333_1.asp

Edit Assistant - http://www.skillset.org/facilities/post/job_profiles/article_5346_1.asp

Video Tape Operator -

http://www.skillset.org/facilities/post/job_profiles/article_5344_1.asp

Library Assistant -

http://www.skillset.org/facilities/post/job_profiles/article_5340_1.asp

Colourist - http://www.skillset.org/facilities/post/job_profiles/article_5349_1.asp

Junior Engineer - http://www.skillset.org/facilities/post/job_profiles/article_5348_1.asp

DVD Compressionist -

http://www.skillset.org/facilities/post/job_profiles/article_5335_1.asp

DVD Author - http://www.skillset.org/facilities/post/job_profiles/article_5336_1.asp

DVD Quality Control -

http://www.skillset.org/facilities/post/job_profiles/article_5339_1.asp

DVD Producer - http://www.skillset.org/facilities/post/job_profiles/article_5338_1.asp

5.11 Case Studies

Skillset has several case studies of workers on the Facilities section of the website. Here is a selection:

- Simon Robertson, Technical Services Manager, Broadcast Engineering
http://www.skillset.org/facilities/case_studies/article_4027_1.asp
- Steve Cook, Assistant Dubbing Mixer
http://www.skillset.org/facilities/case_studies/article_1962_1.asp

- John Higgins, Supervising Gaffer
http://www.skillset.org/facilities/studio_and_equipment_hire/careers/article_2810_1.asp

5.12 FAQs

We've developed some generic [FAQs for Careers Advisors](#) with the aim of signposting Careers Advisors to relevant sources of information on the Skillset website. And remember that there's a [section specifically for Careers Advisors](#) on our website, where we've gathered relevant links from our website in one handy page, for ease of access.

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5.13 Sources of additional information, web-links etc

Trade Associations and Guilds

[Advertising Producers' Association \(APA\)](#)

APA is the trade body for post production and editing companies making commercials. Their objective is to create the best possible business environment for members to operate in.

[Association of Motion Picture Sound \(AMPS\)](#)

An organisation of Film and Television Sound Technicians based in the U.K., they hold a members directory, publish a journal, hold demonstrations of new equipment and hold regular meetings to help support industry.

[Association of Professional Recording Services \(APRS\)](#)

This association hosts online forums and events for members of this industry to network.

[Association of Studio and Production Companies \(ASPEC\)](#)

Since its inception ASPEC has been responsible for a number of notable achievements gained through professional discussion and negotiation. ASPEC also provides industry representation to a broad range of committees and steering groups.

[British Academy of Film and Television Awards \(BAFTA\)](#)

Responsible for showcasing the crafts of film, television and video games production, BAFTA provide a forum for knowledge to be shared across disciplines to stimulate higher standards.

[BKSTS: The Moving Image Society](#)

As well as meetings, presentations, seminars, international exhibitions and conferences, BKSTS - The Moving Image Society also organizes an extensive programme of training courses, lectures, workshops and special events.

[British Film Designers Guild](#)

The British Film Designers Guild has members in every grade of the art department, including draftspersons, set decorators, scenic artists and construction workers. Their benefits include an insurance policy and a 24-hour query answering service to help production staff crew up.

[British Screen Advisory Council \(BSAC\)](#)

A members association for high level executives and specialists from both the traditional and new sectors.

[BECTU](#)

BECTU is the independent union for those working in broadcasting, film, theatre, entertainment, leisure, interactive media and allied areas.

[Chief Engineers of Facilities Forum \(ChEFF\)](#)

ChEFF represents the views of the UK TV facilities industry on engineering and operational matters. It provides a focal point for dialogue with the broadcasters, standards bodies, manufacturers, equipment suppliers and between its own member companies.

[Guild of British Camera Technicians \(GBCT\)](#)

The GBCT represents grips, gaffers and technical specialists, amongst others. It seeks to promote progress through innovation.

[International Association of Broadcasting Manufacturers \(IABM\)](#)

Their aim is to identify and promote the interests of its members, and to provide benefits and services which enhance their business performance. Their website offers a wealth of information and resources to support the needs of industry.

[International Visual Communication Association \(IVCA\)](#)

The IVCA exists to promote effective business and public service communications of the highest ethical and professional standards.

[Producers' Alliance for Cinema and Television \(PACT\)](#)

Pact is the UK trade association that represents and promotes the commercial interests of independent feature film, television, animation and interactive media companies.

[Royal Television Society \(RTS\)](#)

The RTS provides unrivalled opportunities for learning and getting in contact with people at all levels across the television community.

[The Society of Motion Picture and Television Engineers \(SMPTE\)](#)

SMPTE is a member organisation who offer members the ability to get involved with developing industry standards, promoting education and knowledge of new technologies.

[UK Screen Association](#)

UK Screen is the trade body charged with representing the post-production and special effects sector at home and internationally.

[Women in Film and Television \(WFTV\)](#)

WFTV work to protect and enhance the interests, status and diversity of women working at all levels in the industry and celebrate their achievement.

Public and Government Agencies

[Business Link: Grants & Support Directory](#)

Use their Grants and Support directory to help you find funding.

[Department for Culture, Media and Sport \(DCMS\)](#)

The DCMS aims to improve the quality of life for all through cultural and sporting activities, to support the pursuit of excellence and to champion the tourism, creative and leisure industries.

[The Department for Business, Enterprise & Regulatory Reform \(BERR\)](#) (formally the DTI) You can access links to regional economic strategies, the content of which informs the majority of funding decisions taken by the development agencies in each region. You can also access their publications free online.

[Health and Safety Executive](#)

Provides documentation about health and safety protocols for all areas of facilities work

[Office of Communications \(Ofcom\)](#)

Huge source of information for industry on research and market data for the sector.

[SEMTA](#)

The Sector Skills Council for Science, Engineering and Manufacturing Technologies and, like Skillset, is part of the Skills for Business network.

[UK Film Council](#)

The UK Film Council has full details for UK based studios and other facilities resources, as well as details on filming in the UK, and which Screen Agencies can help you.

Publications and Other Links

[Broadcast](#)

Giving you the inside track on the UK television and radio industry, Broadcast delivers news, analysis, opinion and key data.

[Broadcast Freelancer](#)

News and events for broadcast freelancers, as well as job listings

[How Stuff Works](#)

A website full of interesting information and explanations on how things work including TV, Games, Film and wider subjects on electronics, computers and communications. They also have a newsletter.

[Line Up: The Journal of the Institute of Broadcast Sound \(IBS\)](#)

This is the craft publication for anyone handling broadcast audio in radio and television, production and post production.

[Media Guardian](#)

As well as news articles, Media Guardian can send you daily updates of all media headlines from the UK press.

[Screen International](#)

Screen International is a weekly news magazine for film business professionals, carrying features on the global film business, and box office statistics from around the world.

[Sight & Sound](#)

The British Film Institute publishes this monthly magazine for film makers.

[Televisual](#)

The monthly magazine that delivers news, features and unique industry surveys to the UK's TV production community.

[VFX Freelancer](#)

A database driven employment service aimed at creative professionals working within the visual effects and post production industry.

[Workline](#) (Business Support Line)

Free advice for the TV & Film industries, Skillset supported.

Skillset Careers offers a range of careers IAG services for those enquiring about a career in the Creative Industries. Free career helplines, free e-mail advice, and a face-to-face guidance service is available. www.skillset.org/careers

5.14 Regional Information

As with the wider Creative Industries, the facilities sector has a large proportion of its workforce in the south, with 78% of the industry operating in London, the East of England and the South East regions. This figure is 45% when looking at the figures for London alone.

5.14.1 East Midlands

Over 1,000 people work in the sub-sectors of post production, studio and equipment hire, special effects and outside broadcast. Finishing Post, Nottingham, is an editing and graphics post production facility house. Giltbrook Studios, owned by Finishing Post, is on the same site and offers a purpose-built drive-in sound stage.

5.14.2 East of England

6,700 people are employed in the region's support facilities which include TV and film studios with a formidable track record. *GoldenEye*, *Star Wars*, *Sleepy Hollow* and the *Harry Potter* series were all based at Leavesden Studios.

In Borehamwood BBC Elstree has hosted *EastEnders* and *Holby City*, with Elstree Film and Television Studios productions including *Gangster No. 1* and *Enigma*. Other studios include Studio 2000, Epic Studios in Norwich, and the more specialist Underwater Studio in Basildon.

5.14.3 London

16,700 people work in post production, studio and equipment hire, special effects and outside broadcast

5.14.4 North East

Nearly 900 people are employed in the sub-sectors of post production, studio and equipment hire, special effects and outside broadcast. A high percentage of regional Tyne Tees Television adverts are made within the region, with a substantial proportion being made by Dene Films in Newcastle. These commissions help to sustain local post production houses.

5.14.5 North West

Over 900 people employed in the sub sectors of post production, studio and equipment hire, special effects and outside broadcast. The facilities and post production sector in North West England is seen as one of the strengths of the region. Based in Manchester, BBC Resources and Granada have joined together to establish 3sixtymedia, the largest facilities company outside of the BBC in London. Sumner's, the regions largest post production house, has increased its post production facilities over two sites to include studio facilities at mediacity:uk.

5.14.6 South East

5,700 people employed in the sub sectors of post production, studio and equipment hire, special effects and outside broadcast

5.14.7 South West

Nearly 3,000 people employed in the sub sectors of post production, studio and equipment hire, special effects and outside broadcast

5.14.8 West Midlands

1,100 people are employed in the sub-sectors of post production, studio and equipment hire, special effects and outside broadcast. The studio and post-production facilities in the region are mainly focused on television, digital TV production or corporate work. Businesses include Aquila TV, Audio Suite, HD Heaven in Birmingham and Oakslade Studios near Warwick.

5.14.9 Yorkshire and the Humber

Around 1,100 people employed in the sub sectors of post production, studio and equipment hire, special effects and outside broadcast

5.14.10 Northern Ireland

In Northern Ireland 400 people work in this sector.

5.14.11 Scotland

Nearly 900 people employed in the sub sectors of post production, studio and equipment hire, special effects and outside broadcast. The relatively small size of this sector is perhaps reflective of the generally lower levels of production currently typical.

5.14.12 Wales

700 people employed in the sub sectors of post production, studio and equipment hire, special effects and outside broadcast

As this sector is predominantly based around those businesses that it supports, it is therefore heavily concentrated in London. However, Welsh Company Barcud Derwen is the largest television and film facilities company

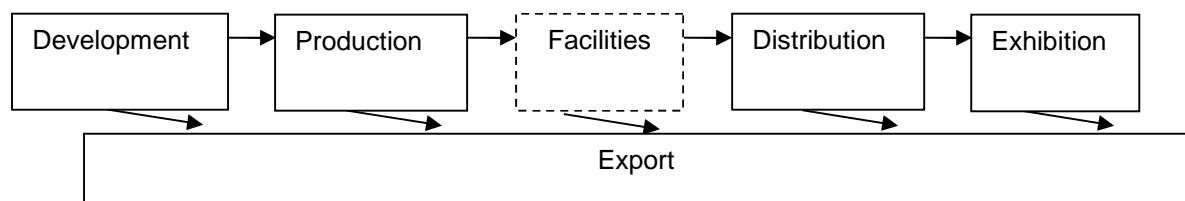
outside of London, with an established track record of award winning work for broadcast, film, and new media production

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6. Sector - FILM

6.1 A brief description of what the sector covers at UK level

The film industry consists of the following six sub-sectors, to illustrate the way in which they operate:



The film workforce makes up 5% of the entire Creative Industries.

Overall, around 27,800 people are estimated to work in the film industry:

- 62% of the workforce in cinema exhibition
- 34% in film production
- 4% work in film distribution

It is an industry made up of a small number of large companies and a very large number of smaller companies which have an occupationally diverse and highly skilled workforce characterised by very high levels of freelancers working in the production sector.

There are around 400 permanent companies in the film industry but this can fluctuate depending on the number of productions that are being worked on at any time. Of the permanent companies around 43% are production, 13% are distributors and the remaining 44% are cinema exhibition companies.

The nature of the industry means production companies are often set up for a specific production and then close down when production is complete.

In addition, it is common to spend time unemployed and seeking work.

www.skillset.org/film

6.2 Information on careers available and new emerging jobs, transferability of skills career paths and opportunities for progression

There is a wide range of specialist, high-end creative and technical skills employed in the film industry.

Jobs available include: Production Accountant, Art Director, Production Designer, Director of Photography, Camera Operator, Grip, Casting Assistant, Catering Crew, Plasterer, Carpenter, Stagehand, Costume Assistant, Director, Publicist, Editor, Make-up Artist, Unit Nurse, Best Boy, Location Manager, Composer, Actor, Re-recording Mixer, Foley Editor, Boom Operator, Production Manager, Runner, Screen writer - to name but a few.

The **Skillset National Occupational Standards (NOS)** identify the different tasks and activities in a job, and the skills necessary to do them. They can be incredibly useful for comparing the skills you've got, your transferable skills, with what is required from a particular aspect of a job. www.skillset.org/standards

Skillset has produced an **interactive storyboard** on how a film actually gets made, from initial idea to box office profits and more - <http://www.skillset.org/film/business/>

There are serious challenges for the industry with new technologies, specifically the emergence of digital as a production and exhibition tool. New digital HD (High Definition) cameras are placing demands on the production workforce to adapt to new shooting methods, from set lighting to new design and make-up demands.

The Digital Screen Network is seeing digital projectors replace 35mm equipment in cinemas across the UK, and as such new skills required of projectionists and exhibition staff.

The industry is also beginning to adopt 3-D as a viable production method, which will require new production and post-production skills.

6.3 Information on pay scales in the sector

Film production crew earn an average gross income of £33,726 which is slightly higher than the average of £32,200 earned by the rest of the Creative Industries. As is the case across the rest of the Creative Industries men earn more than women (£35,827 compared with £30,754) and on average income increases with age and drops slightly in the 50+ age group.

Work in film production is often freelance, so daily/weekly rates will apply. The trade union [BECTU](#), can advise on these rates for freelancers in the film industry.

Film work often forms only part of many workers' total income - it is common to have other jobs when not doing film work.

6.4 Information on entry requirements, application processes (e.g. Apprenticeships)

Although there is no set route in, it is usual to start at the bottom (eg as a Runner) and work your way up - even if you do have a media related degree. Competition is tough, so it's important that you do your research thoroughly before applying for any job.

Experience of working on short or student films can provide a good introduction to feature film production, but the on-set hierarchy and traditions of working as part of a crew can only be learned by experience.

The film industry exists on word of mouth - you'll find employment from people putting you up for work and you'll soon realize you're only as good as your last job. You have to work at raising your profile if you want to find the right opportunities.

Skillset Film Trainee Network

The Skillset Film Trainee Network subsidises trainee placements for UK film companies. Companies benefit from high calibre talent, while trainees gain further skills and experience. This scheme is available to those who have less than 12 months' professional experience in the film industry.

http://www.skillset.org/film/funding/trainee_network/

There are some new entrant training schemes such as the [FT2 New Entrant Technical Training Programme](#), and apprenticeships such as the Set Craft Apprenticeship Scheme.

6.5 Qualifications

Film production crew are highly qualified - 58% have a degree; 21% of the degrees are postgraduate, and 38% are in a film or media-related subject.

Diploma in Creative and Media

The Diploma in Creative and Media is an exciting new qualification for young people in England aged 14-19, who want to learn about some of the UK's most dynamic industries.

The Diploma covers a rich range of disciplines including film, TV and fashion. Students of the Diploma will gain knowledge, experience and skills enabling them to master processes common to all creative industries. There are also opportunities to specialise.

<http://www.skillset.org/qualifications/diploma/>

Screen Academy Network

Skillset has established a network of the institutions that deliver the very best in education to the Creative Industries.

The *Skillset Screen Academies* are institutions which the UK film industry has identified as those offering the highest quality of skills training for **film**. They are:

- Bournemouth Skillset Screen & Media Academy
- London Film School
- Edinburgh Napier University and Edinburgh College of Art (ECA) Skillset Screen and Media Academy
- **Film Business Academy at Cass Business School**
- Skillset Screen Academy Wales
- **Skillset Screen Academy at London College of Communications (LCC) and Ealing Institute of Media (EIM)**
- **[The National Film and Television School \(NFTS\)](#)**

Together, the aim of the Skillset Academy Network is to ensure the UK has the most talented workforce in the world for film, television and interactive media, both now and in the future. Find out more about the Screen Academies on our [website](#).

Film Industry Accredited Courses

Devised by Skillset in consultation with the industry and education providers, the accreditation scheme recognizes courses within the UK that provide exceptional standards of training. These practice-based courses provide graduates with technical and production skills whilst ensuring they gain all the experience and abilities necessary to succeed in the workplace.

The following MA screenwriting courses have been accredited by Skillset in 9 higher education institutions, and are receiving funding to support student bursaries:

MA/PgDip Screenwriting - Bournemouth University

MA/PgDip in Screenwriting (Fiction) - Leeds Metropolitan University

MA in Scriptwriting - Goldsmiths, University of London

MA in Screenwriting - Liverpool John Moores University

MA Screenwriting - London College of Communications

MA Screenwriting - The London Film School

MA in Screenwriting - National Film and Television School (NFTS)

MA in Feature Film Screenwriting - Royal Holloway, University of London

MA in Creative Writing: Scriptwriting - University of East Anglia, Norwich

MA Screenwriting - Edinburgh Napier University

6.6 Data on employment and labour market trends and forecasts

- 91% of film production crew are freelance, whereas all of cinema exhibition and film distribution sub-sectors are employees.
- Women make up 43% of the sector
- 9% of people are from a Black, Asian or Minority Ethnic (BAME) background.
- 2% are disabled
- The average age of the workforce in film production is 39 years
- The pattern of work across the regions and nations is different to the pattern of residence, indicating the necessity of travel for many in the industry. Although 94% have worked in England, most commonly London (87%) and the South East (39%), there are sizeable proportions who have also worked in other English regions, most commonly the South West (23%) and the North West (14%). 16% had worked in Scotland, 14% in Wales and 7% in Northern Ireland. A further 6% had worked in the Republic of Ireland.

There is a need to ensure that those just starting out and those already in the industry, often in 'micro-businesses' or self-employed, have the necessary business and management skills to make the most of their creative and technical expertise. And, keeping pace with new technologies is a major retraining issue affecting all sectors of the film industry.

6.7 Skill shortages

Skillset's survey of the Production Sector workforce has found that the most commonly cited area of skills needed by freelancers is around business skills - such as financing, marketing and management. In a creative industry where many freelancers establish their own small, independent companies, these types of skills are vital.

In addition, common areas cited with training needs are: the art & design and camera departments, specifically around the use of new formats and computer technology; and the locations department, in terms of health & safety requirements.

There are also demands on new entrants to the industry to gain a real understanding of how the different sectors and functions of the film industry inter-relate.

6.8 Information on opportunities for adults changing career direction

New technologies are impacting on practically every role in the industry, and people have had to continuously update their skills and experience to ensure that they can remain relevant and competitive in this ever evolving new world.

It is increasingly common for those working in the film industry to work across the wider Creative Industries as well. On average, during a year long period spanning 2005 and 2006, film production crew spent 23 weeks working on feature films and 11 weeks on another type of production e.g. television (51% of crew) and commercials (34% of crew). Training is important to enable them to do just that. Skillset support freelancers with both our Film and TV funds.

Skillset's **Film Skills Fund** is the largest fund in the UK dedicated to supporting Film specific training. The fund awards grants to organisations to create, deliver or facilitate film specific training. Individuals can benefit directly through screen bursaries and subsidised courses.

Bursaries

There are two types of bursaries at present: Screen Bursaries and Training Bursaries. Please note that Training Bursaries are only available to Scotland residents.

Screen Bursaries - money grants for individuals to spend on training or qualifications. The amount you can get can vary, depending on whether you're employed or work freelance. You'll get up to a maximum of £800 if you are a freelancer and up to a maximum of £500 if you are in permanent employment.

Training Bursaries - The Skillset Scotland Training Fund (SSFT) is a source of financial support to develop businesses, freelancers and employees in Scotland's screen industries (film, TV, animation, computer games and interactive media).
<http://www.skillset.org/funding/individuals/bursaries/>

There is also funding available from Skillset for students to attend Screen Academy courses - accessed through the institutions themselves.

6.9 Information on points of entry or transfer into a sector from another area sector

It is usual to have to start at the bottom and work your way up, since film has a highly skilled and specialised workforce. Whilst there may be ways in which a new entrant may move into film from occupations on the periphery of the industry, it appears that the core of the industry will continue to be staffed by people with a higher educational qualification. See information on 'entry requirements'.

6.10 Job profiles

Skillset currently has 161 job profiles for Film. They can all be found on <http://www.skillset.org/film/jobs/>

6.11 Case Studies

Skillset has several case studies of workers on its film website; here is a selection:

- Paul Cave, Camera Operator
http://www.skillset.org/film/stories/article_4348_1.asp
- Jodi Smith, Editor
http://www.skillset.org/film/stories/article_4345_1.asp
- Nick Marston, Agent
http://www.skillset.org/film/stories/development/article_3407_1.asp

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6.13 Sources of additional information, web-links etc

Publications

[Screen Daily](#)
[Media Guardian](#)
[Empire Magazine](#)
[Hollywood Reporter](#)
[Variety](#)
[Filmmaker](#)
[IDEASFACTORY Base Site](#)

Disability links

[4 Disabled Talent](#)
[Access to Arts: Best Practice](#)
[Deaf Focus Film Festival](#)
[London Disability Arts Forum](#)
[Mental Health Media](#)
[Mediafirst](#)
[Shape](#)
[Your Local Cinema](#)
[Vee TV](#)
[Broadcasting and Creative Industries Disability Network \(BCIDN\)](#)

Organisations

[UK Film Council International](#)
[Scottish Screen](#)
[BECTU](#)
[Producers' Alliance for Cinema and Television \(PACT\)](#)
[British Video Association](#)
[BKSTS: The Moving Image Society](#)
[Avril Rowlands Training](#)

The Guilds

[Cine Guilds of Great Britain](#)
[www.productionguild.com](#)
[www.writersguild.org.uk](#)
[Direct](#)
[Guild of British Camera Technicians](#)
[British Film Designers Guild](#)
[Association of Motion Picture Sound](#)
[British Society of Cinematographers](#)
[Guild of Location Managers](#)

Key UK film distributors on the web

[www.launchingfilms.com](#)
[Buena Vista International \(UK\)](#)
[Columbia TriStar Films \(UK\)](#)
[galafilms@hotmail.com](#)
[Icon Film Distribution](#)
[Metrodome Distribution](#)
[Momentum Pictures](#)
[Pathe](#)
[Twentieth Century Fox](#)
[info@ugcfilms.co.uk](#)
[United International Pictures](#)
[Warner Bros. Distributors](#)

Skillset Careers offers a range of careers IAG services for those enquiring about a career in the Creative Industries. Free career helplines, free e-mail advice, and a face-to-face guidance service is available. www.skillset.org/careers

6.14 Regional Information

6.14.1 East Midlands

100 people operating in the key sub-sectors of film production live in the region. Figures are not available for employment in cinema exhibition at national/regional level. The region has a strong reputation for low budget and digital filmmaking. With access to resources and support from EM Media the region has produced some successful writers, directors and companies. Shane Meadows (This is England); Chris Cooke (One for the Road); and Wellington Films (London to Brighton).

Threshold Studios, based in Northampton, have produced films for the First Light young filmmakers scheme and with Warp Films on the Skillset-funded Darklight women directors project. Nottingham's Spool Films/Confetti Institute also supports emerging film and digital content talent. The Media Archive for Central England (MACE) and the Bang Short Film Festival are also hosted in the region.

The region has a range of multiplex and commercial independent cinemas, as well as several prominent media centres showing varied programmes including: Broadway Media Centre (Nottingham); Phoenix Arts (Leicester); and The QUAD (Derby). Audiences in rural locations have access to film and media content through a touring cinema initiative. There is further change with the implementation of a network of digital cinema screens as part of UK Film Council's Digital Screen Network.

6.14.2 East of England

Around 100 people operate in the key sub-sectors of film production. Figures are not available for employment in cinema exhibition at national/regional level. Companies include Warner Bros, Parallax East and the Content Providers. The region has a range of multiplex and commercial independent cinemas. Screen East invests in projects that aim to increase audiences in rural and urban areas of the region that are underserved by cinemas.

The region is particularly strong on organisations focusing on archive work including the East Anglian Film Archive, Cambridge Imaging Systems, the Digital Content Market Place and the History of Advertising Trust.

6.14.3 London

London's film industry alone has a turnover of around £13 billion a year, it is the largest post production centre outside of Hollywood and of the top 15 grossing films of the last decade, no fewer than five were made in and around London. Around 5,700 people who work in production live in London. Others working in facilities (see below) provide services for film, for example in post production. Figures are not available for employment in cinema exhibition at national/regional level

6.14.4 North East

No one operating in the key sub-sectors of production is reported as living in North East England. Figures are not available for employment in cinema exhibition at national/ regional level.

North East England is home to several established independent film and TV production companies such as Costal Productions and Ipso Facto Films, as well as new companies such as Standing Stone. Few Independent companies in the region have more than five core employees and many are lone traders with working patterns similar to freelancers.

The recently refurbished Tyneside Cinema is the only full-time regional film theatre and is the key hub in the region for audience outreach and education work. It exhibits locally made film and supports other exhibition venues particularly in rural areas.

There are three international film festivals in North East England: AV, Northern Lights and Animex.

6.14.5 North West

Around 300 people operating in the key sub-sectors of production live in North West England. Figures are not available for employment in cinema exhibition at national/regional level. Merseyside markets itself as having the most significant film industry outside London and North West Vision and Media reported that 2006 was the busiest year to date for filming in the region, during which it dealt with over 6,000 film enquiries.

6.14.6 South East

Over 1,700 people working in film production crews live in South East England, with 2,000 performers. Others working in Facilities provide services for film, with 5,700 employed in the sub-sectors of post production, studio and equipment hire, special effects, outside broadcast, processing laboratories, transmission, manufacture of AV equipment and other services for film and TV.

The independent film industry is dominated by small, often micro production companies in the region, and is (along with the commercials sector) the highest user of freelance labour. A number of high end film companies and documentary companies also exist in the region including Spice Factory and Seventh Arts.

South East England was the birthplace of commercial filmmaking in the UK and holds a significant position in the international film industry. Pinewood Studios is Europe's largest film and television studio facility, providing a work base at full capacity for some 3,000 people working in production and facilities. At least 265 independent companies form 'media villages' at Pinewood and Shepperton, most of which are at least partially dependent on the studio for their business.

6.14.7 South West

In South West England, around 600 people operate in the key sub-sectors of film production. Others working in the facilities industry provide services for film, for example in post production.

Much location filming is undertaken in South West England. A number of film festivals take place each year: Wildscreen, the world's leading natural history film festival; Encounters (combining the former Brief Encounters and Animated Encounters festivals); the Cornwall Film Festival, screening a range of Cornish films and featuring premieres; the Cheltenham Screenwriters Festival, dedicated to the art, craft, and business of writing for the screen.

6.14.8 West Midlands

Around 100 people operating in the key sub-sectors of production live in the West Midlands. Figures are not available for employment in cinema exhibition at national/regional level.

Film production in the West Midlands is limited to a small number of independent organisations. There are no distribution companies with a national remit based in the region. A number of short films have been shot in the region in recent years, but the West Midlands does not have any fully commercial feature film production companies. Screen West Midlands offer a

range of support for emerging film talent and also invest in productions through the Film and Media Production Fund.

There are 46 cinemas in the West Midlands, providing a good spread of exhibition across the region. This includes multiplex cinemas in the main urban areas, an IMAX cinema and a number of smaller independent cinemas and art cinemas (some of which have production facilities and house small production companies). In Birmingham, Star City, the UK's largest multiplex with 30 screens, specialises in Asian cinema.

6.14.9 Yorkshire and the Humber

Over 100 people operating in the key sub-sectors of film production live in Yorkshire and Humber. A strong independent film sector has grown around Leeds. Sheffield has an established and growing independent film sector and is home to the nationally recognised Warp Films and Warp X, the low budget digital production company.

The region has a very strong and well-established exhibition sector and festivals programme. The UK's premiere documentary festival, Doc/Fest, is based in Sheffield. Bradford is home to major film and animation festivals and Leeds offers international children's film festivals. Key independent cinemas include the Showroom in Sheffield and the National Media Museum in Bradford.

The Yorkshire Film Archive is one of the UK's most successful and progressive, having recently won major funding to start digitising its archive content

6.14.10 Northern Ireland

Around 300 people operating in the key sub-sectors of production live in Northern Ireland. The UK is one of the three film production sectors in the world, attracting significant inward investment. While in Northern Ireland the film industry is more fragmented and with unpredictable levels of production, it is strategically and culturally important.

6.14.11 Scotland

In Scotland the film industry presents a far more fragmented economic picture with more unpredictable levels of production. However, it is strategically important because of the potential economic benefits of a vibrant indigenous film industry, and the potential cultural impact across the country as a whole. Around 600 people operating in the key sub sectors of production live in Scotland. A key issue for the industry in Scotland is that of retaining and sustaining talent once it has been trained and developed.

6.14.12 Wales

During 2007-08, over 90 productions which were shot in Wales, bringing in an expenditure of approximately £31.9 million.

The £7million Wales Creative IP Fund has been a major boost to film production in Wales, financing feature film productions like the *Edge of Love*. This has helped to prove that internationally successful content can be made in Wales, and this film alone generated more than £1 million of direct economic benefits to the region.

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7. Sector - Interactive Media

7.1 A brief description of what the sector covers at UK level

The interactive media industry is a very fluid sector with many overlaps with, and blurred distinctions between, other sectors. In particular, as interactive media products become more sophisticated, their development increasingly has greater overlap with the software and IT sector.

As convergence gathers pace, the boundaries between interactive media and other forms of digital media become yet more blurred - particularly as television broadcasters look to multi-platform, '360 degree' commissioning models. In a rapidly evolving industry, any definition of it risks quickly becoming out of date.

The sector is shared among four sub-sectors:

- Web and internet companies
- Offline multimedia companies
- Companies specialising in mobile content
- Interactive TV companies

Examples of the devices on which interactive media is experienced include:

- Desktop and laptop PCs
- Mobile phones and Smart Phones
- iPad
- Televisions
- Games consoles
- Kiosks

It is worth several billion pounds annually and employs around 40,000 people, representing approximately 8% of the total Creative Industries.

It is heavily reliant on freelancers and contractors. The workforce is generally very highly qualified, with a combination of specialist skills and also a range of more general skills.

7.2 Information on careers available and new emerging jobs, transferability of skills career paths and opportunities for progression

Jobs available include: Designer, Developer, Producer, Studio Manager, Account Manager, Content Strategist, Information Architect, Web Writer, SEO Specialist, Programmer, Usability Specialist

There are no typical career routes, some new entrants will have previously worked in different industries, from which they can often bring valuable experience, but for many others, the Production Assistant role is often a good way into the interactive media industry. It is usually an entry-level position although some jobs – especially freelance ones - require one or more years' production experience. It is often a stepping-stone to becoming a Designer or Developer, and can be a good way to acquire combined creative and technical skills, experience of the production process, and build a portfolio of work.

The people likely to succeed will be multi-skilled, able to move comfortably from one medium to another, and with the ability to go on learning, adapting quickly to new software packages and business developments as they arise.

The **Skillset National Occupational Standards (NOS)** identify the different tasks and activities necessary for a job - and the skills necessary to do them. They can be incredibly useful for comparing the skills you've got, your transferable skills, with what is required from a particular aspect of a job www.skillset.org/standards

Skillset has documented the process for producing interactive media content - from initial concept to final product - <http://www.skillset.org/interactive/overview/>

7.3 Information on pay scales in the sector

The average income received by the Interactive Media workforce is a little higher at £33,646 relative to the average received by the Creative Industries as a whole at £32,200. the web and internet workforce earns on average more than those working in other Interactive Media (£34,127 and £32,632 respectively).

7.4 Information on entry requirements, application processes (e.g. Apprenticeships)

Interactive media requires a broad range of cross-disciplinary skills. Practitioners typically need a combination of specialist skills drawn from at least two of the design, technical, content and business disciplines, and also a range of more general work-life skills.

Working in interactive media is a team activity. Knowledge sharing and brainstorming are crucial to any project and everyone is expected to contribute. People employed in this sector must be able to communicate clearly and understand each other's demands.

7.5 Qualifications

The Interactive Media workforce is very highly qualified and 88% has a degree, with 45% of those being media related.

Technical qualifications are also fairly common within Interactive Media, held by 18% of the workforce.

7% of the Interactive Media workforce does not hold any qualifications.

Employers in Interactive Media rate accredited training, and more specifically, formal qualifications, highly. Pre-entry FE is the most popular type of provision amongst large employers, and around two thirds rate all post-entry training as important including CPD, management, technical and business training.

80% of employers rate any degree as important. However, vocational media courses that are designed to meet industry needs are often well regarded by employers.

In general, experience tends to be valued more than formal qualifications.

Creative and Digital Media Apprenticeship

Information needed here

Diploma in Creative and Media

The Diploma in Creative and Media is an exciting new qualification for young people in England aged 14-19, who want to learn about some of the UK's most dynamic industries.

The Diploma covers a rich range of disciplines including film, TV, Interactive Media and fashion. Students of the Diploma will gain knowledge, experience and skills enabling them to master processes common to all creative industries. There are also opportunities to specialise.

<http://www.skillset.org/qualifications/diploma/>

Skillset Media and Screen Academy Network

Skillset has established a network of the institutions that deliver the very best in education to the Creative Industries.

- The *Skillset Media Academies* form a network of colleges and universities across the UK which are centres of excellence in **television** and **interactive media**.
- The *Skillset Screen Academies* are institutions which the UK film industry has identified as those offering the highest quality of skills training for **film**.

Together, the aim of the Skillset Academy Network is to ensure the UK has the most talented workforce in the world for film, television and interactive media, both now and in the future. Find out more about the Skillset Media Academies and Skillset Screen Academies on our [website](#).

7.6 Data on employment and labour market trends and forecasts

The interactive media sector is estimated to employ around 40,000 people, representing approximately 8% of the total Creative Industries, roughly broken down as follows:

- Web development: 29,500 people
- Interactive content: 10,000 people
- Support services: unknown

- 58% are under 35 years old. This is probably to be expected given that the industry is itself very young.

- The workforce is generally very highly qualified. 88% hold a graduate or post-graduate qualification or diploma. Just under half of these hold degrees in media related subjects. Around 1/5 of the workforce holds a technical qualification, while 7% have no qualifications at all.

- Around 17% of the workforce is estimated to be freelance, defined as an individual with a contract of fewer than 365 days.

7.7 Skill shortages

Practitioners typically need a combination of specialist skills drawn from at least two of the design, technical, content and business or management disciplines. This mix will include both transient and enduring skills. Practitioners also need an all-round awareness of the wider industry and developing digital marketplace, how to develop content cross platform, understanding the language of both the technical and creative industries, team working and attitudes that make them more employable within the sector.

A useful term to describe the interactive media skill set is 'T-Skills'. This is the notion that an individual has a range of broad general skills (the horizontal bar across the top of the T) plus a set of deep specialist skills (the vertical bar of the T).

Transient specialist skills include expertise in software packages; platform, hardware or delivery technologies, for example, different types of internet connection, device or storage media; encoding for different platforms. Transient specialist skills are continually evolving, so they need to be frequently updated.

Enduring Specialist Skills underpin the transient skills and provide a solid foundation for long-term career development. These include: design theory, programming, information and systems architecture, digital rights management, creative writing, quality control.

Transferable Skills in I-Media include: Time, client and project management; leadership, people and team-working skills, including mentoring skills; business, financial, sales and marketing skills, including awareness of international context ; change management; client empathy and requirements analysis.

7.8 Information on opportunities for adults changing career direction

There are opportunities for adults moving within the Interactive Media sector.

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. This need for combinations of skills, broader awareness, high-level understanding and business competencies is important across most functions. But it is especially so with respect to long-term career development.

This broad expertise is essential for practitioners to progress into senior or management roles; for example, for developers to become systems architects, designers to become producers, and so on.

7.9 Information on points of entry or transfer into a sector from another area sector

The 'interactive media skill set' has a far wider application than just interactive media. Certainly, anyone outside the sector who contributes content or uses interactive media 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. In particular, the combination of creative and logical thinking necessary to perform many of the cross- disciplinary functions needed in interactive media potentially makes for a valuable foundation for any job in the 'knowledge economy'.

7.10 Job profiles

Skillset currently has 15 job profiles for Facilities. They can all be found on <http://www.skillset.org/interactive/careers/profiles/>

Designer - http://www.skillset.org/interactive/careers/profiles/article_4747_1.asp

Developer - http://www.skillset.org/interactive/careers/profiles/article_4748_1.asp

Producer - http://www.skillset.org/interactive/careers/profiles/article_4751_1.asp

Production Assistant -
http://www.skillset.org/interactive/careers/profiles/article_4752_1.asp

Studio Manager -
http://www.skillset.org/interactive/careers/profiles/article_2795_1.asp

Project Manager -
http://www.skillset.org/interactive/careers/profiles/article_4754_1.asp

Account Manager -
http://www.skillset.org/interactive/careers/profiles/article_4739_1.asp

New Business Developer -
http://www.skillset.org/interactive/careers/profiles/article_2796_1.asp

Content Strategist -
http://www.skillset.org/interactive/careers/profiles/article_4746_1.asp

Information Architect -
http://www.skillset.org/interactive/careers/profiles/article_4749_1.asp

Web Editor - http://www.skillset.org/interactive/careers/profiles/article_4758_1.asp

Web Writer - http://www.skillset.org/interactive/careers/profiles/article_2797_1.asp

SEO Specialist -
http://www.skillset.org/interactive/careers/profiles/article_4756_1.asp

Programmer - http://www.skillset.org/interactive/careers/profiles/article_4753_1.asp

Usability Specialist -
http://www.skillset.org/interactive/careers/profiles/article_4757_1.asp

7.11 Case Studies

Skillset has 7 case studies of interactive media companies, which can all be found on http://www.skillset.org/interactive/industry/case_studies/, including:

- HGA Creative Communications
http://www.skillset.org/interactive/industry/case_studies/article_4421_1.asp
- Illumina Digital
http://www.skillset.org/interactive/industry/case_studies/article_4422_1.asp
- Windfall Digital
http://www.skillset.org/interactive/industry/case_studies/article_4429_1.asp

7.12 FAQs

We've developed some generic [FAQs for Careers Advisors](#) with the aim of signposting Careers Advisors to relevant sources of information on the Skillset website. And, there's a [section specifically for Careers Advisors](#) on our website, where we've gathered relevant links from in one handy page, for ease of access.

Deciding on a career in Creative Industries

1. [How does a client decide what career route to take?](#)

2. [Where can I find job profiles and case studies?](#)
3. [Do you have template CVs for new entrants, and for those at other stages in their careers?](#)

Training, courses and apprenticeships

4. [Where can I find a list of media courses?](#)
5. [Is a degree/post graduate course necessary?](#)
6. [How can a client be sure that a particular course provides what the industry currently wants?](#)
7. [Are there funding/bursaries available for training?](#)
8. [Where can I find out more about the Diploma in Creative and Media?](#)
9. [Are there any apprenticeships available?](#)

Contacting employers / work experience

10. [What skills and qualities do employers in the Creative Industries look for when recruiting?](#)
11. [Do you have any information on media companies \(big and small, regional and national\) that clients can target for work?](#)
12. [What's the best way for clients to approach employers for work experience placements?](#)

Diversity schemes

13. [Are there any specific diversity schemes for people wanting to enter the media industries?](#)

LMI

14. [What are the current skills gaps/shortages \(nationally and regionally\) in the Creative Industries?](#)
15. [Which occupations are going to grow or develop over the next few years?](#)
16. [Where can I find out what the typical salaries are in the Creative Industries?](#)
17. [Where can I find national and regional LMI for Skillset?](#)

Further links and glossaries

18. [Is there a list of useful websites I can refer to?](#)
19. [I don't understand the jargon! Do you have a glossary?](#)

Further support from Skillset Careers

20. [Can somebody from Skillset come to talk to our students or attend our careers fair?](#)
21. [I have a question that hasn't been answered in these FAQs. Who can I contact?](#)

7.13 Sources of additional information, web-links etc

Industry Associations

[British Interactive Media Association](#) Established in 1985, the British Interactive Media Association (BIMA) is the trade association representing the diverse interests of the UK interactive industry.

[b.TWEEN](#) b.TWEEN is the UK's biggest annual interactive media industry gathering. It is designed to inform and inspire leaders of companies that exploit digital technologies in innovative ways.

[Chinwag](#) The Chinwag community is a focal point for digital media practitioners in the UK and beyond. They aggregate expertise, fact and opinion, and act as a connecting rod for ideas and talent across the new media industries.

[Dare to be Digital](#) Dare to be Digital is a video games development competition for extremely talented students at Universities and Colleges of Art.

[DCF](#) The Digital Content Forum (DCF) provides a two way conduit between industry and government to gather views and input into policy making processes.

[e-Skills](#) e-skills is the Sector Skills Council for IT, Telecoms and Contact Centres and, like Skillset, is part of the [Skills for Business](#) network.

[IVCA](#) The International Visual Communication Association exists to promote effective business and public service communications of the highest ethical and professional standards.

[NESTA](#) NESTA is the National Endowment for Science, Technology and the Arts. Also the largest single endowment devoted exclusively to supporting talent, innovation and creativity in the UK.

[New Media Knowledge](#) NMK is a learning and business information hub for companies and individuals working in UK digital media.

[Pact](#) Pact is the UK trade association that represents and promotes the commercial interests of independent feature film, television, animation and interactive media companies.

[Wired Sussex](#) Wired Sussex works with digital media companies of all sizes helping them to develop and grow. Wired Sussex can help those working in or running a business in the digital media industry in Sussex - or if you'd like to be.

[Internet Advertising Bureau](#) The Internet Advertising Bureau (IAB) is the trade association for online advertising. With over 480 members, it's run for the leading media owners and agencies in the UK internet industry

[Technology Strategy Board](#) The TSB's role is to stimulate technology-enabled innovation in the areas which offer the greatest scope for boosting UK growth and productivity. They promote, support and invest in technology research, development and commercialisation.

[CITIN](#) Sharing knowledge and stimulating innovation are vital to the economy. The Creative Industries Knowledge Transfer Network plays a key role in accelerating innovation within this dynamic business sector. The Creative Industries cover 13 business areas from film to fashion and design, architecture to games and TV to publishing. The Creative Industries KTN activities and initiatives bring together those involved in R&D, funding and business.

[Watershed](#) Watershed fosters cultural exchange and promotes engagement, enjoyment, diversity and participation in film, media arts and the creative economy. Watershed is a national and international byword for creativity in the moving image. With audiences at the heart of the organisation Watershed delivers a year round diverse, exceptional programme of films, events, festivals, artist commissions and conferences.

[Mash Up](#) mashup* is a membership based community of executives, entrepreneurs and investors affected by and working within the commercial application of digital technology, products and services

[Seed Camp](#) Seedcamp is a catalyst for the next generation of great entrepreneurs and help you take risks, think big, and succeed. Participating in Seedcamp will give you enormous validation and access to a world-class network of advisors to help you with every aspect of your business, plus a direct route to seed and venture capital.

[Mini Bar](#) OpenBusiness is a platform for the exploration and analysis of business trends accelerated by the dis-intermediating power of the Internet. Areas covered

range from Open Source Software, Web 2.0, Crowd Sourcing, Co-Creation to Open Innovation.

[The Arts Council](#) Arts Council England works to get great art to everyone by championing, developing and investing in artistic experiences that enrich people's lives.

As the national development agency for the arts, they support a range of artistic activities from theatre to music, literature to dance, photography to digital art, carnival to crafts.

Specialist Publications & Websites

[New Media Age](#) NMA is the UK's only weekly magazine covering the business of interactive media: the Internet, wireless internet and interactive TV.

[Media Guardian](#) Latest news from the Guardian on interactive media

[netimperative](#) News, analysis, events for the digital media business

[e-consultancy](#) E-consultancy.com provides information, training and events on best practice online marketing and e-commerce.

[Brand Republic](#) Brand Republic is the only digital economy magazine targeted primarily at marketers. It has been built on a powerful mixture of real case histories, evaluation, analysis, opinion and news.

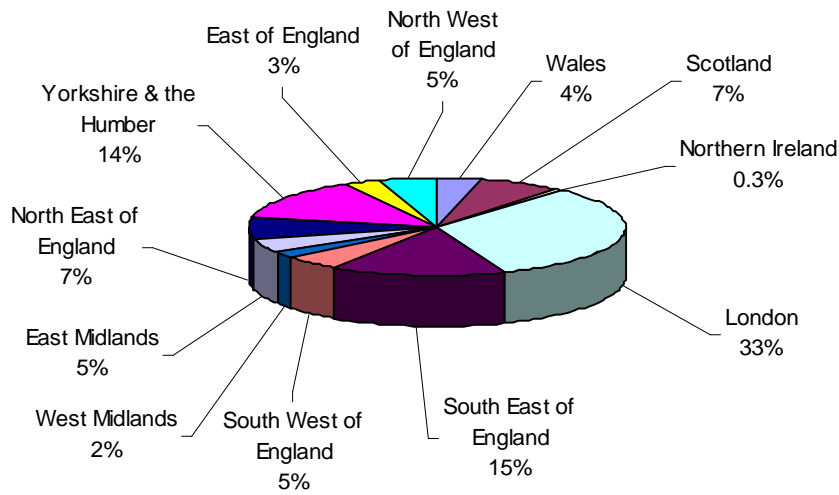
[Develop](#) Game Development News with Develop magazine, the first source of news for the game development and design industry.

[Dynamo London](#) Dynamo London is a showcase for the best of interactive and digital design in the capital.

[Wired](#) Read in-depth coverage of current and future trends in technology, and how they are shaping business, entertainment, communications, science, politics, and culture

Skillset Careers offers a range of careers IAG services for those enquiring about a career in the Creative Industries. Free career helplines, free e-mail advice, and a face-to-face guidance service is available. www.skillset.org/careers

7.14 Regional Information



7.14.1 East Midlands

In the East Midlands there are 2,100 people working for specialist companies in the key platforms of web and internet, interactive television and offline multimedia. Others are also employed in these roles in other industry sectors. After Publishing and Photo imaging, Interactive Media is the largest Creative Industries in the region. Most work is related to web design and the internet.

Nottingham has a number of successful and expanding interactive companies. Elektonika, Cuttlefish, Jupiter Design Ltd and Emnet are successful digital media communications companies in the region. Active Ingredient produces mobile phone gaming technologies for art and commercial projects and Ruby Digital Arts makes work for broadcast, the web and cinema.

IPTV (internet protocol TV) companies are starting to cluster in Lincolnshire as the University of Lincoln has satellite uplink facilities and a broadcast media graduate population to service the sector.

XS Broadcasting is producing content and a delivery infrastructure for "ambient broadcasting" on plasma screens in non-exhibition spaces, for example, health clubs and the Road Chef chain.

7.14.2 East of England

In the East of England there are 1,100 people working for specialist companies in the key platforms of web and internet, interactive television and offline multimedia. Others are also employed in these roles in other industry sectors. Companies include Ideal World Shopping Channel and Tiscali TV.

7.14.3 London

13,200 people work for specialist companies in the key platforms of interactive television, web and internet, and offline multimedia. Others are also employed in these roles in other sectors of the economy.

7.14.4 North East

2,700 people working for specialist companies in the key platforms of web and internet, interactive television and offline multimedia. Others also employed in these roles in other sectors of the economy

7.14.5 North West

1,800 people in the region work for specialist companies in the key platforms of web and internet, interactive television and offline multimedia. Others also employed in these roles in other sectors of the economy.

According to the Strategy for the Digital Industries in North West England , the 'digital industries', which include Information and Communication Technologies and interactive media make a significant and growing contribution to the region's economy. The regional Creative Industries Strategy also emphasises the importance of the digital industries in light of the BBC move and the development of mediacity:uk as a hub for digital media companies.

7.14.6 South East

The interactive media and computer games sub-sectors make up 11% of all employment in the Creative Industries in South East England. Over 6,000 people work for specialist companies in the key platforms of web and internet, interactive television and offline multimedia.

Others are also employed in these roles in other sectors in the economy. A significant cluster of interactive businesses exists in Brighton and Hove, comprising largely web design companies, together with IT software and services, corporate media and e-learning producers. World renowned companies such as LindenLab and Club Penguin have set up their British HQ in Brighton.

7.14.7 South West

Over 1,800 people work for specialist companies in the key platforms of web and internet, interactive television and offline multimedia. Others also employed in these roles in other sectors of the economy.

There are many creative, cutting edge interactive media companies in South West England, mainly in Bristol, Bath, Plymouth and parts of Wiltshire and Gloucestershire.

Bristol has a strong interactive media sector, ranging from some of the top digital agency companies in the UK to smaller innovative and fast moving companies, including the E3 Group, a full service digital agency, Hyperlaunch, a creative digital marketing agency, and highly innovative companies like Team Rubber and Nameless.

7.14.8 West Midlands

800 people in the West Midlands work for specialist companies in the key platforms of web and internet, interactive television and offline multimedia. Others are also employed in these roles in other sectors of the economy. There are a large number of interactive media businesses operating in the West Midlands. The largest concentration of businesses is again in Birmingham, with a further concentration in and around Rugby, Coventry and Leamington Spa.

7.14.9 Yorkshire and the Humber

5,600 people working for specialist companies in the key platforms of web and internet, interactive television and offline multimedia. Others also employed in these roles in other sectors of the economy.

7.14.10 Northern Ireland

100 people work for specialist companies in the key platforms of web and internet, interactive television and offline multimedia. These sub sectors vary in the extent to which they are characterised by the exploitation of content and/or service provision. Web and internet content is primarily service based whereas the interactive television sub sector provides both.

7.14.11 Scotland

3,000 people work for specialist companies in the key platforms of web and internet, interactive television, offline multimedia. These sub sectors vary in the extent to which they are characterised by the exploitation of content

and/or service provision. Web and internet content is primarily service based whereas the interactive television sub sector provides both. In total, 7% of the interactive media workforce is based in Scotland.

7.14.12 Wales

As with the UK as a whole, the Interactive Media sector in Wales is a rapidly growing sector: at present there are approximately 100 interactive media companies in Wales, employing 1,700 people the key platforms of web and internet, interactive television and offline multimedia. Freelancers account for around 26% of the workforce in Wales.

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8. Sector - Photo Imaging

8.1 A brief description of what the sector covers at UK level

The Photo Imaging industry is made up of nearly 14,000 companies, almost half of which are sole trading or freelance photographers.

The remaining companies can be broadly divided into the following categories:

- Image producers (including laboratories and minilabs)
- Photo retail
- Picture libraries and agencies
- Manufacturers
- Support services (eg equipment hire and repair)

Across the industry as a whole, 93% of companies employ 5 people or less.

The total workforce comprises around 44,000 people. Just under half of these are based in the south of England.

The Photo Imaging industry has a highly skilled and well qualified workforce. More than two fifths have a degree and over a fifth have a technical qualification, including a quarter of all photographers.

www.skillset.org/photo

8.2 Information on careers available and new emerging jobs, transferability of skills career paths and opportunities for progression

Jobs include:

Photography: Advertising & Editorial Photographer, General Practice (Social) Photographer, Press Photographer or Photojournalist, Fashion Photographer, Scientific Photographer, Corporate Photographer, Forensic Photographer, Medical Photographer, Assistant Photographer, Staff Photographer.

Photographic Laboratories & Image Producers: Minilab Operator, Print Finishing Technician, Digital Imaging Specialist

Photo Retail: Photo Retail Manager, Minilab Operator Photo Retail

Picture Libraries: Picture Researcher, Picture Library Manager

Manufacturers: Field Service Technician, Marketing Executive

Equipment Support Services: Product Repair Engineer, Technical Support Engineer, Product Returns Management Technician

The Photo Imaging industry increasingly requires a workforce with a wide ranging skill set, combining technical proficiency with creativity, visual awareness and business acumen.

Job vacancies are generally not hard to fill as there is no shortage of people wanting to work in most areas of the industry; however, employers report some concerns about the quality of applicants they see, particularly at entry level.

Practitioners across the industry need to be motivated and self-sufficient, committed and enthusiastic. Career success typically requires a strong passion for the subject and a high level of entrepreneurial ability. For freelancers in particular, an absolute drive to succeed is essential, along with the understanding that first and foremost, they are running a business.

Looking to the future, the rapid pace of technological change means that businesses and individuals must develop strong market awareness and demonstrate flexibility to adapt rapidly to new business opportunities.

In addition, wider internet access and the opportunity for image sharing across a number of platforms, makes an understanding of intellectual property rights and how to protect them increasingly important.

The **Skillset National Occupational Standards (NOS)** for Photo Imaging identify the different tasks and activities necessary - and the skills needed to do them. They can be incredibly useful for comparing the skills you've got, your transferable skills, with what is required from a particular aspect of a job.
www.skillset.org/standards

8.3 Information on pay scales in the sector

The average income received by the photo imaging workforce is £20, 450 which is more than 10k lower than the average income received by the workforce in the rest of the Creative Industries of £32, 200. Men earn more than women (£22, 492 compared with £16, 252) and on average income increases with age within the photo imaging industry, and does not drop in the 50+ age group as it does in the rest of the Creative Industries.

Among photographers, incidents of unpaid work is high - around $\frac{3}{4}$ of photographers have done so at some point in their careers.

8.4 Information on entry requirements, application processes (e.g. Apprenticeships)

Many Photographers start out by assisting an established photographer and learn on the job (see the Job Profile for Assistant Photographer). This can provide invaluable experience, offering the opportunity to meet clients, art directors, models, etc., to hear their discussions with photographers, and to understand the details of the preparation, execution and presentation necessary to the job.

There is no set route into Photographic Laboratories/Image Producers, although one way is through gaining experience in a photo retail environment. Most professional laboratories will also ask that applicants should have an outgoing customer-oriented manner, an interest in photography and a willingness to learn. On the job training on additional equipment (e.g. inkjet and large format printers) will usually be provided in-house at the laboratory or with the supplier.

Picture libraries and picture agencies often specify the need for prior experience in the sector, so it is common for new entrants to agree to undertake some unpaid work to show their aptitude, strengthen their CV and improve their employment prospects.

There are entry-level jobs in the photo retail sector eg Sales Assistants, where you may be offered the opportunity to move into a supervisory position, or management, or to train as a Minilab Operator. This in turn can lead to work as a Digital Imaging Specialist

To start working in the manufacturing side of things, eg as a Field Service Technician, you will normally need four or five good GCSE or Standard Grade passes, preferably in science-based subjects such as maths, science, engineering, design and technology. Field Service Technicians can also find their first foothold in the industry through an electronic/electrical engineering or information technology Apprenticeship. The range of Apprenticeships available in any area will depend on the local employment market and the types of skills employers need from their workers

Apprenticeships

Skillset has developed 2 Photo Imaging Apprenticeship Frameworks:

- Advanced/Modern Apprenticeship in Photo Imaging for Staff Photographers
- Scottish Modern Apprenticeship in Photo Imaging

Note that these are frameworks only; information about them can be found on http://www.skillset.org/qualifications/apprenticeships/article_2905_1.asp

8.5 Qualifications

The photo imaging workforce is highly qualified with 43% of people having a degree. Common subjects studied are media and communication, and crafts, creative arts and design.

21% of the workforce has a technical qualification while 22% does not hold any qualification.

Industry-endorsed Digital Skills Training

Skillset have awarded Skillset Approved status to six private training companies which offer industry-relevant digital skills training to Photo Imaging professionals. Whether you're a freelancer or an employer looking for the best training, you can be sure that the courses offered by these providers are industry-relevant, well taught and offer value for money. The six approved providers are:

- Colour Therapy - London www.colour-therapy.co.uk/
- Electric Lane - London www.electricleane.co.uk/
- Peak Photo Centre - Buxton, Derbyshire www.peakphotocentre.com/

- Photofusion - London www.photofusion.org/
- Symbiosis - Leamington Spa, Warwickshire www.symbiosis.com/
- Transmedia - London and Bristol www.transmedia.co.uk/

City & Guilds Vocational Awards in Photography

City & Guilds have a suite of photo imaging qualifications, offering a wide range of study options, both full and part time, from single units covering topics such as studio photography or image printing, through to a full time one year diploma. This makes them ideal courses for those looking to boost their employability or career progression as well as the dedicated amateur looking to develop their skills.

www.cityandguilds.com and

http://www.skillset.org/photo/qualifications/article_6172_1.asp

National and Scottish Vocational Qualifications (NVQs or SVQs) in Photo Imaging. See our Photo Imaging Qualifications page for more information on N/SVQs and N/SVQ providers www.skillset.org/photo/qualifications

Further Education Diploma or Certificate in Art & Design (Photography) or Digital Imaging A variety of courses are available such as BTEC, OCN, and NCFE. Your local FE colleges will be able to advise what they offer, or use the BFI/Skillset Media Courses database for a wider search.

Foundation Degree (Photo Imaging) Foundation Degrees combine academic and work-based learning through collaboration between employers and education providers. Skillset has developed a Photo Imaging Foundation Degree Framework to help universities and colleges aiming to develop Foundation Degrees with input from industry - please keep an eye on our Photo Imaging Qualifications page for updates www.skillset.org/photo/qualifications/foundation

Higher Education BA or BSc A variety of courses are available. Use the BFI/Skillset Media Courses database to help you locate a suitable course or visit UCAS to see what's available where www.ucas.ac.uk/

Diploma in Creative and Media

The Diploma in Creative and Media is an exciting new qualification for young people in England aged 14-19, who want to learn about some of the UK's most dynamic industries.

The Diploma covers a rich range of disciplines including film, TV and fashion. Students of the Diploma will gain knowledge, experience and skills enabling them to master processes common to all creative industries. There are also opportunities to specialise.

<http://www.skillset.org/qualifications/diploma/>

8.6 Data on employment and labour market trends and forecasts

The photo imaging industry comprises almost 14,000 companies, almost half of which are sole trading or freelance photographers. Of the remaining companies:

- 58% are photography
- 35% are retail, laboratories or image production companies
- 5% are picture libraries and agencies
- 3% are manufacturers or support services companies
- The industry is predominantly made up of small companies and freelancers.
- More than two fifths have a degree and over a fifth have a technical qualification, including a quarter of all photographers.

- The average age of the workforce is 42 - older than that of the Creative Industries as a whole, with an average age of 42.
- Women are underrepresented in all areas of the Photo Imaging industry, making up only a third of the overall workforce. Among photographers this figure is even lower, at 20%.
- The industry has a relatively low proportion of people from minority ethnic groups.
- A higher than average proportion of the workforce consider themselves to be disabled, almost twice that of the economy as a whole.

8.7 Skill shortages

Across the industry as a whole, the most significant specialist skills gaps are:

- the use of digital technology
- knowledge of digital workflow
- management of digital assets

These are cited as the greatest training needs at all levels, to keep up to date generally with new technology and to support career development.

The most significant non-specialist skills gaps have been identified as:

- a lack of expertise in the areas of marketing, finance and general management.

With such a large proportion of the sector made up of freelancers/sole traders, micro businesses and SMEs, these basic business skills are essential, as managing the different stages of growth of a business and being aware of how best to exploit opportunities as they arise are key factors in a long term survival strategy.

8.8 Information on opportunities for adults changing career direction

The City & Guilds photo imaging qualifications may be ideal courses for those looking to boost their employability or career progression as well as the dedicated amateur looking to develop their skills.

8.9 Information on points of entry or transfer into a sector from another area sector

All of the Creative Industries are highly competitive, requiring dedication and motivation. Transferring across sectors means showing the same level of commitment, knowledge and enthusiasm as any other new entrant and researching the roles and sectors first is extremely important. Potential employers will want to make sure that you understand the difference between the Photo Imaging environment you are used to working in and the new environment you want to work in, so be prepared.

It's not just Photographers who can work in other sectors! A variety of Photo Imaging skills are sometimes used by employers in TV, Interactive Media, Animation and Facilities, in areas such as picture research and digital imaging. Roles in these sectors require a range of other skills too, so it's likely that you would take on an entry-level role and/or some additional training, despite your existing Photo Imaging

skills. Examples of entry-level jobs which sometimes use Photo Imaging skills include:

- Runner, Production Assistant or Digital Painter in 2D Drawn, 2D Computer and/or 3D CG Animation
- Runner or Production Assistant in Interactive Media
- Art Department Runner or Assistant in Film
- Runner, Production or Research Assistant in TV/Film

The City & Guilds photo imaging qualifications may be ideal courses for those looking to boost their employability or career progression as well as the dedicated amateur looking to develop their skills.

8.10 Job profiles

Skillset currently has 27 job profiles for Photo Imaging. They can all be found on <http://www.skillset.org/photo/careers/>

Photographers

Advertising and Editorial Photographer -

http://www.skillset.org/photo/careers/photographers/article_3273_1.asp

General Practice or Social Photographer (High Street Photographer) -

http://www.skillset.org/photo/careers/photographers/article_3271_1.asp

Press Photographer or Photojournalist -

http://www.skillset.org/photo/careers/photographers/article_3278_1.asp

Fashion Photographer -

http://www.skillset.org/photo/careers/photographers/article_3274_1.asp

Scientific Photographer -

http://www.skillset.org/photo/careers/photographers/article_3277_1.asp

Corporate (Industrial and Commercial) Photographer -

http://www.skillset.org/photo/careers/photographers/article_3275_1.asp

Forensic Photographer -

http://www.skillset.org/photo/careers/photographers/article_3424_1.asp

Medical Photographer -

http://www.skillset.org/photo/careers/photographers/article_3425_1.asp

Assistant Photographer -

http://www.skillset.org/photo/careers/photographers/article_3279_1.asp

Staff Photographer -

http://www.skillset.org/photo/careers/photographers/article_3276_1.asp

Photographic Laboratories & Image Producers

Minilab Operator - http://www.skillset.org/photo/careers/labs/article_3283_1.asp

Laboratory Manager - http://www.skillset.org/photo/careers/labs/article_3287_1.asp

Print Finishing Technician -

http://www.skillset.org/photo/careers/labs/article_3286_1.asp

Digital Imaging Specialist -

http://www.skillset.org/photo/careers/labs/article_3284_1.asp

Picture Libraries

Picture Library Manager -

http://www.skillset.org/photo/careers/libraries/article_6733_1.asp

Picture Library Assistant -

http://www.skillset.org/photo/careers/libraries/article_6736_1.asp

Picture Researcher -

http://www.skillset.org/photo/careers/libraries/article_3723_1.asp

Digital Imaging Specialist-Picture Library -

http://www.skillset.org/photo/careers/libraries/article_3722_1.asp

Image Sales Executive -

http://www.skillset.org/photo/careers/libraries/article_6741_1.asp

Business Development Manager -

http://www.skillset.org/photo/careers/libraries/article_6742_1.asp

Photo Retail

Photo Retail Manager -

http://www.skillset.org/photo/careers/retail/article_6735_1.asp

Minilab Operator Photo Retail -

http://www.skillset.org/photo/careers/retail/article_3725_1.asp

Photo Retail Sales Assistant -

http://www.skillset.org/photo/careers/retail/article_3724_1.asp

Manufacturers

Marketing Executive -

http://www.skillset.org/photo/careers/manufacturers/article_6727_1.asp

Field Service Technician -

http://www.skillset.org/photo/careers/manufacturers/article_6726_1.asp

Equipment Support Services

Product Returns Management Technician -

http://www.skillset.org/photo/careers/support_services/article_3620_1.asp

Technical Support Engineer -

http://www.skillset.org/photo/careers/support_services/article_3618_1.asp

Product Repair Engineer -

http://www.skillset.org/photo/careers/support_services/article_3619_1.asp

8.11 Case Studies

We have 11 case studies of people working in Photo Imaging, including:

- Liz Somerville, Picture Library Manager, Photofusion
- Adrain Wells, Photographic Officer, Health and Safety Laboratories Buxton
- James Chandler, Digital and IT Manager, Redwood Photographic Laboratories
- Julie Oswin, Photographer
- Shaun Curry, Photographer
- Corporal Gemma Bibby, RAF Photographer

All can be found at http://www.skillset.org/photo/careers/article_5297_1.asp and <http://www.skillset.org/photo/careers/>, where there are also Scotland and Wales-specific case studies.

8.12 FAQs

We've developed some generic [FAQs for Careers Advisors](#) with the aim of signposting Careers Advisors to relevant sources of information on the Skillset website. And, there's a [section specifically for Careers Advisors](#) on our website, where we've gathered relevant links from in one handy page, for ease of access.

We also have some specific FAQs for photo imaging:

- [1\) What jobs are available in Photo Imaging?](#)
- [2\) What qualifications do I need for a job in Photo Imaging?](#)
- [3\) How do I get a job in the Photo Imaging industry?](#)
- [4\) How can I find courses in Photo Imaging?](#)
- [5\) How do I set myself up as a Freelance Photographer?](#)
- [6\) How can I get work experience in Photo Imaging?](#)
- [7\) I want to study a Photo Imaging course alongside my current job; are there any suitable online, weekend or evening courses?](#)
- [8\) I work in another sector but would like to re-train to become a Photographer; is this possible?](#)
- [9\) Can I use my skills in Stills Photography to work in Film or TV?](#)
- [10\) I am still at school but would like advice on careers in Photography; where should I go?](#)
- [11\) How do I become a specialist Photographer, for example Fashion or Forensic?](#)
- [12\) I already work in Photo Imaging, but would like help with progressing my career; who can help me?](#)
- [13\) I already work in Photo Imaging, but need to update my skills; where can I find professional short courses?](#)
- [14\) Can I get funding to help pay for a Photo Imaging course?](#)

8.13 Sources of additional information, web-links etc

AOP (Association of Photographers)

The AOP brings professional photographers together, protecting their rights and promoting photography. The AOP campaigns for all photographers and provides a comprehensive package of benefits, products and services to its members.

www.the-aop.org and sister sites www.image-folio.com and www.beyond-the-lens.com

BAPLA (British Association of Picture Libraries and Agencies)

UK trade association for picture libraries and agencies. BAPLA's aims are to promote best practice and dialogue through its work in education, network, lobbying, promotion and research. BAPLA offers free vacancy service via its web site of full time, paid, voluntary and part time placements in the imaging industry.

www.bapla.org

BIPP (British Institute of Professional Photography)

Professional organisation, founded in 1901, representing 4000 members, mainly in UK, but with a sizeable Dutch contingent. Offers licentiate, associate and fellowship awards by portfolio submission. Recognised as a qualifying body – their PQE exam (professional qualifying examination) is offered at 10 colleges in the UK, usually alongside a BA or following an HND. Offer Academy Course programme – 1 day

“improve your skills” courses, run by practicing professionals to update and exchange skills in particular specialist fields.

www.bipp.com

British Press Photographers' Association (BPPA)

Founded in 1984 by UK press photographers to promote and inspire the highest ethical, technical and creative standards from within the profession. The BPPA provides its members with a voice to raise awareness and appreciation of our industry. The membership is drawn from every part of the country, and represents the broadest selection of newspaper, magazine and agency photographers.

www.thebppa.com

The Disabled Photographers Society (DPS)

The Society is a Registered National Charity. The membership comes from all walks of life and areas of the country and represents a large and diverse range of photographic abilities. Our aim is to promote photography for people with disabilities. We can offer advice or help with modifications to cameras and can advise on or supply special supports. We also collect and modify photographic equipment which we loan to members. We also act as a source of information on all aspects of photography for people with disabilities.

www.disabledphotographers.co.uk/

IMI (Institute of Medical Illustrators)

A professional association, founded in 1968, to set and maintain standards for medical illustrators. Medical illustration is one of the Healthcare Science professions and recently clinical photography (the major discipline of the medical illustration workforce) has been recommended, to the Secretary of State for Health, to become a state registered profession. The IMI introduced the first Diploma in Medical Illustration in the UK, subsequently validated as the first BSc in Medical Illustration in the world (offered by Glasgow Caledonian University).

www.imi.org.uk

Magnum Photos

Magnum Photos is a photographic co-operative of great diversity and distinction owned by its photographer-members. Through its four editorial offices in New York, London, Paris and Tokyo, and a network of fifteen sub-agents, Magnum Photos provides photographs to the press, publishers, advertising, television, galleries and museums across the world. The Magnum Photos library is a living archive updated daily with new work from across the globe. The library houses all the work produced by Magnum photographers and some special collections by non-members.

www.magnumphotos.com

MPA (Masters Photographers Association)

The Master Photographers Association is the United Kingdom's only organisation for full time fully qualified Professional Photographers and Image makers within the photographic industry. All members have qualified to prescribed standards of excellence. The MPA are an integral partner in the Professional Photographic Qualifications Board.

National Union of Journalists (NUJ)

The NUJ is one of the largest and best-established journalists unions in the world, with 35,000 members in the UK and Ireland. These members cover the whole range of editorial work – staff and freelance, writers and reporters, editors and sub-editors. Among them are 2,200 photographers. NUJ members work in broadcasting, newspapers, magazines, books, on the internet and in public relations. The NUJ offers advice and assistance in all matters related to its members' work. It also offers a range of training courses, devised to suit the needs of journalists in an ever-changing industry.

www.nuj.org.uk/index.php

PIC (The Photo Imaging Council)

PIC represents photo imaging manufacturers, importers and exporters and photographic waste companies in the UK. With over 100 members, PIC not only represents the leading sector brands but also counts a number of the foremost trade and professional organisations amongst its membership.

www.pic.uk.net

PMAi (Photo Marketing Association International)

Worldwide trade association with over 22,000 members in 100 countries, consisting of photo retail, processing services and photo marketing companies as well as photo manufacturers and distributors. Offers two qualifications:

CPC (Certified Photographic Consultant), a retail qualification with three elements and SPFE (Society of Photo Finishers Exam) - similar in construction to CPC, but aimed at wholesale photofinishing and minilab operations, particularly within retail outlets.

www.pmai.org

PPLA (Professional Photographic Laboratories Association)

Trade association for professional laboratories and associated industries.

Established in 1978 to share common problems and experiences and use combined resources to tackle industry wide issues. In 2000, merged with PMAi to take advantage of being part of an organisation with a worldwide membership base.

<http://ppla.pmai.org/>

Redeye (the North West Photography Network)

A network of photographers with over 2000 members, based in Manchester, funded by the Arts Council and with links to the AOP and a number of galleries, arts and photography organisations. Redeye exists to support photographers throughout the NW region with a programme of talks, seminars and workshops, discussions and portfolio viewings. The website also contains a growing library of advice and info for photographers.

www.redeye.org.uk

Rhubarb-rhubarb

Rhubarb-rhubarb is best known for its international festival of the image, which concentrates on introducing photographers to gallery directors, curators, publishers, agents and dealers, via its three day portfolio revue. This is now known to be the premiere folio experience in Europe.

rhubarb-rhubarb

RPS (Royal Photographic Society)

The RPS is reaffirming its role as an educational charity and has moved to new premises in Bath with a new digital suite and tuition space. They plan to run a wide range of photographic education courses, workshops and lectures for non members as well as members. They award Distinctions at various levels with assessment by portfolio, although the higher levels require written submissions as well. Their world famous RPS archive has moved to National Museum of Photography Film &

Television (NMPFT) in Bradford.

www.rps.org

SWPP (Society of Wedding & Portrait Photographers)

A professional organisation established in 1988, now incorporates BPPA (British Professional Photographers Association). Open to part time as well as full time members, it is committed to improving quality and standards within the profession and offers workshops, seminars and reduced professional insurance and offers qualifications at two levels – Licentiate and Associate (by portfolio submission).

www.swpp.co.uk

Publications

British Journal of Photography

Professional Photographer

Photography Monthly

The Photographer (BIPP)

BPI News (incorporating Panorama)

Newsline (PMA)

Pixel

Skillset Careers offers a range of careers IAG services for those enquiring about a career in the Creative Industries. Free career helplines, free e-mail advice, and a face-to-face guidance service is available. www.skillset.org/careers

8.14 Regional Information

8.14.1 East Midlands

Nearly 2,700 people work in photo imaging in the region. Nottingham is home to Boots and PA Photos, the photo library of the Press Association. The Peak Photo Centre is a Skillset Approved industry training provider. Many freelance photographers are based in the region, as are labs and image producers.

8.14.2 East of England

Over 2,500 people work in photo imaging in the region and over half of these are photographers. Most of the businesses are very small, with 92% employing just 1-5 people (including sole traders), reflecting the high number of freelancers and sole traders in the sector.

Larger employers in the region include two big manufacturers, Fujifilm UK in Bedford and Kodak in Hemel Hempstead. There are a number of schools photography companies in the region employing 8-15 people as well as franchised retail outlets and privately owned camera shops.

8.14.3 London

As with many others parts of the Creative Industries, the largest proportion of those who work in Photo Imaging are based in London - nearly 10,500 people, almost a quarter of the sector. London has the highest concentration of fashion, advertising and editorial photographers as well as numerous specialist image producers and retouching/digital bureaux. A large majority of picture libraries are based here, as are four of Skillset's Approved Training Providers for Photo imaging – Colour Therapy, Electric Lane, Photofusion and Transmedia.

8.14.4 North East

Nearly 1,200 people work in photo imaging in the region and the majority of these are photographers. The rest are mainly employed within retail, labs or image production.

Most of the businesses are very small, with over 90% employing just 1-5 people, reflecting the high number of freelancers and sole traders in the sector.

8.14.5 North West

Around 5,000 people work in photo imaging in the region and over half of these are photographers. Most of the businesses are very small, with almost 90% employing just 1-5 people, reflecting the high number of freelancers and sole traders in the sector.

Redeye (the North West Photography Network) is based in Manchester and has over 2,000 members. Venture Portraits, which has franchised portrait

studios throughout the UK, has its Head Office and fulfilment centre in Cheshire.

8.14.6 South East

There are over 6,800 people working in Photo Imaging in South East England covering all parts of the sector from individual photographers to larger manufacturing outlets. The region reflects the national make up of the sector though, with a significant amount of SMEs and sole traders throughout the region.

8.14.7 South West

Nearly 5000 people work in Photo Imaging in the region and over half of these are photographers. Most of the businesses are very small, with almost 90% employing just 1-5 people, reflecting the high number of freelancers and sole traders in the sector.

Larger employers in the region include Harrier LLC (Truprint) in Newton Abbot, a large photo finishing operation and Tempest in St Ives, the largest schools photography company in the country, employing photographers all round the UK.

Transmedia is a Skillset Approved training provider and they have a training facility in Bristol to complement their main base in Greenwich.

8.14.8 West Midlands

With nearly 2,700 people working in photo imaging, it is the second largest sector comprising a large number of laboratories and retail outlets. Rhubarb Rhubarb, a photographic training and development agency based in Birmingham, is internationally acclaimed for its exhibitions and the career development opportunities it offers to professional photographers.

8.14.9 Yorkshire and the Humber

Around 2500 people work in photo imaging in the region and over half of these are photographers. Most of the businesses are very small, with over 90% employing just 1-5 people, reflecting the high number of freelancers and sole traders in the sector. Symbiosis is a Skillset Approved training provider and they have a training facility in Leeds to complement their main base in Leamington Spa.

8.14.10 Northern Ireland

In Northern Ireland, the photo imaging sector employs around 600 people across four broad sub-sectors: Photographers, Image producers and photo retailers, Picture libraries and agencies and Manufacturing and support services.

8.14.11 Scotland

In Scotland the photo imaging sector employs around 2,800 people in 750 companies across four broad sub-sectors: Photographers, Image producers

and photo retailers, Picture libraries and agencies, and Manufacturing and support services. By far the biggest sub sector in Scotland (like the UK) is photographers with over 600 companies, accounting for 85% of all photo imaging establishments- many of whom are sole traders.

8.14.12 Wales

The photo imaging industry in Wales currently employs around 1,200 people, compared with 43,800 in the UK. Most of these are micro businesses, and at least 6 out of 10 businesses do not employ any full time staff. Two thirds of businesses in the photo imaging Sector in Wales employ freelancers.

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9. Sector - Publishing

9.1 A brief description of what the sector covers at UK level

The Publishing industry generates a turnover in the region of £8.3 billion GVA (Gross Value Added) and is one of the biggest earners for the UK Creative Industries.

Publishing is made up of many different sub-sectors:

- Books
- Journals (including electronic journals)
- Newspapers
- News Agencies
- Magazines and Business Media
- Directories and Databases
- Newsletters and Reports

The industry consists of a majority of small companies: 85% of them having less than 24 employees. Yet the 3% with 200 or more employees have over half of all those working in the industry on their payroll.

There are over 200,000 people employed in the Publishing industry, representing just less than 1% of all those working in the UK.

Newspapers, covering both national and local newspapers, is the largest sub-sector employing over 60,000, some 30 % of the sector. The smallest sub-sector is News Agencies, which employs 24,000 and comprises 11% of the sector.

The majority of companies are based in London and the South East of England.

www.skillset.org/publishing

9.2 Information on careers available and new emerging jobs, transferability of skills career paths and opportunities for progression

Jobs include: Editor, Illustrator, Journalist, Indexer, Licensing Manager, Commissioning Editor, Managing Editor, Production Editor, Sales Executive, Marketing Manager, Publicity Assistant, to name but a few.

Whatever the product, there are four core areas, each requiring a different set of skills.

Editorial: This covers all those who research, write, edit and commission content. You need an interest in people, places and events, a knowledge of current affairs and a love of words. That includes understanding grammar, spelling and punctuation!

Design: Increasingly, the printed word not only has to read well but also to look good. A visual flair helps here, as does a knowledge of computer design programs such as Quark XPress and InDesign.

Production: These people make the final publication fit together, so they see all sides of the picture rather than just one aspect. An organised mind is vital and the ability to get on with people at all levels.

Sales and Marketing: This covers everything from selling advertising and improving circulation to marketing and promoting a publication. Not a job if you're shy and retiring, but great if you like to work in a team.

Book and journal publishing: So many want a job in this sub-sector that you need an edge, perhaps through work experience, but also by demonstrating skills that make you stand out from a crowd. Publishing houses recruit graduates almost exclusively. But all want to see enthusiasm, strong commercial awareness and a commitment to publishing.

Magazines offer the chance to get on fast if you've got the talent. It's not unusual to meet an editor or advertising manager with only three years' experience. In all aspects, it's very tough to get a job unless you're a graduate. The degree subject is generally unimportant unless you want to work on a specialist magazine in, say, horticulture or architecture. However, it's very competitive. Work experience may get you an editorial job but you may have to take a postgraduate course. Starter jobs are typically editorial assistant, junior reporter, staff writer, sub-editor, production assistant, art assistant, sales, marketing, subscriptions or licensing executive.

Directories and Databases are particularly used by businesses to target their goods and services, so it's vital that information is accurate and up to date. Most of the time nowadays, the data is stored electronically, so computer skills in database management are a great asset when looking for a job in this sector. In other areas, you may need a specialist skill when compiling, say, agricultural data or country-specific information. In these cases, recruits are invariably graduates. A directory publishing team generally comprises editorial, production, advertising sales, marketing, and customer relations departments. New entrants are often graduates.

Newspapers: working for a local newspaper is still one of the most popular and rewarding areas of publishing for newcomers. They also offer job opportunities for those who don't want to go to university. But even here, employers expect at least five GCSEs with A, B or C grade passes, and most editorial trainees are recruited after attending full-time vocational courses at accredited colleges, often as graduates or postgraduates.

Taking a media studies degree may be tempting, but you need a specific newspaper-oriented course to improve your chances of getting a job. You will also need to undertake plenty of work experience to convince an editor to take you on. Competition is fierce and editors look for enthusiasm, as well as determination, persistence, a willingness to work irregular hours and the ability to work to deadlines. Above all else curiosity and the ability to sniff out a story will make you stand out from the crowd. Most new journalists take part in a structured training programme, generally lasting at least two years.

As a journalist, you play a key role in a community. A typical week could involve covering anything from court cases and local government to golden weddings. You start as a news reporter, perhaps covering a specific town or village, and can then move into specialist areas or become a sub-editor, or even move to an evening or a daily paper.

On the advertisement side, an enthusiasm for meeting people and for selling are key attributes. Don't take a sales job if you want to work in editorial: it's extremely hard to switch camps. You don't always need to have a degree either. If you are numerate and literate, the ability to listen and negotiate is more important.

There are **National Occupational Standards (NOS)** for book and journal publishing and print journalism available which identify the different tasks and activities necessary for each area - and the skills required to do them. They can be incredibly useful for comparing the skills you've got, your transferable skills, with what is required from a particular aspect of a job www.skillset.org/standards

9.3 Information on pay scales in the sector

Skillset has no current information on salary rates in the publishing sector.

9.4 Information on entry requirements, application processes (e.g. Apprenticeships)

Employers look for people who can demonstrate a well-informed passion and enthusiasm for the sector, and who show initiative and creativity in the way they approach their work.

Publishing is highly competitive. That's why graduates secure most (though not all) of the starter jobs. Even then, a degree may not be enough to get a first job. In most cases you will probably have to undertake some work experience and you may even need to take a postgraduate course of some sort.

Publishers usually expect a good first degree, and they might expect in addition, a specialist subject for your degree or a pre-entry certificate in an occupational area (e.g. a National Council for the Training of Journalists (NCTJ) or Periodicals Training Council (PTC) recognised qualifications). Whichever area you are interested in, you need to have high levels of literacy and be numerate. Personal qualities and people skills are just as important in order to get into the industry and transferable business skills are highly rated.

If you believe that your future is in publishing, start by:

- **getting to know the publishers and publications** out there; employers want people who are as passionate about their publications as their readers
- **making contacts**; who you know is important and by making good contacts you can make your own luck
- **getting some experience**; one of the best ways to find out what you want and what you're good at is to give it a try on a work experience placement. It's also a good way to demonstrate your genuine commitment and enthusiasm

- aiming to **stand out from the crowd**. Use your initiative and always be prepared to go the extra mile. Publishers want people who are proactive and provide solutions rather than problems.

9.5 Qualifications

Publishing has a well-qualified workforce; up to 45% of the workforce holds a degree. This figure is 15% higher than average within the UK population.

There are a number of [Publishing Studies courses](#) that are run in higher education at undergraduate and postgraduate level. While many employers state a preference for a good first degree, these courses can demonstrate a commitment to the industry and provide work placements and contacts.

The [Chartered Institute of Marketing](#) and the [Institute of Direct Marketing](#) provide a range of industry recognized qualifications if you wish to work in marketing and promotions. These are delivered in colleges and direct by the Institute.

If you wish to get into the creative or design department, you will need a graphic design or relevant creative arts qualification as well as a portfolio of work. Those interested in technical roles should have the appropriate programming qualifications and an awareness of the latest applications used by the industry.

The National Council for the Training of Journalists (NCTJ) offers a preliminary [Certificate in Journalism](#) for those who wish to get into journalism. The selection of exams taken differs to the newspaper, photography, magazine and production routes. There are 40 journalism schools across the UK accredited by the NCTJ to offer approved journalism training courses leading to preliminary examinations.

The [Periodical Training Council](#) is the lead body for best practice in training and development for the magazine industry. They oversee the industry training programme of the [Periodical Publishers Association](#) and run a pre-entry accreditation programme for under- and post-graduate courses.

[PPA training](#) is the training arm of the [Periodical Publishers Association](#), the trade association for publishers and providers of consumer, customer and business media in the UK. Qualifications include:

- [PPA Diploma in Publishing](#) is the magazine industry's first cross-industry professional publishing qualification.
- [PPA Diploma in Digital Publishing](#) Understanding the digital revolution is central to driving any business forward and critical in the world of content publishing. The PPA Digital Diploma enables teams to lead in the digital arena.
- [PPA Diploma in Media Sales](#) This qualification aims to ensure that new entrants get the best possible introduction to the industry along with thorough training in the fundamentals of selling in order to really make a difference to the business.
- [PPA Certificate in Production Management](#) This qualification has been developed for new or aspiring production managers, the certificate provides delegates with an exceptional opportunity to enhance their knowledge and skills and become part of an elite group of production professionals.
- [PPA Certificate in Direct Marketing](#) Endorsed by the Institute of Direct Marketing, this PPA initiative was developed in response to the need for a professional direct marketing qualification tailored to the needs of the magazine industry.
- [PPA Editorial Diploma](#) Developed for new or aspiring magazine and brand editors, the PPA Editorial

Diploma equips delegates with the skills required to give them the edge over their competitors.

- [PPA Professional Certificate in Journalism](#)
Designed by industry editors to assess new journalists' on-the-job ability, the PPA Professional Certificate in Journalism is a qualification for journalists working on periodical and electronic publications.
- [PPA Certificate in Circulation Management for Business Magazines](#)
The PPA Certificate in Circulation Management for Business Magazines is a qualification developed for new or inexperienced circulation professionals working in the business and professional arena.

The [Society for Editors and Proofreaders](#) (SfEP) offers to its members two sets of qualifications, one for proof-reading and a second one for copy-editing (although at present accreditation in copy-editing is still under development).

The [Society of Indexers](#) has its own training course, offering a thorough grounding in the principles and practice of indexing, and leading to the status of Accredited Indexer. After further training and experience, the status of Fellow may be attained. Criteria are stringent, and those completing the course are deemed to be competent in all aspects of indexing assessed during the training.

Diploma in Creative and Media

The Diploma in Creative and Media is an exciting new qualification for young people in England aged 14-19, who want to learn about some of the UK's most dynamic industries.

The Diploma covers a rich range of disciplines including film, TV and fashion. Students of the Diploma will gain knowledge, experience and skills enabling them to master processes common to all creative industries. There are also opportunities to specialise.

<http://www.skillset.org/qualifications/diploma/>

9.6 Data on employment and labour market trends and forecasts

- Publishing has a younger workforce compared to the rest of UK industries. It is made up of 52% aged 20-39 compared to 44% across UK industries in general. Two sub-sectors employ significant numbers of those aged 16 – 19 (and therefore at a sub-degree level): Newspapers (6 % of all employment) and News agencies (11%). These two sub-sectors employ 85 per cent of all those aged 16 – 19 in the sector
- Across genders, it is evenly distributed with 53% male and 47% female. However, more women are needed in senior management positions.
- 94 per cent of those working in the Publishing industry are from White ethnic groups, similar to the 93 per cent across all UK industry. However, a majority of companies are based in London and the South East, where the number of people from minority ethnic groups is much higher, so this representation of ethnically diverse groups may fall below the level of what might be expected.
- 11% report themselves as having some form of long term illness or disability which affects the type of job that they do.
- While there is no official supporting data, there have been several studies that indicate a lack of diversity from across socio-economic groups: with the prevalence of informal recruitment practices and relatively low starting salaries in some areas.

9.7 Skill shortages

The main skills issues are around convergence (all the different ways the customer can access the product), how to develop content for different formats and how to sell that content - or the attention of the audience to advertisers – in new and emerging markets in the UK and internationally.

Gaps range from the high end business management and leadership skills needed to develop and drive creative and commercial strategy, to technical skills which will need constantly updating in light of emerging technologies. Sound project management, communication and team-working skills are also in demand.

People in publishing need the skills to develop high quality content and make sure it can be used in many different formats: in print, online, and with mobile technology. They need to understand the implications this has on intellectual property and sales and to anticipate where competition comes from, often from non-traditional sources.

Understanding what customers want and how they are consuming different media is key. Strategic business skills have been identified as an area of shortage. The ability to understand the commercial opportunities and how to transform these into revenue is clearly in demand. Interpersonal and communication skills, project management and team working are critical to success.

Multi-platform publishing opportunities are the test for publishing practitioners. They need to have skills to understand and implement new developments, whether through technical industry standards or trading digital objects.

9.8 Information on opportunities for adults changing career direction

Skillset has no information on this at present.

9.9 Information on points of entry or transfer into a sector from another area sector

Skillset has no information on this at present.

9.10 Job profiles

Skillset currently has no job profiles for the Publishing sector.

9.11 Case Studies

Skillset currently has no case studies for the Publishing sector.

9.12 FAQs

We've developed some generic [FAQs for Careers Advisors](#) with the aim of signposting Careers Advisors to relevant sources of information on the Skillset website. And, there's a [section specifically for Careers Advisors](#) on our website, where we've gathered relevant links from in one handy page, for ease of access.

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LMI

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15. [Which occupations are going to grow or develop over the next few years?](#)
16. [Where can I find out what the typical salaries are in the Creative Industries?](#)
17. [Where can I find national and regional LMI for Skillset?](#)

Further links and glossaries

18. [Is there a list of useful websites I can refer to?](#)
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Further support from Skillset Careers

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21. [I have a question that hasn't been answered in these FAQs. Who can I contact?](#)

9.13 Sources of additional information, web-links etc

9.13.1 Trade bodies and industry organisations

[Advertising Association](#) - The Advertising Association is a federation of 32 trade bodies and organisations representing the advertising and promotional marketing industries including advertisers, agencies, media and support services. It is the only body that speaks for all sides of the industry. The AA's remit concerns the mutual interests of the business as a whole.

[ALPSP](#) - The Association of Learned and Professional Society Publishers (ALPSP) is

the international trade association for not-for-profit publishers and those who work with them. Providing information on, education, representation, cooperative initiatives and guidelines for good practice.

[Association of Publishing Agencies](#) - The APA is the representative body for member agencies which produce editorial content for client brands. That content can be anything from entire websites and magazines to smaller brochures and one-shot publications, produced to engage with a target audience and create a customer relationship.

[Association of Online Publishers](#) - The UK Association of Online Publishers (AOP) is an industry body representing digital publishing companies that create original, branded, quality content. It runs a variety of conferences, training and events for members and other interested parties.

[British Printing Industries Federation](#) - The BPIF is the principal business support organisation for the UK print, printed packaging and graphic communication industry. They are a not-for-profit-distribution organisation.

[Committee of Advertising Practice](#) - The advertising codes are the responsibility of two industry Committees of Advertising Practice - CAP (Broadcast) and CAP (Non-broadcast) and are independently administered by the Advertising Standards Authority (ASA).

[Data Publishers Association](#) - The Data Publishers Association (DPA) is the industry body representing data and directory publishers and the search sector in the UK. Its role is to protect and promote the interests of the industry, both in print and electronic media and it runs a range of seminars, events and conferences. It offers its members significant opportunities to develop their businesses by providing a complete and diverse range of services, including training, business support, statistics and legal advice.

[Digital Content Forum](#) - The DCF forms a two-way conduit between industry and government to gather views and input into policy-making processes. It goes further to broker relationships, develop shared knowledge and undertake activities to promote innovation and excellence in the content sector. It operates as a professionally managed network of members, to which it delivers value through representing their interests and views on a broader scale.

[European Association of Directory Publishers](#) - Founded in 1966, the European Association of Directory Publishers (EADP) owes its existence to the aspirations of European publishers who anticipated the importance of intra-European contact and co-operation. Meanwhile, it has become the nerve centre for year-round contact and the key representative for the industry. It is the only international association in Europe to speak for the sector as a whole.

[National Union of Journalists](#) - The NUJ is a passionate campaigner for media freedom, the rights of journalists, workers' rights and for social justice at home and internationally.

[The Newspaper Society](#) - The Society represents and promotes the interests of Britain's regional and local press. They have information about the professional qualifications in newspaper journalism (Level 4 NVQs) and handy hints on how to enter the newspaper industry

[Periodical Publishers Association](#) - The Periodical Publishers Association (PPA) is the organisation for magazine and professional media publishers in the UK. PPA's role is to promote and protect the interests of the industry in general, and member companies in particular.

[The Publishers Association \(PA\)](#) - This is the trade association for book, journal and electronic publishers in the UK. They offer general guidance on careers in book and journal publishing.

[Publishing Scotland](#) - Publishing Scotland has grown from the Scottish Publishers Association to provide industry support, lobbying, networking and training for the industry. Its website offers training opportunities and events listings, as well as industry news.

[Scottish Newspaper Publishers Association](#) - The Scottish Newspaper Publishers Association (SNPA) is the trade association representing publishers of 100 weekly and bi-weekly newspapers and a further 30 free distribution newspapers. It provides an overview of the industry and current issues of importance, as well as a range of services including the promotion of The Scottish Weekly Press.

[Society for Editors and Proofreaders \(SfEP\)](#) - The SfEP is a professional organisation based in the UK for editors and proofreaders - the people who strive to make text accurate and readable.

[Society of Editors](#) - The Society of Editors works to protect the freedom of all sectors of the media to report on behalf of the public. It seeks to help the improvement of quality journalism through the active support of education and training. It has nearly 500 members in national, regional and local newspapers, magazines, broadcasting and new media, journalism education and media law.

[Society of Indexers](#) - The Society of Indexers is a non-profit organisation, membership of which is open to any person who is or intends to be directly involved in indexing.

[The Society of Young Publishers](#) - This is a voluntary organisation that runs many events and workshops for those wanting to get into publishing or who would like to develop their career further. Details of events and networking opportunities are available on the Society's homepage.

[STM](#) - International Association of Scientific, Technical and Medical Publishers (STM) is an international association of about 100 scientific, technical, medical and scholarly publishers, Representing all types of STM publishers - large and small companies, not for profit organisations, learned societies, traditional, primary, secondary publishers and new entrants to global publishing.

[The Welsh Books Council](#) - The Welsh Books Council is a national body, funded by the Welsh Assembly Government, which provides a focus for the publishing industry in Wales. Details of training courses, seminars and events for publishers in Wales are posted on its website.

9.13.2 Trade publications

[The Bookseller](#) - The Bookseller is the trade magazine for the book industry in publishing and retail. Its [jobs pages](#) have some of the most up-to-date careers listings within the book trade. Its partnerships with leading recruitment consultants mean that vacancy postings are constantly updated. It also runs a [seminar and conference programme](#) to gather together leaders, commentators, publishers, booksellers, editors and authors to explore relevant issues and developments affecting the industry.

[Directory Publisher.co.uk](#) - A directory of useful links for those in the publishing industry.

[Hold the front Page](#) - Offering advice ranging from training to jobs, news and awards.

[Journalism.co.uk](#) - An online information source for established and aspiring journalists and a reference point for media professionals who are studying or wish to study in this field. There are dedicated sections on the site giving advice and providing "How to"s to get into the industry. The website includes blogs, a short course and university directory, job vacancies related to journalism, daily news topics and RSS live feeds.

[Media Week](#) - Media Week is a business magazine for the commercial media industry reflecting the fast-moving and diverse developments taking place across TV, radio, newspapers, magazines, outdoor, digital and agencies.

[Press Gazette](#) - Offering a range of information including news and jobs for Journalists.

9.13.3 Careers information

[BookCareers.com](#) - Offers careers development and coaching advice. This ranges from how to write to be published through to starting your own publishing company and working for a book publisher.

[CVPoster.com](#) - CVPoster.com aims to provide the most effective and user-friendly online recruitment marketplace.

[Guardian Jobs](#) is one of the leading sources of job vacancies in the UK.

[Inspired Selection](#) - Inspired Selection is a specialist recruitment consultancy dedicated to serving the publishing industry, including books, journals, B2B and medical communications.

[JobsWord](#) is one of the UK's biggest online recruitment guides.

[PPA Jobs](#) is the jobs board from PPA, where you can search hundreds of publishing vacancies across the country with employers looking for candidates from trainees all the way up to senior management.

[Total Jobs](#) is the UK's largest and fastest growing online recruitment company

9.13.4 Training and education

[Alan Weaver Associates](#) - Specialist business consultants for subscription-based publishers and experts in subscription marketing and circulation modelling techniques.

[Chapterhouse Editorial Training](#) - Offering courses in Proofreading and Editorial Skills. They also offer correspondence courses.

[Communication Skills Europe](#) - CSE-Demos Training and Development delivers open workshop and tailored, in-company training.

[The Editorial Centre](#) - With their training centre in Newcastle it is the only one in the country to be based in a working media publisher's office. It is also accredited by the NCTJ.

[Editorial Training Consultants](#) - Focusing on clients' specific training needs, the type of content they produce, and the background and experience of their journalists.

[Forum for European Journalism Students](#) - This is a non-profit independent organisation dedicated to the exchange of information in journalism between European citizens. The Forum organises or promotes the meeting of students and professionals of journalism and media in general.

[Guardian Education Centre](#) – funded by The Scott Trust Foundation, the centre provides a range of programmes for students and adults.

[Imago](#) - Offering training for the publishing industry including courses in InDesign, Photoshop, QuarkXpress plus others.

[London College of Communication](#) - Formerly London College of Printing, LCC is the largest constituent College of the University of the Arts London. Offering a wide range of courses from Diploma level through to MA.

[London School of Publishing](#) - All courses offered by LSP are practical in nature, and provide an overview of a particular publishing function.

[Marketability](#) - A UK-based publishing consultancy, providing training, marketing campaign and market research support, and consultancy to publishers in the UK and internationally.

[McCreadie Media Services](#) - McCreadie media services offers a full range of production and publishing services producing magazines, newspapers, books and brochures.

[National Council for the Training of Journalists](#) - The NCTJ administers training to journalists, reporters and photographers for the UK newspaper industry. It accredits a number of journalism courses offered by colleges and universities and by distance learning. It hosts many training events and seminars of interest to the aspiring or more established journalist.

[Nelson Croom](#) - A developer and publisher of online professional development courses some of which are specifically tailored to the Publishing sector.

[Oxford International Centre for Publishing Studies](#) - The Oxford International Centre for Publishing Studies focuses on publishing education and research. The Centre offers a range of [postgraduate](#) and [undergraduate](#) awards in book, magazine, journal and digital publishing, and also carries out professional development programmes and consultancy.

[Oxford Publicity Partnership](#) - The Oxford Publicity Partnership (OPP) helps publishers with marketing, publicity, and sales work in the UK and Europe.

[Periodicals Training Council](#) - The Periodicals Training Council (PTC) is the training arm of the Periodical Publishers Association. *Your Future in Magazine Publishing* is an essential guide to those looking to progress in the magazine industry, and includes a listing of accredited magazine journalism courses.

[PIRA](#) - Pira Consulting provide services that span the paper, packaging, printing and publishing supply chains.

[PMA Training](#) - PMA is run by professionals and can design and run bespoke workshops to meet a client's criteria.

[PPA Training](#) - PPA was one of the first training centres in the UK to be authorised by most of the major Desktop Publishing software publishers. They can offer tailored courses.

[Professional Plus](#) - It offers a course on writing and editing. Part of the course offered at London College of Communication.

[Publishing Training Centre \(PTC\)](#) - The PTC is the international training provider for book and journal publishers. It is also actively involved in promoting the standards for book and journal publishing, and produces careers information.

[Reed Media](#) – social media marketing consultancy working with publishers, non-profit and small businesses. Provides a range of half day workshops on social media principles and techniques.

Skillset Careers offers a range of careers IAG services for those enquiring about a career in the Creative Industries. Free career helplines, free e-mail advice, and a face-to-face guidance service is available. www.skillset.org/careers

9.14 Regional Information

The main geographical area of employment is London and the South East. The North West (including Merseyside) is next, followed by Scotland, the South West and the West Midlands. In Wales and Northern Ireland the sector is predominately made up of small publishers and news media.

Skillset currently has no regional information on the publishing sector.

9.14.1 East Midlands

9.14.2 East of England

9.14.3 London

9.14.4 North East

9.14.5 North West

9.14.6 South East

9.14.7 South West

9.14.8 West Midlands

9.14.9 Yorkshire and the Humber

9.14.10 Northern Ireland

9.14.11 Scotland

9.14.12 Wales

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10. Sector - Radio

10.1 A brief description of what the sector covers at UK level

Overall the Radio industry comprises around 350 organisations, independent stations and other companies which are shared broadly among four sub-sectors as follows:

- BBC Radio (publicly funded)
- around 120 commercial radio groups and independent stations
- around 180 community radio stations
- up to 50 independent production companies for radio

The industry is characterised by a small number of large radio groups and a large number of smaller groups and independent stations. The BBC, Global Radio and Bauer dominate the landscape of larger businesses and between them account for a high proportion of the radio sector workforce.

A total of 22,800 people are employed in the Radio industry. This is estimated to be 5% of the entire Creative Industries. Broken down by occupation:

- 29% work in radio broadcasting specific roles
- 25% work in finance, HR, IT, marketing and general management roles
- 21% work in journalism and sport roles
- 10% work in production
- 8% work in producing

Radio has a highly skilled and well qualified workforce of which almost two thirds are graduates. About a quarter of the workforce is freelance or employed on contracts of less than a year. Although the majority of the workforce is based in London, the nature of local and community radio services means that the radio workforce is more widely dispersed throughout the UK than other Creative Industries, with other major clusters in the South East and the North West regions of England, and in Scotland.

10.2 Information on careers available and new emerging jobs, transferability of skills career paths and opportunities for progression

Jobs include: Presenter/DJ, Producer, Broadcast Assistant, Station Manager, Programme Controller, Editor, Journalist, Sales Executive, Marketing Manager, Broadcast Engineer, Support roles: finance, HR, training & development and administration.

The **Skillset National Occupational Standards (NOS)** for Radio Content Creation identify the different tasks and activities necessary for working in radio -

and the skills necessary to do them. They can be incredibly useful for comparing the skills you've got, your transferable skills, with what is required from a particular aspect of a job www.skillset.org/standards

10.3 Information on pay scales in the sector

The average income received by the Radio workforce is low at £29,200 relative to the average received by the Creative Industries as a whole of £32,200.

Permanent employees in the Radio industry have a much higher average income than those working as freelancers (averages of £31,800 and £20,500 respectively).

Incidence of unpaid working (excluding an occasional charitable contribution) is higher within the Radio workforce than within the wider Creative Industries (43% and 38% respectively).

The extent of unpaid work varies by contract type, with 58% of Radio freelancers having worked unpaid compared with 39% of Radio employees.

10.4 Information on entry requirements, application processes (e.g. Apprenticeships)

There is no simple direct route into radio – it very much depends on what job a person wants to do. For those interested in broadcast journalism there are specific courses available. For other jobs in radio school, access, further and higher education courses can all provide part of the pathway to a first job in the industry, but getting hands on experience is essential. Volunteer work for student radio, hospital radio and/or community radio stations is recognised by the mainstream industry as a good starting point to develop the skills needed to get a paid job in the industry.

BBC and commercial radio offer some new entrant training options and bursaries according to business needs. Community radio stations are expected to provide training as part of their remit.

10.5 Qualifications

The Radio workforce is highly qualified and 64% has a degree. 34% of the degrees held by those working in Radio are media related compared with 41% of those held by individuals across the wider Creative Industries.

Freelancers working in the Radio industry are less likely to hold a graduate qualification than employees in the sector (58% and 66% respectively).

Technical qualifications are also common and are held by 17% of the workforce.

22% of the Radio workforce does not hold any qualifications (this includes degrees, technical qualifications, A Levels or GNVQs, S/NVQs and Modern Apprenticeships), which is similar to the wider Creative Industries.

Employers in the Radio industry tend to rate post entry qualifications higher than those taken pre-entry. Post entry continuing professional development (CPD) was the most popular type of provision amongst large Radio employers, and around eight in ten rated other types of post entry training as important including management, technical and business training. The most popular type of pre-entry provision is

community learning, which will in part be due to the growing numbers of community or voluntary stations.

In terms of graduate qualifications, 79% of Radio employers rate any degree as important. Fewer employers rate pre-entry degrees in media subjects as important in comparison with pre-entry degrees in other subjects (36% vs 78%).

Diploma in Creative and Media

The Diploma in Creative and Media is an exciting new qualification for young people in England aged 14-19, who want to learn about some of the UK's most dynamic industries.

The Diploma covers a rich range of disciplines including film, TV and fashion. Students of the Diploma will gain knowledge, experience and skills enabling them to master processes common to all creative industries. There are also opportunities to specialise.

<http://www.skillset.org/qualifications/diploma/>

10.6 Data on employment and labour market trends and forecasts

25% of the Radio industry are freelance. Certain occupational groups within the Radio industry have a greater reliance on freelancers than others, but not to the same degree as some other sectors (for example in TV up to nine in ten of the workforce in some occupations are freelancers). Those working in radio broadcasting and production are the most likely to be working as freelancers. Meanwhile those working in producing broadcast engineering and sound are the least likely.

Representation of women is fairly high at 48%.

Individuals from a Black, Asian and Minority Ethnic (BAME) background make up 7% of the workforce.

6.1% of workers consider themselves to be disabled.

42% of the workforce are aged under 35 years

23% of companies in the Radio industry employ between 2 and 4 people. 35% employ between 5 and 10. 17% employ between 11 and 20 people.

25% of the industry has more than 20 people working for them, which includes just 2% with a workforce of 250 or more.

10.7 Skill shortages

The most common skill gaps reported by Radio employers are:

- engineering
- production
- radio broadcasting
- commercial awareness

In addition, future skill gaps are anticipated by half of large Radio employers, with specific skill areas cited relating to technical equipment, communication and project management.

Job vacancies in the industry are not generally hard to fill as there is no shortage of people wishing to work in most areas of radio - but employers report varying levels of concern about the quality of applicants they see, particularly at entry level.

The common skills shortages identified within particular occupational groups range from radio specific skills to general management, business and IT skills. But there is a particular shared concern about the shortage of radio engineers with the breadth of skills and versatility to meet the demands of a changing industry.

Examples of more sector-specific issues would be the shortage of specialist marketing and sales skills for commercial radio, or social enterprise management skills such as fundraising for community radio.

10.8 Information on opportunities for adults changing career direction

As with people starting out in their career, adults looking to change career direction to work in radio can try and get a 'taste' of what it's like, along with some hands-on experience, by volunteering for their local hospital radio or community radio station. If they can use this experience to produce a portfolio or 'demo' of their work, they can then approach local BBC or commercial stations. People need to be mindful of the fact that the industry is increasingly competitive so any experience, possibly from their former career, that gives them the edge will be valuable. The radio industry needs creative & innovative people who can translate their good ideas into compelling radio programmes. They also need to be able to transfer their ideas and skills to provide engaging online content.

10.9 Information on points of entry or transfer into a sector from another area sector

As with people starting out in their career, adults looking to change career direction to work in radio can try and get a 'taste' of what it's like, along with some hands-on experience, by volunteering for their local hospital radio or community radio station. If they can use this experience to produce a portfolio or 'demo' of their work, they can then approach local BBC or commercial stations. People need to be mindful of the fact that the industry is increasingly competitive so any experience, possibly from their former career, that gives them the edge will be valuable. The radio industry needs creative & innovative people who can translate their good ideas into compelling radio programmes. They also need to be able to transfer their ideas and skills to provide engaging online content.

10.10 Job profiles

Skillset currently has no job profiles for the Radio sector. They are being produced at the moment and will be available later on in 2009.

10.11 Case Studies

Skillset has 2 case studies of people working in Radio. They are:

Andrew Jackson - Best Male Presenter at the Student Radio Awards
http://www.skillset.org/radio/case_studies/article_5406_1.asp

Johny P - Radio Broadcaster

They can be found on http://www.skillset.org/radio/case_studies/

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21. [I have a question that hasn't been answered in these FAQs. Who can I contact?](#)

10.13 Sources of additional information, web-links etc

[Broadcast Journalism Training Council](#)

The BJTC accredits courses in radio and television journalism to ensure they give journalists the skills required by the industry.

[Broadcast Training and Skills Regulator](#)

BTSR helps to ensure that the broadcasting industry is providing training and development opportunities that are relevant, inclusive and cost-effective to the thousands of people it employs.

[Community Media Association](#)

Provides training for industry hopefuls and holds conferences and events.

[Hospital Broadcasting Association](#)

The HBA is a national charity which promotes and supports hospital broadcasting in the UK. It represents over 250 member stations.

[Media UK Radio Jobs](#)

Media UK Radio Jobs displays free listings of tons of radio jobs at stations across the UK.

[Office of Communications \(Ofcom\)](#) (Ofcom)

Licenses and regulates all independent radio.

[Radio Academy](#)

Professional membership organisation for the radio industry. Organises the industry's annual conference, the Radio Festival, plus seminars and workshops. Regional centres organise their own programme of events. Produce a very useful 'Getting into Radio' CD which can also be downloaded from their website.

[RadioCentre](#)

The RadioCentre formed in July 2006 from the merger of the Radio Advertising Bureau (RAB) and the Commercial Radio Companies Association (CRCA). Its members consist of the overwhelming majority of UK Commercial Radio stations who fund the organisation.

[Radio Independents Group](#)

The trade body for UK independent radio producers. RIG is a non-profit making trade body funded through membership fees and other fund-raising activities that represents the interests and needs of the UK's independent radio production industry.

[Student Radio Association](#)

The Student Radio Association (SRA) is a representative body which supports and acts on behalf of the UK student radio community. They exist to encourage and facilitate communication between student stations, to assist in their development, and to offer support and advice to new stations just setting up. They hold annual conferences and run the prestigious Radio 1 Student Radio Awards.

Publications and websites

[Broadcastnow.co.uk](#)

[BBC Radio](#)

[Institute of Broadcast Sound](#)

[Radio Today](#)

[Radio Joint Audience Research Ltd \(RAJAR\)](#)

[The Radio Magazine](#)

[Women's Radio Group \(WRG\)](#)

Festivals and Events

[Production 08](#)

[Radio Centre Arqiva Commercial Radio Awards](#)

[Sony Radio Academy Awards](#)

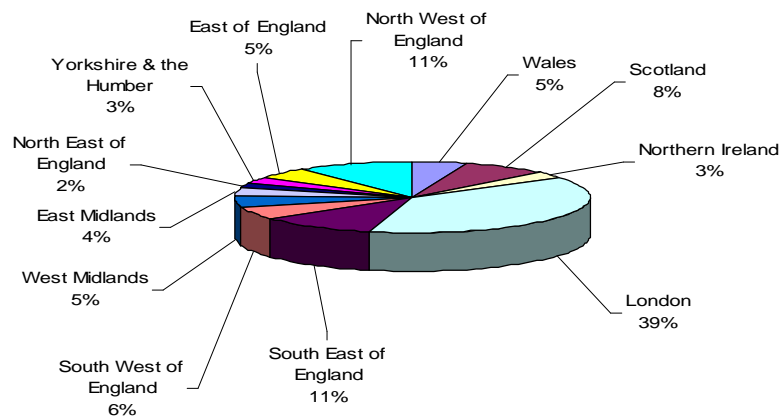
[Student Radio Awards](#)

[The Radio Festival](#)

Skillset Careers offers a range of careers IAG services for those enquiring about a career in the Creative Industries. Free career helplines, free e-mail advice, and a face-to-face guidance service is available. www.skillset.org/careers

10.14 Regional Information

39% of the Radio workforce is based in London. Around one in ten is based in each of the South East and North West (both 11%). The remaining 40% of the workforce is spread relatively evenly throughout the rest of the UK.



10.14.1 East Midlands

800 individuals work in publicly funded, commercial, community and voluntary radio. Nottingham has the highest number of stations including Heart 106, Classic Gold, Saga and Trent FM owned by GCap/Global. The Lincoln-based Lincs FM Group owns a number of stations in the region and across the country. Sabras Sound in Leicester caters for a predominantly Asian audience whilst Ofcom have granted community licenses to seven stations including Siren FM and Takeover Radio. BBC Radio has stations in Lincoln, Nottingham, Leicester, Derby and Northampton and the BBC's Asian Network is also based in Leicester.

10.14.2 East of England

Over 1,200 individuals work in publicly-funded, commercial, community and voluntary radio. BBC Radio has stations across the region and over 27 commercial stations broadcast across AM, FM and DAB. A further 10 stations have community licences.

10.14.3 London

8,800 individuals work in publicly funded, commercial, community and voluntary radio, which is 38% of the industry overall.

10.14.4 North East

500 individuals work in publicly funded, commercial, and community and voluntary radio in the region. There are eight commercial radio stations in North East England, including four owned by Emap and two by Radio Investments. The BBC has two local radio stations (Newcastle and Cleveland). Radio Tyneside is run by volunteers and provides hospital broadcasting for Newcastle and Gateshead. There are two Restricted Service Licences in the region.

10.14.5 North West

In North West England, 2,600 individuals work in publicly funded, commercial, community and voluntary radio. There is a large radio sector in the region, including four BBC local stations and approximately 30 broadcast commercial radio companies, a number of which are owned by the large radio groups. In addition to the public service and commercial radio stations, there are a number of community radio stations and stations with short term Restricted Service Licences around the region.

10.14.6 South East

South East England accounts for a significant proportion of the overall Radio industry. 2,400 individuals work in publicly funded, commercial, community and voluntary radio. There are 43 commercial radio franchises in the region, including 10 community radio stations (e.g. Unity 101FM, Radio Reverb), plus 28 RSL radio operators, whose services include hospital radio, sports information and campus radio. The BBC is represented by five local radio stations. Statistics for the regional spread of employment indicate 6% BBC, 14% Commercial and 11% all radio. This means that South East England

accounts for one of the greatest concentrations of commercial radio employees (alongside the North West and London).

10.14.7 South West

Approximately 1,300 individuals working in publicly funded, commercial, community and voluntary radio.

10.14.8 West Midlands

Around 1,000 individuals in the region work in publicly funded radio, commercial radio and community and voluntary radio. There is a good geographic spread of radio stations across the West Midlands, but the largest concentration of stations is in Birmingham. There are 30 commercial stations, dominated by the larger radio groups such as G-Cap plc, Global and GMG. However, there are some strong performing specialist stations including rock station Kerrang! and Radio XL providing music and news for the West Midlands Asian community. The BBC has five local stations and there is a growing number of community radio stations.

10.14.9 Yorkshire and the Humber

700 individuals work in publicly funded radio, commercial, and community and voluntary radio in Yorkshire and Humber. There are five BBC local radio stations in the region and approximately 20 commercial radio stations of which Galaxy is the largest. Community broadcasting is also present in the region including Bradford Community Broadcasting (BCB), one of only 15 radio stations throughout the UK broadcasting a full-time 'access radio' station licensed by the Radio Authority.

10.14.10 Northern Ireland

600 people work in publicly funded, commercial, community and voluntary radio. Northern Ireland's radio enterprises range from very large corporations such as the BBC to small, not-for-profit community radio stations.

10.14.11 Scotland

1,780 individuals work in publicly funded, commercial, community and voluntary radio. Scotland's radio enterprises range from very large corporations such as the BBC to small, not-for-profit community radio stations.

10.14.12 Wales

Wales has the highest levels of radio listening in the UK, with radio audiences in Wales averaging 24.4 hours of listening per week. The radio sector employs around 1,000 people across Wales in enterprises which range from very large corporations such as the BBC to small, not-for-profit community radio stations. Digital radio availability is also set to increase in Wales with the award of 3 local digital radio multiplex licenses in 2007/08, covering North East Wales, Mid and West Wales and North Wales.

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11. Sector - TV

11.1 A brief description of what the sector covers at UK level

Overall the TV industry comprises over 1,450 businesses which are shared broadly among the following sub-sectors:

- 10 (terrestrial) broadcast TV
- around 250 cable and satellite broadcasters,
- around 1,100 independent production companies (indies)
- and a growing number of community TV companies which share the analogue spectrum of 18 Restricted Services Licences.

The TV industry is characterised by a small number of large businesses and a large number of small companies. Broadcasters such as the BBC and BSkyB dominate the landscape of larger businesses, and increasingly, smaller independent production companies are merging or being bought out by other independent production companies to form much larger businesses eg RDF Media Group.

A total of 55,900 people are employed in the TV industry. This is estimated to be 11% of the entire Creative Industries.

On the whole, the TV industry relies heavily on freelancers. More than a third are freelance. 57% of the independent production workforce are freelance, 26% in broadcast TV, 12% in cable and satellite and 3% in community TV.

Certain occupational groups within the TV industry have a greater reliance on freelancers than others. Those working in costume/wardrobe, make up/hairdressing runners, production, camera and sound are the most likely to be working as freelancers.

www.skillset.org/tv

11.2 Information on careers available and new emerging jobs, transferability of skills career paths and opportunities for progression

Jobs include:

Art & Design: Art Director

Camera: Script Supervisor, Camera Operator, Camera Assistant, Lighting Camera

Hair & Make-up: Make-up & Hair Artist

Journalism & Sport: Broadcast Journalist

Lighting: Lighting Director, Gaffer

Performing: Actor, Presenter, Agent

Production: Director, Producer, Executive Producer, Location Manager, Production Manager, Researcher

Sound: Sound Supervisor, Sound Recordist, Boom Operator

Studio and Broadcast Technology: Transmission Engineer, Vision Mixer

There is a huge variety of job roles available in TV - in sales, finance and IT for example, not just in the more high-profile production roles. Increasingly, people with commercial skills and entrepreneurial talent are needed for a sector that must compete globally.

- 25% work in finance, HR, IT, sales and general management roles that fall under an umbrella heading of 'other occupational groups'
- 20% hold production roles
- 14% work in producing
- 12% work in journalism and sport

Routes into the industry are still fairly informal, especially in production. There is no set career path. People from all kinds of educational and cultural backgrounds work

in television. Once in the industry, people do move around and the majority find work through contacts and word of mouth. Many take short-term courses to maintain their high skill level, in an industry where the technology and thinking is ever advancing.

It is usual to start at the bottom and work your way up through the grades, learning your skills on the job. For example, to become an Art Director, you may start out as an Art Department Assistant and progress to Junior Draughtsman, then to Draughtsman or Assistant Art Director, before finally becoming an Art Director. This may take several years.

Reputation really counts. *“You are only as good as your last job”* is a common saying, and there is much truth in that.

Key skills for television are generally listed as:

- Creative Skills
- Communication Skills
- Problem-solving abilities
- Team Skills
- Flexibility
- Tenacity
- The ability to sell your skills to potential employers
- An awareness of the actual and possible applications of technology

The ability to work in a team is vital. Many people get work through recommendation and personal contacts, so 'being likeable' and 'good to work with' is really important.

Above all else, television needs creative and talented people with great ideas and the talent to realise them.

The **Skillset National Occupational Standards (NOS)** identify the different tasks and activities in a job, and the skills necessary to do them. They can be incredibly useful for comparing the skills you've got, your transferable skills, with what is required from a particular aspect of a job. www.skillset.org/standards

Skillset has produced an **interactive storyboard** on how a tv programme actually gets made, from concept to creation and beyond: <http://www.skillset.org/tv/overview/>

11.3 Information on pay scales in the sector

The average income received by the TV workforce in 2008 stands at £36,300. It is highest within broadcast TV where the average reported income is £37,700. The cable and satellite workforce has an average income of £36,700 and the independent production average stands at £34,600.

Permanent employees in the TV industry have a higher average income than those working as freelancers (averages of £37,600 and £33,600 respectively).

Nearly half of the TV workforce have undertaken unpaid work within the Creative Industries.

Work in TV is often freelance, so daily/weekly rates will apply. The trade union [BECTU](#) can advise on these rates for freelancers in the industry.

11.4 Information on entry requirements, application processes (e.g. Apprenticeships)

There are no formal entry requirements, although most people do have a degree. Employers value practical hands-on industry experience, such as a period of work experience. Often, the best entry route is on-the-job training and shadowing of experienced personnel.

There are some New Entrant's Training Schemes. [ITV](#) and the [BBC](#) sometimes have apprenticeship or training schemes, so keep an eye out on their websites. [FT2](#) run a New Entrant Technical Training Programme, and the [Regional Screen Agencies](#) may also run programmes.

11.5 Qualifications

The TV workforce is highly qualified - 71% has a degree.

The proportion of degrees that are media related has increased in the last few years. 46% of the degrees held by those working in TV are media related.

Freelancers working in the TV industry are less likely to hold a graduate qualification than employees in the sector (66% and 73% respectively).

Technical qualifications are also common, and are held by 25% of the workforce.

13% of the TV workforce holds an A level or GNVQ in Media Studies or a related subject.

2% hold a National/Scottish Vocational Qualification (N/SVQ)

1% hold a Modern Apprenticeship/Apprenticeship.

17% of the TV workforce does not hold any degrees, technical qualifications, A Levels or GNVQs, S/NVQs or Modern Apprenticeships.

Journalism is the most common subject area amongst those holding a media specific postgraduate qualification - this is a particularly common subject of study for the broadcast TV workforce. 18% hold a postgraduate qualification in cross-sector media production or broadcasting and 12% in communication or media studies.

Diploma in Creative and Media

The Diploma in Creative and Media is an exciting new qualification for young people in England aged 14-19, who want to learn about some of the UK's most dynamic industries.

The Diploma covers a rich range of disciplines including film, TV and fashion. Students of the Diploma will gain knowledge, experience and skills enabling them to master processes common to all creative industries. There are also opportunities to specialise.

<http://www.skillset.org/qualifications/diploma/>

Screen Academy Network

Skillset has established a network of the institutions that deliver the very best in education to the Creative Industries.

- The *Skillset Media Academies* form a network of colleges and universities across the UK which are centres of excellence in **television** and **interactive media**.
- The *Skillset Screen Academies* are institutions which the UK film industry has identified as those offering the highest quality of skills training for **film**.

Together, the aim of the Skillset Academy Network is to ensure the UK has the most talented workforce in the world for film, television and interactive media, both now and in the future. Find out more about the Skillset Media Academies and Skillset Screen Academies on our [website](#).

11.6 Data on employment and labour market trends and forecasts

Nearly 56,000 people are employed in the TV industry.

- Women are well represented in the TV industry, with 45% female workers compared with 42% in the Creative Industries as a whole. There are still some areas where women are underrepresented, especially in some craft and technical areas (Labour Force Survey, summer 2004).
- People from Black, Asian and Minority Ethnic (BAME) backgrounds make up 10% of the TV industry's workforce. However, given that so many companies are based in London and other cities, these figures are fairly low.
- The percentage of people with disabilities in the workforce is relatively low. 4.3% of individuals working in the TV industry consider themselves to be disabled as defined by the Disability Discrimination Act (DDA), compared with 8% in the wider Creative Industries.
- 35% of the TV workforce are aged under 35 years. 48% of women working in TV are aged under 35 years, compared to just 26% of men.
- 63% of the TV workforce are married or in a long-term relationship.
- 29% people in the TV industry have a dependent child under 16 years.

11.7 Skill shortages

There are some skills areas, broadcast technology for example, where TV employers struggle to recruit. Increasingly there are reports of skills needs around management and leadership throughout the industry.

Other issues include:

Helping professionals to understand and adapt to changing technologies and new platforms for content; there is a particular need for executives, producers and senior staff to identify and exploit the opportunities presented by this new landscape.

With the majority of the workforce in London, the UK's nations and regions have provided fewer opportunities for training and development in recent years. But there is significant investment being made in the nations and regions, especially in Wales, Scotland and the North of England where the BBC's planned move to Salford is prompting substantial growth.

While many employers increasingly need multi-skilled staff and freelancers as production budgets tighten, there is still a need for specific and sometimes very specialised craft skills, for example in drama. Writing talent and new voices are also still highly prized.

Skillset is addressing these skills needs via the *Skillset TV Freelance Fund* which reduces the costs of training for freelancers

11.8 Information on opportunities for adults changing career direction

The creative industries are all about making and using contacts; making and taking opportunities; gaining the right skills and experience and reviewing these throughout your career. This might mean updating skills (e.g. going on a short course) to keep moving onwards and upwards. The Creative Industries are very fast-moving, so you need to get up-to-date and keep up-to-date. This applies to all aspects of the industry, and not just to the technology.

For example, Directors are usually experienced production or post production personnel, and may have started their careers as Researchers, becoming Script Editors, Story Editors and ultimately Directors and/or Producers. Alternatively, they may have worked as Runners, 2nd Assistants, 1st Assistants or Production Managers before becoming Directors. They may also start their careers in technical roles, e.g. Camera or Editing. Some Directors work as Theatre Directors, acquiring valuable experience of working with actors, before moving into television after undertaking specialist technical training, for example on single and multi-camera directing techniques. Acquiring the technical skills of direction does not however guarantee the transition to becoming recognised Directors.

11.9 Information on points of entry or transfer into a sector from another area sector

It is usual to start at the bottom and work your way up through the grades, learning your skills on the job. For example, to become an Art Director, you may start out as an Art Department Assistant and progress to Junior Draughtsman, then to Draughtsman or Assistant Art Director, before finally becoming an Art Director. This may take several years.

There are transferable roles eg non-media accountants with suitable training may transfer to a Production Manager role, or non-media researchers, journalists and writers often become TV researchers, if they have a specialist qualification or knowledge about a particular programme's content.

11.10 Job profiles

Skillset currently has 38 job profiles for TV. They can all be found on <http://www.skillset.org/tv/jobs/>. They are:

Art Director http://www.skillset.org/tv/jobs/art_design/article_5485_1.asp

Assistant Art Director http://www.skillset.org/tv/jobs/art_design/article_5484_1.asp

Script Supervisor http://www.skillset.org/tv/jobs/Camera/article_3886_1.asp

Camera Operator (Studio/Outside Broadcast)
http://www.skillset.org/tv/jobs/Camera/article_2786_1.asp

Camera Assistant (Studio/Outside Broadcast)
http://www.skillset.org/tv/jobs/Camera/article_2787_1.asp

Camera Operator (Portable Single Camera)
http://www.skillset.org/tv/jobs/Camera/article_4964_1.asp

Camera Assistant (Portable Single Camera)
http://www.skillset.org/tv/jobs/Camera/article_4963_1.asp

Lighting Camera (Portable Single Camera)
http://www.skillset.org/tv/jobs/Camera/article_4965_1.asp

Make-up & Hair Designer
http://www.skillset.org/tv/jobs/Hair_Makeup/article_4091_1.asp

Make-up & Hair Artist http://www.skillset.org/tv/jobs/Hair_Makeup/article_4094_1.asp

Make-up & Hair Trainee
http://www.skillset.org/tv/jobs/Hair_Makeup/article_4095_1.asp

Make-up & Hair Assistant
http://www.skillset.org/tv/jobs/Hair_Makeup/article_4096_1.asp

Broadcast Journalist
http://www.skillset.org/tv/jobs/journalism_sport/article_5478_1.asp

Lighting Director http://www.skillset.org/tv/jobs/lighting/article_2788_1.asp

Gaffer http://www.skillset.org/tv/jobs/lighting/article_5474_1.asp

Actor http://www.skillset.org/tv/jobs/performers/article_1790_1.asp

Presenter http://www.skillset.org/tv/jobs/performers/article_1921_1.asp

Stand Up Comedian http://www.skillset.org/tv/jobs/performers/article_1922_1.asp

Walk Ons/Supporting Artists
http://www.skillset.org/tv/jobs/performers/article_4718_1.asp

Variety Artists http://www.skillset.org/tv/jobs/performers/article_4719_1.asp
Choreographer http://www.skillset.org/tv/jobs/performers/article_4721_1.asp

Singer http://www.skillset.org/tv/jobs/performers/article_4726_1.asp

Puppeteer http://www.skillset.org/tv/jobs/performers/article_4728_1.asp

Assistant Choreographer
http://www.skillset.org/tv/jobs/performers/article_4722_1.asp

Stunt Performer http://www.skillset.org/tv/jobs/performers/article_4712_1.asp

Agent http://www.skillset.org/tv/jobs/performers/article_4720_1.asp

Director http://www.skillset.org/tv/jobs/production/article_5473_1.asp

Executive Producer http://www.skillset.org/tv/jobs/production/article_5479_1.asp

Location Manager http://www.skillset.org/tv/jobs/production/article_5480_1.asp

Production Manager http://www.skillset.org/tv/jobs/production/article_5481_1.asp

Researcher http://www.skillset.org/tv/jobs/production/article_5476_1.asp

Sound Supervisor http://www.skillset.org/tv/jobs/sound/article_5482_1.asp

Sound Recordist http://www.skillset.org/tv/jobs/sound/article_2794_1.asp

Sound Assistant http://www.skillset.org/tv/jobs/sound/article_2792_1.asp

Boom Operator http://www.skillset.org/tv/jobs/sound/article_2791_1.asp

Network Operations Assistant

http://www.skillset.org/tv/jobs/Studio_Broadcast/article_5475_1.asp

Transmission Engineer

http://www.skillset.org/tv/jobs/Studio_Broadcast/article_5477_1.asp

Vision Mixer http://www.skillset.org/tv/jobs/Studio_Broadcast/article_5483_1.asp

11.11 Case Studies

Skillset has 20 case studies on people working in TV. They can all be found on <http://www.skillset.org/tv/people/>. They include:

- Simon Joanes, Freelance Director
http://www.skillset.org/tv/people/article_4222_1.asp
- Ian Payne, Presenter http://www.skillset.org/tv/people/article_5612_1.asp
- Diane Collins, Vision Mixer
http://www.skillset.org/tv/people/article_2039_1.asp

11.12 FAQs

We've developed some generic [FAQs for Careers Advisors](#) with the aim of signposting Careers Advisors to relevant sources of information on the Skillset website. And, there's a [section specifically for Careers Advisors](#) on our website, where we've gathered relevant links from in one handy page, for ease of access.

Deciding on a career in Creative Industries

1. [How does a client decide what career route to take?](#)
2. [Where can I find job profiles and case studies?](#)
3. [Do you have template CVs for new entrants, and for those at other stages in their careers?](#)

Training, courses and apprenticeships

4. [Where can I find a list of media courses?](#)
5. [Is a degree/post graduate course necessary?](#)
6. [How can a client be sure that a particular course provides what the industry currently wants?](#)
7. [Are there funding/bursaries available for training?](#)
8. [Where can I find out more about the Diploma in Creative and Media?](#)
9. [Are there any apprenticeships available?](#)

Contacting employers / work experience

10. [What skills and qualities do employers in the Creative Industries look for when recruiting?](#)
11. [Do you have any information on media companies \(big and small, regional and national\) that clients can target for work?](#)
12. [What's the best way for clients to approach employers for work experience placements?](#)

Diversity schemes

13. [Are there any specific diversity schemes for people wanting to enter the media industries?](#)

Labour Market Information (LMI)

14. [What are the current skills gaps/shortages \(nationally and regionally\) in the Creative Industries?](#)
15. [Which occupations are going to grow or develop over the next few years?](#)
16. [Where can I find out what the typical salaries are in the Creative Industries?](#)
17. [Where can I find national and regional LMI for Skillset?](#)

Further links and glossaries

18. [Is there a list of useful websites I can refer to?](#)
19. [I don't understand the jargon! Do you have a glossary?](#)

Further support from Skillset Careers

20. [Can somebody from Skillset come to talk to our students or attend our careers fair?](#)
21. [I have a question that hasn't been answered in these FAQs. Who can I contact?](#)

11.13 Sources of additional information, web-links etc

[All3Media](#) - All3MEDIA is an International Group of film and tv production and distribution companies with its headquarters in London. You can link to its many companies via their website to find job opportunities.

[BBC](#) - The BBC is the largest employer in the UK Television industry. You can find out about current jobs available at the BBC, work experience placements, and read about what it's really like to work there.

[BSkyB](#) - BskyB is the largest Cable and Satellite broadcaster in the UK and its website provides lots of information for experienced professionals and new starters including its 'Reach for the Sky' site which provides interviews with staff and information about the TV industry.

[Channel 4](#) - The 4Careers page provides jobs and work experience information, talks about its approach to developing staff and includes a section for producers.

[Community Channel](#) - The Community Channel is dedicated to highlighting issues from both local and international communities as well as the voluntary and charitable sectors. On the site you can find information on jobs as well as volunteering opportunities.

[Endemol](#) - Endemol is one of the largest independent production companies in the UK, bringing shows such as 'Big Brother' and 'Deal or No Deal' to our screens. The website gives information on work placements and job opportunities in its network of companies.

[Five](#) - Five's detailed website provides recruitment information plus a 'day in the life' of a Five employee and a list of frequently asked questions.

[ITV](#) - The ITV jobs page includes careers guidance and information on traineeships, plus a detailed breakdown of how the company is structured.

[RDF Media](#) - RDF Media is a large independent production company supplying the major broadcasters with a wide range of programmes including 'Wife Swap' and 'Scrapheap Challenge'. You can find information on current job opportunities in London, Bristol, LA and New York.

[Shine](#) - Shine produces a variety of shows such as 'Masterchef' and 'Gladiators'. You can register on its database in order to be considered for jobs.

[Talkback Thames](#) - Talkback Thames is an independent production company producing shows such as 'The X Factor' and 'The Apprentice'. The website provides information on work experience, Runner vacancies and job opportunities for more experienced professionals.

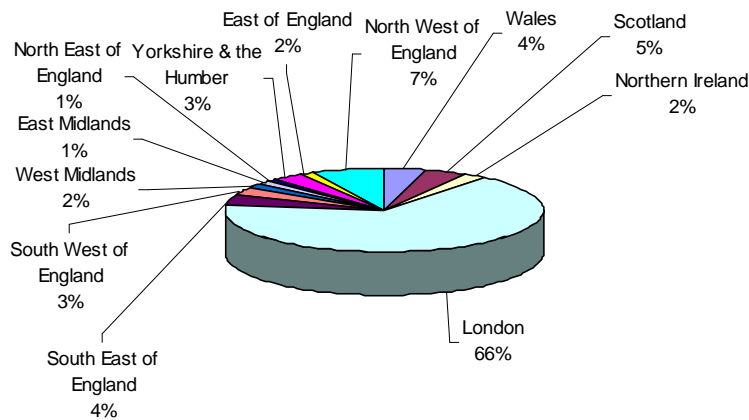
[Virgin Media](#) - Virgin Media includes Digital TV, but also broadband, phone and mobile services. The site provides careers information across its various departments including apprenticeship schemes, and a tool to enable searches for jobs across the UK.

[Viacom](#) - Viacom is a Cable and Satellite broadcaster incorporating, amongst others, MTV, Nickelodeon and Paramount. You can find job and internship opportunities across its various companies.

Skillset Careers offers a range of careers IAG services for those enquiring about a career in the Creative Industries. Free career helplines, free e-mail advice, and a face-to-face guidance service is available. www.skillset.org/careers

11.14 Regional Information

66% of the TV workforce is based in London. 7% is based in the North West and 5% is based in Scotland, 4% in Wales and 4% in the South East. The remaining 14% of the workforce is spread relatively evenly throughout the rest of the UK.



11.14.1 East Midlands

Around 600 people work in broadcast TV, cable and satellite and independent production in the region. The East Midlands hosts several independent production companies with regular television commissions and corporate production work: Kingfisher, Channel 2020, The Media Group, 360 Red, Whistling Gypsy and Main Street Media.

ITV Local is based in Nottingham as is BBC East Midlands which produces East Midlands Today and Inside Out. The BBC's regional radio stations in Lincoln, Derby and Leicester also offer television studio facilities allowing the regional news television bureau teams to shoot and edit material.

Midlands Asian Television (MATV), based in Leicester, has a restricted service licence (RSL) to broadcast news, current affairs and bought-in Asian

films and TV programmes to the Leicester area. The channel also has a cable arm, Channel 6.

11.14.2 East of England

Around 900 people work in broadcast TV, cable and satellite and independent production in the region. ITV Anglia and BBC East produce regional news and there are some strong independents in the region. In Norwich, Town House TV produces the daily Trisha Goddard Show for Five. Imago Productions make a diverse range of programmes including *Fakeover* for Discovery Home & Health and one-off documentaries for the BBC.

Eye Film & TV works across documentary, drama and corporate production and is also involved in training. Following a successful training programme involving young unemployed people in Lowestoft, Eye plans to launch a community-based IPTV channel in the town.

In Wortham, Bungalow Town Productions make and distribute award-winning feature documentaries for worldwide cinema and television, including international co-productions with organisations such as Sundance Channel, PBS and ITVS.

11.14.3 London

Around 36,600 people (65% of this industry) work in broadcast TV, cable and satellite, and independent production

11.14.4 North East

Around 400 people work in broadcast TV, cable and satellite and independent production in North East England. The region houses two terrestrial television broadcasters, BBC and Tyne Tees. The BBC does not make any network programmes in the North East but produces local news programmes, Look North, and bulletins.

Tyne Tees' regional output is wholly factual and a quarter of Tyne Tees non-news regional output is commissioned from independent producers across the region. In 2000, Tyne Tees created Signpost, which is now the leading supplier of on-screen British Sign Language translation, supplying most digital and terrestrial broadcasters and providing services to other organisations outside the Creative Industries.

11.14.5 North West

Around 4,200 people work in broadcast TV, cable and satellite and independent production.

Television broadcasting is an important component of the Creative Industries in North West England. Manchester is a large and established broadcasting centre and the leading regional TV centre outside London. The BBC is about to embark on a significant relocation of 1,500 of its London-based staff to a new home at mediacity:uk in Salford. This will bring the total of BBC employees in North West England to 2,300.

ITV (formerly Granada), also based in Manchester, produces a significant amount of network and regional programming. However, it downsized its operations in 2007 to a workforce of just over 800.

Independent production is strong in the region and according to North West Vision and Media there are over 90 production companies in North West England. In addition, there are also several cable and satellite companies in the region.

11.14.6 South East

There are around 2,400 people working in broadcast TV, cable and satellite, and independent production. The region is home to key broadcasters including ITV Meridian, BBC South and BBC South East, ITV Local, Six TV and Kent TV.

Over 10% of the UK's 1,500+ production companies are based in the region and some companies have regional offices in South East England (e.g. Talkback Thames, Mentorn and Ten Alps). This represents the largest grouping outside of London and includes companies making feature films, corporate audio visual material, programmes for broadcast television and commercials.

Maidstone Studios in Kent are a significant Creative Industries cluster; the region also boasts two major broadcast support employers, Virgin Media and Arqiva.

11.14.7 South West

Around 1,800 people work in broadcast TV, cable and satellite, independent production community TV and TV distribution.

South West England has a strong production sector in Specialist Factual and Natural History production, both at BBC Bristol and in the independent production sector.

Bristol is an established hub for television production. In a recent Broadcast survey, of the Top 30 companies in the Nations and Regions, six have a base in Bristol and Bath. Plymouth is also a growing area for Creative Industries - Two Four, one of the strongest independents outside of London and spanning TV, Interactive and Digital Media and Facilities, is based in Plymouth.

11.14.8 West Midlands

Over 1,200 people work in broadcast TV, cable and satellite and independent production.

Both the BBC and ITV Central have studio bases in Birmingham. The BBC has two bases, namely the Mailbox where regional and network television and radio productions are produced, and the Drama Village at the University of Birmingham. ITV Central is located in purpose-built premises.

There is a strong base of small independent production companies. With the decline in demand from both BBC and ITV in the region, a number of these have successfully diversified, taking on network commissions from London or specialising in regional commissions, cable or commercial work. The main output of these companies is factual entertainment for network and cable television.

11.14.9 Yorkshire and the Humber

Over 1,800 people work in broadcast TV, cable and satellite and independent production.

The region has a rich history of media production due in part to ITV Yorkshire being based in the region. ITV Yorkshire has a strong drama base, producing Emmerdale and several network dramas including Heartbeat, The Royal and The Royal Today.

The BBC has two main centres in the region BBC Yorkshire and BBC East Yorkshire and Lincolnshire.

11.14.10 Northern Ireland

Approximately 1,200 people work in the television industry in Northern Ireland which includes broadcast, TV, cable and satellite and independent

production. Northern Ireland is significantly under represented in terms of network production - in 2006, the investment in network production across all five terrestrial channels was lowest in Northern Ireland at £3.85 per capita compared to a UK-wide figure of £32.00 per head.

11.14.11 Scotland

Over 2,500 people work in broadcast TV, cable and satellite and independent production. The total value of TV production activity in Scotland was over £111 million. Of those, £54 million are attributable to commissions from the main UK broadcasting networks. Independent producers supply almost 45% (by value) of these network programmes from Scotland. Network production in Scotland declined from 6% of the UK total in 2004, to only 3% in 2006, according to the regulator Ofcom.

11.14.12 Wales

Just over 2,400 people work in the television industry in Wales. Compared to the size of the population (approximately 3 million people), levels of network production are low in Wales. Wales accounts for approximately 4.9% of population of UK, but accounts for only 0.7 % of network production. The Independent sector in Wales is a significant employer. Consolidation with the Independent sector has led to Welsh companies such as Tinopolis and Boomerang becoming major players within the UK TV sector.

Teledwyr Annibynnol Cymru (TAC), the trade association that represents the interests of the independent sector in Wales, currently has over 30 members who have a combined turnover of over £100million.

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