sign_ Screen Industries Growth Network

inclusive growth

INCLUSIVE GROWTH
WORK STREAM 1:

A regional baseline picture of diversity and inclusion in the Screen industries

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FOREWORD

With a current growth rate around double that of the wider economy and by nature both innovative and export-orientated, the creative industries provide a key source of competitive advantage and soft power for the UK. Despite standing out as one of the UK's recent success stories however, the benefits of growth have not been uniformly disseminated and the opportunities created in this vibrant part of the economy remain out of reach for many. Entrenched inequalities exist within the creative sectors along many lines, including gender, race, disability and class. There is a vital role for place-based policies and programmes in this regard.

This research programme aims to enhance, scale, develop and test place-based interventions that address equality and diversity to deliver more inclusive growth of the creative economy. Within this broader scope, the intention is to provide a focus on a subsector of the creative industries (the screen sector) within one region (Yorkshire and the Humber) as part of this UK-wide and internally focused study. The region has seen significant investment in recent years, with the BFI and Screen Yorkshire's Screen Industries Growth Plan; AHRC-funded XR Stories creative cluster; Research England-funded Screen Industries Growth Network (SIGN); relocation of C4's national headquarters to Leeds; and a range of industry and regionally funded initiatives to support the screen industries.

Within this context, this report summarises the ambition to establish reliable and accurate baseline data as a contribution to building the current picture and informing the overall recommendations. Without this data, it is impossible to measure the sector's size and shape and the impact of existing development and any future place-based interventions. The research premise was that national data sources could not provide the granular level data required. Therefore, a new approach was piloted, original research and data collection methodologies including an employer census and workforce survey.

In summary, this was not successful despite the support of a wide range of regional and national partners. All the data in this report is caveated by reference to low response rates, and validation and comparison with other sources is equally difficult. However, multiple sector, national and regional sources have been explored. A further endeavour to analyse regional data collected by the ONS and sector/industry bodies did not yield substantial additional data. Inconsistent or obsolete classification systems, misclassification of companies, and in particular low sample or response numbers render almost all data from such sources unviable.

KEY FINDINGS

For the purposes of the research, the screen industries in Yorkshire and the Humber were defined as encompassing the sectors described in **Figure 1**. On the back of extensive searches across all available, relevant sources, a total of 431 companies were identified as falling within scope.

The IDBR reports a total of 885 companies active in the screen industries in Yorkshire and the Humber. This is known to be an overestimate for reasons described in **Section 2.**

Around half of the companies in the sample whose locations were identifiable were based in Leeds or Sheffield, with substantial clusters also present in York, Huddersfield and Harrogate.

The highest number of companies in the sample were found in digital/online (121) and games (65).

It was not possible to estimate workforce size through the Census (see **Section 2** below). Most recent data from the Labour Force Survey estimate the workforce within the region at around 10,000[1]. Restrictions around minimum numbers prohibit any analysis of that data at sub-sector level.

The key characteristics of the survey response set (unweighted) were as follows:

- 59% were freelance
- 53% identified as women
- 76% were heterosexual
- 82% were born in England and 67% identified as English
- 85% reported their ethnicity as White
- 66% reported having no religious beliefs
- 22% reported having a mental or physical disability
- Exactly half (50%) said that the main income earner in their household when they were 14 were either modern/traditional professional or senior/middle junior manager or administrator
- 38% of respondents were aged under 35
- 49% earned less than 30,000 GBP in the year of the survey
- 31% had childcare responsibilities
- 82% held a degree or equivalent qualification; 71% an undergraduate degree and 38% a postgraduate degree
- 30% had entered the industry in the past 3 years and 48% had started their current job or project in the past year
- 8% were actively considering leaving the industry at the time of the survey.

[1] Labour Force Survey four quarter averaged data Jan/Mar 2021 to Oct/Dec 2021

1 BACKGROUND AND INTRODUCTION

There currently exists a range of data sources on the size and shape of the screen industries in Yorkshire and the Humber. However, for multiple reasons these do not combine to provide a full or accurate picture of the size, shape and profile of the sector and workforce within the region. These sources and their limitations are outlined in **Section 2**.

To address this gap and seek to provide a benchmark of the current size and structure of the industry, this work stream set out to conduct primary research in the form of two surveys – one of employers and one of the workforce. The process and methodology underpinning the surveys is set out in **Section 3** and the results presented in **Section 4**.

The objective is to test the potential to collect full-scale data collection at regional level, and the capacity for that data to inform policy through the following means:

- Reporting robust and reliable employment and demographic data for the screen industries in Yorkshire and the Humber
- Influencing policy to support equality, diversity and inclusion in relation to the screen industries in Yorkshire and the Humber
- Supporting ongoing data collection approaches to ensure demographic data regularly and accurately informs and shapes regional and national policy.

2 EXISTING DATA SOURCES

- Sources of potential value or relevance fall largely into three categories:
- National data sources where some data may be available on the sectors in scope cut at regional level for Yorkshire and the Humber, largely carried out by the Office for National Statistics (ONS)
- Sectoral research where data may be available at regional level for Yorkshire and the Humber, for example carried out by trade associations
- Research conducted at regional level within Yorkshire and the Humber exclusively on the sector, or where sectoral data is available.

2.1 National Data Sources

Company Data

Data on the number of companies operating in the region are available from the Inter-Departmental Business Register (IDBR). The Inter-Departmental Business Register (IDBR) is a comprehensive list of UK businesses used by the government for statistical purposes.

The IDBR provides the main sampling frame for surveys of businesses carried out by the Office for National Statistics (ONS) and other government departments. It is also an important data source for analyses of business activities.

The two main sources of input are Value Added Tax (VAT) and Pay As You Earn (PAYE) records from HMRC. Additional information comes from Companies House, Dun and Bradstreet and ONS business surveys. The IDBR covers around 2.7 million businesses in all sectors of the economy.

From a snapshot taken on 21 March 2021, the IDBR reports the following number of companies operating in Yorkshire and the Humber, with comparative figures shown for the UK.

SIC Code	Sector	Yorks & the Humber	UK
5821	Publishing of computer games	20	380
5829	Other software publishing	130	2,555
5911	Motion picture, video & TV prog production activities	600	21,285
5912	Motion picture, video & TV prog post production activities	65	3,040
5913	Motion picture, video & TV prog distribution activities	15	660
6020	TV programming & broadcasting activities	55	1,220
All	**Total**	**885**	**29,140**

The number of companies reported as operating in the region by the IDBR (885) substantially exceeds the number identified as in scope to the fieldwork (431), even though the IDBR figure excludes large proportions of the digital sector due to classification issues. There are a number of reasons to account for the disparity. Section 3 outlines the process by which records supplied from Companies House were audited in the process of developing the sample frame. This established a majority of companies within most SIC codes to be out of scope either as a result of misclassification or recent closure or bankruptcy. This can be well illustrated by the absence of any of the broadcasters within SIC 6020 (probably because they are registered in London), but the inclusion of large numbers of companies clearly misclassified ranging from launderettes, building companies, florists, law firms, and so on. Scrutiny of SIC 5911 reveals similar issues. The total of 21,285 companies reported as operating across the UK massively exceeds the range of estimates that would be generated from a brief analysis of sectoral intelligence, even based on a cursory overview of, for example, key trade association membership numbers in the area. This clearly has ramifications for the reliability of some key UK datasets when analysis is presented at sector level.

Employment and Demographic Data

The primary national source of data on employment is the Labour Force Survey (and/or Annual Population Survey), which collects data on a quarterly basis across a range of areas, including:

- Overall employment
- Geographical distribution of employment
- Levels of self-employment
- Representation of key demographic groups within the workforce
- Apprenticeship take up
- Levels of training received by the workforce
- Type, mode and funding of training received.

The ONS presents data from all surveys for the UK economy as a whole, and also analyses key sources at sector level (using the Standard Industrial Classification (SIC) system), and at occupational level (using the Standard Occupational (SOC)) system. Unfortunately, the low response numbers at regional level create disclosure issues, meaning that only a headline employment figure for Yorkshire and the Humber can be published. Specifically, this is because where data fall below a threshold of 6,000, there are firm rules which prohibit publication.

Using aggregated data from all four quarters of 2021, the Labour Force Survey estimates employment in the region to be around 10,000 in screen industries.

2.2 Sector-Based Research

BFI

The BFI produces and publishes research data and market intelligence on the UK film industry and other screen sectors, including the annual BFI Statistical Yearbook and bespoke research. The BFI has subcontracted employment and skills research to ScreenSkills, and the approach is under review. They recently published the BFI Skills Review 2022, and, with ScreenSkills), a forecast of skills needs based on the bi-annual Screen Business Reports, which includes estimates of the workforce for film, high-end TV, games, animation and VFX.

The Screen Business Report provides employment size estimates and data on employment in Metro London and the 'rest of the UK'. This research does not include diversity-related data.

However, the BFI recognises the gap, reflecting the sector growth of regional and national clusters and production infrastructure. As a result, one of the five core recommendations in the Skills review included: 'Better Data to Support Policy and Action'.

Currently, there is little reliable data on the number of film and TV workers in different roles and grades and a lack of robust forecasting on demand for production crew. In the long term, better-targeted data collection can provide a clearer picture of the shape and size of the workforce, plus a greater understanding of representation within the production sector. This would provide a stronger evidence base upon which to identify opportunities and effectively deploy private and public sector investment. More granular regional data would better support a localised approach to crew development, helping to identify and prioritise training needs in a way that is relevant to the local landscape as well as the bigger UK-wide picture.

In addition to the above research, and its leadership role in addressing diversity in film, the BFI produces a set of standards which are a contractual requirement for all BFI funding - including fiction and documentary films funded via the BFI's partners. Some data is available from those companies complying with the standards.

ScreenSkills

ScreenSkills is funded by the BFI and industry bodies to produce data and analysis on employment and skills-related issues, and produces a Screen Skills Assessment annually in addition to bespoke sub-sector-specific research. The latest Screen Skills Assessment adopted a mixed-methods strategy commencing with in-depth interviews in autumn 2020 with 28 screen businesses. Interview responses helped shape an online survey in January 2021, with an analysis based on 1,181 respondents (including both employers and freelancers). This assessment does not include workforce size estimates or diversity statistics, and the sample base does not allow for regional disaggregation.

OFCOM

OFCOM must promote equality of opportunity and employment in the broadcasting sector. Broadcasters provide information about their equal opportunities policies and the makeup of their workforce. This data includes gender, ethnicity, and disability, but socioeconomic background, geographic location, sexual orientation, and religion/belief are not mandatory. OFCOM reports key findings on diversity within broadcasting, including the main eight TV and radio organisations. It covers the period from 2016/17 to 2020/21. Unfortunately, the data collected is not available at a regional level.

OFCOM stresses the need to collect a broader range of diversity to include all diversity characteristics and states:

'We know more than ever about the makeup of the broadcasting sector. Our monitoring programme has increased transparency and narrowed the diversity data gap. For example, in 2016/17 we had no disability information on almost a third of broadcaster employees. We can now see the disability status of 76% of the TV workforce and 85% of radio employees.

But there remain gaps in our knowledge in some areas where broadcasters provide us with information on a voluntary basis (e.g. religion, sexual orientation, socioeconomic background) and others where we have not yet established data collection practices (e.g. geographic location, gender identity, intersectional data on where different characteristics combine).'

Diamond

The overarching aim of Project Diamond, managed by the Cultural Diversity Network, is to provide TV industry-wide data to answer two key questions: Who is on UK TV? And Who makes UK TV? This industry-wide data collection system for monitoring diversity in the TV sector collects diversity data directly from the crew, cast and contributors. Diamond provides updated statistics in its Fifth Cut report (July 2021), providing detailed data at occupational level (100 different roles) and against 6 diversity characteristics. No data are currently available at regional level.

UKIE

UKIE has conducted two Census Surveys, publishing the most recent in March 2022. The latest census was completed by over 3,600 games workers, around 15% of the overall workforce, in Autumn 2021. Respondents are sought through an open public link and targeted recruitment methods to ensure a representative sample of people working across the sector.

The survey includes questions about work and occupation, personal characteristics, and background. In addition, respondents were asked about their attitudes toward the industry, their paths to promotions and how the pandemic has affected working practices.

As with the 2020 report, the report was independently written by Dr Mark Taylor of the University of Sheffield. Again however, regional data are not included.

UK Screen Alliance and Animation UK

The UK Screen Alliance, in conjunction with Animation UK and Access VFX, published a report on inclusion and diversity in the UK's VFX, animation and post-production sectors in September 2019.

The research was undertaken to fill a data gap highlighted by a BFI-commissioned evidence review in 2018 and the ScreenSkills Assessment for 2018-19, which called for more granular research at sub-sectoral industry level on inclusion and diversity. The industry trade body UK Screen Alliance, in conjunction with Animation UK and Access VFX, surveyed more than 1,150 workers. However, again data is not available at a regional level.

2.3 Region-Based Research

Screen Yorkshire

Screen Yorkshire produced a Yorkshire and Humberside Growth plan for the Screen Industries in 2017. With investment from the BFI and matched with funding from regional partners, research was commissioned to identify baselines (numbers of businesses and workforce size), sector value and projected growth opportunities. Using national data sources, it reported 700 Screen Industry businesses in Yorkshire and Humber, which generate a turnover of nearly £500 million and directly employ 6,000 people. Unfortunately, the data did not allow for further breakdown of the workforce regarding occupations of diversity characteristics. Lack of funding has meant that further research has not been possible. Therefore, Screen Yorkshire is partnering with SIGN and fully supporting the primary research attempted through the Census and Workforce Survey.

Screen Industries Growth Network

The SIGN research team has published two reports relevant to the size and profile of the Screen industries and EDI. Mapping the Scale and Scope of the Creative Industries In Yorkshire and Humberside[2] draws on national data sources (2017 & 2019). It estimates employment in Yorkshire and the Humber's screen industries as 6,365 working across 865 enterprises in the sector, half of which are in film, TV, and video-related activities. The variation between these figures and this report reflects some of the difficulties of classification of core screen industry businesses.

[2] Dr Jon Swords and Dr Nathan Townsend. University of York. July 2019

A further report, Equality, Diversity, and Inclusion[3], explores available statistical data, existing research, and approaches to understanding issues of equality, diversity and inclusion (EDI) in the screen industries across the UK. The report looks specifically at EDI themes in screen-based media, composed of film, television, videogames, animation and VFX (Visual Effects) and starts with an analysis of quantitative data. In addition to noting the difficulties of compiling a complete picture from data sources which are inconsistent in terms of sector, sub-sector and coverage of the diversity characteristics, the report summarises:

'Data about Yorkshire and Humber is limited to the handful of reports that mention geographical locations, namely the Creative Skillset Employment Census (2012), UKIE (Thompson and Hebblethwaite, 2018) and UK Games Industry Census (Taylor, 2020). As such, there is some difficulty in providing a holistic picture of the screen industries in the region.'

[3] Dr Anna Ozimek July 2019

3 Research Design and Methodology

3.1 Aims and Objectives

The purpose of conducting original research within the work stream was to fill in the data gap and provide benchmarking data on the size and shape of the screen industries in Yorkshire and the Humber.

3.2 Approach and Methodology

The approach comprised two separate surveys:

- An Employment Census targeted at all companies in the region for whom records were available. This captured employment numbers only, broken down by contract type (ie employee/freelancer), and occupational group
- A Workforce Survey targeting employees and freelancers who had worked in the region within the last two years, covering key demographics as well as areas such as career entry and progression, income and qualifications.

The two surveys can be viewed in full in **Appendix A**.

The principle underlying this approach was for data from the Employer Census to be used to generate employment estimates for each sector and hence to provide the basis for weighting the data from the Workforce Survey. This would take account of any variations in response rate to the workforce survey by sector, and therefore allow for accurate 'total' data to be calculated for the industry as a whole within the region.

3.3 Sampling

Employer Census

The sample frame for the Employer Census was assembled using a number of sources. First, a listing of companies was obtained from Companies House including those self-classifying as within the following sectors:

SIC	Sector
58210	Publishing of Computer Games
58290	Other Software Publishing
59111	Motion Picture Production Activities
59112	Video Production Activities
59113	Television Programme Production Activities
59120	Motion Picture, Video and Television Programme Post Production Activities
59131	Motion Picture Distribution Activities
59132	Video Distribution Activities
59133	Television Programme Distribution Activities
59140	Motion Picture Projection Activities
60200	Television Programming and Broadcasting Activities
62011	Ready Made Interactive Leisure & Entertainment Software Development
62012	Business & Domestic Software Development

This yielded a listing of 4,738 companies. As a next stage that listing was filtered, cleaned and audited, specifically to remove the following types of company:

- Any which had gone into insolvency since the listing was commissioned
- Those captured within very broad SIC categories (particularly 58290 and 62012) not actually operating in a sector in scope to the survey
- Any which had misclassified themselves within any of the SIC codes requested and therefore outside the scope of the survey.

The database was then supplemented with the following sources:

- A comprehensive Google search of companies using key sector and region labels
- All listings available from both sectoral and regional bodies such as UKIE, PACT, Screen Yorkshire, and so on.

Finally, companies were reclassified into sector categories reflecting the actual structure of the industry in more widely recognisable terms. **Figure 1** shows the composition of the final sample frame broken down both by sector and postcode (where the latter was available). The final sample for the Employer Census was 431 and taking into account the exhaustive measures undertaken above, should be considered to be as accurate and complete a representation of the industry as possible at the time of undertaking the survey.

Figure 1 Geographical Distribution of Employer Census Sample by Sector

	Film Production	Studios	Production Services	Broadcast TV	TV Production	Commercials, Corporate & Promos	Animation	VFX	Post production	Games	Digital/Online	Immersive/XR	TOTAL	
	n	n	n	n	n	n	n	n	n	n	n	n	**n**	**%**
Bradford	1	0	1	0	0	3	1	0	0	3	1	0	**10**	**2**
Darlington	1	0	2	0	0	2	0	0	0	1	4	0	**10**	**2**
Doncaster	0	0	2	0	0	1	0	1	0	1	3	1	**9**	**2**
Huddersfield	1	1	0	1	0	7	1	2	0	2	15	0	**30**	**7**
Harrogate	1	0	1	0	2	3	3	0	1	3	9	0	**23**	**5**
Hull	1	0	0	0	0	2	1	1	0	1	8	0	**14**	**3**
Halifax	3	0	0	0	4	3	2	0	0	0	4	0	**16**	**3**
Leeds	9	3	7	5	22	12	11	1	1	10	25	1	**107**	**25**
Sheffield	15	1	2	1	17	9	11	0	1	15	8	0	**80**	**19**
Wakefield	1	0	1	0	0	4	0	0	0	6	12	0	**24**	**6**
York	3	1	2	0	1	5	5	1	0	7	9	1	**35**	**8**
Unknown	0	1	8	1	0	3	16	0	3	16	23	2	**73**	**17**
TOTAL	**36**	**7**	**26**	**8**	**46**	**54**	**51**	**6**	**6**	**65**	**121**	**5**	**431**	**100**

Workforce Survey

In the absence of sufficient sources to generate a comprehensive database of individuals working in the sector, the approach to targeting individuals with the Workforce Survey comprised two main avenues:

- Employers were sent a link to the Workforce Survey at the same time as their own Employment Census, with a request to promote and distribute it to their staff
- A wide ranging media and distribution strategy was developed engaging social media, trade associations, regional bodies, unions and so forth.

While this approach was expected to generate an uneven response for example in respect of contract type and sector, the data compiled both from the Employer Census sample frame and response was intended to provide the basis to weight the responses to the Workforce Survey.

Distribution and Fieldwork

Both surveys were designed, uploaded and distributed electronically on Qualtrics.

The initial distribution took place on 14 March 2022. Following this, reminders were issued to non-respondents on 4 April, 25 April and 16 May. In parallel to this, a sustained campaign was undertaken deploying multiple channels to raise and maintain awareness and promote completion of both surveys through social media with the full support and engagement of trade associations, regional bodies and unions, guilds and industry bodies. Screen Yorkshire, Game Republic and BECTU fully engaged with mailing and promotion to their contacts and members. The fieldwork was closed on 10 June 2022.

Following a disappointing early level of response to the Employer Census, a targeted campaign was launched specifically at TV broadcasters seeking basic headline employment numbers to enable weighting of the Workforce Survey data. Bearing in mind the size and significance of these employers, absence of such data would render both calculation of employment estimates and weighting of the Workforce Survey data impossible. Between March 2022 and June 2022, a combined total of sixteen approaches or appeals were made by email or telephone and in meetings with the BBC, ITV, Channel4, culminating in extensive correspondence to canvas the data requested. It is worth highlighting both the importance of these responses and the efforts made to secure them. Despite numerous meetings and efforts to achieve the headcount data from the BBC and C4, this data was not provided. ITV provided a total headcount figure by contract type. There was no response from Sky TV despite several contacts through both HR and regional contacts. None of the broadcasters agreed to circulate the Workforce Survey.

3.4 Response

Employer Census

Only 32 companies responded to the Employer Census with full employment data, a response rate of just over 7%. Of the broadcast TV companies with whom continuous discussion and engagement took place during the course of the fieldwork, only ITV supplied headline employment data. The nature of this sector (a small number of large companies) renders it impossible to generate employment estimates based on an incomplete response.

As a remedial measure, attempts to capture headline employment data were made by telephone enquiry in order to enable high-level employment estimates, and therefore weighting of the workforce survey data. This was successful in some sectors, including games and digital/online, but not in others (notably Broadcast TV) and therefore did not achieve its objective.

The research therefore failed in one of its key objectives, to provide estimates of employment in the industry within the region for future benchmarking purposes. This means that the data gap previously identified remains. For the foreseeable future it will therefore be impossible either to plan or measure strategic or inclusive growth within the region, or to assess the economic or employment impact of any future developments on the region (including the privatisation of Channel 4).

For reference, as noted previously, national data sources provide some limited headline employment data. These report a total of 10,000 people[4], excluding those working in digital/online and games.

Workforce Survey

A total of 217 respondents completed the Workforce Survey. However, 35 of these had not worked in the region in the past two years and are therefore excluded from the forthcoming analysis, which is based on a response of 182. The breakdown of responses by main sector is shown in **Figure 2**. Respondents were able to indicate more than one main sector, so the response numbers total to more than 217. Unfortunately, some of the sectors shown in **Figure 1** to contain the highest numbers of companies (such as digital/online and games) have the lowest rate of response.

[4] Labour Force Survey four quarter averaged data Jan/Mar 2021 to Oct/Dec 2021

Figure 2 Workforce Survey Response by Main Sector

Sector	
Film Production	92
Studios	11
Facilities and Equipment Hire	6
High End Production for TV	63
Other TV Production	53
Broadcast TV	51
Corporate Production	11
Commercials	15
Animation	7
VFX	4
Post Production	14
Games (Development)	17
Games (Publishing)	2
Games (Services)	3
Digital/Online	23
Immersive/XR	15
Other	17

3.5 Data Analysis and Presentation

As already noted, the low response to the Employer Census means that it is impossible either to present reliable employment estimates, or to weight the Workforce Survey data. This means that it is not possible to present any weighted data at all for the industry as a whole. It remains possible to present some (unweighted) data at individual sector level, and unweighted totals based on the sum of these. However, the comparatively low response to the Workforce Survey has rendered it necessary to amalgamate sectors into broader groupings in order for response numbers to enable robustness of data.

Therefore, **Section 4** reports unweighted results of the Workforce Survey for the following sector groupings:

- Film Production & High End Prod for TV/Streaming Services
- Broadcast TV & Other TV Production
- Corporate, Commercials, VFX, Post Production, Animation, Studios & Equipment Hire
- Games, Digital & Immersive/XR.

For ease of representation on charts and graphs, these sectors are respectively referred to in the data analysis as follows:

- Film & High End TV
- Broadcast and Other TV
- Other Production & Post Production
- Digital, Games & Immersive.

Due to the low response numbers at sector level, analysis focuses on total data. This should be treated as indicative only as the data are unweighted.

The base response to questions fluctuates throughout the reporting as not all respondents completed every question.

Due to the known difficulties of disaggregating regional data from official national datasets, it has also been impossible to validate or compare with data from those sources at regional level. The same is true of industry data collected by trade bodies such as the BFI and ScreenSkills. References are therefore restricted to national level data. All national data produced for comparison in **Section 4** are drawn from the Labour Force Survey (four quarter averaged data Jan/Mar 2021 to Oct/Dec 2021).

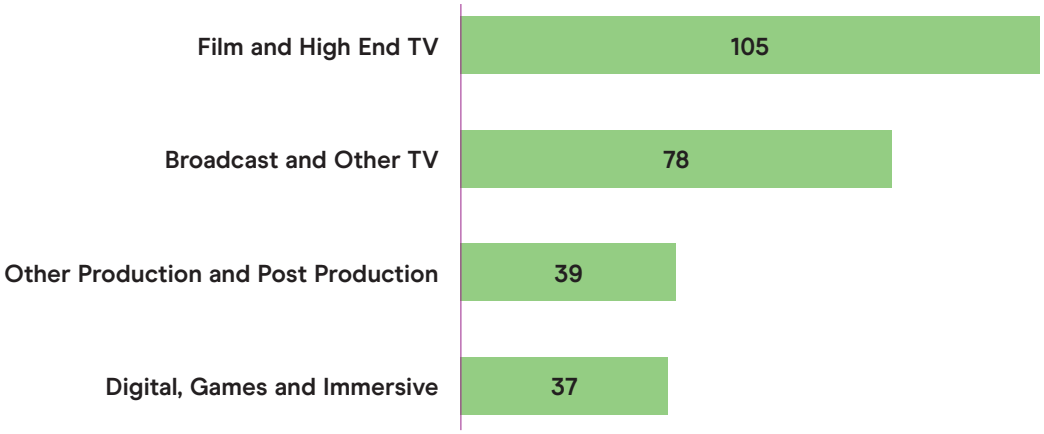
4 SURVEY RESULTS

4.1 Total Employment by Sector

As noted previously, it is not possible to calculate employment estimates either at individual sector level, or across the industry as a whole. **Figure 3** shows the response to the survey for each of the amalgamated sector groupings. This excludes freelancers who had not worked in the industry in the previous two years, and any respondents who opened the survey but did not proceed to full completion of at least the first question. Respondents were able to indicate more than one main sector of employment, so the sum of each sector's responses adds up to more than the total. In all future analysis, respondents are counted only once in any total data presented.

In total, 180 respondents completed the survey, of whom 105 reported a main sector of Film & High End TV, 78 Broadcast and Other TV, 39 Other Production and Post Production, and 37 Digital, Games and Immersive.

Figure 3 Response by Sector Grouping

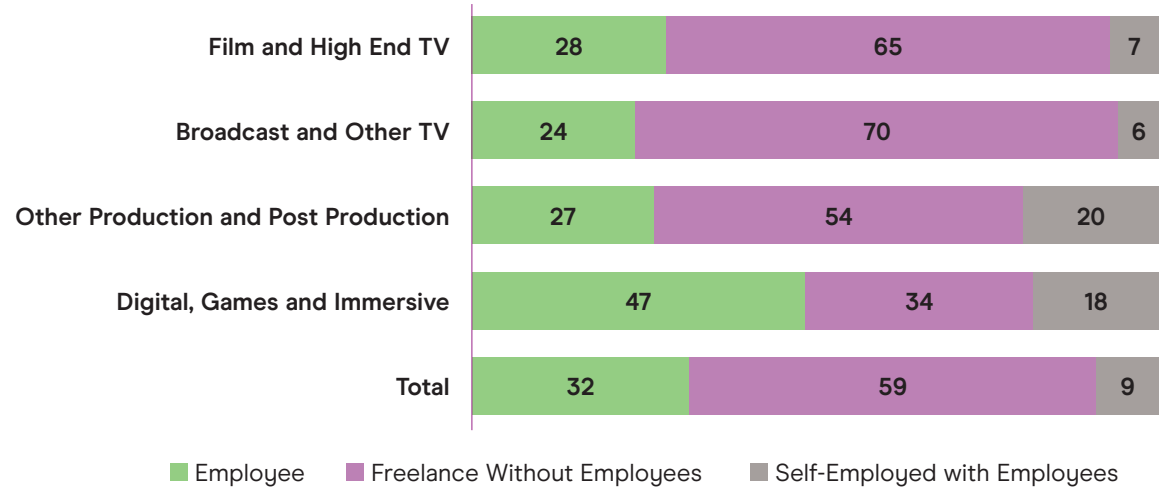


Total Response: 180

4.2 Contract Type

Respondents were asked on which type of contract they were engaged at the time of completing the survey. This shows that overall, 59% were freelance, 32% employees and 9% self-employed. It is known the response is heavily skewed towards sectors in which freelancers are most widely employed (notably film and TV production sectors). This is known to result from distribution channels targeted at freelancers having been more effective than those targeted at employees during the course of the fieldwork. The purpose of conducting the Employer Survey was to be able to adjust for precisely this sort of issue or bias in the response and therefore to produce reliable weighted data for each sector and for the industry as a whole. As this has not been possible, the skewed nature of the response set should be taken into consideration in all scrutiny of the data. Total figures should therefore be treated only as broadly indicative in most areas.

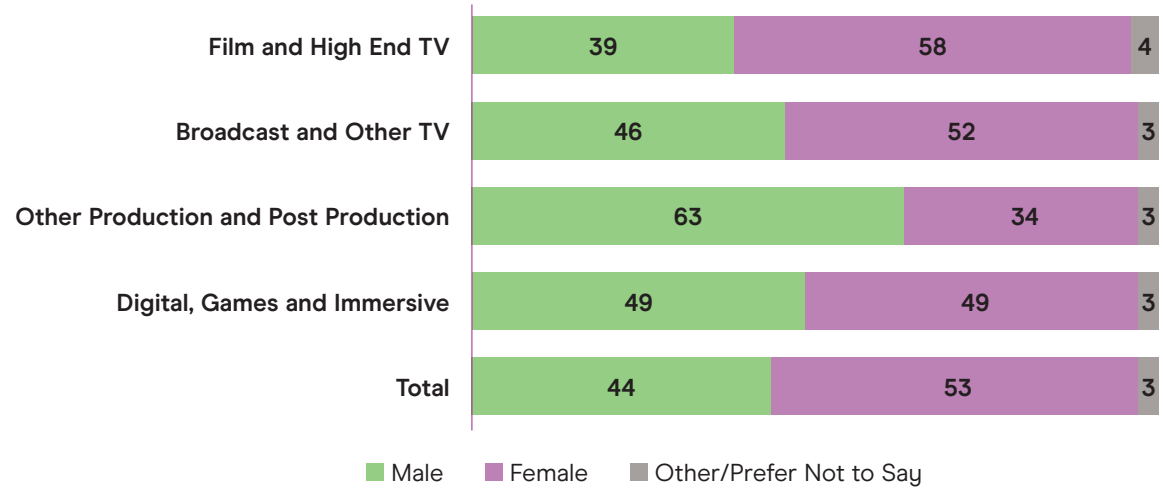
Figure 4 Contract Type of Respondents (%)



4.3 Gender

Figure 5 shows the current gender with which respondents identified at the time of the survey. This shows over half (53%) to identify as women. This compares to 48% in the UK screen industries as reported by the LFS. The low response rate and lack of data from the Employer Survey render impossible any analysis at occupational group level.

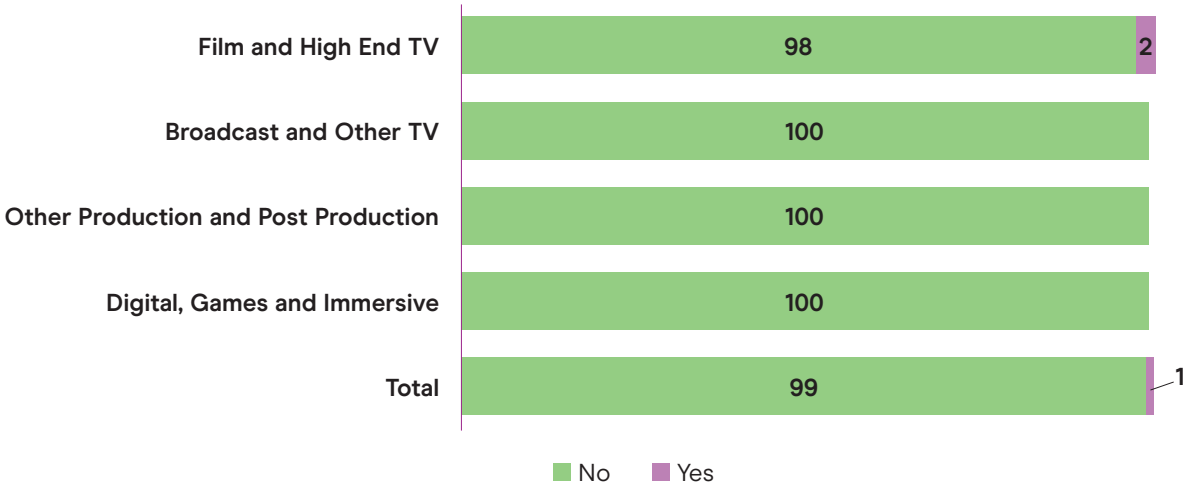
Figure 5 Current Gender of Respondents



Base: 178

The survey asked respondents whether their current gender identity was the same as that which they were assigned at birth. 99% said that it was.

Figure 6 Percentage of Respondents Reporting Change in Gender Identity Since Birth

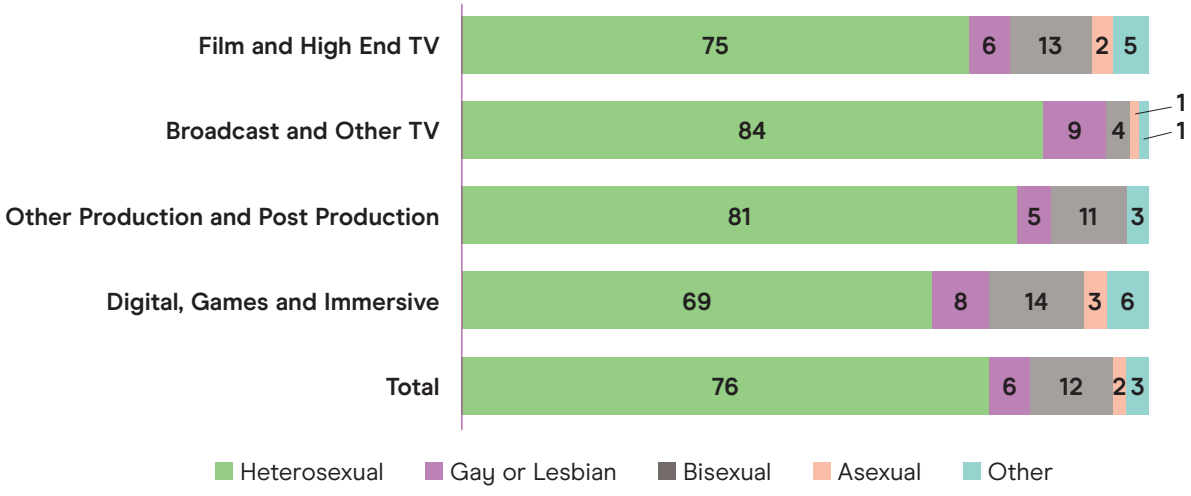


Base: 174

4.4 Sexual Orientation

Respondents were asked to indicate their sexual orientation. Overall, just over three quarters (76%) said they were heterosexual, 12% bisexual, 6% gay or lesbian, 3% another sexual orientation and 2% asexual.

Figure 7 Sexual Orientation of Respondents (%)

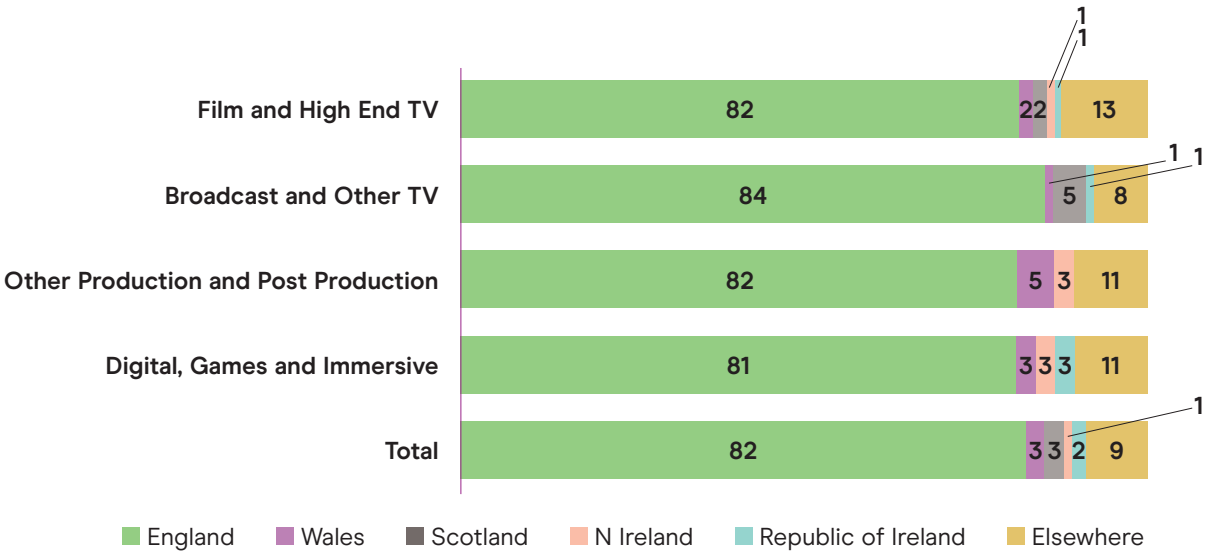


Base: 174

4.5 Nationality

More than four fifths of respondents were born in England – 82%; 3% were born in Wales, 3% in Scotland, 1% in Northern Ireland, 2% in the Republic of Ireland and 9% elsewhere.

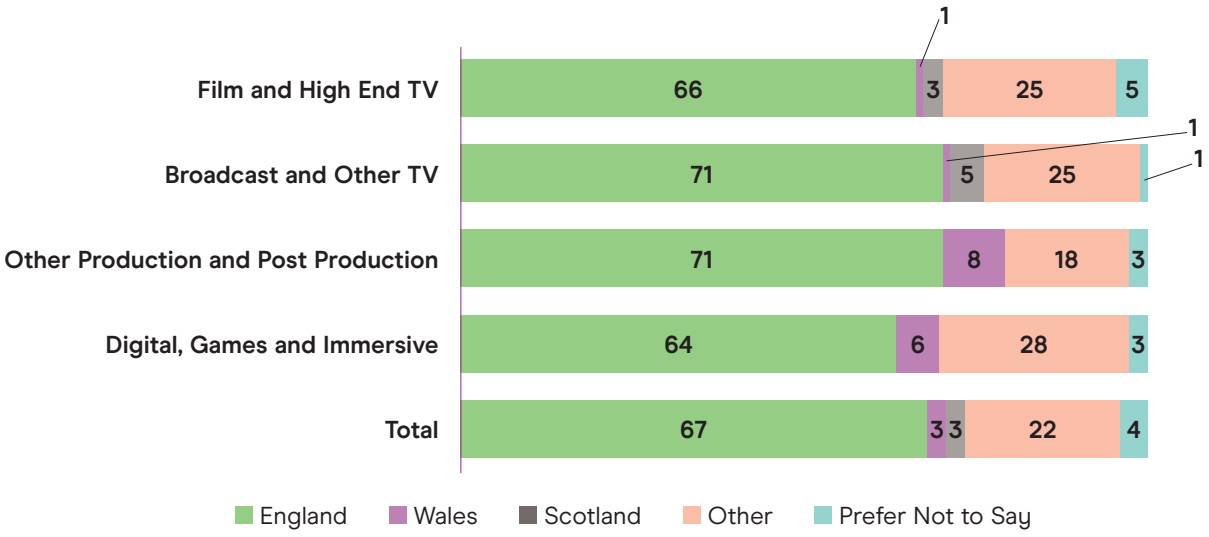
Figure 8 Nation of Birth



Base: 176

When asked about their national identity, two thirds (67%) of respondents identified as English, 3% as Welsh, 3% as Scottish and 22% as another nationality. 4% preferred not to say.

Figure 9 National Identity

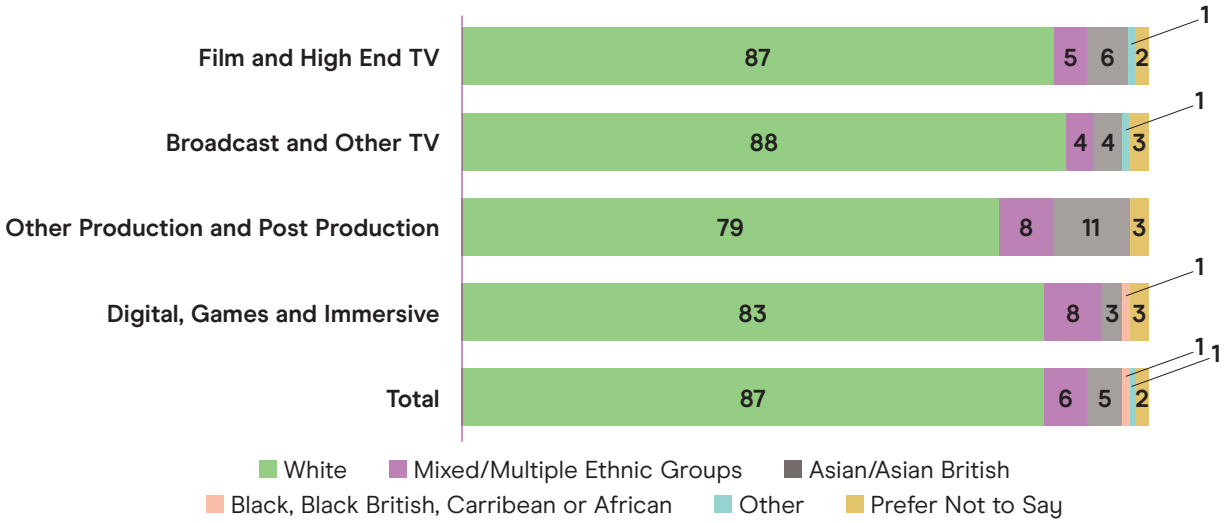


Base: 175

4.6 Ethnicity

The survey asked respondents to indicate their ethnicity using an expansive range of options based on the system developed by the Office for National Statistics for the Labour Force Survey. Unfortunately, due to the low response numbers, data are reported at the highest level and cannot be reported in full detail. The vast majority reported that they were white (85%), 6% that they were of mixed ethnicity, 5% Asian or Asian British, 1% Black, Black British, Caribbean or African, and 1% some other ethnicity. LFS data report 87% of the screen industries workforce in the UK to be white.

Figure 10 Ethnic Group of Respondents (%)

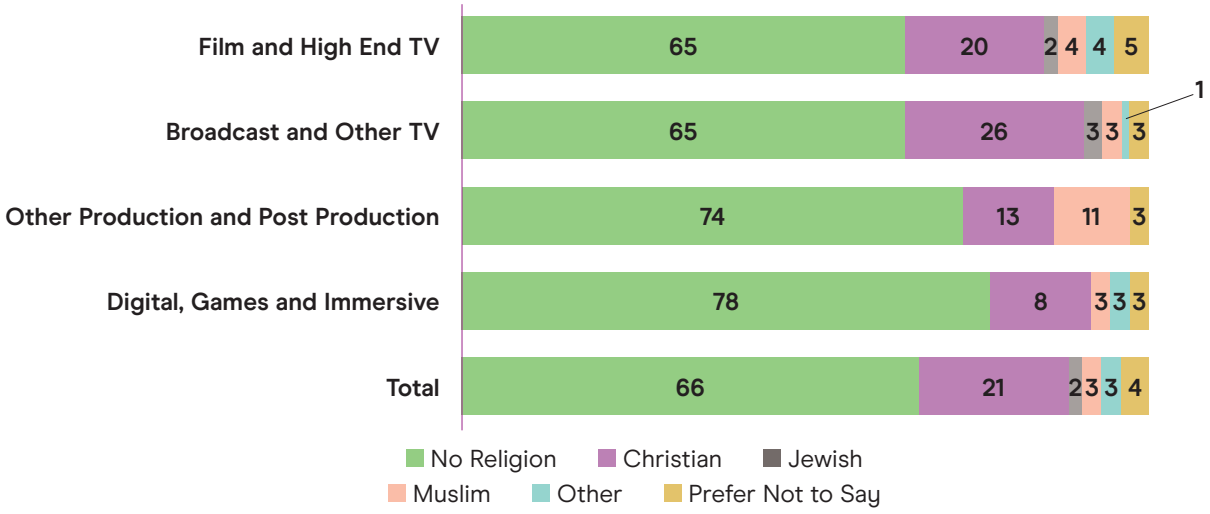


Base: 176

4.7 Religion

When asked about their religious beliefs, two thirds of respondents (66%) said that they had none, 21% that they were Christian, 2% Jewish, 3% Muslim, and 3% some other religious belief. 4% preferred not to say.

Figure 11 Religion of Respondents (%)

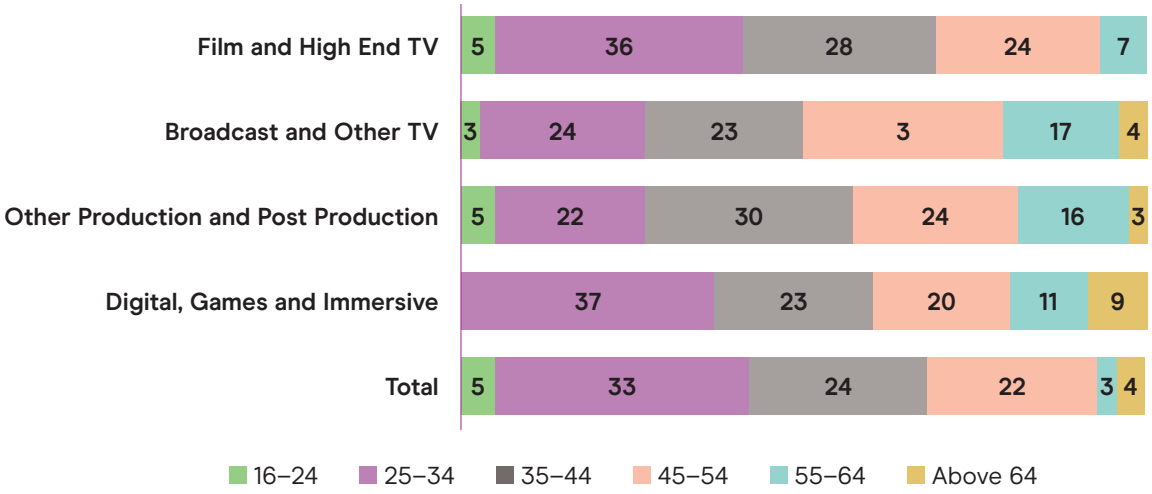


Base: 176

4.8 Age

The survey asked respondents their age at the time of completing the survey. This is shown in bands in **Figure 12**. The mode age bracket of respondents is 25-34 (33%), followed by 35-44 (24%), and 45-54 (22%). Only 5% were aged under 25, 3% 55-64 and 4% 65 or over.

Figure 12 Age of Respondents (%, Banded)



Base: 174

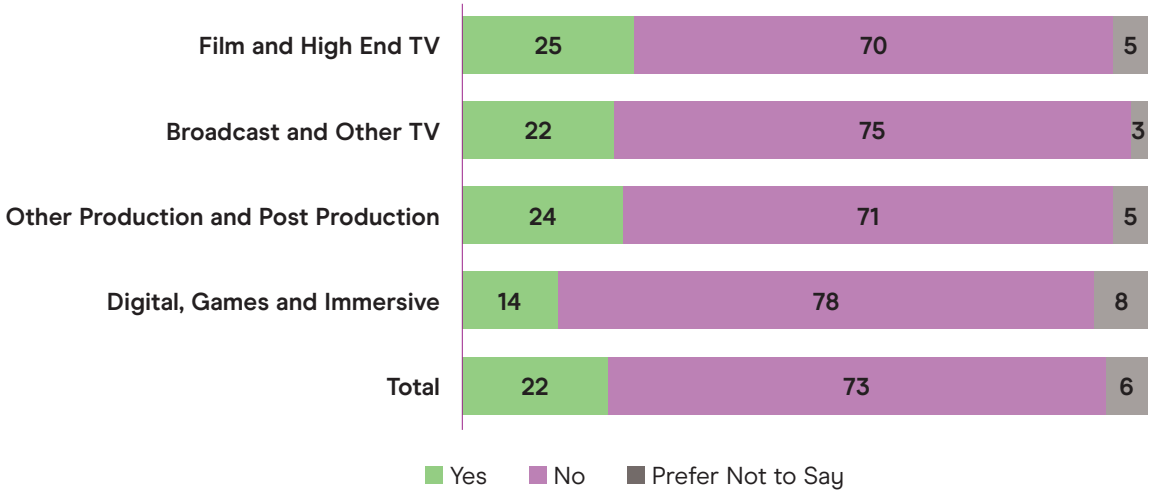
4.9 Disability and Illness

When asked whether they had a physical or mental health condition or illness lasting or expected to last a year or more at the time of the survey, 22% of respondents said that they did. This compares with 22% within the UK reporting a disability in the LFS.

Those respondents were then asked to describe the condition or illness. 35 respondents provided this information. Due to the low response numbers, responses were coded and classified as either physical or mental health issues. 19 (or 54%) reported a mental health issue and 16 (46%) a physical health issue.

The same respondents were asked whether their condition or illness affected their ability to carry out day-to-day activities. 38 responded to this question, with 22 (58%) stating that they did, 11 (29%) that they did not, and 5 (13%) that they preferred not to say.

Figure 13 Respondents Reporting Physical or Mental Health Conditions or Illnesses Lasting or Expected to Last 12 Months or More

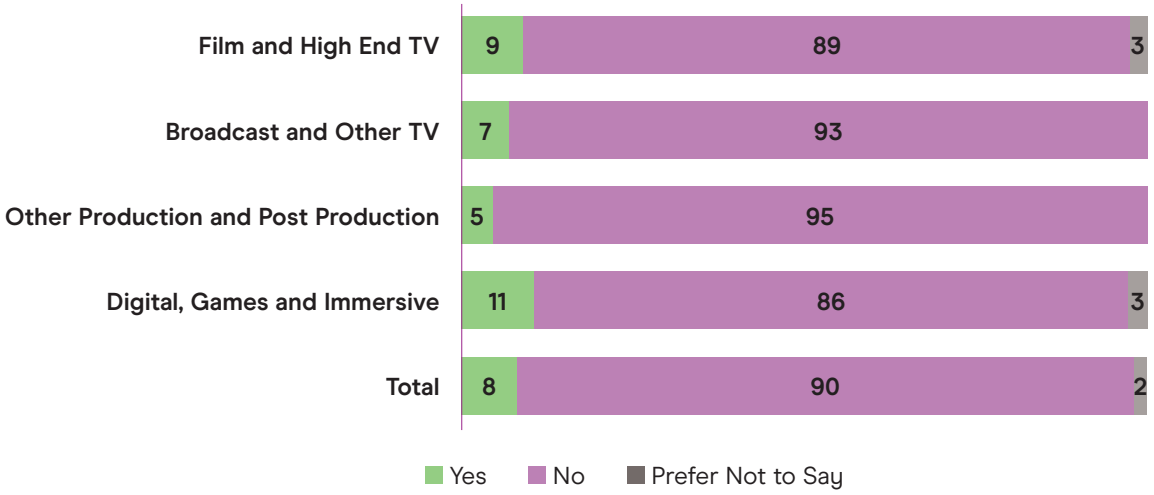


Base: 176

4.10 Caring Responsibilities

The survey asked respondents whether they were looking after or giving help or support to anyone with long term physical or mental health conditions or problems related to old age. 8% said that they were.

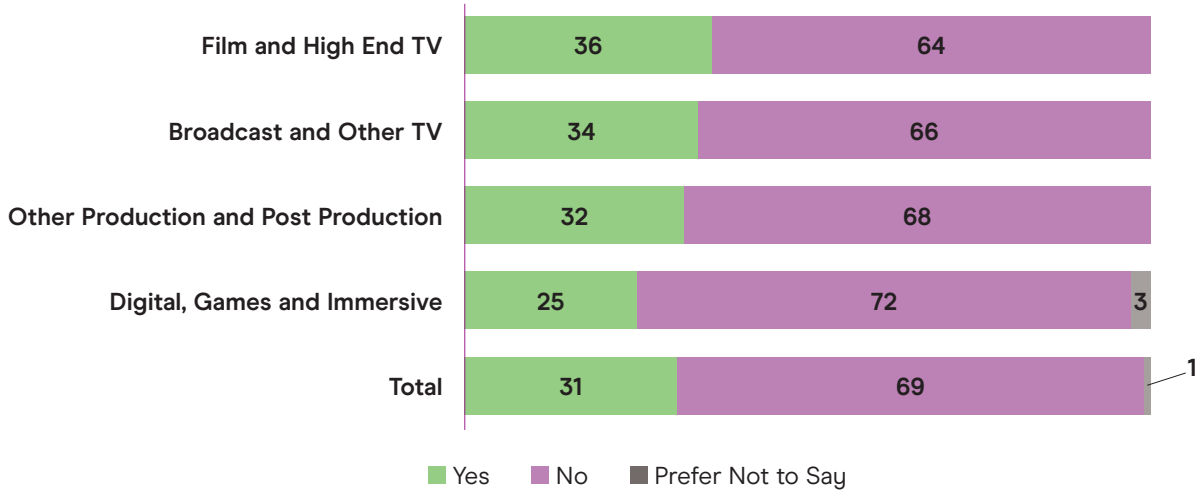
Figure 14 Percentage of Respondents Looking After or Giving Help or Support to Conditions or Illnesses Related to Old Age



Base: 176

Nearly one third (31%) said that they had childcare responsibilities outside work.

Figure 15 Percentage of Respondents with Childcare Responsibilities Outside Work

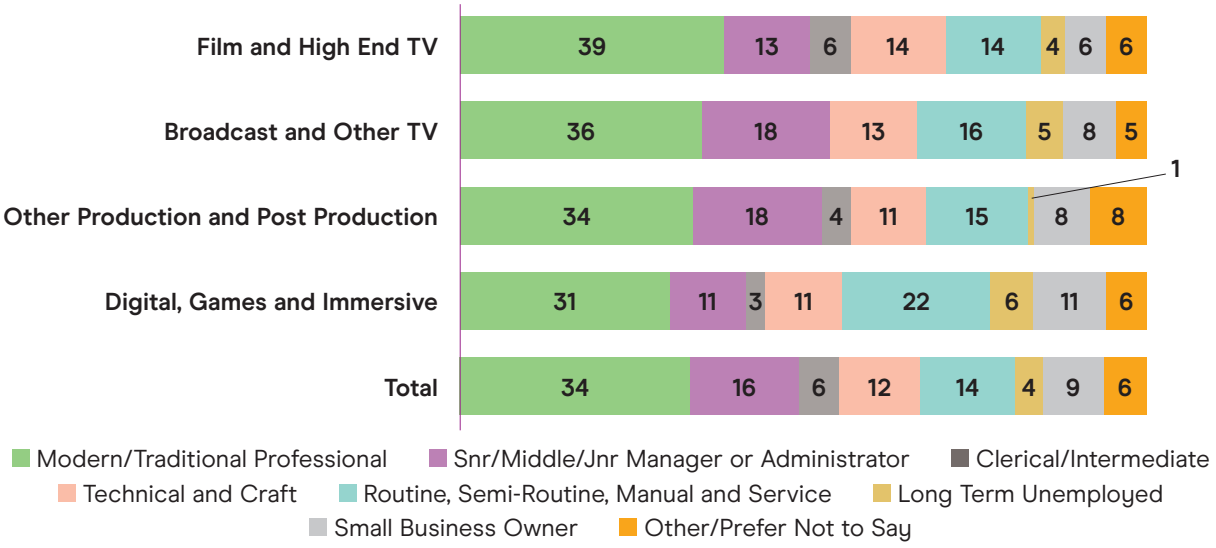


Base: 176

4.11 Social Background

As an indicator of socio-economic background, the survey asked about the occupation of the main income earner in respondents' households when they were 14 years of age. Exactly half (50%) said that they were either modern/traditional professional or senior/middle junior manager or administrator. 6% reported that they were clerical/intermediate, 12% technical and craft, and 14% in routine, semi-routine, manual and service occupations. 9% said that they were small business owners (employing fewer than 25 people), and 4% that they were long term unemployed. 6% preferred not to say.

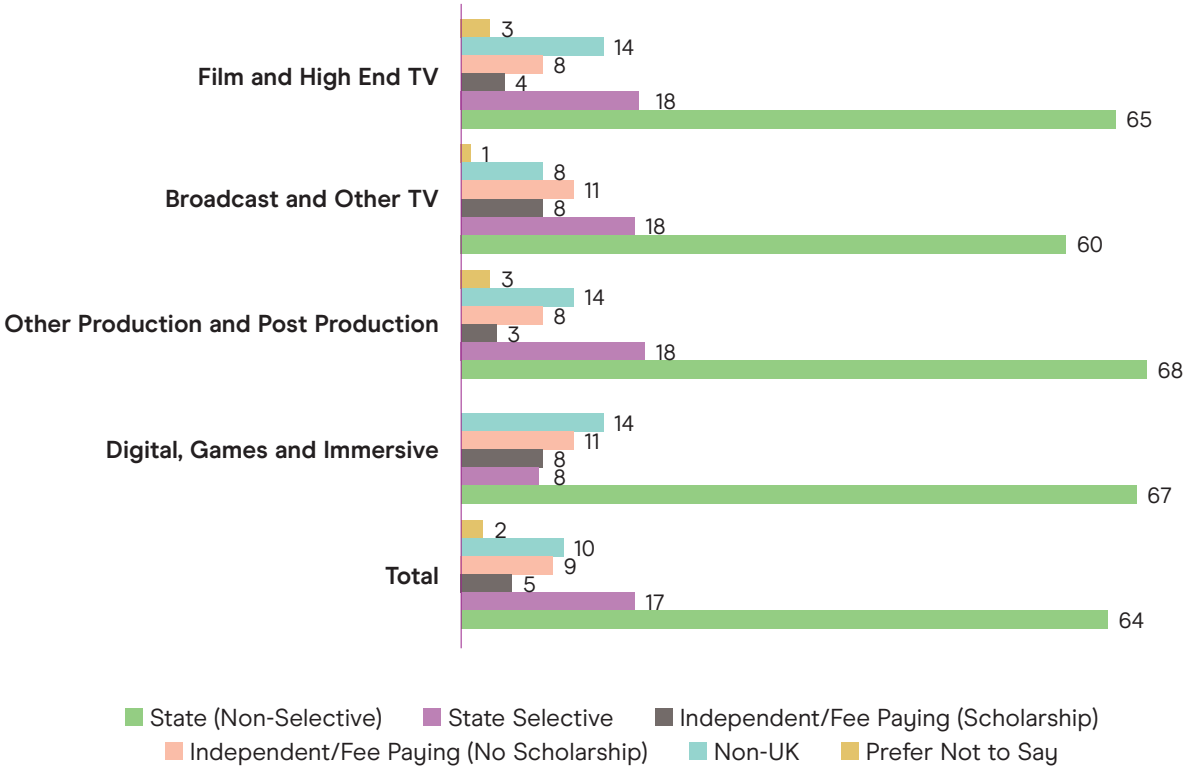
Figure 16 Occupation of Main Income Earner in Respondents' Household When 14 Years of Age (%)



Base: 176

As another indicator of social background, respondents were asked which type(s) of school they attended (more than one option was permitted). The majority (64%) said they attended a state non-selective school, and 17% a state selective school. 9% attended an independent or fee-paying school without a bursary or scholarship, and 5% with one. 10% attended school outside the UK and 2% preferred not to say.

Figure 17 Type of School Attended by Respondents (%)

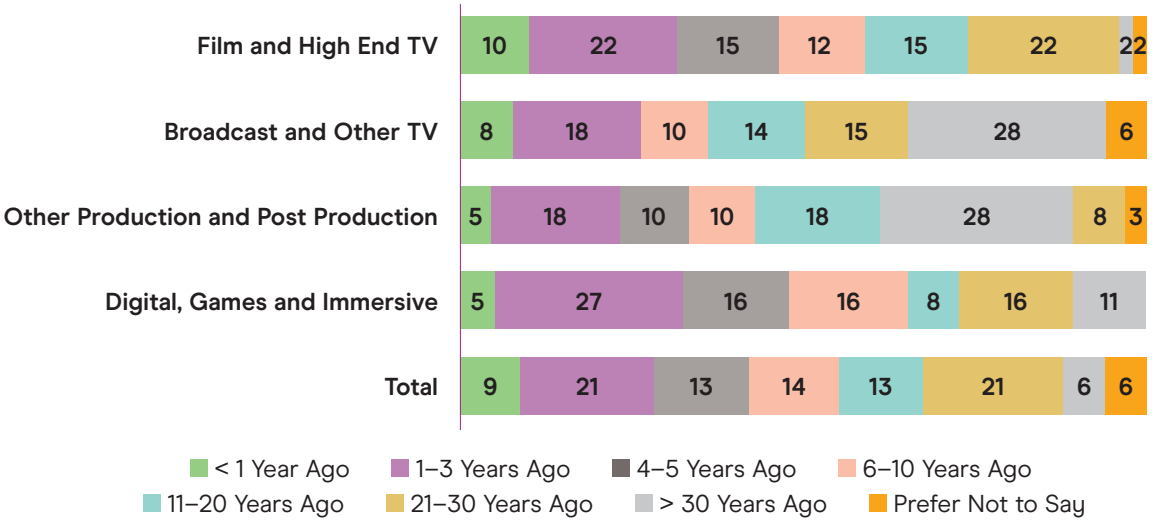


Base: 175

4.12 Career Entry and Progression

When asked when their employment in the screen industries commenced, 30% said that it was within the past 3 years, 27% that it was between 4–10 years ago, 13% that it was 11–20 years ago, and 27% that it was more than 20 years ago. 6% preferred not to say.

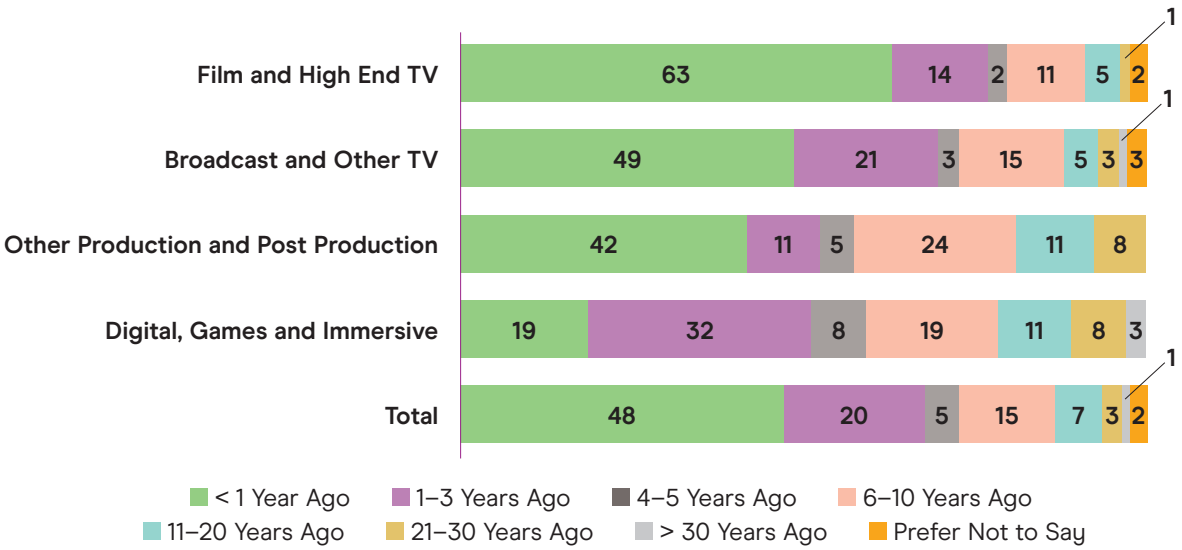
Figure 18 Year of Entry to Paid Employment in the Screen Industries (%, Banded)



Base: 180

When asked when their engagement with their current employer, production or project started, almost half (48%) of respondents said that it was less than a year ago. This almost certainly reflects the skewed nature of the response, and in particular the over-representation of freelancers in the response. A quarter (25%) said it was between 1–5 years ago, 15% that it was 6–10 years ago, and 11% that it was more than 10 years ago.

Figure 19 Year of Engagement with Current Employer, Production or Project

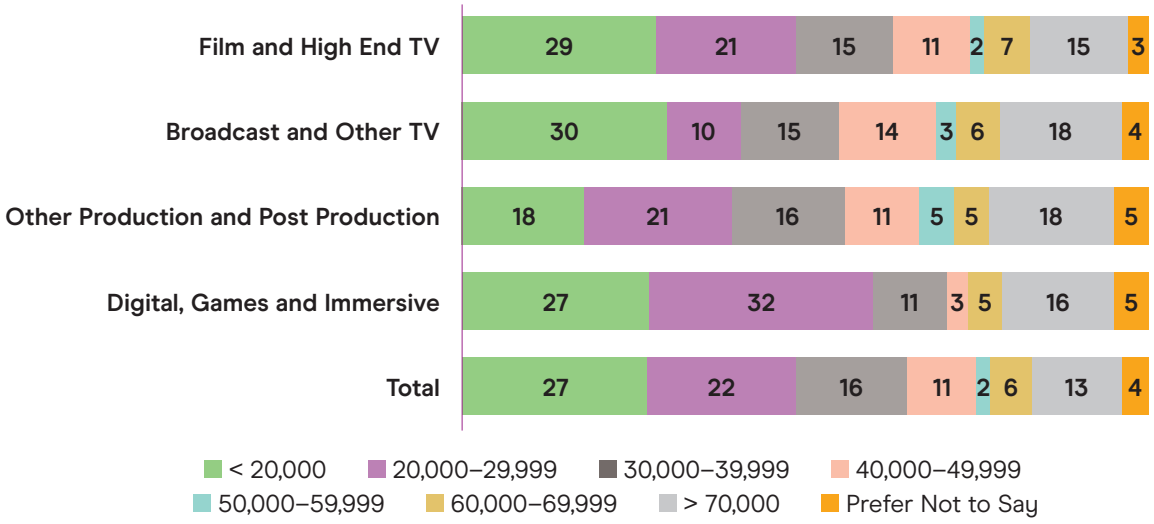


Base: 172

4.13 Income

The survey asked respondents their yearly income at the time of completing the survey. Over a quarter (27%) earned less than 20,000 GBP, 22% earned 20,000–29,999 GBP, 16% 30,000–39,999 GBP, 11% 40,000–49,999 GBP, and 21% 50,000 GBP or more.

Figure 20 Income of Respondents (Banded, %)

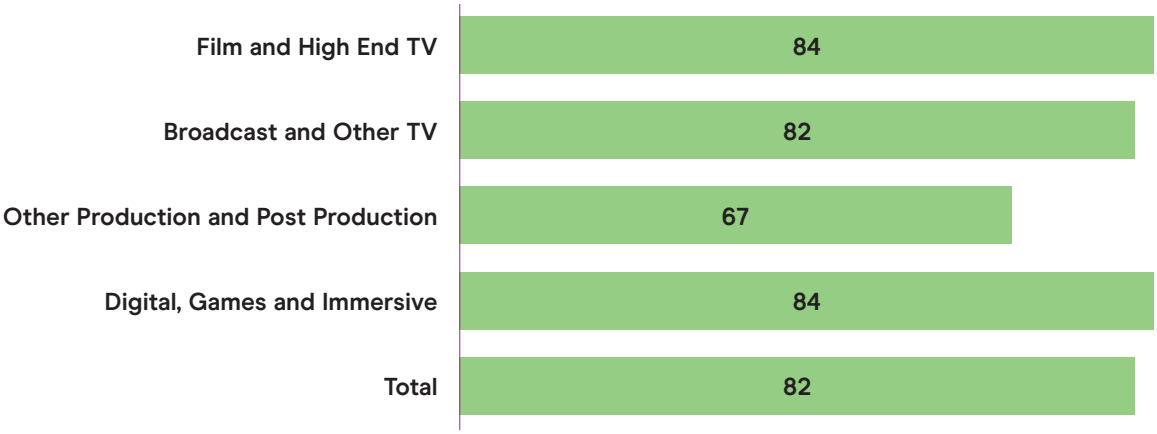


Base: 179

4.14 Qualifications

As seen in **Figure 2**1, more than four fifths (82%) of respondents held a degree level qualification. This compares with 49% across the UK screen industries as a whole as reported by the LFS.

Figure 21 Percentage of Respondents Holding Degree Level Qualifications



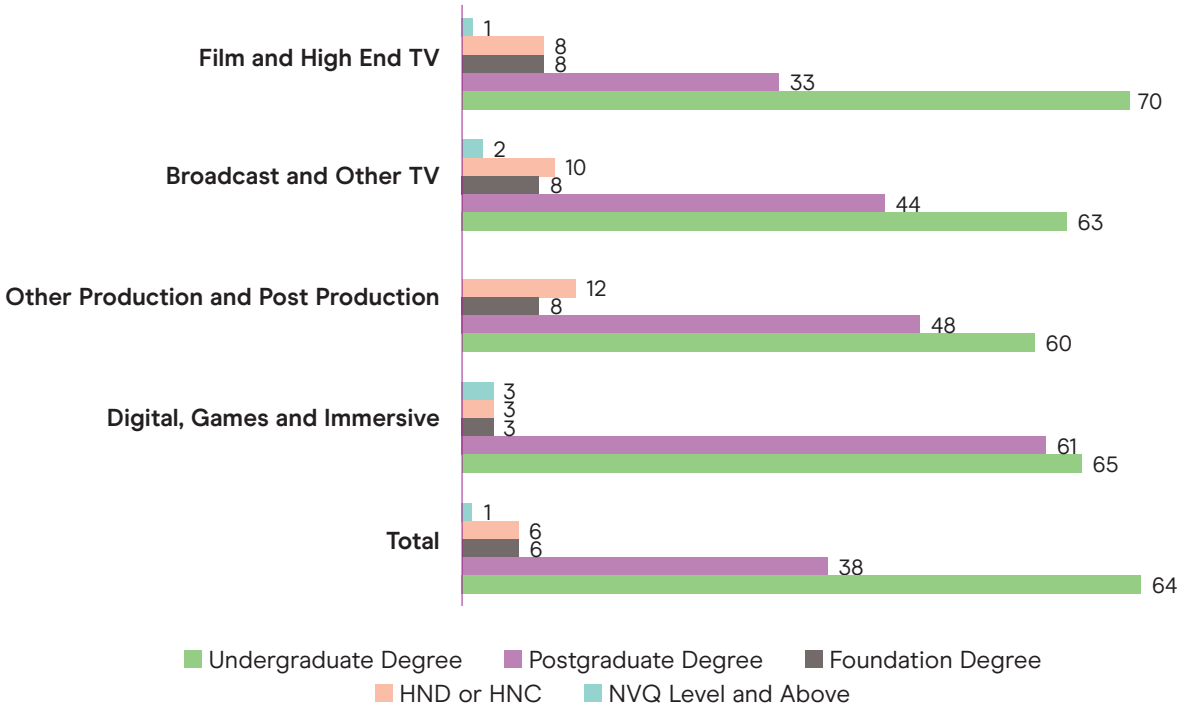
Base: 178

Those respondents were then asked what type of qualification that was (more than one option was permitted). 71% said that they held an undergraduate degree, 38% a postgraduate degree, and 6% a foundation degree. 6% held an HND or HNC and 1% an NVQ at Level 4 or above. The LFS reports that 41% of the UK screen industries workforce hold any degree qualification.

The same respondents were asked whether the qualification was in screen or creative media studies or a related subject; 63% said that it was.

Respondents were asked whether they had completed an apprenticeship such as trade, advanced, foundation or modern; 5% said that they had.

Figure 22 Types of Qualification Held by Respondents with Degree Level Qualifications



Base: 144

4.15 Future Plans

Respondents were asked whether they were actively considering leaving the screen industries. 14 out of 176 (8%) said that they were.

5 CONCLUSIONS

Existing Data and Intelligence

- The analysis of national, sectoral and regional data reveals a scarcity of intelligence from all sources. The reasons range from problems around classification systems (particularly SIC as applied to national data collection), self-misclassification of respondents, and across the board, low response numbers. The latter issue is especially unfortunate as rules around disclosure tend to preclude publication or analysis of any information, even if caveats are applied

- The challenge around low response numbers with existing sources is, for the foreseeable future, likely to be intractable. The ONS applies a minimum threshold of 6,000 to be reached in order for a data item to be published. In virtually every case, the numbers for Yorkshire and the Humber fall well below this threshold. Therefore, even in the event of a substantial sample boost, data would still be largely unpublishable

- Even if response issues were to be resolved, there remain long term problems relating to classification, especially around evolving and growing sectors in the digital area, shown by the current research to be increasing in importance in terms of company numbers at the very least

- The issues identified above were key in identifying the need for the current primary research to be undertaken, and in securing the support of key organisations within the region.

Survey Responses

- The response to the Employer Census fell well below expectation, resulting in the project failing to achieve its objectives as the response was insufficient to weight the data from the Workforce Survey. While poor, the response to the Workforce Survey allowed for some high level unweighted analysis, but with an undesirable grouping of sectors

- The Workforce Survey was further hampered by unevenness in both distribution and response. While regional bodies were highly supportive in distributing it to membership, none of the broadcasters agreed to circulate it among their staff. In terms of response, levels were lowest in areas such as digital and games, which fall largely out of scope of the organisations most supportive in distribution

- The combination of a lack of data to enable weighting and a Workforce Survey response known to be highly skewed means that the data cannot be assumed to be representative of the screen industries.

Context

- While it is impossible to pinpoint exactly why the response to both surveys failed to meet expectation, there are a number of factors worth exploring:

- The first question on both surveys sought to capture data on occupational group. During the development of the survey, this question took on increased length and complexity to reflect the evolving breadth and complexity of the screen industries. This was intended both to allow weighting to be carried out at a high level of detail and accuracy, and for Workforce Survey data to be analysed by occupational group. However, the sheer length and complexity of the question may have put many people off completing both surveys. The number of respondents who opened the Workforce Survey (279) compared with the number who actually completed this question and proceeded with the rest of the survey (182) suggests that this may have been a significant factor

- The very political and social context which engenders the need for the research to be undertaken may paradoxically account for the reluctance of companies in some sectors to engage in the Employer Survey, or to distribute the Workforce Survey. In recent years issues around diversity and inclusion within the screen industries have become highly charged, perhaps no more so than in broadcast television. Under-representation of key demographic groups, perceptions of nepotism, the gender pay gap, and entry and progression routes that preclude people from lower socio-economic backgrounds have all variously become headline stories and borne increasing scrutiny at both public and political level. Notwithstanding undertakings of confidentiality, there may have been a reluctance (especially among larger companies) to engage with a project with the potential to contribute to that scrutiny; especially if data were to suggest that any gains made in recent years were falling below expectations or targets

- In recent years, the evolving context around informed consent, confidentiality and protection have rendered some aspects of the primary research process increasingly complex. The impact on the informed consent process on response rate to surveys appears to depend very much on the survey goals and sample, and the fitness of the consent process to the latter. In some instances, it may provide respondents with reassurance, while in others it may incur unnecessary concerns or delay engagement with the survey among busier respondents. A number of studies have found that it can result in both a diminished response rate, and a skew in the response to most surveys. This highlights the importance of operating a flexible approach to informed consent which takes into account both the purpose of a survey and its sample, and ensures that the length and complexity of the process is fit for purpose

- During the course of designing the methodology and fieldwork, discussions took place around offering an incentive to complete the surveys. This is not common practice in the conducting of employer surveys and was rejected for that end. On balance, it was also rejected for use with the Workforce Survey as it could have been seen to trivialise the areas covered by the survey or distract from what was perceived as an opportunity for individuals to report their characteristics and experiences of working in the industry. The response issues with both surveys originated largely from the lack of engagement of employers (both in completing the Employer Census and distributing the Workforce Survey). Offering an incentive for completion of the Workforce Survey would therefore not have addressed this problem

- Both the purpose of the survey (benchmarking and addressing inclusion) and the methodology (asking employers both to complete and distribute a separate survey) were necessarily complex. As a result, some of the messaging evoked during the campaign may have become over-complicated. Simplifying the purpose of the survey and either adapting the methodology or providing employers with more direct support to engage might have helped to secure a higher level of response from employers.

The Future Challenge

- The project has highlighted an urgent need to conduct original research within the region. The research undertaken as part of this project identified that other data sources do not currently address that need and the failure of the current research to fill the gap only heightens the demand for benchmarking data

- The development of the sample frame highlighted the significance of evolving sectors in areas such as digital, immersive and games. These sectors are poorly served by national and other data sources and achieved the lowest levels of response to the survey. It is therefore both imperative but also highly challenging to obtain a better picture of these sectors. Substantial further engagement would be required before embarking on a similar exercise, if reasonable outcome measures are to be delivered.

APPENDIX A

SIGN YORKSHIRE SCREEN WORKFORCE SURVEY

Introduction

Help us to plan the future growth of the screen industries in Yorkshire and The Humber by taking part in the first ever survey of people working in the sector, specific to the region.

The project is led by the Screen Industries Growth Network (SIGN) within the University of York, with the support of the Creative Industries Policy and Evidence Centre (PEC). The aim is to plan the growth of the industry in the region as inclusively as possible. To do this, we need to obtain a picture of the current size and shape of the industry – who is working in what areas and the make-up of the industry, for example the representation of women and minority groups.

The survey is targeted at people who have worked in the screen industries (including film, TV, games, digital and related areas) in Yorkshire and The Humber in the last two years and covers areas such as:

- The sector in which you currently or mainly work
- Your main occupation in the industry
- Your current contract (eg permanent, temporary or freelance)
- Impact of Covid-19 on your work in the industry
- When you entered the industry
- Some questions about you to give us an overview of how diverse the industry currently is within Yorkshire and The Humber.

The survey should take no more than a few minutes of your time to complete.

Due to the nature of the survey, some of the questions are intended to collect demographic information on the workforce and can therefore appear to be of a personal nature. However, please note that the survey is anonymous and that all data will be used only for the purpose of compiling aggregate statistics. No data is collected which allows the identity of individual respondents to be identified such as your name, address or IP address.

If you receive a copy or a link to the survey from more than one source, please complete only one version.

On completion of the survey, a full report of the results will be published on the SIGN website.

If you have any queries on how to complete the survey, please contact Neil Flintham at neilflintham@york.ac.uk.

Q2 CONSENT

If you are happy to proceed with the survey, please indicate your consent by checking the box below. This confirms that:

- You have read the information sheet about this project (available here – Information Sheet)
- You are at least 18 years of age
- You voluntarily agree to participate
- You understand your right to withdraw and/or have your data destroyed from this project at any time
- You understand that your participation in this project will be treated anonymously.

☐ I consent to take part in the survey (1)

☐ I do not consent to take part in the survey (2)

Q3 SECTOR

Please indicate below in which sector of the screen industries you MAINLY work in the first column, and any others in which you also work in the second column.

	Main Sector (1)	Other Sector(s) (2)
Film Production (1)		
Studios (2)		
Facilities & Equipment Hire (3)		
High End Production for TV or Streaming Services (4)		
Other TV Production (eg Drama, Factual, Kids) (5)		
Broadcast TV (6)		
Radio (7)		
Corporate Production (8)		
Commercials (9)		
Animation (10)		
VFX (11)		
Post Production (12)		
Games – Development (13)		
Games – Publishing (14)		
Games – Services (15)		
Digital/Online Media (16)		
Immersive/XR (17)		
Other (Please Specify) (18)		

Q4 EMPLOYMENT

Please indicate below, the occupational group in which you MAINLY work in the first column, and any others in which you work in the second column.

	Main Group (1)	Other Group(s) (2)
Strategic Management (eg CEO, Managing Director) (1)		
Producing (eg Producer, Associate Producer, Executive Producer) (2)		
Creative Development (eg Script, Storyboard, Writing & Authoring, Narrative Design) (3)		
Production (eg Direction, Casting, Locations, Production, Production Management, Production Manager (Games) Archive Research, Implementation, QA, Project Management, Researcher, Runner) (4)		
Legal (eg Corporate, Intellectual Property) (5)		
Broadcast Management (eg Acquisitions, Audience Research, Channel Control, Commissioning, Presentation, Cable & Satellite Distribution, Cable & Satellite Network, Scheduling, Signing, Subtitling) (6)		
Engineering & Transmission (eg Engineering Operations, Plant & maintenance, Project Engineering, Transmission Management, Transmission Operations) (7)		
Editorial, Journalism and Sport (eg Editorial, Newsgathering & Presentation, Production, Sports Reporter/Presenter) (8)		
Online/Social Media Content Creation (eg Content Creator, Content Developer, Web Designer, Editor, Producer) (9)		
Software (eg Software Developer) (10)		
Games Development (eg Programming/Development, QA, Designer (Games/Level), Data/Analytics, UI/UX, Artist (2D/3D)) (11)		
Art & Design (eg Artist, Graphic Design, Production Design, Set Design, Animation Design, Games Designer, Technical Design/Art UX & UI, Development Designer (Games)) (12)		
Set Crafts (eg Props, Set Construction, Animal Handling) (13)		

Animators (eg 2D Drawn, 2D CG, 3D CG, Stop Motion/ Stop Frame, Visual FX) (14)		
VFX (eg VFX Artist, VFX Supervisor) (15)		
Costume/Wardrobe (eg Design, Dressing, Making, Stores) (16)		
Make Up & Hairdressing (eg Design, Operations, Stores) (17)		
Camera/Photography (eg Camera-Design, Camera-Production, Photography) (18)		
Lighting (eg Design, Operations, Setting/Placing) (19)		
Audio/Sound/Music (eg Composer, Sound Recording/ Production, Music, Management) (20)		
Transport (eg Driver) (21)		
Studio Operations (eg Videotape Operation, Vision Control, Vision Mixing) (22)		
Technical Development (eg Technical Development, Programming) (23)		
Post Production/Editing (eg Editing, Colour Grading, Picture & Audio Finishing) (24)		
Labs/Processing (eg Lab Services, Imaging) (25)		
Manufacture (eg Equipment & Facilities, Manufacturing) (26)		
Servicing (eg Technical Support, IT Support) (27)		
Libraries & Archives (eg Library, Archives) (28)		
Distribution, Sales & Marketing (eg Distribution Management, Distribution Operations, Media & Ad Sales, Games Sales) (29)		
Business Management (eg Corporate PR & Marketing, Business Development, Finance/Accounts, HR, Health &Safety, IT, Admin, Premises Operations, Client Bookings/Services, Office Manager) (30)		
Other (please specify) (31)		

Q5 CONTRACT

In your main job, what is your current employment status?

- [ ] Employee (1)
- [ ] Self-employed or freelance without employees (on a contract of one year or less) (2)
- [ ] Self-employed with employees (3)

Q6

Are you currently working in the screen industries in Yorkshire and The Humber?

- [ ] Yes (1)
- [ ] No (2)

Q7

When did your most recent contract in Yorkshire and The Humber end?

- [ ] 3 Months or Less (1)
- [ ] 3– 6 Months (2)
- [ ] 6 Months–1 Year (3)
- [ ] 1–2 Years (4)
- [ ] More Than 2 Years (5)

Q10 Career and Progression

When did you first enter paid employment in the screen industries?

- [ ] Less than 1 year ago (1)
- [ ] 1–3 years ago (2)
- [ ] 4–5 years ago (3)
- [ ] 6–10 years ago (4)
- [ ] 1 –20 years ago (5)
- [ ] 21–30 years ago (6)
- [ ] 31–40 years ago (7)
- [ ] More than 40 years ago (8)
- [ ] Prefer not to say (9)

Q11

When did you first start working for your current employer, production, or project?

- [ ] Less than 1 year ago (1)
- [ ] 1–3 years ago (2)
- [ ] 4–5 years ago (3)
- [ ] 6–10 years ago (4)
- [ ] 11–20 years ago (5)
- [ ] 21–30 years ago (6)
- [ ] 31–40 years ago (7)
- [ ] More than 40 years ago (8)
- [ ] Prefer not to say (9)

Q12 Income

What is your current annual income from employment in the screen industries (£)?

- [ ] < 10,000 (1)
- [ ] 10,000–19,999 (2)
- [ ] 20,000–29,999 (3)
- [ ] 30,000–39,999 (4)
- [ ] 40,000–49,999 (5)
- [ ] 50,000–59,999 (6)
- [ ] 60,000–69,999 (7)
- [ ] 70,000–79,999 (8)
- [ ] 80,000–89,999 (9)
- [ ] 90,000–99,999 (10)
- [ ] 100,000 or more (11)
- [ ] Prefer not to say (12)

Q13 Qualificvations

Have you achieved a qualification at degree level or above?

- [ ] Yes (1)
- [ ] No (2)

Q14

Which of the following qualifications do you hold?

- [ ] Undergraduate degree (1)
- [ ] Postgraduate degree (2)
- [ ] Foundation degree (3)
- [ ] HND or HNC (4)
- [ ] NVQ Level 4 and above (5)

Q15

Are any of these qualifications in screen or creative media studies or a directly related subject?

- [ ] Yes (1)
- [ ] No (2)

Q16

Have you completed an apprenticeship (for example, trade, advanced, foundation, modern)?

- [ ] Yes (1)
- [ ] No (2)

Q18 Gender

What is your gender?

- [ ] Female (1)
- [ ] Gender Fluid (2)
- [ ] Intersex (3)
- [ ] Male (4)
- [ ] Non Binary (5)
- [ ] Prefer to self-identify (please specify) (6)

.....

- [ ] Prefer not to say (7)

Q19

Is the gender with which you identify now the same as that which you were assigned at birth?

- [ ] Yes (1)
- [ ] No (2)

Q21 Sexual Orientation

What is your sexual orientation?

- [ ] Straight/heterosexual (1)
- [ ] Gay or lesbian (2)
- [ ] Bisexual (3)
- [ ] Asexual (4)
- [ ] Other sexual orientation (please specify) (5)

.....

Q22 Nationality

What is your country of birth?

- [ ] England (1)
- [ ] Wales (2)
- [ ] Scotland (3)
- [ ] Northern Ireland (4)
- [ ] Republic of Ireland (5)
- [ ] Elsewhere (6)
- [ ] Prefer not to say (7)

Q23

How would you describe your national identity?

- [ ] English (1)
- [ ] Welsh (2)
- [ ] Scottish (3)
- [ ] Northern Irish (4)
- [ ] Other (5)
- [ ] Prefer not to say (6)

Q24

Please describe your national identity below:

.....

Q25 Ethnic Group

What is your ethnic group?

Main Ethnic Group (1)

Sub Group (2)

☐ White (1) ... Prefer not to say ~ (26)

Q26 Religion

What, if any, is your religion?

☐ No religion (1)

☐ Christian (including Church of England, Catholic, Protestant, and all other Christian denominations) (2)

☐ Buddhist (3)

☐ Hindu (4)

☐ Jewish (5)

☐ Muslim (6)

☐ Sikh (7)

☐ Other (please specify) (8)

.....

☐ Prefer not to say (9)

Q27 Age

What is your year of birth?

..... Year (1)

☐ Prefer not to say (1)

Q28 Disability and Illness

Do you have any physical or mental health conditions or illnesses lasting or expected to last 12 months or more?

- ☐ Yes (1)
- ☐ No (2)
- ☐ Prefer not to say (3)

Q29

Please describe briefly the nature of any conditions or illnesses below:

.....

.....

Q30

Do any of your conditions or illnesses reduce your ability to carry out day-to-day activities?

- ☐ Yes, a lot (1)
- ☐ Yes, a little (2)
- ☐ Not at all (3)
- ☐ Prefer not to say (4)

Q31 Caring Responisbilities

Do you look after, or give any help or support to anyone because they have long-term physical or mental health conditions or illnesses, or problems related to old age?

- ☐ Yes (1)
- ☐ No (2)
- ☐ Prefer not to say (3)

Q32

Do you have any childcare responsibilities outside work?

- ☐ Yes (1)
- ☐ No (2)
- ☐ Prefer not to say (3)

Q33 Social Background

What was the occupation of the main income earner in your household when you were 14 years of age?

- ☐ **Modern professional or traditional professional occupation** (eg teacher, nurse, physiotherapist, social worker, musician, police officer (sergeant or above), software designer, accountant, solicitor, medical practitioner, scientist, civil / mechanical engineer) (1)
- ☐ **Senior, middle or junior manager or administrator (**eg finance manager, chief executive, large business owner, office manager, retail manager, bank manager, restaurant manager, warehouse manager) (2)
- ☐ **Clerical or intermediate occupation** (eg secretary, personal assistant, call centre agent, clerical worker, nursery nurse) (3)
- ☐ **Technical and craft occupation** (eg motor mechanic, plumber, printer, electrician, gardener, train driver) (4)
- ☐ **Routine, semi-routine manual and service occupation** (eg postal worker, machine operative, security guard, caretaker, farm worker, catering assistant, sales assistant, HGV driver, cleaner, porter, packer, labourer, waiter/waitress, bar staff) (5)
- ☐ **Long-term unemployed** (claimed Jobseeker's Allowance or earlier unemployment benefit for more than a year) (6)
- ☐ **Small business owner who employed fewer than 25 people** (eg corner shop owner, small plumbing companies, retail shop owner, single restaurant or cafe owner, taxi owner, garage owner) (7)
- ☐ **Other** (please specify) (8)

.....

- ☐ **Prefer not to say** (9)

Q34

Which of the following type(s) of school did you attend (tick all which apply)

- ☐ State non-selective (1)
- ☐ State selective (2)
- ☐ Independent/fee-paying (bursary or scholarship) (3)
- ☐ Independent/fee-paying (no bursary or scholarship) (4)
- ☐ Non-UK school (5)
- ☐ Prefer not to say (6)

Q35 Future Plans

Are you currently actively seeking to leave employment in the screen industries?

- [ ] Yes (1)
- [ ] No (2)

Q36

Please indicate below your reasons for seeking to leave employment in the screen industries (tick all which apply)

- [ ] Unsatisfactory pay (1)
- [ ] Unsatisfactory hours or working conditions (2)
- [ ] Preference to work in another particular sector (3)
- [ ] Impact of Covid-19 on working in the screen industries (4)
- [ ] Retirement (5)
- [ ] Other reason (please specify) (6)

SIGN YORKSHIRE SCREEN INDUSTRIES EMPLOYER SURVEY

Q1 Introduction

Help us to plan the future growth of the screen industries in Yorkshire and The Humber by taking part in the first ever survey of companies in the sector, specific to the region.

The project is led by the Screen Industries Growth Network (SIGN) within the University of York, with the support of the Creative Industries Policy and Evidence Centre (PEC). The aim is to plan the growth of the industry in the region as inclusively as possible. To do this, we need to obtain a picture of the current size and shape of the industry – how many people are working and in what areas. This is of value both in helping to demonstrate the strength and value of the industry in Yorkshire and The Humber and also to help plan the future of the sector.

The survey design is extremely simple and aims only to find out how many people you employ within a list of occupational groups. We are conducting a separate survey of people working in the industry to collect more detailed information on them in conjunction with this survey.

The survey should take no more than a few minutes of your time to complete if you are a small company, or a little longer depending on how many people you employ.

If you employ people across more than one region of the UK, please enter information ONLY for those currently working in Yorkshire and The Humber on the day of completing the survey.

If you receive the survey through more than one channel, please complete only one copy of the survey but include ALL people working in Yorkshire and The Humber on the day of the survey.

Please note that the survey is entirely confidential and that all data will be used only for the purpose of compiling aggregate statistics. We are requesting contact information only so that we may be able to contact you if we have any queries on any of your responses. If you provide that information, no further contact will be made with you on any other issues not directly related to the survey.

On completion of the survey, a full report of the results will be published on the SIGN website.

If you have any queries on how to complete the survey, please contact Neil Flintham at neilflintham@york.ac.uk.

Q2 Consent

If you are happy to proceed with the survey, please indicate your consent by checking the box below. This confirms that:

- You have read the information sheet about this project (available here - Information Sheet)
- You are at least 18 years of age
- You voluntarily agree to participate
- You understand your right to withdraw and/or have your data destroyed from this project at any time
- You understand that your participation in this project will be treated anonymously

☐ I consent to take part in the survey (1)

☐ I do not consent to take part in the survey (2)

Q3 About Your Organisation

Before completing the survey, please provide the following information about your company so that we can get in touch if we need to clarify any of the information you provide.

Company Name (1)

.....

Contact Name (2)

.....

Email Address (3)

.....

Postcode (4)

.....

Q4 Sector

Please indicate below in which sector of the screen industries you MAINLY operate in the first column, and any others in which you also operate in the second column.

	Main Sector (1)	Other Sector(s) (2)
Film Production (1)		
Studios (2)		
Facilities & Equipment Hire (3)		
High End Production for TV or Streaming Services (4)		
Other TV Production (eg Drama, Factual, Kids) (5)		
Broadcast TV (6)		
Radio (7)		
Corporate Production (8)		
Commercials (9)		
Animation (10)		
VFX (11)		
Post Production (12)		
Games – Development (13)		
Games – Publishing (14)		
Games – Services (15)		
Digital/Online Media (16)		
Immersive/XR (17)		
Other (Please Specify) (18)		

Q5 Employment

Please indicate below in which sector of the screen industries you MAINLY operate in the first column, and any others in which you also operate in the second column.

	Employees (1)	Freelancers (on a contract of one year or less) (2)
Strategic Management (eg CEO, Managing Director) (1)		
Producing (eg Producer, Associate Producer, Executive Producer) (2)		
Creative Development (eg Script, Storyboard, Writing & Authoring, Narrative Design) (3)		
Production (eg Direction, Casting, Locations, Production, Production Management, Archive Research, Implementation, Project Management, Researcher, Runner) (4)		
Games Development (eg Programming/Development, QA, Designer (Games/Level), Data/Analytics, UI/UX, Artist (2D/3D)) (5)		
Legal (eg Corporate, Intellectual Property) (6)		
Broadcast Management (eg Acquisitions, Audience Research, Channel Control, Commissioning, Presentation, Cable & Satellite Distribution, Cable & Satellite Network, Scheduling, Signing, Subtitling) (7)		
Engineering & Transmission (eg Engineering Operations, Plant & maintenance, Project Engineering, Transmission Management, Transmission Operations) (8)		
Editorial, Journalism and Sport (eg Editorial, Newsgathering & Presentation, Production, Sports Reporter/Presenter) (9)		
Online/Social Media Content Creation (eg Content Creator, Content Developer, Web Designer, Editor, Producer) (10)		
Art & Design (eg Artist, Graphic Design, Production Design, Set Design) (11)		
Set Crafts (eg Props, Set Construction, Animal Handling) (12)		
Animators (eg 2D Drawn, 2D CG, 3D CG, Stop Motion/ Stop Frame, Visual FX, Animation Design) (13)		

VFX (eg VFX Artist, VFX Supervisor) (14)		
Costume/Wardrobe (eg Design, Dressing, Making, Stores) (15)		
Make Up & Hairdressing (eg Design, Operations, Stores) (16)		
Camera/Photography (eg Camera-Design, Camera-Production, Photography) (17)		
Lighting (eg Design, Operations, Setting/Placing) (18)		
Audio/Sound/Music (eg Composer, Sound Recording/ Production, Music, Management) (19)		
Transport (eg Driver) (20)		
Studio Operations (eg Videotape Operation, Vision Control, Vision Mixing) (21)		
Technical Development (eg Technical Development, Programming) (22)		
Post Production/Editing (eg Editing, Colour Grading, Picture & Audio Finishing) (23)		
Labs/Processing (eg Lab Services, Imaging) (24)		
Manufacture (eg Equipment & Facilities, Manufacturing) (25)		
Software (eg Software Developer) (26)		
Servicing (eg Technical Support, IT Support) (27)		
Libraries & Archives (eg Library, Archives) (28)		
Distribution, Sales & Marketing (eg Distribution Management, Distribution Operations, Media & Ad Sales, Games Sales) (29)		
Business Management ((eg Corporate PR & Marketing, Business Development, Finance/Accounts, HR, Health &Safety, IT, Admin, Premises Operations, Client Bookings/Services, Office Manager) (30)		
Other (please specify) (31)		

Q6 Further Contact

Are you interested in being kept up to date with any future initiatives or programmes from SIGN, or the University of York?

☐ Yes (1)

☐ No (2)

Q7

Are you willing to be contacted by SIGN or the University of York to take part in an any follow up research?

☐ Yes (1)

☐ No (2)

Q8

Please enter below your preferred email address for any further correspondence with SIGN or the University of York. If you do not wish to receive further contact, please leave this blank.

.....

56424 – york.ac.uk/design-print-solutions