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Creative Wales Industry Survey 2025

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Creative Wales Industry Survey 2025

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Views expressed in this report are those of the researcher and not necessarily those of the Welsh Government

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Glossary

Creative industries (Creative Wales definition)

The creative industries are sectors based on individual creativity, skill and talent, with the potential to create economic value through the generation and exploitation of intellectual property. The Creative Wales Industry Survey captures data on the creative industries sub-sectors supported by Creative Wales. These are:

Music – including sound recording and publishing, musicians and composers, promoters and labels, rehearsal/recording studios, festivals and events, venues, and support activities (e.g. crew, suppliers).

Screen – including film and TV production, post production, and distribution activities; broadcasters; casting; directors; crew; animation studios; and radio and TV broadcasting.

Digital – including games studios, software publishing, immersive and interactive content, Createch, advertising and PR agencies, design services, and media representation.

Publishing – including book, newspaper, journal and directory publishing; printing and pre-press services; translation and interpretation; artistic creation (e.g. writers); and operation of mailing lists.

Freelancer

An individual who is self-employed and typically works on a contract or project basis for one or more organisations, rather than being employed on a permanent contract.

Self-employed

An individual who works for themselves and is responsible for their own tax and National Insurance contributions. In this survey, respondents selected the employment status that best described their current position.

Micro-business

A business employing fewer than 10 people. Within the Creative Wales-supported sectors, businesses are often small and owner-managed, and may rely on freelancers, contractors or short-term staff rather than permanent employees.

Turnover

The total income generated by a business through the sale of goods or services over a specified period, usually a financial year, before any costs or expenses are deducted.

Project-based work

Work that is organised around discrete projects or commissions, typically with defined timeframes and outputs. In the creative industries, project-based work often involves short-term contracts, freelance arrangements or temporary teams assembled for specific pieces of work, rather than ongoing or permanent employment.

Core funding

Funding provided to support an organisation’s ongoing activities and operating costs, rather than being tied to a specific project or time-limited output.

Wave (Wave 1 to Wave 4)

A ‘wave’ refers to a single round of the Creative Wales Industry Survey. This report presents findings from Wave 4 (2025) and, where relevant, compares results with earlier waves conducted between 2022 and 2024.

Survey routing

Survey questions were routed so that respondents only saw questions relevant to their role or circumstances. As a result, not all questions were answered by all respondents.

1. Introduction and background

Creative Wales is part of the Welsh Government and provides support to the creative industries across Wales. This includes funding, advice, skills development and strategic interventions aimed at strengthening the sector and supporting sustainable growth.

The Creative Wales Industry Survey was commissioned to build a robust evidence base on the experiences, challenges and priorities of individuals and businesses working across the creative sectors supported by Creative Wales. The survey has been conducted annually since 2022, allowing Creative Wales to track change over time and identify emerging trends.

This report presents findings from Wave 4 (2025) of the survey and compares results with previous waves (2022 to 2024) where appropriate. The analysis draws primarily on quantitative survey data, supplemented by qualitative insights from open-ended questions (shown as illustrative verbatim comments where helpful).

The findings are intended to:

- inform Creative Wales policy development and delivery
- support strategic decision-making
- provide insight into sector-wide trends and pressures
- highlight areas where further support may be required

1.1. Overview of the research

The Creative Wales Industry Survey captures views from a broad range of creative sectors, including Screen, Music, Digital and Publishing. Respondents include business owners, freelancers, employees and directors working across Wales.

Wave 4 builds on earlier waves by:

- maintaining consistency in core questions to support comparison over time
- incorporating minor refinements to reflect changes in the sector
- continuing to capture both quantitative and qualitative evidence

Where comparisons are made, differences between waves are described cautiously, recognising changes in the achieved sample and wider economic and sector context.

1.2. Structure of this report

This report is structured as follows:

- section 2 describes the research methodology, including sampling, data collection and limitations
- section 3 illustrates the business profile
- section 4 presents findings on business performance, confidence and funding, with comparison to earlier waves where relevant
- section 5 compares skills and recruitment findings with previous waves where relevant
- section 6 presents the key findings from Wave 4, with comparisons to previous waves where relevant of the awareness of Creative Wales and funding support
- section 7 draws together the main conclusions from the evidence
- annex A includes the survey questionnaire

2. Methodology

2.1. Research design

The Creative Wales Industry Survey is an annual survey designed to collect consistent, comparable data on the experiences and priorities of individuals and businesses working across the creative sectors supported by Creative Wales.

Wave 4 of the survey was conducted between October and December 2025 and followed a mixed-mode quantitative approach. The survey was conducted either over the phone, with a trained interviewer, or self-completed online. Respondents could complete the survey in English or Welsh.

This approach was designed to maximise reach across different parts of the sector, including freelancers, business owners, directors and employees, while maintaining comparability with previous waves.

Respondents were asked to select the employment status that best described their current position (e.g. director/owner, employee, freelancer or self-employed). This was a single-response question and categories are therefore mutually exclusive within the dataset, although in practice working arrangements across the creative industries may be more fluid.

Where possible, core questions were retained from earlier waves to support trend analysis over time.

2.2. Sampling and recruitment

The survey sample was drawn from a combination of existing Creative Wales contact databases, as well as purchased business and freelancer records that met the agreed eligibility criteria.

The target population included individuals and businesses working in the creative industries (across a range of subsectors supported by Creative Wales), that are based in Wales.

Eligibility checks were applied at the start of the survey to ensure that respondents met the required criteria before proceeding.

2.3. Achieved sample

A total of 604 responses were included in the Wave 4 analysis. The achieved sample reflects those who took part and is not weighted to match the full creative industries population in Wales. This included:

- 501 completed telephone interviews
- 103 online responses

Partially completed online responses were reviewed and included in the analysis where respondents had progressed sufficiently through the survey to provide meaningful data (including sector and profile information and, where applicable, responses to demographic questions).

Table 1: Achieved sample by mode (2025)

(N=604)

Sector	Online	Telephone	Overall
Music	13	169	182
Screen	45	58	103
Digital	30	158	188
Publishing	15	116	131

Description of Table 1: This shows the achieved sample by sector and survey mode for Wave 4 of the Creative Wales Industry Survey (N=604), comprising 501 completed telephone interviews and 103 online responses.

The achieved sample covers the core Creative Wales sectors: Music, Screen, Digital and Publishing.

The telephone survey used a business database obtained from an approved data broker, containing 2,376 creative industry businesses based in Wales. The database included business contact details and sector classification, enabling targeted recruitment across the four sectors.

The distribution of completes by sector reflects differences in engagement across modes. Telephone interviews accounting for the majority of responses in each sector. The achieved sample provides coverage across sectors and supports cautious comparison with earlier survey waves.

2.4. Survey design

The survey was developed collaboratively between Creative Wales and Strategic Research & Insight (SRI).

It included:

- core questions retained from previous waves to support comparability
- closed questions capturing quantitative measures (e.g. turnover change, confidence levels)
- open-ended questions allowing respondents to explain their views in their own words

Some refinements were made to reflect evolving policy and sector context, while maintaining consistency with earlier waves wherever possible.

A marked-up version of the survey is provided in Annex A.

2.5. Data processing and quality assurance

Data processing included:

- validation checks to identify incomplete or inconsistent responses
- review of online partial completes
- cleaning and coding of open-ended responses
- review of ‘other’ responses and re-classification into existing categories where relevant

Open-ended responses were reviewed thematically to identify common themes and illustrative examples. Care was taken to ensure that qualitative findings reflected the range of views expressed and were not based on isolated comments.

All analysis was subject to internal quality assurance checks prior to reporting.

2.6. Analysis and reporting

Analysis focused primarily on descriptive statistics, with findings presented as percentages (with bases shown). Detailed tables by region and sector are available on request.

Where appropriate, comparisons are made with earlier survey waves (2022 to 2024) to highlight broad trends over time. These comparisons are indicative rather than causal and should be interpreted in the context of:

- changes in sample composition
- wider economic and sectoral pressures
- ongoing pressures facing the creative industries

Open-ended survey responses were analysed thematically to identify recurring themes and topics raised by respondents. Qualitative findings and illustrative quotes are used to add context and depth to the quantitative results.

Quotes are labelled using high-level current status, with sector and region included where helpful and non-identifying.

2.7. Limitations

This report provides robust insight into the experiences of individuals and organisations working across the creative industries in Wales. However, the findings are subject to certain limitations.

Qualitative responses, including open-ended comments and illustrative quotations, provide valuable depth and context to the quantitative findings. These views reflect the experiences of individual respondents or small groups and should not be interpreted as representative of the sector as a whole.

All percentages and figures presented in this report are based on the combined total of eligible respondents across both telephone and online survey modes. Eligibility screening at the start of the questionnaire ensured that only respondents working within the Creative Wales-supported creative subsectors in Wales were included in the analysis (Screen, Digital, Music and Publishing). The survey does not cover the full breadth of the creative industries in Wales and findings should therefore be interpreted within the context of these subsectors. It should also be noted that some groups within these subsectors may be under-represented.

Due to survey routing, not all questions were answered by all respondents. In some cases, analysis is therefore based on a smaller number of responses. Where bases are small, absolute numbers are referenced instead of percentages to maintain transparency and data integrity.

Respondents were also asked to indicate the number of employees within their organisation. However, a large proportion selected employee ranges or did not provide sufficient detail to derive a consistent business size classification. As a result, findings are not routinely presented by business size in this report and any references to small or owner-managed businesses should be interpreted as contextual rather than definitive.

When comparing findings across survey waves (2022 to 2025), it is important to recognise that sample sizes have varied year to year, along with sector representation and respondent profiles. The wider economic and policy context should also be considered when comparing findings.

As a result, year-on-year comparisons should be viewed as indicative rather than definitive.

3. Profile of respondents and sector coverage

3.1. Sector representation

Respondents to Wave 4 (2025) represented a broad spread of creative subsectors. Digital accounted for 31% of responses, followed by Music (30%), Publishing (22%) and Screen (17%).

This profile is broadly consistent with 2024, where Screen accounted for the largest share of responses (35%), followed by Digital (26%), Publishing (23%) and Music (16%). In 2023, representation was more evenly distributed across subsectors. The first wave in 2022 had a smaller sample size and a more concentrated sector distribution, with Publishing accounting for just over half of responses (51%), compared with a more balanced spread across sectors in later waves. This is important to note when comparing findings across waves, as differences in sector representation can influence overall results and should be considered when interpreting year-on-year changes.

Minor variation between waves is likely to reflect differences in recruitment routes and engagement levels rather than substantive shifts in sector composition.

Table 2: Achieved sample by subsector (Q1, 2022 to 2025)

Sector	2022	2023	2024	2025
Digital	47	165	214	188
Music	56	165	133	182
Publishing	174	173	182	131
Screen	65	136	279	103
Total sample base	**341**	**639**	**808**	**604**

Description of Table 2: This shows the achieved sample by creative subsector for each wave of the Creative Wales Industry Survey (2022 to 2025) and provides context for cross-wave comparison. Differences in sector representation and sample size should be taken into account when interpreting year-on-year trends.

Overall, the sector coverage across waves allows for broad comparison over time.

3.2. Employment status

In 2025, 48% of respondents identified as business owners, directors or employers, 8% as freelancers, 24% as self-employed, and 20% as employees.

This distribution is similar to 2024, where 42% identified as business owners or directors and 12% as freelancers, 26% as self-employed, and 19% as employees, and in 2023 where the equivalent figures were 41%, 13%, 24% and 21% respectively.

The high proportion of directors/owners and self-employed respondents is consistent with the small and owner-managed nature of many businesses within the Creative Wales-supported sectors.

Table 3: Employment status of respondents (Q3, 2022 to 2025)

Employment status	2022	2023	2024	2025
Director or owner	43%	41%	42%	48%
Employee	21%	21%	19%	20%
Freelancer	7%	13%	12%	8%
Self-employed	29%	24%	26%	24%

Description of Table 3: This shows the distribution of respondents by employment status across survey waves (2022 to 2025) and provides context for comparison over time.

Note: All respondents answering Q3 in each wave; bases vary by year (2022: n=341; 2023: n=639; 2024: n=808; 2025: n=604).

3.3. Business age and structure

Across the full achieved sample, 74% reported operating for more than ten years, indicating a largely established sample. Private limited companies (51%) and sole traders (33%) remain the most common legal structures.

Table 4: Business age of respondents (Q4, 2022 to 2025)

Business started	2022	2023	2024	2025
In the last 2 years	1%	5%	6%	6%
2-5 years ago	5%	10%	9%	9%
6-10 years ago	12%	12%	12%	11%
More than 10 years ago	82%	73%	73%	74%

Description of Table 4: This shows the distribution of respondents by business age across survey waves (2022 to 2025) and provides context for comparison over time.

Note: All respondents answering Q4 in each wave; bases vary by year (2022: n=341; 2023: n=639; 2024: n=808; 2025: n=604).

Table 5: Legal structure of respondent organisations (Q5, 2022 to 2025)

Legal status	2022	2023	2024	2025
Sole proprietorship or trader	33%	35%	35%	33%
Private limited company, limited by shares (LTD)	44%	37%	39%	51%
Private company limited by guarantee	5%	3%	4%	3%
Partnership	10%	4%	5%	5%
Limited liability partnership	<1%	10%	7%	1%
Charitable Incorporated Organisation	4%	5%	4%	4%
Other	4%	7%	6%	2%

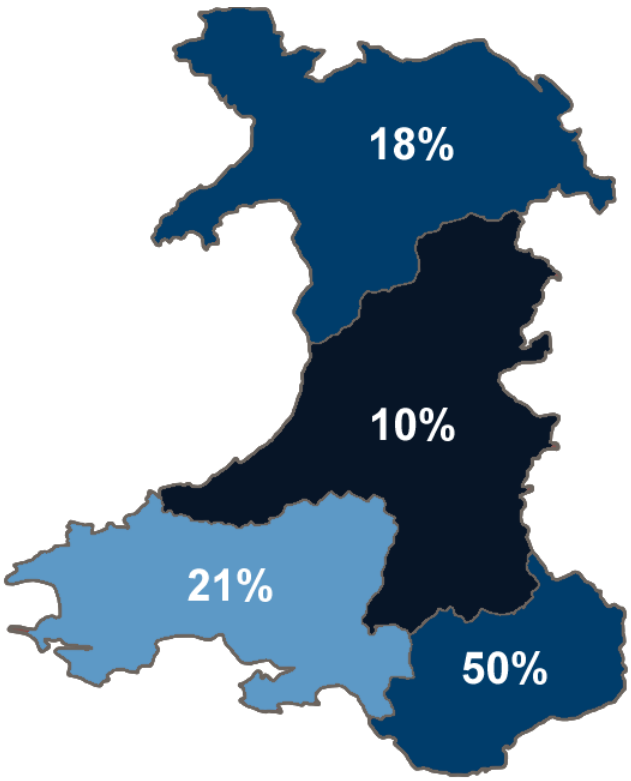
Description of Table 5: This shows the legal structure of respondent organisations across survey waves (2022 to 2025) and provides context for comparison over time.

Note: All respondents answering Q5 in each wave; bases vary by year (2022: n=341; 2023: n=639; 2024: n=808; 2025: n=604).

3.4. Geographic distribution

Respondents were based across all regions of Wales, with the highest proportion located in South East Wales (50%), followed by South West Wales (21%), North Wales (18%) and Mid Wales (10%).

Figure 1: Geographic distribution of respondents (2025)



Note: Percentages may not total 100% due to rounding.

Description of Figure 1: This shows the geographic distribution of respondents across Wales for Wave 4 of the Creative Wales Industry Survey (N=604). The figure illustrates the proportion of respondents based in each region and provides context for interpreting regional variation in the findings.

While urban centres remain prominent, responses continue to be captured from rural and less densely populated areas, consistent with earlier waves.

3.5. Language of completion

As in previous years, respondents could complete the survey in English or Welsh. A small proportion (4%) chose to respond in Welsh, underlining the importance of bilingual research delivery.

There was also variation in Welsh language ability among respondents. Overall, 15% reported being fluent in Welsh, with a further 7% able to speak a fair amount, while around a quarter (24%) reported no Welsh language ability. Levels of Welsh language ability also varied by sector, with relatively higher fluency reported in the Screen and Publishing sectors, and lower levels in Digital.

4. Business performance, confidence and funding

The following findings reflect responses from the full achieved sample. As in previous waves, year-on-year comparisons should be interpreted cautiously due to differences in sample composition and routing.

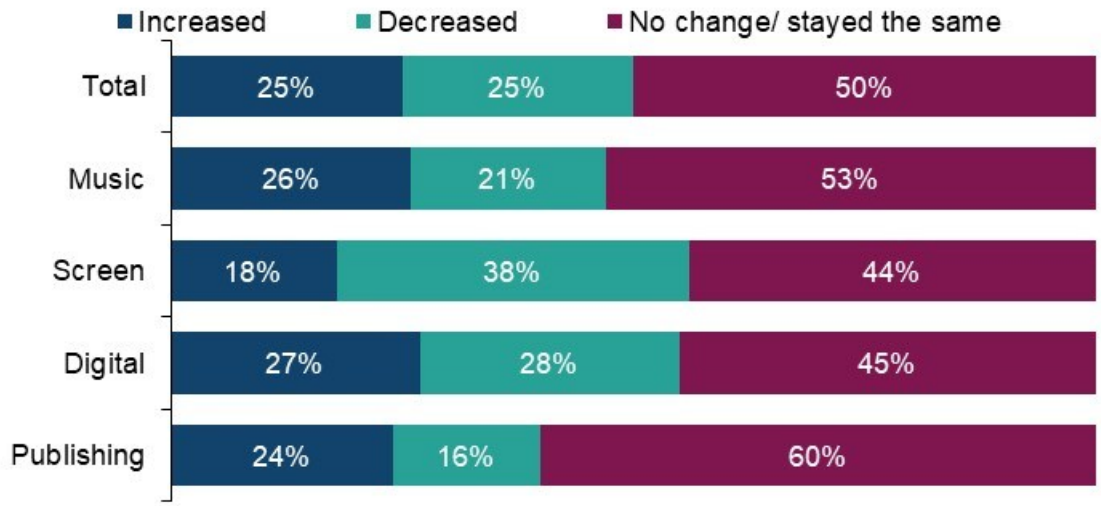
4.1. Changes in turnover

In Wave 4, 50% of respondents reported no change in turnover compared with the previous financial year, while 25% reported an increase and 25% reported a decrease.

This represents a small increase in the proportion reporting stable turnover compared with 2024, when 48% reported no change, and is higher than in 2023, when 37% reported no change.

Looking within the 2025 results, experiences of turnover also varied by sector, with some sectors more likely to report stability or growth, while others were more likely to report declining turnover (Figure 2).

Figure 2: Change in turnover by sector (Q8a, 2025)



Description of Figure 2: This shows the reported change in turnover by sector for Wave 4 of the Creative Wales Industry Survey (N=604). The figure illustrates the proportion of respondents in each sector reporting an increase, decrease or no change in turnover compared with the previous financial year, and provides context for sector-level variation in business performance.

However, a quarter of respondents (25%) continue to report declining turnover, underlining that financial pressure remains a significant issue for parts of the sector, despite signs of increased stability overall. Declines were more pronounced in some sectors than others, with respondents working in the Screen sector most likely to report a decrease in turnover compared with other sectors (see Figure 2).

4.2. Drivers of change in turnover

Respondents who reported a change in turnover (either an increase or a decrease) were asked a series of follow-up questions about the factors contributing to this change (Q8b to Q8d). Analysis of these responses shows that the most commonly cited drivers in 2025 were:

- availability of work
- rising costs (including cost of living pressures)
- awareness of the business or my work

Table 6: Factors contributing to changes in turnover (2025)

Factor	2025
Amount of business or work available	51%
Impacts from increasing cost of living	25%
Amount of awareness of the business/ my work	19%
Amount of consumers or participation in the sector I work	14%
Amount of public funding available	11%
Ongoing impacts from the Covid-19 pandemic	8%
Impact of AI	3%
Personal reasons	3%
Repercussions from Brexit	2%
Politics or world affairs	2%
Technological changes	1%
Other	8%

Note: respondents could select more than one option (N = 249).

Description of Table 6: This shows the factors reported as contributing to changes in turnover among respondents in Wave 4 of the Creative Wales Industry Survey (Q8c). Responses are based on a multiple-response question and indicate the proportion of respondents citing each factor, providing context for the drivers of change in business performance.

Rising costs were a frequently cited factor contributing to changes in turnover in 2025, reported by 25% of respondents (Table 6). Open-ended responses also highlighted concerns around increasing operating and living costs, particularly among freelancers and smaller organisations. As one respondent noted:

> “Less and less work. More and more expenses and higher prices. Rising my prices don’t match the lower purchasing power of clients.”
>
> (Freelancer, Digital, South East Wales)

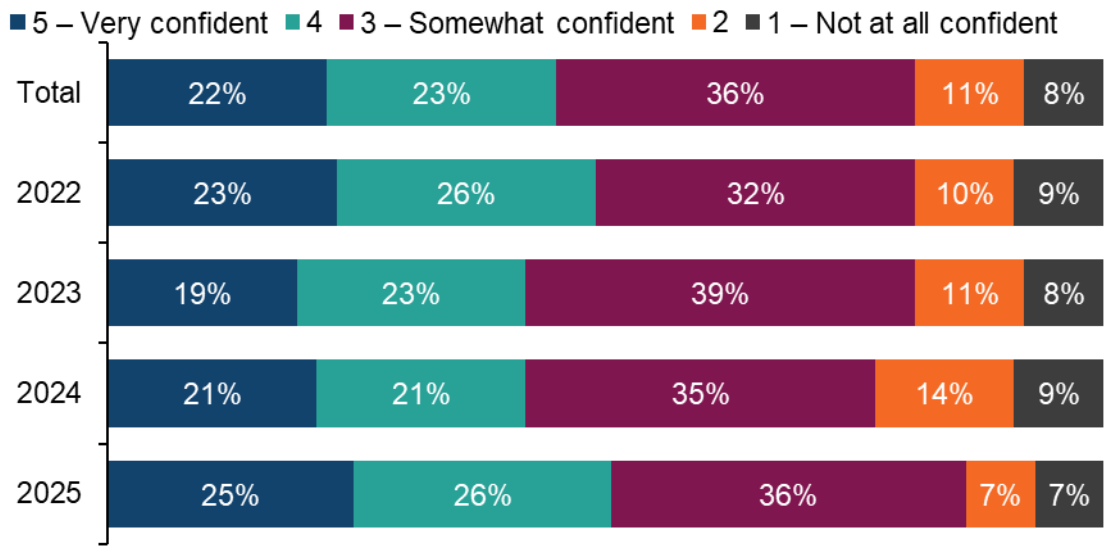
4.3. Confidence in future performance

51% of respondents rated their confidence at 4 or 5 on a five-point scale when asked how confident they felt about running their business profitably in the next financial year. This represents an increase compared with 2024 and 2023, when 42% reported high confidence, at 4 or 5.

Despite this overall improvement, confidence remains uneven across the sector. As in previous waves, freelancers were more likely than employers and business owners to report lower confidence (for example, 7% of freelancers reported being very confident compared with 28% of employers). Open-ended responses suggest this reflects ongoing concerns around short-term contracts, income volatility and limited pipeline visibility.

Taken together, the findings suggest a modest recovery in confidence at an overall level, alongside continued structural insecurity for freelancers and smaller businesses.

Figure 3: Confidence in future performance (Q9, 2022 to 2025)

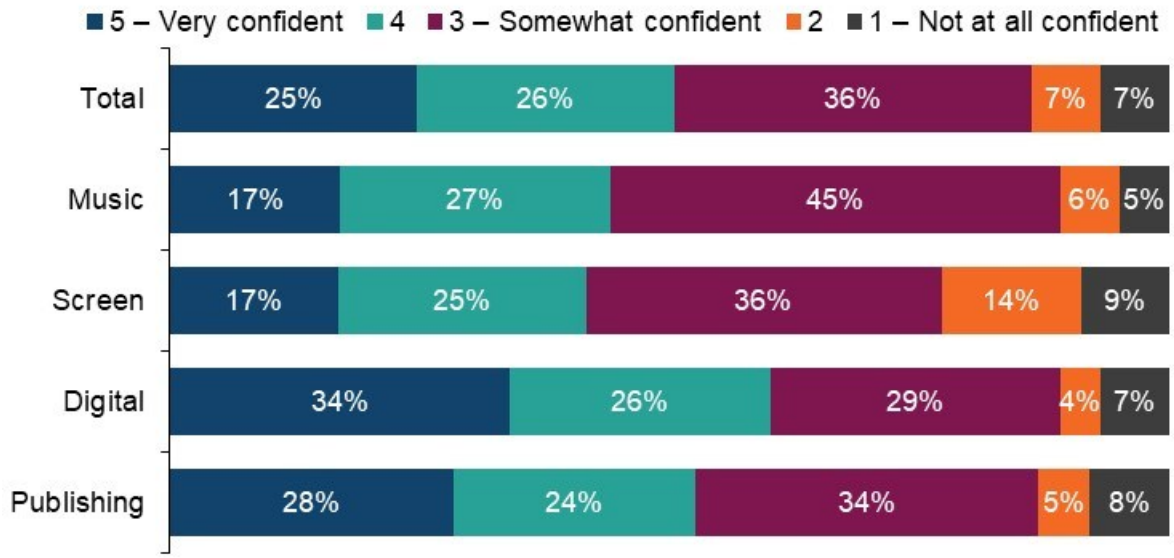


Description of Figure 3: This shows respondents' self-reported confidence in running their business profitably in the next financial year across survey waves (2022 to 2025). Confidence is measured on a five-point scale, from 'not at all confident' to 'very confident' and provides context for changes in overall confidence over time.

Note: All respondents answering Q9 in each wave; bases vary by year (2022: n=341; 2023: n=639; 2024: n=808; 2025: n=604).

While overall confidence has improved over time (Figure 3), there is notable variation by sector. Figure 4 shows that confidence levels differ across creative subsectors in 2025, helping to explain some of the uneven patterns observed.

Figure 4: Confidence in future performance by sector (Q9, 2025)



Description of Figure 4: This shows confidence in future business performance by creative sector for Wave 4 of the Creative Wales Industry Survey (N=604). The figure illustrates variation in confidence levels across sectors, based on responses to a five-point confidence scale, and provides context for sector-level differences discussed in the text.

Confidence was highest in the Digital sector, with 34% reporting being very confident, compared with lower levels in sectors such as Screen and Music (both 17%).

4.4. Funding access

Around eight in ten respondents (79%) reported receiving no external funding in the last financial year. Among those who had accessed funding, the most commonly cited sources were Creative Wales / Welsh Government and Council grants (Table 7).

Table 7: Sources of funding accessed in the last financial year (2025)

Source	2025
Creative Wales or Welsh Government grants	7%
Council grants	6%
Arts Council of Wales	5%
Books Council of Wales	2%
Business rates grant	1%
National Lottery funding	1%
Media Cymru	1%
Shared Prosperity Fund	1%
UK Games Fund	<1%
Self-employment grants	<1%
Other	4%

Note: respondents could select more than one option (N=604).

Description of Table 7: This shows the sources of external funding accessed by respondents in the last financial year, based on a multiple-response question (Q10). The table presents the proportion of respondents reporting each funding source and provides context for patterns of funding access discussed in the text.

Qualitative feedback highlights ongoing reliance on short-term project funding and concerns about sustainability. These themes should be interpreted alongside the limitations outlined in Section 2.7, particularly regarding respondents' varying access to financial information.

4.5. Perspectives from open-ended responses

Open-ended responses provide additional context to the quantitative findings on turnover and confidence. While these views are not representative of all respondents, they highlight recurring themes raised by respondents in Wave 4 (2025).

Theme 1: Ongoing uncertainty and income volatility

Many respondents described fluctuating workloads and difficulty predicting future income. This was particularly evident among freelancers and smaller organisations reliant on project-based work.

Common issues raised included uncertainty around commissioning pipelines, gaps between projects, and difficulty planning beyond the short term.

These concerns echo earlier waves but were raised more frequently in 2025. Some respondents described how earlier periods of funding or project activity had tapered off, contributing to longer-term uncertainty for parts of the sector.

> "Repercussions from Brexit. Waves of funding have died down and now impacts have embedded into industry."
>
> (Employer, Digital, South East Wales)

Theme 2: Cost pressures affecting sustainability

Respondents frequently referred to increasing costs affecting their ability to operate sustainably, including energy, staffing and wider economic pressures. Several noted that even where work was available, margins were tightening and long-term viability felt uncertain.

> “The NI increases, tariffs, AI, Canva (the online design programme which can do everything I did) etc. Business never recovered from the build-up to the budget. I'm stopping the business because it's not guaranteed.”
>
> (Self-employed, Digital, Mid Wales)
>
> “Market very turbulent, more competition for less work.”
>
> (Employer, Screen, South East Wales)

Theme 3: Cautious optimism among some respondents

Alongside these pressures, a smaller number of respondents expressed confidence about the year ahead. This was often linked to:

- established reputations
- diversified income streams
- confirmed future work

Taken together, the qualitative feedback suggests that resilience is uneven across the sector. While some respondents reported improved income or strong performance in 2024, others described ongoing financial pressure and uncertainty depending on their role, scale and business model.

There were also some differences in who reported more positive experiences. Positive responses were more commonly described by employers and business owners, often linked to increased demand, diversification or new income streams. By sector, Digital respondents were more likely to describe growth linked to innovation and new ways of working, while Screen responses reflected more project-based peaks. In Music, optimism was more often linked to incremental increases in demand and visibility, while Publishing responses pointed to more mixed or opportunistic growth.

As one respondent noted:

> “Ad revenue from SVOD[1] platforms launching new ad-funded tiers in 2024 led to the most lucrative year in almost 20 years of trading.”
> (Employer, Screen, South East Wales)

These qualitative themes help explain why aggregate figures show overall stability alongside a continued minority reporting declining turnover.

[1] SVOD refers to subscription video on demand streaming platforms.

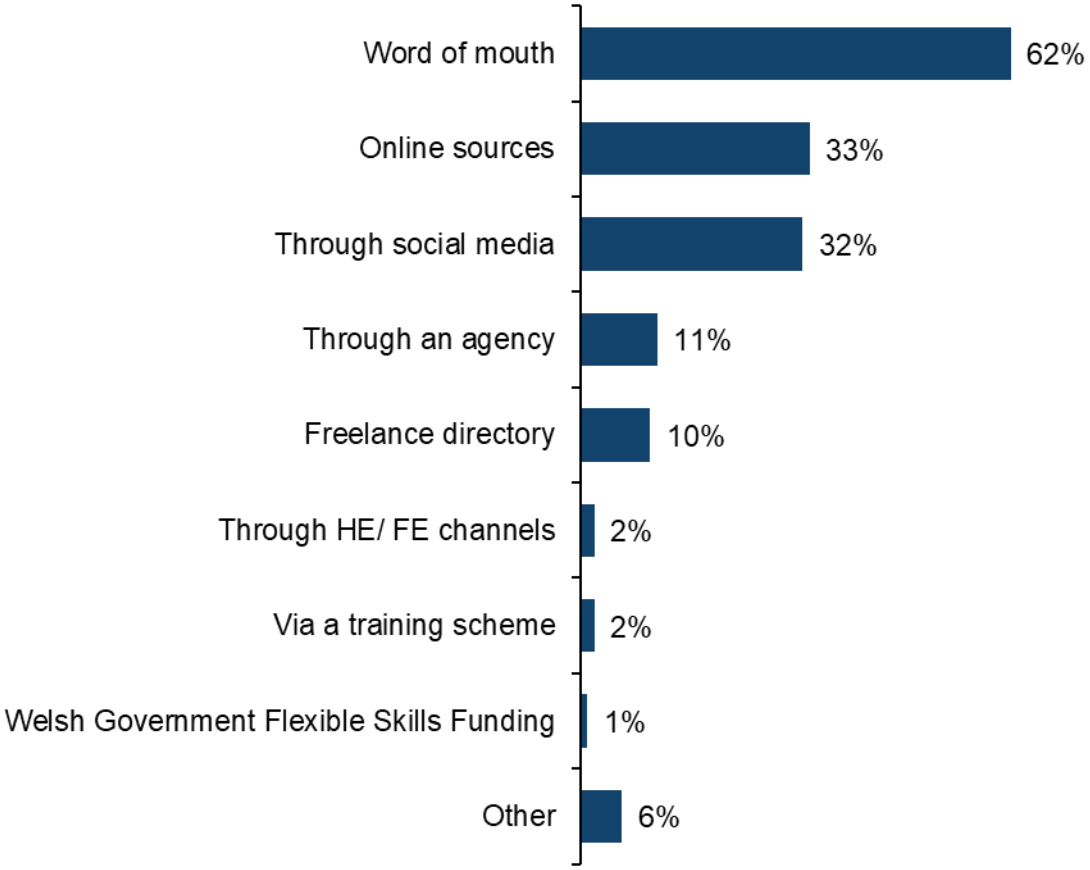
5. Workforce, skills and recruitment

5.1. Recruitment activity

In 2025, 78% of businesses reported no recruitment activity in the previous 12 months, an increase since 2024 (64%) and 2023 (63%).

Where recruitment did take place, it was most commonly through informal channels. Word of mouth was the most frequently cited method (62%), followed by online sources (33%) and social media (32%). More formal recruitment routes such as agencies (11%) and freelance directories (10%) were used less frequently. This suggests that recruitment within the sector often relies on existing professional networks rather than formal recruitment processes.

Figure 5: Recruitment activity (Q11, 2025)



Note: respondents could select more than one option. Base: respondents who reported recruitment activity in the previous 12 months (2025, n=556).

Description of Figure 5: This shows the methods used by respondents to recruit staff or collaborators in the previous 12 months (2025). Word of mouth was the most commonly reported recruitment channel, followed by online sources and social media.

There was some variation by sector. Word of mouth was particularly prominent in the Screen and Publishing sectors, while Digital businesses were more likely to use online

sources. Social media was also more commonly used in the Screen and Digital sectors, and the use of agencies was slightly higher among Screen respondents. However, the overall pattern remained consistent across sectors, with informal and network-based approaches dominating.

5.2. Recruitment challenges

Among those who had recruited, skills shortages and pay constraints were the most commonly cited challenges. Some respondents also highlighted retention issues, particularly linked to short-term contracts, financial insecurity and limited progression opportunities. In some cases, employers described challenges retaining staff where organisations were unable to offer longer-term contracts or competitive pay.

Other responses reflected the experiences of freelancers and individuals working in the sector, who described financial insecurity and irregular income as factors affecting their ability to remain in creative roles.

> “Limited funds”
>
> (Employer, Publishing, South West Wales)
>
> “Because I'm not earning enough across the year to pay for living expenses. My role isn't remunerated well enough to tide me over when I'm in between productions.”
>
> (Freelancer, Screen, North Wales)
>
> “More and more people are leaving the creative industry to join full time jobs in other industries.”
>
> (Freelancer, Digital, South East Wales)

5.3. Skills gaps and training needs

The proportion of businesses reporting current or anticipated skills gaps fell to 15% in 2025, compared with 23% in 2024 and 21% in 2023. While lower than in previous waves, this indicates that skills gaps remain a persistent issue for parts of the sector.

In the 2025 wave, the most frequently cited areas were:

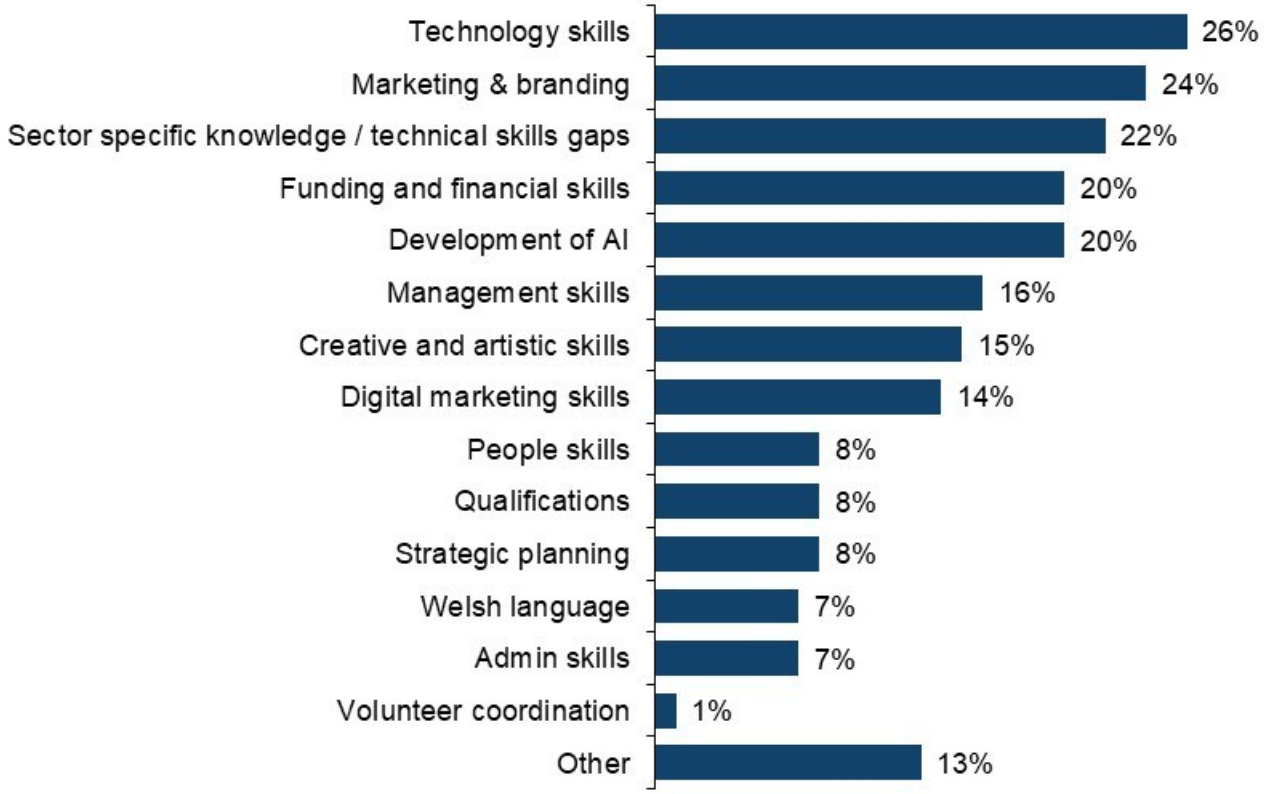
- sector-specific technical skills
- digital and technology skills
- marketing and branding
- management and leadership

Despite reported skills gaps, formal training provision remains limited. In Wave 4, fewer than a quarter of businesses reported providing training or skills development for staff. Where training did take place, it was most often delivered informally or in-house.

External provision, including through colleges, local authorities or named training providers, was referenced less frequently by respondents. This suggests that while external training opportunities exist, engagement with these more structured routes may be lower, or that they are not always visible or accessible to all businesses.

Perceptions of access to training reflect this pattern. Over half of respondents felt that it was neither easy nor difficult to access relevant training and skills development opportunities. This suggests that while opportunities exist, they may not always be visible, affordable or well aligned to sector needs.

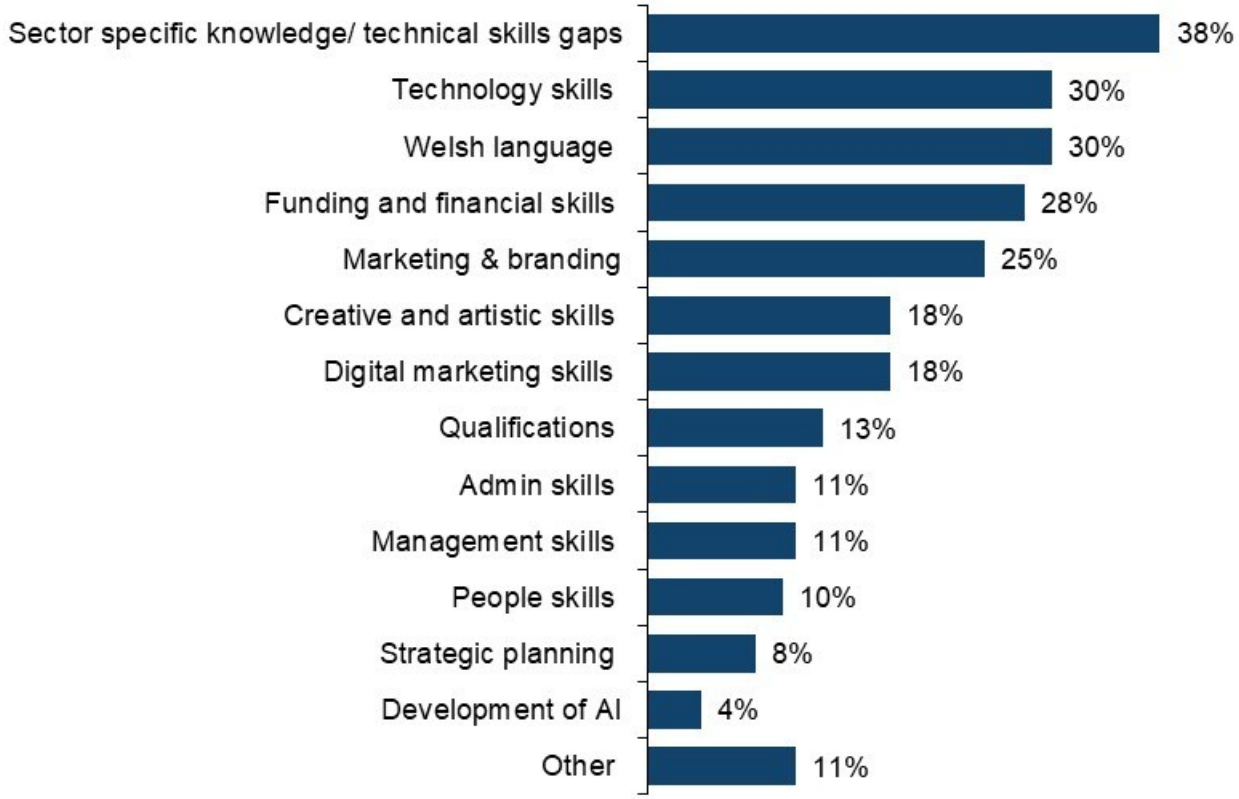
Figure 6: Skills gaps identified by businesses (Q16c, 2025)



Note: respondents could select more than one option (N = 95).

Description of Figure 6: This shows the skills gaps identified by businesses in Wave 4 of the Creative Wales Industry Survey (Q16c). The figure presents the proportion of businesses citing each skills area and provides context for understanding workforce development needs among organisations.

Figure 7: Skills gaps identified by freelancers (Q16c, 2025)



Note: respondents could select more than one option (N = 14). Findings for freelancers should be interpreted cautiously due to the small base size.

Description of Figure 7: This shows the skills gaps identified by freelancers in Wave 4 of the Creative Wales Industry Survey (Q16c). The figure illustrates the range of skills areas where freelancers report gaps or development needs, providing context for differences between freelance and business experiences.

References to AI and wider technology skills appear among the skills gaps identified by both businesses and freelancers. Businesses were more likely to report gaps related to the development of AI (20%), compared with 4% of freelancers, suggesting growing awareness of emerging tools and changing production practices within organisations.

Compared with businesses, freelancers were more likely to report gaps in sector-specific technical skills (38% compared with 22%) and Welsh language skills (30% compared with 7%). Businesses, by contrast, more frequently identified skills gaps related to organisational capability, including management skills (16% compared with 11% among freelancers). These differences may reflect the distinct roles of freelancers and organisations within the sector, with freelancers focusing more on technical production skills while businesses report broader operational and strategic capability needs.

5.4. Qualitative insights: workforce and recruitment

Open-ended responses highlight persistent workforce challenges. Feedback indicates that experiences vary by location, with respondents outside South East Wales more likely to reference access barriers, travel costs and fewer local opportunities. This is reflected in comments about rural locations, travel requirements and limited local talent pools.

Theme 1: Skills shortages and specialist roles

Respondents described difficulty recruiting individuals with specialist technical skills, multi-disciplinary skills and sector-specific experience, particularly in Screen and Digital sectors.

> “Very specific programming skills required for the business.”
> (Employee, Digital, South East Wales)

> “Not enough applicants with the relevant experience.”
> (Employee, Digital, South East Wales)

> “There aren't many Welsh language speaking BSL interpreters, so they are overbooked. Our projects focus on hiring Disabled freelancers, so it is hard to source Disabled and Welsh speaking freelancers.”
> (Self-employed, Music, South East Wales)

> “Studio orientated technical staff – the current pool are coming closer to retirement and there isn't much at the entry level with the correct amount of skills.”
> (Employee, Screen, South East Wales)

Theme 2: Freelance dependency and instability

Many respondents working within organisations described reliance on freelancers due to funding uncertainty, short-term projects and limited ability to offer permanent roles. Freelancers, in turn, described insecurity and increased competition for work.

> “Traditionally a staff job, I need freelancers.”
>
> (Employee, Screen, South East Wales)

> “Small number of skilled marketeers in Screen - no dedicated training and limited jobs. Limited pay available as a funded project. Applicants have poor application skills. Applicants underqualified for niche role (i.e. filmmakers apply for a marketing role and list limited exp) - lack understanding of what it involves.”
>
> (Employee, Screen, South East Wales)

> “More and more people are leaving the creative industry to join full time jobs in other industries and are not available to work as they used to as freelancers.

More people are applying for the same open calls and less and less commissions are available. People who would normally apply for bigger budget open calls and higher level jobs are now applying for lower scale jobs so less are available for mid entry level businesses."

(Freelancer, Digital, South East Wales)

Theme 3: Geographic constraints

Respondents outside major urban centres highlighted difficulty attracting applicants, travel and relocation barriers and limited local talent pools. These issues mirror earlier waves but remain unresolved.

"We are based in a rural county and public transport links are poor. There is a shortage of these skills in this area."

(Employee, Digital, South West Wales)

"Location of work"
(Employer, Digital, North Wales)

"Most of my employers are in south Wales and look me over due to having to pay accommodation as I'm north based."

(Freelancer, Screen, North Wales)

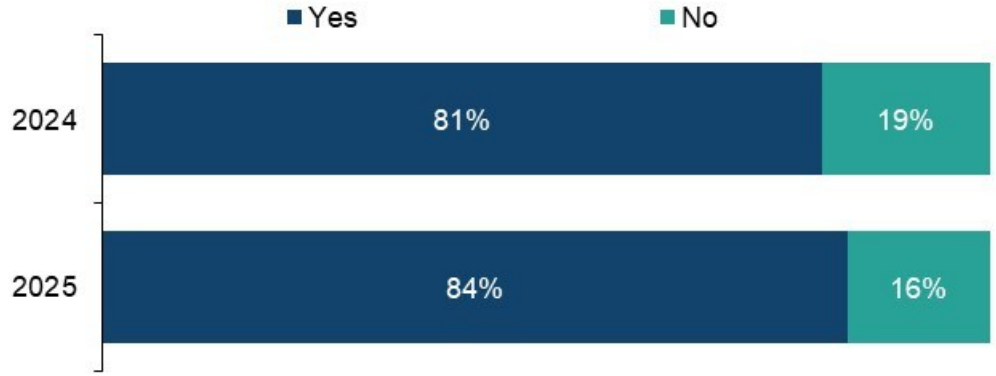
6. Awareness of Creative Wales and future support needs

6.1. Awareness and understanding

Awareness of Creative Wales remains high in 2025, with 71% of respondents reporting that they have heard of Creative Wales (Q19). This is consistent with previous waves (67% in 2024 and 61% in 2023).

Among those aware of Creative Wales, 84% also recognised that it is part of the Welsh Government (Q20), as shown in Figure 8.

Figure 8: Awareness of Creative Wales (Q20, 2024 to 2025)



Description of Figure 8: This shows respondents' awareness of Creative Wales as part of the Welsh Government (Q20) across the 2024 and 2025 survey waves (2024: n=808; 2025: n=604).The figure provides context for changes in overall awareness over time.

While overall awareness is strong, qualitative responses suggest ongoing variation in understanding of Creative Wales' full remit.

> "I would like support but I don't really know what's out there."
>
> (Employer, Digital, North Wales)
>
> "Any support they can give really."
>
> (Employee, Screen, South East Wales)
>
> "Not included in your plans it's a paper exercise."
>
> (Freelancer, Digital, South East Wales)
>
> "Guidance on availability of grants and how to pitch for them - I could spend £5k on Grantify for this but I don't have the cash right now and I feel like it's the kind of knowledge that probably exists in the organisation."
>
> (Self-employed, Publishing, South West Wales)

6.2. Perceptions of support

Views on how well Creative Wales supports the sector are mixed, with many respondents selecting mid-range ratings.

Qualitative feedback highlights concerns around accessibility, geographic balance and relevance for freelancers and micro-businesses. When asked how Creative Wales could support them in the future, respondents pointed to a need for greater regional balance and more targeted support:

> “North Wales based stuff – creativity and design.”
>
> (Self-employed, Music, North Wales)
>
> “More events in N.E. Wales (Wxm).”
>
> (Self-employed, Music, North Wales)
>
> “Giving a grant to my sector for accommodation when employing people from the north of Wales – we shouldn’t lose out just because of the travel.”
>
> (Freelancer, Screen, North Wales)
>
> “Help with tendering for work (not really 'networking'). We haven't got the capability to tender for a lot of work, as there's a North/South divide and we're a small family run business.”
>
> (Employer, Publishing, North Wales)

6.3. Future priorities for support

Respondents were asked how Creative Wales could support them in the future. Findings from Wave 4 indicate a continued focus on practical and financially oriented support, alongside skills development and access to opportunities (Figure 9).

The most commonly identified priorities in 2025 were:

- financial support (43%)
- networking opportunities (20%)
- help with marketing, promotion and visibility (19%)
- business support and advice (13%)

Note: respondents could select more than one option.

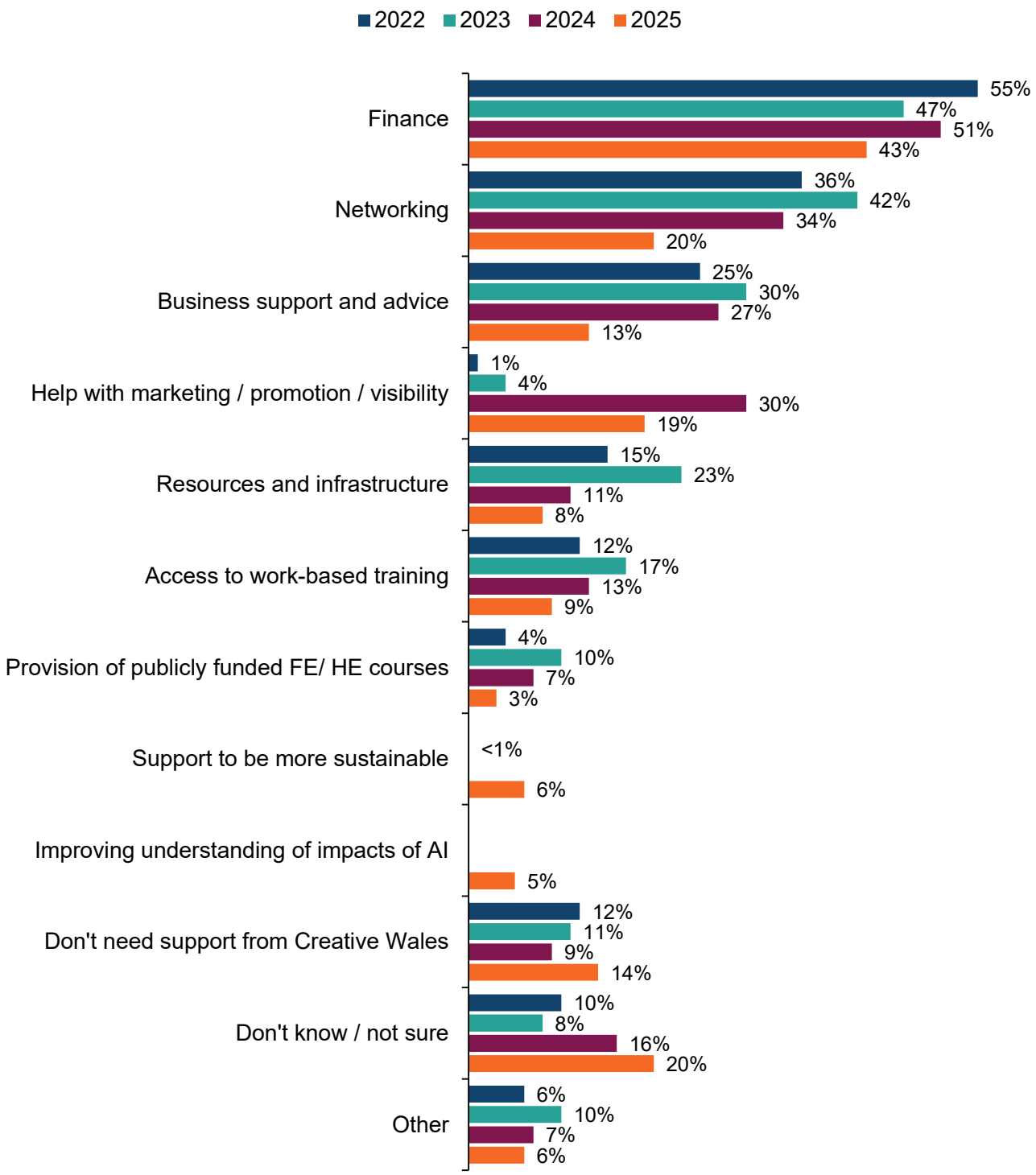
Compared with earlier waves, responses in 2025 place relatively greater emphasis on sustainability and long-term resilience, rather than short-term recovery. In particular, respondents highlighted the importance of core and developmental support for smaller

organisations and freelancers, including help with business development, tendering and workforce growth.

Open-ended responses reinforce this picture. Respondents called for funding that supports ongoing capacity, clearer routes into apprenticeships and employment, and support that helps businesses plan beyond individual projects. Taken together, the findings suggest that while awareness of Creative Wales is high, there remains strong demand for support that is accessible, sustained and aligned to the realities of operating in a predominantly project-based sector.

> “Creative business development funds that go direct to small companies. This helps builds creative development, brings budgets to Wales and both grows and supports the workforce. Core support is so much more useful. Cut out the 'middle-men' organisations such as Media Cymru.”
>
> (Employer, Screen, South West Wales)
>
> “Better schemes to bring employees / apprentices in. Access to rural office spaces - costs are very high and are difficult to find. Support for first 12 months or so. Hot desks for example.”
>
> (Freelancer, Digital, North Wales)
>
> “Funding / support to work with creative business consultants which is offered by Creative UK but we cannot access in Wales. This is really integral to helping a business grow.”
>
> (Employer, Screen, South East Wales)
>
> “Support with writing the tenders and providing content.”
>
> (Employer, Publishing, South East Wales)

Figure 9: Future support needs identified by respondents, 2022 to 2025



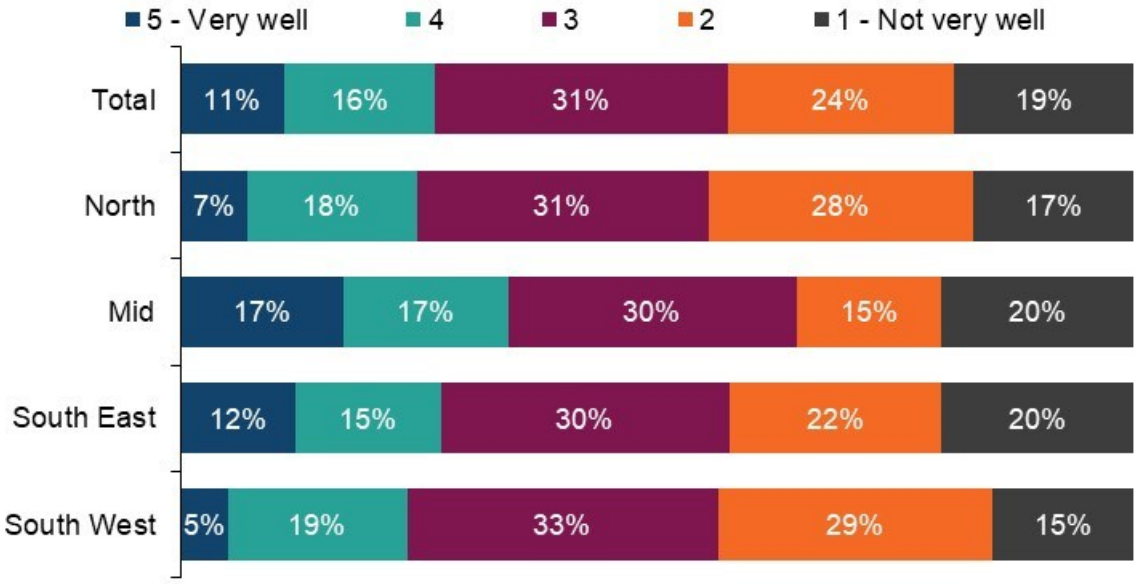
Note: respondents could select up to 3 options. All respondents answering Q21 in each wave (2022: n=341; 2023: n=639; 2024: n=808; 2025: n=604).

Description of Figure 9: This shows how respondents across survey waves (2022 to 2025) indicated Creative Wales could support them in the future (Q21). Responses are based on a multiple-response question and provide context for changing priorities and support needs over time.

6.4. Communication from Creative Wales

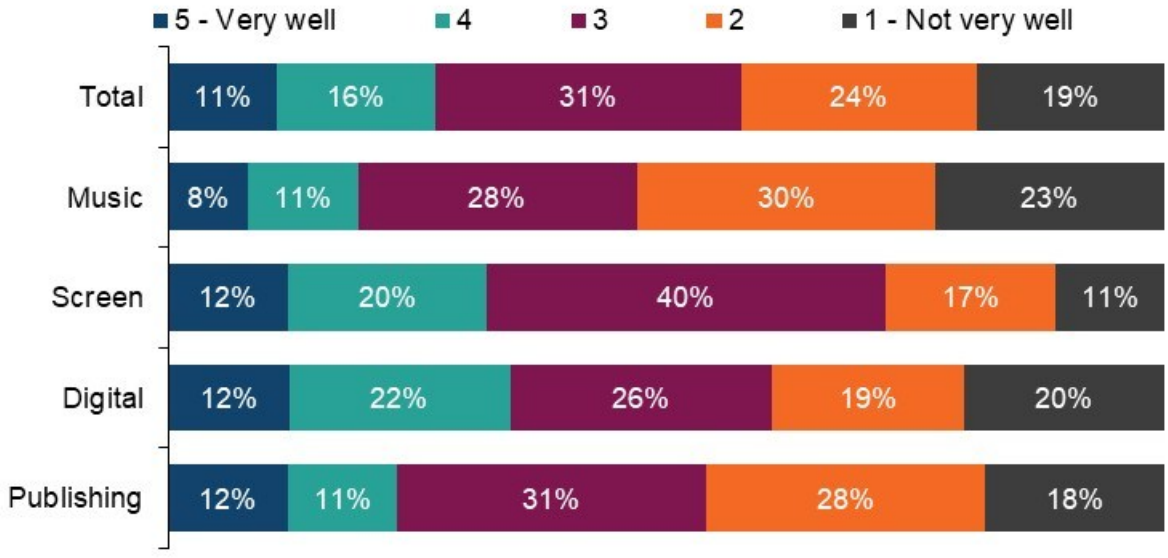
Responses to this section indicate mixed views on how effectively Creative Wales communicates what it does and how it can help, with many respondents selecting mid-range ratings rather than expressing strong positive or negative views. This suggests that while Creative Wales is visible across the sector, communication does not always lead to clear understanding or confidence among all audiences.

Figure 10: Perceptions of Creative Wales communication, by region (2025)



Description of Figure 10: This shows how respondents rate how well Creative Wales communicates (Q22) what it does and how it can help, by region (N=604). Ratings are based on a five-point scale from ‘very well’ to ‘not very well’ and provide context for regional variation in perceptions of communication.

Figure 11: Perceptions of Creative Wales communication, by sector (2025)



Description of Figure 11: This shows how respondents rate how well Creative Wales communicates (Q22) what it does and how it can help, by sector (N=604). The figure illustrates variation in perceptions across creative subsectors and provides context for sector-level differences discussed in the text.

Patterns by region show some variation, but overall perceptions of Creative Wales' communication are broadly similar across Wales. Variation by sector was somewhat more apparent than variation by region. Screen and Digital respondents were most likely to rate Creative Wales' communication positively (32% and 34% respectively rating it 4 or 5), while Music respondents were somewhat less positive and more likely to select lower ratings. However, across all sectors, mid-range ratings remained most common, indicating mixed but broadly similar perceptions of communication.

Open-ended feedback linked to communication preferences highlights a desire for more direct, timely and accessible forms of engagement, rather than reliance on formal announcements or one-off opportunities. Respondents frequently referenced the importance of clear guidance, responsiveness and regular updates, suggesting that communication is not only about awareness, but also about ongoing relationships and trust. Taken together, the findings suggest scope for Creative Wales to strengthen communication by:

- making information about remit, eligibility and opportunities easier to navigate
- using a wider mix of communication channels
- ensuring messaging reaches freelancers and micro-businesses as effectively as larger organisations

Improved communication has the potential to support greater engagement with existing provision, particularly among those who are aware of Creative Wales but remain uncertain about how, or whether, it applies to them.

6.5. Qualitative insights: perceptions of support

Open-ended responses provide insight into how Creative Wales is perceived.

Theme 1: High awareness, mixed understanding

While most respondents were aware of Creative Wales, some:

- viewed it primarily as a funding body
- associated it more strongly with Screen than other sectors

This suggests scope for clearer communication around remit and eligibility.

Theme 2: Desire for more accessible and inclusive support

Respondents frequently called for:

- clearer pathways to support

- more regionally balanced opportunities
- greater relevance for freelancers and micro-businesses

Theme 3: Focus on sustainability rather than growth

Support needs expressed in Wave 4 were framed less around expansion and more around:

- financial sustainability
- workforce wellbeing
- resilience in a challenging economic context

This represents a subtle shift in emphasis compared with earlier waves.

6.6. Preferred communication channels

Responses to questions on preferred communication channels indicate a clear preference for direct, simple and reliable forms of contact. Email emerged as the most commonly referenced channel, reflecting its continued importance for sharing information about funding, opportunities and sector updates in a way that respondents can access and revisit in their own time. Alongside this, some respondents expressed a desire for more personal and conversational forms of engagement, such as one-to-one discussions, informal conversations or short online meetings. This suggests that, for some parts of the sector, communication is valued not only as a means of information-sharing but also as a way of building understanding and trust.

A smaller number of respondents highlighted interest in short, timely updates, including text-based communications or curated mailing lists, indicating appetite for concise, targeted messaging rather than lengthy or infrequent announcements. There was also limited mention of alternative platforms such as newsletters or subscription-based updates, suggesting potential scope to diversify formats while keeping core communication channels straightforward. Overall, the findings suggest that effective communication from Creative Wales is less about introducing new platforms and more about:

- ensuring information is clear, timely and easy to navigate
- maintaining consistent use of familiar channels, particularly email
- offering opportunities for direct engagement where appropriate

Aligning communication methods with these preferences may help improve understanding of Creative Wales' remit and increase engagement with existing and future support.

7. Conclusions

Wave 4 of the Creative Wales Industry Survey provides a clear picture of the creative industries in Wales in 2025. It draws on both survey data and open-ended feedback from respondents across sectors, regions and business types. Overall, the findings show a sector that remains engaged and committed, but under continued pressure from financial uncertainty, workforce challenges and limited capacity. Across all four waves of the survey, several themes have remained consistent. These include the high proportion of directors/owners and self-employed respondents, reliance on project-based work, and ongoing challenges linked to skills development and recruitment. Wave 4 confirms these longer-term patterns and shows a clear shift away from growth towards maintaining activity and resilience. This is most evident among freelancers and smaller organisations.

Awareness of Creative Wales remains high and has increased over time. However, understanding of what Creative Wales does and how to access support is more mixed. While many respondents are aware of Creative Wales, some remain unclear about eligibility, relevance or routes into support. This gap between awareness and understanding is particularly evident among freelancers and respondents working within smaller organisations, reflecting broader capacity and access challenges discussed elsewhere in the report. Workforce and skills challenges continue to be a key concern. Although relatively few businesses reported recent recruitment or retention issues, those that did most often cited skills shortages, difficulties offering competitive pay and a limited pool of suitable applicants. Freelancers described ongoing insecurity, increased competition for work and concerns about long-term viability. Together, the evidence suggests these issues are structural rather than short-term.

Looking ahead, respondents highlighted funding and financial support, skills development, business advice, and access to opportunities and networks as the main priorities for future support. Compared with earlier waves, there is less focus on growth and more emphasis on sustaining existing activity and livelihoods. This reflects wider economic pressures and the realities of working in a largely project-based sector. Overall, the Wave 4 findings show that the survey has met its aims by:

- providing evidence on business conditions, confidence and priorities across the creative industries in Wales
- tracking change over time through comparison with earlier waves
- capturing qualitative insight into workforce, skills and support needs
- identifying implications for policy, communication and future support

The findings underline the importance of clear communication, accessible support and continued investment in skills and workforce development. This is particularly important for freelancers and smaller organisations and will be key to supporting a resilient and inclusive creative sector in Wales.

Annex A: Final Questionnaire

Creative Wales Industry Survey 2025

About the business

Q1 **Which of the following subsectors is your business/ are you currently active in?**

Music ❑
Screen ❑
Digital (including Animation, Games, Immersive, Createch) ❑
Publishing ❑

Q2 **In which local authority is your business/ are you based?**

Blaenau Gwent ❑
Bridgend ❑
Caerphilly ❑
Cardiff ❑
Carmarthenshire ❑
Ceredigion ❑
Conwy ❑
Denbighshire ❑
Flintshire ❑
Gwynedd ❑
Isle of Anglesey ❑
Merthyr Tydfil ❑
Monmouthshire ❑
Neath Port Talbot ❑
Newport ❑
Pembrokeshire ❑
Powys ❑
Rhondda Cynon Taf ❑
Swansea ❑
Torfaen ❑
Vale of Glamorgan ❑
Wrexham ❑
Outside of Wales ❑

Q3 Which of the following applies to you?

I am self-employed ❑
I am a freelancer ❑
I am an employee of the company ❑
I am an employer/ director/ owner of the company ❑

Q4 **When did the business/ you start trading?**

In the last 2 years ❑
2-5 years ago ❑
6-10 years ago ❑
More than 10 years ago ❑

Q5 **What is the legal structure of the business (e.g., sole proprietorship, partnership, corporation)?**

Sole proprietorship/ trader ..... ❑
Private limited company, limited by shares (LTD) ..... ❑
Private company limited by guarantee ..... ❑
Partnership ..... ❑
Limited liability partnership ..... ❑
Charitable Incorporated Organisation ..... ❑
Other ..... ❑

Other (please specify)

_____

Do not ask freelancers: Employment

Q6 **Do not ask freelancers/employees: In the last year, how many people did your business employ that are...?**

Please enter an approximate number where possible, if not known, please enter one of the following ranges as an estimate:

1-4 employees/ people, 5-9 employees/ people, 10-19 employees/ people, 20-49 employees/ people, 50-99 employees/ people, and 100+ employees/ people.

Full-time staff _____

Part-time staff _____

Freelancers _____

Apprentices _____

Trainees _____

Volunteers _____

Turnover

Q7 **What are your business priorities for the upcoming financial year?** *Select your top three answers only.*

Increasing profitability ..... ❑
Growing the workforce ..... ❑
Diversifying the workforce ..... ❑
Implementing better wellbeing practices for the workforce/myself ..... ❑
Offering a wider range of services ..... ❑
Being more sustainable ..... ❑
Networking ..... ❑
Improving marketing opportunities and brand awareness ..... ❑
Contracting as a business/ organisation ..... ❑
Maintain current status / keep going as it is ..... ❑

Unsure / No particular priorities ..... ❑
Other ..... ❑

Other (please specify)

_____

Q8a **Compared to your last financial year, has your turnover increased or decreased?**
Increased ..... ❑
Decreased ..... ❑
No change/ stayed the same ..... ❑

Q8b **If increased or decreased: Compared to your last financial year, by how much has this {V1}?**
Less than 1% ..... ❑
1-20% ..... ❑
21-40% ..... ❑
41-60% ..... ❑
61-80% ..... ❑
81-100% ..... ❑
More than 100% ..... ❑
Don't know ..... ❑

Q8c **If changed: What do you think contributed to this {V1} change?** *Please tick all that apply*
Amount of business/ work available ..... ❑
Amount of public funding available ..... ❑
Ongoing impacts from the Covid-19 pandemic ..... ❑
Impacts from increasing cost of living ..... ❑
Amount of awareness of the business/ my work ..... ❑
Amount of consumers or participation in the sector I work ..... ❑
Other ..... ❑

Other (please specify)

_____

Q9 **Using a scale of 1 to 5, where 1 is not at all confident and 5 is very confident, how confident are you about running your business profitably in the next financial year?**
1 – Not at all confident ..... ❑
2 ..... ❑
3 – Somewhat confident ..... ❑
4 ..... ❑
5 – Very confident ..... ❑

Q10 **What sources of funding did you receive in your last financial year?**
Please tick all that apply

Arts Council of Wales ..... ❑
Books Council of Wales ..... ❑
Business rates grants ..... ❑
Council grants ..... ❑
Creative Wales/ Welsh Government grants ..... ❑
National Lottery funding ..... ❑
Self employment grants ..... ❑
I did not receive any funding ..... ❑
Other ..... ❑

Other (please specify)

_____

Do not ask freelancers: Skills and recruitment

Q11a **Do not ask freelancers: For businesses: In the last 12 months, where have you recruited and how?** *If they mention via a training scheme, ask which one. Please tick all that apply*

Freelance directory ..... ❑
Online sources ..... ❑
Through an agency ..... ❑
Through HE/ FE channels ..... ❑
Word of mouth ..... ❑
Via a training scheme (please specify) ..... ❑
Through social media ..... ❑
With support from Welsh Government Flexible Skills Funding ..... ❑
Other ..... ❑
Not applicable/ have not recruited ..... ❑

Which training scheme? (please specify)

_____

_____

Other (please specify)

_____

Q11b **Do not ask freelancers: Have you experienced any challenges with recruitment in the last 12 months?**

Yes ..... ❑
No ..... ❑

Q11c **If yes at Q11b: What challenges have you faced with recruitment?** *Please tick all that apply*

Lack of HR capacity/ no dedicated HR department ..... ❑
Limited pool of applicants with relevant skills ..... ❑
Low response to job adverts ..... ❑
High competition from other employers ..... ❑
Difficulties offering competitive pay or conditions ..... ❑
Other ..... ❑

Other (please specify)

_____

Q12 **What roles did you recruit for? {V2}**

Please describe any roles you have hired or outsourced work for. If you are an employee involved in hiring, please state your involvement in hiring.

_____

Q13a **Do not ask freelancers: For businesses: Have you experienced difficulties with staff retention in the last 12 months?**

Yes..... ❑
No ..... ❑

How many staff have left their roles? *Please enter an approximate number where possible*

_____

Q13b **If Q3 = Freelancers: For freelancers: Have you experienced difficulties finding jobs for certain roles?**

Yes..... ❑
No ..... ❑

If yes: Why do you think this is? *Please detail below fully*

If you are a freelancer or self-employed, please describe any challenges you have faced in finding work or hiring help.

_____

Q14 **Do not ask freelancers: For businesses: Have you faced challenges filling specific roles?**

Yes..... ❑
No ..... ❑

Q15a **Which roles have been challenging to fill? {V3}**

_____

_____

Q15b **If Q14 = Yes: Why do you think this is?** *Please detail below fully*

_____

Q15c **If Q3 = Freelancers: For freelancers: In the last 2 years, have you considered leaving your profession?**

Yes ❑
No ❑

If yes: Why? *Please detail below fully*

_____

Q16a **Do not ask freelancers: For businesses: Do you have any skills gaps in your workforce or foresee any in the next year?**

Yes ❑
No ❑

Q16b **If Q3 = Freelancers: For freelancers: Do you have specific professional development needs?**

Yes ❑
No ❑

Q16c **If yes: What skills gaps or challenges have you encountered or foresee in the next year?** *Please tick all that apply*

Welsh language ❑
Qualifications ❑
Sector specific knowledge or technical skills gaps that are relevant to the sector ❑
People skills ❑
Admin skills ❑
Management skills ❑
Technology skills ❑
Marketing & branding (website, social media) ❑
Funding and financial skills ❑
Creative and artistic skills ❑
Volunteer coordination ❑
Strategic planning ❑
Digital marketing skills ❑
Development of AI ❑
Other ❑

Please specify sector specific knowledge/ skill gaps

_____

Other (please specify)

_____

Q17 **Do not ask freelancers/employees: For businesses: Do you provide training and skills development for your staff?**

Yes..... ❑
No ..... ❑

If yes: Who is the training provider? *Please detail below fully*

_____

Q18a **Ask all: Using a scale of 1-5, where 1 is very difficult and 5 is very easy, how easy is it to access relevant training and skills development opportunities (either independently or through work)?**

1 - Very difficult..... ❑
2 ..... ❑
3 - Neither nor..... ❑
4 ..... ❑
5 - Very easy..... ❑

Q18b **Ask all: Using a scale of 1-5, where 1 is very low and 5 is very high, how would you rate your job satisfaction?**

1 - Very low ..... ❑
2 ..... ❑
3 - Neither nor..... ❑
4 ..... ❑
5 - Very high..... ❑

Q18c **Ask all: Using a scale of 1-5, where 1 is very low and 5 is very high, how would you rate your wellbeing in relation to work?**

1 - Very low ..... ❑
2 ..... ❑
3 - Neither nor..... ❑
4 ..... ❑
5 - Very high..... ❑

Creative Wales

Q19 **Have you heard of Creative Wales?**

Yes..... ❑
No ..... ❑

If no at Q19, read out: Creative Wales are a Welsh Government agency set up in 2020 to support the creative industries in Wales. They harness the power of the creative sectors, drive growth in the economy and help build a prosperous future for Wales.

Q20 **Are you aware that Creative Wales is part of the Welsh Government?**

Yes..... ❑
No ..... ❑

Q21 **How can Creative Wales support you in the future?** *Please choose your top 3 answers*

Finance ❑
Networking ❑
Business support and advice ❑
Support with access to work-based training ❑
Provision of publicly funded FE/ HE courses ❑
Resources and infrastructure ❑
Help with marketing/promotion/visibility ❑
Support to be more sustainable ❑
Improving understanding of impacts of AI ❑
Don't need support from Creative Wales / Nothing they can help with ❑
Don't know / not sure ❑
Other ❑

Other (please specify)

_____

Q22 **If yes at Q19: Using a scale of 1 to 5, where 1 is not very well and 5 is very well, how well do you think Creative Wales communicates what it does and how it can help you?**

1 - Not very well ❑
2 ❑
3 ❑
4 ❑
5 - Very well ❑

Other channels

Q23 **How would you prefer to receive news and information about what Creative Wales does and how it can support you?** *Please tick all that apply*

Email ❑
Telephone ❑
Social media ❑
Post ❑
Other ❑
Do not want news or information ❑

Other (please specify)

_____

Q24 **Which social media channels do you rely on for business purposes?**
Please select your 5 most used channels

LinkedIn	❑	Tumblr	❑
Facebook	❑	Yelp	❑
X (Previously Twitter)	❑	Snapchat	❑
Instagram	❑	Mastodon	❑
Pinterest	❑	BlueSky	❑
YouTube	❑	Threads	❑
TikTok	❑	Other	❑
WhatsApp	❑	Don't rely on social media	❑

Please specify:

_____

Q25a **Do not ask freelancers: For businesses: Are you registered on the Production Facility Database?**

*To register as a company on the Wales Screen **Production Supplier** database*

The Wales Screen facility database is a free, online resource that connects productions with local suppliers. Companies can register their details directly on the Creative Wales website in order to be put forward for relevant enquiries.

Yes ❑
No ❑

Q25b **If Q3 = Freelancers: For freelancers: Are you registered on the Wales Screen Database?**

*To register on the Wales Screen **Freelance Crew** database (previous professional experience of working in Film/ TV is required)*

The Wales Screen crew database is a free, online resource that connects productions with experienced crew. Freelancers can register their details directly on the Creative Wales website in order to be put forward for relevant enquiries.

Yes ❑
No ❑

Q26a **We are interested in exploring the diversity of the creative workforce, so we're interested to find out how diverse the sectors are in a bit more detail.**

How would you describe yourself?

Man ❑
Woman ❑
Non-binary ❑
Another ❑
Prefer not to say ❑

Please specify your 'other' response

_____

Q26b **Is your gender the same as the sex you were assigned at birth?**

Yes ❑
No ❑
Prefer not to say ❑

Q27a **What is your ethnicity?**

White ❑
Asian, Asian Welsh or Asian British ❑
Black, Black Welsh, Black British, Caribbean or African ❑
Mixed or Multiple ethnic groups ❑
Other ethnic group ❑
Prefer not to say ❑

Is that...?

White Welsh, English, Scottish, Northern Irish or British ❑
White Irish ❑
Gypsy or Irish Traveller ❑
Roma ❑
Other White ❑
Prefer not to say ❑

Other (Please specify)

_____

Is that...?

Indian ❑
Bangladeshi ❑
Pakistani ❑
Chinese ❑
Any other Asian background ❑
Prefer not to say ❑

Other (Please specify)

_____

Is that...?

Caribbean ❑
African background ❑
Any other Black, Black British or Caribbean background ❑
Prefer not to say ❑

Other (Please specify)

_____

Is that...?

White and Black Caribbean ❑
White and Asian ❑
White and Black African ❑
Any other mixed or multiple background ❑
Prefer not to say ❑

Other (Please specify)

_____

Is that...?

Arab ❑
Any other ethnic group ❑
Prefer not to say ❑

Other (Please specify)

_____

Q27b **What is your nationality?**

Welsh ❑
English ❑
Scottish ❑
Northern Irish ❑
British or Irish ❑
Another (please specify) ❑

Please specify your 'other' response

_____

Q27c **What is the highest level of education you have you achieved?**

No formal qualifications ❑
Secondary School (up to age 16) ❑
Further Education (e.g., A-levels, vocational qualifications) ❑
Undergraduate degree (e.g., BA, BSc) ❑
Postgraduate degree (e.g., MA, MSc, PhD) ❑
Professional Qualifications (certifications or credentials awarded by professional bodies or organisations) ❑
Prefer not to say ❑

Q27d **Do you identify as disabled?** *By this we mean in line with the social model of disability – where barriers in society (such as physical, attitudinal or communication barriers) may affect your ability to take part in everyday activities (for example physical, sensory, mental health or learning difficulties).*

Yes ❑
No ❑
Prefer not to say ❑

Welsh language

Q28 **Which of the following best describes your ability to speak Welsh?**

I'm fluent in Welsh ❑
I can speak a fair amount of Welsh ❑
I can only speak a little Welsh ❑
I can say just a few words ❑
I can’t speak any Welsh ❑