



# High-end Television in the UK

2022/23 workforce research

## **Acknowledgement**

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## Summary

- This report covers key findings from the HETV Skills Fund research for 2022/23. The research method of a pre-screening online survey and follow-up in-depth interviews was consistent with the method from previous years. The fieldwork period was from October 2022 to January 2023. The sample was largely made up of line producers, heads of production and producers.
- The research collected key data to track the perception of skills shortages and skills gaps within the UK's HETV industry.
- Data from 2022/23 suggests the industry has continued to suffer from a very high level of demand and that a majority of those who took part in the study perceived the skills shortage and skills gap issues as being 'very serious' or 'serious'.
- A number of specific skills issues, such as crew stepping up too early, and a lack of business and management skills, have increased compared to previous years.
- Whilst the situation has continued to be seen as serious, there were some signals from some interviewees that the level of demand had begun to show signs of levelling off more recently. Whether this materialises into a real flattening of demand remains to be seen.
- The grades in shortest supply were consistent with previous waves of research and included: production accountants, line producers, location managers, production coordinators, 1st ADs, production managers/supervisors, producers, editors and grips. Many of these shortages appear to have increased compared to the 2021/22 research.
- A new shortage for 2022/23 was post production supervisors and there were increasing shortages in the art department and various assistant roles.
- Particular skills gaps were felt to be particularly acute in leadership, financial, management and resilience. There were growing skills gaps for communication, supervisory skills and team-working compared to 12 months earlier.
- The HETV Skills Fund and the team at ScreenSkills who administer the fund were generally given high praise for the positive impact on industry.
- Potential improvements and changing priorities for the Skills Fund going forward are the continuing development of wider skills, filling specific grade shortages as well as increasing the awareness of certain programmes offered. Interviewees also suggested a greater emphasis on clear and personalised communication.

## Background and objectives

ScreenSkills is the UK's industry-led skills body for the screen industries. Within its remit is the administration of the High-end TV (HETV) Skills Fund; a voluntary fund paid into by HETV productions who are benefiting from the UK tax incentive in order to grow and develop workforce skills.

The HETV Skills Fund delivers strategic initiatives to tackle the skills shortages and skills gaps within the workforce.

Regular consultation with industry on the current skills-related challenges and their needs is vital in order to deliver impact.

Feedback in the form of annual research has been successfully used to inform the HETV Council and its Working Groups since 2017. Research findings from 2022/23 will inform spending in 2023/24.

This report summarises findings from the sixth wave of research.

The objectives, method and scope of the research has remained consistent over time. Key objectives for the 2022/23 research were:

- To identify the key skills and grade shortages and associated issues from the HETV industry.
- To enable the HETV Skills Fund to be more strategic in its investment plans for 2022 and beyond.

## Research method

As with previous years, a mixed method of research was adopted.

Quantitative data was collected from a pre-interview survey which included key metrics, sample profile and open-ended, opinion-based responses.

Qualitative interviews were carried out among a sample of those working in the HETV industry. A large sample of qualitative interviews aimed to provide a higher level of detail and also ensure a large number of individuals were given the opportunity to have their say on current issues. The sample was drawn from the HETV department's UK-wide industry contacts.

Quantitative: 63 pre-interview surveys completed online.

Qualitative: 48 remote video/ telephone depth (semi-structured) interviews averaging 30 minutes in length.

Fieldwork took place between October 2022 and January 2023, a similar period compared to previous years.

The sample consisted largely of those who were directly involved in crewing up productions (e.g. line producers, heads of production, producers), with additional interviews with those in senior roles within production and those in broadcasting and support agency positions.

63% of interviews were among those based in London, 10% were based in the nations and 27% were based in an English region.

The interviews followed a very similar topic guide to previous years, consisting of: top-of-mind issues, focus on skills gaps and skills shortages, drivers of skills gaps and shortages, dealing with issues and support received, and perceptions of future skills issues.

## Interpretation of findings

The findings within this report are drawn from both the quantitative survey and the qualitative interviews.

## Context: the situation currently within the HETV industry

The research period for 2022/23 (October 2022 to January 2023) was a busy period for those in the research sample. 83% of those who completed the screening questionnaire said they were currently working on an HETV production.

The impact of covid and lockdown were far less obvious in the day to day operation of production from the interviews conducted with industry compared to research from 2021/22. It very much felt like the industry had moved 'back to normal' in terms of disruption from covid.

That said, alongside other industries, the long-term impact of Covid is unlikely to emerge until at some point in the future. Certainly, from interviews with industry, the workforce has been operating at a very high level of demand for a very long period of time.

## Changes in the perception of skills-related issues

Whilst still painting an overall negative picture, somewhat reassuringly, the perceived level of improvement/worsening of the skills issues in HETV saw a significant improvement in 2022/23. An improvement which needs to be seen in the context of a very sharp swing in the data in the previous wave towards a worsening.

On balance, the outlook has returned to a similar level seen in 2020/21 and 2019/20. However, this return to something like 'normality' still presents a difficult story for the industry, with twice as many suggesting the skills issues were worsening compared to the proportion who suggested it was improving.

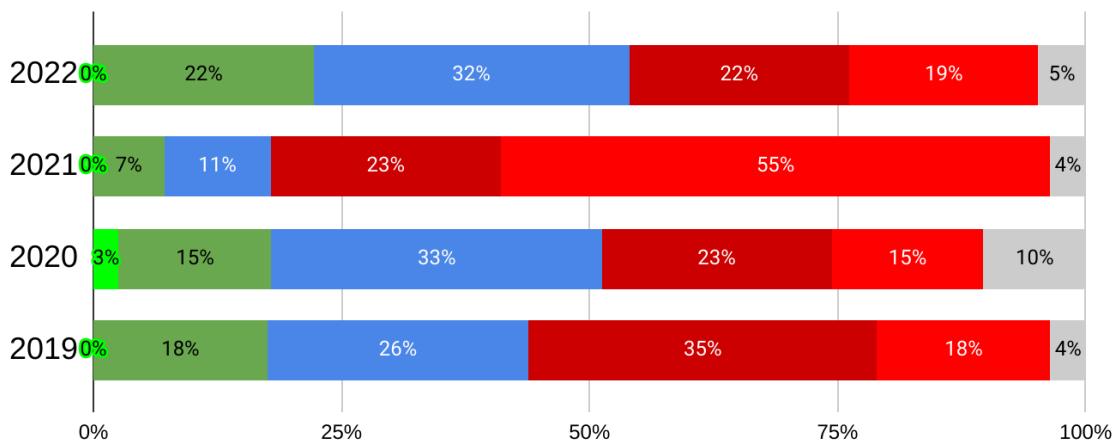
In 2022/23:

- 22% of the survey sample suggested the skills issues had improved over the previous 12 month period
- 41% indicated the situation had worsened - worsening from a much more bleak position in 2021/22

Thinking of all the issues related to skills in HETV production in the UK (ie. shortages and gaps). Over the last 12 months, do you think these issues have generally:

### Perceived change in skills issues over last 12 months

■ Got a lot better   
 ■ Got a little better   
 ■ Stayed the same   
 ■ Got a little worse  
■ Got a lot worse   
 ■ Don't know



Base: HETV Industry/support participants (2022 n=63, 2021 n=56, 2020 n=39, 2019 n=57)

The continued 'net-worsening' of the skills-related issues (meaning the higher proportion of those claiming the skills issues had got worse versus the proportion who claimed it had got better) year after year might suggest a compounding effect on the industry, which is not clear from the data above.

### A slowdown in demand for 2023?

In the interviews, participants gave some examples of signals that the demands on the industry are very high but possibly easing going forward (note: the data above asks participants about their perception of the *previous* 12 months, not the future).

*"It's a bit calmer. You never really can tell the full picture because it's such a broad industry. But right at the very top, it does feel like there's been a slight dialling down of demand from the streamers ... but the demand still vastly outstrips the supply of talent, no two ways about that."* (head of production)

Whether these signals represent a momentary dip in demand or the beginning of something more substantial is difficult to gauge at this stage – these comments came from a small minority of participants. Signals suggested by interviewees were:

A small minority of interviewees suggested that crew were beginning to contact them speculatively in search of work - something that they claim has not happened for a long time.

*“For the first time in two years, we've had some messages from crew who are like, “hey, just letting you know, I'm available for work.” (head of production)*

*“There's this crew knocking around [looking for] work, whereas, you know, four or five months ago, there wasn't. So it does feel like things and slightly slowed down.” (senior leader)*

*“We have received more emails from experienced HoDs saying, actually, you know, I'm becoming free, “do you have a job?” we haven't had that for a long time.” (head of production)*

There was also some conversation around the potential change in demand from streaming services who may be facing more uncertain financial situations due to the economic outlook.

A potential signal, described as a “canary in the coalmine” was the availability of studio space.

*“I get a lot of emails from studios saying we have studio space coming available next year. And right up until maybe five months ago, there wasn't a stage to be had anywhere in Britain ... I think it's calming down.” (producer)*

Others suggested that the fieldwork period (October 2022 to January 2023) was a calmer period but the expectation was for another very busy year for 2023 and for things to kickstart from the Spring.

## Skills-related issues

As has been reported for a number of years through this research study, there are a range of serious issues facing industry related to the lack of crew available (skills shortage) and the lack of experience and skills among crew who are available (skills gap).

Generally, these issues are continuing to grow in 2022/23, with some measures being close to unanimous amongst those surveyed.

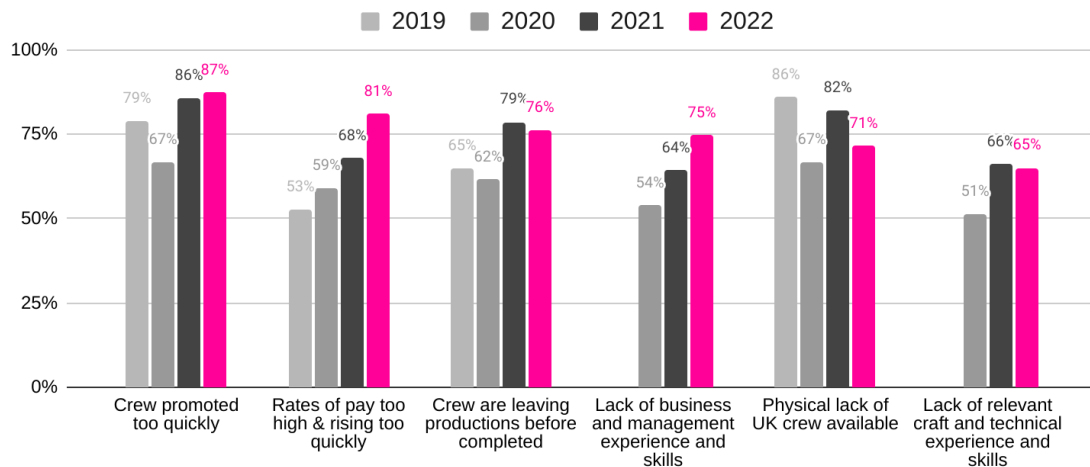
- Nearly 9 in 10 surveyed cite the issue of crew being promoted too quickly
- Issues relating to high and rising levels of pay have topped 80% for the first time
- 84% of those surveyed indicate a lack of business/management OR craft/technical experience and skills

More positively there is a reduction in the proportion claiming a physical lack of UK crew available, albeit this remains a claim among the vast majority (71%).



In your experience, which of the following best describe any skills-related issue(s) currently being faced within HETV?

### Perception of skills issues (prompted list)



Base: HETV Industry/support participants (2022 n=63, 2021 n=56, 2020 n=39, 2019 n=57)

These issues are very top of mind for those who took part in a follow-up interview - in particular the early stepping up of crew and the rising rates of pay.

*“I got an email today from a lovely young chap who worked with us 18 months ago, as a [production] co-ordinator. He was not bad, he was new to the job, he's going to be okay. He's now touting himself as a line producer.”* (head of production)

*“People are stepping up once a year. I'm old, but we always used to do about five years before we stepped up. I think three is probably about right now”* (line producer)

*“We're trying to find an experienced financial controller. We are struggling with that. We appreciate we're probably going to have to pay heavily for someone; pay more than the line producer. Years ago you would never earn less than the production accountant - it just never would have happened. But now that routinely happens.”* (head of production).

Skills related issues are also putting the wellbeing of the workforce at risk. Crew trying to do a job they're not experienced enough to do can lead to a range of issues from things going wrong on a production to their own 'burn-out' and suggestions of them experiencing bullying and mental health issues.

*“I mean, it's depressing about this industry. The calls I have now about people saying, “I'm leaving, I've been bullied. And we have great policies in place, we look after people, we've got great HR backup teams, but that has certainly been on the increase.”* (head of production)

Increasing rates of pay have been a strong feature of this research in the past three years and this has not changed in 2022/23. The data above suggests this issue has worsened

(now cited by 81% of participants, up from 68% a year earlier). The interviews conducted for this research support this – the issue of rising rates of pay is very top of mind.

*“Crews generally have increased their rates by 30% over the last year or two. So it’s very challenging for our budgets.”* (head of production)

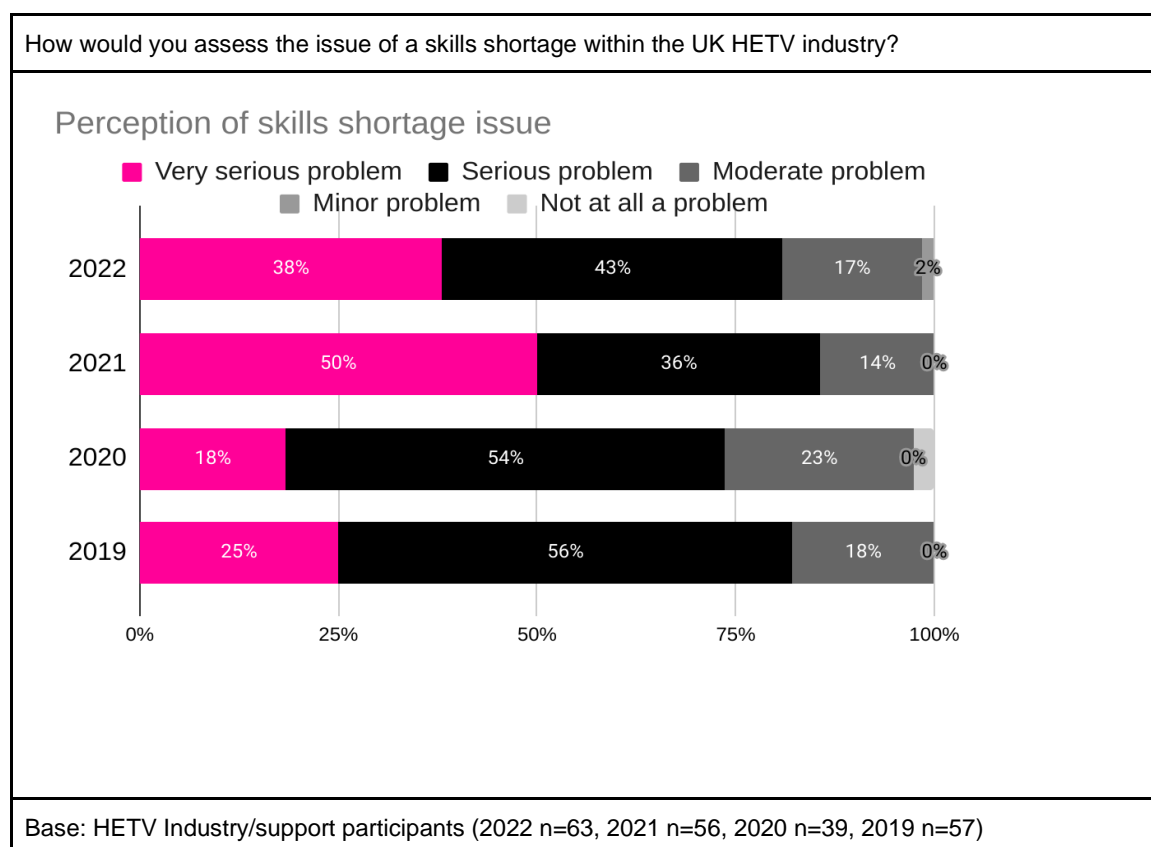
*“I couldn’t believe the rate he [production manager] quoted me that he was used to getting paid. It was like insane, I was quite shocked.”* (line producer)

As with previous waves of this research, interviewees reported that crew are leaving shows before they are completed. This ‘show-jumping’ phenomenon is clearly a problem for those managing production work and hinders the professional reputation of those involved.

*“And we’ve had people just leave us which is one of the most challenging things, because you’re then scrambling around trying to find someone else. It’s very unprofessional.”* (head of production)

### Skills shortages

One of the key focus areas of this research has been on the lack of availability of crew for HETV work in the UK: the skills *shortage*. Tracking the severity of this issue over time, it is clear that in 2022/23, the skills shortage remains a serious problem. In 2023/23, 81% of survey participants claimed it was either a ‘very serious’ or ‘serious’ problem. Whilst the severity looks to have subsided slightly since 2021/22, it remains a significant issue – and is more severe compared to the period before the pandemic.



As with previous rounds of this research work, some of the descriptions given of the situation for finding certain grades feel quite extreme.

*“I think they met about 100 people by the time they finally managed to get somebody [a line producer].”* (senior leader)

The level of demand for crew, particularly in certain grades, is extremely high. Even to the point where production companies are literally in competition with themselves over crew.

*“It’s insanely busy. Everyone’s fighting for the same people, including that we’ve got multiple projects, we can end the fight with ourselves sometimes.”* (production exec)

One of the ways in which hirers have coped with the challenge of finding crew is to start the process earlier, aiming to secure people well in advance for upcoming projects. However, even this way of dealing with shortages looks to be less successful.

*“I started looking in April for someone to start in January, February. Luckily, our dates have shifted. But even starting a year early was massively challenging.”* (head of production)

When there is a lack of proper preparation time - an example given being due to a late commissioning decision - the problems of finding crew can be exacerbated.

*“As soon as you as soon as you don't have the kind of proper lead time into it, you start really running into problems.”* (senior leader)

In terms of the specific grades in short supply, the following list were most frequently cited in 2022/23:

% of survey participants who mention specific grade shortage	2022/23	2021/22	2020/21	2019
Production accountant	60%	50%	67%	63%
Line producer	51%	39%	28%	40%
Location manager / supervising location manager	44%	32%	51%	46%
Production coordinator	43%	36%	38%	42%
1st AD	35%	30%	18%	30%
Production manager / supervisor	32%	23%	36%	18%
Producer	29%	16%	18%	19%
Editor / 1st assistant editor / assistant editor	27%	9%	10%	19%
Grip	27%	25%	10%	23%
Post production supervisor	24%	9%	-	-
Art department non-specific	19%	9%		
VFX editor / supervisor / producer	17%	14%	-	-
Production office non-specific	16%	16%	-	-

Assistant production accountant	14%	4%	5%	19%
2nd AD / crowd 2nd AD / crowd supervisor	13%	13%	3%	12%
Accounts non-specific	13%	4%	-	-
Assistant editor / 2nd assistant editor	13%	9%	3%	5%
Financial controller	13%	2%	10%	4%
Script editor / supervisor	13%	12%	13%	12%
Costume supervisor / maker / buyer / standby	10%	7%	-	-
Director	10%	2%	10%	7%
Production secretary / assistant coordinator	10%	5%	8%	12%
All grades	8%	14%	-	-
Electrician / assistant electrician	8%	5%	10%	11%
Gaffer	8%	5%	3%	7%
Unit manager / transport captain	8%	5%	3%	9%
Art director / supervising art director / standby art director	6%	5%	6%	7%
Carpenter / construction / construction manager / set decorator	6%	10%	6%	11%
Costume designer	6%	5%	3%	5%
DoP	6%	2%	8%	4%
Location coordinator / assistant	6%	5%	3%	-
Locations team non-specific	6%	-	-	-
Hair, make-up designer / artist / make-up team / dailies	6%	7%	5%	-
Production designer	6%	7%	10%	-
Series producer	6%	-	-	-
Sound designer / effects / recordist / foley editor / dialogue editor / music editor / sound team	6%	5%	-	-
Costume team non-specific	5%	-	-	-
Camera assistant / 1st assistant camera	3%	-	-	-
Camera team non-specific	3%	-	-	-
DIT	3%	5%	-	-
Focus puller	3%	2%	-	-
Props non-specific	3%	4%	-	-
SFX supervisor	3%	-	-	-
Head of production / production executive	3%	-	-	-
Storyboard artist	3%	-	-	-
3rd AD	3%	-	-	-

Cashier	2%	-	-	-
Compositor	2%	2%	-	-
Graphic designer	2%	2%	-	-
Lighting non-specific	2%	4%	-	-
Production buyer	2%	-	3%	-
Rigger	2%	4%	3%	5%
Runner	2%	-	-	-
ADR mixer	2%	-	-	-
1st assistant picture editor	2%	-	-	-
H&S advisor	2%	-	-	-
'Production' non-specific	-	11%	-	-
Art department coordinator	-	-	3%	-
Assets clearance / clearance coordinator	-	4%		
Assistant grip	-	2%	-	-
Assistant location manager	-	4%	-	-
Assistant sound editor / 1st / 2nd assistant sound	-	7%	-	-
Best boy	-	2%	-	-
Block producer	-	-	3%	-
Boom operator	-	2%	-	-
Camera operator	-	2%	5%	4%
Colourist	-	4%	5%	2%
Covid coordination / production manager / supervisor	-	7%	9%	-
Crafts people	-	2%	-	-
Intimacy coordinator	-	-	3%	-
Model maker	-	2%	-	-
Post-production non-specific	-	9%	-	-
Technician / technical assistant	-	-	6%	2%
Travel and accommodation coordinator	-	-	3%	-
Writer	-	4%	3%	-
Base: HETV Industry/support participants (2022 n=63, 2021 n=56, 2020 n=39, 2019 n=57)				

There has been a particular step up in the data for some of the most in-demand grades:

- Production accountant
- Line producer
- Location manager / supervising location manager
- Production coordinator

Production manager / supervisor

- Producer
- Editor / 1st assistant editor / assistant editor

And significant increases for emerging shortages among:

- Post production supervisor
- Art department non-specific
- Assistant production accountant
- Financial controller
- Director
- Series producer

When asked what new roles have emerged, participants suggested the following (note: covid supervisors featured in the previous wave of this research):

- Intimacy coordinator
- Covid supervisor
- Accessibility coordinator
- Sustainability coordinator

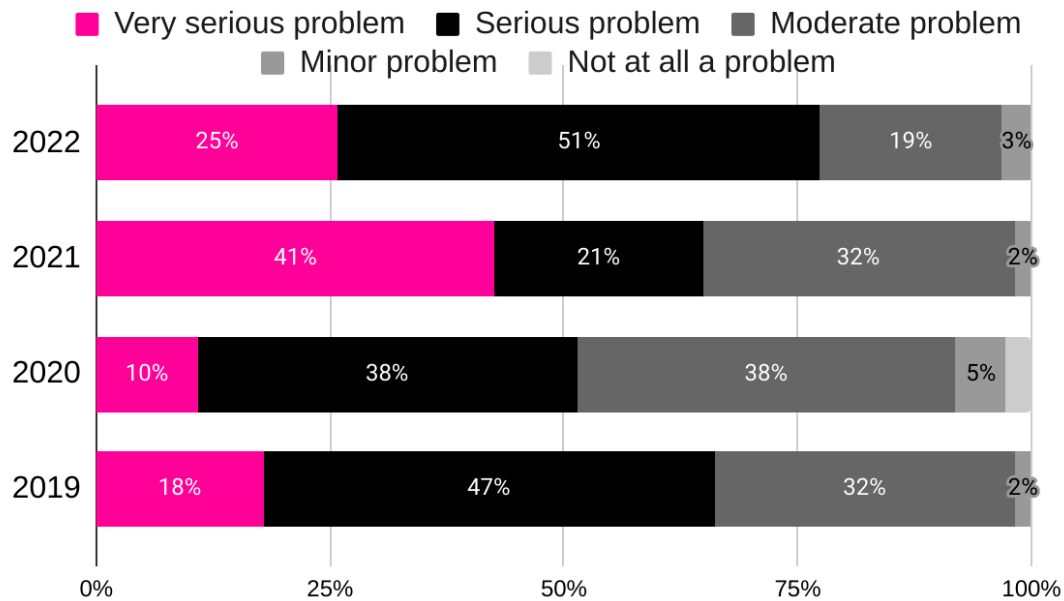
## Skills gaps

Closely associated with - and likely driven by - the skills shortage issue is the skills *gap*, whereby crew who are available for work do not have the requisite skills and experience to fulfil their role to the expected level. Similarly to the perception of the skills shortage in 2022/23, the skills gap is seen as less serious compared to 12 months earlier, the decline most obvious in the proportion citing 'very serious'. However, combining the scores for 'very serious' and 'serious' in 2022/23 (76%) actually saw an increase on the same score from 2021/22 (63%).

From the follow up interviews, it is clear that the skills gap issue has become more salient over time. The early stepping up of crew - partly by necessity and partly by crew spotting opportunities - has produced a workforce less able to create the 'product' to the same level of quality. Poor practice is also starting to breed poor practice. Alongside the filling of shortages, the plugging of skills gaps should continue to be a priority for the Skills Fund.

How would you assess the issue of a skills gap within the UK HETV industry?

### Perception of skills gap issue



Base: HETV Industry/support participants (2022 n=63, 2021 n=56, 2020 n=39, 2019 n=57)

As described below, the skills gap issue exacerbates the problem of crew not receiving the best quality of on-the-job training, the dominant way that crew learn their craft.

*“So there’s a lot of people sort of plugging gaps left, right and centre. So the new entry level people, or even the one above that aren’t necessarily getting the proper training that they should be getting.”* (production exec)

At its most simple, the skills gap increases the risk of hiring the ‘wrong’ person. However, the nature of the skills shortage means productions are forced into hiring inexperienced crew.

*“We’ve had people who had insufficiently experienced and fairly key roles, because we’ve literally not been able to get anyone else.”* (senior leader)

*“To find people, you can end up hiring the wrong people. And then you get into all sorts of trouble.”* (head of production)

And having just one poor performing crew member can be enough to upset what is a fine balance of teamwork and division of duties.

*“If you can get it right with a number of people it just takes one person who’s not quite up to it, and then, you know, it’s a very fragile infrastructure and, you know, that’s pressure on everyone else who maybe haven’t gotten the experience to take on extra pressure.”* (head of production)

Upsetting the balance of a production is one key problem but the lack of experience can also lead to unnecessary spend on productions, as this anecdote about camera crews suggests:

*“We noticed it with our camera crew who were quite young and they wanted everything - they wanted all the toys and then we'd go to a location and they'd want to bring everything into the location because they didn't know what they might need. There wasn't a lot of space in this location so we needed to downsize to a Luton van but they were 'oh no', we need a whole 18 ton camera truck to be there and because they haven't got that level of experience of working in different locations and working at that pace.” (line producer)*

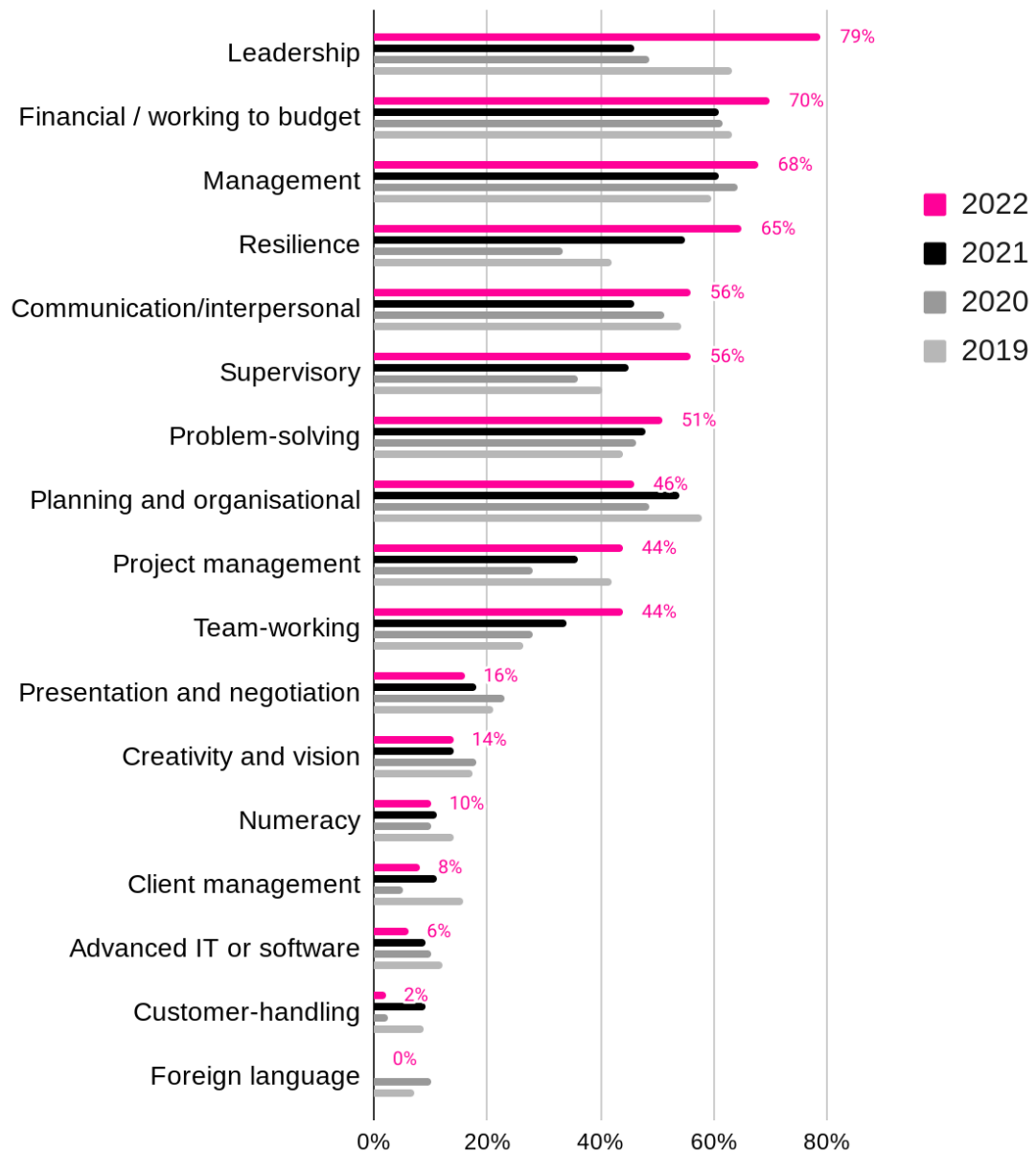


## Specific skill shortages

Feedback from the HETV industry in 2022/23 suggests an increasing issue within certain skills - most notably leadership.

Which of the following skills do you find are lacking in particular among crew you are hiring at the moment or in the recent past?

### Specific skills lacking in HETV crew



Base: HETV Industry/support participants (2022 n=63, 2021 n=56, 2020 n=39, 2019 n=57)

From conversations with interviewees, the issue of leadership is complex and multi-faceted. It is acknowledged, for example, that leadership is not something that is easily taught in a

classroom and that individuals need to be willing to identify their own needs and invest in their own development.

*“I don't think leadership can be taught in two hours. I don't think that's easy. I think it takes years.”* (head of production)

Issues relating to management and leadership can be a factor of the increasing size of crews and teams, rather than just a lack of experience.

*“It's not just with people who have gone up very quickly through the ranks. It's also with HoDs who are very experienced in their field, but they are very experienced to manage a team of four or five. Suddenly, they have to have a team of 12. And it's a different ballpark, they haven't got that much more time. And yet, you need more time to manage your team.”* (head of production)

*“And those people [HoDs] are chosen for their creative skills, not their management skills. But quite often they can be in charge of at least 20 people. So they should have those skills but frequently, they don't.”* (head of production)

Some acknowledgement, too, of the work that ScreenSkills and the HETV Skills Fund is doing in the area of management and leadership.

*“I think ScreenSkills is definitely making sure that managers understand how to manage people. I think that's really important.”* (head of production)

## Lack of diversity and inclusion

Whilst there is a general feeling of positive change within the industry, creating a more diverse and inclusive workforce is accepted as a long-term project. There is little solid evidence that interviewees can point to of any year on year improvement but generally most people feel that the industry is moving slowly in the right direction

*“And as I've always said, it's going to take us 10 to 15 years for this to happen.”* (head of production)

*“I think there's definitely so much more of a conversation around those [D&I] issues in the industry than there ever was. And it feels more of a concerted effort rather than just a tick box exercise.”* (head of production)

A particular challenge remains in finding HoDs who are from a diverse background.

*“A massive change has definitely taken place, I think the area that we struggle in is getting HoDs from diverse backgrounds.”* (head of production)

Accessibility is perhaps a more emerging issue and it feels from conversations as though the HETV industry is further behind in this area of its development.

*“It's like Rose Ailing, who was on Strictly last year, that was fantastic. Absolutely fantastic. You know. But I have no deaf people on the crew. I just, I'm thinking, Is there anyone? Has there been anyone? No, there isn't. And that's slightly shocking, really.”* (producer)

*“The bigger question at the moment, or that's coming around the corner, is accessibility and getting people from neuro-diverse and physically diverse backgrounds to come and work on productions.”* (head of production)

## Impact of the HETV Skills Fund and ScreenSkills

### Feedback on the Skills Fund

It should be noted that among the sample of interviewees, the vast majority gave high praise to the initiatives, impact and the team operating the HETV Skills Fund.

*“I think there are so many resources, so many training programmes for starters, for mid-career people. I think it's brilliant that we've got this one-stop training shop that people can get help from.”* (head of production)

The feedback suggests a continued improvement in the way the fund operates and that the team, alongside ScreenSkills more generally, has been on a journey of improvement over the last few years.

*“They [HETV] are always very helpful on the phone. In the last few years, they've made a concerted effort to become simpler and clearer and communicate better than they used to.”* (head of production)

There is an appreciation of the quality and preparedness of trainees that go into the Trainee Finder programme.

*“The fact that they (HETV Skills Fund) properly, properly interview them, and actually explain to them what life is like before throwing them on the set.”* (production exec)

Also some improvement in the availability of trainees under the programme.

*“It's become easier, it was quite difficult in Manchester to get people - to find people that are available when you were doing it. And actually, that seems to have improved.”* (producer)

There is also recognition of a greater degree of flexibility to help schemes fit to the needs of industry.

*“I think that they've [HETV Skills Fund], they've pivoted and expanded their offerings in a way that people have engaged with a lot more than they ever used to.”* (head of production)

The journey that the organisation has undergone is described well here:

*“I [once] thought the communication was poor. The website, you couldn't find any information. It's so different now. I've no hesitation in referring anybody asking me about starting in the industry with ScreenSkills. They've got very, very good people.”*  
(head of production)

## Priorities for the Skills Fund

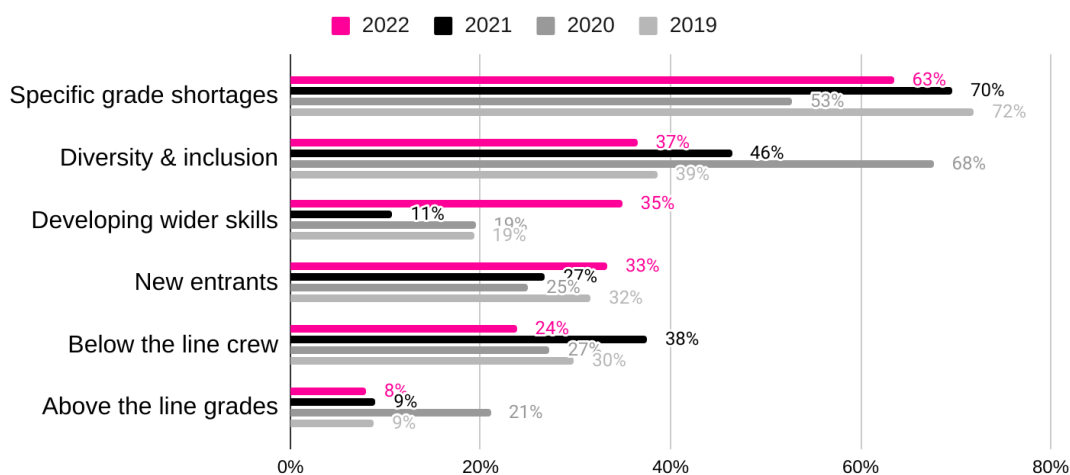
Survey participants were asked to rank their priorities for the HETV Skills Fund, the chart below showing the percentage for each area which was ranked first or second.

Shortages remain a clear priority for industry, followed by the need to create a more diverse and inclusive workforce.

What is perhaps most interesting in the 2022/23 data is the growth in priority for “Developing wider skills - e.g. Leadership and Management training and budgeting for department leads” which has increased from 11% to 35% in just one year.

Now thinking about where you would like to see the HETV Skills Fund be invested in the HETV industry, please rank the following areas from 1 (most important) to 6 (least important) in terms of where you would like to see investment being made in skills and training...

### HETV Skills Fund investment: ranked #1 or #2



Base: HETV Industry/support participants (2022 n=63, 2021 n=56, 2020 n=39, 2019 n=57)

Alongside this data, survey participants were asked to give their open responses for their top three priorities for the Skills Fund. The word cloud below visualises the key themes which emerged from this data. Once codified, the priorities which emerged were:

- Make A Move
- Diversity & inclusion
- Training in general
- Trainee finder
- Bring more people into the industry
- Tackle shortages
- Leadership & management training



Which of the following programmes delivered via the HETV Skills Fund were you aware of before today? Select all that apply.	
<b>Programme</b>	<b>% aware</b>
Trainee Finder - subsidised trainees	94%
Make A Move - funding to step up any crew member	91%
Anti-bullying & harassment training	83%
Leaders of Tomorrow - elevator programme with subsidised placements	79%
Leadership & management training	71%
Return to work programmes and placement funds	57%
Make A Move Plus - further funding for grades in shortest supply	54%
Job share funding	46%
Bursaries for freelancers	43%
First Break - inclusion programme with paid job shadowing	41%
Co-producer funding	35%
Electrical trainee subsidised funding for on the job and qualifications	33%
Post Production supervisor and coordinator funding	32%
Base: HETV Industry/support participants (2022 n=63, 2021 n=56, 2020 n=39, 2019 n=57)	

