

# Annual Review 2022/2023



Olan Collardy and Raine Allen-Miller on the set of RYE LANE.

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# Chair's Statement



**The UK screen industries add more value to the UK than the aerospace, life sciences and automotive sectors combined. To ensure that this continues, the work that ScreenSkills does is critical to the success of our industry. From connecting with young people and teachers in schools with careers resources and guidance, we support people from the moment they consider a career in the screen industries. From entry level onwards, ScreenSkills provides the training, development and support that is vital for the success of our industry.**

There is a lot to build on. In a landscape that is always changing and rapidly evolving, we are industry-led. Critically, we also represent an industry and a workforce that recognises the value of a shared mission.

2022/2023 has been a record year for ScreenSkills' Skills Funds, with income of £12.02m. The High-end TV Skills Fund celebrates a decade of exceptional work, off the back of a record investment supporting 5,000 beneficiaries in 2022-2023; and the Unscripted Skills Fund continued to grow rapidly with 135 production companies contributing in year. The Children's TV Skills Fund has seen increased engagement and great success with its new entrant programme Dream Big!. Similar success was delivered in terms of impact for the Animation TV Skills Fund's Trainee Finder programme, and the Film Skills Fund's continuing professional development programme investing around £1,000 per beneficiary.

The Future Film Skills programme demonstrates what can be achieved in collaboration with industry partners. Over five years, we supported 123,000 unique individuals, and offered almost 200,000 development opportunities. 25 apprenticeship standards were developed enabling 4,055 apprenticeship starts since 2018. The programme also awarded 3,084 bursaries worth £2.67m, provided industry mentors for more than 4,000 mentees and supported over 90,000 new entrants into the screen industries.

The success of the Future Film Skills Programmes therefore makes the outcome of the BFI-led Skills Review surprising. Changing how National Lottery funding is awarded in the future could lead to duplication and a return to a less cohesive, more disjointed approach to skills and training provision.

The ScreenSkills platform now holds the most comprehensive data set on the screen industry's workforce, particularly around diversity. Not only does this rich data source inform our own strategy, but we can leverage and optimise it for the benefit of the entire sector.

We believe passionately about developing a unified, long-term strategy for skills and building a better, more diverse and inclusive workforce. That's why we are playing a key role in the Skills Task Force - to build on all the great work ScreenSkills has already achieved in the last five years and move closer to a unified strategic approach that delivers for all those working in screen.

This year, the Board will prioritise lobbying for a unified approach to skills across the industry, the entire creative sector and across Government. We must build and strengthen our existing partnerships, and seek out new, mutually beneficial relationships across and beyond the screen and wider creative industries to ensure that our sector remains the creative envy of the world, and continues to contribute significantly to the economic health and prosperity of the UK.



# CEO's Statement

**I am incredibly proud of everything ScreenSkills has delivered across the UK during a challenging year for the screen industries. Industry-led, ScreenSkills has continued to support our largely freelance workforce with training and development programmes, ensuring the sector continues to make content loved across the UK and globally.**

However, rapid growth and significant infrastructure investment in the sector in recent years has been a mixed blessing. The explosion in content and platform choice, exacerbated by the restart of production post lockdown, resulted in acute skills gaps and shortages in key areas of production.

Using industry insight and data, ScreenSkills continues to identify and supply dynamic solutions to help mitigate gaps and shortages, especially at mid-career level. Working collaboratively with broadcasters and streamers, independent production companies, trade associations, unions, learning and training providers, Government and public bodies, we have provided the right opportunities, at the right time, right across the UK. With programmes such as First Break and Trainee Finder, Make A Move and Dream Big!; Series Producer and Leaders of Tomorrow, it is humbling how our Funds have supported thousands of people at every stage of their career.

Reducing skills gaps and shortages goes beyond providing a coherent and clear framework that supports consistent, valid and high-quality continuous professional development. ScreenSkills is committed to increasing and improving the diversity of the workforce. We train people regardless of background or prior educational achievement, removing barriers to entry and supporting people from disadvantaged and disconnected communities to have equity of access to opportunities by embedding diversity and inclusion in all our activity.

We are also a fully established producer of quality online learning, addressing specific skills and behavioural gaps and developed according to best practice. Critically, ScreenSkills is a bridge and powerful enabler between industry and education. This year, our Select Conference underlined the importance of partnerships, bringing together sector leaders and influencers virtually.

Our purpose is to promote, advance and provide training and education opportunities for those working in, or intending to work in the screen industries. Our ambition is to bring the sector

together under a single strategy, working in partnership to find a sustainable solution to the challenges we all face. It is one of the reasons that this year we recommended fundamental reform of the apprenticeship levy in the UK and how apprenticeships are applied in England.

I want to thank everyone at ScreenSkills - their hard work, creativity, passion and commitment makes the things we do, happen. I would also like to thank the ScreenSkills Board and the Skills Councils for their support.

Creativity and innovation cannot happen without people. But if creativity is the driving force that inspires the incredible content that we all love and trust; and people are the engine that makes that content come to life on our screens; then talent and skills are the fuel that powers that engine. ScreenSkills helps to provide that fuel, supporting and empowering people to enter the sector and build lifelong careers.

# What is ScreenSkills?

**Relaunched in 2018, ScreenSkills is the only skills body for the UK screen industries, covering animation, children's television, film, games, high-end television (HETV), unscripted television and visual effects (VFX).**

Industry-funded and business-led, ScreenSkills trains people at every career stage who make UK content which everyone loves and trusts. ScreenSkills uses industry data and insight to create high quality, accessible and standardised training and development programmes to support and sustain a skilled and inclusive workforce and enable growth and innovation that actively contributes to the future creativity, health and prosperity of the sector, and the wider UK.

A respected thought-leader, ScreenSkills' unique position has enabled it to build a unified, cross-industry, strategic approach focused on the skills needed today and the likely skills tomorrow.



## ScreenSkills Priorities



### Removing or reducing skills gaps and shortages

Implementing skills and training programmes to support consistent, high-quality and continuous professional career development.



### A fair and inclusive screen sector

ScreenSkills is committed to removing barriers to entry and supporting people from disadvantaged and disconnected communities to have equal and fair access to training and employment by embedding diversity and inclusion in all its activity.



### Opportunities for the whole of the UK

The screen industry operates UK-wide. ScreenSkills promotes and encourages easy to access opportunities for everyone pursuing a career in the screen industries.



### Enduring and impactful partnership and collaboration

Working across the screen and wider Creative Industries, ScreenSkills works with partners to shape and influence skills initiatives, innovation and growth, and policy.



# ScreenSkills Skill Funds

ScreenSkills manages five Funds, paid for by industry to deliver training and support for the screen industries. Four of the Funds - Animation, Children's TV, Film and High-end TV - qualify for specific tax relief.

## £400,000

### Animation

Supporting the development of animation talent since launch in 2013 the fund has raised more than £400,000 for the UK animation industry. In 2020, the Fund developed a pledge to recognise ScreenSkills' commitment to supporting animation and the industry's endorsement of the training and support programmes that it delivers.

## £15m

### Film

Since it was created in 1999, the Fund has invested more than £15 million in skills and training for UK film production, distribution and exhibition.

## 2021

### Unscripted TV

Launched in 2021, the Unscripted TV Skills Fund is focused on supporting unscripted production in the nations and regions and improving inclusion and diversity. Contributing partners are BBC, Channel 4, Sky, A+E Networks UK, Discovery UK, Channel 5, Netflix, ITV, Amazon, UKTV and S4C.

## £2m

### Children's Television

Created in 2015, the fund invests in children's live-action television and has collected more than £2 million from over 100 productions since launch.

## £36m

### High-end Television (HETV)

Launched in 2013, the Fund has invested over £36 million in skills and training. The five major broadcasters support the Fund along with streamers including Acorn Media, Amazon, Apple, Disney, Netflix, Sony and Warner Media and since launch 1,090 productions have contributed to the Fund.





## ScreenSkills Skills Councils

Memberships of ScreenSkills' six Skills Councils - animation, children's TV, film, games, high-end and unscripted TV - are drawn from across the screen industries. The Councils ensure that the Funds respond and adapt to changing skills needs. Skills Council members are not remunerated and voluntarily give their time.

## Key Training Programmes and Initiatives

### **First Break (HETV Skills Fund)**

A pre-new entrant inclusivity programme for individuals from socially excluded and diverse groups based locally to a production.

### **Trainee Finder**

An early-level work placement programme that places individuals on programmes across the UK and funded by the Animation, Children's TV, Film and High-end TV Skills Funds.

### **Leaders of Tomorrow (HETV Skills Fund)**

A three-year programme to increase diversity among leadership roles in television offers mentoring, access to industry experts, funded placements, and leadership and management training.

### **Series Producer (Unscripted TV Fund)**

The programme helps producers and directors develop the skills required to move into series producer roles. For the first time, in 2023, all participants are from across the Nations and Regions.

### **Film Forward (Film Skills Fund)**

Supports experienced professionals from minority ethnic groups in advancing into more senior roles. The programme matches film professionals with at least five years' experience in a variety of below-the-line roles with paid opportunities, alongside professional development coaching and bursary support.

### **Virtual Production (Film and HETV Skills Funds)**

A range of training and development programmes to support and sustain the burgeoning VP industry in film and high-end TV across the UK.

### **E-learning for Everyone**

E-learning modules and topic-specific masterclasses and webinars from pre-entry to expert covering all aspects of career support and training, inclusion and diversity as well as health and well-being.

# ScreenSkills across the UK

With almost 60% of our beneficiaries based outside London, ScreenSkills is committed to delivering training and development programmes across the UK's Nations and Regions.

Since launch in 2021, the Unscripted TV Skills Fund has committed to specific out-of-London targets as part of its overall KPIs:

## 50%

A 50% minimum in terms of investment to support training of beneficiaries based in the Nations and Regions; rising to 100% in specific shortage areas.

## 50%

A 50% minimum spend on training to be delivered by out-of-London trainers.

At least half of the Unscripted Skills Fund's Council and Working Groups are drawn from production companies based outside London, and in April 2023 S4C became the eleventh broadcaster to join the Fund. Additionally, for the first time, all 22 participants in the Unscripted TV Skills Fund's latest Series Producer training programme, are from the Nations and regions.

ScreenSkills delivered projects across the UK. For example in 2022/2023, in partnership with the National Film and Television School (NFTS), ScreenSkills delivered a course to train 40 location marshals across the UK. ScreenSkills had identified that this entry-level role was in demand nationally and training was held in Belfast, Cardiff, Glasgow and Leeds.

## Working in partnership

In 2022/2023, ScreenSkills worked with a range of organisations across both screen and wider creative industries, including:

- Arts Council England (ACE)
- The British Film Commission (BFC)
- The British Film Institute (BFI)
- The Broadcasting, Entertainment, Cinematograph and Theatre Union (Bectu)
- Creative and Cultural Skills (CCS)
- Creative UK
- Into Film
- The National Film and Television School (NFTS)
- Pact
- Screen Yorkshire
- UK Screen Alliance

## ScreenSkills also has dedicated liaison managers in Northern Ireland, Scotland and Wales, representing ScreenSkills and its Funds. In 2022/2023 key activity included:

### Scotland

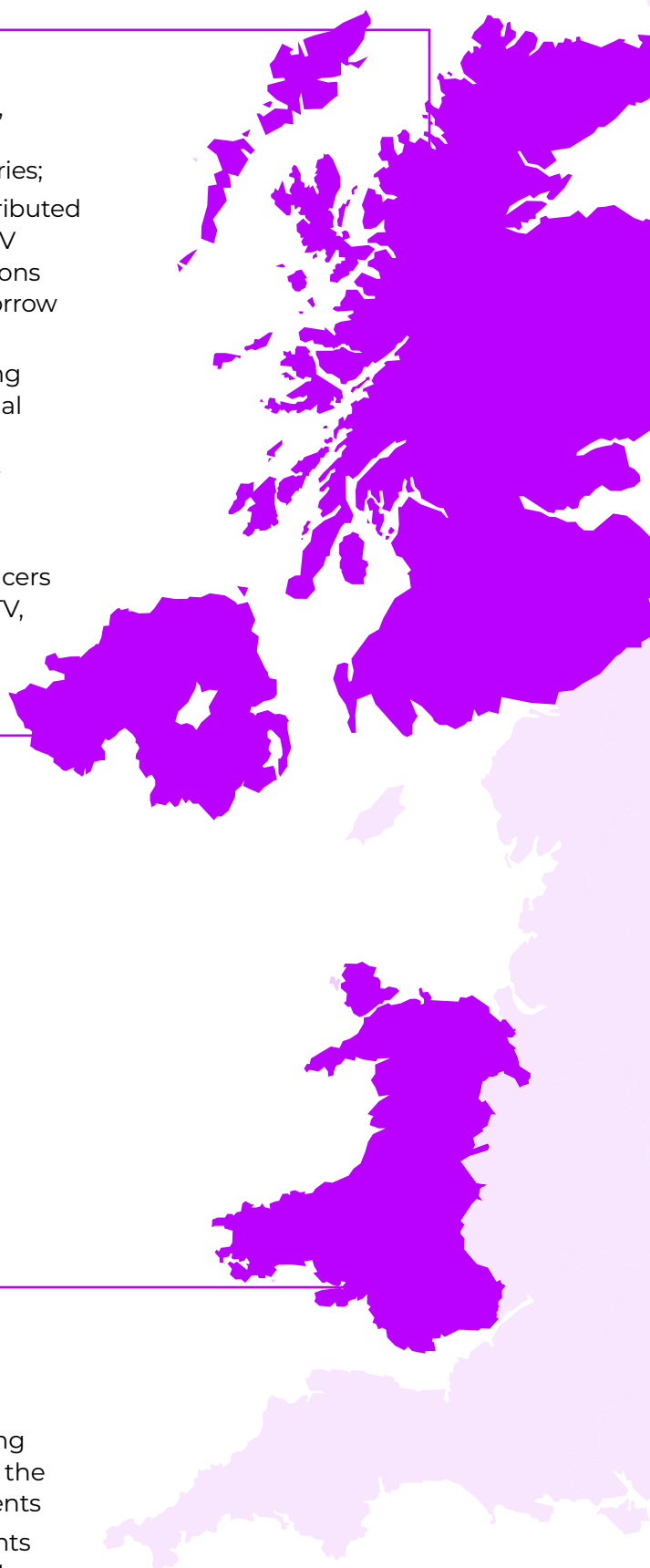
- Creation of a HETV Working Group in Scotland which commissioned specific training in areas such as resilience, early entrant pathways, virtual production, and training specifically for runners with 160 Scotland-based beneficiaries;
- In 2022/2023, 23 high-end TV production in Scotland contributed to the Fund with the majority of companies ((including STV Studios, Black Camel Pictures, Buccaneer, World Productions and Outlander/Left Bank)taking trainees, Leaders of Tomorrow and/or using the Make A Move programme.
- The HETV Skills Fund also supported two students studying for their BA (Hons) TV degree with bursaries; and five virtual production trainees
- 16 films contributed to the Film Skills Fund with the larger productions such as The Outrun and The End We Start From taking trainees.
- A total of £130,853 was awarded to Scotland-based freelancers successfully applying for a ScreenSkills bursary across HETV, Film, Unscripted and Animation.

### Northern Ireland

- Creation of an HETV Working Group which invested in transfer placements for Production Secretaries, Production Accountants and Standby Props
- Unscripted TV training courses in Belfast for production co-ordinators, self-shooting APs and PDs
- Working with industry professionals to promote careers in the screen industries in schools and colleges across Northern Ireland
- Increasing the number of Northern Ireland participants in Trainee Finder from 16 to 24 individuals
- Increasing the number of bursaries awarded from 13 (2021/2022) to 62 in 2022/2023, a 400% increase year on year.

### Wales

- S4C joined the Unscripted TV Fund in 2023.
- The HETV Wales Working Group held art, costume and hair and make-up events in Cardiff with local HoDs;
- The HETV working group also implemented the Developing HOD's in Wales Programme with additional funding from the Creative Wales Skills Fund enabling a total of five placements
- ScreenSkills supported a number of industry-focused events including BAFTA Cymru Awards, RTS Cymru Awards, It's My Shout Awards, BBC Production Unlocked and the Wales Screen Summit.



# High-end Television Skills Fund



## Kaye Elliot

*Director of High-end Television*

**In 2022-2023, the Fund invested more in skills than ever before, with £8.5m spent on delivery, and £1.5m ring-fenced for placements, supporting more than 5,000 people.**

First Break, our socio-economic focused access programme, working with productions, went from strength-to-strength, and was delivered across the UK in partnership with Bodies (Leeds), Beyond Paradise (Cornwall), Brassic (Manchester), The Lazarus Project (Wales), and All Creatures Great and Small (Yorkshire). This popular programme not only provides authentic opportunities to gain production experience, but also enables the Fund to maintain consistent relationships with the individuals and signpost them to other career opportunities.

We supported 340 people in new entrant and mid-career crew roles to understand the impact of virtual production in their work, providing an understanding of its potential far-reaching impact across production. Following the programme's success, we will deliver another series across the UK in 2023/24. The Fund also delivered the most high-end TV placements we've ever done for Trainee Finder - providing 635 placements. In fact, we have people who started their careers on Trainee Finder ten years ago who are now in senior production roles - demonstrating the value and impact of the work that the Fund does.

We also supported a further 1,157 individuals nationally at mid-career to progress via grade training and placements. Mid-career continues to be a key area of investment for the Fund, with

the majority of our working groups using our research and their own lived experience to target investment on grade shortages at mid-level. For the coming year, this focus continues and includes production office, accounts, locations and art department.

The challenge continues in securing grade shortage placements at mid-career, for people who have undergone industry endorsed training. Encouraging productions to work with someone they may not have worked with before remains a challenge. That has to change - productions need to explore how it can be less risk-averse if the industry is to find a way to solve grade shortages in the longer term. To help productions consider taking someone on, this year we are offering even more flexibility with our placement funding for grade shortages, so it can be used for shadowing opportunities, and second unit. By working hand in hand with productions to find the solutions we can all grow the freelance pool of talent for the future.

The High-end TV Skills Fund is fortunate in terms of the engagement of both its Skills Council and indie-led Working Groups. As a team, we are always proactively exploring how we can improve the skills provision with and for industry and it is this engagement that makes it all possible.

We are here to support the life of people's careers, and looking back over the last decade, I am really proud of everything we have achieved. Being part of, and investing in the High-end TV Skills Fund, makes production companies part of the solution for the whole UK. Our work truly demonstrates that when industry comes together and works collegiately, it can create a significant and sustainable difference.

## HETV Case Studies



### Mal Woolford – Make A Move

With a career in post-production, Make A Move gave Mal the opportunity to develop a training programme and work with a mentor to strengthen his skills and ultimately led him to become a mentor on the programme himself.

[Read more →](#)



### Georgia Bellini – First Break

First Break gave self-starter Georgia her first placement on ITV's Litvinenko which helped her decide on a career as a producer.

[Read more →](#)



### Jennifer Atcheson – Leaders of Tomorrow

Currently a camera operator in high-end television and film, the Leaders of Tomorrow programme is helping Jennifer to develop the skills and contacts to progress to Director of Photography.

[Read more →](#)

# Unscripted and Children's TV Skills Funds



## Sarah Joyce

*Head of Unscripted and Children's TV*

**There is much to celebrate for the Unscripted Fund in 2022-23. We added three more broadcaster/streamer funding partners, doubling the number that have signed up since launch. We have had more production companies contributing this year and we have supported even more beneficiaries through our training programmes.**

We also introduced the contestable fund in 2022-23. We recognise that the Unscripted Fund can't do it all on its own so the contestable fund adds a level of flexibility for us to work as a minority funder with partners who want to expand their training offer. It's a really smart way of using the funding we have available. We know that we've supported about 330 additional people as a result of the contestable fund.

Through our own research and discussions with working groups, we know that skills shortages in unscripted have remained largely consistent over the past two years. So, for the next financial year, we will consolidate the successful training commissioned in 2022-23. Then we will layer up that core offer with interventions which target additional areas where there are new specific shortages.

Tracking the success of our interventions is key and we encourage all of our beneficiaries to use their ScreenSkills profiles to demonstrate their skills and their readiness for work.

We have also been very successful in communicating with our industry partners in the past year through our regular monthly unscripted training email. Recipient numbers are up 35% on the previous year. It's a great opportunity to reach out directly to production companies. Our message to them is that they absolutely should connect with us. They have paid into the Unscripted Skills Fund so why not find out what they can get for their investment?

The Children's TV Skills Fund has had fantastic engagement over the past year, in particular with Trainee Finder and Make A Move. We also ran our new entrant children's programme Dream Big! for the first time. This came about as a direct result of the wider boom in television production which saw children's production lose experienced crew to shows with longer schedules and bigger budgets. The Children's Council wanted to encourage more people to think about a lasting career in Children's TV. Dream Big! aims to do that with a combination of training and a paid placement on a children's production.

Growing the contribution rate to the Children's TV Skills Fund in the coming year will be our big focus. And with the current rate sitting at 52%, we have plenty of opportunity to expand. We recognise the challenges that children's tv faces and we are sensitive to the wider landscape. But if we want to keep content fresh and innovative, we have to make the industry appealing to encourage new talent into the sector who can learn by working alongside experts.

## Children's & Unscripted Case Studies



### Vic Cook – Unscripted Development Researcher Programme

Formerly a writer and presenter in children's TV, Vic wanted to move into development. The Unscripted TV Fund's programme taught Vic to write pitches, create sizzles and identify the value of her transferable skills.

[Read more →](#)



### Non Haf – Step Up to Line Producer Programme

The Step Up programme gave Wales-based Non Haf the opportunity for a paid placement, job-related training and mentoring in children's TV to help her progress her career.

[Read more →](#)



### Elliot Booth – Dream Big!

After graduating, Dream Big! and the Children's TV Skills Fund provided Elliot with production placements, mentoring and training as a production co-ordinator.

[Read more →](#)

# Film and Animation Skills Funds



## Emma Turner

*Head of Film, Animation and Future Skills*

**This year we have led the way in providing virtual production (VP) training. We have invested smartly and established ScreenSkills as the virtual production skills epicentre. We produced the VP standards, which are the core competencies required to incorporate VP into film departments and roles. More than 475 people attended our webinars, open days and highly focused training. We really delivered ahead of the game.**

We've supported 250 incredibly gifted and talented people through our transferers programme, which brings people with already established and specific skills into the screen industry. An example is our Black hair and make-up for actors of colour programme. It's widely known that actors of colour are often asked to do their own hair and make-up, or potentially even worse, they are made up or treated by people who don't have experience in their hair type, resulting in burns. It makes them feel uncomfortable, unappreciated, and disrespected. So our programme is a way to supercharge crew in this area and allow filmmakers to be able to hire people that actors feel confident and safe with.

We've also delivered transferrer programmes for people who have worked for at least five years in finance and one for architects looking for a career change and who can use their skills in the art department."



Not only do they receive training, but all transferers have a paid placement on productions. We also network with them so they can find their next job – it's an incredibly successful pathway and we support them all the way through.

However, it has been a challenge to facilitate placements, even though productions are paying into our skills funds. Productions are busy, it can be stressful, and they don't want to take 'untested' people. What we will do in the coming year is to consolidate the offering. We've learned which training programmes lead to meaningful placements and we aim to make it much simpler for productions in terms of paperwork.

Also in 2022-2023, we consolidated the use of advisory working groups to ratify the skills shortages research that ScreenSkills and other third parties produced. Working directly with – and really listening to – industry professionals, we were able to fine-tune our £750,000 investment to support more than 2,200 people.

An exciting development this year has been our work with Arts Council England - delivering training for people who could and do work across the creative industries - a creative collision of live events, meets theatre, meets the screen industries.

In 2023-24, I take over as Head of Film, Animation and Future Skills. My main aim will be to grow the Film and Animation Skills Funds. Increasing visibility and contributions is the priority to further serve the skills programmes and training that we offer.

I want to focus on the unique challenges and skills required for both of those sectors and to reinvigorate the skills councils for both film and animation, so that they are passionate advocates and the voices of industry.

## Film & Animation Case Studies



### Dave Jones – Veterans in Focus programme

Former Marine, Dave Jones was given the opportunity to retrain as a locations assistant before progressing to be an assistant unit manager.

[Read more →](#)



### Savannah Sullivan – Hair and Make-Up Trainee, Trainee Finder

Trainee Finder gave hair and make-up students the opportunity to work on three productions at the BBC, Netflix and Disney.

[Read more →](#)



### Daniela Orsini – Animation Budgeting Clinic

While working on her own children's animation series, ScreenSkills budgeting clinic online masterclass connected Daniela with a mentor which enabled her to learn the skills needed to create budgets to submit to potential funders.

[Read more →](#)

# Film and Animation Skills Funds



## Gareth Ellis-Unwin

*Former Head of Film and Animation*

**A stand-out moment from the past year is the Future Film Skills showcase event. It rightly celebrated the conclusion of the Future Film Skills programme and gave us an opportunity to share the headline successes with senior stakeholders, such as government and other peer organisations.**

Securing the BFI bursaries contract was another highlight of 2022-23. That means that there is now £500,000 a year that ScreenSkills can deliver as financial support for training to those that might face barriers to either entering or progressing in the industry.

Greater contributions to the sectoral funds means that they continue to grow and strengthen. We have better take up from productions and we're starting to see a real cultural shift. Production managers and line producers are really understanding the importance of training. They see the opportunity of accessing their contribution and taking trainees as value back.

Our Film Forward and Film Make A Move programmes show how we constantly assess and reassess what the industry is calling for. For me, they prove that ScreenSkills remains an agile and responsive organisation.

I've also had the great pleasure of meeting a number of our beneficiaries and feel real pride in hearing their inspiring stories. We have to remember that, of course, we are serving an



important sector, but we are ultimately changing people's lives. We are giving them the opportunity to pursue hopes and dreams that may well have been closed off to them. I think that's so incredibly powerful.

It makes me smile when the notion of this work ever being complete is raised. We have a constant supply of new talent arriving into the sector who need help and support to flourish and thrive. We have a standing work force that needs to evolve and adapt. One of the key challenges has been employer take-up. Employers are under a lot of commercial pressures at the time of filming. Taking un-tested talent can sometimes feel difficult to manage or unnecessary. But unless everyone with employer responsibility steps up and creates an environment where training is valued, we are going to have these perpetual challenges around skills gaps and shortages.

We have to recognise that the world has moved on and the training and development of the workforce these days is very, very different from what we, as industry veterans, might remember of 20 to 30 years ago.

I really do encourage all of my peers not to continually hit the reset button, but to recognise the good work that has been achieved and to build and scale up from there. I think how we market the opportunity of working in the screen sector is very important. People have to be encouraged to join and then be supported for a full life career.

# Vocational Skills



## Tim Weiss

*Director of Vocational Skills*

**Unlocking the potential of work-based learning has been a key theme this year. We completed the first apprenticeship pilot which was funded by the Department for Culture, Media and Sport and industry, and launched a second pilot, funded by the Department for Education together with different industry partners.**

We worked with five major studios and production companies to test whether a more flexible model could unlock apprenticeships for the film and TV production sector. We now have tangible evidence which we have taken back to stakeholders and the Government with recommendations on how the apprenticeship levy and system could be improved. We believe we have a central role to play in delivering a system that works better for our sector.

We have continued to develop our portfolio of e-learning modules, building on the success of our original Coronavirus Basic Awareness in Production and Work Well series of training courses, which have had more than 120,000 collective completions since launch. These have blazed the trail across the industry, demonstrating that we are fully established as a producer of quality online learning, addressing specific skills gaps and developed according to best practice.

In 2022-2023, we worked with a number of production companies to embed our e-learning into their own HR workflows, using our platform to share, monitor and track the modules. Making our e-learning easier to use in this way – and expanding our reach – is a key focus for 2023-2024.



We have continued to build momentum with our Production Safety Passport programme which will continue to be a priority for ScreenSkills in the forthcoming year. We currently endorse 18 health and safety courses now, and we welcomed new members Sky and Netflix to the working group. Our aim going forward is to expand and endorse a wider range of courses, for example, around manual handling and health and safety for senior managers.

Bringing consistency and clarity around the work-ready skills that students need to adopt to improve their employability in the screen industries is one of our central goals. In 2022-2023 we convened a working group of 25 industry professionals and educators to develop a set of definitions of the competencies employers will look for in new entrants. We also created guidelines on how education providers can incorporate them into their university and further education courses.

At ScreenSkills' Select Annual Congress event in February, we launched the work-ready skills project. Due to industrial action at the time, we pivoted from a live event to a series of online sessions, with a range of high quality speakers which guaranteed good attendance and engagement.

ScreenSkills is a critical bridge between industry and education. We are a powerful enabler on that front. Whether you are in the industry or an educator, we represent a 'gold standard' for training and bring the two worlds together to deliver both quality and reach.

# Skills Forecasting

**ScreenSkills invests in research to provide reliable national workforce data on skills gaps and shortages to inform its training and development programmes.**

In 2022/2023, ScreenSkills published the following:



### **Placements in children's TV and film**

Highlighted the continued importance of paid placements in children's TV and film including its own programmes

[Read more →](#)



### **HETV Workforce Report**

The Skills Fund's annual report on skills gaps and shortages in high-end television

[Read more →](#)

## **Screen Industries Advocacy and Leadership in 2022/2023**

**ScreenSkills also advocates for change on behalf of the sector and its beneficiaries.**



### **Inclusion and Diversity Playbook**

In association with the University of Glasgow, ScreenSkills published an Inclusion and Diversity Playbook. Informed by previous cross-sector collaboration, existing research and current practice in the sector, the Playbook defines key terms and principles, making recommendations to support and retain a more inclusive workforce.



### **Apprenticeships in the Screen Industries**

ScreenSkills published an evaluation of its two pilot apprenticeship schemes, recommending fundamental reform of the apprenticeship levy in the UK and how apprenticeships are applied in England.



