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# High-end Television in the UK

## 2023/24 workforce research

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## Summary

- This report covers key findings from the HETV Skills Fund research for 2023/24. 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 2023 to January 2024. 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.
- Overall the experience of finding work among those who took part in the research was broadly 'ok' - this being the case for crew looking for work and in-house staff seeking commissions.
  - 36% of participants claimed finding work was easy/very easy and just 9% found it hard/very hard.
  - The majority (55%) found it 'ok' but this masks a generally more negative experience among this segment.
- There have been some significant changes in how skills-related issues are perceived within the UK HETV industry by those who took part in the research.
  - The proportion of participants who suggested skills-related issues were getting better (33%) outweighed the proportion who cited they were getting worse (22%). Historically, the proportion claiming the situation had got worse has far outweighed the proportion who claimed it had improved.
  - The perceived severity of the *skills shortage* issue - ie. the physical lack of crew available - has decreased markedly. 52% saw it as a serious/very serious problem in 2023/24, down from 81% a year earlier.
  - Similarly the *skills gap* issue saw a decline in severity, from 76% serious/very serious in 2022/23 to 60% in 2023/24.
  - Individual issues also decreased - notably the *lack of physical crew* and *crew leaving productions early*.
- It is uncertain but seems likely that the lessening of the skills issues - particularly skills shortages - are linked to the strike action in 2023 as well as a downturn in the level of commissioning by UK broadcasters and streamers.
  - Whether this will lead to a bump in demand post-strike action or a more general downturn in demand for HETV production in the UK is not clear and is providing a level of uncertainty for the near future in what has been an uncertain year.
- The Skills Fund team continues to receive high praise and recognition for the positive impact made by the investment in training and workforce programmes.
- Some key opportunities exist for the Skills Fund team to increase impact even further - strategically around upskilling the workforce to fill in skills gaps which exist due to early stepping up of crew, the development of the schemes to include unscripted production and in communicating the opportunities of the HETV Skills Fund beyond those who are already aware and benefiting from it.

## 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 2023/24 will inform spending in 2024/25.

This report summarises findings from the seventh wave of research.

The objectives, method and scope of the research has remained consistent over time. Key objectives for the 2023/24 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 2024 and beyond.

## Research method

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

Quantitative data was collected from a pre-interview online 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: 67 pre-interview surveys completed online.

Qualitative: 50 remote video/ telephone depth (semi-structured) interviews averaging 30 minutes in length.

Fieldwork took place between October 2023 and January 2024, a similar period compared to previous years.

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

48% of interviews were among those based in London, 21% were based in the nations and 31% were based in an English region (outside of London).

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.

Where direct quotes are provided within the report, specific and verbatim mention of “ScreenSkills” should generally be seen as a reference to the “HETV Skills Fund”.

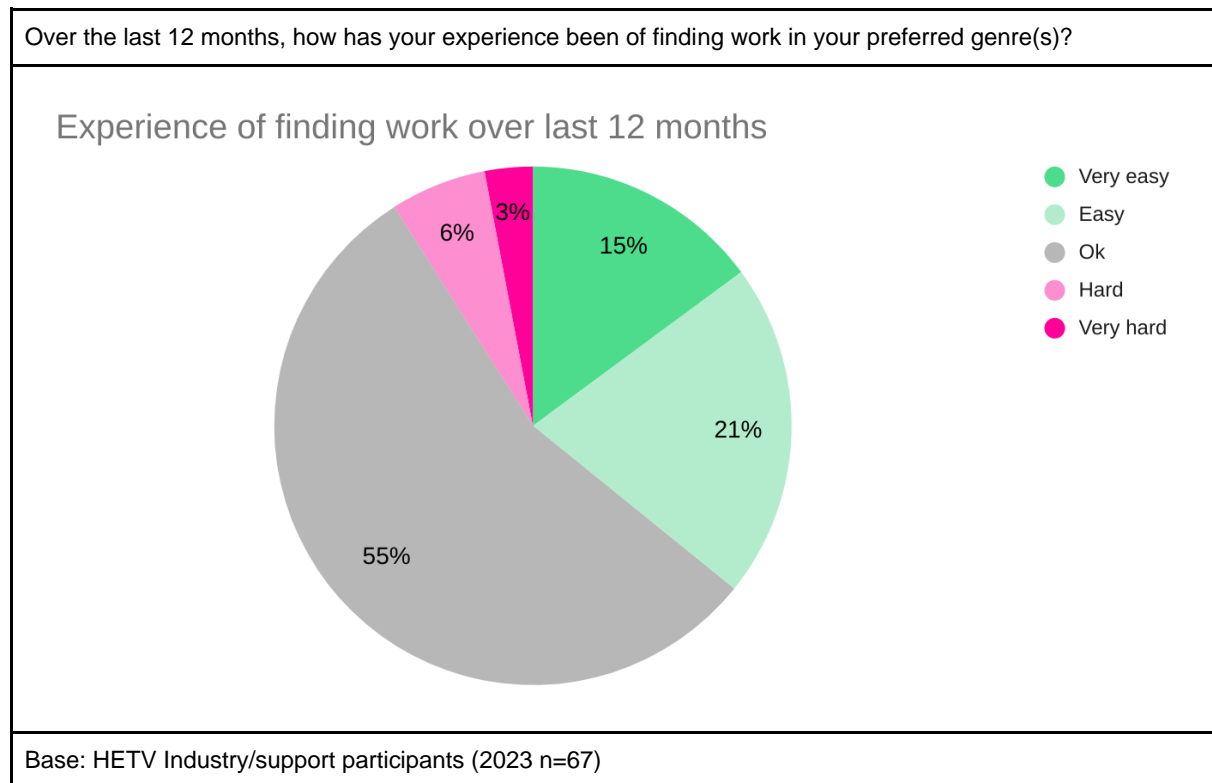
## Context: the current situation within the HETV industry

### Level of production activity

Following a very difficult two-year period for the HETV industry in the UK (2021 to 2022), driven mainly by the impact of COVID-19 and associated lockdowns, 2023 was marked by strike action from both the Writers Guild of America and the Sag-Aftra union.

One of the impacts of the strike action appears to be a slowdown in activity within UK HETV productions, evidenced by 66% of survey participants claiming they were currently working on a HETV production at the time the research took place - a step down from the previous year where 83% were currently working on a HETV production.

Whilst, anecdotally, a number of interviewees felt fortunate to have secured work on productions which were unaffected by the strikes, on the whole most participants found it either 'ok' or 'easy' to have found work over the previous 12 months. Very few participants (just 9%) claimed to find it 'hard' to find work.



However, a number of those who claimed to have found it 'hard' as well as 'ok' to find work described a more negative experience of finding work.

“We finished shooting at the end of September, and I had a lot of very frightened crew who were truly worried” (line producer)

“I finished a job in March and haven't worked since” (producer)

“From my side good due to the timings of my jobs, however, I've just finished my show and now looking at not working for 4 months” (line producer)

“As we are in the midst of a strike it is extremely difficult. Previously to July of this year I was on a long running film - work had been a very different experience to how it is now. It is like COVID all over again” (assistant costume designer)

“I've been very lucky to be busy for the last 12 months. I did a long stint on one show in the UK approx 6-8 months, then went to Australia for 3 months. I'm now shooting in Croatia/Hungary until the new year. But I'm fully aware of the downturn for many since before Christmas 2022 as the US strikes were preempted by many projects who appeared reticent to commit” (DoP)

Those working in-house have also found the past 12 months a difficult time in HETV:

“I work in post production, at the beginning of the year we were still enjoying the post-COVID bounce and it was busy. Now projects are few and far between and we do not have sufficient bookings to maintain the business after November - this is the same for all our competitors and redundancy programmes are running in many businesses” (managing director)

“Our company has survived, but freelancers have dropped into crisis overnight. It has been incredibly difficult for most” (managing director)

“The slowdown in commissioning across all buyers has had a profound impact including on the ability to offer people the chance to step up...when there was lots of work around, you could take a gamble...harder now” (creative director)

“It's been very difficult from an in-house POV to find crew that have had relevant training (lots of people stepped up during COVID that weren't ready), so I'm having to plug various gaps on top of my actual job” (production exec)

Another indication of the state of the industry was that interviewees frequently mentioned they were now receiving CVs from crew who were seeking work, something that hasn't been a particular feature of previous years' research.

“So I've had a lot more CVs this year. I've had CVs not just from production people, from across the board. I've had riggers phoning me saying “Please, can you give me a job?” I've been doorstepped a little bit more this year” (line producer)

“Definitely in the last month, I've had far more crew, far more studios, far more equipment companies emailing going “Hey, I'm free, got any work?”” (head of / director of production)

Some hirers commented on finding it easier to crew up productions, others still struggle to fill key roles.

“I think it's been quieter, easy to get crew, it's been easier to get HoDs” (head of / director of production)

Moving forward, a clear sense of uncertainty was evident from interviewees as to the likely level of activity over the *next* 12 months. Whilst many could imagine a ‘bump’ in production activity post the strikes, they were generally certain this would not be as big a bump as was seen post-COVID. There was also a sense of unease around the commissioning levels from the UK broadcasters, and particularly the US streamers who it was felt were slowing down their pace of commissioning and taking longer to greenlight projects. This feeling was evident in the 2022/23 research and persists into 2023/24.

## The rise of generative AI

A major theme of 2023 has been the mainstream launch of generative AI services. There was certainly a level of interest in this topic from interviewees and some mentioned hearing of and/or attending some training on the use of AI.

In most cases, the impact of AI was very limited. However in VFX it was suggested to have already had a much bigger impact, for example in terms of replacing staff.

A minority of interviewees had heard of examples of the use of AI in a production setting - for example a tool which could break down a script and create a production schedule from it very quickly.

Whilst this particular example had some appeal, it was felt that more junior crew would be missing vital experience by not spending the time to turn a script into a production schedule. There was a similar feeling from an interviewee around the work of junior editors.

“The areas that I worry about are things like assembly editing. AI will do an assembly edit. And it means that assistant editors, going through syncing up rushes during the rough assembly and all that sort of thing won't be needed as much. And that's the training. So I think on the editing front, I can see that could be quite concerning” (head of / director of production)

The majority of interviewees presented some wariness around the adoption of AI, particularly the implications on IP and copyright which is so far very uncertain.



“We're being told to tread really carefully and not use it too much” (head of / director of production)

However, there is evidence that, for some, the benefits of using generative AI in the future are attractive.

“I've been on several AI courses, where we've been looking into the future to think where we might be using it coming down the line. I can't wait for us to be able to put a script into AI and then it comes out within a minute scheduled and budgeted in different countries. And that is coming” (head of / director of production)

Offering a greater understanding how AI could be used in a production process could be an opportunity for additional training from the HETV Skills Fund; certainly there was some interest in this idea among interviewees. There was also an acceptance and understanding that AI will likely create new roles and jobs within the industry.

## Changes in the perception of skills-related issues

When asked about the overall picture of skills-related issues in HETV production in the UK, research participants in 2023/24 gave quite a different response relative to previous years.

Typically the outlook has been more negative than positive, with a higher proportion of participants claiming the situation has worsened versus the proportion who claimed it had improved.

In 2023/24, this trend was bucked:

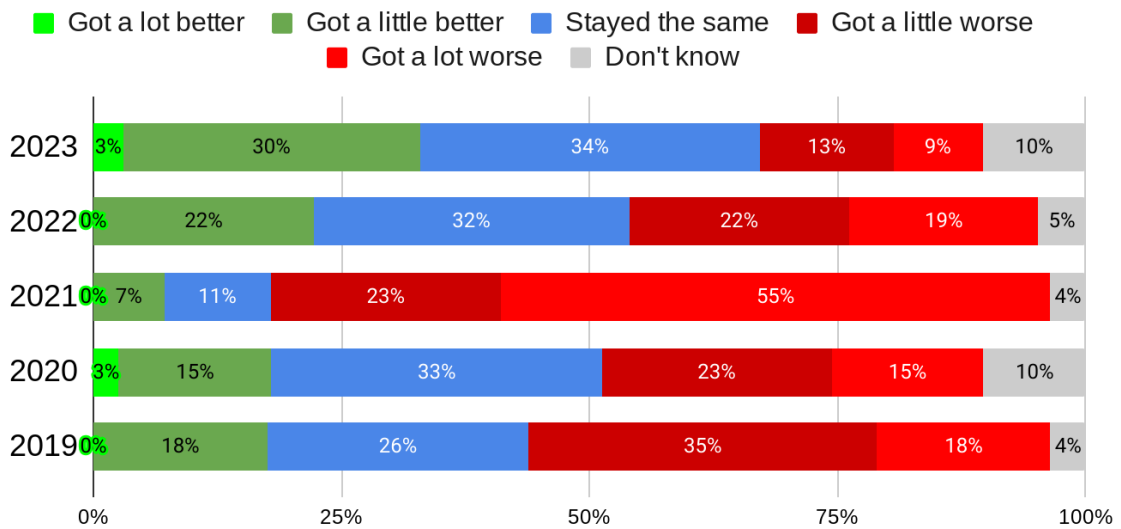
- A third of participants saw the situation having improved over the previous 12 months
- 22% claimed it had got worse
- A steady third suggested things had stayed the same

Whilst this is more positive, at least some of this improvement is likely to be due to a slow down in activity, driven partly by the strike action and also the perceived level of commissioning. Clearly, these are areas of concern, albeit they appear to have alleviated the skills-related issues, at least in the short-term.

Uncertainty over the future demand for HETV production in the UK was a theme from the follow-up interviews as well as concerns over the ability for crew to find work. In particular, there was concern around crew who are newer to the industry, including new crew from more diverse backgrounds.

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



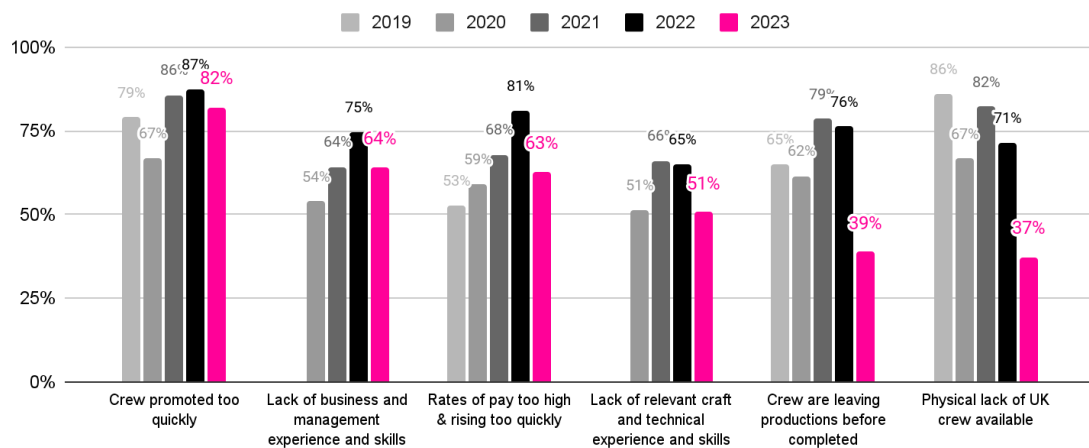
Base: HETV Industry/support participants (2023 n=67, 2022 n=63, 2021 n=56, 2020 n=39, 2019 n=57)

### Skills-related issues

To understand more about how and why the outlook for the UK HETV industry has become more positive in 2023/24, specific issues can be isolated. There have been a number of significant and highly problematic issues surrounding the industry since this research programme began in 2017 and linked to the explosion of demand for HETV production in the UK following the tax relief scheme introduced in 2013 and recently updated to the Audio-Visual Expenditure Credit.

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 (2023 n=67, 2022 n=63, 2021 n=56, 2020 n=39, 2019 n=57)

The main issues are highlighted in the chart above, with the 2023/24 data showing a significant improvement in issues related to the demand for crew:

- The biggest fall is for the skills gap issue, a “physical lack of UK crew available” - this issue almost halving from 71% in 2022/23 to 37% in 2023/24
- Linked to this, there is a significant drop in the number of participants suggesting “crew are leaving productions before completed”, down from 76% to 39%

There also appears to be some improvement - albeit to a lesser extent - for the skills gap issue:

- The perceived “lack of business and management experience and skills” has come down slightly from 75% to 64%
- Similarly, the “lack of relevant craft and technical experience and skills” has reduced from 65% to 51%

What is potentially of more concern from this data is the continuing high score for “crew promoted too quickly”, which has stayed fairly consistently high at 82% (87% in 2022/23).

The continued early promotion of crew has consistently featured as the main workforce-related problem, leading to a less experienced crew base in the UK.

A lack of experience within the workforce combined with the potential reduction in demand for HETV production in the UK (if this does materialise) presents a genuine opportunity for training and for the HETV Skills Fund to help crew to improve their skills and knowledge.

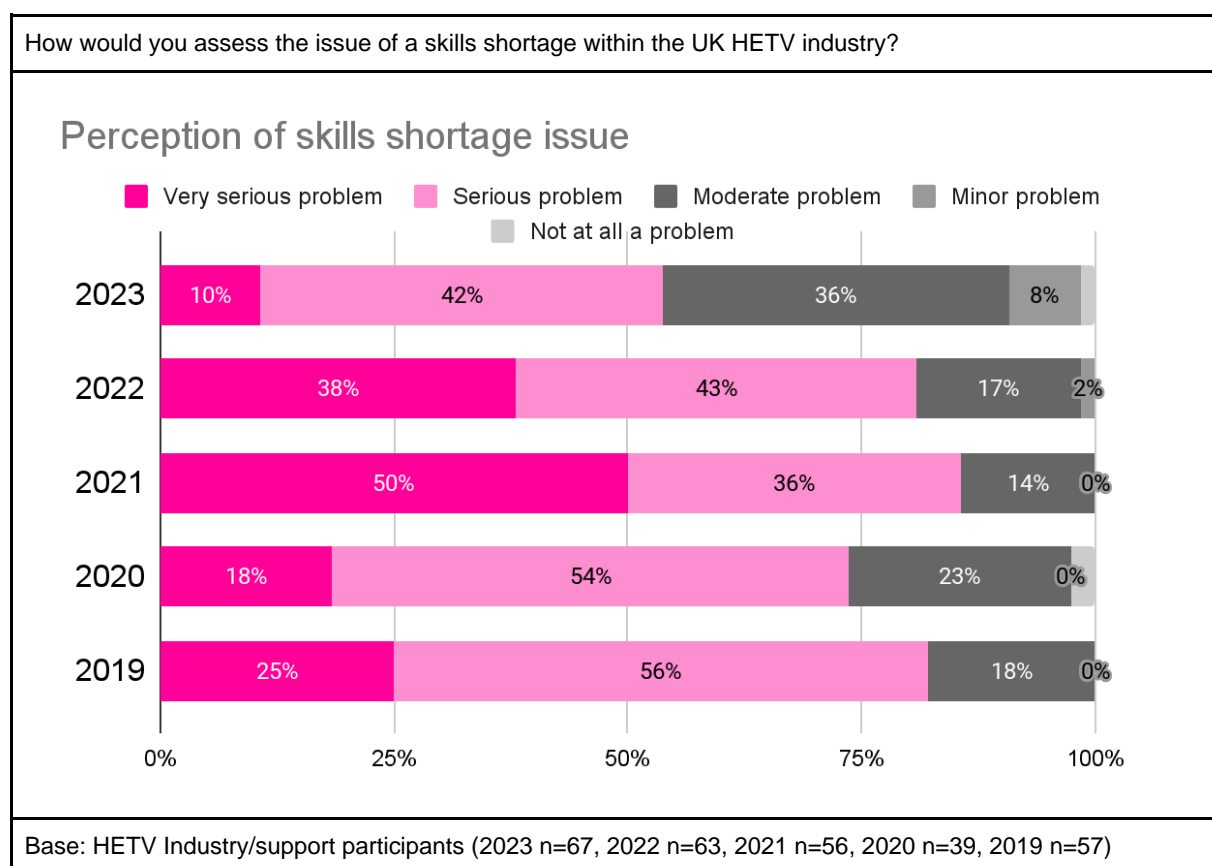
More anecdotally, there was a suggestion from just a handful of interviewees that some crew were beginning to ‘step down’ grades in order to find work. Should the level of demand for HETV production decrease, then this may become more of a feature of the workforce in 2024.

## Skills shortages

Aligning with the reduction in the number of participants suggesting that there is a physical lack of crew available for work in 2023/24, added to fewer claiming crew are leaving productions early, the perceived severity of the *skills shortage* issue has alleviated somewhat.

In 2023/24, just 10% of participants claimed skills shortages were a ‘very serious problem’, significantly down on the score for 2022/23 (38%) and 2021/22 (50%). Whilst the proportion claiming this to be a ‘serious problem’ has maintained year on year, there was a doubling of the proportion who saw it as a ‘moderate problem’ from 17% in 2022/23 to 36% in 2023/24.

This has to be welcome news for the industry but is also a mixed blessing if it relates to a lower level of demand and the temporary effect of strike action (at time of writing the strike action had been resolved).



Of course, what this data is not suggesting is that the problem has been resolved. Although the data shows an improvement it remains true that 52% of participants - a majority - found the skills issue to be a ‘serious’ one.

Anecdotally, the difficulty in finding certain crew is well illustrated among interviewees:

“For the first half of the last 12 months, I was just really looking for a line producer and a financial controller... caused me intense panic” (production executive)

“We have to bring in a lot of electricians in from like Yorkshire and places, because we've just run out of, we've run out of electricians in Scotland” (HoD)

Yet for others, finding crew was definitely easier compared to previous years, due to the impact of strike action and a general feeling that commission levels had slowed.

“We did have a much better pick of crew... if people were being silly about rates, which they can be, you can just move on and find people that will come and do the job for the amount that you've budgeted” (head of / director of production)

In terms of the specific grades in short supply, the following list is ranked on the most frequently mentioned in 2023/24:

<i>% of survey participants who mention specific grade shortage</i>	<b>2023/24</b>	<b>2022/23</b>	<b>2021/22</b>	<b>2020/21</b>	<b>2019</b>
Production accountant	37%	60%	50%	67%	63%
Line producer	34%	51%	39%	28%	40%
Location manager / supervising location manager	31%	44%	32%	51%	46%
Editor / 1st, 2nd assistant editor / assistant editor	31%	40%	18%	13%	24%
Production manager / supervisor	24%	32%	23%	36%	18%
Production coordinator	22%	43%	36%	38%	42%
1st AD	16%	35%	30%	18%	30%
Accounts non-specific	16%	13%	4%	-	-
Production office (non-specific)	15%	16%	16%	-	-
VFX editor / supervisor / producer / animator	15%	17%	14%	-	-
Post production supervisor	13%	24%	9%	-	-
Grip / assistant grip	12%	27%	27%	10%	23%
Producer	12%	29%	16%	18%	19%
Sound designer, editor (including assistant) / effects / recordist / foley editor / dialogue editor / music editor / sound team	12%	8%	12%	-	-
2nd AD / crowd 2nd AD / crowd supervisor	10%	13%	13%	3%	12%
Technical director / developer / technician, technical assistant	10%	-	-	6%	2%
VFX production manager, coordinator, assistant, non-specific	10%	-	-	-	-
Camera operator, assistant / focus puller / 1st assistant camera / DIT / non-specific	9%	12%	9%	5%	4%
Director	7%	10%	2%	10%	7%

Post-production (various)	7%	-	9%	-	-
Production designer	7%	6%	7%	10%	-
3rd AD / non-specific AD	6%	3%	-	-	-
Art director / supervising art director / standby art director / art dept	6%	25%	14%	9%	7%
Costume designer / supervisor / buyer / maker / non-specific	6%	21%	12%	3%	5%
Financial controller	6%	13%	2%	10%	4%
Script editor / supervisor	6%	13%	12%	13%	12%
Series producer	6%	6%	-	-	-
Colourist, compositor	4%	2%	6%	5%	2%
DoP	4%	6%	2%	8%	4%
Electrician / assistant electrician	4%	8%	5%	10%	11%
Gaffer	4%	8%	5%	3%	7%
Lighting non-specific	4%	2%	4%	-	-
Props / model maker / buyer	4%	5%	6%	3%	-
Location coordinator / assistant LM	3%	6%	9%	3%	-
Assistant production accountant	3%	14%	4%	5%	19%
Best boy	3%	-	2%	-	-
Hair, make-up designer / artist / make-up team / dailies	3%	6%	7%	5%	-
IT (various)	3%	-	-	-	-
Lead / senior digital matte painter	3%	-	-	-	-
SFX supervisor / Stunts	3%	3%	-	-	-
Virtual production supervisor	3%	-	-	-	-
Carpenter / construction / construction manager / set decorator	3%	6%	10%	6%	11%
Assistant (all) / junior crew	3%	-	-	-	-
Assets clearance / clearance coordinator	1%	-	4%	-	-
Graphic designer	1%	2%	2%	-	-
Production secretary / assistant coordinator	1%	10%	5%	8%	12%
Rigger	1%	2%	4%	3%	5%
Runner	1%	2%	-	-	-
Unit manager / transport captain	1%	8%	5%	3%	9%
Writer	1%	-	4%	3%	-
Talent coordinators / manager	1%	-	-	-	-

Archive researcher	1%	-	-	-	-
Media server playback operator	1%	-	-	-	-
Marine services	1%	-	-	-	-
Kit technician	1%	-	-	-	-
Key breakdown artist	1%	-	-	-	-
COVID coordination / production manager / supervisor	-	-	7%	9%	-

Clearly, the level of shortages for specific grades has generally reduced since 2022/23 - the main grades mentioned have reduced by between -25% to -50%.

The key shortages of production accountant, line producer, location manager, editor (including assistants), production manager and production coordinator remain at the top of the shortages table.

The breadth of roles cited has maintained and in the case of sound, the level of shortages appears to have increased.

Additionally, in 2023/24, a number of new roles appeared on the shortage list for the first time, such as:

- Technical director in post production
- Production roles in VFX
- Virtual production supervisor
- Digital matte painter
- Talent coordinator
- Researcher
- Playback operator
- Various roles related to IT

Participants were also asked about any new roles emerging in the last 18 months. Whilst not necessarily in short supply, there were commonly mentioned new roles, such as:

- Access coordinator
- Clearance coordinator
- Intimacy coordinator
- Mental health advisor
- Practical electrician
- Sustainability manager
- VFX coordinator
- VFX producer
- Virtual production supervisor

## Skills gaps

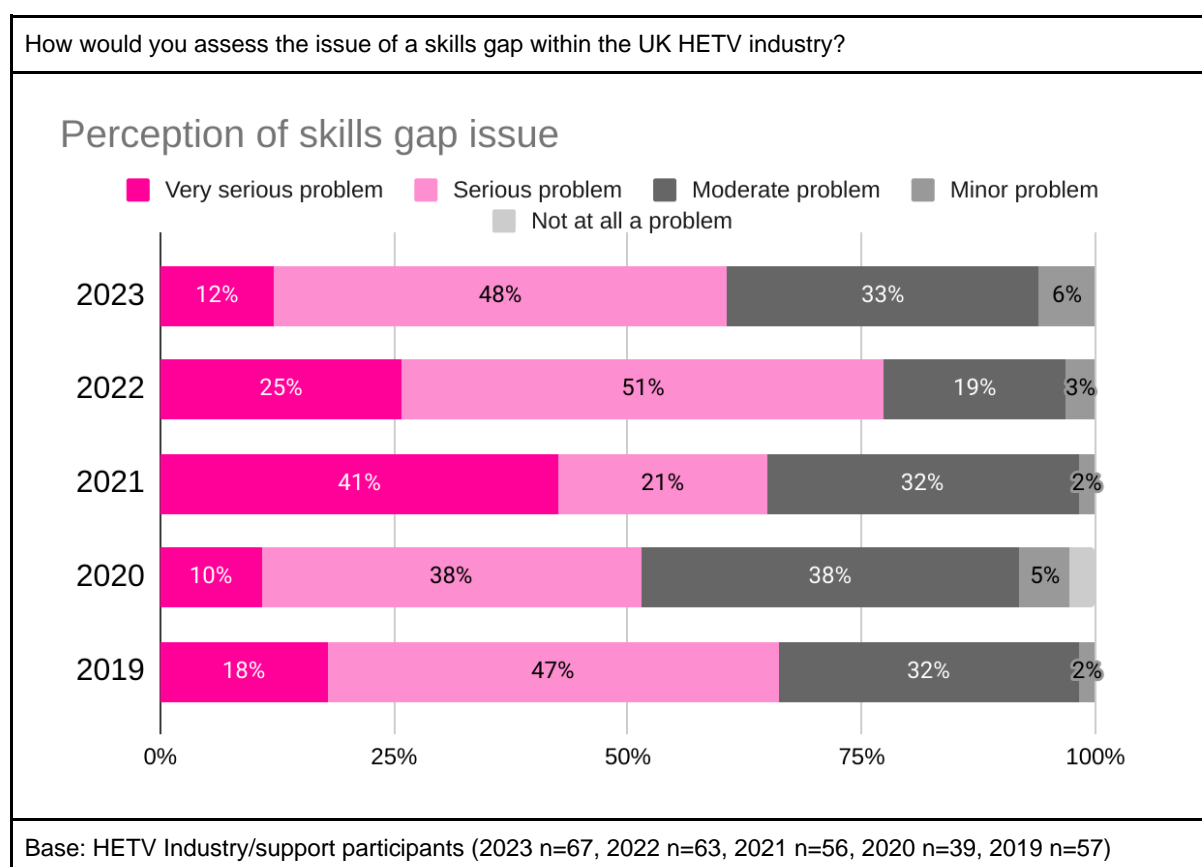
Separate to the skills shortage issue, the Skills Fund research also focuses on changes within skills *gaps*, ie. the extent to which available crew are equipped with the right level of skills and experience to fulfil their work.

Historically, the skills gap issue has been seen to be a serious problem, albeit slightly less serious than the skills shortage issue.

However, in 2023/24, despite a decrease year-on-year in the perceived severity of the skills gap issue, it surpassed the perceived severity of the skills shortage issue for the first time. In 2023/24, 60% of participants saw the skills gap issue as 'serious' or 'very serious', compared to 52% for the skills shortage issue.

% serious or very serious	<u>2023/24</u>	<u>2022/23</u>	<u>2021/22</u>	<u>2020/21</u>	<u>2019/20</u>
Skills shortage	52%	81%	86%	72%	81%
Skills gap	60%	76%	63%	49%	65%

Somewhat positively, the severity of the skills gap issue has reduced - half the proportion of participants claiming it to be a 'very serious' issue in 2023/24 (12%) versus 2022/23 (25%).





Conversations with interviewees highlight some of the problems around lack of experience and skills from the current workforce. Anecdotes include paperwork not being completed, health and safety guidelines not being followed, clearances not being done or insurance not being taken out correctly.

“On paper, they have incredible CVs. They’ve done massive shows, big international shoots. And I’ve worked with some of those people and they’re terrible at their job” (head of / director of production)

“And that’s when I discovered that we had not got a single artist contracted and we’d filmed an entire programme” (head of / director of production)

While the severity of the skills shortage issue might be closely linked to the level of demand for HETV production, it is logical to suggest the skills gap issue is more entrenched, less affected by fluctuations in demand.

The main cause of the skills gap issue would appear to be stepping crew up too early, before they have gained the required level of experience. Via conversations with interviewees, it would appear this has always been partly driven by ambitious crew members but also from hiring companies who need to step individuals up early to fill gaps created by skills shortages.

If skills shortages are less of an issue - even though this might be temporary - it does raise the question over what happens to crew who are potentially left in the vulnerable position of being less experienced whilst looking for work which requires a high level of experience.

There are signs from the conversations with interviewees that issues related to a lack of experience have percolated through to senior members of a production; HoDs and producers for example.

“I think recently - in the past three, four or five years - I don't know if it's to do with a new generation of HoDs coming through, but I've found every department to have weaknesses in terms of their management ... they think a lot about their technical skills or their artistic skills but they pay very, very little attention to their management. A lot of them don't think it's part of their job” (line producer)

“Three out of the last four directors I've had we're all either green or had very limited experience” (1st AD)

This presents a genuine challenge and concern for the industry and perhaps a good opportunity for teams such as the HETV Skills Fund to take a lead role in helping to tackle pockets of inexperience.

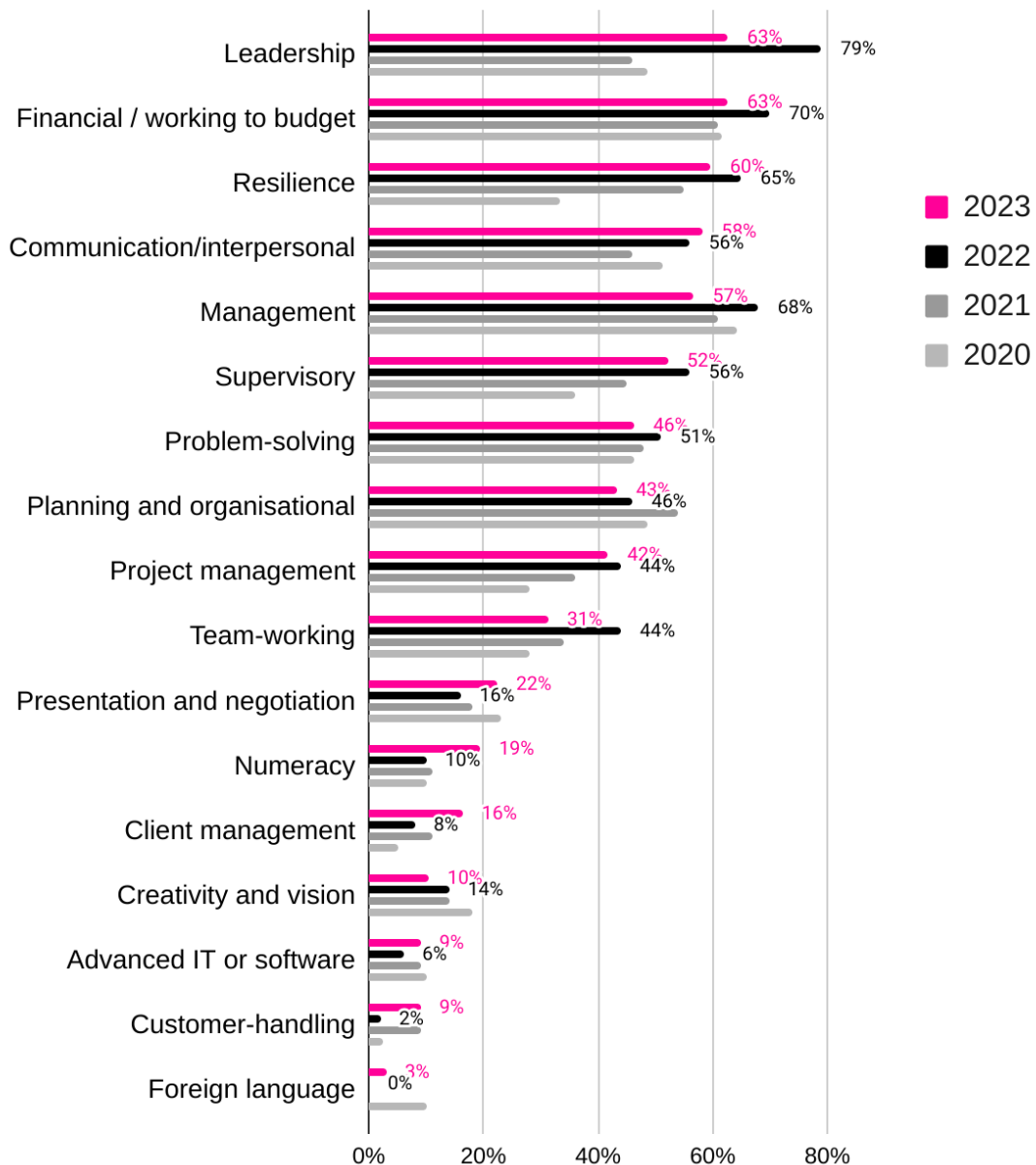
The majority of participants across this and previous waves of this research have often suggested experience in HETV production is much more likely to be gained on-the-job as opposed to through a classroom or via a training scheme. This likely places more of the opportunity on programmes such as Make A Move, which allow crew to step up in a more supported and structured way.

## Specific skill shortages

Investigating the impact of the skills gap issue further, the Skills Fund research allows for the examination of specific skills within the HETV industry.

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 (2023 n=67, 2022 n=63, 2021 n=56, 2020 n=39, 2019 n=57)

As seen with other data points in the 2023/24 research, there has been a reduction in the severity of skills gaps by specific skill. But, this reduction is in no way uniform and certain skills gaps stand out by the fact they have broadly maintained.

A good example of this is communication, the score for which has actually increased very slightly year-on-year from 56% to 58%. Presentation and negotiation skills - albeit far less of a skills gap compared to others - has increased since 2022/23, from 16% to 22%.

“I'm intrigued to know what they [those on Skills Fund training sessions] get taught about how to communicate with people, because there's an absolute lack of it” (head of / director or production)

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. Client management and customer-handling skills have also increased, although from a small base.

People skills and communication present themselves as a key opportunity for the industry to improve and develop.

Two of the biggest skills gaps that have reduced the most - leadership and management - are those which have been specifically tackled by the HETV Skills Fund in the last few years so this data might suggest some good progress here. Team-working has also seen a notable reduction in score, down from 44% to 31%.

## Feedback on the HETV Skills Fund

The positive reaction to the work the Skills Fund carries out should most certainly be celebrated as part of this research.

“I'm really impressed by what they [HETV Skills Fund] do, the way they're plugged into the industry. They find out what the industry needs, rather than top down decisions... ‘This is what the industry should have’” (head of / director of production)

The impact of strong working relationships with the HETV Skills Fund team is very evident.

“We have a great relationship with Nicky and the team to make sure that we're maximising all those opportunities” (head of / director of production)

It is clear from conversations with interviewees that the Skills Fund team (and more generally ScreenSkills as a whole) have travelled some distance over the last number of years in terms of developing a strong relationship with the HETV industry and demonstrating impact.

“I could wax lyrical about the Fund, because I, you know, in my eyes, I don't know what we did before the Fund came along” (head of / director of production)

There has also been recognition in 2023/24 of the work of the organisation in developing a schools programme, something which has long been suggested by industry. Also recognised in the 2023/24 was the outreach in terms of having Skills Fund team members based in the UK Nations, the impact of which was very welcomed by those who mentioned it in conversation.

“It's been a game changer. Everyone's talking more cohesively and getting on”  
(producer)

## Priorities for the Skills Fund

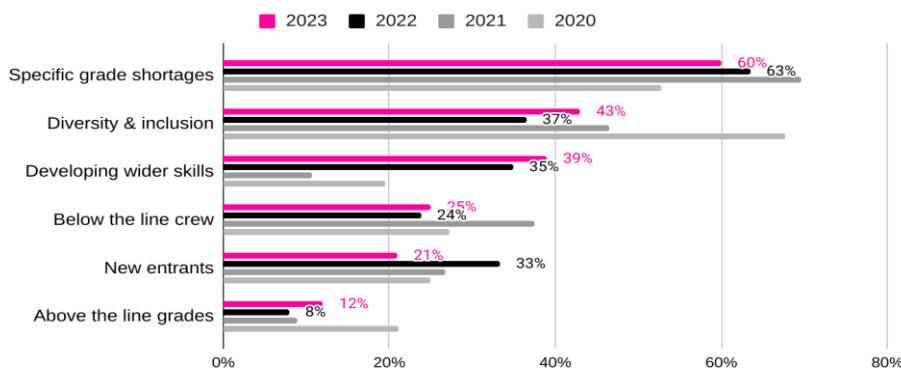
As with previous waves of the Skills Fund research, participants were given the task to rank their priorities in terms of where they would like to see the Skills Fund invest into the HETV industry. Options given were:

- New entrants - bringing more people into the industry at the bottom level
- Diversity and inclusion - programmes to bring more diverse crew into the industry at all levels
- Developing established below the line crew in helping them to move their careers forward
- Tackling specific grades shortages eg Production Accountants, Location Managers
- Developing wider skills - eg Leadership and Management training and budgeting for department leads
- Initiatives for those in above the line grades eg Producers and Directors

The percentage who ranked each option as either their first or second highest priority is visualised below.

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

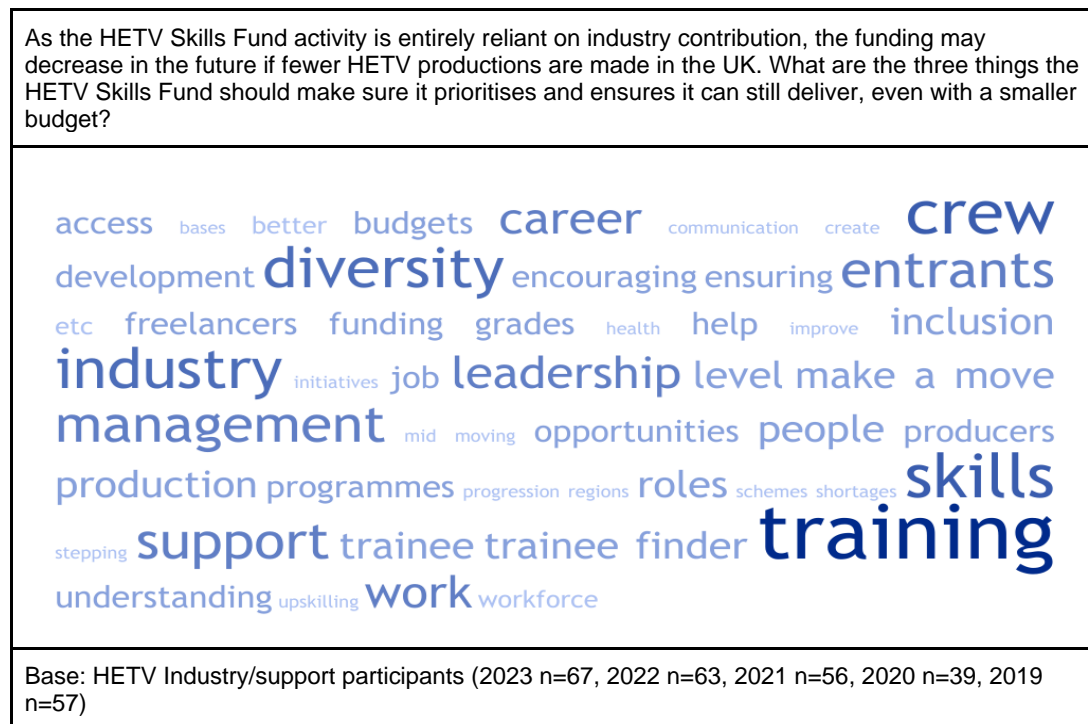


Base: HETV Industry/support participants (2023 n=67, 2022 n=63, 2021 n=56, 2020 n=39)

There are a number of interesting observations from this data which may be useful to the deployment of the Skills Fund in 2024/25 and beyond:

- The significant jump in the score for *developing wider skills* that was seen in 2022/23 has sustained in 2023/24, increasing slightly from 35% to 39%, almost on par with *diversity and inclusion*
- The relative importance of *new entrants* has decreased in 2023/24 from fourth to fifth place, decreasing from 33% to 21%
- Despite the skills shortage issue seemingly less severe in 2023/24, the priority of *tackling specific grades shortages* easily maintained its position as the top priority

Participants were also invited to give their top three priorities as open text comments in the survey. This data has been visualised as a word cloud below:



A selection of comments from the 2023/24 data support and supplement the need to improve skills gaps within the workforce:

“Many senior crew have moved up so fast, they don’t possess the knowledge or skills to develop the skills of their team”

“E-learning modules that are made standard across the industry”

“Upskilling / training those who are missing key skills in their job grade”

“Skilling up those in the industry who think they know what they are doing but don’t”

“We need to create a better and fairer structure to progress careers, for our industry to be appealing and fair”

“Upskilling and maintenance of skills within crew particularly below the line”

“What we deliver needs to meet technical standards and there is a lack of understanding at all stages”

“There are still a lot of HODs with weak leadership skills in the industry. Ultimately these people cost shows a lot”

### Awareness of Skills Fund initiatives

New for the research in 2022/23, the awareness of specific HETV Skills Fund programmes was captured again in 2023/24.

There was much consistency in terms of awareness of the main programmes and training schemes operated, such as Trainee Finder, Make A Move as well as anti-bullying & harassment training and leadership & management training.

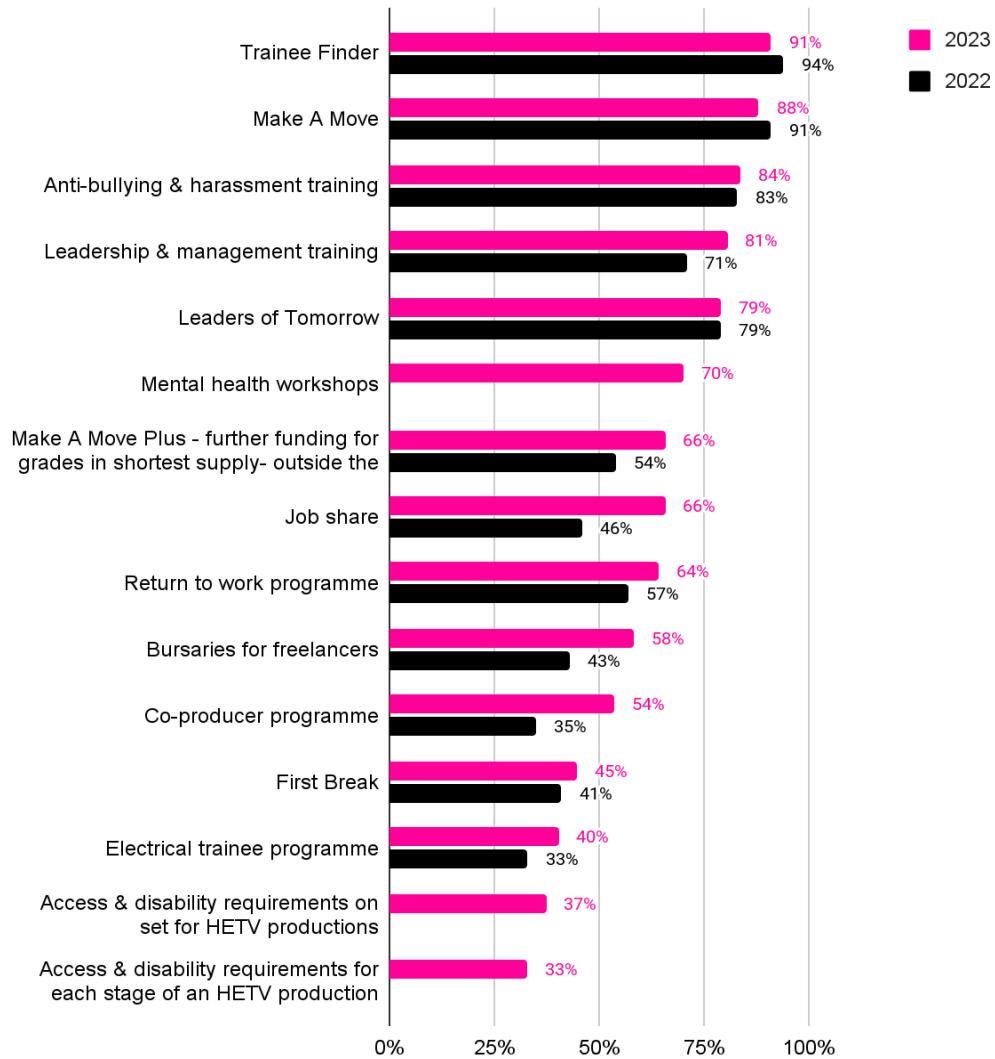
Encouragingly awareness increased for previously less well-known schemes such as:

- Make A Move Plus
- Job share
- Bursaries for freelancers
- Co-producer scheme

Anecdotally, on the topic of job sharing, interviewees in 2023/24 were generally much more receptive to the idea and could see it working in certain roles and departments. Previously the general sentiment towards job sharing has been much more tepid.

Which of the following programmes delivered via the HETV Skills Fund were you aware of before today? Select all that apply.

### Awareness of Skills Fund programmes



Base: HETV Industry/support participants (2023 n=67, 2022 n=63)