

BFI

# FUTURE FILM SKILLS

## An Action Plan



Investing in world class skills  
to ensure future success

June 2017



Last autumn the BFI published its five-year plan, BFI2022, which included a commitment to developing a professional skills framework for new entrants. In response to growing anecdotal evidence of emerging skills gaps across the screen industries, we convened a Film Skills Industry Task Force, bringing together the BFI, Creative Skillset, and significant figures from across the sector. The Work Foundation were commissioned to carry out a comprehensive skills review to inform the Task Force, with a primary focus on the craft and technical skills in film and adjacent sectors.

We have created this plan for action with committed financial investment, but the only way it is going to happen is if we all work together to open up opportunities and make it easier for people from all backgrounds to enter the industry and learn the skills we need for the future.

Thank you to Barbara Broccoli, chair of the Task Force, and all of the members of that group who gave their valuable time, guidance and wisdom to help create this ten point plan. Thanks also to the Work Foundation for their analysis of the skills landscape and to all those from across the screen industries and education sector who agreed to be interviewed.

**Josh Berger CBE, Chair BFI**





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by Barbara Broccoli, Chair of the Film Skills Industry Task Force and Amanda Nevill, CEO of the British Film Institute

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*writer needs a pen, an artist needs a brush, but a filmmaker needs an army'*

Orson Welles

This is an exciting time for the film and related industries. The screen sector is buoyant and rapidly expanding. The creative industries as a whole are one of the UK's fastest growing sectors, contributing £87bn in GVA in 2015, some 5.4 per cent of the UK economy. Film alone makes a contribution of £4.3bn in GVA. Over the past 15 years, 48 out of the 200 top-grossing films globally were made in the UK. It is a great UK success story creatively, culturally and economically.

It is important that we keep the industry vibrant by encouraging a young and diverse workforce that is representative of the society in which we live. We need to provide their training to remain at the cutting edge of the technological developments that are redefining our sector.

In an effort to achieve this we have commissioned the Work Foundation to do a study of job shortages that will be facing our industry over the next 5-10 years.

The industry is diversifying as traditional film

companies are now deftly expanding to include high-end TV and streaming channels, and vice versa. It is a sector in the midst of vast change, completing the shift from analogue to digital and supported in their global ambition by supportive Government tax incentives.

The UK is at the forefront of much of this pioneering creative technology. Cutting-edge VFX and software skills, areas in which we are global leaders, are in high demand at home and internationally, not just for film, but also for high-end television, animation and interactive and immersive media.

There is huge potential for growth beyond London and across the UK, but this opportunity will be hampered if productions fear skills cannot be found locally. At the same time, the growth in the south east itself will be restricted if we are unable to provide affordable opportunities for those outside the region seeking work there.

We estimate there will be more than 30,000 such opportunities in the film sector over the next five years. That includes The Work Foundation's estimated figure of 25,000 opportunities in film and adjacent industries and another 5,000 that includes

the comparable developments in high-end television as well as the need to sustain our growth and respond to new opportunities in world markets. Once you factor in the effects of Brexit, it is clear that even more home-grown skills will be needed.

This report recognises the important responsibility that we, the industry, have to futureproof the workforce through mentoring, supporting and transferring knowledge and expertise to the next generation. We need to become much more open in the way we recruit to make it easier for new entrants.

We are asking that the screen sector skills are embedded in the UK Government's new industrial strategy, all developmental changes to technical and higher education, and the opportunities offered by the Apprenticeship Levy (including the need to ensure the Levy is fit for purpose for the creative sector).

This is a skills plan which absolutely depends on a committed, proactive and collaborative pact for action between the Industry and Government.

**Barbara Broccoli OBE**  
**Amanda Nevill CBE**



## Film Industry Task Force

**Barbara Broccoli OBE**, EON [chair]  
**Alex Hope OBE**, Double Negative  
**Faiza Hosenie**, Big Talk Productions  
**Damian Jones**, DJ Films  
**Seetha Kumar**, Creative Skillset  
**Callum McDougall**, Assistant Director and  
Production Manager  
**Fiona McGuire**, Pathé  
**Amanda Nevill CBE**, British Film Institute  
**Ben Roberts**, British Film Institute  
**Marc Samuelson**, Samuelson Productions  
**Iain Smith OBE**, Applecross Productions / Film  
Skills Council

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Hartwood Films for the Creative Skillset High-End TV  
Skills Council  
Mayor of London, Cultural Office  
National Film and Television School  
No 10 Policy Unit  
Oxfordshire Local Education Partnership  
Pathé UK  
Pinewood Studios  
Producers Guild  
Screen Yorkshire  
Sky TV  
University of York







# SKILLS REVIEW OF THE UK FILM AND SCREEN INDUSTRIES







he British Film Institute (BFI) commissioned The Work Foundation to undertake a Skills Review for the UK's film and adjacent screen industries, and

develop strategic objectives to ensure the success of these industries over the next decade. This research includes in-depth analysis of the skills needs and challenges facing primarily the UK's craft and technical skills area, but the outcome has been to develop a blue print for the film industry as a whole.

It aims to examine existing skills provision by identifying both good practice and areas that could benefit from further development. Alongside these topics, the Review looks in detail at the issue of inclusion, seeking to pinpoint the barriers preventing people from entering and progressing in the industry.

While the focus of the review is the UK film industry, the scope of the research extends to adjacent screen industries (video games and animation), reflecting the commonality of job roles and skills needs.

The research is underpinned by a rigorous nine-month programme of work. This includes data analysis, evidence assimilation, and a large-scale programme of consultation involving over 110 businesses, stakeholder groups and workers within the film industry.

The work was guided by a Film Industry Task Force composed of senior executives, who face skills issues on a day-to-day basis, and a 'Delphi Panel' of a wider group of experts drawn from across the industry.

This approach provided invaluable insight, enabling the Review to go beyond talking about occupations and skills in a generic sense, to truly understand the needs, challenges and opportunities of the industry.

This short report sets out the key findings and accompanies the full research report available at [bfi.org.uk/futurefilmskills](http://bfi.org.uk/futurefilmskills). It seeks not only to illuminate the challenges facing the industry but the action required to enable the screen industries to continue to flourish in the years to come.

'The UK is a global centre of excellence for VFX... and there is a huge opportunity to build on our success. We will only be able to seize these opportunities with the full workforce we need and this means addressing the skills shortage.'

**Alex Hope,**  
Managing Director, Double Negative

#### Research methodology: a nine-month programme of research and consultation

**Action and investment planning**

**Provision mapping and gap analysis**

**Data analysis and evidence assimilation**

**Stakeholder & employer consultations**  
c. 50 interviews

**Industry roundtables**  
64 attendees

**Film Industry Task Force**



‘It’s inevitable at a time of booming inward investment in film and in television that the number of available and qualified crew will come under pressure. To stop this becoming a crisis ... we need an expanded workforce with no reduction in quality. This report is the best overview of needs and solutions in a decade.’

**Marc Samuelson,**  
Producer & Executive Producer

## The economic contribution of the screen industries

It is clear that the UK’s screen industries have been flourishing. The sector is an area of true competitive advantage; a significant contributor to, and rapidly growing part of, the UK economy; highly export-orientated and supportive of our trade balance, and an industry that will be vital to the success of the UK economy post-Brexit.

The core film industry<sup>1</sup> directly contributed £1.4bn to UK gross domestic product (GDP) in 2014. It makes a total economic contribution of £3.7bn, when supply chains and spill over effects are accounted for, delivering £1.1bn to HM Treasury in tax revenue.<sup>2</sup>

The UK’s creativity continues to draw international acclaim. Over the period 2001 to 2015, 48 of the 200 top-grossing films released worldwide were made in the UK.<sup>3</sup> The film industry contributed £2bn in export revenues in 2015, yielding a trade surplus of £1.2bn and making UK film one of the most export-orientated parts of the UK’s service economy.<sup>4</sup>

The sector’s growth performance has been impressive too, supported by the introduction of film and other screen sector tax reliefs. The film, TV, video, radio and photography sector is estimated to have grown by nearly 14% between 2013 and 2014 – three times the rate of the UK economy – with the creative industries growing faster than any sector in the Office for National Statistics’ Blue Book. Over this period, construction – known to be booming at this time in the UK – grew by 10%, financial and professional services by 7% and information and communication by just 3%.<sup>5</sup>

The outlook for the UK’s screen industries is bright, with considerable capital investment in UK studios,<sup>6</sup> several major global franchises set to be produced within our borders,<sup>7</sup> a vibrant independent sector, and consumer spending on TV and video forecast for continued growth.<sup>8</sup>

However, skills will be an important enabler of growth. Indeed, the Review has identified a number of critical skills issues that threaten to undermine the future success of the sector if left unresolved.

<sup>1</sup> The part of the UK industry related to UK qualifying content

<sup>2</sup> Olsberg-SPI (2015) Economic Contribution of the UK’s Film, High-End TV, Video Game and Animation Programming Sectors

<sup>3</sup> BFI Statistics Yearbook 2016

<sup>4</sup> ONS (2017) International Trade in Services

<sup>5</sup> DCMS (2016) Creative Industries Economic Estimates, based on data from the Annual Business Survey and ONS Blue Book

<sup>6</sup> Olsberg-SPI (2015) Economic Contribution of the UK’s Film, High-End TV, Video Game and Animation Programming Sectors

<sup>7</sup> BFI Statistics Yearbook 2015

<sup>8</sup> PWC (2016) The UK entertainment and media outlook 2016-2020

### Growth and contribution of the screen industries

**£1.4bn**

Gross value added (GVA)

**£3.7bn**

Total economic contribution

**£1.1bn**

Tax revenue

**£1.2bn**

Trade surplus: (one of the most export-orientated sectors of the UK service economy)

**48**

out of 200 top-grossing films globally are UK made

**14%**

GVA growth 2013/14 (3x UK rate)







‘We are close to breaking point with the massive demand placed on sourcing crew and crafts people with the explosion of story telling across all platforms. There is simply too much work out there and not enough trained, skilled people to do it. On *Colette* (2018) we really struggled to find an accountant, a production manager and a costume supervisor. I have heard the same story on other productions’

**Elizabeth Karlsen,**  
**Producer, Number 9 Films**

## Critical skills issues facing the screen industries

### Skills needs and gaps

The film industry<sup>1</sup> employs 66,000 workers in the UK and over 70% of these are employed in film and video production. The workforce is characterised as freelance, highly skilled, and heavily London-centric – with around 50% self-employed, over 75% qualified to degree level or above and 65 % of the production workforce located in London and the south east.<sup>2,3</sup>

In line with growth in output, there has been a rapid expansion in the numbers of people working in the screen industries. Between 2009 and 2013, employment in the core UK film sector grew by 21.6%, far outpacing the economy-wide increase of just 3.0%.<sup>4</sup> Some parts of the sector such as visual effects (VFX) have seen an explosion in the workforce, as the UK has cemented its position as a global centre for specialist talent and capabilities.<sup>5</sup>

But as the industry continues to grow, so too does the demand for labour, putting considerable pressure on the market for skills. If UK film continues to grow at the same pace seen over the past five years, this could amount to a need for over 10,000 new entrants to the sector by 2020, or 25,000 people when also accounting for churn.<sup>6</sup>

These figures relate only to the film industry, yet the research suggests this growing need for talent is certainly mirrored in high-end TV, which draws on a similar pool of labour. Furthermore, Britain’s impending exit from the EU will likely limit the sector’s ability to draw skilled and unskilled workers from Europe, creating even greater need to grow the skills base here in the UK. Developing robust, up-to-date labour market intelligence to forecast demand and identify pinch points across the screen industries will be crucial to developing a pipeline of new entrants with the skills the sector needs.

At the same time, there are external trends that are rapidly changing the skills needed within occupations. Ongoing technological advances continue to have a disruptive impact on the sector. As production methods and commercial models change, this creates the need for a ‘fusion’ of creative, digital and entrepreneurial skills.<sup>7</sup>

Consumers are changing the way they interact with the moving image. A need to continually innovate drives demand for new skills. People increasingly need to execute and maximise revenue across different platforms, bringing together different parts of the value chain and catalysing a convergence of film and high-end TV.

Globalisation is changing the spatial pattern of production and consumption, creating a need to work across borders and with those from other cultures.

1 Including film and video production, post-production, distribution; and film exhibition

2 BFI (2016) Employment in the Film Industry

3 Creative Skillset (2015) Workforce Survey 2014

4 Olsberg-SPI (2015) Economic Contribution of the UK’s Film, High-End TV, Video Game and Animation Programming Sectors

5 Nesta (2011) Next Gen

6 Estimates based on data from the Annual Population Survey and Working Futures

7 Frontier Economics (2016) Absorptive Capacity: Boosting Productivity in the Creative Industries



Collectively, these trends are creating critical skills shortages and gaps that threaten to undermine the future success of the UK screen industries.

The Review suggests these challenges are particularly severe among smaller, independent productions that struggle to offer the wages and continuity of employment of larger productions.

Our research also found they are more pronounced outside of London and the south-east, with a dearth of craft and technical skills to support the growth of thriving regional hubs for the screen industries.

Most significantly, skills shortages are demonstrably widespread across all sectors of the UK film and adjacent screen industries, as the diagram overleaf illustrates.

They impact most departments and every part of the value chain, but are especially severe in the production office, art department, among construction teams and in all roles and at all levels in VFX, which has seen an explosion in its workforce and is at the vanguard of technological change.

Although the shift to digital filmmaking and distribution has been successfully implemented, the research suggests that traditional roles are now diminishing. There is a shortage of people with the skills to work with celluloid – in camera roles, archives and exhibition.

Alongside the shortage of technical and industry-specific skills lies a need to strengthen general and transferable skills (such as problem solving, research and analytical skills, communication and teamwork), business skills (including marketing, negotiation, legal and finance) and management and leadership capability.

‘The introduction of the tax credit has been a true game changer... We just don’t have enough people to keep up with demand.’

**Producer**





## Skills shortages in occupations across UK film and adjacent screen industries

### Production Department

Productions Accountants  
Location Managers  
Line producers  
First Assistant Directors

### Costume

Costume Designers  
Costume prop makers  
Costume jewellery

### Construction

Carpenters  
Specialist Painters  
Specialist Plasterers  
Riggers  
Finishing

### Electrical

Gaffers

### Camera

Film Camera Technicians  
Script Supervisors

### Art Department

Art Directors  
Concept Artists  
Drafts-people  
Craft (general)  
Sculptors  
Scenic Painters  
3D Model Makers  
Props  
Researchers  
Metal Workers

### Hair and Make-up

Combined Hair and  
Make-up skills

### Post Production

VFX – Effects  
VFX – Rigging  
VFX – Compositing  
Sound Effects  
Editors

### Distribution

Business/Financial  
Analysts  
Rights and Sales  
Analysts

### Exhibition

Curators  
Cinema Programmers  
General Managers  
Technical Skills  
Big Data Analytics



## Film and Screen-related Learning The Challenge of Relevance

### Further Education

Media, Comms,  
Arts & Culture

35,000

Performing Arts

28,200

Music & Other

25,900

Production

3,400

Makeup  
& Costume

3,300

Writing

1,700

Games  
& Animation

600

Total 98,100

### Higher Education

Media, Comms,  
Arts & Culture

22,700

Film Studies,  
Cinematography

11,400

Performing Arts

7,000

Production

5,100

Writing

5,100

Makeup  
& Costume

3,300

Games

2,500

VFX  
& Animation

2,300

Total 59,400

SOURCE: Higher Education Statistics Agency 2014/15 (England, Wales, Scotland and Northern Ireland). Individualised Learner Record (England only).



‘As a film producer and Chair of a film education charity, I know how vital it is to establish pathways that enable talented young people from the widest possible range of backgrounds to develop their skills and progress into our industry. We are delighted to see the launch of the Film Skills strategy and look forward to playing our part.’

**Eric Fellner CBE,**  
Producer, Working Title Films & Chair  
of Into Film

## Screen-related education and training

In the face of widespread skills shortages, the Review seeks to examine the infrastructure of the pipeline that delivers new skills to the industry, and consider provision across the UK.

What is clear from this analysis is that the film and screen industries are highly attractive to learners, with many thousands studying subjects aligned to the sector in both further education (FE) and higher education (HE) each year. However, a substantial share of this learning is in non-vocational courses like media and communication studies, which account for over 35% of film and screen-related learners in FE and nearly 40% studying film and screen-related courses in HE. These more general courses – though providing a broad overview of what is a considerable sector – may fail to deliver the industry-specific skills needed, particularly for craft and technical roles.

Indeed, while skills shortages are most pronounced in craft and technical roles (with the exception of film and TV costume and make-up), there are few learners undertaking study in these areas. This issue is particularly pronounced when we consider VFX – a sector suffering a severe shortage of skills – with only around 2,300 learners studying VFX and animation courses at HE level, equivalent to less than 4% of those studying ‘screen-aligned’ disciplines.

There are other areas of learning – for example accountancy or construction – that provide skills aligned to the needs of the sector, but where learners lack awareness of the career opportunities available in the screen industries.



Despite being central to plans for skills reform and offering an opportunity for students to ‘earn while you learn’, very few people enter the industry via Apprenticeships. This is due to the few Apprenticeship standards directly aligned with the film industry, the challenges associated with making the model work for screen and the strong prevalence of informal recruitment processes.

Workforce development is also informal in nature, with employers citing a lack of high-quality, industry-relevant, modular Continuing Professional Development (CPD) courses as a key barrier to enhancing their skills and those of their workforce.

Our research suggests there are highlights in the quality and relevance of provision, but much specialist education at HE level is London-centric.

‘Schools are not teaching film education that is relevant. We need to value craft skills which are increasingly technology-driven, such as engineering skills for lighting and sound and animation skills...’

**Exhibition**



Film production in particular is heavily concentrated around the capital, where 31% of learning at a higher level is delivered. Outside of London, there are concentrations in the north west (20%) and the south east (14%). The study 'Moving Image Techniques, Directing and Producing Motion Pictures' follows a similar pattern, where London again accounts for 31% of HE learners, with a further 20% studying in the south east. In contrast, one in four HE learners studying visual/audio effects are doing so at higher education institutions in the south west.

Our consultations with employers found:

- Provision to be fragmented;
- A lack of consensus on the best courses;
- A failure to equip learners with the skills they need to be successful in the industry; and
- Concerns that careers education inadequately captures the 'business of film' and the broad range of roles available within the industry.

In short, the evidence suggests the skills infrastructure is failing to deliver the supply of skills needed to enable growth of the screen industries.



‘In an increasingly competitive global market, we need an inclusive talent pool with the rich mix of skills which are vital for creativity, employability and productivity.’

**Seetha Kumar,**  
**CEO Creative Skillset**

## The great challenge of inclusion

There was a clear consensus among all consultees that the single biggest challenge facing the UK screen industries is inclusion. What we find is a pandemic lack of representation across the industry affecting all minority groups.

Women account for just 40% of the screen workforce (compared to 47% across all industries),<sup>1</sup> with a dearth of women in key roles. Research suggests that only one in five talent-related roles (directors, writers, producers, cinematographers and editors) working on films in production in the UK in 2015 was female, and the figures for craft roles are likely to be equally dire.<sup>2</sup>

There is evidence of gender stereotyping; with women more likely to be commissioned to direct factual programmes about domestic issues, body image and food.<sup>3</sup> There also exists a considerable gender pay gap, with women in the screen industries earning £3,000, or 9%, less than their male counterparts.<sup>4</sup>

Black, Asian and minority ethnic (BAME) groups (13% of the population) are also significantly underrepresented. They make up 3% of the production and post-production workforce, 8% of those working in sales and distribution and 4% employed in exhibition.<sup>5</sup> (They also account for just 3.5% of the directing community – a figure that has not changed in the last decade.<sup>6</sup>)

Just 5% of those working in the screen industries have a disability (compared to 11% across all industries) and those that are disabled typically earn £8,450, or 25%, less than the sector average.<sup>7</sup>

While lesbian, gay, bisexual and transgender (LGBT) groups are relatively well represented in the screen industries,<sup>8</sup> anecdotal evidence suggests more work is needed to create openness and inclusivity in the workplace.

Finally, those from less advantaged backgrounds<sup>9</sup> represent just 12% of the film workforce (compared to 34% across all industries), a figure that worsened between 2013 and 2014.<sup>10</sup>

1 DCMS (2016) DCMS Sectors Economic Estimates: Employment Series

2 University of Southampton (2016) Calling the shots: Women in Contemporary UK Film Culture

3 Directors UK (2016) Cut Out of the Picture: A study of gender inequality among directors within the UK film industry

4 Creative Skillset (2015) Workforce Survey 2014

5 Creative Skillset (2016) Employment Survey 2015

6 Directors UK (2015) UK Television: Adjusting the Colour Balance

7 Creative Skillset (2015) Workforce Survey 2014

8 ibid

9 Defined as Classes 5-8 of the National Statistics Socio-Economic Classification

10 DCMS (2016) DCMS Sectors Economic Estimates: Employment Series



## Inclusivity in film

# 40%

Women in screen workforce (WF)  
vs 47% all industries

# 1 in 5

Key roles filled by women

# £3,000

Gender pay gap

# 5%

Disability screen WF vs 11% all industries

# £8,450

Disability pay gap

# 12%

Less advantaged WF, 34% all industries.

Tackling this lack of inclusion will be vital to addressing skills shortages, ensuring future competitiveness and supporting a fairer society. It is essential that the sector works – starting in schools through 'Into Film' (the BFI's National Lottery-funded partner which delivers school film clubs and support for teachers) – to ensure those from all backgrounds have the skills they need to access the highly paid and highly skilled jobs that will be created in the screen industries in the future.

Despite past efforts to tackle the lack of representation in the industry, there has been little change in the make-up of the workforce and, in some cases, a worsening picture.

'Young people from disadvantaged backgrounds do not have good awareness of the industry; they don't know what the job roles are... what the term means... what is out there'

**Workforce Roundtable Participant**

This Review aims to understand the underlying factors that appear to make this issue so entrenched within the screen industries. It identified a number of structural obstacles to entering and progressing in the industry.

These challenges begin in schools, with a lack of understanding among minority groups of the opportunities on offer in the sector (information failures) and a lack of visible role models. People from under-represented groups think the industry does not offer a viable career path for them (aspirational barriers) as a consequence.

These issues are exacerbated by the way the industry recruits, with a culture of nepotism and 'informal' practices based on 'word of mouth' – the preferred channel for sourcing workers. This approach creates institutional barriers whereby those outside of these networks are not aware of opportunities in the screen industries and struggle to begin, sustain and advance their careers.

'What do we need?  
A better working day...  
flexible times, flexible  
crèche hours'

**Workforce Roundtable Participant**

The need to undertake unpaid work experience, often in areas where the cost of living is high, can act as a particularly significant obstacle for those without the financial means to do so. Furthermore, the freelance, project-based nature of work can offer little income security and act as a barrier to socio-economic inclusion.

Our research also finds that when minority groups secure work in the industry, they can face discrimination in the workplace, with numerous examples cited by women, ethnic minorities and those from working-class backgrounds (attitudinal barriers). Furthermore, there are often cohort specific barriers – for example the need for flexibility among people with caring responsibilities or better accessibility on film sets for those with a disability.

Tackling these underlying issues will be crucial to efforts to improve inclusion in the industry.

'Prejudicial attitudes to both my gender and ethnicity have meant I have been denied access to opportunities for which I am extremely qualified'

**Workforce Roundtable Participant**



‘Our skilled crews play such an important part in our reputation of excellence internationally, that the commitment to keep supporting them is good news. I look forward to working with the BFI and industry in going forward and developing the strategy in light of industry needs.’

**Alison Small,**  
Chief Executive, Production Guild

## Critical factors to address

We have identified the critical priorities that will be crucial to tackling these challenges and delivering the skills base to support the on-going growth of the screen industries.

### Attract and cultivate entrants

Young people lack a true understanding of the screen industries, including the breadth of roles available and the career paths that exist.

The sector must enhance awareness and understanding of education, training, employment and progression opportunities, building on the success of Into Film and its network of film clubs to draw new and diverse entrants.

### Enhance provision

Mainstream education for the screen industries is fragmented and failing to deliver the skills needed by the sector.

It is vital to simplify and build a more coherent, responsive skills infrastructure, supporting wider reforms to technical education and involving industry to ensure quality and trusted accreditation of courses.

### Drive inclusion

The evidence reveals ongoing, and in some cases worsening, challenges around representation and inclusion.

It is essential the industry improves the recruitment, retention and advancement of under-represented groups to remain economically and creatively competitive. The BFI Diversity Standards was an important early initiative that signalled a commitment to achieve real change. They have already been adopted by BAFTA, Film 4 and BBC Films.



**FUTURE FILM SKILLS**



## Build bridges

Few learners progress directly from education into employment, and employers report a lack of 'set-readiness' among new entrants.

The sector must build on and strengthen links between initiatives that support learners' transition from education to work and shape the introduction of Apprenticeships in order to 'open the door' to the screen industries.

## Support professional development

The research highlights a lack of clarity of the training and qualifications required for career progression and a shortage of professional, business and leadership skills.

Strengthening the skills of workers and business leaders in the screen industries will be central to supporting growth of indigenous businesses.

Going forward, these priorities not only require leadership from the industry but also long-term strategic and collaborative action with government, Local Enterprise Partnerships (LEPs), local authorities (LAs), training providers, trade unions and wider industry collaborators working in partnership. Together, we can pool expertise and resources, address persistent market failures, coordinate activity, leverage additional investment, and co-design new solutions while also maximising the value of existing mainstream provision.





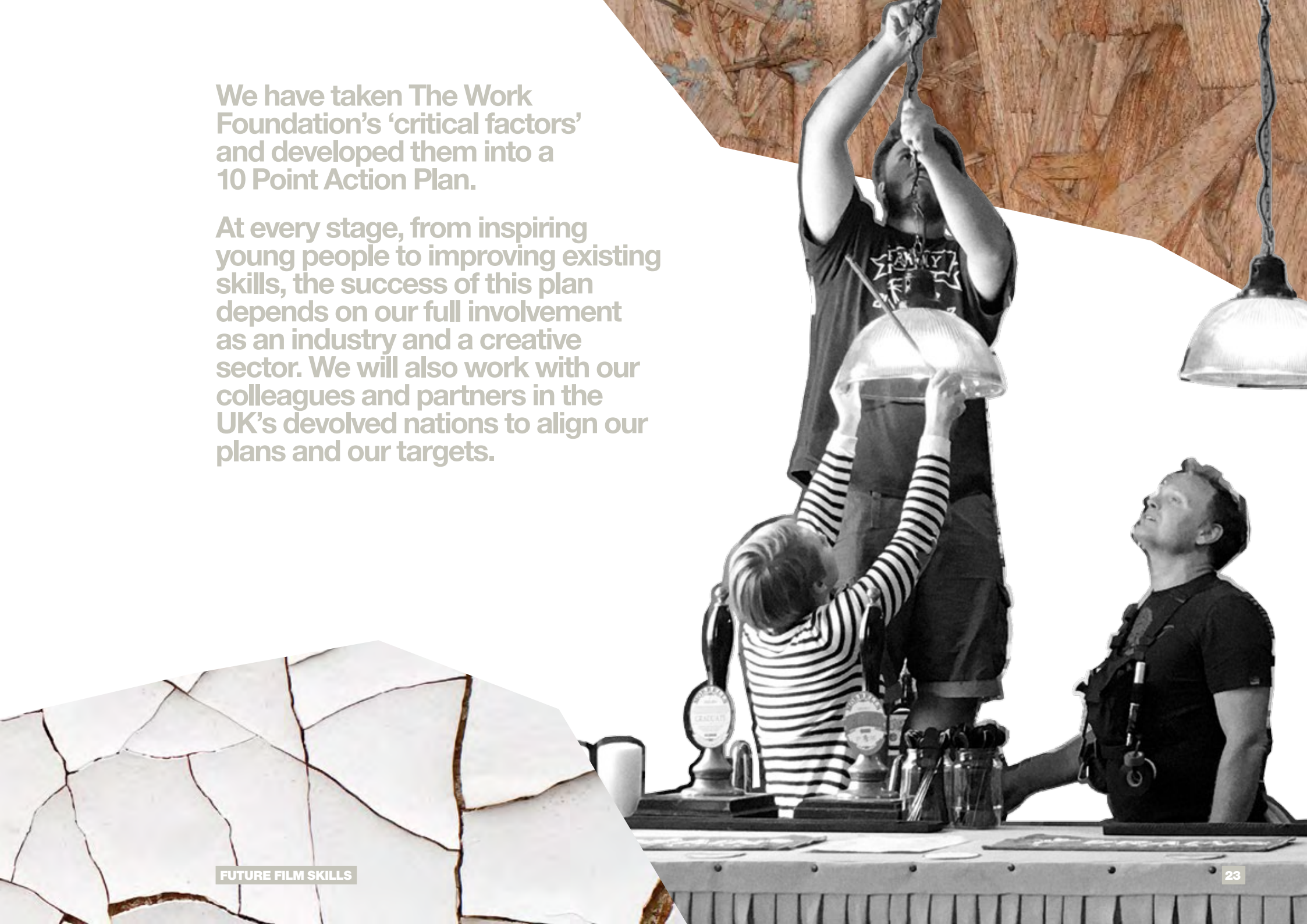


# 10 POINT ACTION PLAN



We have taken The Work Foundation's 'critical factors' and developed them into a 10 Point Action Plan.

At every stage, from inspiring young people to improving existing skills, the success of this plan depends on our full involvement as an industry and a creative sector. We will also work with our colleagues and partners in the UK's devolved nations to align our plans and our targets.







## 1. A trusted and reliable careers information service

**There's a lot of advice out there but how much is reliable – and how much is backed by trusted sources?**

We need a state-of-the-art, online film and moving image career information service for young people, their parents, trainees, tutors, freelancers and those in mid-career. This definitive and easy access service will offer advice on the wide range of roles in the industry, guidance about the best training opportunities, and support for on-going career development.

It will build on, and link to, the pioneering work and reach of sites such as Into Film, HIIVE and BAFTA Guru.



## 2. An accreditation system to guarantee employer confidence

**Employers, trainees, parents and learners all need to know that courses are industry approved and can deliver the desired employment outcomes.**

The way to renew confidence is through the accreditation of courses in both further and higher education. Learning lessons from the Creative Skillset Tick an enhanced accreditation system will win the full confidence of all the stakeholders. It will be critical to involve industry and employers in setting up the scheme and in the accreditation process itself.



## 3. A suite of new apprenticeship standards

**We want to make it simple for companies, large and small, to hire apprentices and access the new funding to support their employment and training programme.**

As an industry, it is essential that we make the most of our levy investment in the new Apprenticeships Scheme. Currently, we face a number of challenges to implementing apprenticeships. An essential first step is to complete and deliver a suite of new Apprenticeship Standards.

These new standards will be applied to courses for a range of job roles throughout the industry including production (below the line), distribution and exhibition.

## 4. A Skills Forecasting Service

**We need to forecast the future skills shortages on a regular basis to ensure the industry maintains its world-class status.**

We can't wait for another five years to manage the skills gap. The biggest challenge for a forecasting service will be to ensure the regular supply of data across the sector. (It could well be linked to the BFI certification scheme as an initial way of gathering film information.)

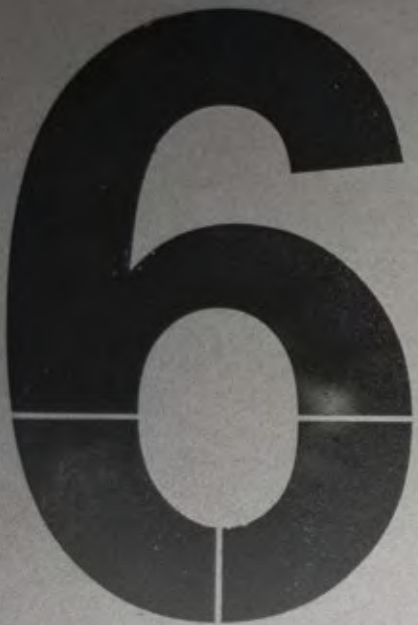


## 5. Embed the BFI Film Academy into the skills pipeline

**Talented young people from any background need a bridge to access the film industry.**

Over the past five years the BFI Film Academy has built a network of 4,577 young people from every corner of the UK – some of whom are already on the first rungs of the industry. Both this and new, ambitious programmes will be dependent, not just on funding, but on generous donations of time and support from the industry experts.





## 6. Launch a mentoring service for new entrants and returnees

**Not everyone has a ready-made informal network of industry connected friends and family.**

Kick-starting a major campaign to overcome the barriers that prevent many people from being aware of opportunities in the film industry.

This is a new, personal mentoring programme that offers bespoke support for individuals wanting to enter the industry and for those returning after a break.

Whether it's coaching, advice on developing a freelance career, being introduced to a new network, or taking a mid-career change, the programme will keep you in the career pipeline.



## 7. World-class Centres of Excellence for screen-related Craft and Technical Skills

**The demand is there, let's supply the people.**

Working with higher education and the new Institutes of Technology we will partner to establish a small number of world-class Centres of Excellence for screen-related Craft and Technical Skills. Each centre will include a combination of existing quality training institutions and industry and/or studios to deliver 'set-ready' finishing courses.

## 8. New bursary programme to ensure wide participation

**We are committed to building an industry workforce that reflects its audience.**

A new bursary programme designed to support individuals taking their first steps, and removing some of the practical obstacles. This may include such items as support with travel expenses, child-care or other costs that prohibit taking up opportunities.



## 9. Professional development courses to ensure our workforce maintains world-class skills

### To keep them up-to-date and ahead of the rest.

A new range of professional development courses, aligned with the latest technology and business skills. This will include support for freelancers moving to the next level, as well as the attraction of skilled workers from other sectors.

There is already a strong track record to build on, especially the pioneering Continuing Professional Development business courses in sales, distribution, marketing and exhibition/retail areas.

## 10. Mobilise the industry

### The next generation needs inspiration and support from us all.

The success of this ambitious strategy will depend on drawing upon the expertise that has already put the UK film industry at the top table. The plan is to make every day count that the industry is able to donate.

Everyone in the industry needs to get involved. Whether it's through offering speakers, time to coach, or one-to-one meetings, or mentoring – we all need to commit some of our time to inspire the next generation of workers.

One offer will be a simple database to match individuals with local needs, and which recognises enlightened employers who encourage skills transfer.

This plan is only going to be successful if we are stakeholders in practice and not just in name.



## Funding

The funding strategy for this Action Plan includes:

- **BFI Skills fund – over £20m over five years from the National Lottery (including £2.5m for the BFI Film Academy)**
- **Department for Education's annual £1m for the BFI Film Academy**
- **Partnerships, including those with higher and further education**
- **Resources and 'in kind' from the industry**

## Timetable

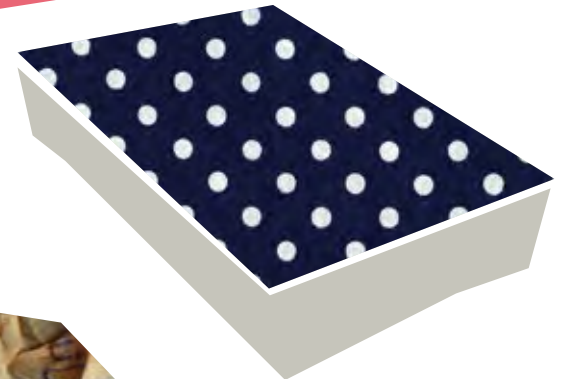
2017

|           |  |
|-----------|--|
| June      | Skills Strategy launch                   |
|           | Guidelines published for BFI Skills Fund |
| September | BFI Skills Fund awards                   |
| October   | 10 Point Plan starts to roll out         |



CASE STUDIES

# FILM SKILLS STORIES





## Dirk's story

**8 Years Experience**  
**Modelling Technical Director, Dneg**

### **What did you do before working in Visual Effects (VFX)?**

I was trained in men's tailoring and Fine Art. I worked for ten years in men's costume-making and then moved into 3D, initially in video games.

VFX offers more job opportunities and working on films meant I made use of my tailoring and costume-making skills. It adds to the work that I do here, but I do other work here as well, be it simply modelling assets or sometimes texturing or shot sculpting.

### **What training did you do in order to get in to your job?**

Initially, to get into 3D/games, I self-taught and took part in a short 3D training course at the NFTS as well as some online workshops with the CGSociety (CGWorkshops).

### **What were the biggest challenges in making the transition into VFX?**

After joining a company like Double Negative. There are so many more people working on such a large number of assets and shots. Also, a lot of colleagues, most in fact, carried a subject related degree and had a much better understanding of those production processes.

## Jemma's story

**2 Years Experience**  
**Second Assistant Store Person, Pre Production, Dumbo**

### **What did you do before becoming a second assistant store person?**

I grew up in Botswana and when I moved over to the UK, I started to pursue a career in the industry. The challenge of 'breaking in' to the industry has been very real. It is in fact quite a 'small' industry and for many years has been a predominantly friends and family based one. This is, however, slowly changing.

### **What training did you have to get in to your job?**

For my first job I had no experience and no training. I was Art Department Runner, essentially the Assistant Standby Props.

After that, I volunteered to Art Direct short films. I had a brief stint on *Jungle Book Origins* and *Me Before You*, but for the most part, I was really struggling.

Just as I was giving up on my hopes of being in the film world, a friend sent me the link to the Talking Point Props Training Course. Honestly, I thought it was 'prop making' as I didn't know that they made up a separate department. I took a loan from the bank to pay for the training fees and it was the best decision I ever made.

I am now Second Assistant Store Person in pre-production on *Dumbo* and I love my job. It requires fine attention to detail, a mild Obsessive Compulsive Disorder, and a bloody good memory. As long as you've got a good work ethic, a burning desire to be there and show willing to be flexible, you can't go wrong.

### **What were the biggest challenges?**

I have had sexist remarks in the workplace but never from the props department. Women in the industry, and especially within the more labour intensive departments are now becoming increasingly common and there is an unspoken sense of camaraderie between us.



## Sarah's story

**Currently retraining at NFTS as a Production Accountant  
10 Years as a Chartered Accountant**

### **What did you do before training to be a Production Accountant?**

I have always had an interest in film but I did not expect it to become a career opportunity.

I have spent the last 10 years working in a private accountancy practice, first as a VAT and small business specialist whilst undertaking the AAT (Association of Accounting Technician) qualification and more recently as a senior accountant and portfolio manager whilst qualifying as a Chartered Accountant with the ICAEW.

### **What training do you need to become a Production Accountant?**

I kept looking for opportunities to get into the industry and spotted 'Production Accountant' in the credits for a film I was watching and in late 2016 a chance Google search flagged up the NFTS Production Accounting course. I took a chance and applied and got onto the course!

### **What is it like retraining to be a Production Accountant?**

Obviously, the numbers side of the role is somewhat familiar, so what I was looking for in this course was an in-depth understanding of industry as a whole, the roles and requirements of the various departments and its members, and the day to day processes I would expect to encounter as an accountant. The course follows the timeline of an actual production so we can see what it is like to be part of an accounting team from start to finish for a film. I really enjoyed meeting Simon Bowles (Production Designer) and Neil Corbould (SFX) who brought one of his 2 Oscars into the session for us to have a hold of – an experience I will never forget!





### **Apprenticeships**

A job with training, which allows trainees to earn while they learn, as well as gaining a nationally recognised qualification.

### **Churn**

Those leaving the workforce for retirement or other reasons, creating a need to recruit and train new entrants to replace them ('replacement demand').

### **Continuing Professional Development (CPD)**

Learning activities undertaken by professionals to improve their skills once in work.

### **Distribution**

The process of making a film available for viewing by an audience, including the acquisition of the rights to a film, the plan to release the film in the UK and abroad, and its marketing and promotion.

### **Devolved administrations**

Refers to the Welsh Assembly Government, Scottish Government and Northern Ireland Assembly.

### **Exhibition**

The screening of a film for audiences including via cinema, television broadcast and Video on Demand.

### **Export revenue**

Income generated from the sale of goods and/or services to overseas countries.

### **Further education (FE)**

Any study after secondary education that is not part of higher education (that is, not taken as part of an undergraduate or graduate degree).

### **Gross domestic product (GDP)**

A measure of a country's income and output. GDP is defined as the total market value of all final goods and services produced within the country in a given period of time.

### **Gross value added (GVA)**

The amount that individual businesses, industries or sectors contribute to the economy. Broadly, this is measured by the income generated by the business, industry or sector less their intermediate consumption of goods and services used in order to produce their output.

### **Higher education (HE)**

Learning at degree-level or above, including first degrees, Higher National Diplomas (HNDs), and foundation degrees.

### **Local authorities (LAs)**

Local government responsible for delivering a range of public services. There are c.150 upper tier local authorities in England, 32 in Scotland, 22 in Wales and 11 in Northern Ireland.

### **Local Enterprise Partnerships (LEPs)**

Partnerships between business and local government responsible for driving local economic growth. They only exist in England, where there are 39 LEPs.

### **Pay Gap**

Measures the difference between the earnings of a cohort (e.g. women, disabled people) other cohorts and /or average earnings. It does not take in to account difference in the occupational profile of different cohorts.

### **Production**

The conversion of the creative ideas of the screenwriter and director into a finished film, including pre-production activity (e.g. recruitment of crew, location scouting, set construction and scheduling) and filming.

### **Tax reliefs**

The Government offers a reduction in tax for productions that are certified as British. Film Tax Relief is now available at 25% of qualifying film production expenditure, for those productions that pass the Cultural Test or qualify as an official co-production.

### **Technical education**

Education and training to develop the technical knowledge and skills that industry needs.

### **Total economic contribution**

Includes the value of goods and services produced by the industry, plus the additional value it creates through its spending, employment (and their spending in the wider economy) and through merchandise, UK brand promotion and tourism.

### **Visual effects (VFX)**

The various processes by which imagery is created and/or manipulated outside of live action material.



