DRAFT REPORT

SCREEN WORKFORCE SURVEY 2022

TOI MAI Workforce Development Council

New Zealand FILM COMMISSION
Te Tumu Whakaata Taonga

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Background

Toi Mai Workforce Development Council (Toi Mai) and the New Zealand Film Commission (NZFC) conducted the Screen Workforce Survey as part of a wider Workforce Capability and Development Plan for the screen sector. This Plan seeks better alignment between the Screen Industry (film, TV, and interactive media) and vocational training needs, with outcomes that will include a national, sector-informed workforce capability scan and advice to the Tertiary Education Commission regarding longer term investment in vocational education and training for careers in screen.

Methodology

Previously, the NZFC initiated the screen survey with SARA (Screen Audience Research Australia), until Toi Mai took over the survey's management and analysis this year. The survey was conducted online with invitations to take part sent out by a number of guilds and organisations. As the NZFC had the main database of screen professionals, they were mainly responsible for promoting and distributing the survey across its members, with support from Toi Mai.

The total sample achieved was n=337 respondents. The margin of error (95% confidence level) is 5.34%. The fieldwork dates were from 11th of August to 23rd of September 2022.

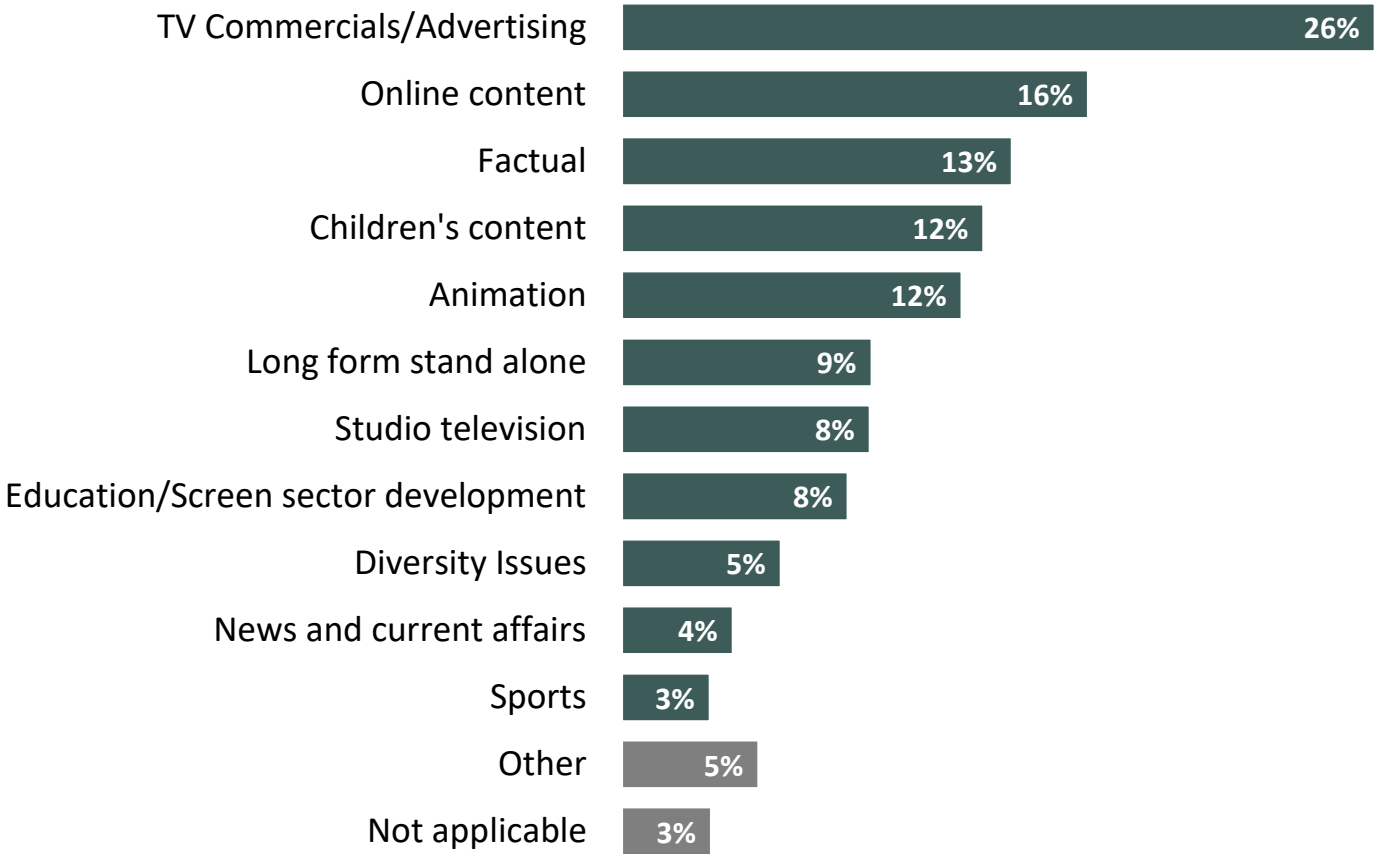
Executive summary

- Most respondents (68%) have indicated they are currently in paid work. Around three quarters have work in the next week (73%) or month (77%).
- The majority of respondents who have done unpaid work in the sector have worked on or supported someone else's project (57%) or developed their own project (54%).
- Half of the respondents view unpaid work as important to the progression of their career. Some have cited it is a way to break into the industry, gain experience and build relationships across the sector.
- Almost six out of ten respondents (57%) have completed a Postgraduate diploma/degree or Bachelor's degree. Industry and NZFC-funded events and programmes were the popular trainings undertaken by the respondents.
- Only a few respondents deem having a qualification as very important or essential for entry to the screen sector (15%) and progression of their career (11%). Nearly three quarters of respondents (72%) feel there are gaps in their current skill base or knowledge.
- Mentoring schemes and short courses (1 to 5 days) have been identified as the favoured forms of professional learning that best suit the respondents' current situation with mixed delivery (part online and part face-to-face) as the most preferred mode of training delivery.

Survey results

Area or type of screen production

Area or type of screen production where respondents predominantly work in



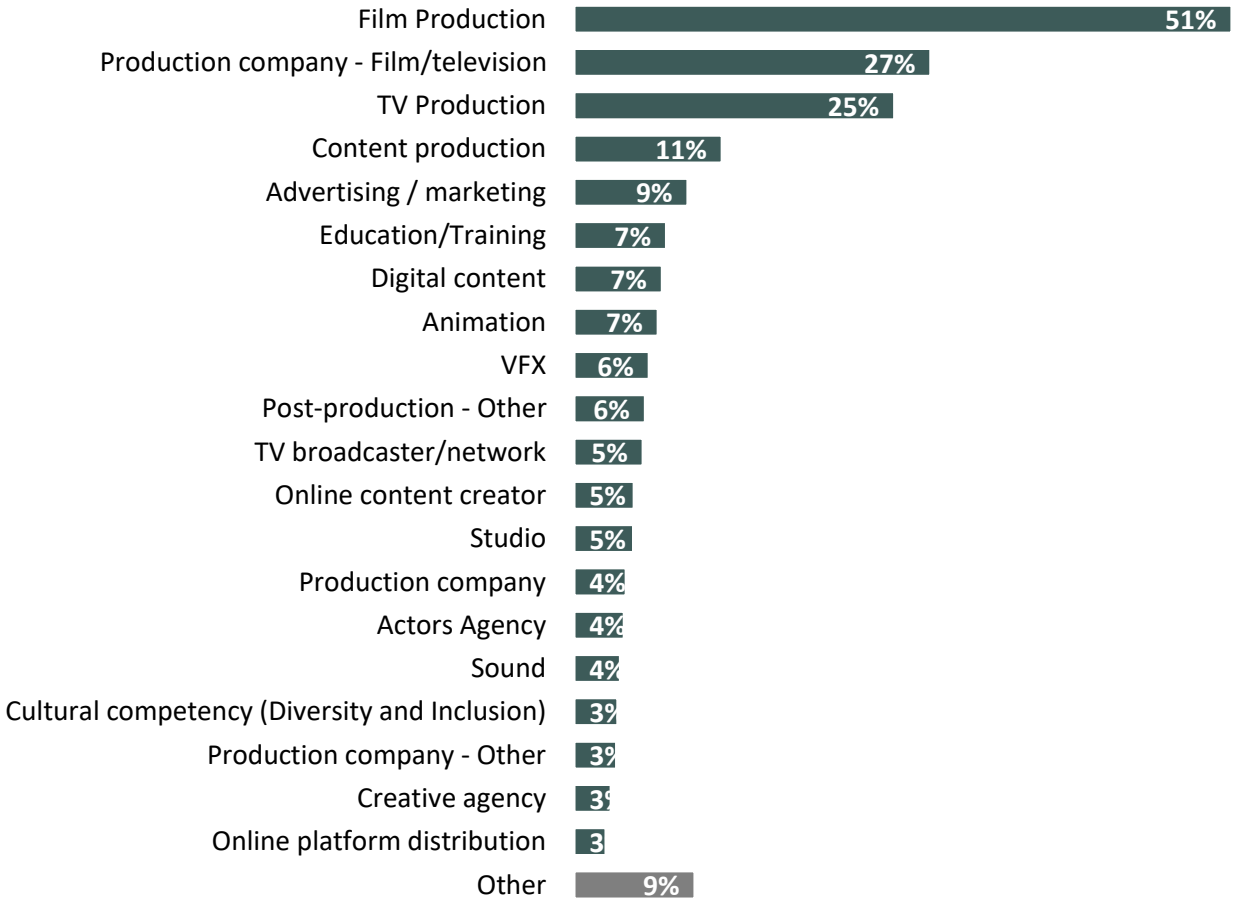
More than a quarter of the respondents work in TV Commercials/Advertising production. At least one in ten work in an area related to Online content, Factual production, Children's content, and Animation.

Over half of female respondents work in feature film and at least a third work in the area of series drama and short form.

Note(s):
1. Q-Which of the following best describe the area or type of screen production you predominantly work in? Please select all that apply. Sample n=337; Areas of screen production <3% are not shown in the chart.

Creative business sector(s)

Creative business sector(s) respondents operate in



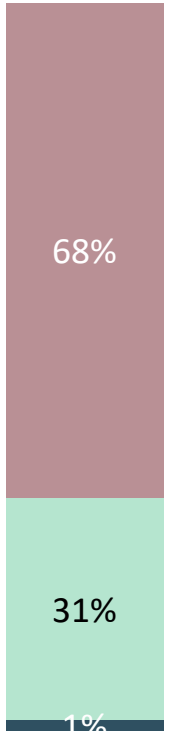
Film production, Film/Television, and TV production are the most common creative business sectors where respondents operate in.

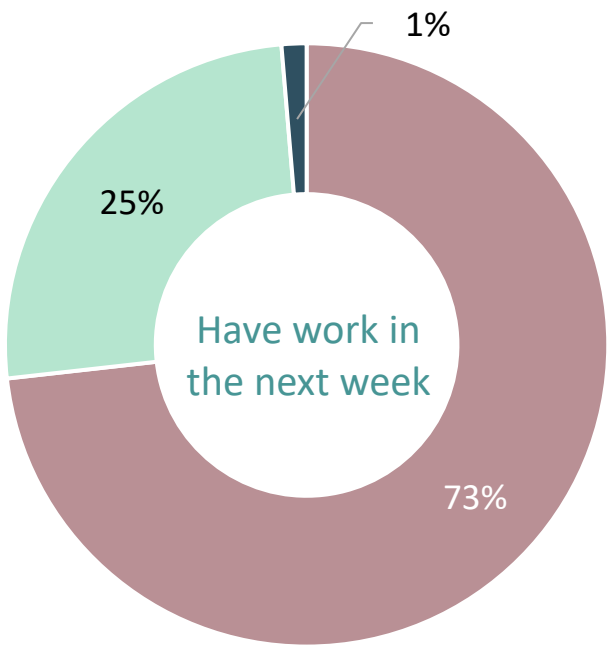
There is no significant difference between the proportion of male (53%) and female (49%) respondents who operate in Film production.

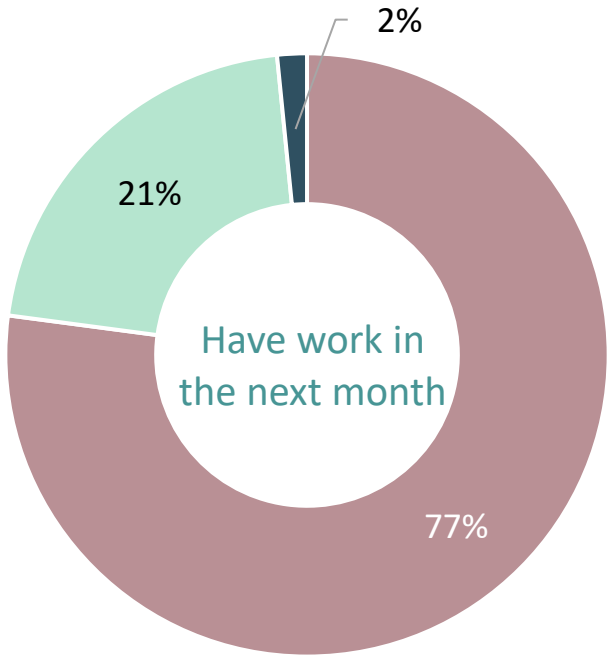
Note(s):
1. Q-Please select the creative business sector(s) you operate in or that best describes your activity. Please select all that apply. Sample n=337; Creative business sector(s) <3% are not shown in the chart.

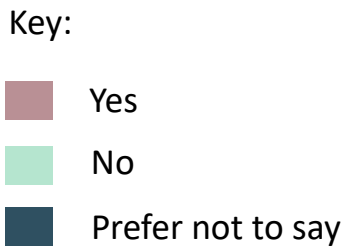
Status of work

In paid work









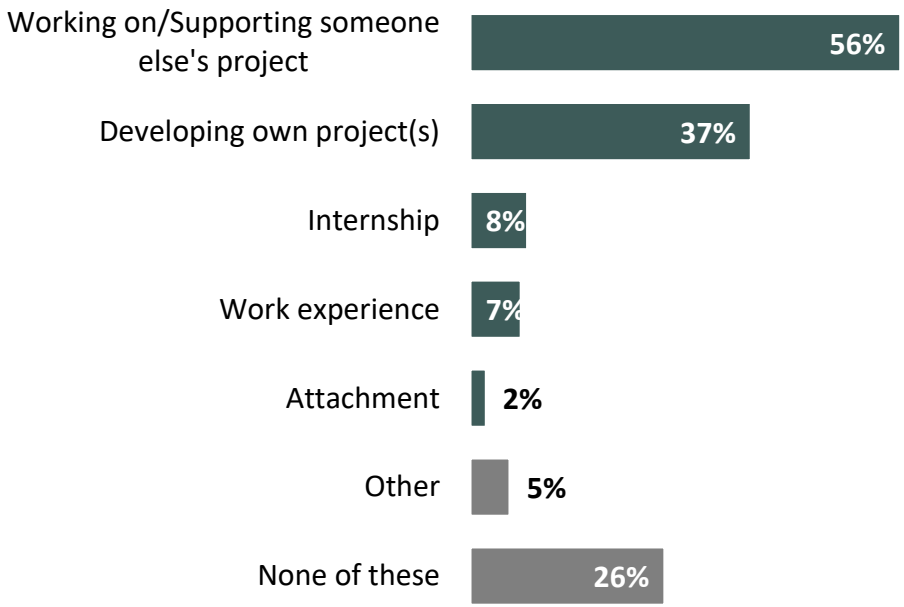
Most respondents (68%) are currently in paid work and around three in four have work in the next week (73%) or month (77%).

The proportion of female respondents who have indicated they have work in the next week is considerably bigger than that of male respondents (75% v. 65%).

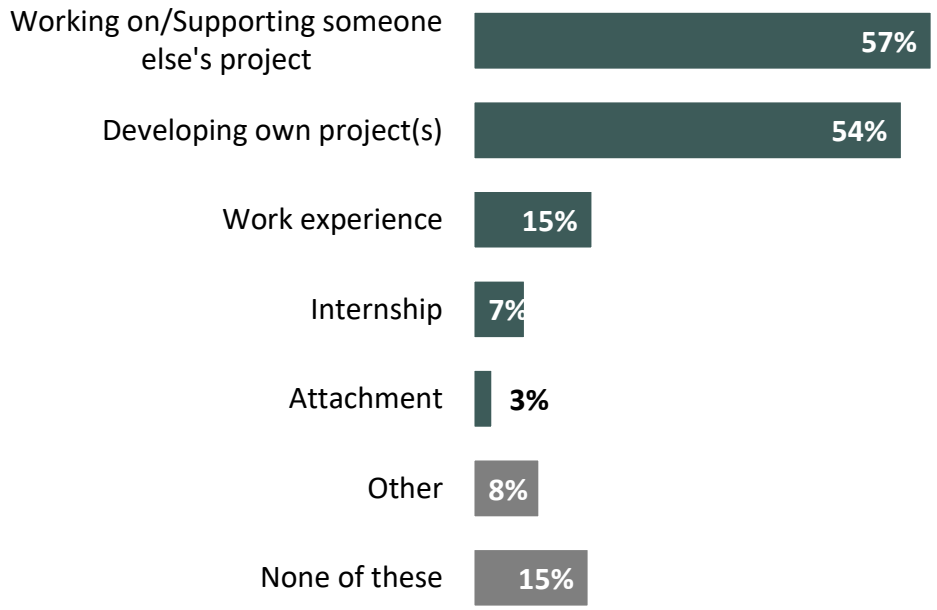
Note(s):
1. Q-Are you currently in paid work? Please select one response only. Sample Yes n=216
2. Q-Do you have work in the next week? Please select one response only. Sample Yes n=223
3. Q-Do you have work in the next month? Please select one response only. Sample Yes n=202

Paid and unpaid work

Have done paid work



Have done unpaid work

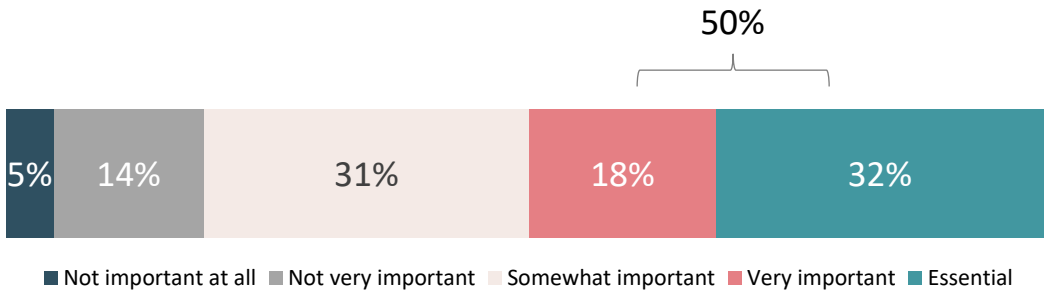


Working on/supporting someone else's project and developing one's project are common among respondents who have done any paid or unpaid work in the last six years. The percentage of female respondents who have worked on someone else's project without pay is relatively higher than that of male respondents (62% v. 55%). Most Māori respondents (70%) have done unpaid work on someone else's project.

Note(s):
1. Q-Thinking about your screen work experience in the last 6 years, have you done any of the following work paid or unpaid? Please select all that apply. Sample n=337

Importance of unpaid work to the progression of career

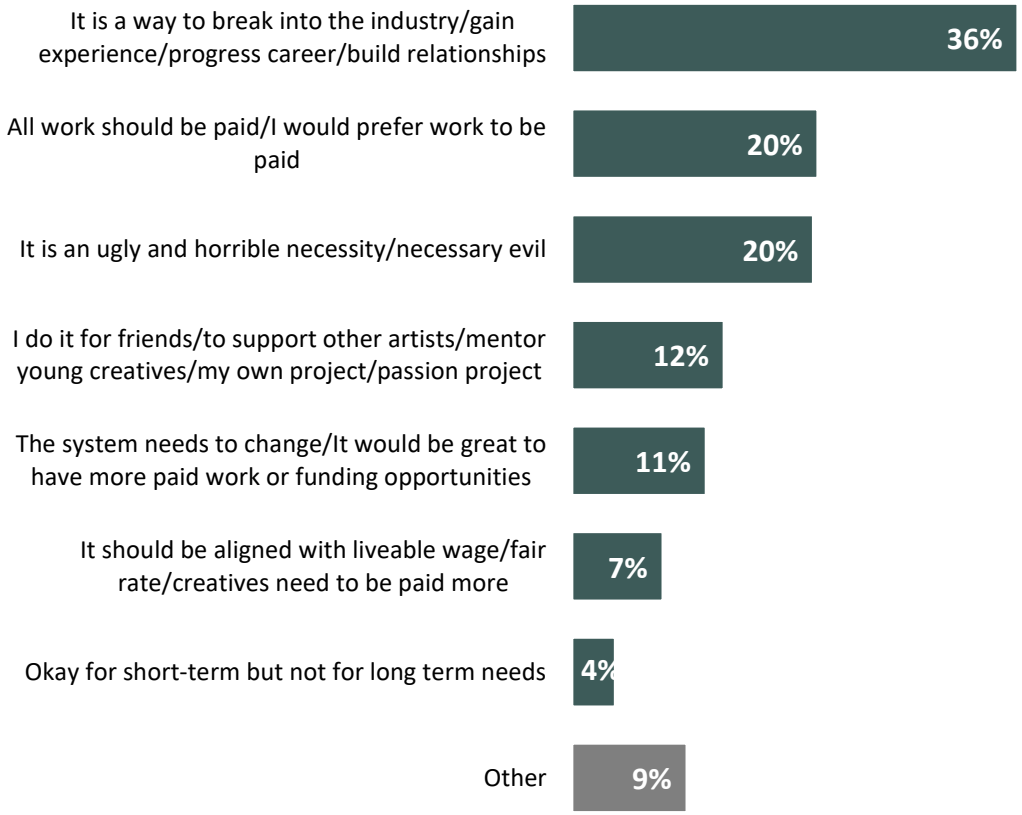
How important unpaid work has been to the progression of career



Nearly six in ten female respondents perceive unpaid work as very important or essential. Fewer than half of Māori respondents have the same perception.

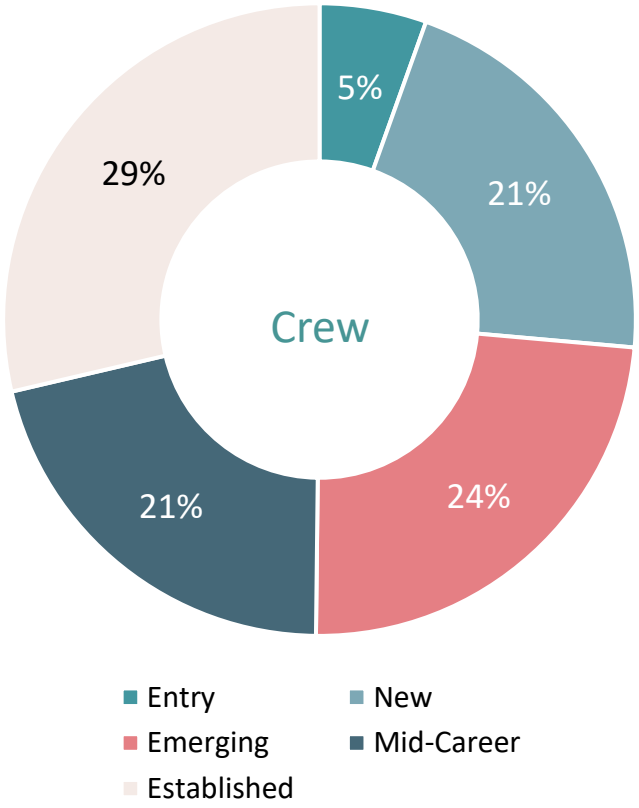
Screen professionals view unpaid work as a way to break into the industry, gain experience and establish relationships. One in five prefer or think that all work should be paid.

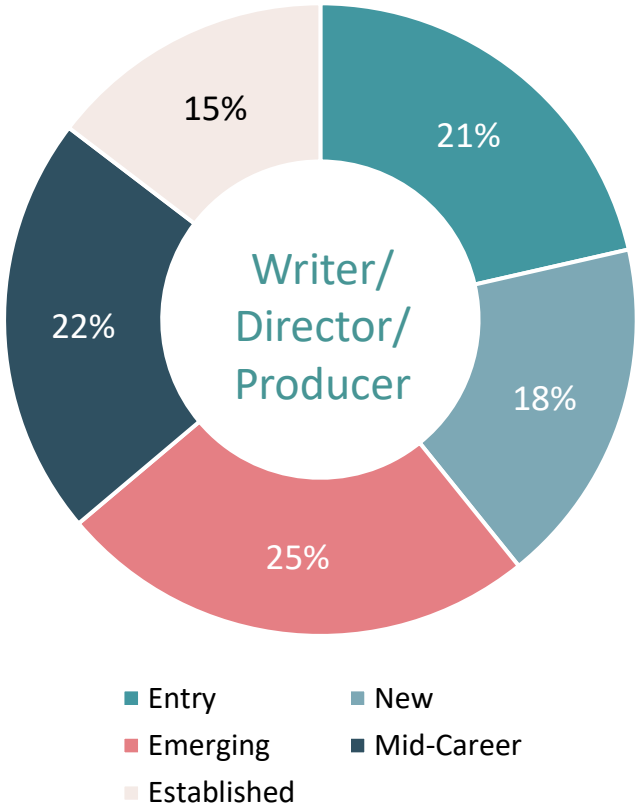
Comments on unpaid work



Note(s):
1. Q-How important has doing unpaid work been to the progression of your career? Please select one response only. Sample n=245; Excluding 'Don't know'; Comments <3% are excluded
2. Q-Do you have any comments on unpaid work? Sample n=199

Self-classification of screen professionals





Around a quarter of crew respondents and writers/directors/producers consider themselves as emerging. The proportion of entry-level writers/directors/producers is relatively bigger than that of entry-level crews.

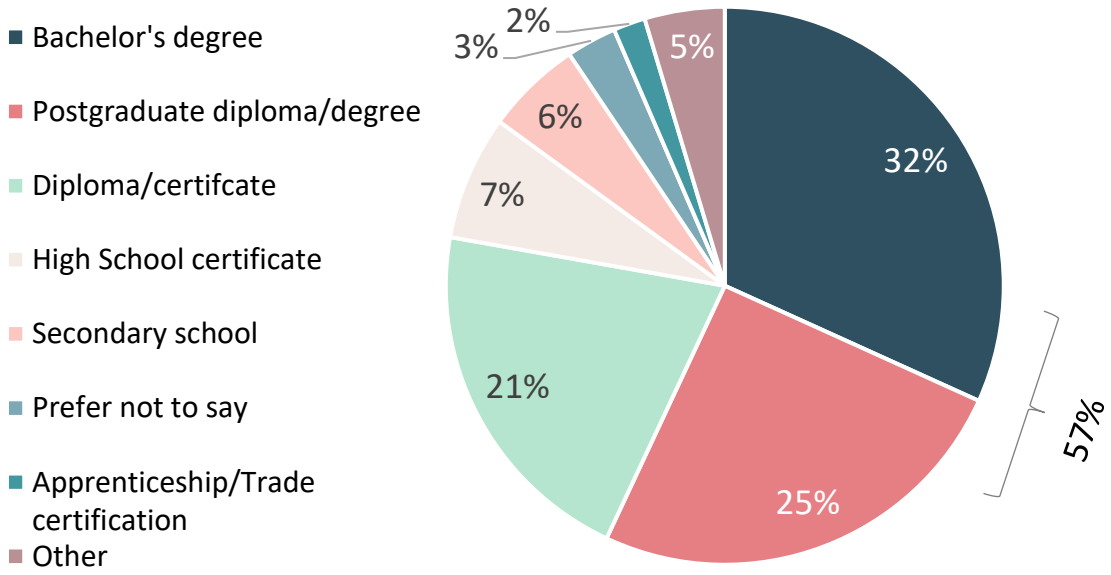
Note(s):
1. Q-Would you classify yourself as… Crew - sample n=176; Writer/Director/Producer sample n=161

Education

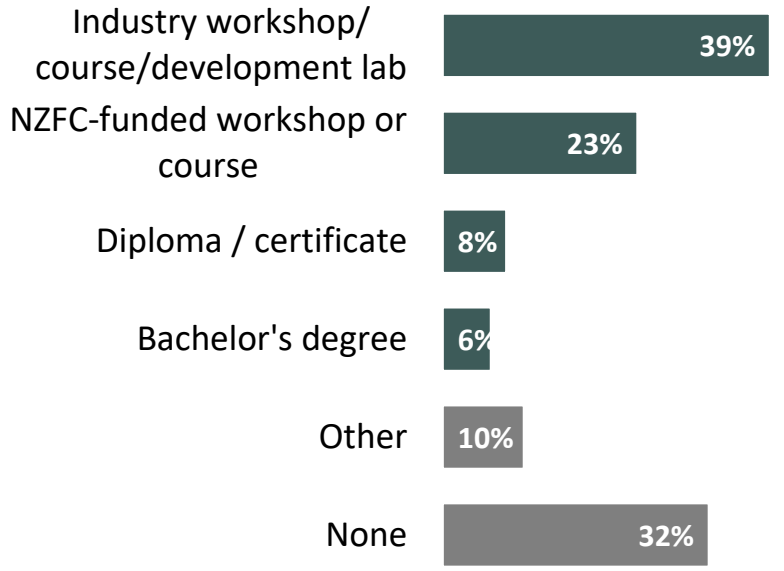
Screen Workforce Survey

TOI MAI Workforce Development Council

Highest level of education completed



Relevant education or training undertaken

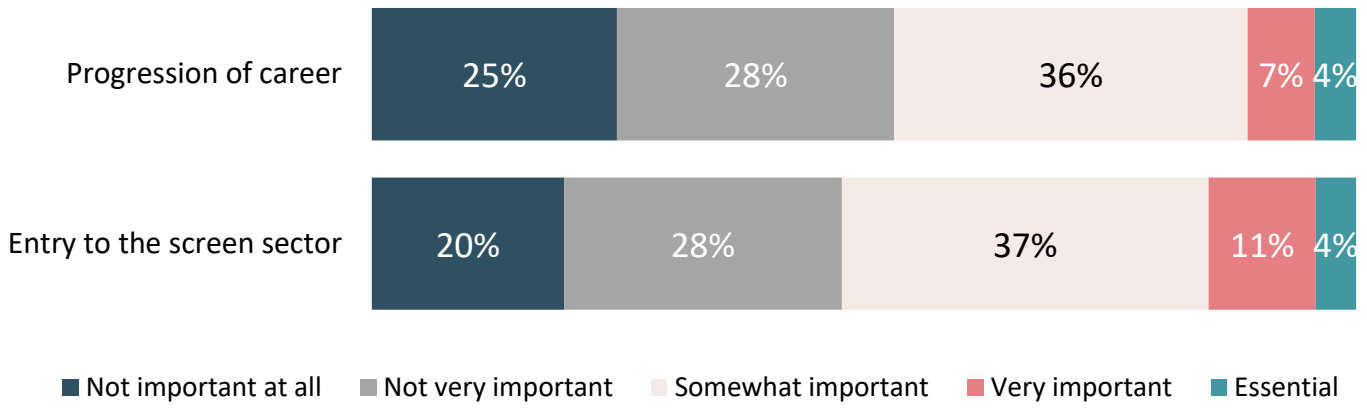


Two thirds of female respondents while about half of respondents from Māori and Pacific communities have completed a Bachelor's degree or Postgraduate diploma/degree.

Industry and NZFC-funded workshops or courses are the common training programmes undertaken relevant to the respondents' role in the industry.

Note(s):
1. Q-What is the highest level of education you have completed? Sample n=305
2. Q-Thinking specifically about the last six years, what education or training have you undertaken that was relevant to your current role in the industry/sector? Please select all that apply. Sample n=337

Importance of having a qualification



(%4-5)

	Male	Female	Māori	Pacific Peoples*
Progression of career	8%	13%	2%	12%
Entry to the screen sector	17%	12%	19%	12%

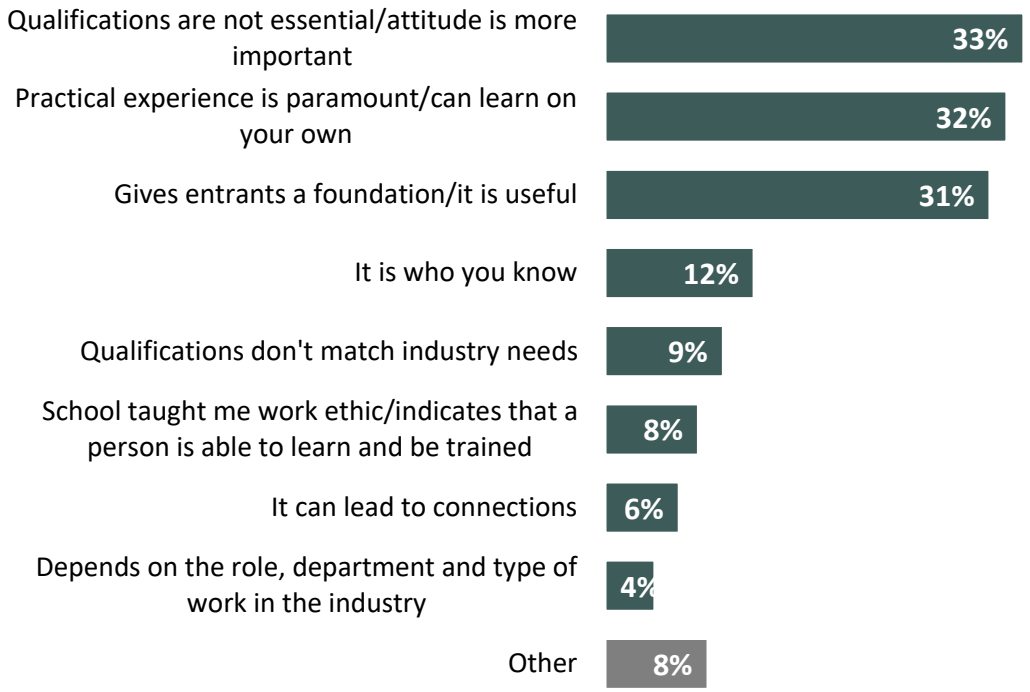
A few respondents perceive qualifications as very important or essential for entry to the screen sector or as a means to progress in one's career. A quarter of them believe that having a qualification is not important at all in terms of career advancement.

Female respondents are less likely than male respondents to perceive having a qualification as very important or essential for entry to the screen sector. Only 2% of Māori respondents view having a qualification as very important or essential to progress one's career.

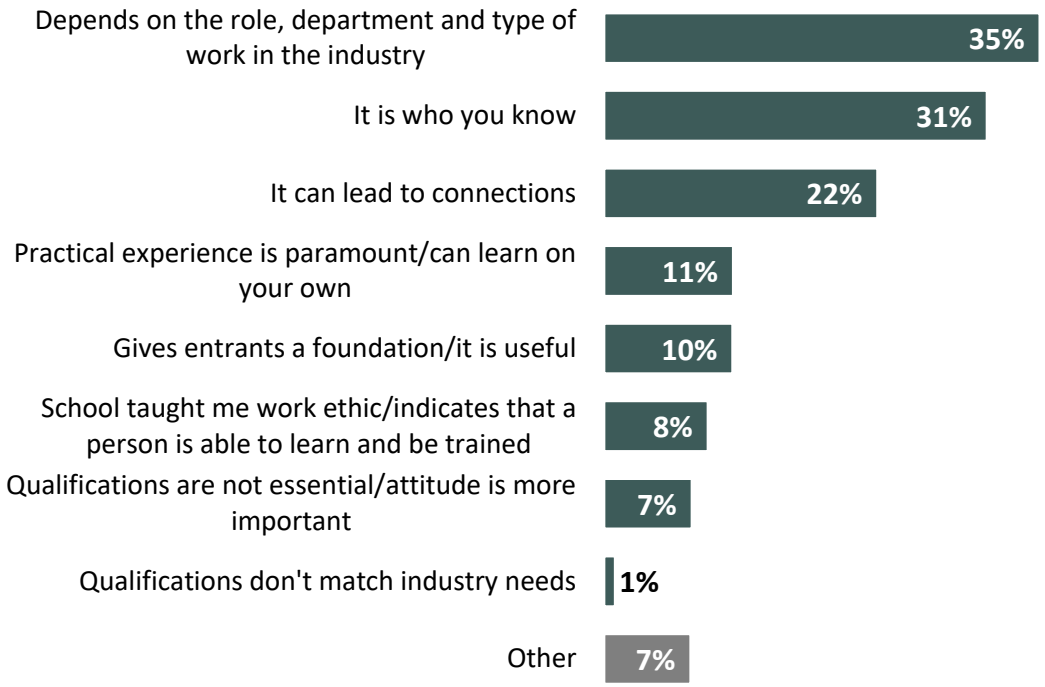
Note(s):
1. Q-How important is having a qualification for the following: a) entry to the screen sector (Sample n=295); b) progress in your career in the sector (Sample n=293)?; * Caution: small sample size

Comments on the importance of having a qualification

Entry to the screen sector



Progression of career

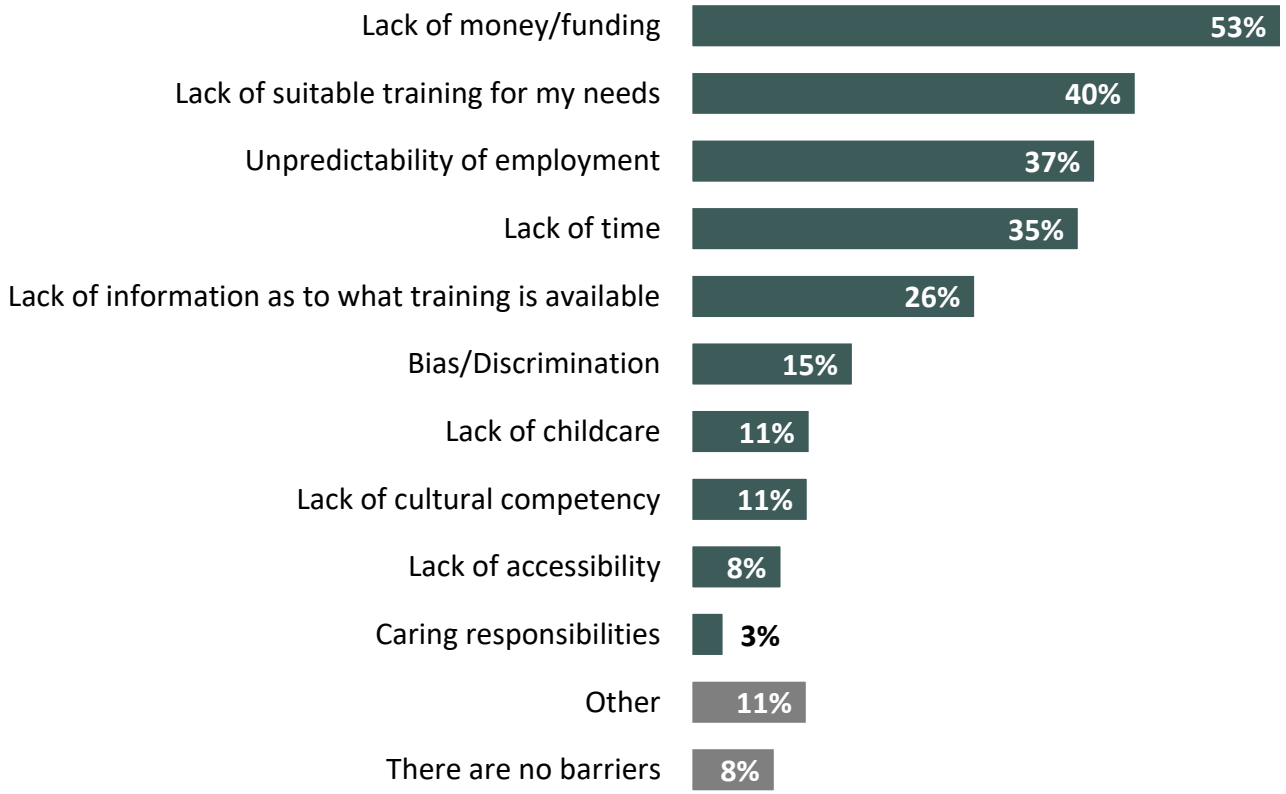


Respondents view qualifications as not essential when breaking into the screen sector. Some of them put more value on practical experience while the others think that qualifications give entrants a foundation regarding the knowledge and skills needed in the industry. When looking to progress in their careers, some respondents think that importance of having a qualification depends on the role, department and type of work in the industry.

Note(s):
1. Q-Comments: How important is having a qualification for the following: a) entry to the screen sector (Sample n=288) and b) progress in your career in the sector (Sample n=288)?

Barriers to training

Barriers to undertaking training



The main barriers to undertaking training relevant to the respondents' goals in the sector relate to lack of money/funding, lack of suitable training, unpredictability of employment and lack of time. Only a few indicated that there are no barriers.

Female screen professionals are more likely than male screen artists to think that unpredictability of employment is a barrier to training.

Top barriers to training

Māori

- Lack of suitable training
- Lack of money/funding
- Unpredictability of employment

Pacific peoples

- Lack of money/funding
- Lack of cultural competency
- Lack of time

Note(s):
1. Q-What (if any) barriers do you see to undertaking training relevant to your goals in the sector? Please select all that apply. Sample n=337

Skills development

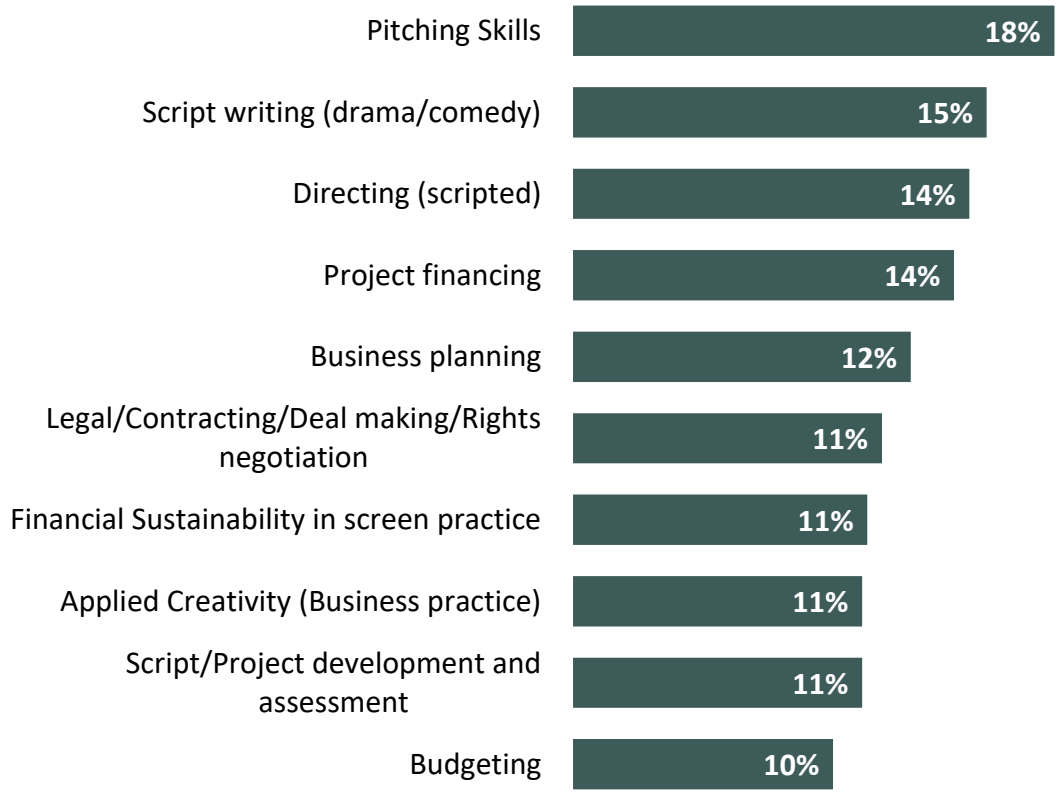
72% feel there are gaps in their current skill base or knowledge

Most respondents acknowledge gaps in their current skill base or knowledge (Male -74%, Female – 70%).

The most commonly considered priority areas of work requiring skills or knowledge development point to pitching skills, script writing, directing (scripted), and project financing.

Producers and writers are more likely than others to indicate skill gaps in terms of business skills. Film and TV performers mentioned skill gaps in pitching, script writing, directing, producing, and script/project development. Digital content people would like to improve their script/project development and assessment, directing (scripted), script writing, and pitching skills.

Top ten priority areas for skills or knowledge development



Note(s):
1. Q-Do you feel there are any gaps in your current skill base or knowledge that inhibit your career progression and/or creative output? Please select one response only? Sample: Yes n=204
2. Q-What would you consider to be the main area of work where you require skills or knowledge development? Sample n=337
3. Please see Annex A for more details on priority areas for skills or knowledge development by role.

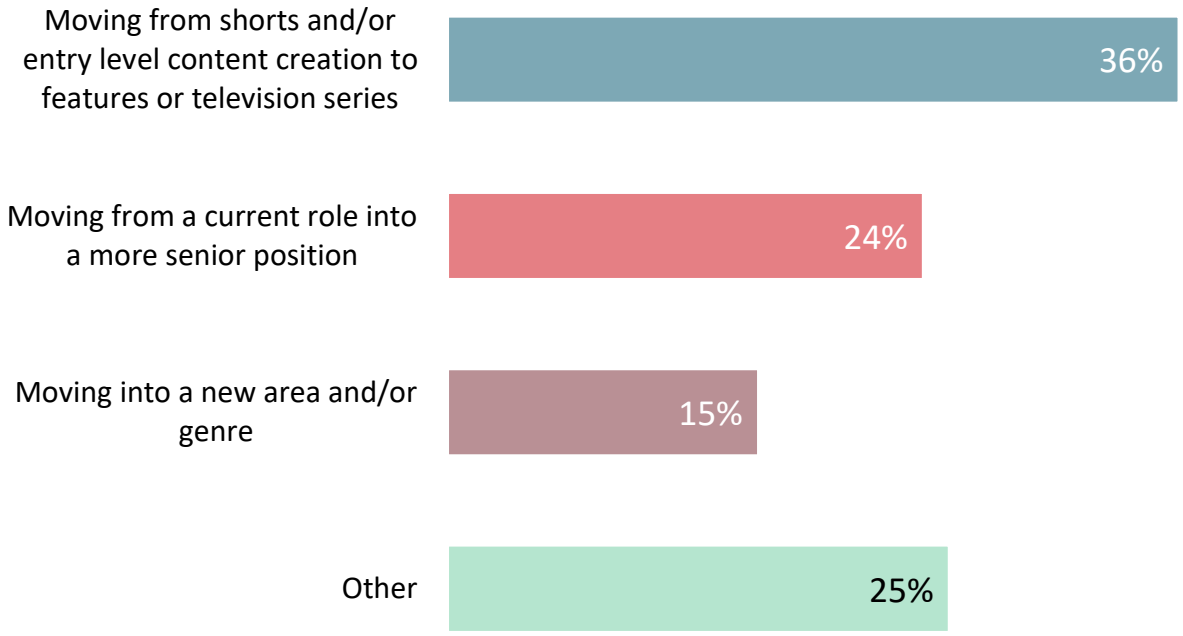
Other areas of training and education

Top ten other areas for skills or knowledge development

Business skills such as legal/contracting/deal making/rights negotiation, budgeting, management and employment, business planning and project financing were also identified as areas for skills or knowledge development.

Note(s):
1. Q-What other areas may be most applicable/ relevant to your needs? Please select any of the following areas of training and education you would like to have access to. Sample n=337

Stage of career



Stage of career by demographics

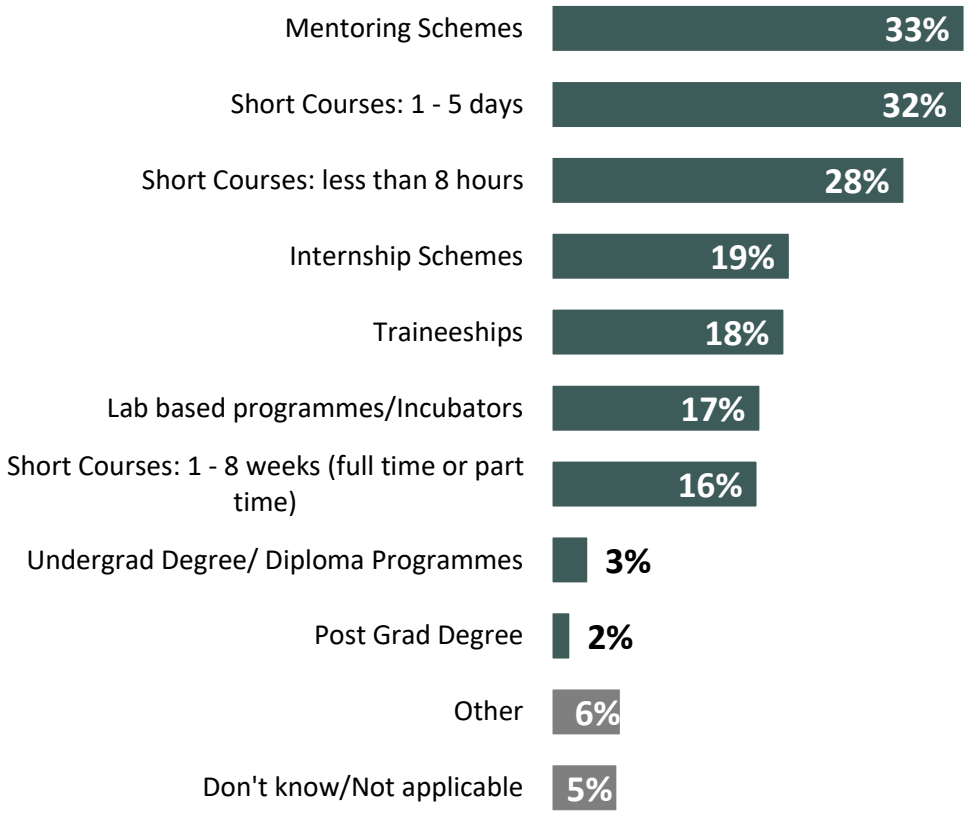
	Male	Female	Māori	Pacific peoples*
Moving from shorts and/or entry level content creation to features or television series	33%	42%	34%	46%
Moving from a current role into a more senior position	22%	21%	20%	23%
Moving into a new area and/or genre	17%	13%	21%	10%
Other	28%	23%	24%	20%

More than a third of the respondents are moving from shorts and/or entry level content creation to features or television series and just under a quarter are moving from their current role into a more senior position. The proportion of female screen creatives who are moving from shorts and/or entry level content creation to features or television series is relatively higher than that of male screen professionals.

Note(s):
1. Q-Please indicate the stage of your career you are at and the career progression you are looking to make. Sample n=290; * Caution: small sample size

Professional learning

Form of professional learning



Top preferred modes of delivery

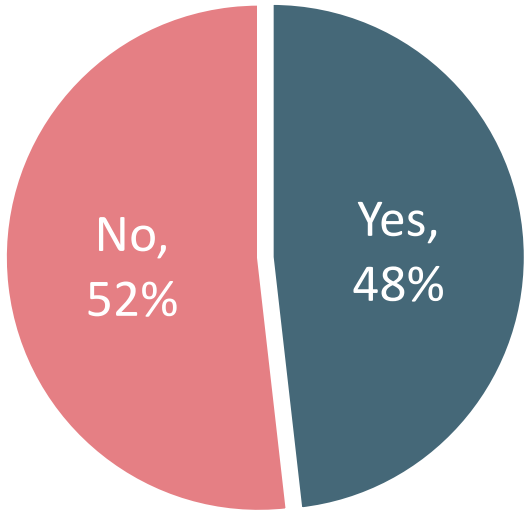
1. Mixed delivery (part online/part face-to-face
2. In the work place
3. Out of work hours
4. Intensive sessions
5. Intensive sessions

Mentoring schemes are the top option for female respondents while short courses with a duration of 1 to 5 days are the popular forms of professional learning among male respondents that best suit their current situation. Mixed delivery is the overall most preferred mode of delivery.

Note(s):
1. Q-What form of professional learning do you feel best fits your current situation? Please select all that apply. Sample n=337
2. Q-How should this education experience be delivered to be accessible for you? Please select all that apply. Sample n=337

Professional learning

Have attended a NZFC-funded event, training and/or talent development programme



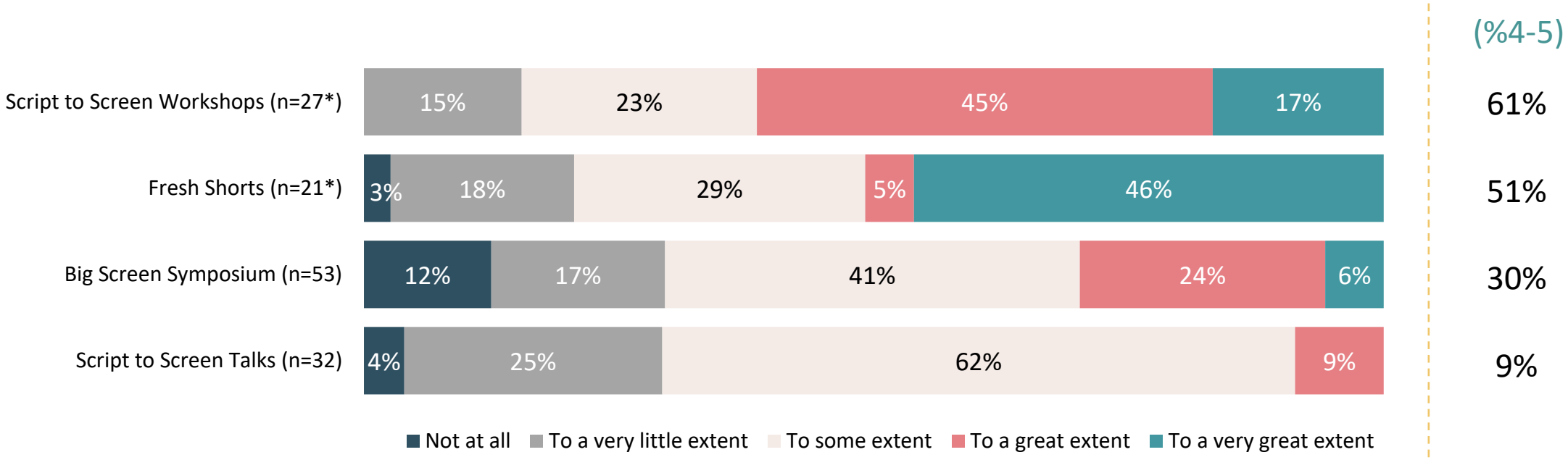
Events most attended by respondents:

- Big Screen Symposium
- Script to Screen Talks
- Script to Screen Workshops
- Fresh Shorts
- SEED
- SPADA Conference
- Directing Actors
- Directing Toolkit
- Rehearsal and Performance Series
- Screensafe - Professional Respect Training
- Doc Edge Forum
- ScreenSafe / SWAG Professional Respect Training Workshop

Fewer than half of the respondents have attended a NZFC-funded event or training in the past six years. Some of these events were the Big Screen Symposium, Script to Screen Talks and Workshops and Fresh Shorts, among others.

Note(s):
1. Q-Have you attended a NZFC-funded event, training and/or talent development programme in the last six years? Please select one response only. Sample: Yes n=125, No n=133; Excluding 'Don't know'
2. Q-Please select the NZFC-funded events, training and/or talent development programmes you have attended. Please select all that apply. Sample n=57

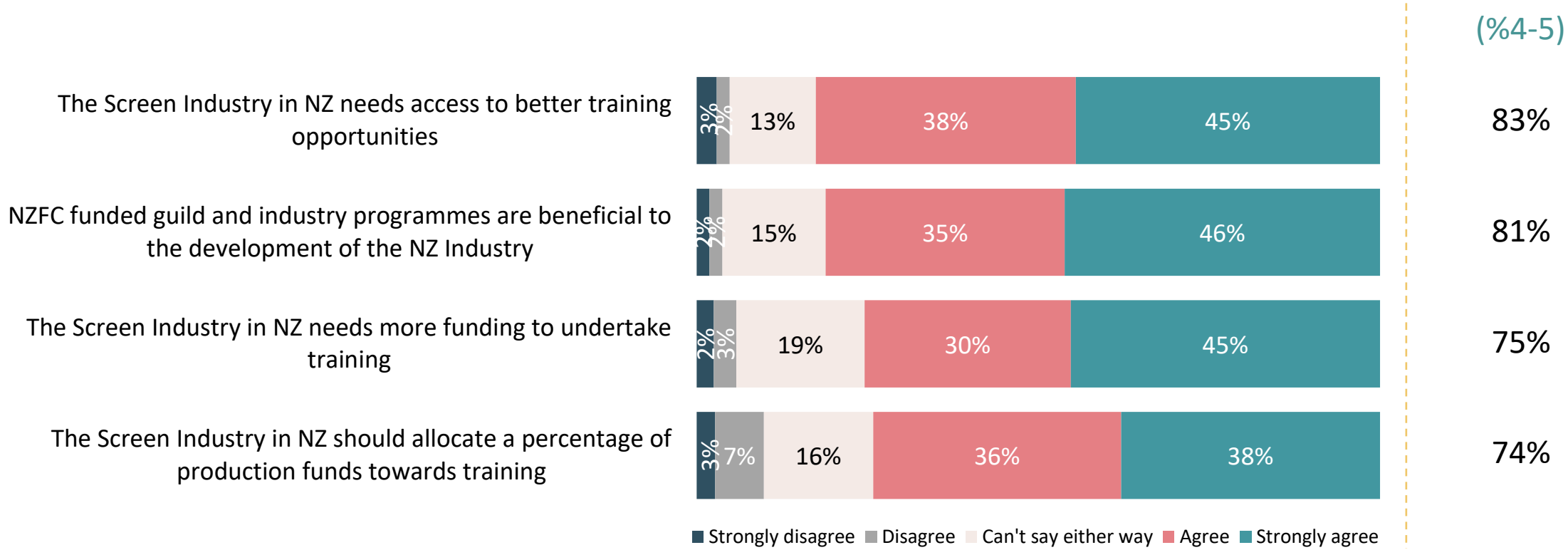
How course attended helped in career progression



The chart above shows the ratings provided by the respondents for a few of the trainings that they attended^. Most respondents who attended the Script to Screen Workshops think that these events were useful to a great extent or very great extent in the progression of their career. On the other hand, 9% of respondents who attended the Script to Screen Talks find them useful to a great extent.

Note(s):
1. Q-Thinking about each of the courses you attended, how much has each course helped in your career progression? Please provide one response per course attended.
2. * Caution: small sample size
3. ^ Other training events attended are not shown due to small sample size

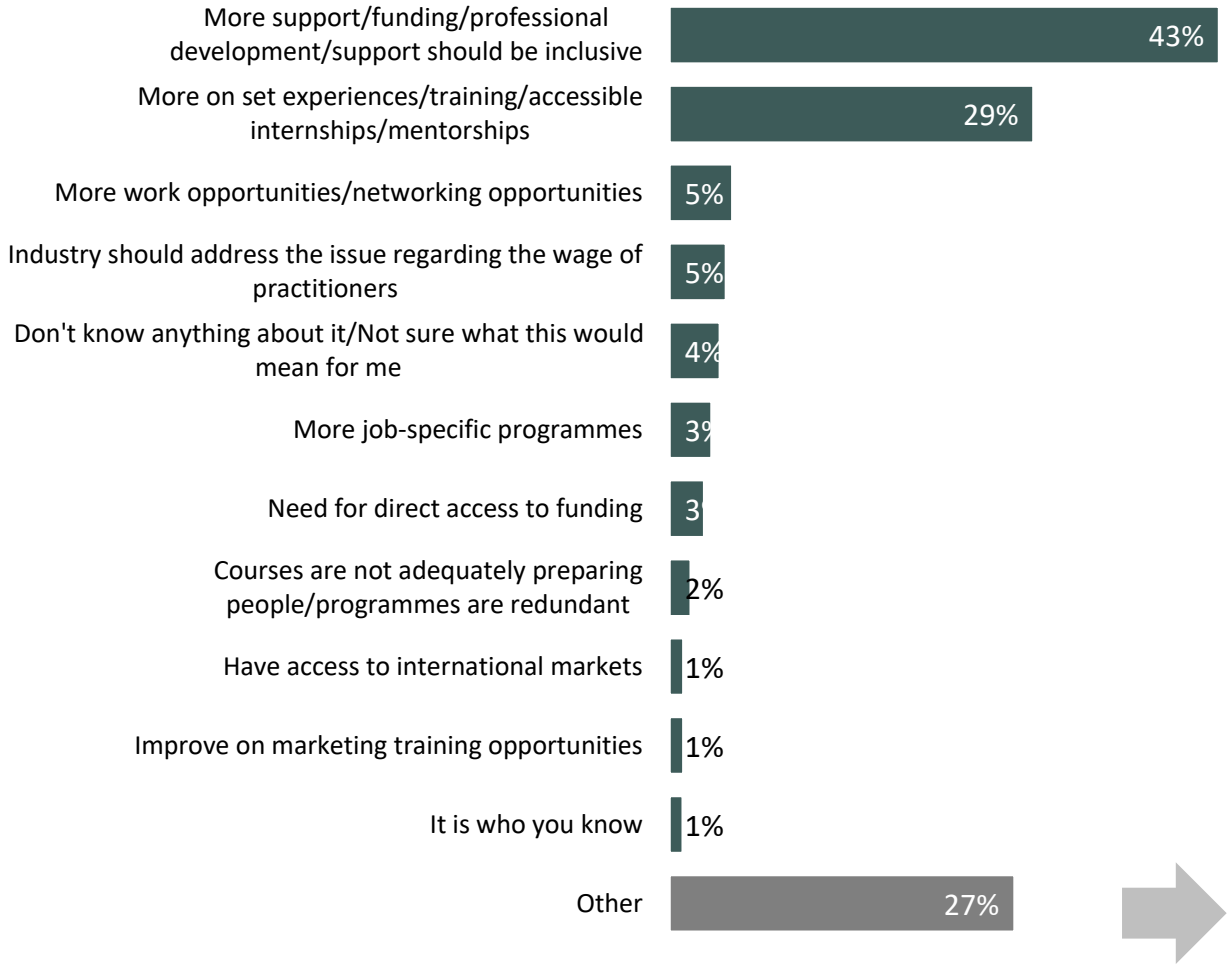
Screen industry



Most respondents agree or strongly agree with the statements about the screen industry with female screen professionals being more likely to agree to these statements than male screen workers.

Note(s):
1. Q-To what extent do you agree with the following statements? Please select one response per statement. Sample n=272; Excluding 'Don't know'

General comments



When asked how Toi Mai or NZFC can be more relevant to their skills development, some respondents suggested more support or funding, while others would like to have more on set experiences/training/accessible internships/mentorships.

"Other' includes:
- There is a shortage of skilled workers in Post Production so any development there would be great.
- More emphasis and respect placed on documentary filmmaking and separate funding and team for that.
- Creative coding is an emerging industry that doesn't feel represented by this survey.
- It seems lots of energy is moving this way lots being done with clear intentions of improving conditions, training and opportunities.
- The NZFC approach to Film Composer's publishing and mechanical rights needs looking at.
- I think it's worth exploring the idea of a small % of production funding going towards training. This is done in other countries and exploring if it would work in NZ.

Note(s):
1. Finally, do you have any further comments or suggestions on how Toi Mai Workforce Development Council or NZFC can be more relevant to you and your skills development needs? Sample n=126

Sample profile

Sample profile

Role	%	Unweighted count
FILM		
Director	31%	95
Producer	29%	89
Writer	35%	107
Production	15%	52
Craft	8%	28
Technical	13%	43
Post-production	14%	53
Sales, distribution and execution	2%	7
Performer	14%	47
Sound	3%	14
Development	7%	23
Talent management	1%	5
Other	9%	34

Role	%	Unweighted count
TELEVISION		
Director	15%	41
Producer	16%	45
Writer	15%	46
Development	6%	22
Production	10%	32
Post-production	9%	29
Talent management	0%	2
Craft	6%	18
Technical	8%	31
Sound	2%	5
Performer	9%	30
Other	5%	20

Sample profile

Role	%	Unweighted count
GAMING		
Production	1%	3
Game developer	0%	1
Design	1%	3
Art	1%	3
Technical	1%	3
Animation	0%	1
Audio	1%	4
Programming	0%	1
Quality assurance	0%	1
Other	1%	4
Production	1%	3

Role	%	Unweighted count
VISUAL EFFECTS AND IMMERSIVE TECHNOLOGIES		
Production	3%	14
Pre-production	2%	8
On set	3%	12
Computer-generated	4%	15
Technical	2%	7
Compositing	2%	8
Other	3%	7

Sample profile

Role	%	Unweighted count
DIGITAL CONTENT (INCLUDING ANIMATION)		
Production management	4%	14
Development	4%	17
Pre-production	3%	13
Production	6%	23
Post-production	5%	21
Distribution	1%	4
Other	2%	6

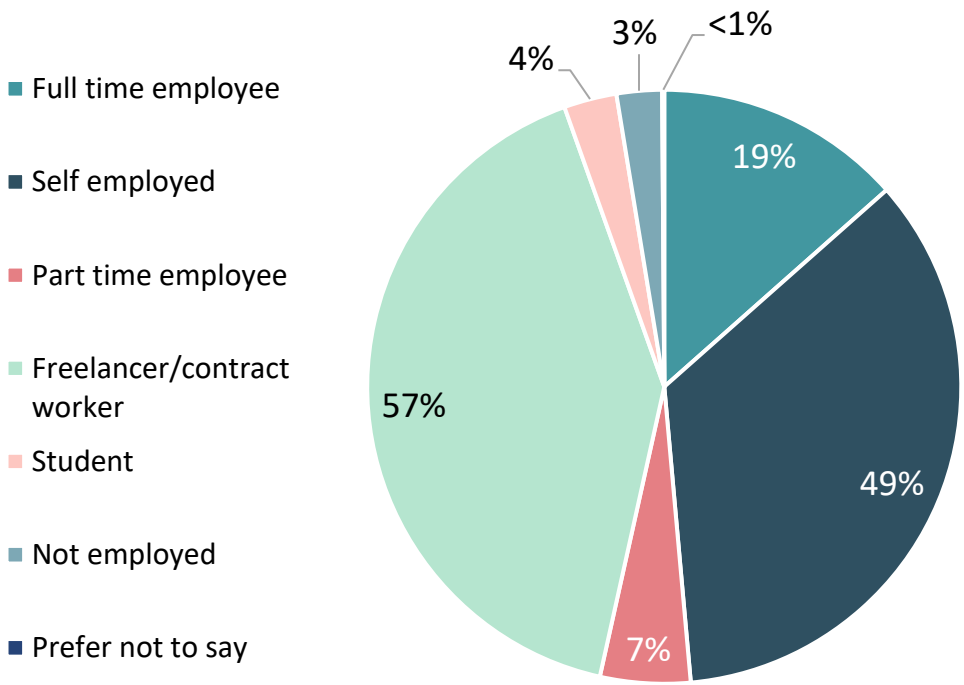
Role	%	Unweighted count
COMMISSIONING/MANAGEMENT/ADMINISTRATION		
Commissioner	1%	2
Organisation Management	1%	6
Government Agency employee	1%	4
Broadcaster/Platform employee	0%	1
Organisation Administrator	1%	3
Other	2%	4

Sample profile

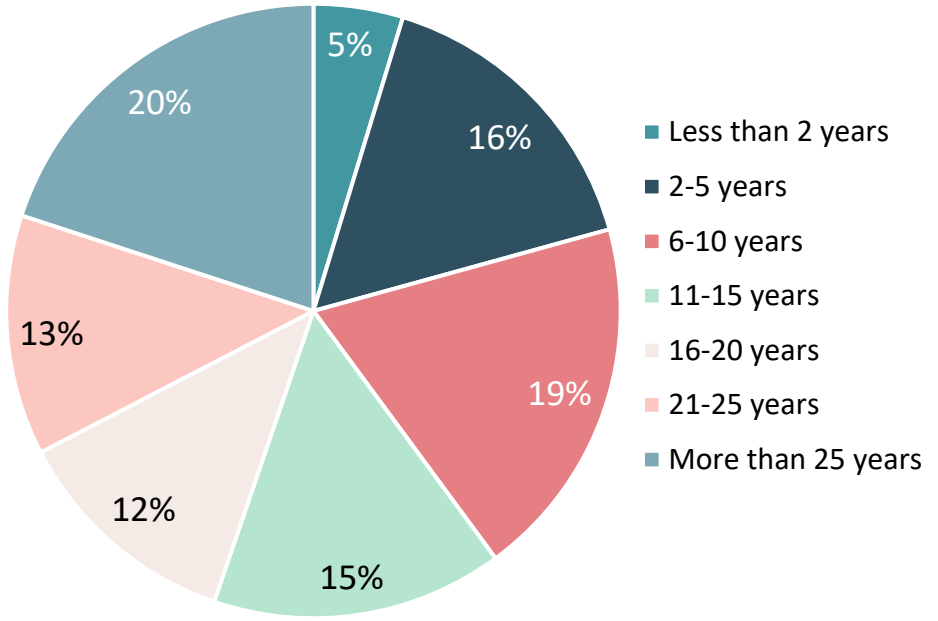
Role	%	Unweighted count
TV COMMERCIALS/ADVERTISING		
Director	6%	18
Producer	4%	16
Writer	3%	9
Development	2%	5
Production	5%	15
Post-production	5%	20
Talent management	1%	2
Craft	3%	9
Technical	6%	24
Sound	1%	6
Sales, distribution, exhibition	0%	0
Performer	6%	23
Other	3%	11

Sample profile

Employment status

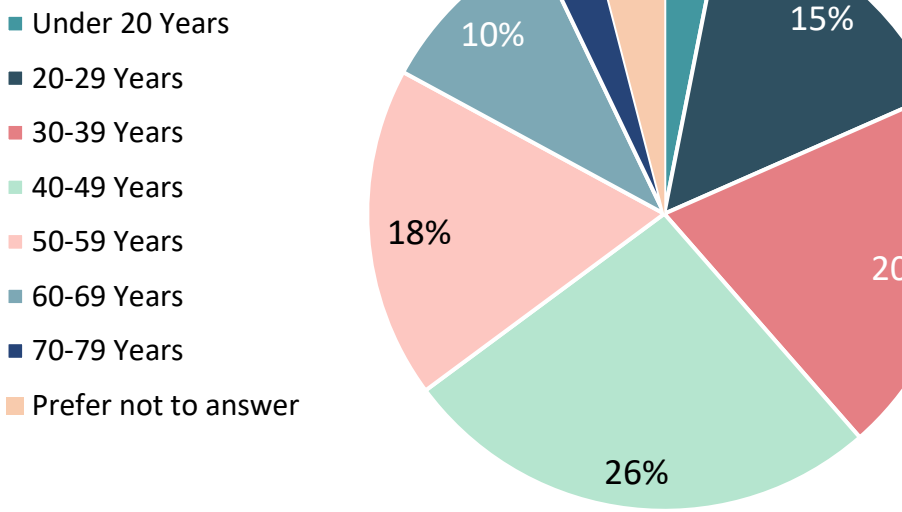


Number of years in the industry

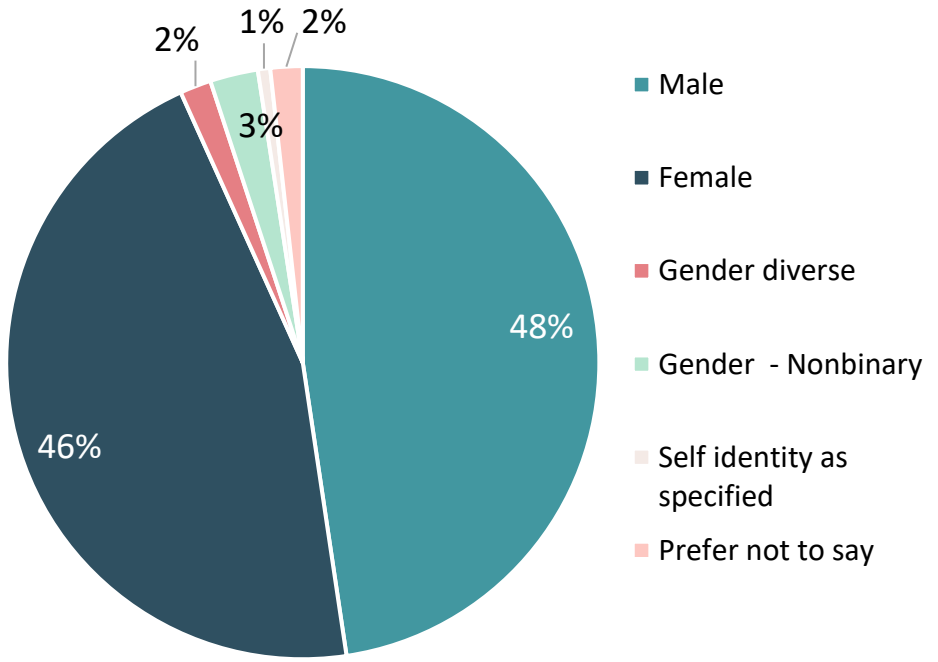


Sample profile

Age

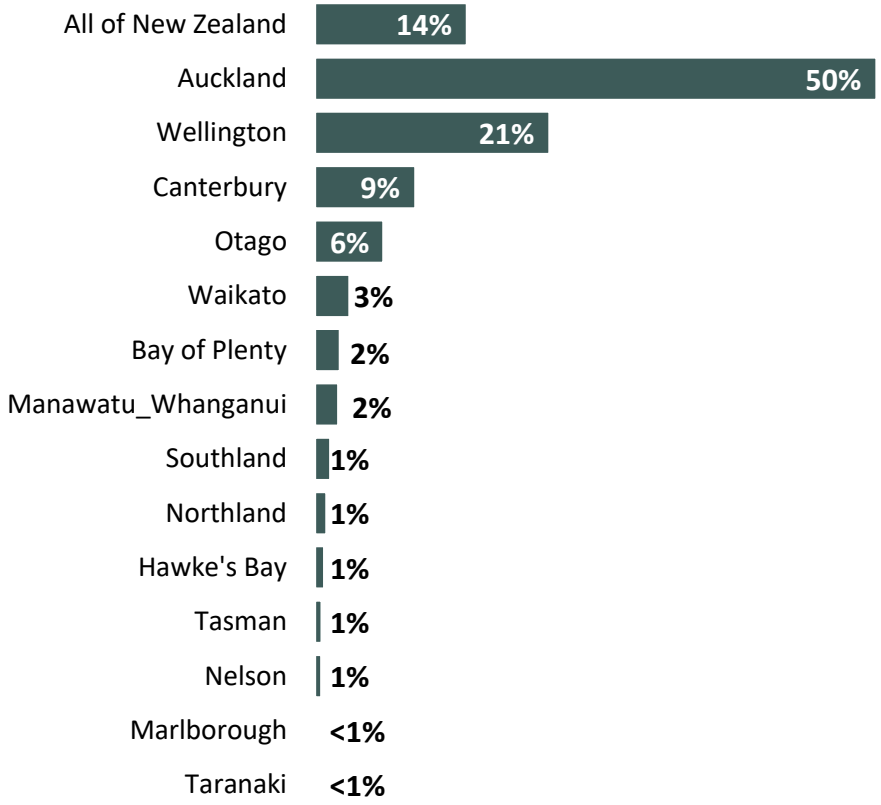


Gender

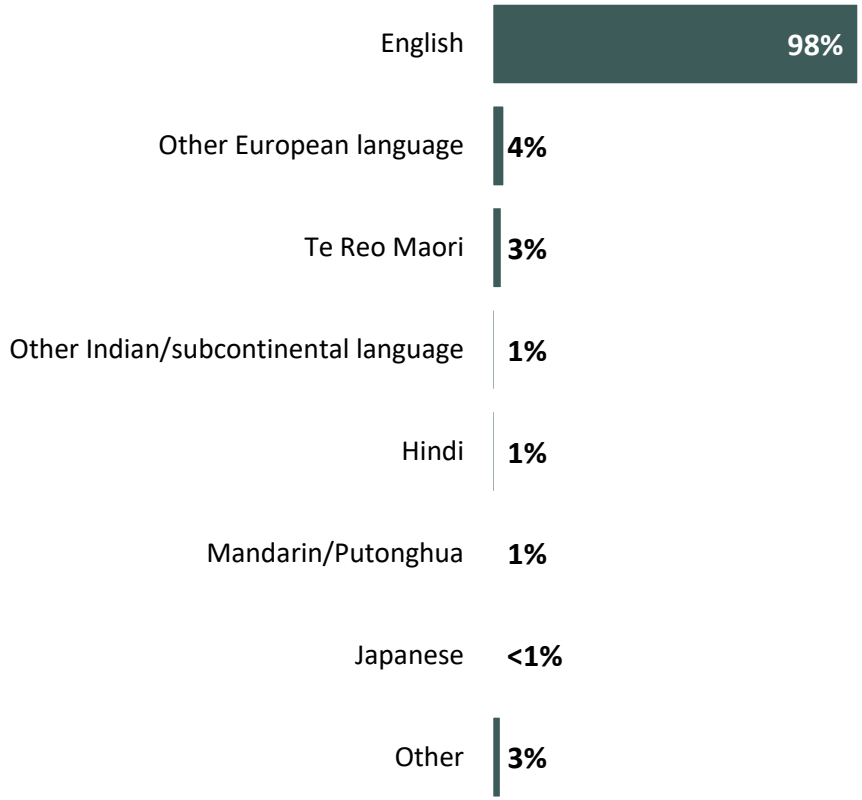


Sample profile

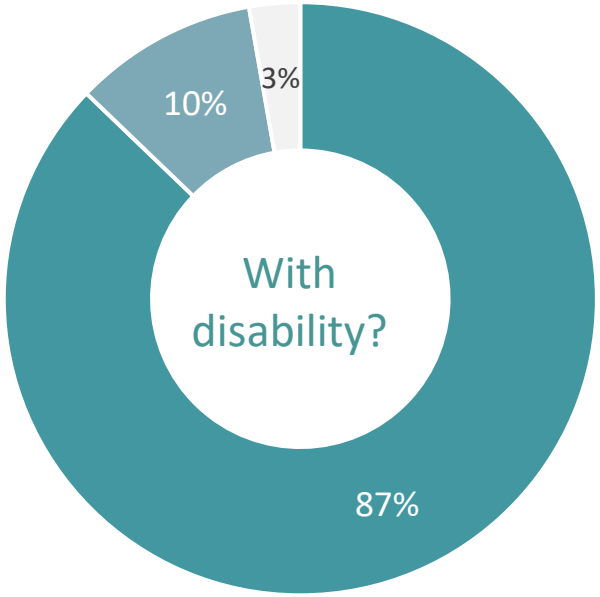
Primary place of work

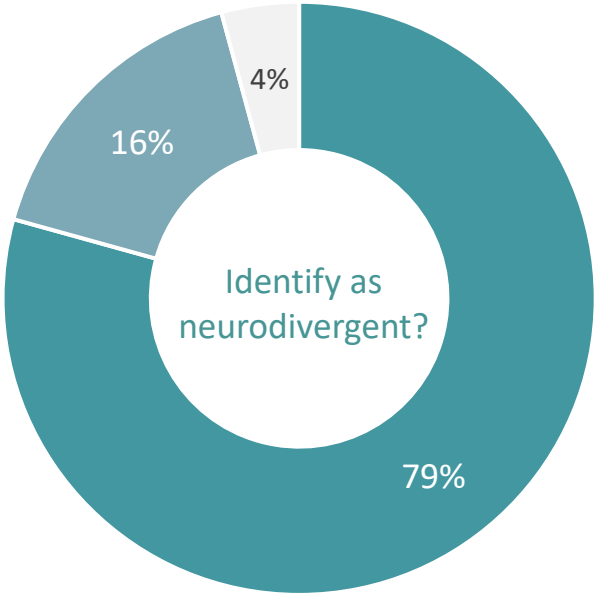


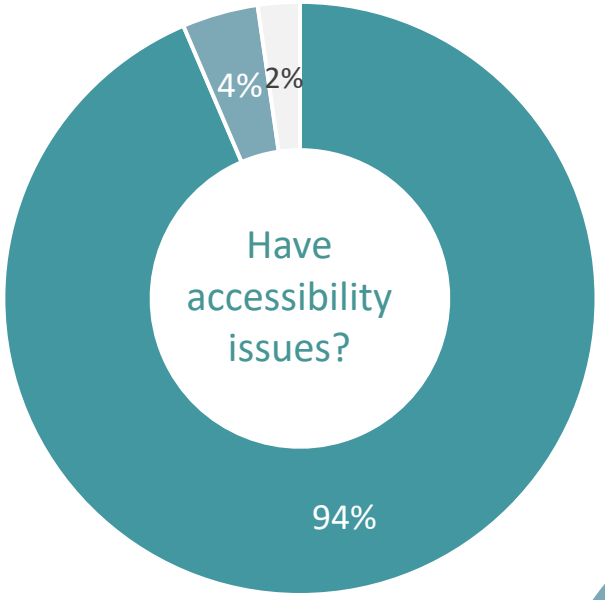
Primary language

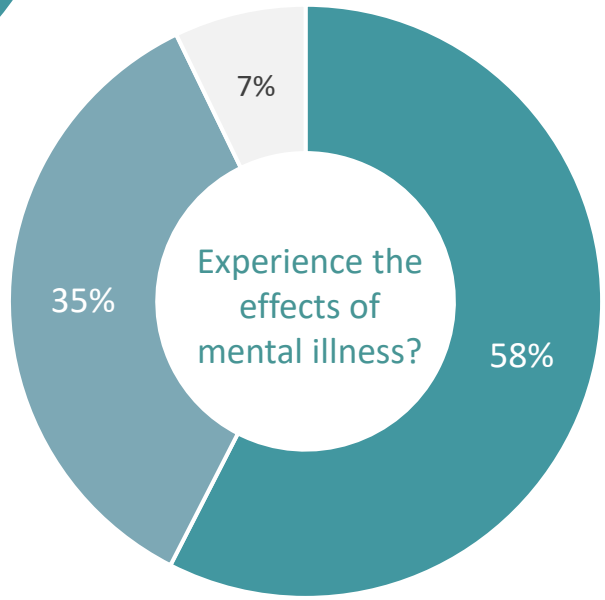


Sample profile







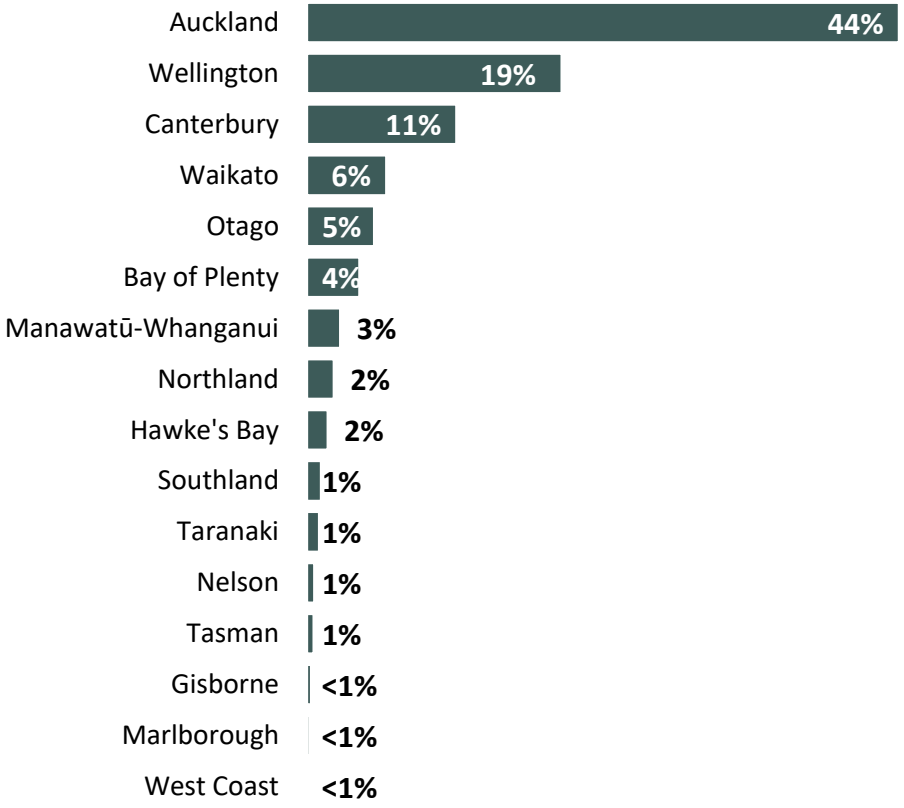


Key:

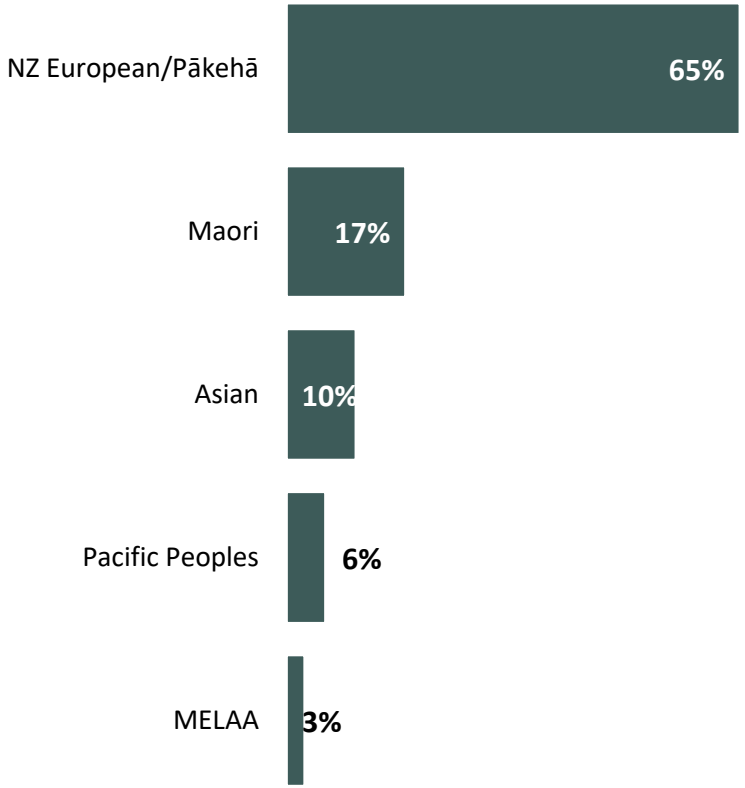
- Yes
- No
- Prefer not to say

Sample profile

Location



Ethnicity



Annex A
Priority areas for skills development by role

Skills development – Pitching skills

Role	%	Unweighted count
Film Director	30%	19
Film Producer	30%	17
Film Writer	41%	23
TV Director	24%	11
TV Producer	30%	15
TV Writer	22%	11
TV Commercials/Advertising Director	11%	5
TV Commercials/Advertising Producer	7%	3
TV Commercials/Advertising Writer	4%	1

Note(s):
1. Only the top ten priority areas for skills development are shown.

Skills development – Pitching skills

Role	%	Unweighted count
Film Production	13%	8
Film Craft	4%	1
Film Technical	9%	6
Film Post-production	13%	9
Film Sales, distribution and execution	0%	0
Film Performer	26%	17
Film Sound	3%	2
Film Development	6%	3
Film Talent management	0%	0
Film – Other	7%	5
TV Development	9%	6
TV Production	8%	4
TV Post-production	7%	4
TV Talent management	1%	1
TV Craft	4%	1
TV Technical	12%	8
TV Sound	1%	1

Role	%	Unweighted count
TV Performer	15%	9
TV – Other	3%	2
Gaming Production	0%	0
Gaming Game developer	0%	0
Gaming Design	0%	0
Gaming Art	0%	0
Gaming Technical	0%	0
Gaming Animation	0%	0
Gaming Audio	1%	1
Gaming Programming	0%	0
Gaming Quality assurance	0%	0
Gaming – Other	0%	0
Visual effects Production	3%	3
Visual effects Pre-production	0%	0
Visual effects On set	5%	3
Visual effects Computer-generated	6%	4
Visual effects Technical	2%	1

Note(s):
1. Only the top ten priority areas for skills development are shown.

Skills development – Pitching skills

Role	%	Unweighted count
Visual effects Compositing	4%	3
Visual effects – Other	2%	1
Digital content Production management	12%	6
Digital content Development	9%	4
Digital content Pre-production	10%	5
Digital content Production	15%	9
Digital content Post-production	9%	4
Digital content Distribution	5%	2
Digital content – Other	6%	4
Commissioner	0%	0
Management	1%	1
Govt Agency employee	2%	1
Broadcaster/Platform employee	0%	0
Administrator	1%	1
CMA – Other	1%	1
TV Commercials/Advertising Development	4%	1
TV Commercials//Advertising Production	6%	2

Role	%	Unweighted count
TV Commercials/Advertising Post-production	7%	3
TV Commercials/Advertising Talent management	0%	0
TV Commercials/Advertising Craft	0%	0
TV Commercials/Advertising Technical	8%	6
TV Commercials/Advertising Sound	1%	1
TV Commercials/Advertising Sales, distribution, exhibition	0%	0
TV Commercials/Advertising Performer	13%	7
TV Commercials/Advertising - Other	4%	3

Note(s):
1. Only the top ten priority areas for skills development are shown.

Skills development – Script writing (drama/comedy)

Role	%	Unweighted count
Film Director	37%	17
Film Producer	26%	12
Film Writer	56%	26
TV Director	27%	10
TV Producer	24%	11
TV Writer	30%	15
TV Commercials/Advertising Director	11%	6
TV Commercials/Advertising Producer	9%	4
TV Commercials/Advertising Writer	6%	2

Note(s):
1. Only the top ten priority areas for skills development are shown.

Skills development – Script writing (drama/comedy)

Role	%	Unweighted count
Film Production	16%	8
Film Craft	5%	1
Film Technical	11%	5
Film Post-production	8%	3
Film Sales, distribution and execution	0%	0
Film Performer	28%	15
Film Sound	2%	1
Film Development	8%	4
Film Talent management	0%	0
Film – Other	10%	5
TV Development	18%	8
TV Production	15%	7
TV Post-production	2%	1
TV Talent management	0%	0
TV Craft	5%	1
TV Technical	7%	3
TV Sound	0%	0

Role	%	Unweighted count
TV Performer	11%	7
TV – Other	5%	3
Gaming Production	0%	0
Gaming Game developer	0%	0
Gaming Design	0%	0
Gaming Art	0%	0
Gaming Technical	0%	0
Gaming Animation	0%	0
Gaming Audio	4%	2
Gaming Programming	0%	0
Gaming Quality assurance	0%	0
Gaming – Other	6%	2
Visual effects Production	1%	1
Visual effects Pre-production	0%	0
Visual effects On set	3%	1
Visual effects Computer-generated	0%	0
Visual effects Technical	0%	0

Note(s):
1. Only the top ten priority areas for skills development are shown.

Skills development – Script writing (drama/comedy)

Role	%	Unweighted count
Visual effects Compositing	0%	0
Visual effects – Other	5%	1
Digital content Production management	8%	3
Digital content Development	11%	5
Digital content Pre-production	8%	3
Digital content Production	14%	7
Digital content Post-production	10%	4
Digital content Distribution	6%	2
Digital content – Other	8%	3
Commissioner	0%	0
Management	3%	2
Govt Agency employee	0%	0
Broadcaster/Platform employee	0%	0
Administrator	0%	0
CMA – Other	6%	2
TV Commercials/Advertising Development	5%	1
TV Commercials//Advertising Production	5%	1

Role	%	Unweighted count
TV Commercials/Advertising Post-production	7%	2
TV Commercials/Advertising Talent management	3%	1
TV Commercials/Advertising Craft	0%	0
TV Commercials/Advertising Technical	5%	3
TV Commercials/Advertising Sound	4%	2
TV Commercials/Advertising Sales, distribution, exhibition	0%	0
TV Commercials/Advertising Performer	14%	8
TV Commercials/Advertising – Other	0%	0

Note(s):
1. Only the top ten priority areas for skills development are shown.

Skills development – Directing (scripted)

Role	%	Unweighted count
Film Director	62%	25
Film Producer	44%	16
Film Writer	60%	24
TV Director	26%	10
TV Producer	33%	10
TV Writer	31%	11
TV Commercials/Advertising Director	18%	7
TV Commercials/Advertising Producer	10%	4
TV Commercials/Advertising Writer	7%	2

Note(s):
1. Only the top ten priority areas for skills development are shown.

Skills development – Directing (scripted)

Role	%	Unweighted count
Film Production	16%	9
Film Craft	1%	1
Film Technical	11%	5
Film Post-production	18%	8
Film Sales, distribution and execution	0%	0
Film Performer	22%	10
Film Sound	3%	2
Film Development	5%	4
Film Talent management	0%	0
Film – Other	12%	5
TV Development	11%	5
TV Production	11%	5
TV Post-production	6%	2
TV Talent management	0%	0
TV Craft	1%	1
TV Technical	2%	1
TV Sound	2%	1

Role	%	Unweighted count
TV Performer	12%	5
TV – Other	3%	2
Gaming Production	0%	0
Gaming Game developer	0%	0
Gaming Design	1%	1
Gaming Art	0%	0
Gaming Technical	1%	1
Gaming Animation	0%	0
Gaming Audio	2%	1
Gaming Programming	0%	0
Gaming Quality assurance	0%	0
Gaming - Other	6%	2
Visual effects Production	3%	2
Visual effects Pre-production	4%	2
Visual effects On set	1%	1
Visual effects Computer-generated	3%	2
Visual effects Technical	0%	0

Note(s):
1. Only the top ten priority areas for skills development are shown.

Skills development – Directing (scripted)

Role	%	Unweighted count
Visual effects Compositing	0%	0
Visual effects – Other	7%	2
Digital content Production management	9%	4
Digital content Development	10%	5
Digital content Pre-production	8%	3
Digital content Production	11%	5
Digital content Post-production	9%	4
Digital content Distribution	7%	2
Digital content - Other	9%	3
Commissioner	2%	1
Management	0%	0
Govt Agency employee	3%	1
Broadcaster/Platform employee	0%	0
Administrator	0%	0
CMA – Other	5%	1
Q1G_4 - TV Commercials/Advertising Development	5%	1
Q1G_5 - TV Commercials//Advertising Production	8%	3

Role	%	Unweighted count
TV Commercials/Advertising Post-production	12%	5
TV Commercials/Advertising Talent management	0%	0
TV Commercials/Advertising Craft	0%	0
TV Commercials/Advertising Technical	5%	3
TV Commercials/Advertising Sound	3%	2
TV Commercials/Advertising Sales, distribution, exhibition	0%	0
TV Commercials/Advertising Performer	11%	4
TV Commercials/Advertising - Other	6%	3

Note(s):
1. Only the top ten priority areas for skills development are shown.

Skills development – Producing/Directing (non-scripted, incl. field producing)

Role	%	Unweighted count
Film Director	25%	8
Film Producer	57%	11
Film Writer	45%	12
TV Director	19%	3
TV Producer	24%	5
TV Writer	5%	2
TV Commercials/Advertising Director	17%	4
TV Commercials/Advertising Producer	12%	2
TV Commercials/Advertising Writer	9%	1

Note(s):
1. Only the top ten priority areas for skills development are shown.

Skills development – Producing/Directing (non-scripted, incl. field producing)

Role	%	Unweighted count
Film Production	10%	4
Film Craft	0%	0
Film Technical	15%	3
Film Post-production	12%	5
Film Sales, distribution and execution	2%	1
Film Performer	27%	8
Film Sound	3%	1
Film Development	10%	2
Film Talent management	0%	0
Film – Other	10%	3
TV Development	3%	1
TV Production	7%	2
TV Post-production	3%	1
TV Talent management	0%	0
TV Craft	0%	0
TV Technical	0%	0
TV Sound	0%	0

Role	%	Unweighted count
TV Performer	9%	3
TV – Other	5%	1
Gaming Production	0%	0
Gaming Game developer	0%	0
Gaming Design	0%	0
Gaming Art	0%	0
Gaming Technical	0%	0
Gaming Animation	0%	0
Gaming Audio	3%	1
Gaming Programming	0%	0
Gaming Quality assurance	0%	0
Gaming – Other	0%	0
Visual effects Production	0%	0
Visual effects Pre-production	0%	0
Visual effects On set	0%	0
Visual effects Computer-generated	0%	0
Visual effects Technical	0%	0

Note(s):
1. Only the top ten priority areas for skills development are shown.

Skills development – Producing/Directing (non-scripted, incl. field producing)

Role	%	Unweighted count
Visual effects Compositing	0%	0
Visual effects – Other	20%	2
Digital content Production management	11%	2
Digital content Development	11%	2
Digital content Pre-production	11%	2
Digital content Production	11%	2
Digital content Post-production	11%	2
Digital content Distribution	11%	2
Digital content - Other	7%	2
Commissioner	0%	0
Management	0%	0
Govt Agency employee	0%	0
Broadcaster/Platform employee	0%	0
Administrator	0%	0
CMA – Other	0%	0
TV Commercials/Advertising Development	9%	1
TV Commercials//Advertising Production	13%	2
TV Commercials/Advertising Post-production	15%	3
TV Commercials/Advertising Talent management	0%	0
TV Commercials/Advertising Craft	0%	0
TV Commercials/Advertising Technical	6%	2
TV Commercials/Advertising Sound	3%	1
TV Commercials/Advertising Sales, distribution, exhibition	0%	0
TV Commercials/Advertising Performer	8%	2
TV Commercials/Advertising - Other	9%	2

Note(s):
1. Only the top ten priority areas for skills development are shown.

Skills development – Project financing

Role	%	Unweighted count
Film Director	39%	19
Film Producer	60%	25
Film Writer	50%	21
TV Director	16%	8
TV Producer	19%	7
TV Writer	20%	6
TV Commercials/Advertising Director	3%	2
TV Commercials/Advertising Producer	7%	4
TV Commercials/Advertising Writer	3%	1

Note(s):
1. Only the top ten priority areas for skills development are shown.

Skills development – Project financing

Role	%	Unweighted count
Film Production	21%	10
Film Craft	2%	1
Film Technical	4%	3
Film Post-production	11%	8
Film Sales, distribution and execution	2%	1
Film Performer	20%	11
Film Sound	3%	2
Film Development	17%	8
Film Talent management	2%	1
Film – Other	6%	4
TV Development	8%	4
TV Production	9%	3
TV Post-production	5%	3
TV Talent management	1%	1
TV Craft	0%	0
TV Technical	3%	2
TV Sound	0%	0

Role	%	Unweighted count
TV Performer	7%	5
TV - Other	5%	3
Gaming Production	1%	1
Gaming Game developer	1%	1
Gaming Design	2%	2
Gaming Art	1%	1
Gaming Technical	2%	2
Gaming Animation	1%	1
Gaming Audio	3%	2
Gaming Programming	1%	1
Gaming Quality assurance	1%	1
Gaming - Other	2%	1
Visual effects Production	4%	3
Visual effects Pre-production	4%	2
Visual effects On set	2%	1
Visual effects Computer-generated	4%	3
Visual effects Technical	0%	0

Note(s):
1. Only the top ten priority areas for skills development are shown.

Skills development – Project financing

Role	%	Unweighted count
Visual effects Compositing	0%	0
Visual effects – Other	0%	0
Digital content Production management	5%	4
Digital content Development	5%	4
Digital content Pre-production	1%	1
Digital content Production	6%	4
Digital content Post-production	3%	2
Digital content Distribution	3%	2
Digital content – Other	2%	1
Commissioner	0%	0
Management	4%	3
Govt Agency employee	3%	1
Broadcaster/Platform employee	0%	0
Administrator	0%	0
CMA – Other	1%	1
TV Commercials/Advertising Development	3%	1
TV Commercials//Advertising Production	6%	3

Role	%	Unweighted count
TV Commercials/Advertising Post-production	2%	1
TV Commercials/Advertising Talent management	0%	0
TV Commercials/Advertising Craft	0%	0
TV Commercials/Advertising Technical	3%	2
TV Commercials/Advertising Sound	2%	1
TV Commercials/Advertising Sales, distribution, exhibition	0%	0
TV Commercials/Advertising Performer	3%	2
TV Commercials/Advertising – Other	5%	1

Note(s):
1. Only the top ten priority areas for skills development are shown.

Skills development – Business planning

Role	%	Unweighted count
Film Director	37%	15
Film Producer	55%	22
Film Writer	45%	17
TV Director	29%	11
TV Producer	36%	11
TV Writer	31%	10
TV Commercials/Advertising Director	1%	1
TV Commercials/Advertising Producer	5%	3
TV Commercials/Advertising Writer	0%	0

Note(s):
1. Only the top ten priority areas for skills development are shown.

Skills development – Business planning

Role	%	Unweighted count
Film Production	6%	4
Film Craft	3%	1
Film Technical	7%	4
Film Post-production	8%	5
Film Sales, distribution and execution	0%	0
Film Performer	15%	9
Film Sound	2%	1
Film Development	5%	3
Film Talent management	0%	0
Film – Other	15%	7
TV Development	9%	5
TV Production	1%	1
TV Post-production	5%	3
TV Talent management	2%	1
TV Craft	3%	1
TV Technical	7%	4
TV Sound	0%	0

Role	%	Unweighted count
TV Performer	8%	5
TV - Other	11%	5
Gaming Production	0%	0
Gaming Game developer	0%	0
Gaming Design	0%	0
Gaming Art	0%	0
Gaming Technical	0%	0
Gaming Animation	0%	0
Gaming Audio	2%	1
Gaming Programming	0%	0
Gaming Quality assurance	0%	0
Gaming - Other	3%	2
Visual effects Production	5%	3
Visual effects Pre-production	0%	0
Visual effects On set	2%	1
Visual effects Computer-generated	2%	1
Visual effects Technical	1%	1

Note(s):
1. Only the top ten priority areas for skills development are shown.

Skills development – Business planning

Role	%	Unweighted count
Visual effects Compositing	2%	1
Visual effects – Other	3%	1
Digital content Production management	3%	2
Digital content Development	3%	2
Digital content Pre-production	1%	1
Digital content Production	6%	4
Digital content Post-production	3%	2
Digital content Distribution	1%	1
Digital content – Other	6%	3
Commissioner	0%	0
Management	5%	3
Govt Agency employee	4%	1
Broadcaster/Platform employee	0%	0
Administrator	0%	0
CMA – Other	4%	2
TV Commercials/Advertising Development	0%	0
TV Commercials//Advertising Production	0%	0

Role	%	Unweighted count
TV Commercials/Advertising Post-production	2%	1
TV Commercials/Advertising Talent management	0%	0
TV Commercials/Advertising Craft	0%	0
TV Commercials/Advertising Technical	5%	3
TV Commercials/Advertising Sound	2%	1
TV Commercials/Advertising Sales, distribution, exhibition	0%	0
TV Commercials/Advertising Performer	4%	2
TV Commercials/Advertising - Other	13%	4

Note(s):
1. Only the top ten priority areas for skills development are shown.

Skills development – Legal/Contracting/Deal making/Rights negotiation

Role	%	Unweighted count
Film Director	33%	12
Film Producer	46%	17
Film Writer	46%	17
TV Director	12%	5
TV Producer	24%	8
TV Writer	19%	5
TV Commercials/Advertising Director	3%	1
TV Commercials/Advertising Producer	7%	3
TV Commercials/Advertising Writer	3%	1

Note(s):
1. Only the top ten priority areas for skills development are shown.

Skills development – Legal/Contracting/Deal making/Rights negotiation

Role	%	Unweighted count
Film Production	29%	12
Film Craft	4%	1
Film Technical	6%	2
Film Post-production	9%	5
Film Sales, distribution and execution	0%	0
Film Performer	14%	4
Film Sound	2%	1
Film Development	17%	6
Film Talent management	0%	0
Film – Other	5%	3
TV Development	12%	5
TV Production	15%	5
TV Post-production	4%	2
TV Talent management	2%	1
TV Craft	4%	1
TV Technical	6%	2
TV Sound	0%	0

Role	%	Unweighted count
TV Performer	6%	2
TV - Other	2%	1
Gaming Production	0%	0
Gaming Game developer	0%	0
Gaming Design	0%	0
Gaming Art	4%	1
Gaming Technical	0%	0
Gaming Animation	0%	0
Gaming Audio	2%	1
Gaming Programming	0%	0
Gaming Quality assurance	0%	0
Gaming - Other	0%	0
Visual effects Production	1%	1
Visual effects Pre-production	4%	1
Visual effects On set	0%	0
Visual effects Computer-generated	2%	1
Visual effects Technical	2%	1

Note(s):
1. Only the top ten priority areas for skills development are shown.

Skills development – Legal/Contracting/Deal making/Rights negotiation

Role	%	Unweighted count
Visual effects Compositing	2%	1
Visual effects - Other	0%	0
Digital content Production management	1%	1
Digital content Development	0%	0
Digital content Pre-production	2%	1
Digital content Production	2%	1
Digital content Post-production	0%	0
Digital content Distribution	0%	0
Digital content – Other	2%	1
Commissioner	0%	0
Management	2%	1
Govt Agency employee	0%	0
Broadcaster/Platform employee	0%	0
Administrator	2%	1
CMA – Other	0%	0
TV Commercials/Advertising Development	3%	1
TV Commercials//Advertising Production	8%	3

Role	%	Unweighted count
TV Commercials/Advertising Post-production	2%	1
TV Commercials/Advertising Talent management	0%	0
TV Commercials/Advertising Craft	1%	1
TV Commercials/Advertising Technical	0%	0
TV Commercials/Advertising Sound	2%	1
TV Commercials/Advertising Sales, distribution, exhibition	2%	1
TV Commercials/Advertising Performer	0%	0
TV Commercials/Advertising - Other	0%	0

Note(s):
1. Only the top ten priority areas for skills development are shown.

Skills development – Financial Sustainability in screen practice

Role	%	Unweighted count
Film Director	34%	11
Film Producer	63%	19
Film Writer	43%	11
TV Director	44%	11
TV Producer	41%	11
TV Writer	32%	8
TV Commercials/Advertising Director	14%	4
TV Commercials/Advertising Producer	2%	1
TV Commercials/Advertising Writer	0%	0

Note(s):
1. Only the top ten priority areas for skills development are shown.

Skills development – Financial Sustainability in screen practice

Role	%	Unweighted count
Film Production	14%	7
Film Craft	0%	0
Film Technical	0%	0
Film Post-production	16%	5
Film Sales, distribution and execution	0%	0
Film Performer	28%	7
Film Sound	2%	1
Film Development	13%	3
Film Talent management	0%	0
Film - Other	8%	4
TV Development	13%	5
TV Production	7%	3
TV Post-production	15%	4
TV Talent management	0%	0
TV Craft	0%	0
TV Technical	0%	0
TV Sound	0%	0

Role	%	Unweighted count
TV Performer	26%	6
TV - Other	5%	2
Gaming Production	0%	0
Gaming Game developer	0%	0
Gaming Design	0%	0
Gaming Art	0%	0
Gaming Technical	0%	0
Gaming Animation	0%	0
Gaming Audio	2%	1
Gaming Programming	0%	0
Gaming Quality assurance	0%	0
Gaming - Other	4%	2
Visual effects Production	0%	0
Visual effects Pre-production	0%	0
Visual effects On set	3%	2
Visual effects Computer-generated	0%	0
Visual effects Technical	0%	0

Note(s):
1. Only the top ten priority areas for skills development are shown.

Skills development – Financial Sustainability in screen practice

Role	%	Unweighted count
Visual effects Compositing	0%	0
Visual effects – Other	0%	0
Digital content Production management	0%	0
Digital content Development	0%	0
Digital content Pre-production	0%	0
Digital content Production	0%	0
Digital content Post-production	0%	0
Digital content Distribution	0%	0
Digital content - Other	2%	1
Commissioner	0%	0
Management	2%	1
Govt Agency employee	0%	0
Broadcaster/Platform employee	0%	0
Administrator	0%	0
CMA – Other	0%	0
TV Commercials/Advertising Development	0%	0
TV Commercials//Advertising Production	4%	2

Role	%	Unweighted count
TV Commercials/Advertising Post-production	2%	1
TV Commercials/Advertising Talent management	0%	0
TV Commercials/Advertising Craft	0%	0
TV Commercials/Advertising Technical	0%	0
TV Commercials/Advertising Sound	2%	1
TV Commercials/Advertising Sales, distribution, exhibition	0%	0
TV Commercials/Advertising Performer	17%	4
TV Commercials/Advertising – Other	6%	1

Note(s):
1. Only the top ten priority areas for skills development are shown.

Skills development – Applied Creativity (Business practice)

Role	%	Unweighted count
Film Director	29%	11
Film Producer	39%	15
Film Writer	31%	12
TV Director	30%	9
TV Producer	35%	11
TV Writer	29%	8
TV Commercials/Advertising Director	9%	3
TV Commercials/Advertising Producer	2%	1
TV Commercials/Advertising Writer	2%	1

Note(s):
1. Only the top ten priority areas for skills development are shown.

Skills development – Applied Creativity (Business practice)

Role	%	Unweighted count
Film Production	19%	8
Film Craft	5%	2
Film Technical	6%	3
Film Post-production	18%	7
Film Sales, distribution and execution	0%	0
Film Performer	26%	7
Film Sound	2%	1
Film Development	4%	2
Film Talent management	0%	0
Film - Other	7%	3
TV Development	12%	5
TV Production	7%	1
TV Post-production	10%	3
TV Talent management	2%	1
TV Craft	5%	2
TV Technical	4%	2
TV Sound	0%	0

Role	%	Unweighted count
TV Performer	21%	5
TV - Other	4%	2
Gaming Production	0%	0
Gaming Game developer	0%	0
Gaming Design	0%	0
Gaming Art	0%	0
Gaming Technical	0%	0
Gaming Animation	0%	0
Gaming Audio	2%	1
Gaming Programming	0%	0
Gaming Quality assurance	0%	0
Gaming - Other	4%	2
Visual effects Production	2%	1
Visual effects Pre-production	0%	0
Visual effects On set	2%	1
Visual effects Computer-generated	4%	2
Visual effects Technical	2%	1

Note(s):
1. Only the top ten priority areas for skills development are shown.

Skills development – Applied Creativity (Business practice)

Role	%	Unweighted count
Visual effects Compositing	4%	2
Visual effects - Other	3%	1
Digital content Production management	5%	2
Digital content Development	2%	1
Digital content Pre-production	4%	2
Digital content Production	11%	5
Digital content Post-production	2%	1
Digital content Distribution	0%	0
Digital content – Other	9%	4
Commissioner	0%	0
Management	2%	1
Govt Agency employee	0%	0
Broadcaster/Platform employee	0%	0
Administrator	2%	1
CMA – Other	4%	2
TV Commercials/Advertising Development	0%	0
TV Commercials//Advertising Production	0%	0

Role	%	Unweighted count
TV Commercials/Advertising Post-production	4%	2
TV Commercials/Advertising Talent management	0%	0
TV Commercials/Advertising Craft	0%	0
TV Commercials/Advertising Technical	6%	3
TV Commercials/Advertising Sound	2%	1
TV Commercials/Advertising Sales, distribution, exhibition	0%	0
TV Commercials/Advertising Performer	12%	3
TV Commercials/Advertising - Other	5%	2

Note(s):
1. Only the top ten priority areas for skills development are shown.

Skills development – Script/Project development and assessment

Role	%	Unweighted count
Film Director	29%	13
Film Producer	31%	13
Film Writer	51%	21
TV Director	20%	6
TV Producer	23%	7
TV Writer	20%	8
TV Commercials/Advertising Director	17%	7
TV Commercials/Advertising Producer	12%	4
TV Commercials/Advertising Writer	12%	4

Note(s):
1. Only the top ten priority areas for skills development are shown.

Skills development – Script/Project development and assessment

Role	%	Unweighted count
Film Production	23%	9
Film Craft	0%	0
Film Technical	4%	2
Film Post-production	9%	5
Film Sales, distribution and execution	0%	0
Film Performer	21%	10
Film Sound	2%	1
Film Development	6%	3
Film Talent management	0%	0
Film - Other	6%	3
TV Development	11%	5
TV Production	23%	7
TV Post-production	2%	1
TV Talent management	0%	0
TV Craft	0%	0
TV Technical	2%	1
TV Sound	0%	0

Role	%	Unweighted count
TV Performer	12%	5
TV - Other	5%	2
Gaming Production	0%	0
Gaming Game developer	0%	0
Gaming Design	0%	0
Gaming Art	0%	0
Gaming Technical	0%	0
Gaming Animation	0%	0
Gaming Audio	2%	1
Gaming Programming	0%	0
Gaming Quality assurance	0%	0
Gaming - Other	4%	2
Visual effects Production	7%	4
Visual effects Pre-production	0%	0
Visual effects On set	0%	0
Visual effects Computer-generated	0%	0
Visual effects Technical	2%	1

Note(s):
1. Only the top ten priority areas for skills development are shown.

Skills development – Script/Project development and assessment

Role	%	Unweighted count
Visual effects Compositing	0%	0
Visual effects - Other	0%	0
Digital content Production management	15%	5
Digital content Development	16%	6
Digital content Pre-production	12%	4
Digital content Production	19%	7
Digital content Post-production	14%	5
Digital content Distribution	9%	2
Digital content - Other	2%	1
Commissioner	0%	0
Management	2%	1
Govt Agency employee	0%	0
Broadcaster/Platform employee	0%	0
Administrator	0%	0
CMA – Other	0%	0
TV Commercials/Advertising Development	8%	2
TV Commercials//Advertising Production	12%	3

Role	Weighted %	Unweighted count
TV Commercials/Advertising Post-production	13%	4
TV Commercials/Advertising Talent management	0%	0
TV Commercials/Advertising Craft	0%	0
TV Commercials/Advertising Technical	5%	3
TV Commercials/Advertising Sound	3%	2
TV Commercials/Advertising Sales, distribution, exhibition	0%	0
TV Commercials/Advertising Performer	13%	5
TV Commercials/Advertising - Other	0%	0

Note(s):
1. Only the top ten priority areas for skills development are shown.

Skills development – Budgeting

Role	%	Unweighted count
Q1A - Film Director	38%	13
Q1B - Film Producer	48%	15
Q1C - Film Writer	54%	18
Q1B_1 - TV Director	27%	6
Q1B_2 - TV Producer	25%	5
Q1B_3 - TV Writer	20%	5
Q1G_1 - TV Commercials/Advertising Director	11%	3
Q1G_2 - TV Commercials/Advertising Producer	6%	2
Q1G_3 - TV Commercials/Advertising Writer	4%	1

Note(s):
1. Only the top ten priority areas for skills development are shown.

Skills development – Budgeting

Role	%	Unweighted count
Film Production	28%	10
Film Craft	8%	3
Film Technical	4%	2
Film Post-production	13%	4
Film Sales, distribution and execution	0%	0
Film Performer	30%	10
Film Sound	2%	1
Film Development	5%	2
Film Talent management	0%	0
Film - Other	10%	3
TV Development	12%	3
TV Production	10%	2
TV Post-production	9%	2
TV Talent management	2%	1
TV Craft	8%	3
TV Technical	2%	1
TV Sound	0%	0

Role	%	Unweighted count
TV Performer	17%	5
TV - Other	2%	1
Gaming Production	0%	0
Gaming Game developer	0%	0
Gaming Design	0%	0
Gaming Art	0%	0
Gaming Technical	0%	0
Gaming Animation	0%	0
Gaming Audio	2%	1
Gaming Programming	0%	0
Gaming Quality assurance	0%	0
Gaming - Other	9%	2
Visual effects Production	4%	2
Visual effects Pre-production	0%	0
Visual effects On set	0%	0
Visual effects Computer-generated	0%	0
Visual effects Technical	2%	1

Note(s):
1. Only the top ten priority areas for skills development are shown.

Skills development – Budgeting

Role	%	Unweighted count
Visual effects Compositing	0%	0
Visual effects - Other	7%	1
Digital content Production management	2%	1
Digital content Development	0%	0
Digital content Pre-production	0%	0
Digital content Production	0%	0
Digital content Post-production	0%	0
Digital content Distribution	0%	0
Digital content - Other	10%	2
Commissioner	0%	0
Management	0%	0
Govt Agency employee	0%	0
Broadcaster/Platform employee	0%	0
Administrator	0%	0
CMA – Other	7%	1
TV Commercials/Advertising Development	4%	1
TV Commercials//Advertising Production	6%	2

Role	%	Unweighted count
TV Commercials/Advertising Post-production	2%	1
TV Commercials/Advertising Talent management	0%	0
TV Commercials/Advertising Craft	4%	1
TV Commercials/Advertising Technical	0%	0
TV Commercials/Advertising Sound	2%	1
TV Commercials/Advertising Sales, distribution, exhibition	0%	0
TV Commercials/Advertising Performer	11%	2
TV Commercials/Advertising - Other	0%	0

Note(s):
1. Only the top ten priority areas for skills development are shown.

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