ScreenSkills

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AMPERE ANALYSIS

Sizing Up the Future

Forecasting the Screen Workforce

An Ampere Analysis report for ScreenSkills and 4Skills

July 2026

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Contents

Foreword

Laura Mansfield, CEO, ScreenSkills

The UK screen industry is a global leader; the sector contributed roughly £24 billion in GVA to the UK economy in 2024 and, as this report finds, supports the employment of around 250,000 people. Despite this success, the industry faces many challenges including a volatile production sector.

The industry's biggest asset is its highly skilled workforce but many remain under-employed – currently working at just half their maximum capacity – as the workforce continues to adjust following the boom period of 2022 and its subsequent decline. Recently, large-scale film has underpinned a recovery in the sector, helping to support nearly 60,000 roles per quarter – this demonstrates the depth of workforce ready to power large productions.

Future market conditions risk a loss of talent. According to the estimates in this report, there does not look to be a significant increase in roles over the next three years. This is a challenge and ScreenSkills will help by working to further support those already in the industry to access training and information which boosts retention, particularly in mid-level and senior positions.

There is, however, cause for optimism with emerging opportunities on the horizon – large-scale TV, for example, is expected to see significant rises within the next three years. In adjacent sectors, such as digital content creation, there may also be significant skills crossovers for freelancers to build rich portfolio careers – this will be covered in our next study.

As the industry-endorsed skills body for the screen sector, ScreenSkills has responded to the need for research to better guide training and investment decisions. We are now focused on how we can utilise this insight, in partnership with industry, to further support the current and future workforce to access, sustain and progress through screen careers so they and the wider sector can continue to thrive.

Kevin Blacoe, Head of Partnerships & Skills, Channel 4

The strength of our screen industry is based on the highly talented and skilled workforce that exists right across the UK. Better understanding the size, shape and skills of this workforce is critical to our industry's success and is the reason why 4Skills partnered with ScreenSkills and Ampere to develop and share this important insight.

While it is positive to see some stabilisation in terms of activity, there remain substantial challenges to the UK's long-term production capability. This is particularly in regards to underutilisation of the workforce, the potential of a stagnating talent pipeline and the impact of AI, both positive and negative.

At 4Skills we are focused on supporting the talent pipeline that is at the heart of Ampere's analysis, with a strategic emphasis on Nations and Regions. Last year we launched Accelerate, a pioneering £6m two-year programme to fully fund mid- and senior-level roles on C4 productions. To date we have supported over 150 roles from Directors, to Executive Producers to Editors, enabling them to develop the skills, experience and credits to build their careers.

Ultimately, it is the people of our industry who make it so distinctive and successful, and investment in nurturing and developing that talent will be critical to securing its future.

Andrew Killeen, Principal Consultant, Ampere Analysis

The UK production landscape has continued to evolve rapidly since our initial pilot study. Content output has continued to decline amidst changing commissioning strategies, cost pressures, and technological disruption.

This updated edition of the Sizing Up study builds on last year's pilot study, and incorporates learnings and feedback. We have enhanced the underlying methodology, expanding the scale and granularity of workforce modelling to deliver a more robust and representative view of the UK screen sector. Alongside these methodological improvements, this edition provides deeper analysis of how the workforce is evolving. Lastly, this edition introduces a forward-looking perspective. Using a scenario-based forecast of the UK's content output, we assess the future demand on the UK production workforce activity and implications for the workforce requirements. By identifying where disruption is most likely to occur, this study aims to provide greater clarity for workforce planning, skills development, and policy intervention.

We would like to thank ScreenSkills and 4Skills for their continued partnership. We hope this updated study provides a valuable evidence base to inform the next phase of development for the UK's screen production workforce.

Introduction

This is Ampere's second iteration to size and profile the UK film & TV crew workforce

ScreenSkills and 4Skills have partnered with Ampere Analysis to create and update a comprehensive modelling framework that quantifies and profiles the UK screen industry's workforce. This approach leverages published crew data to refine previous estimation methods, enables detailed workforce segmentation, and is designed for easy updates to support ongoing industry monitoring.

Methodology

Workforce modelling	Workforce survey	Producer interviews
The data used in this study now includes 13,765 Film / TV titles, of which 8,585 have published crew data. This update significantly improves the visibility and associated workforce for unscripted content and TV (small crew) productions.	B2B and B2C surveys conducted as part of the pilot study support the completeness of data, and add further nuance and detail to the research.	
Each production has been matched on 3rd party databases to collect crew data – producing a dataset representing 560,724 credited roles across the workforce.		

Additional workforce estimates are included for upcoming releases, content currently in production and for under-credited roles, the ancillary workforce and titles with no published crew data, drawing on survey and interview inputs to extrapolate activity over time.

Studio workforce profiles have been applied to the VFX & Animation workforces to better capture the transient and remote nature of these roles, which often use international studios.

This study includes workforce projections, accounting for the future production landscape to estimate the future impact and demand on the UK production workforce.

*Ampere's Commissioning product tracks global content production and commissioning trends, and Ampere's Analytics - Cross Platform product tracks film & TV content across SVoD, AVoD and TV services.

Executive summary

The UK off-screen crew workforce remains roughly at 2024 levels*

The UK off-screen crew workforce is estimated to comprise 244,500 - 252,000 individuals in 2025. This represents the distinct number of individuals working in the industry on a full- or part-time basis. This is a larger total workforce estimate compared to last year's study as it includes a broader title sample of small, typically unscripted, UK productions with limited published third-party information (such as IMDb), and transient/remote roles in VFX and Animation.

Production Management, Technical, Craft and Editorial represent more than 60% of the workforce. These departments remain among the fastest growing departments in 2025 (Technical +7%, Craft +6%, Production Management +6%), driven by Film (Large-scale) content, surpassed only by small segments. Development (-7%) is the fastest shrinking workforce in 2025.

Unscripted TV, and Large-scale film and TV titles are the biggest drivers of employment. Despite often requiring smaller production teams and commissioning volatility, the volume of unscripted TV makes it a substantial but declining contributor to the workforce.

Technical roles lead growth, potentially due to their required specialism and complexity on Film (Large-scale), alongside a rebound in Music roles. Conversely, PD roles face sustained declines, likely a result of role consolidation and Research roles declined at -11% in 2025.

*Historical values for 2023-2024 have been updated since the pilot study following this edition's broader scope, coverage and revised methodology

UK production activity has stabilised amid declining commissioning activity

Utilisation has remained at 50-55% of the estimated workforce capacity over 2024-2025. While activity has stabilised, workforce growth contributes to increased capacity amidst the continuing commissioning downturn. VFX and Post-production exhibit the greatest decline in utilisation.

UK content output has declined by 13% over 2022-2025. First-run & Renewal TV commissions declined at -24% over 2022-2025. Unscripted commissioning – which surged during and after the pandemic – notably declined by -4%, while Scripted commissioning remains lower than 2020–2022 levels. UK film has also declined, at a lesser extent of -8% over the same period.

After two years of contraction, most production departments saw stabilising activity across 2024–25, though at significantly lower levels than the 2022 peak. Departments such as Craft, Production Management, and Technical show moderate recovery within the period, but not enough to offset earlier declines.

Large-scale film productions bolstered production over 2024-2025 as a result of major, upcoming blockbusters. However, the recovery is uneven with Unscripted TV, Film (Small-crew) and TV (both Large-scale and Small-crew) seeing less production activity in 2025.

Sustained low utilisation threatens the UK's long-term production capabilities

The UK needs an increase of +3% in active productions over 2025-2028 to maintain 2025 levels of production roles, as a result of current trends producing smaller budgets, leaner production crews and role consolidation. This draws on three potential scenarios to estimate the future demand on the UK workforce accounting for strategic shifts (e.g., BBC Charter renewal), market dynamics, and structural industry trends, tax credit incentives and policy changes.

Low commissioning and utilisation presents a twofold challenge: retaining experienced staff and maintaining a pipeline of emerging talent. The workforce surplus produces limited opportunities for experienced professionals and simultaneously restricts the on-set hours necessary to train and develop new talent risking the long-term erosion of specialized expertise and a stagnating talent pipeline.

Future production activity over 2026-2028 will remain within the UK's 2024-2025 levels of capacity, excluding scheduling and redeployment constraints. This highlights the persistent gap between capacity and activity under favourable scenarios. Senior creative, technical and management roles exhibit the highest forecast demand, while some roles (e.g. archive roles, PDs) display extreme vulnerability dependent on future growth in the relevant sectors of the UK's content output.

Size of the UK crew workforce

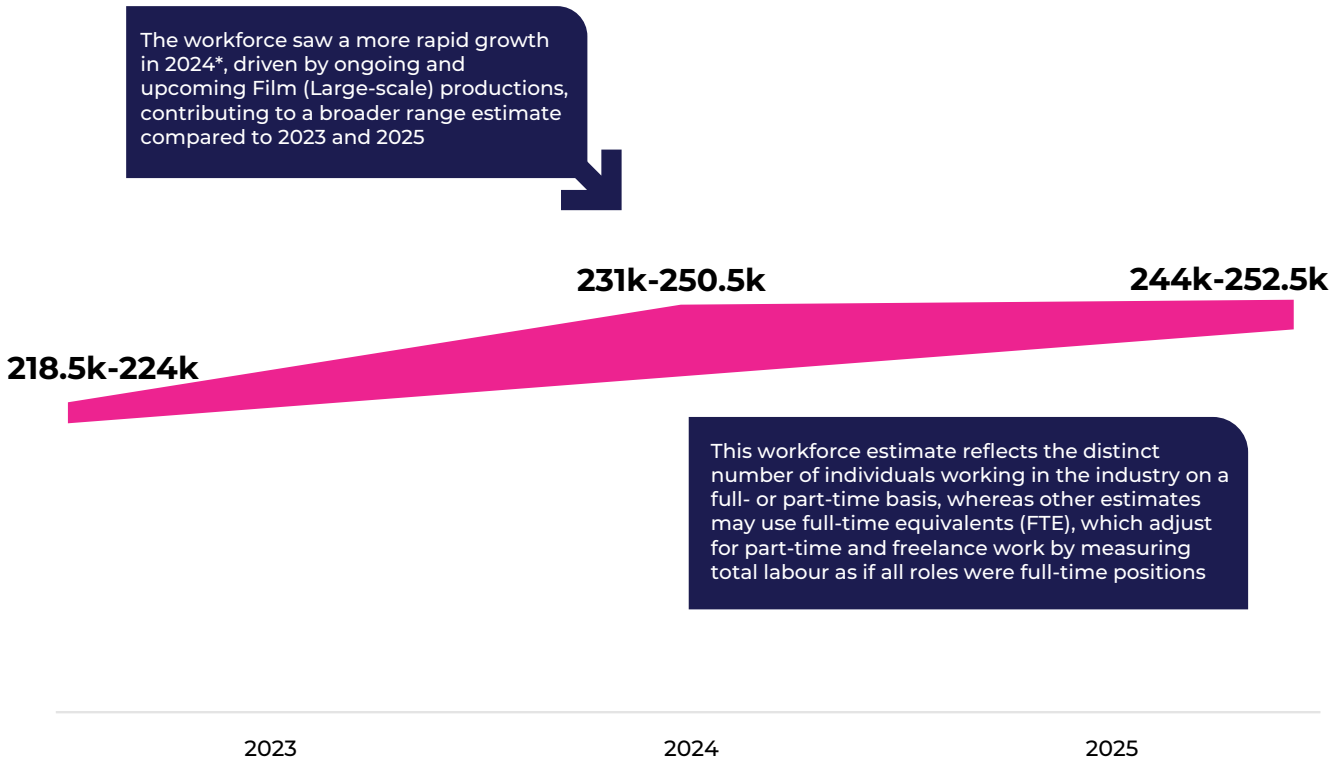
The UK off-screen crew workforce remains roughly at 2024 levels

Ampere's modelling estimates that the UK has an off-screen crew workforce of 244,500 - 252,000

The number of distinct individuals active in the workforce identifies the total credited crew workforce at between 224,000 – 231,000 individuals. This considers individuals who may be credited across multiple productions, or on multiple roles on the same production – following a revised methodology from Ampere's pilot study, including a broader, better representation of small-crew and unscripted content, and transient and remote workforces in VFX and Animation roles.

With assumptions made for under-credited crew (primarily driven by runners and other support roles) and the ancillary workforce (indirect support roles), the total workforce for UK TV & film productions is estimated to lie between 244,000 – 252,000. This growth does not reflect the number of roles or activity in the sector, and highlights the growing degree of underutilisation.

Number of distinct individuals participating in the film & TV production workforce, 2023-2025



**Historical values for 2023-2024 have been updated since the pilot study following this edition's broader scope, coverage and revised methodology (please see methodology appendix). Source: Ampere Analysis estimates – note as 2025 data includes a greater share of titles in production with credits yet to be revealed, figures for 2025 are more heavily modelled and should be treated as forecasts.*

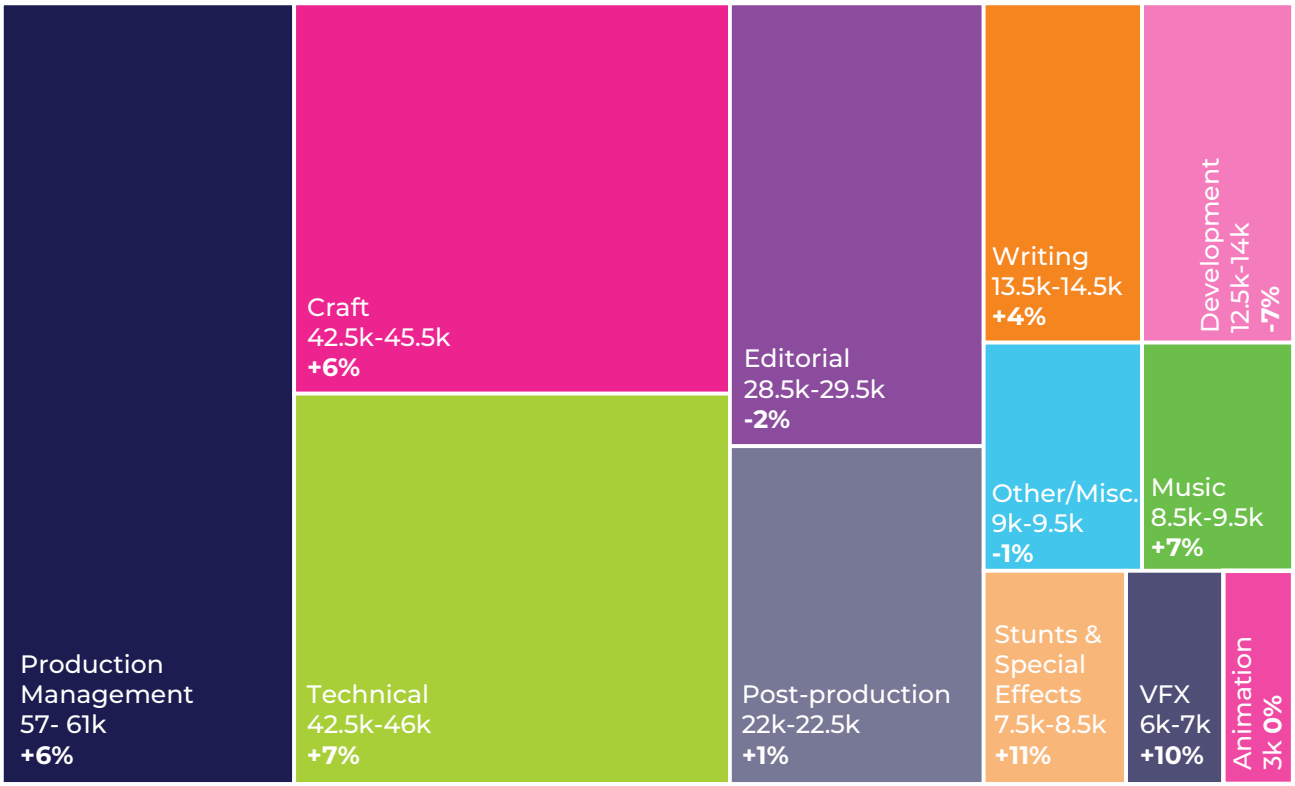
Production Management, Technical, Craft and Editorial represent more than 60% of the workforce

This chart shows the estimate headcount of the UK workforce various departments, regardless of the type of content produced.

This year's research better accounts for smaller-scale productions, with the Production Management, Technical, Craft and Editorial workforces representing almost half of the workforce. Of which the Technical workforce shows growth in 2025 driven by the surge in Film (Large-scale) and growth in unscripted content maintaining steady demand for this workforce.

Conversely, the Development and Editorial workforces have declined in 2025, likely driven by falling commissions for Unscripted TV and 2023's strikes, a shift to content renewals and existing IP over original content (requiring fewer development staff and creators), and independent production companies that are facing higher insolvency rates contributing to a leaner workforce.

Number of distinct individuals (thousands) participating in the film & TV production workforce*, by content type, percentage between 2024-25



*excluding the ancillary workforce
Source: Ampere Analysis estimates, see segment definitions in the methodology annex

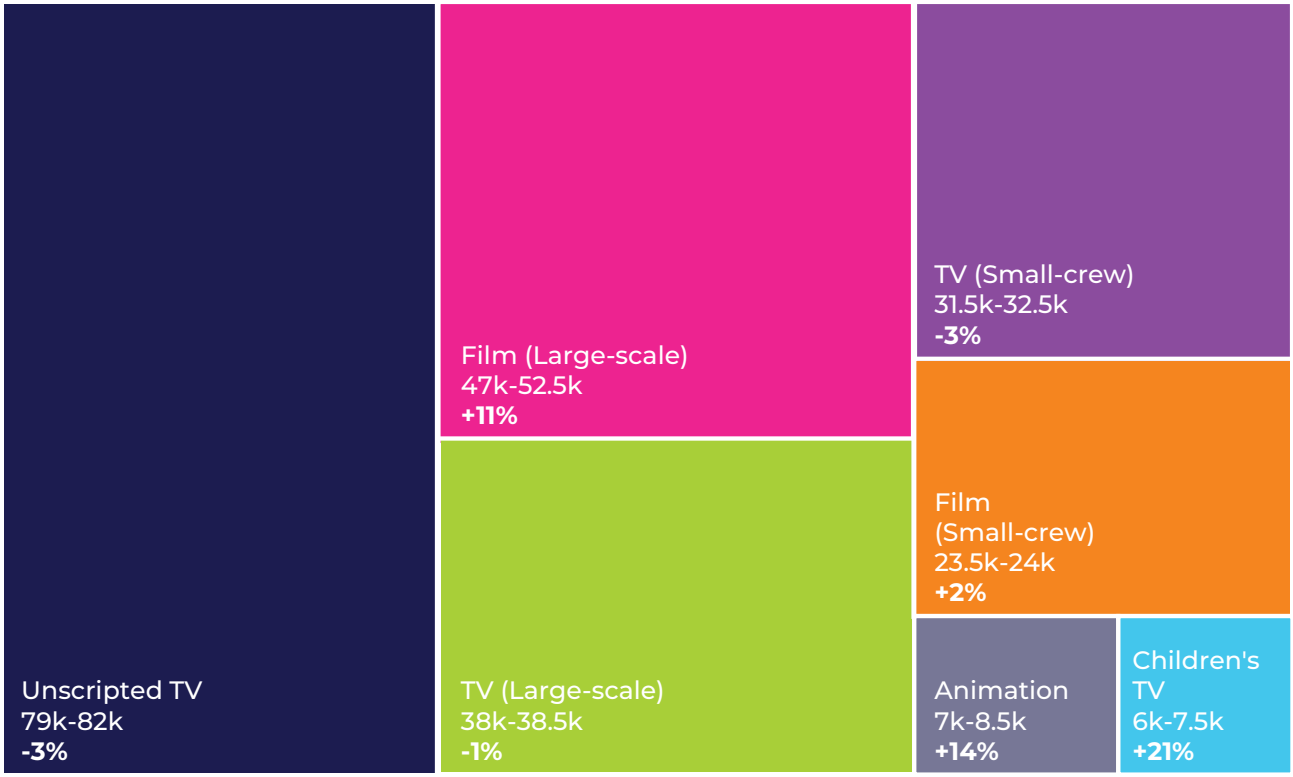
Unscripted TV, and Large-scale film and TV titles are the biggest drivers of employment

From the perspective of production categories, the large volume of Unscripted TV, and the large workforces associated with large-scale TV and Film represent most of the workforce.

While the volume of Unscripted productions has increased in 2025, the associated workforce has declined in the same period. This may be due to a combination of smaller production budgets, leaner production trends common on digital-first content and role consolidation. Across Unscripted TV the average number of roles per person has increased in 2025 as individuals may be increasingly required to fulfil multiple traditional roles (e.g. Producer-Directors (PD) increasingly managing sound and basic editing).

The large-scale film sector continues to represent a significant share of the workforce while accounting for approximately 4% of UK productions in 2025.

Number of distinct individuals (thousands) participating in the film & TV production workforce*, by content type, percentage change between 2024-25



*excluding the ancillary workforce
Note that individuals may move between sub-sectors, so overlaps exist in the figure on the right and as such the total here may not match the workforce total
Source: Ampere Analysis estimates

Craft and Technical roles have the fastest growing workforces; Researchers continue to decline

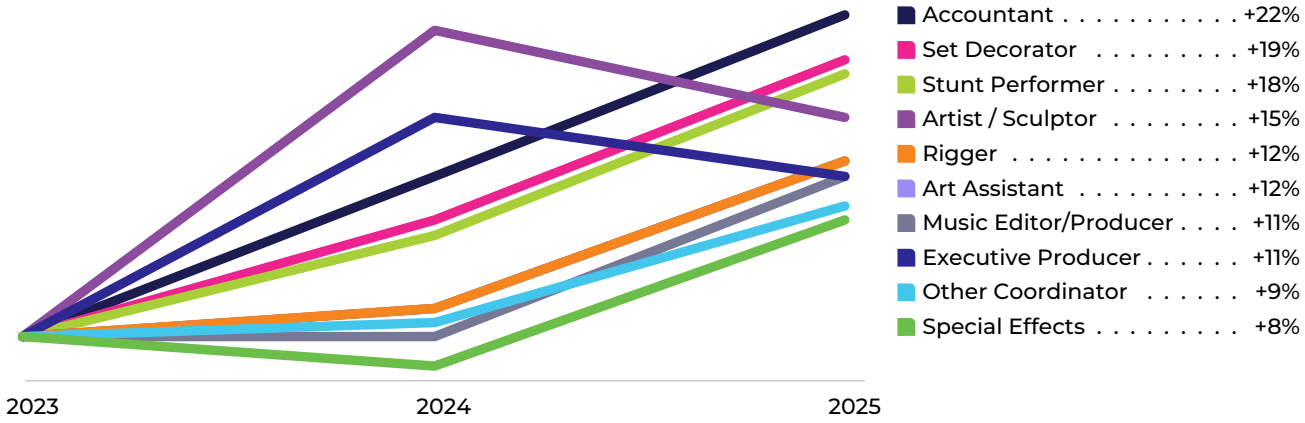
These two charts show the fastest growing and declining segments of production roles* in the UK indexed against 2023 levels to show the proportional change in the workforce over time, instead of the number of individuals.

As seen previously, the Craft and Technical departments are among the fastest growing departments, and many technical roles appear within the top-10 fastest growing roles (Set Decorator, Artists, Riggers, etc.). The complexity, specialism and physical presence of these roles likely contributing to the growth in these categories.

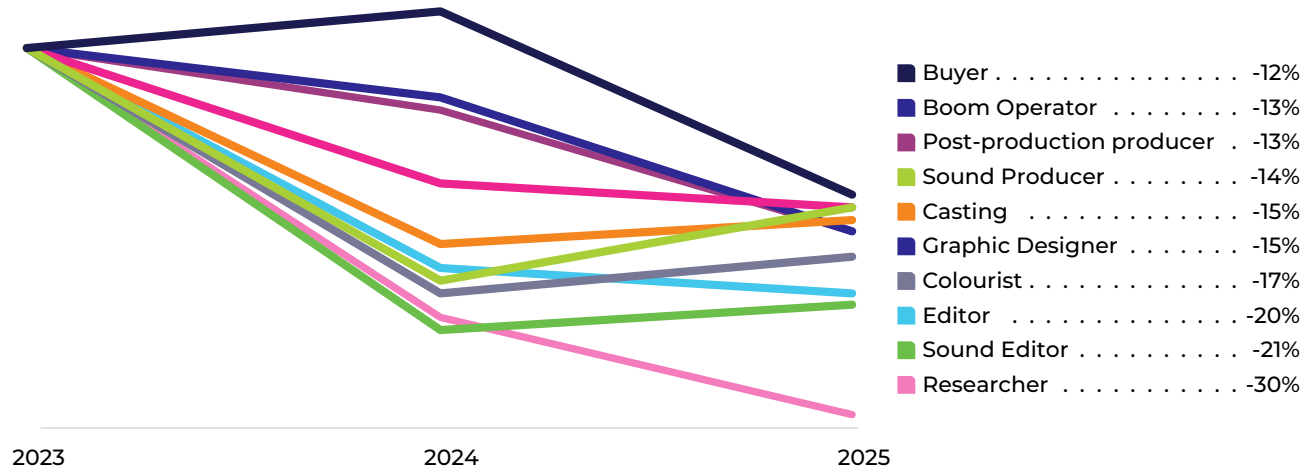
Post-production (Editors, Sound Editors) and Development (Researchers, Casting) roles are common among the fastest declining workforce areas. Researchers (-30%) face the sharpest decline, likely due to AI-driven automation of data gathering. The drop in these specific roles may reflect the commissioning shortfall with reduced demand for these roles.

Workforce growth (indexed to 2023 levels) by role

Top-10 fastest growing workforce by role in 2025 (2023-25 % change)



Top-10 fastest declining workforce by role in 2025 (2023-25 % change)



** The number of roles involved in a production will account for multiple individuals performing the same role or a single individual performing multiple roles, while the number of individuals will account for the number of distinct persons working on a production.*
Source: Ampere Analysis estimates

Workforce activity & capacity

The UK's production activity has stabilised in 2024-2025, but utilisation remains low

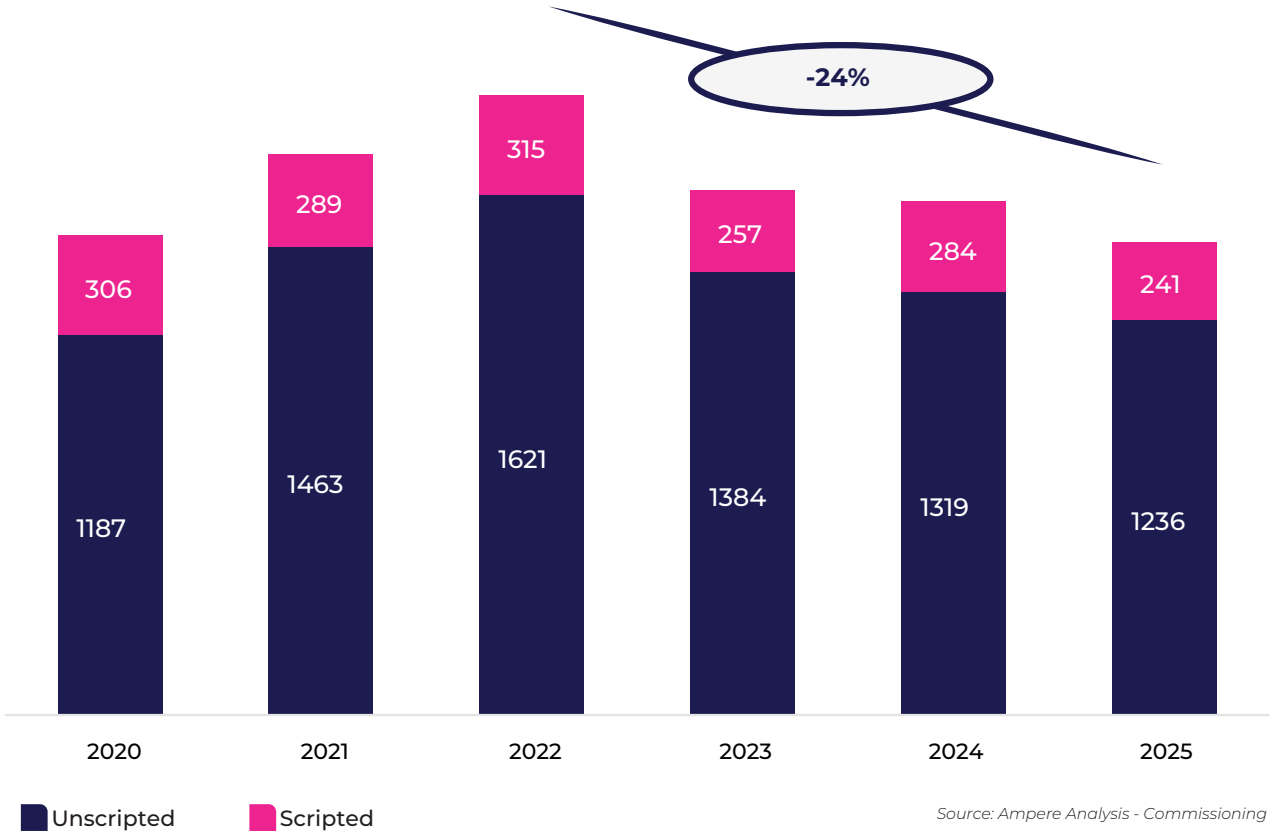
UK content output for both film and TV has declined by 13% over 2022-2025

First-run and renewal TV commissions in the UK (shown in the chart) fell by 7.9% in 2025, continuing a sustained decline over 2022-2025, 24% in total. This mirrors a broader slowdown across Western Europe and the US. Scripted content was hit hardest, dropping 15% to its lowest level since 2019, compounded by sharp pullbacks from SVOD commissions (down 25%) and Pay TV commissioners (down 13%). The BBC also reduced its commissions by 13%, primarily affecting unscripted formats.

Despite this contraction, targeted growth remains: Channel 4 expanded its scripted slate by 42%, and entertainment programming grew 11% across major terrestrial broadcasters. To navigate these funding challenges, the market is increasingly relying on international co-commissioning. Crucially, the financing partner mix is shifting away from SVOD platforms in favour of US and Australian public broadcasters.

Film productions bolster the UK content output slightly, but similarly declined by -8% over 2022-2025 - resulting in a total decline of -13% in both Film and TV. The Independent Film Tax Credit (IFTC) has provided a modest gain to the landscape with a significant increase in scripted film announced in the UK. However, it remains to be seen whether these additional titles will enter production and contribute to UK production activity.

Number of First-run & Renewal TV commissions ordered in the UK, Scripted vs Unscripted (2020-2025)



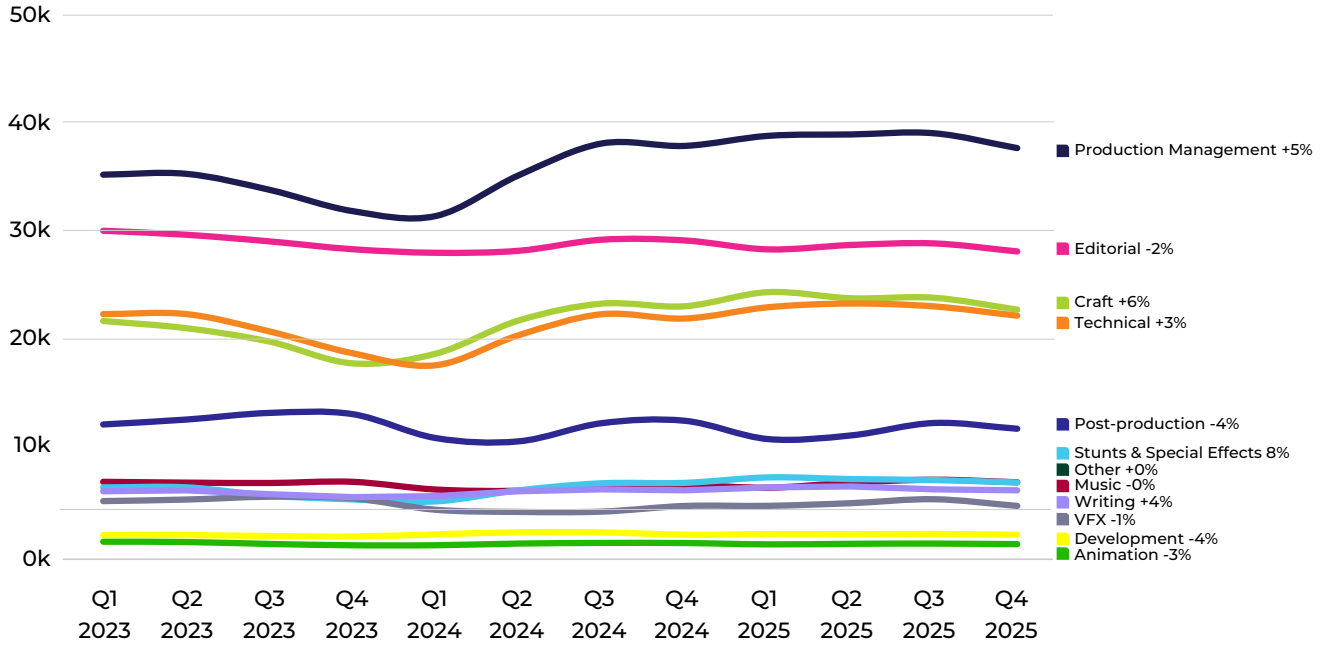
Source: Ampere Analysis - Commissioning

Production activity among most departments appears to have stabilised across 2024-2025

The chart shows the workforce activity by production department in terms of the total active roles associated with UK productions over time.

The sector has stabilised over 2024-2025, yet activity remains significantly below the 2022 peak. Large departments (Production Management, Craft & Technical) exhibit moderate growth in 2025 bolstered by the uptick in Film (Large-scale) productions drawing in large parts of these workforces.

Number of active production roles (full- or part-time), by department between 2023-25



Animation	-3%	Post-production	-4%
Craft	+6%	Production Management	+5%
Development	+3%	Stunts & Special Effects	+8%
Editorial	-2%	Technical	+3%
Music	-0%	VFX	-1%
Other/Misc.	+0%	Writing	+4%

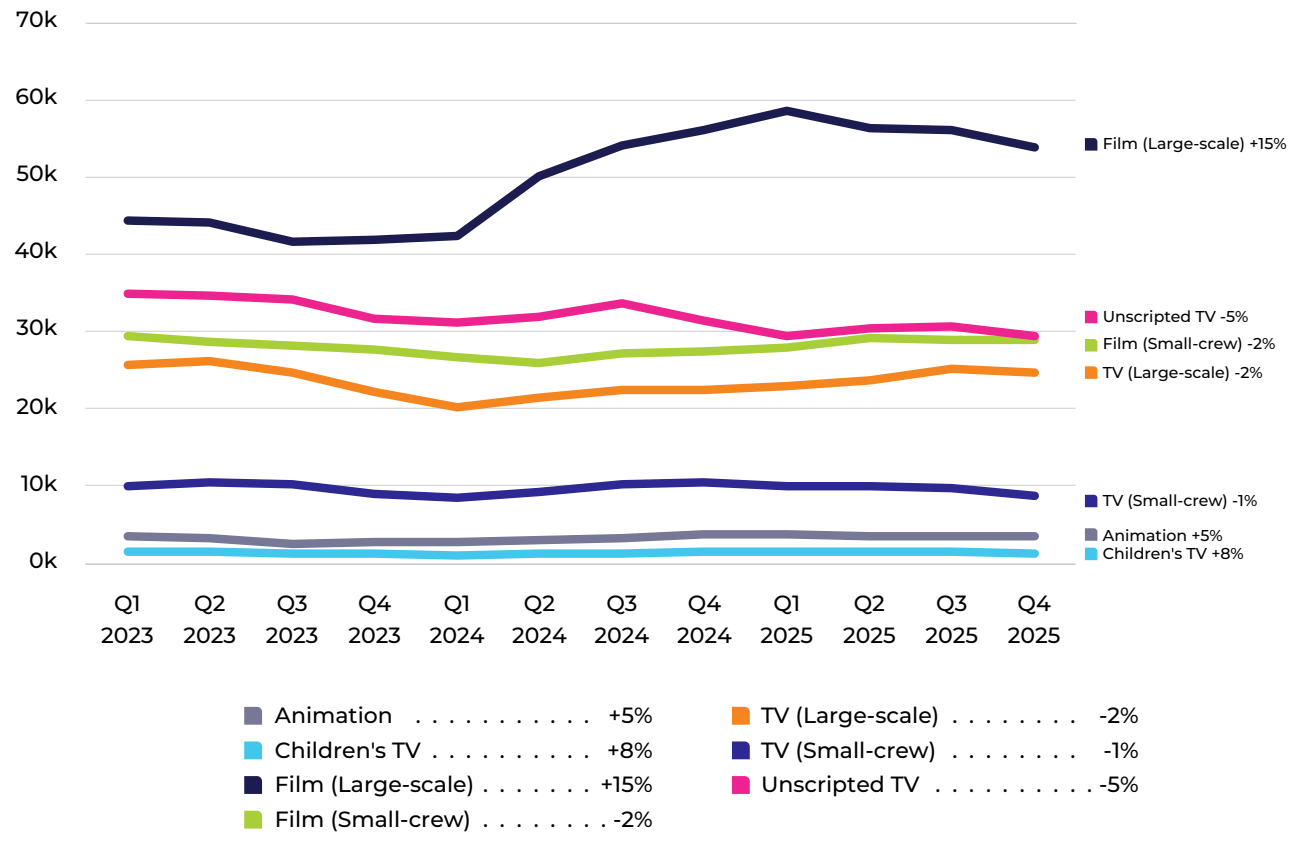
Source: Ampere Analysis estimates – note as 2025 data includes a greater share of titles in production with credits yet to be revealed, figures for 2025 are more heavily modelled and should be treated as forecasts

Large-scale film productions have bolstered production over 2024-2025 with major blockbusters

Likewise, the chart on this page displays these same roles categorized by production types.

Roles linked to large-scale Film and TV decreased after 2022 due to budget reductions at major streaming companies and the Hollywood strikes. However, large-scale Film has rebounded in 2024-2025 driven by the production of later blockbusters like *Masters of the Universe (2026), Spider-Man: Brand New Day (2026), and Peaky Blinders: The Immortal Man (2026).*

Number of active production roles, by content type between 2023-25



- Animation . . . . . +5%
- Children's TV . . . . . +8%
- Film (Large-scale) . . . . . +15%
- Film (Small-crew) . . . . . -2%
- TV (Large-scale) . . . . . -2%
- TV (Small-crew) . . . . . -1%
- Unscripted TV . . . . . -5%

Source: Ampere Analysis estimates – note as 2025 data includes a greater share of titles in production with credits yet to be revealed, figures for 2025 are more heavily modelled and should be treated as forecasts

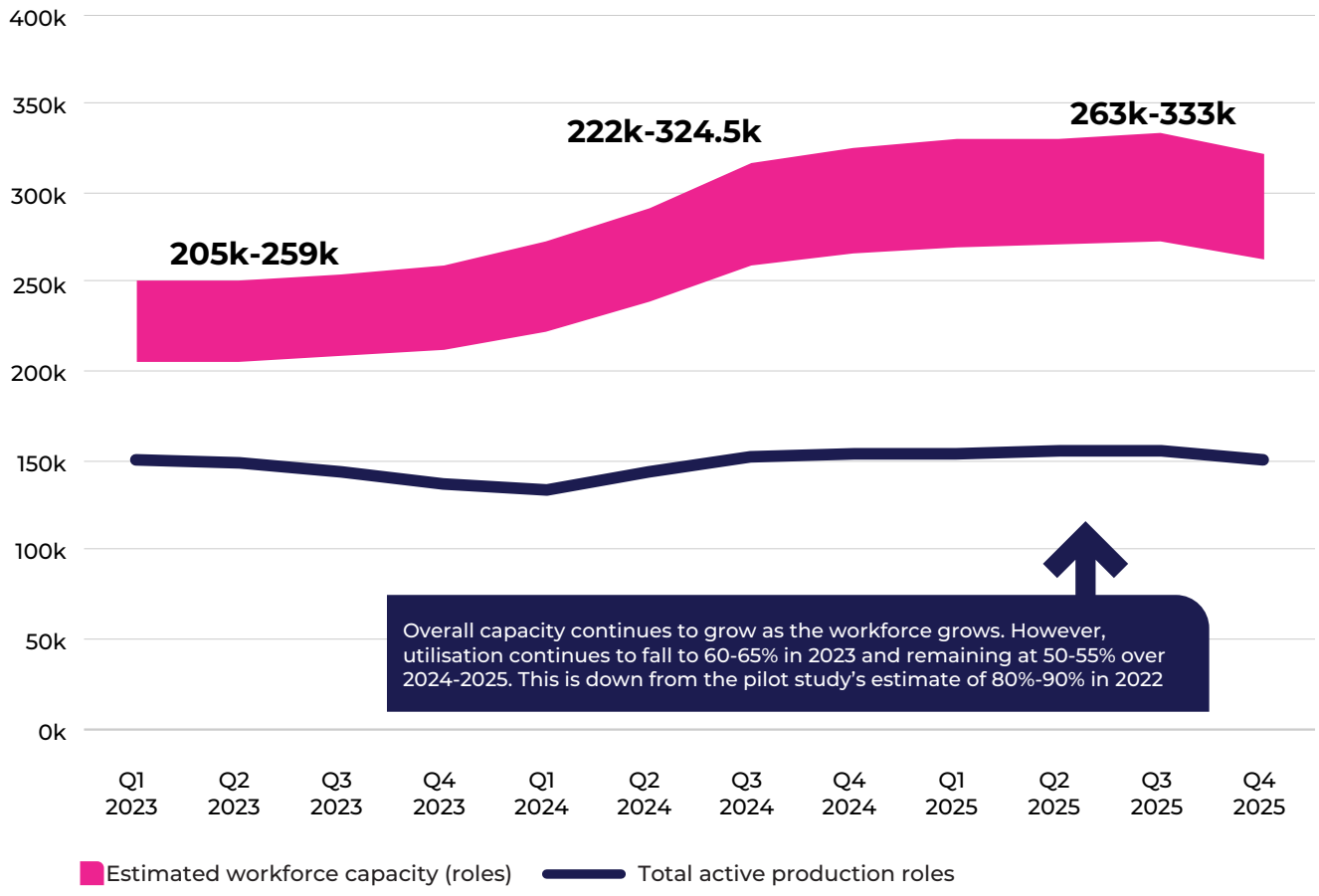
Utilisation remains at 50-55% of the estimated workforce capacity over 2024-2025

The figure to the right shows the total workforce capacity and its level of utilisation. The pink range illustrates the maximum number of estimated roles that the present workforce could deliver, and the blue line the total number of active roles.

The capacity estimate accounts both for currently active individuals, inactive individuals and individuals that leave the industry (i.e. those who do not appear in a credited role in 1 year+).

The falling utilisation rate means that available talent is under-employed, or working significantly reduced hours compared to peak industry activity.

Total number of active production roles with estimated workforce capacity range



Source: Ampere Analysis estimates – note as 2025 data includes a greater share of titles in production with credits yet to be revealed, figures for 2025 are more heavily modelled and should be treated as forecasts.

Utilisation has fallen most rapidly across the VFX and Post-production departments

This shows the estimated fall in utilisation across production departments (ordered by change since 2023).

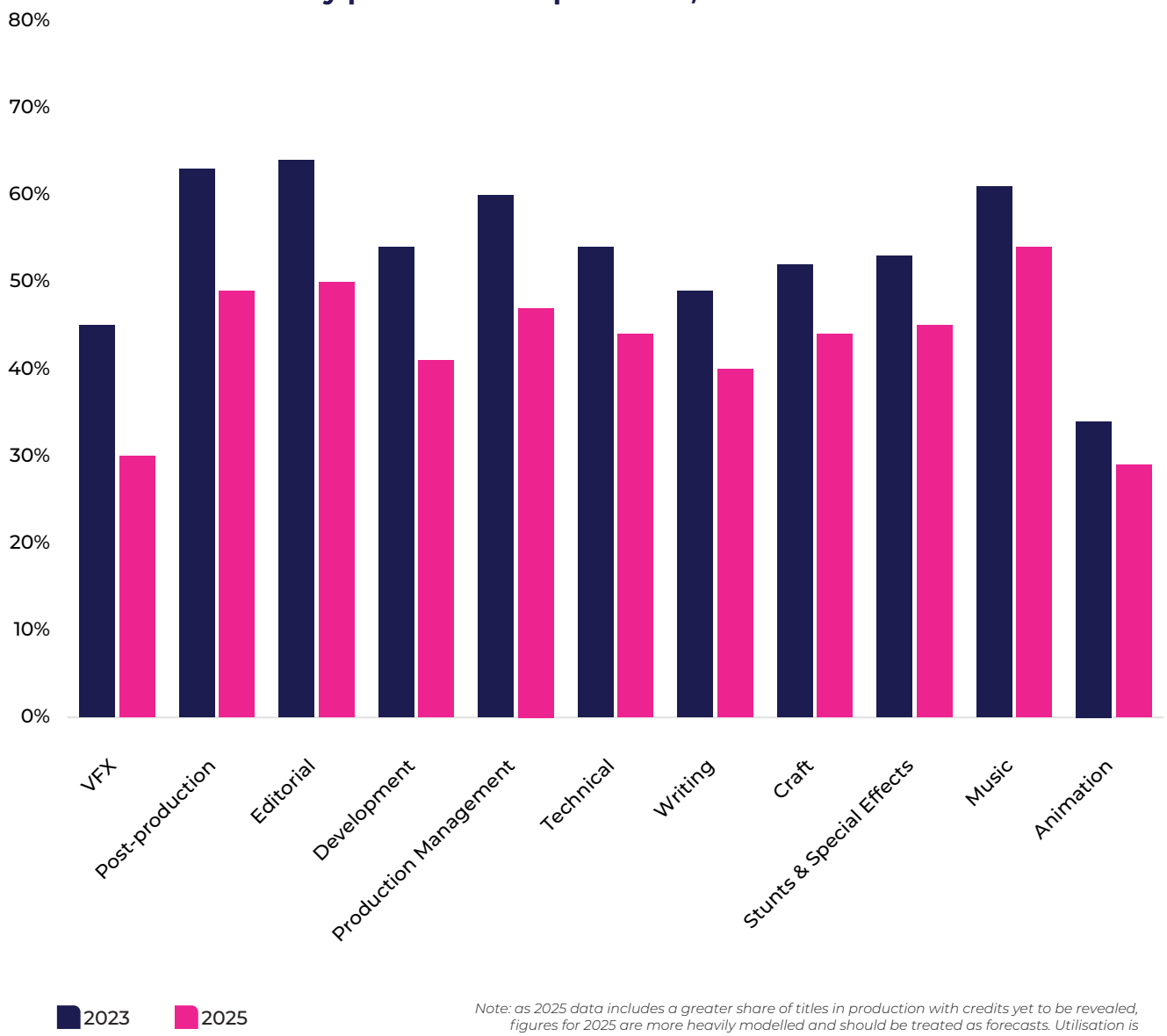
The VFX and Post-production workforces exhibit the largest decline in utilisation – where VFX falls to match existing low utilisation seen in Animation.

Editorial and Development (and in part Writing) also all exhibit a large decline in utilisation since 2023.

However, as seen in the Sizing Up pilot study, 10-20% of these workforces appear across multiple departments. This multi-disciplinary aspect means despite falling utilisation, these workforces may retain more opportunities.

The Music department, on top of seeing +7% growth in workforce (see prior section), exhibits one of the highest and lowest-declining utilisation.

Estimate workforce utilisation (midpoint) by production department, 2023 vs 2025



Note: as 2025 data includes a greater share of titles in production with credits yet to be revealed, figures for 2025 are more heavily modelled and should be treated as forecasts. Utilisation is calculated as the total active production roles divided by the estimate workforce capacity
Source: Ampere Analysis estimates

Forecast

Future production activity over 2026-2028 will remain within 2024-2025 levels of capacity

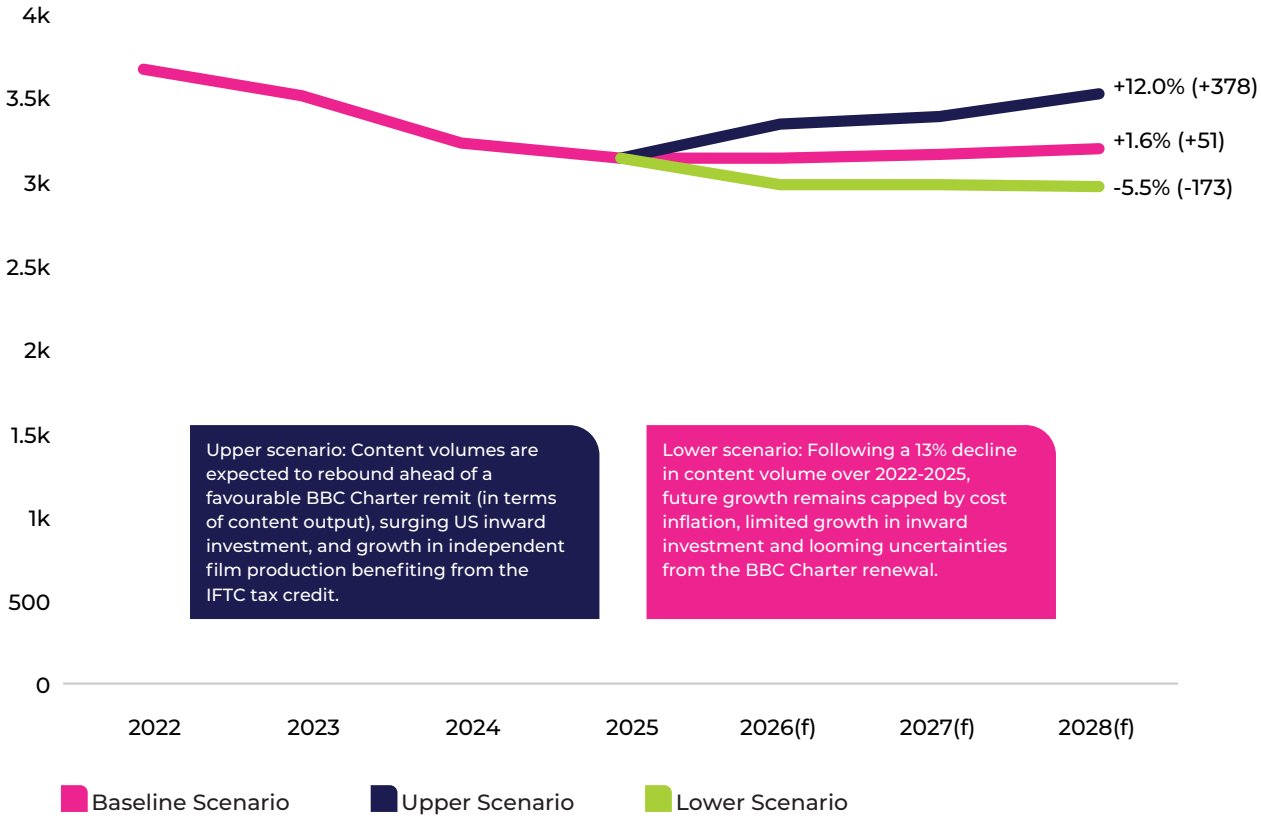
Three potential scenarios project future UK production activity amid uncertainty

To forecast the future demand on the UK production workforce, Ampere has reviewed the UK's historical production landscape over 2022-2025 including the volume of content output attributed to the lead broadcasters/ commissioners (e.g. BBC, Sky, Netflix, C4).

By calculating how much these services historically spent per show, we established "cost-per-title" ratios for each category. These broad estimates are used to gauge the content mix supported at various budgets, and do not reflect actual costs. Please see methodology appendix for further details.

Using Ampere's revenue and content spending forecasts, these ratios are then applied to forecast the baseline content output up to 2028, adjusting to produce three forecast scenarios accounting for known strategic shifts (e.g., BBC Charter renewal), market dynamics affecting broadcasters funded by advertising and subscription revenues, structural industry trends, tax credit incentives and VFX-related policy changes.

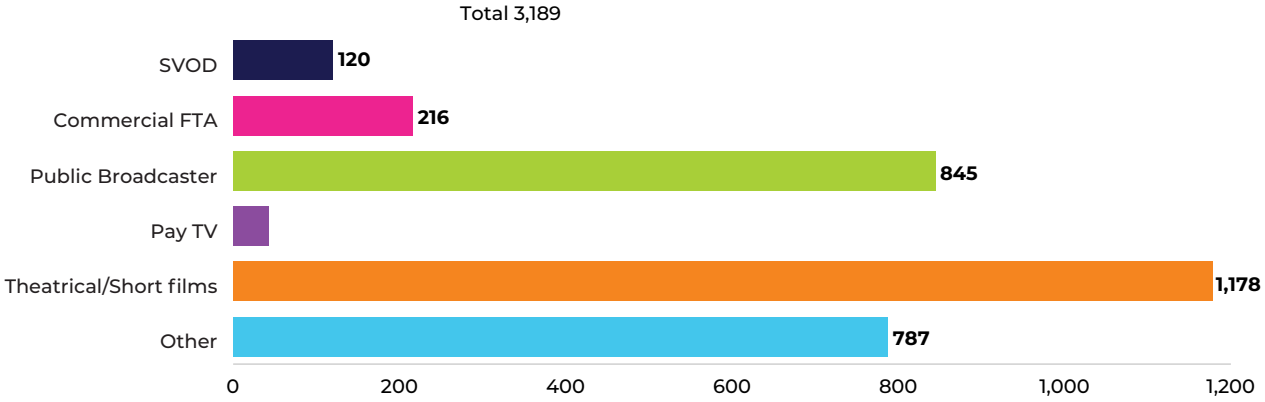
Forecast impact on UK production output (number of releases) by scenario



Each scenario forecasts the content volume on a per service and per production category basis. See methodology appendix for more information
Source: Ampere Analysis

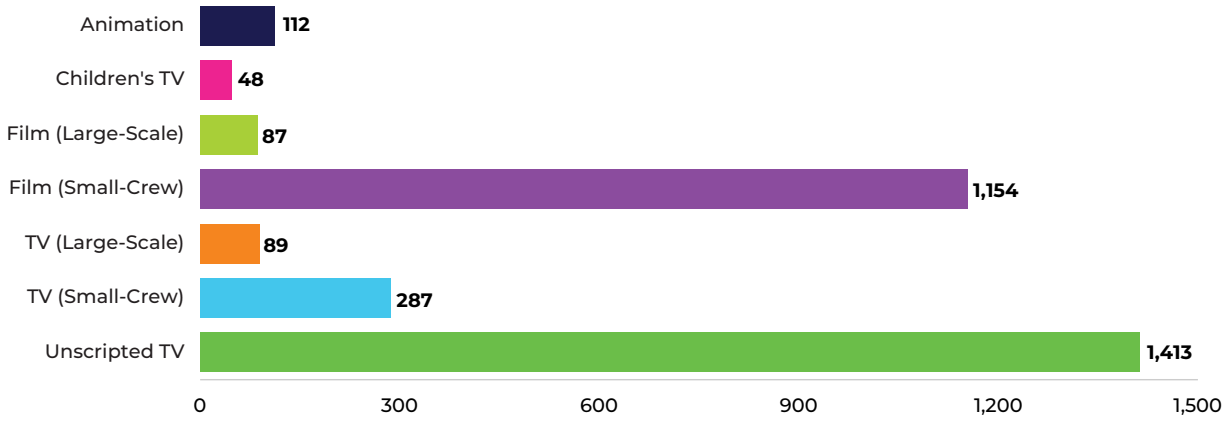
Forecasts of UK distributors and commissioners' content output predict the demand on the workforce

Forecast titles by production group 2028(f), total 3,189



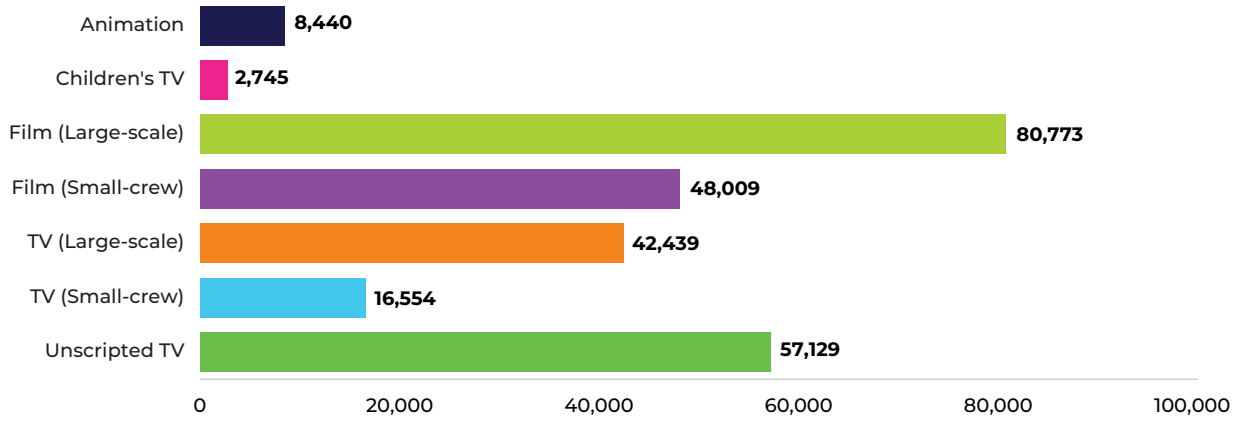
The UK content output has been mapped against the major distributors and commissioners. Forecasts of these companies' revenues and content spend predict the future content output and are matched into production categories based on their historical content strategies.

Forecast titles by production category 2028(f), total 3,189



This forecast content output is then used to predict the demand on the UK production workforce, in terms of the number of roles required to produce the forecast content output, assuming current trends in content production continue over 2026-2028

Forecast production roles by production category 2028(f), total 256,089



See methodology appendix for more information. Source: Ampere Analysis

A +3% increase in active productions is needed to maintain 2025 levels of production roles

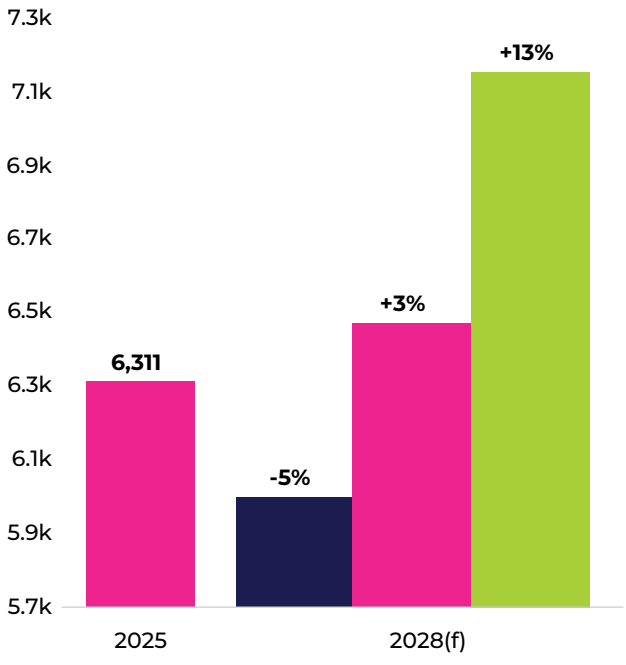
While the number of finished titles is forecast to grow by 1.6%, the complexity and length of these projects drive a higher 3% increase in active production activity. However, this activity does not translate directly into job growth producing only a 0.6% increase in roles. Effectively, the UK requires a minimum 3% boost in production activity just to maintain current workforce levels, as role consolidation continues to dampen the link between volume and employment.

The upper and lower scenarios contribute differently to forecast activity, due to the volume and associated workforce across different production categories (see next slide).

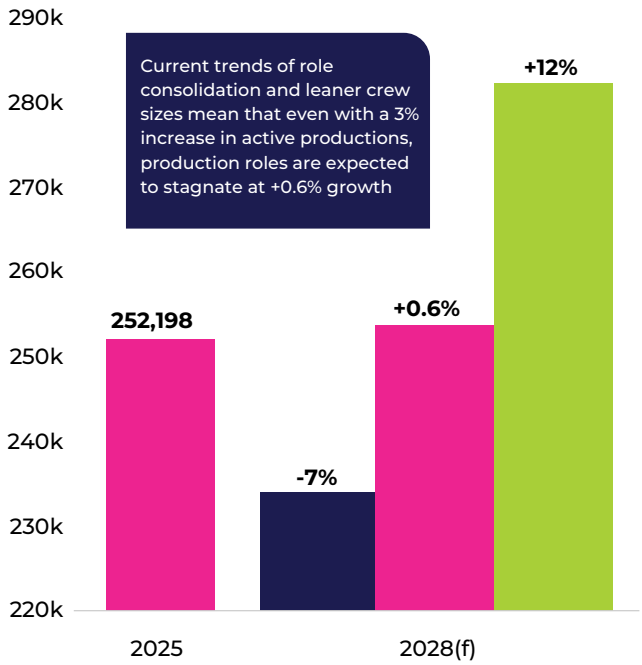
The risk of declining active productions and roles is expected to impact junior roles the most. Ampere's pilot study revealed these junior roles were significant contributors to the diversification of the UK's screen workforce. This downturn may risk a "lost generation" of diverse talent and undermine the long-term senior-level diversity pipeline.

Forecast impact on active productions and production roles, by scenario

Forecast impact on UK production output (number of releases) by scenario



Total impact on active productions



Source: Ampere Analysis

Smaller production categories, and those with shorter production cycles are most susceptible to volatility

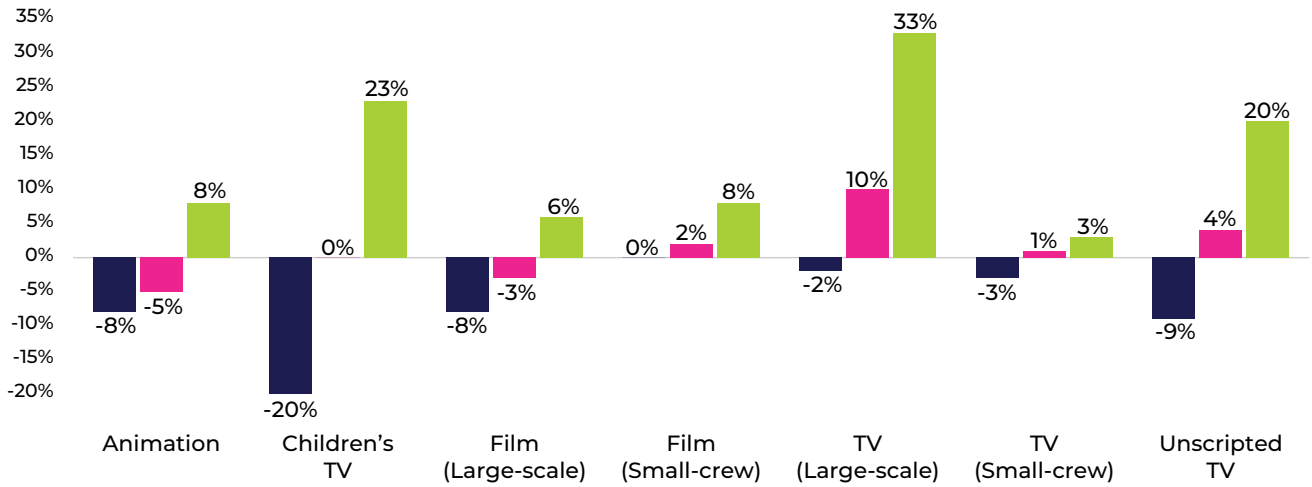
These charts show the impact in the forecast change in active productions against production roles across scenarios for the different production categories.

As a smaller production category, Children's TV appears the most vulnerable to volatility, following 2022's production boom and future uncertainty.

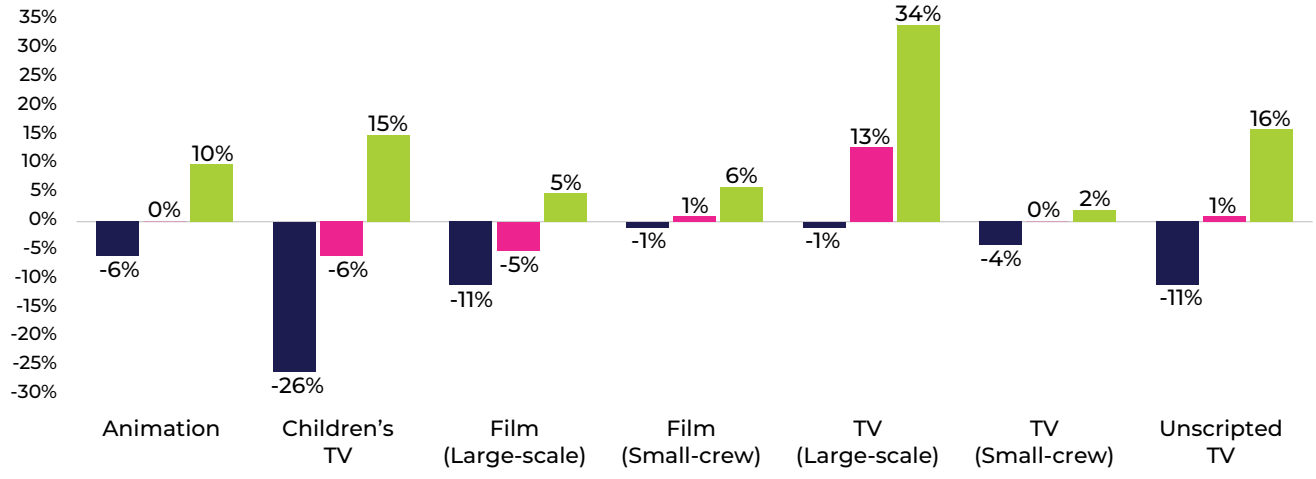
Large-scale Film's high budgets and long productions cycles combined with inflationary pressures and uncertainty over inward investment mean production roles are only expected to grow in the upper scenario. By 2028, a +2% increase in active productions would be required to maintain 2025-levels of production roles. Film (small-crew) is less affected by inward investment and bolstered by the IFTC credit in the forecast. Alternatively, TV (Large-scale) is expected to stabilise since 2022 levels, contributing to an optimistic forecast.

Forecast impact on active productions and production roles, by scenario (2025-2028)

Impact on active productions, by production category



Impact on production roles, by production category



Lower Scenario Baseline Scenario Upper Scenario

Source: Ampere Analysis estimates

All forecast scenarios project overall activity to remain well within 2024-2025 levels of capacity

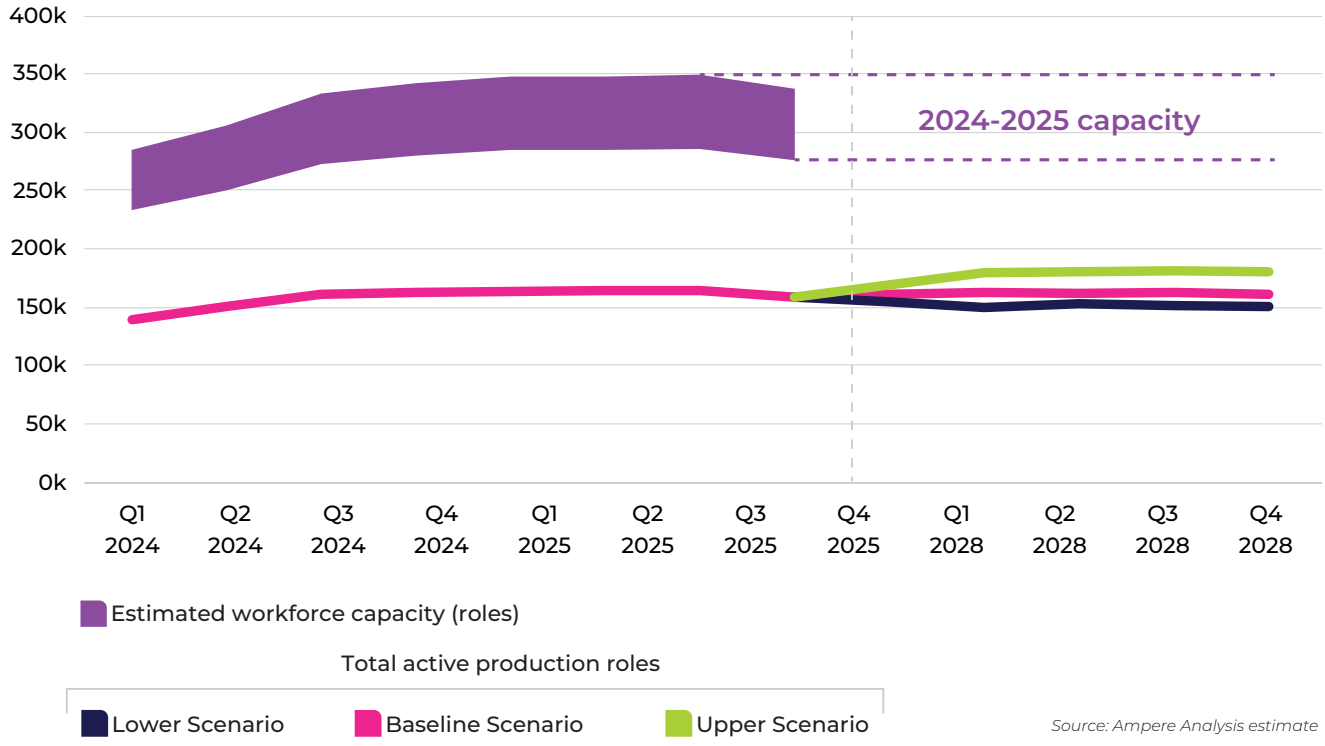
At the present estimate workforce capacity over 2024-2025, there remains a persistent, significant gap between workforce capacity (the purple range) and active production roles over even the upper forecast scenario.

This poses a twofold challenge:

1. Limiting the churn of experienced staff in a sector with low utilisation where even under optimal conditions, commissioning activity will likely remain below the production-boom seen in 2022.
2. Ensuring adequate opportunities and training for new-entrants to ensure the longevity of the sector throughout short-term commissioning cycles.

While the forecast activity for no individual department is expected to reach 2024-2025 levels of capacity, each department faces various forecast capacity challenges.

Total number of active production roles with estimated workforce capacity range



Source: Ampere Analysis estimate

Senior creative, technical and management roles exhibit the highest forecast demand

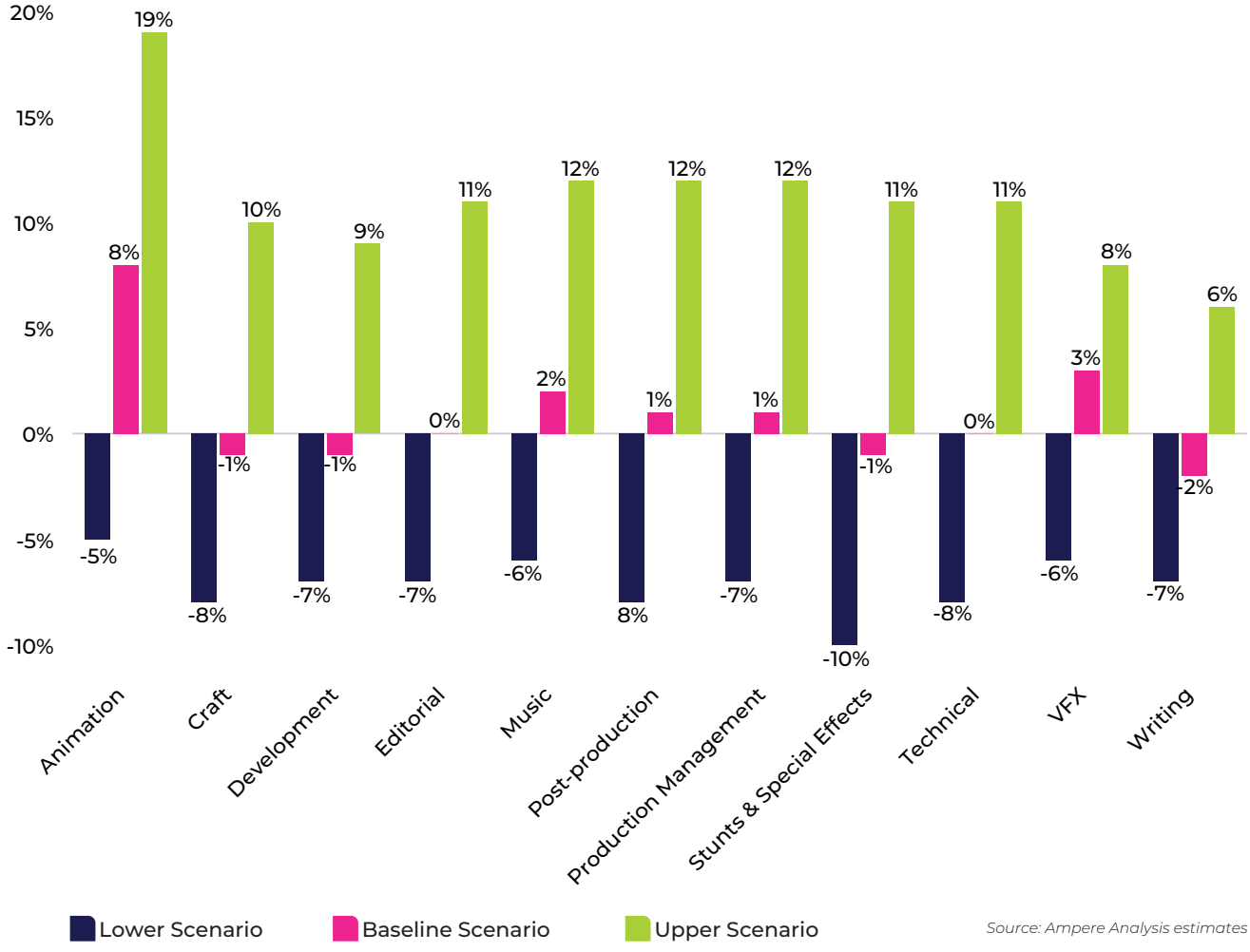
This chart shows the change in production roles across departments between 2025 and the forecast in demand for 2028.

Senior creative roles in Animation (e.g., Animation Directors) may benefit from high potential growth from a small base, as a result of a broader involvement across productions, relative to VFX which is almost exclusively tied to Film and HETV. The department exhibits significant volatility across scenarios, however, dependent on the future of the UK's content output and the attributed demand for Animation.

Some Production Management roles, such as Archive roles, stand out with a high projected growth but are similarly volatile across scenarios. Similarly, Producer Directors (PDs) and Researchers are vulnerable cohorts, with extreme volatility across scenarios – linked to commissioning activity.

Technical roles – primarily attributed to Audio in production or Post-production (e.g. Sound Producer / Coordinators, Music Editors, Sound Designers and Artists) – exhibit high potential demand up to 2028.

Forecast Impact on production roles, by production department, by scenario (2025-2028)



Source: Ampere Analysis estimates

Future impact of AI

The impact of AI may affect up to 80% of production roles by 2028

AI tools are emerging across the production cycle – particularly in established Post-production tools

AI holds the potential to transform employment across industries – within the production sector, it is likely to appear across all production stages.

In pre-production, AI may facilitate rapid idea generation and script assessment, while text-to-image and storyboarding tools create high-quality visuals instantly. Likewise, AI tools in the production phase are emerging but may appear more nascent.

Post-production may be the most disrupted phase of production, where AI significantly reduces labour-intensive tasks, such as rotoscoping and rough cuts, among many other applications. For example, in Dune: Part Two (2024), a specialised machine learning model (AI) was used to track characters' eyes, saving thousands of hours of rotoscoping.

Pre-production **Emerging**	**Production** **Nascent**	**Post-production** **Rapid adoption**
Practical opportunities in AI are beginning to emerge for elements of pre-production • **All-in-one tools:** Shai Creative, LTX Studio, Studiovity, CELTX, Filmustage • **Script breakdowns:** Filmustage, Yamdu, Squibler, Writersonic • **Image / Video concepts:** Intangible, Cuebric, MindVideo • **Scheduling tools:** RivetAI, Cinetech, Taskade	Production-stage tools, however, are either specialist or not yet ready for full professional content • **Text/image/video-to-video:** Sora 2, Veo 3.1, Runway Gen-4, Luma AI Ray3, DeepMotion (3D Animation) • **AI-assisted hardware and software:** Sony's PTZ cameras, Genius Sports (AI-powered live broadcast augmentation), RADiCAL Motion • **Real-time, AI-assisted VFX:** Revize, Vanity AI, Ziva RealTime	Standard Post-production tools are increasingly incorporating AI • **Established tools incorporating AI:** Adobe Premiere Pro & After Effects, Da Vinci Resolve, iZotope RX • **Other tools:** Sora, Descript, Storybook Studios, Respeecher, Pictory, Colourlab AI, ElevenLabs, Meta AudioGen, Topazlabs, WSC Sports, Respeecher, TrueSync

A simple framework mapping AI capabilities against production activity can assess the breadth of the impact

This framework evaluates AI's impact strictly within present production workflows, excluding speculative "one-man movie" scenarios that would fundamentally dismantle traditional crew structures.

The framework considers level of impact and the risk of displacement, or productivity gains. However, this does not cover the opportunity from the creation of new vocations like prompt engineering and ethics auditing. It also maps the adoption of these capabilities to become commonplace professional tools in the future. This can be applied at a department-role level for granular insight but requires industry consensus for meaningful results.

Further research would be needed to assess how any displacement or even productivity gains may impact the workforce.

Framework to assess the timeline and impact of AI on the UK film & TV production workforce

Immediacy of adoption

Level of impact	Rapidly adopted Existing tools that are becoming increasingly common in professional workflows	Emerging Current pilot capabilities that are set to become commonly used in professional workflows over 2026-2027	Nascent Experimental applications that may face challenges before professional adoption, remaining uncommon by 2028
High Roles that face high risk of algorithmic displacement	**Animation** **Post-production** **VFX**		
Medium Roles that may benefit from significant time saving	**Writing**	**Development** **Music** **Production Management**	**Craft (pre-production planning)**
Low Small, general productivity boosts that do not alter the professional labour		**Editorial**	**Stunts & Special Effects** **Technical**

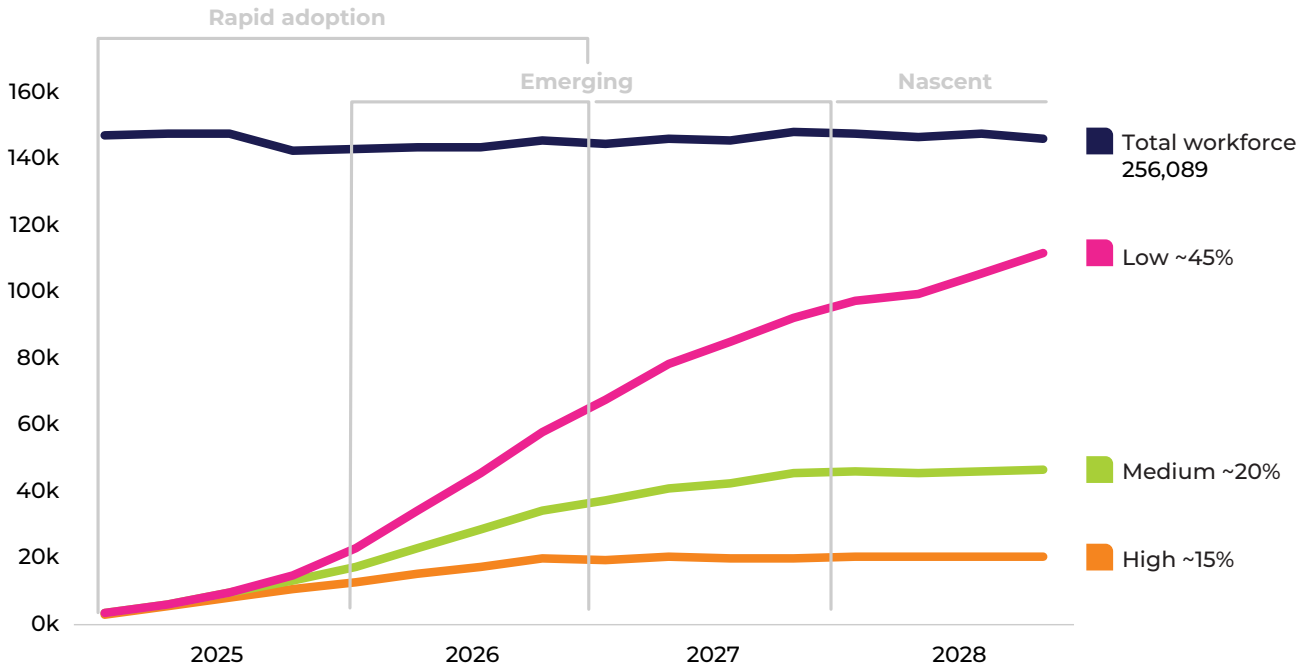
The impact of AI may affect up to 80% of production roles by 2028

The results of this mapping demonstrate the potential breadth of the impact of AI across the workforce over time. Under these assumptions:

- By the end of 2028, 45% of production roles may see a 'low' impact expecting minor efficiency gains while human labour remains centrally responsible for the creative output.
- Roughly 20% of production roles may see a 'Medium' impact. These roles may benefit from increasing productivity, where AI tools like ScriptBook or Midjourney augment creative work like storyboarding and script analysis. For example, casting teams may use AI to process thousands of submissions, scanning headshots and video footage to identify specific traits that match their requirements.
- 15% of the production activities map against a 'high' impact and the risk of algorithmic displacement may be significant.

As these technologies become increasingly common, they will streamline workflows but may also alter job roles, emphasizing adaptation and new skill development within the workforce.

Proportion of production roles impacted by AI over the forecast period



Acknowledgements

ScreenSkills and 4Skills would like to thank all of those who took the time to contribute to the research.

ScreenSkills would also like to thank the hundreds of donors from across industry to ScreenSkills' Skills Funds (Animation, Children's TV, Film, High End TV and Unscripted TV) and Amazon Prime, Apple TV, BBC, Channel 4, ITV, Pact, Paramount, Sky, Sony, The Walt Disney Company and Warner Brothers Discovery whose support makes this report possible.

About us

ScreenSkills

ScreenSkills is the industry-led strategic skills body for the UK screen industries. As experts in career development for the screen sector, we offer a portfolio of training, programmes, events, free e-learning and other career resources to support the development of technical and professional skills across all career stages and for people from every background in every Nation and region.

ScreenSkills supported 34,000 people through our training and engaged 161 training providers and experts across our five Skills Funds in 2025-2026. Our pan-delete space industry ScreenSkills Training Passport initiative has seen 10,500 skills passports completed, across partner productions and individual freelancers, in that same year.

ScreenSkills employs research and data to identify skills gaps and shortages which informs the investment in high-quality and inclusive training programmes made by our five Skills Funds: animation, children's TV, film, high-end TV and unscripted TV. Our policy and advocacy work is focused on delivering change to support the UK's skilled screen workforce and industry.

ScreenSkills is one part of an ecosystem that supports a world-leading, inclusive and agile workforce now and for the future. ScreenSkills works collaboratively with broadcasters, studios, streamers, production companies and other organisations across all sectors to power the skills needed to drive the long-term success of the UK's screen industries.

4Skills

4Skills is Channel 4's nationwide training and development programme, based out of our National HQ in Leeds. It's designed to open up opportunities in the TV industry – from creating entry-level roles to helping people progress in their careers and working with indies to support growth across the Nations and Regions.

Since its launch in 2020, 4Skills has reached more than 180,000 people through training, development and career entry and progression programmes. In 2025 alone, 4Skills reached more than 50,000 people: including creating 200 jobs, reaching over 1,000 people through in-person training opportunities, engaging with 35,000+ students through 4Schools and working with more than 50 independent production companies through business growth & content development opportunities.

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