

AMPERE
ANALYSIS

Sizing Up the Future: Forecasting the Screen Workforce

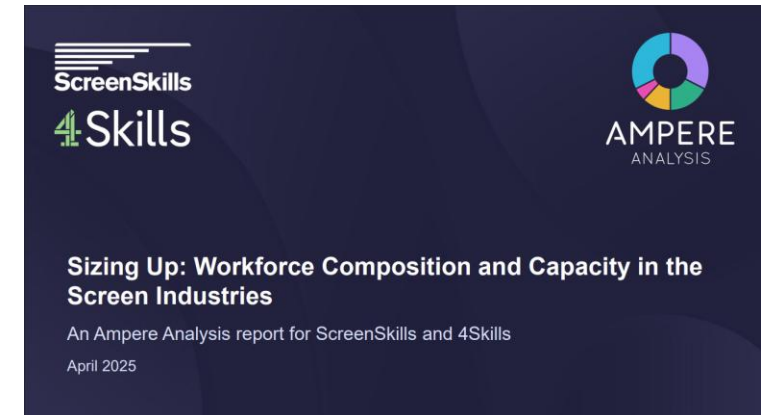
Annex: Crew workforce methodology

July 2026

This is the second iteration of the Sizing Up study building on the 2025 pilot studies methodology

- Following the 2025 “*Sizing Up: Workforce Composition and Capacity in the Screen Industries*” pilot study conducted by Ampere Analysis for ScreenSkills and 4Skills, Ampere has revisited the research to update the workforce sizing model and project workforce forecasts.
- As the second iteration of this research, Ampere has improved and refined the methodology of the original pilot study in the following ways:
 - **Extended the study period** by increasing the title basket by one calendar year, moving the end date of the study from 2024 to 2025 for productions employing a UK workforce
 - **Expanded the title dataset** by incorporating Ampere’s in-depth Commissioning database at the title collection stage
 - This improved the coverage of UK produced titles by including known productions not captured in published third-party sources (such as IMDb), particularly enhancing the representation of smaller-scale productions and unscripted content.
 - As a result, figures for the 2023/2024 workforces have been restated by with a higher baseline, accounting for the long-tail of small productions and the associated crew, following the same trends
 - **Refined the workforce taxonomy** to improve the classification of production departments and roles with changes informed from feedback from ScreenSkills
 - **Rebuilt the large language model classification system** to enhance consistency and alignment across the workforce taxonomy for less-common roles not manually mapped into the taxonomy
 - **Introduced a new approach for the VFX and Animation workforce** by applying individual level weightings from company workforce profiles to weight employment across major VFX and Animation studios to better account for the more transient nature of roles (see slides 17-20)

Link to 2025’s pilot study



https://www.screenskills.com/media/pfcoubcw/ampere_sizing-workforce_final-report_2025.pdf

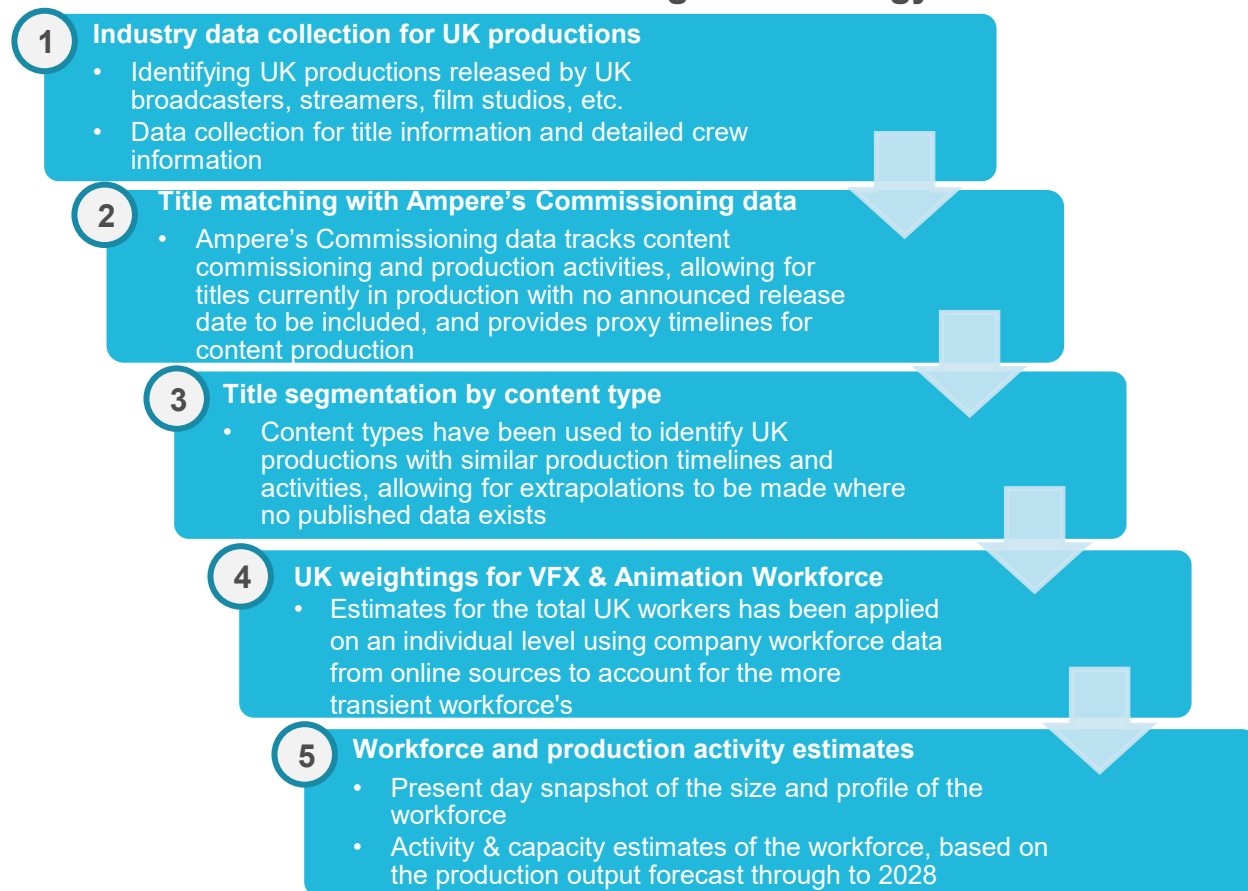
Source: Ampere Analysis



Modelling: Ampere has extrapolated the crew workforce from credited roles on 10000 UK productions

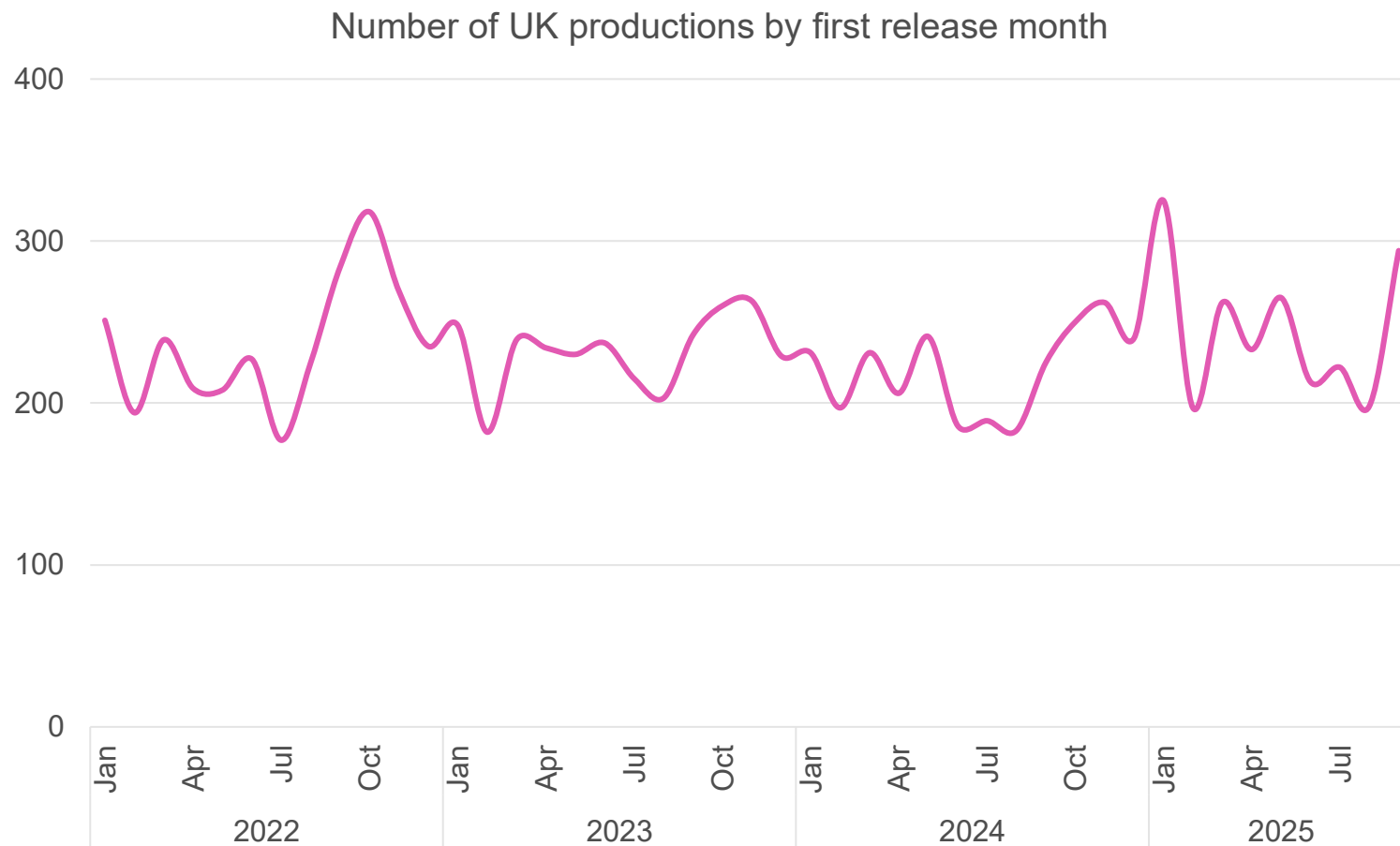
- Ampere has identified any film & TV titles that have been mainly produced or financed in the UK and had a first release during 2022 – 2025. For each UK production identified, crew information has been collected from third party databases. Last years study identified IMDb as the most comprehensive and authoritative source for global film and television credits which has again been the chosen source.
- Ampere's Commissioning data has identified additional UK titles currently in production, and additional metadata, such as title announcement dates. This data is collected by the Ampere team directly from announcements by commissioners and producers
- Modelling and extrapolations have been made where no data is publicly available (e.g., for titles currently in production), to account for under-credited roles, and to further allocate production activities over time. All assumptions here draw from industry interviews and a UK workforce survey with over 1000 respondents conducted for last years study
- The rest of this section details the methodology of, and outputs from, the modelling process

Overview of modelling methodology



Modelling: Over 10000 UK productions of film & TV titles were identified as releasing over 2022-25

- Almost 10000 titles have been identified as a UK production for this study. This includes any film & TV titles that have been mainly produced or financed in the UK and had a first release during 2022 – 2025. However, this excludes non-traditional film & TV content formats, such as short films, educational programming and promotional clips
- This catalogue presents a complete picture of the UK film & TV production output, including:
 - Major broadcasters, independent production companies, and co-productions with international studios with UK operations
 - High-, medium- and low-budget productions
 - Productions made for traditional TV networks, streaming platforms, and for theatrical release
 - International co-productions with significant contributions made from the UK (e.g. financing, locations, production workforces)

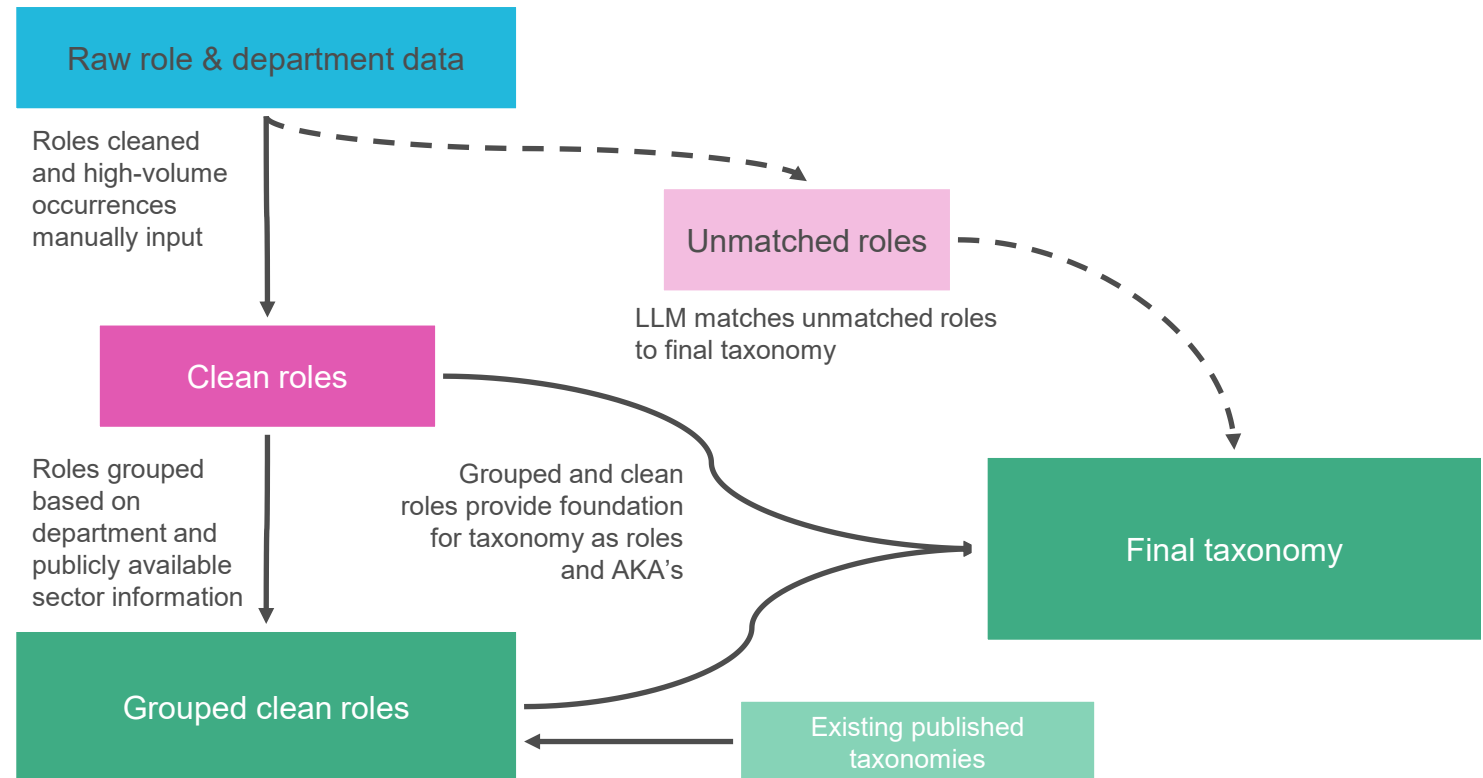


N= 10,468 film & TV titles
Source: Ampere analysis of IMDB data

Modelling: Over 650000 roles were classified into a unified taxonomy for analysing production activities

- For the collected crew information, text cleaning was applied to simplify the production role titles and commonly occurring roles (i.e. those credited 100 or more times between 2022-2025) were normalised into a 'Clean role' accounting for slight discrepancies in role titles (e.g. 1st Assistant Sound vs. First Assistant Sound)
- Clean roles were then manually grouped to the taxonomy created in the previous study, which was based on published alternative job titles and existing taxonomies. Existing taxonomies mapped into this work include as ScreenSkills's job profiles and the BFI's Crew Mapping framework developed by Olsberg SPI, among other screen sector industry bodies – which typically offer detailed role descriptions, alternate role titles, and departmental information. This ensures that the final taxonomy is reflective of credited roles from published data sources and the industry's perspective as it is mapped across existing role taxonomies
- Less common roles (i.e. those credited less than 100 times between 2022-2025) were assigned via the closes match identified through a Large Language Model (LLM) and/or assigned into a miscellaneous 'Other' role, under the closest relevant department

Illustration of the methodology to produce the final taxonomy and matched role information

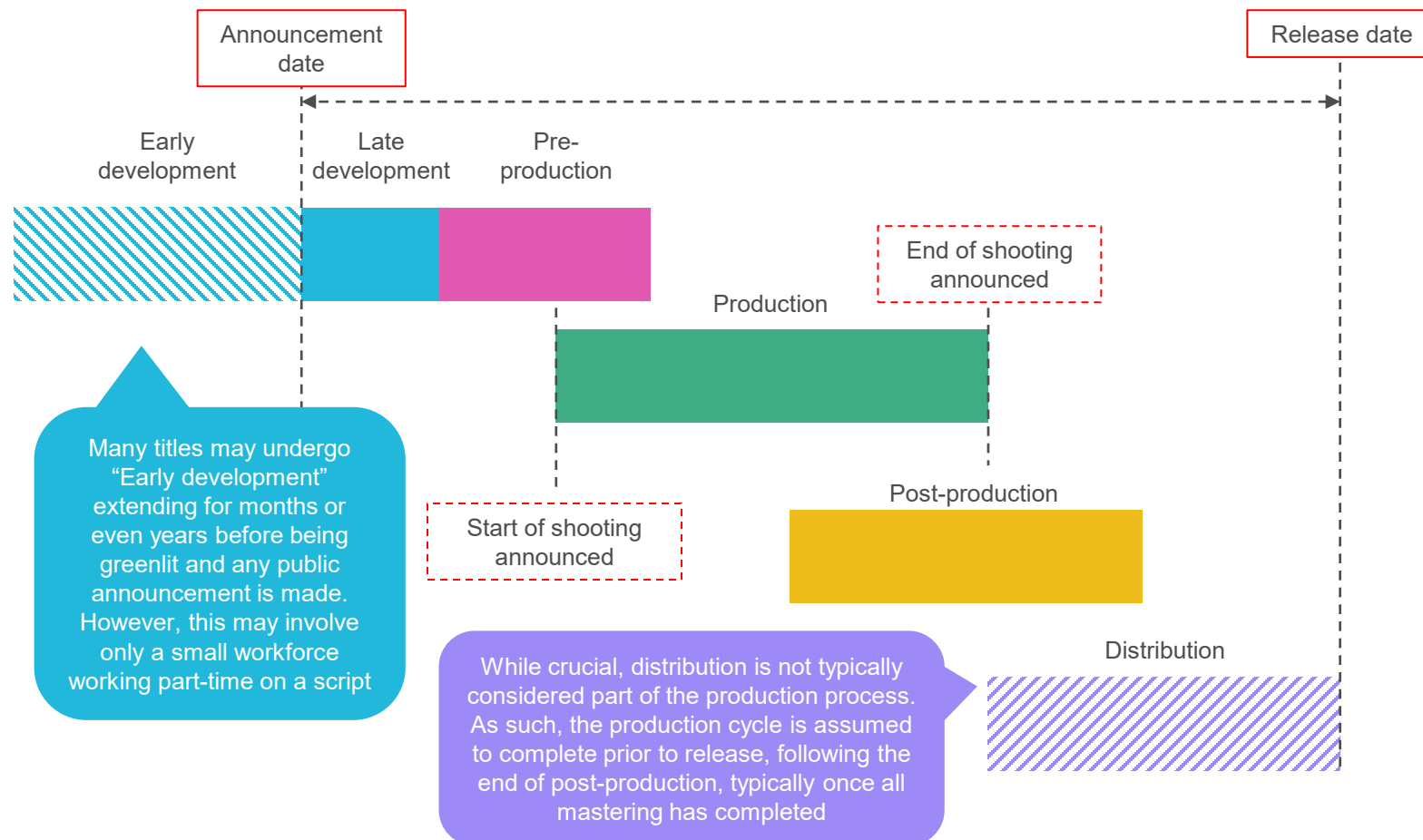


Source: Ampere analysis of IMDB data

Modelling: Ampere's Commissioning data enables us to estimate the production timeline for each title

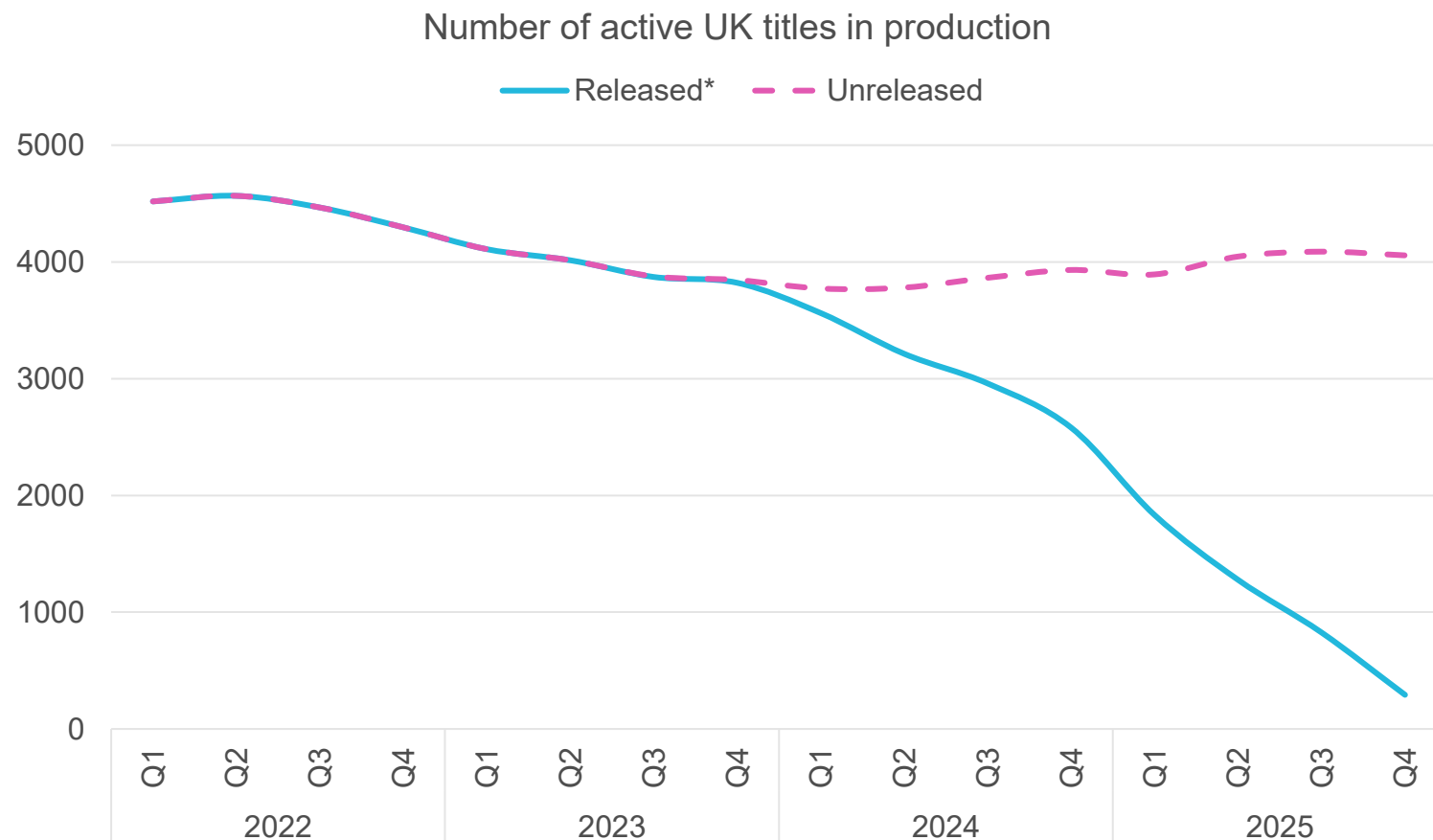
- Ampere's tracking of content announcement dates provides a proxy for start dates of the production cycle for over 3400 of the UK productions tracked through this industry data. Industry interviews have provided qualitative insights to verify assumptions around production timelines, and Ampere has made further provisions for titles with extended development time with minimal activity ("Early development"), as well as distribution periods once the production wraps and any post-production or VFX work concludes
- Additional information has been gathered around shooting dates for titles. These dates have been used to further align production timeline assumptions throughout the study
- Every title undergoes production differently, but the stages of development, pre-production, production, post-production and distribution are commonly referred to in the industry, indicating the production stage, the activity, and (with a little variation) the associated workforce

Illustrative production timeline for film & TV content



Modelling: ... this allows for production activity to be mapped between announcement and release dates

- These timelines allow for an estimate of the number of active UK titles in production at any time between any announced start dates and the end of production, assuming time for distribution and marketing efforts. For example, as of Sept. 2025, a total of 1587 titles had been publicly announced by commissioners and producers but not yet released, and as such assumed to be at some stage of production prior to release
- By applying these assumptions across different content types (e.g. feature films with significantly longer production timelines than many TV shows) and adjusting for anomalies (e.g. outliers with significantly extended development phases), the number of ongoing, unreleased productions with no published crew data can be estimated for any given time



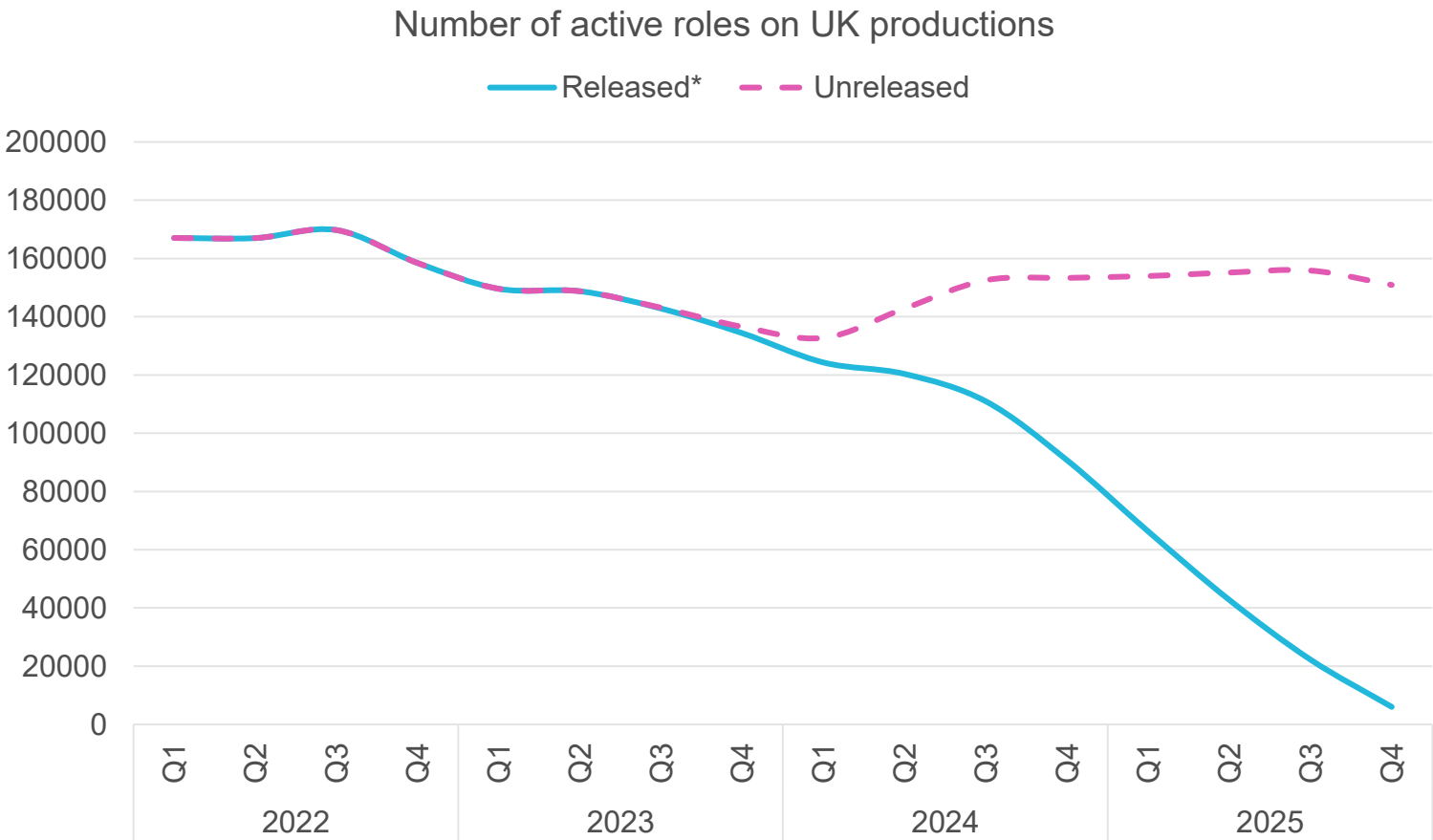
N=10,468 film & TV titles

*Released titles as of Sept. 2025

Source: Ampere analysis of IMDB data, Ampere Analysis Commissioning

Modelling: ... and for the credited roles and workforce activity to be mapped over time

- The credited roles associated with each of these productions can then be assigned to each production, estimating the number active roles at any time since 2022. However, as this data enters late-2024 and 2025, the proportion of titles in-production, with no published credited roles significantly increases, emphasising the need for modelling to estimate the roles associated with titles in production. Similarly, many credited roles may be part-time, or feature the same individual credited on a title multiple times
- To simplify this data into a smaller number of roles and departments, a fixed taxonomy has been applied to recategorise and normalise these roles across productions. For example, the initial data included over 100,000 distinct credited roles; this has been simplified down to ~100. This taxonomy was developed by building on prior taxonomies from ScreenSkills and the 2023 Crew Mapping and Forecasting Methodology study commissioned by the BFI



N=10,468 film & TV titles
*Released titles as of Sept. 2025
Source: Ampere analysis of IMDB data, Ampere Analysis Commissioning

Modelling: Content types are used to interpret the workforce and activity for titles with no published data

- In the absence of published data (i.e. credited roles, release dates, commissioners' announcements), titles have been segmented so that the most-similar, well-documented titles with complete data are used to inform modelling estimates for the associated title's workforce and production timeline
- This approach assumes that roles with comparable responsibilities, skill levels, or departmental contexts share similar workforce proportions. The table to the right defines the main segments of content types used to provide a guide to the size of workforces for each in-production title. Many of these segments have been further sub-segmented to account for the variance in production activity between titles. These sub-segments include more detailed content types (i.e. 'unscripted TV' splits into documentaries, reality TV, etc.), content genres, and the approximate production timeline
- This method provides a reasonable extrapolation by leveraging known data while accounting for industry dynamics, ensuring a more complete estimate of the total workforce in UK TV and film production

Content types used to segment UK productions

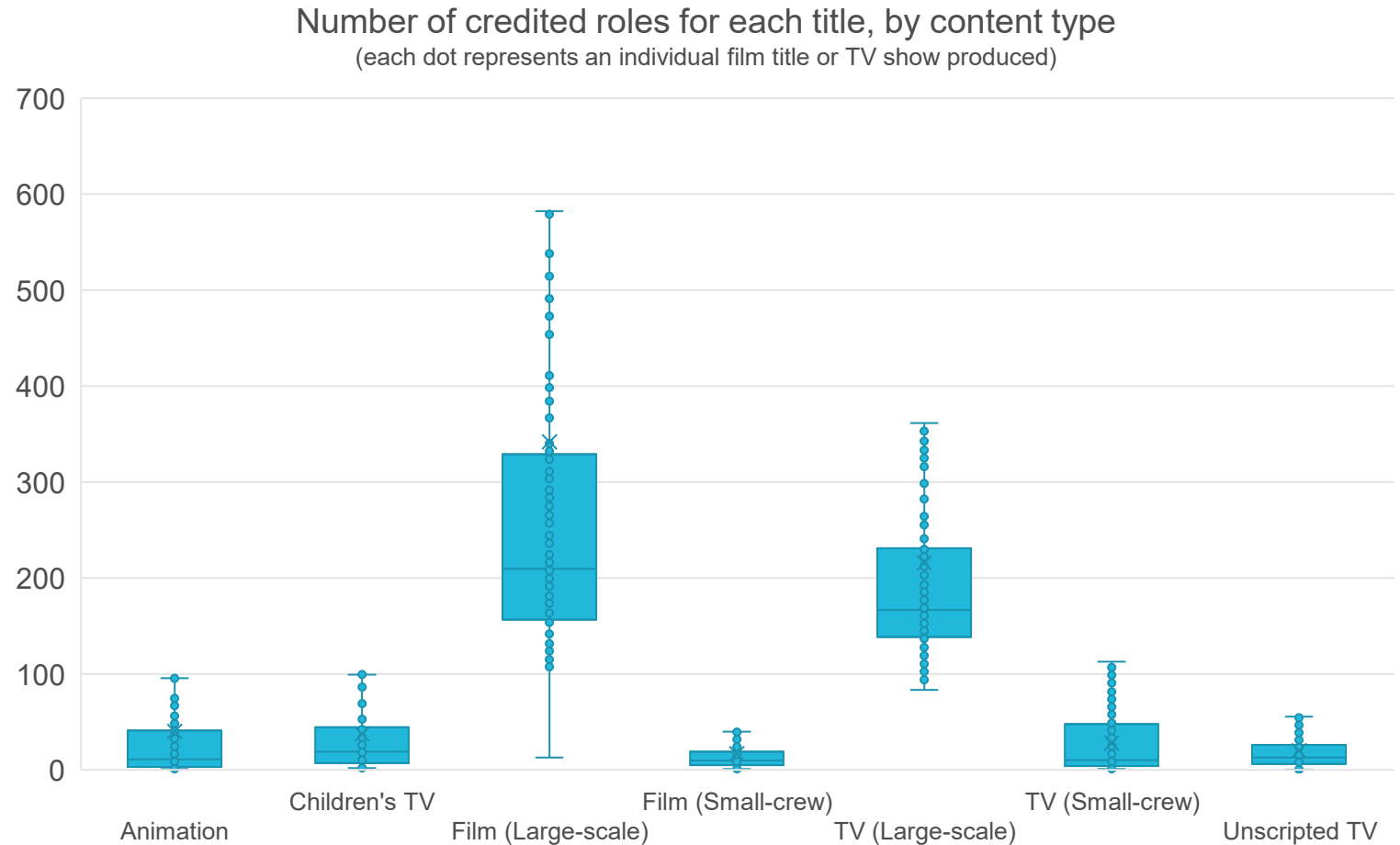
Content type	Ampere's definition
Animation	Film & TV titles identified under Ampere's 'Animation' genre*, capturing titles where most of the visuals are created through animation techniques, rather than being live-action. Titles with over 150 distinct credited crew are re-categorised under film and HETV. Examples include <i>A Bear Named Wojtek</i> (2024), and <i>The Singalings</i> (2022)
Children's TV	Scripted film & TV titles suitable for younger audiences and often designed to be enjoyed by entire families are identified under Ampere's 'Children & Family' genre*. These titles typically aim to entertain or educate children and frequently feature narratives involving children, family settings, or themes. Examples include <i>The Makery</i> (2024), and <i>The Beaker Girls</i> (2022-2023). Many children's TV titles may fall into the animation, scripted TV or unscripted content types, due to the ambiguous nature of this genre of content
Unscripted TV	Programming that does not rely on pre-written scripts or fictional narratives. This has been further sub-segmented into genres, like reality TV, documentary-style series, game shows, and talk shows, to accommodate the differences in productions. Examples include <i>Love Island</i> , <i>The Great British Bake Off</i> , <i>X Factor</i> , <i>The Graham Norton Show</i> , and <i>Panorama</i>
Film (large-scale)	Any one-off feature or film, which can include films, standalone documentaries, comedy specials or various shorts. Any titles with over 150 distinct credited individuals have been categorized as large-scale film (e.g. <i>Barbie</i> (2023), <i>Paddington in Peru</i> (2024)), all others fall into small-crew films (e.g., <i>Rye Lane</i> (2023), <i>Bird</i> (2024))
Film (small-crew)	
TV (large-scale)	TV includes one or more TV seasons that belong under the same TV Show title or brand. Any titles with over 150 distinct credited individuals have been categorized as large-scale TV (e.g. <i>Planet Earth</i> (2016), <i>Slow Horses</i> (2022)), all others fall into small-crew TV (e.g., <i>EastEnders</i> , <i>Such Brave Girls</i> (2023))
TV (small-crew)	

*Ampere has its own genre groups; these genres are assigned by the most frequently occurring descriptions from sources of metadata and weighted to exclude the non-descriptive genres (e.g. entertainment). This allows Ampere to consistently classify genres across over 700,000 titles

Source: Ampere Analysis

Modelling: For titles with no published credits, typical crew sizes have been applied

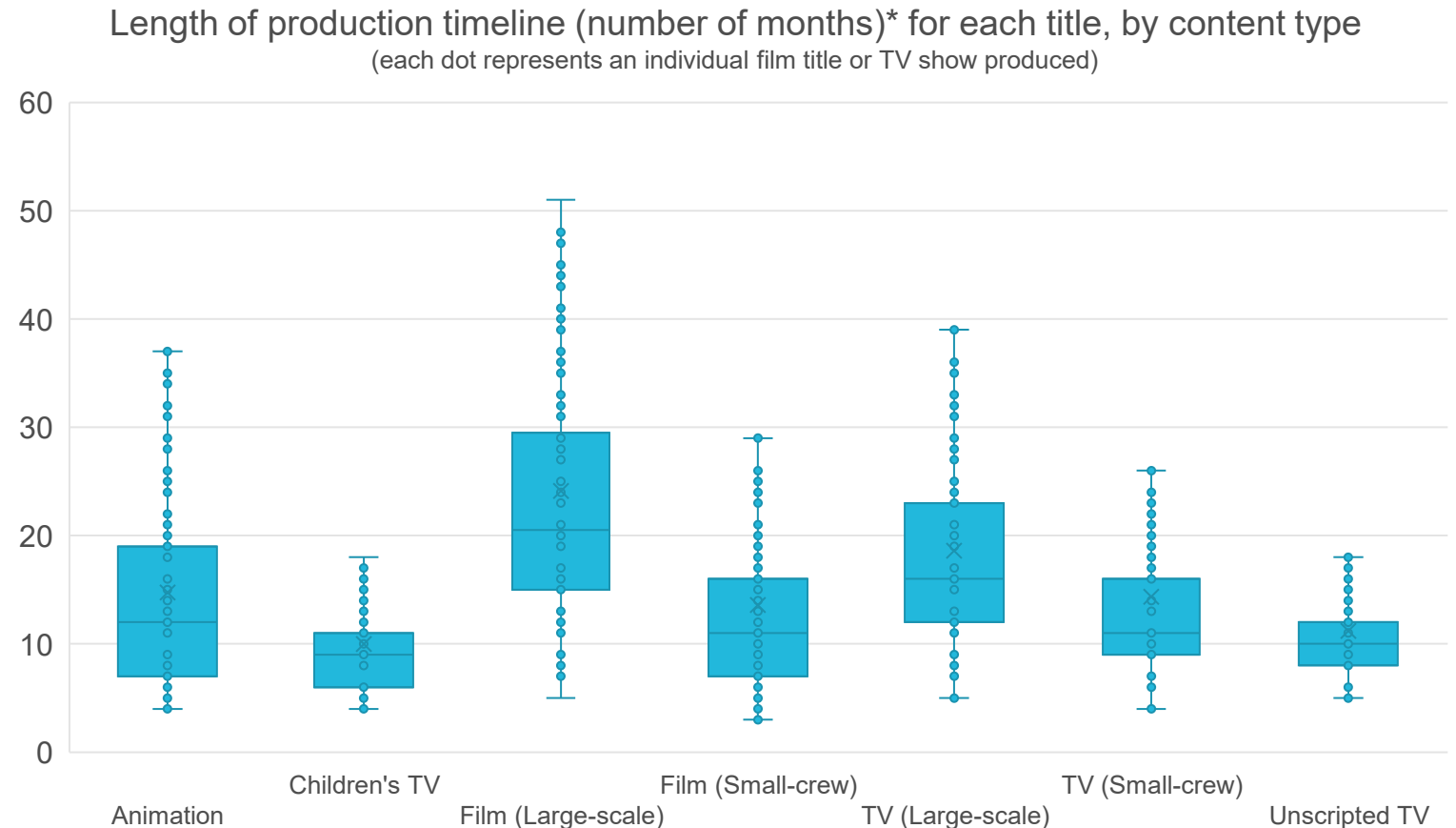
- While the size and composition of the crew workforce can vary significantly depending on the format, genre, and complexity of the project, the chart on the right demonstrates the range of the number of credited roles by content type
- Large-scale film and TV often involve extensive large crews, with typically 150-300 credited roles working on a production for film, and 150-250 for TV. A few outliers, typically Hollywood productions filmed in the UK, can range upwards of 2000 credited roles (e.g. *Mission Impossible: Dead Reckoning Part One* (2023), *The Little Mermaid* (2023), *Andor* (2022), *House of the Dragon* (2022))
- Most animation titles have fewer than 100 credited crew (e.g., *A Bear Named Wojtek* (2024), *The Singalings* (2022)), with a few exceptions with crews comparable to large-scale film & TV (e.g. *Chicken Run: Dawn of the Nugget* (2023), *Nimona* (2023))
- Most other productions (i.e., children's TV, scripted TV, short/Independent films and unscripted TV) have between 10 – 50 credited crew



N=8111 film & TV titles
Source: Ampere analysis of IMDB data

Modelling: Production timelines are similarly assumed – where no public data exists

- Similarly, the length of production can vary dramatically between projects, but the chart to the right demonstrates the commonality of production timelines among similar productions
- Children's TV, Film (Small-crew) and Unscripted TV are very commonly produced in less than one year (e.g. *Pickle Storm (2024-2025)*, *Top Guns: Inside the RAF (2023)*, *Katherine Ryan: Parental Guidance (2024-2025)*)
- Large-scale film and TV may often take significantly longer from the early development stage to the end of post-production
- These crew and production timeline assumptions, further segmented by genre and additional content metadata, have been used to estimate activity for UK productions without such published data

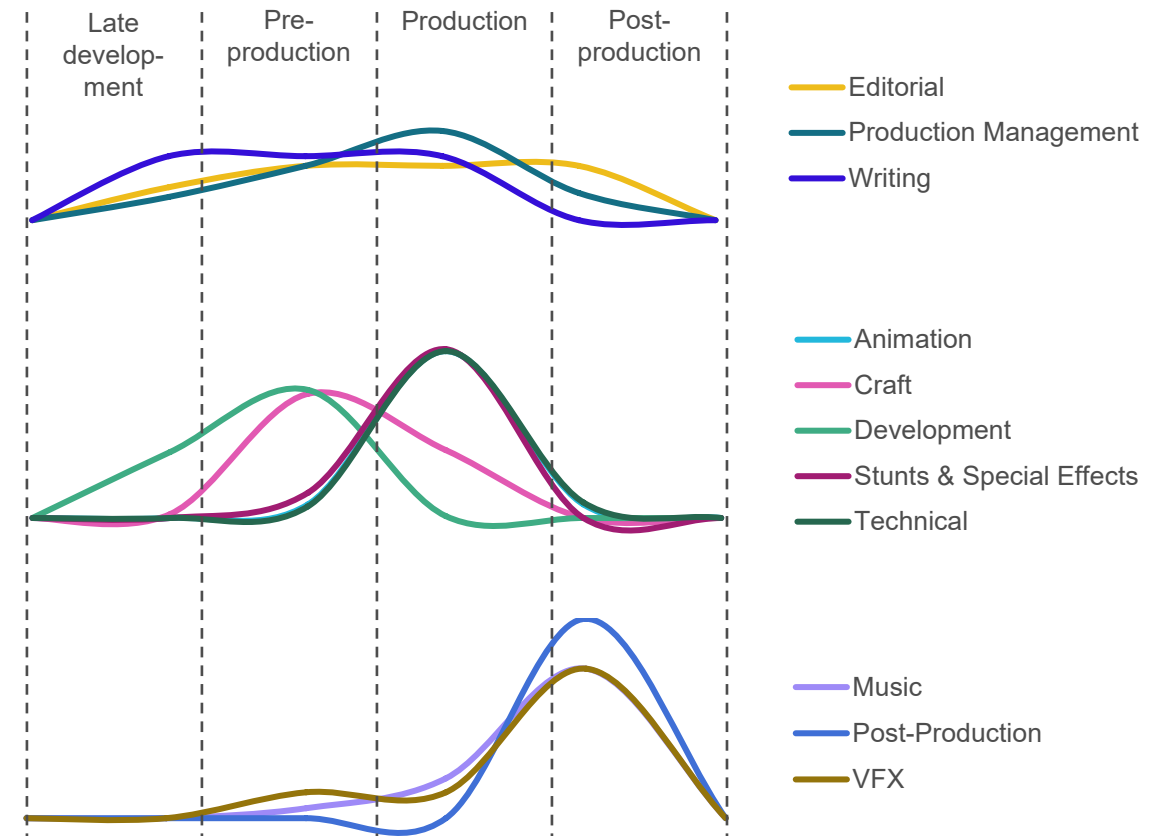


* Number of months estimated for the production timeline between the announced date and estimate end of post-production (see slide 2)
 N=4325 film & TV titles (includes multi-season shows that are split by season)
 Source: Ampere analysis of IMDB data, Ampere Analysis Commissioning

Modelling: Production activity over time has been further assigned by department, role and content type

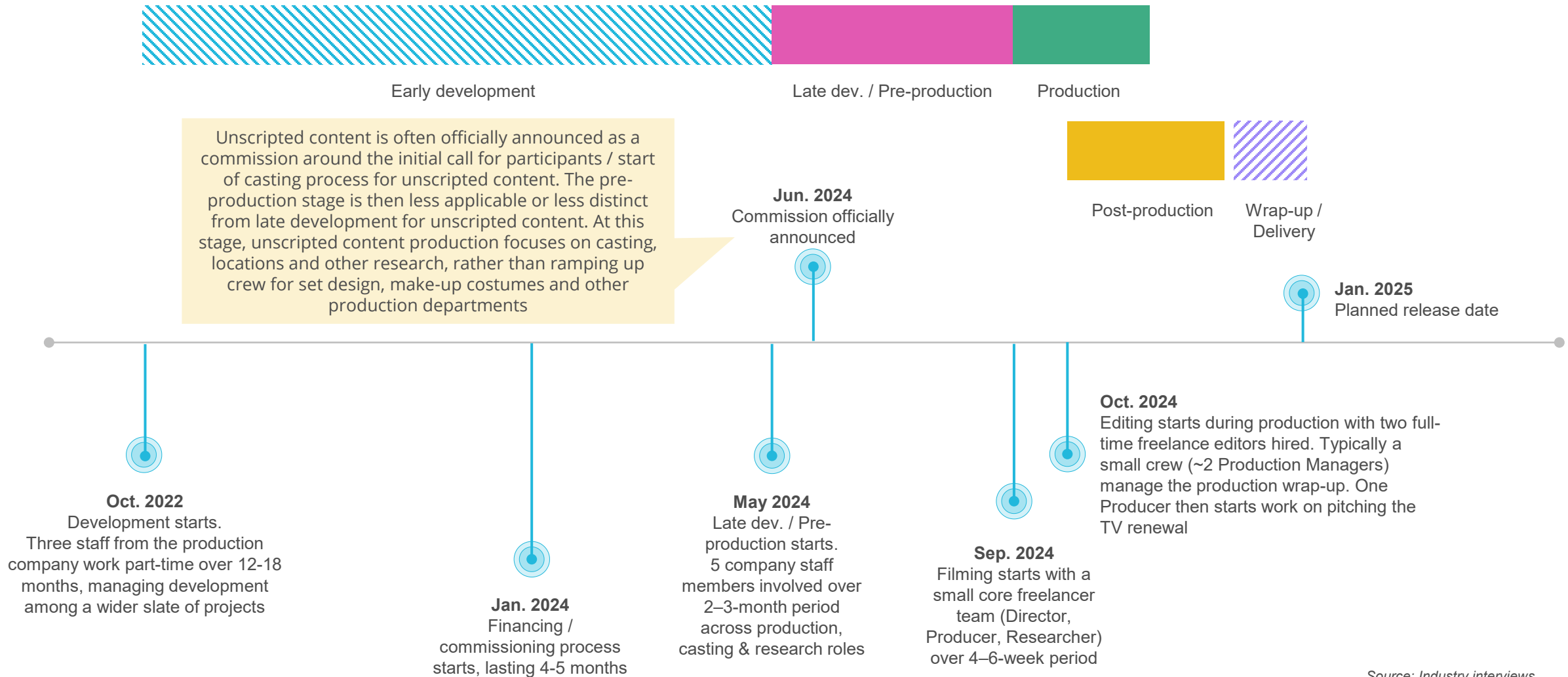
- The involvement of various departments in the production timeline for film and TV content depends on the type of project and the creative demand. Ampere has interviewed 30 production companies across the UK for an understanding of how the workforce and activity breaks down by department during the late development, pre-production, production, and post-production phases. While the phases are often referred to as distinct stages, there is considerable overlap. This illustration demonstrates when various departments may be active throughout the production timeline of film and TV content
- The editorial, production management and writing departments are commonly active throughout production to ensure the production is organised, polished and follows the intended creative direction
- Craft, technical, stunts & special effects and animation (where applicable), see their highest activity during the production phase, or in pre-production. Similarly, music, post-production and VFX activity predominantly active in the post-production phase, although with the emergence of new technologies (i.e. virtual production) VFX is increasingly involved earlier in the production cycle
- These utilisation curves allow for the crew workforce's activity during production to be further allocated at any point in time between the announcement date and release date, with further considerations included for the start and end of production (i.e. with all post-production work completing one or more months prior to the release date, allowing for distribution)

Illustrative utilisation curves during production for Film & TV content, by department



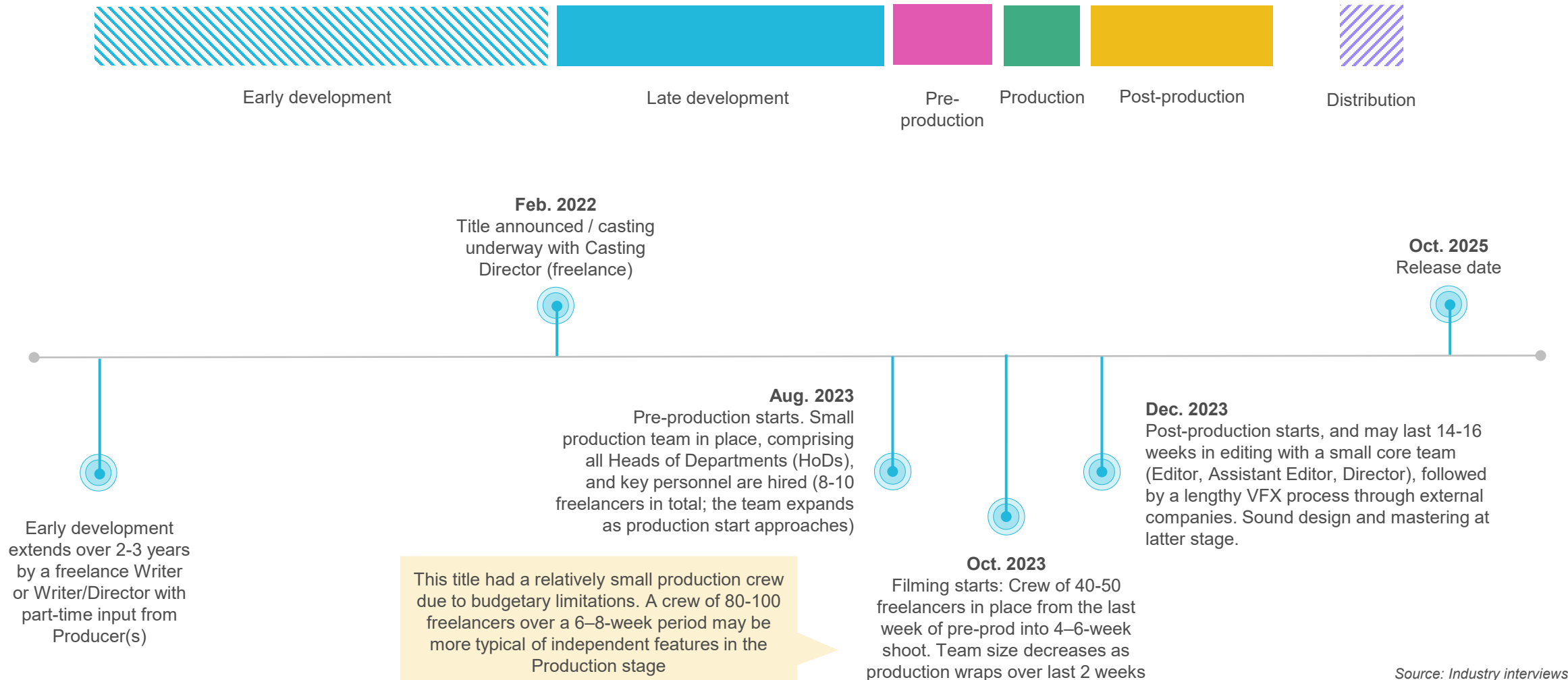
Source: Industry interviews, 2024 study

Modelling: Example production timeline for a Reality health show (8x60')



Source: Industry interviews

Modelling: Example production timeline of a Sci-fi feature film (1x90')



Modelling: Example of a returning Reality survival show (6x60')

No early development stage – due to being an established show



Late development

Pre-production

Production

Post-production

Late development.
10 freelancers are hired across production and production management roles. As this is a renewal of an existing show, the focus was on location development, lasting for ~2 months



Pre-production.
Additional 30 freelancers hired for pre-production over 6-8 weeks across directing, producing and production management roles, ramping up in the final week before production



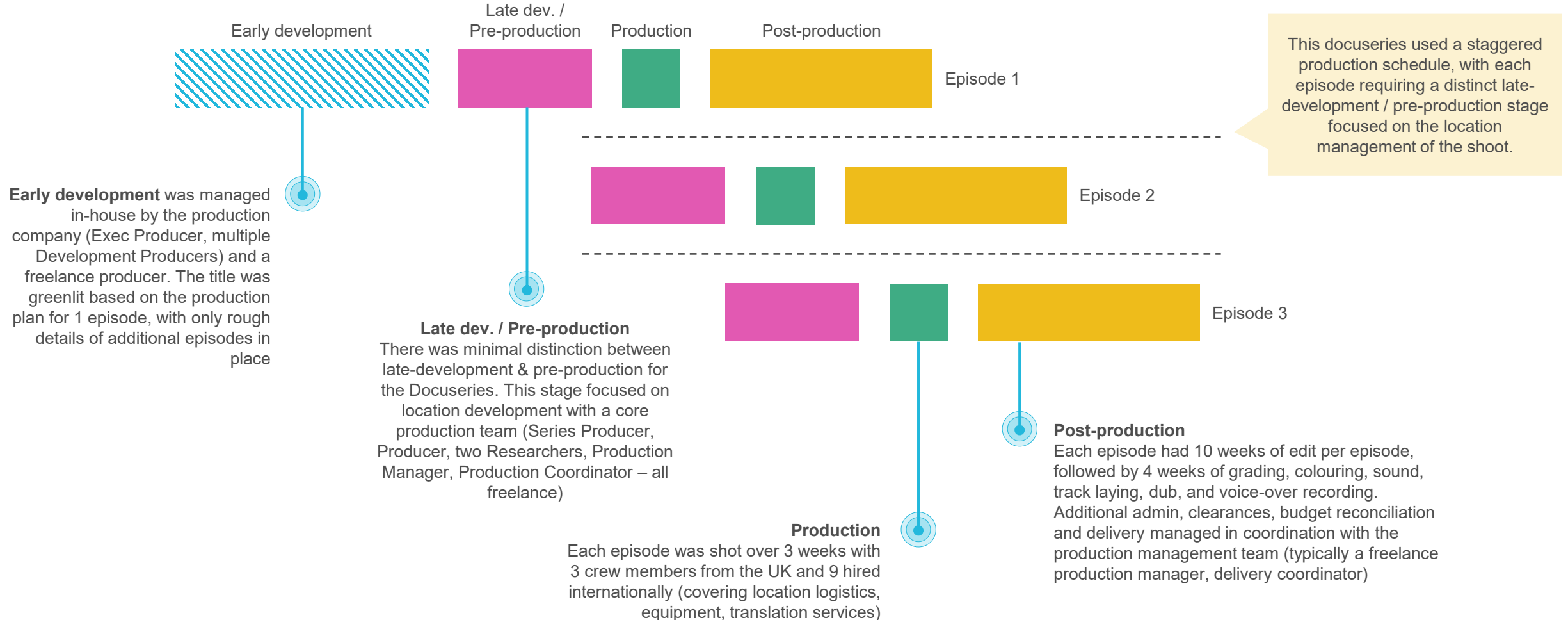
Post-production.
Editing and post-production began immediately after episodes were shot. This involved 40 freelancers across a 6-month period, including specialist edit producers and edit directors. A small production management team remained in place throughout this stage.

Production.
An additional 150 freelancers hired for ~4 weeks over the production stage, including many specialised skillsets (e.g. health & safety, drone operating). This format required a 24h filming schedule, and as such had two teams of 10 producers



Source: Industry interviews

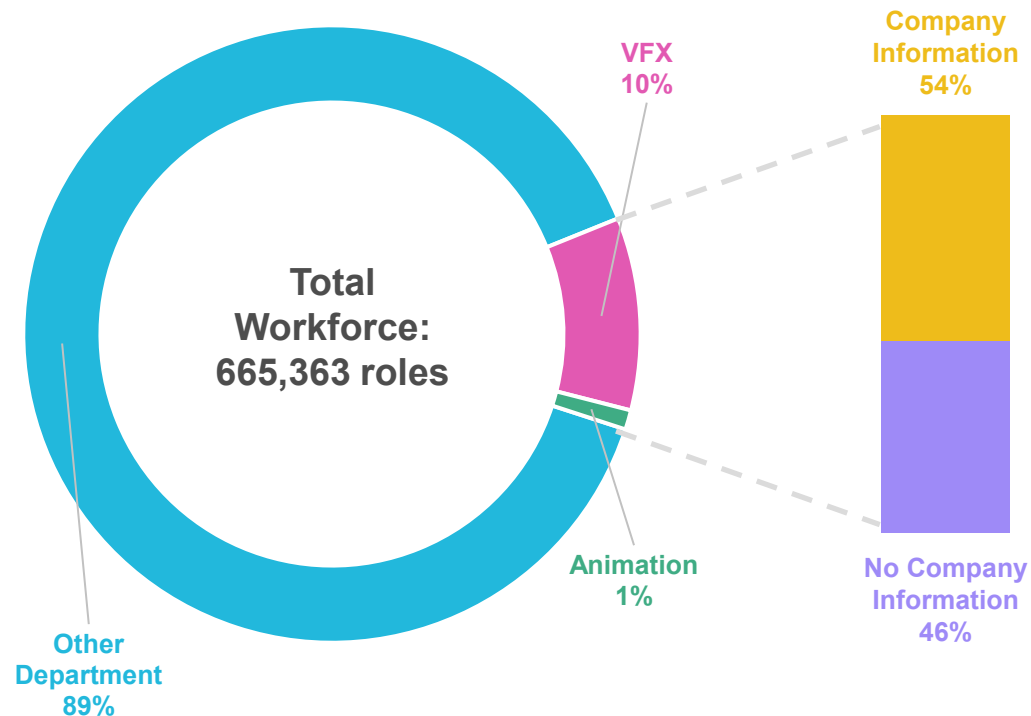
Modelling: Example of a BBC docuseries shot internationally (3x60')



Source: Industry interviews

Modelling: The VFX and Animation workforce have been reweighted to account for non-UK roles

2022-25: UK Total Workforce by Department* and VFX Company Information category



**Department is taken from IMDb crew listings
Source: Ampere analysis of IMDb data*

Overview of VFX UK Workforce Methodology

1

Industry data collection for UK productions

- Identifying UK productions released by UK broadcasters, streamers, film studios, etc.
- Data collection for title information and detailed crew information

2

Identification and cleaning of role strings

- For roles in the VFX and Animation department we have separated and cleaned any additional information attached to the role – this information can contain company, location, or other fields

3

Mapping of company values to VFX studios

- All additional information for VFX & Animation has been manually mapped onto a parent company
- Additional information has been collected for each company regarding office and workforce locations

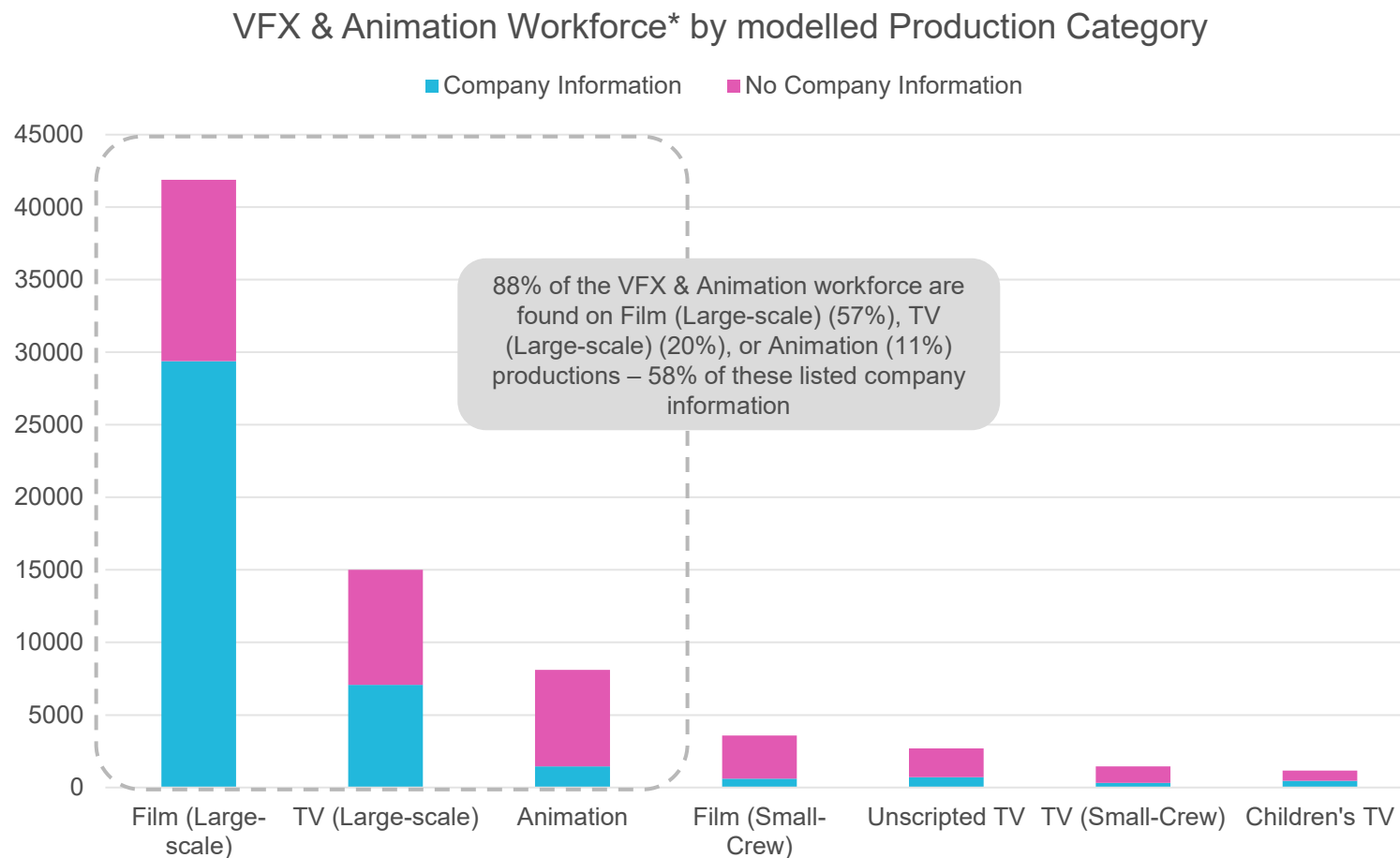
4

Reweight workers by company location profile

- Weighting has been estimated from total workforce and UK workforce derived from online resources
- Estimates have been compared to example title profiles for the 6 largest companies / studios

Modelling: This weighting has been applied to the production categories with the largest workforces

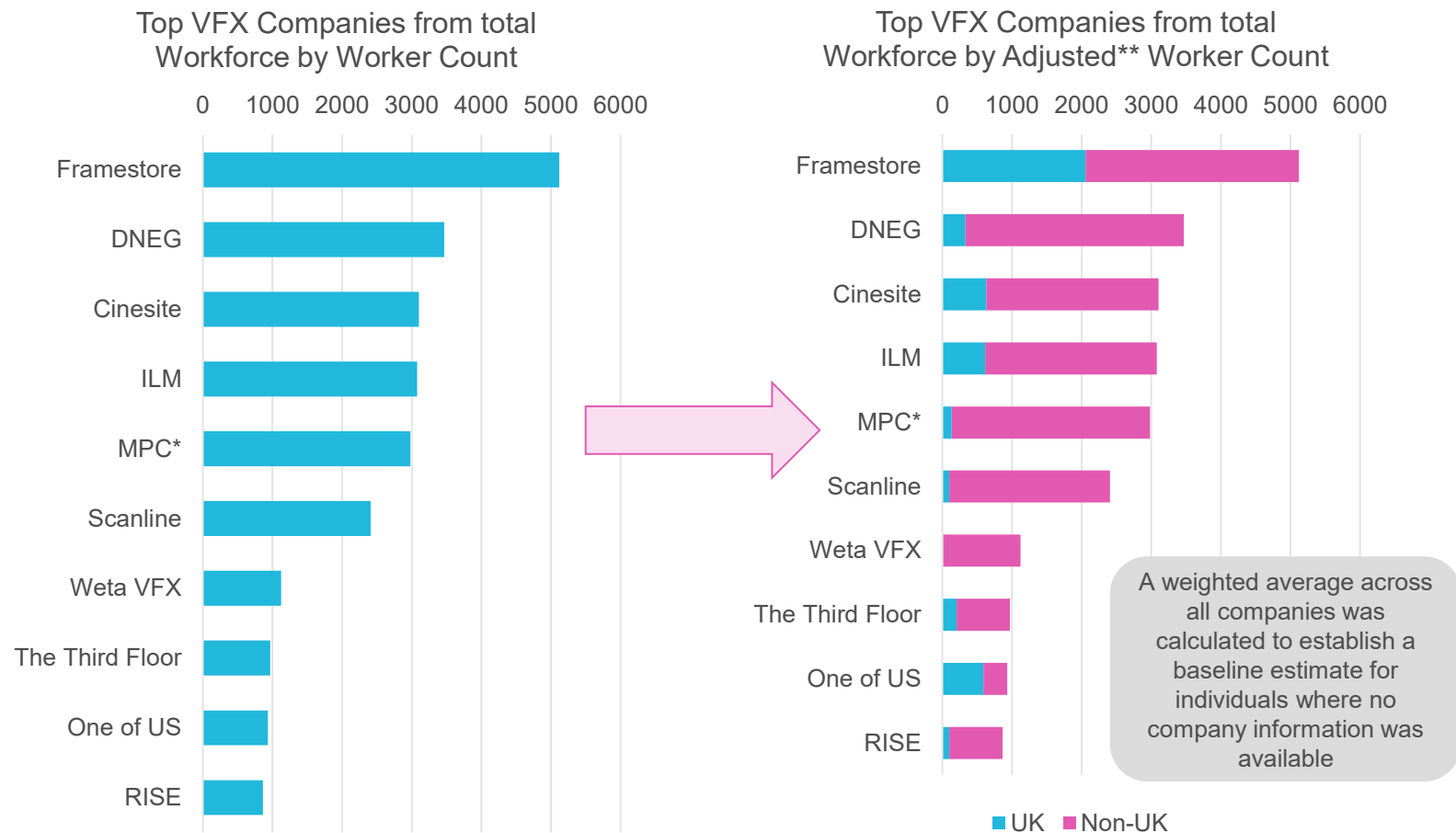
- VFX and Animation have been identified as workforces with a high proportion of transient employees, largely due to the nature of the work not requiring on-set presence and multinational operations of the largest companies in the sector
- The VFX and Animation workforces are typically concentrated within specific production types – namely large-scale productions or those with a significant visual effects focus. Workforce adjustments have been applied only to these productions categories
- These productions also have the most comprehensive company-level information available. Of the 254 titles with more than 100 VFX and Animation workers, only six had no company information recorded for the workforce



Source: Ampere analysis of IMDB data

Modelling: The weighting has been applied on a company level across each project

- Each company has been mapped to its parent company, with additional information collected on office locations and workforce distribution
- Weightings have been assigned based on the ratio of the total global workforce to total UK workforce, sourced from publicly available information
- Where ratios could not be estimated, location assumptions have been made based on office presence. Companies without UK office locations are assumed to operate entirely outside the UK
- Results have been validated against 2300+ manually collected individual location records for the six largest companies (representing 50% of all workers) across six titles. The weighted estimates were within 2% of the manually collected UK workforce total

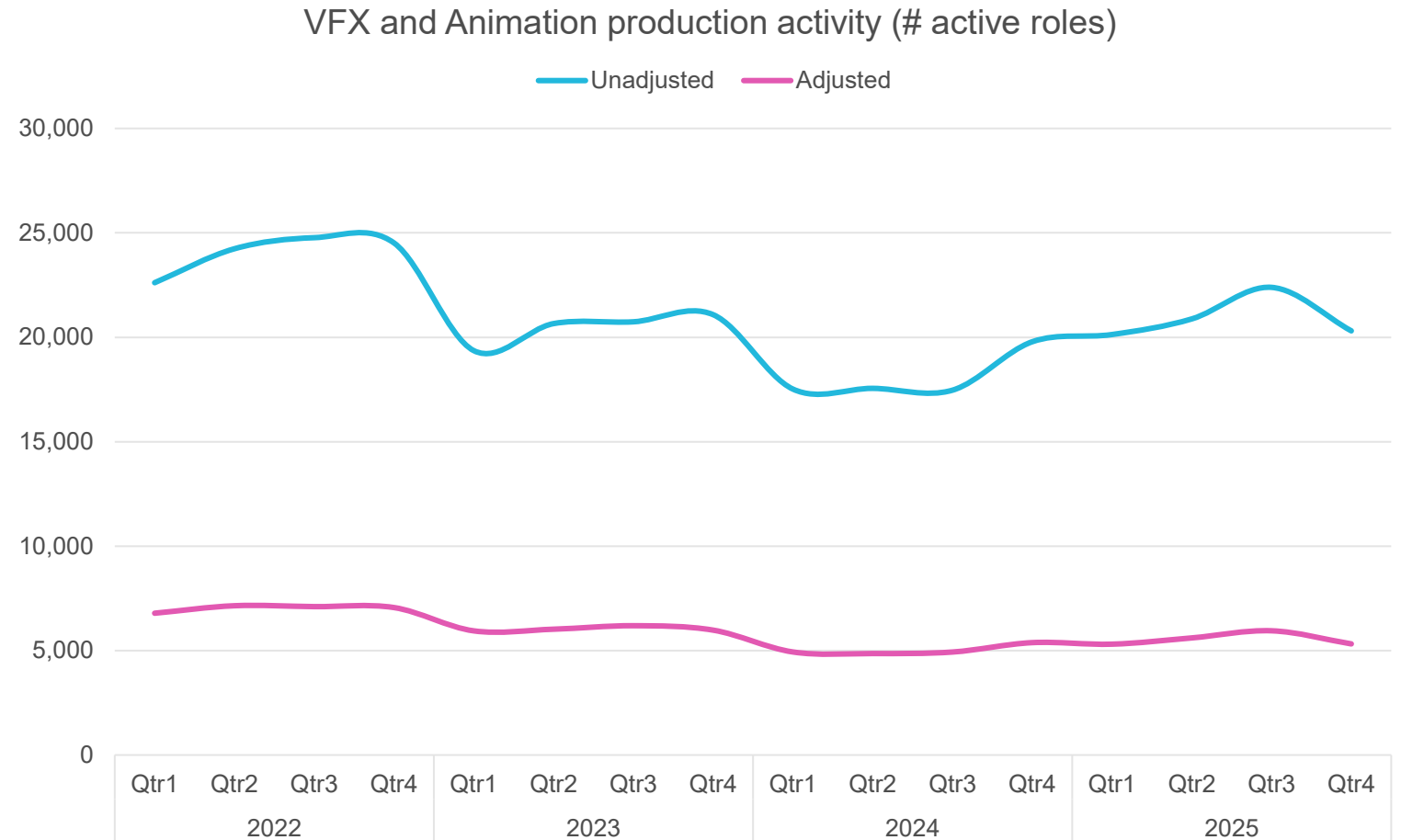


*Ceased UK Operations in 2025

**Adjusted applied to entire workforce not representative for final adjustments which take title crew sizes into consideration

Modelling: The total UK workforce has been adjusted by 70-75%, now totaling 8000 individuals

- The company workforce adjustments have been applied to Film (Large-scale), TV (large-scale) and Animation productions where the total VFX and Animation workforce is at least 50 workers. Other production categories have been assumed to be entirely UK-based
- Adjustments have been applied on an individual level for each production. Where company-specific workforce data was unavailable, a weighted average profile calculated across all companies has been applied.
- As a result of these adjustments, the UK workforce is estimated to represent approximately 25 – 30% of the total VFX and Animation workforce on UK productions. This equates to around 8,000 individuals working in the sector.

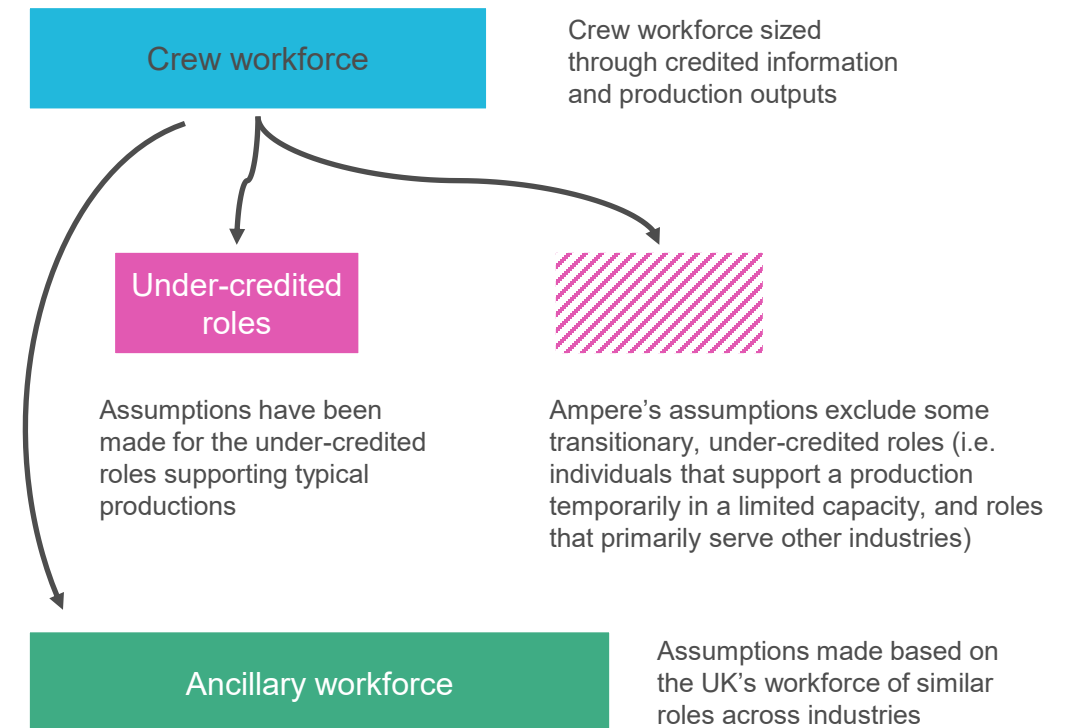


Source: Ampere analysis of IMDB data

Modelling: Extrapolations have been made to account for under-credited roles and the ancillary workforce

- Under-credited roles form an invisible workforce for TV & film production and pose challenges for any workforce study. These roles are not acknowledged in published credits or databases, making it difficult to track their contributions. Similarly, these roles may operate informally or as freelancers, often unrecorded in official employment statistics. As the production industry is project-based, these under-credited roles often move between short-term contracts or freelance roles, and may include a transitory workforce (i.e. runners or other junior staff who temporarily support a production, then return to employment in other industries, such as hospitality or retail) or a part-time workforce that may predominately serve other industries (e.g. caterers who supply events outside of the production industry)
- Industry interviews suggested runners and production accounts, among other roles, were among the most commonly under credited roles. Based on Ampere's industry interviews, and qualitative reviews of published crew job requirements on databases such as Mandy UK, assumptions have been made regarding the typically numbers of such under credited supporting the crew workforce
- Ancillary roles are equally vital, ensuring organisational sustainability, these include roles like HR, Logistics, and Finance, not directly tied to productions but necessary for sector-wide operations. This ancillary workforce has been extrapolated from the crew workforce, including underpredicted roles, assuming this workforce is consistent proportionally with other industries in the UK. UK ONS data suggests this is approximately 9%*

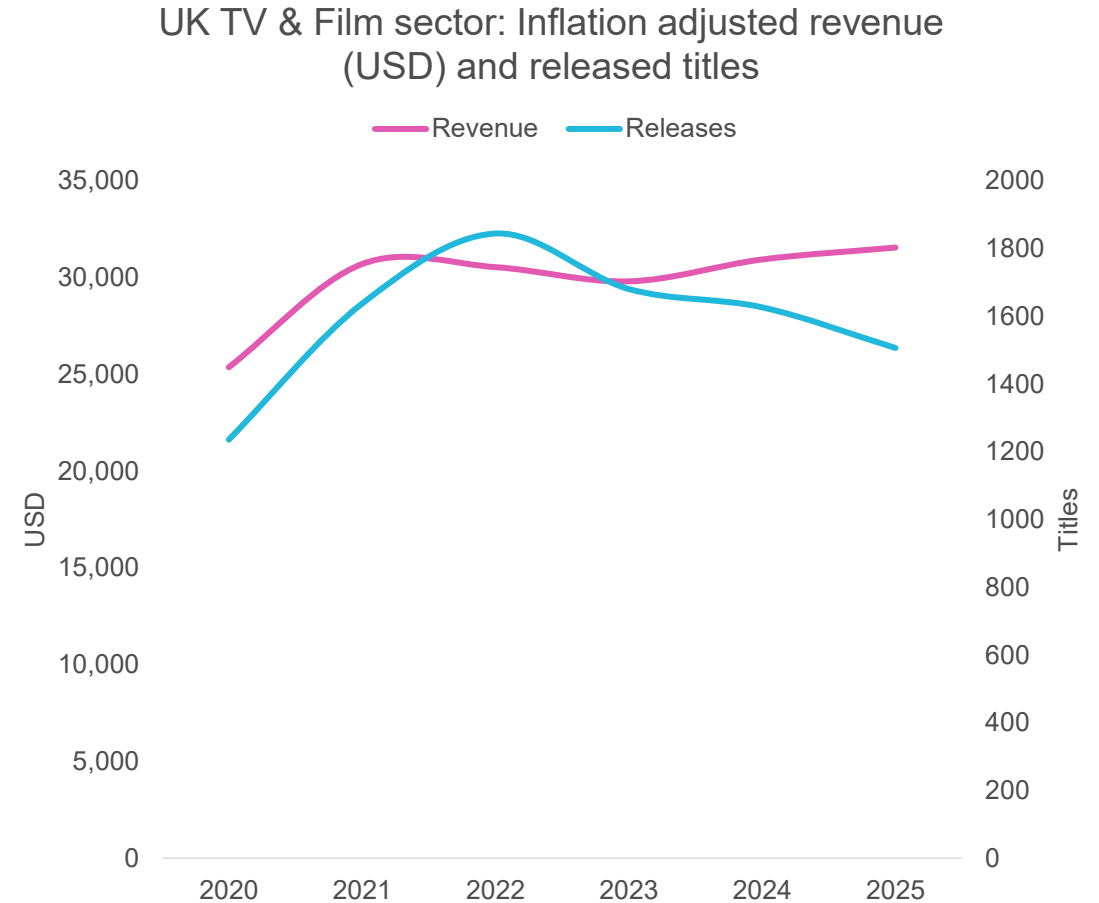
Illustration of the estimated additional workforce, including under credited roles and the ancillary workforce



* The UK ONS's Broad Industry Groups includes 'Business Administration and Support Services', comprising a range of activities that support the overall functioning of businesses, that has accounted for ~9% of total UK employment in the last two datasets (2023 provisional, and 2022 revised)

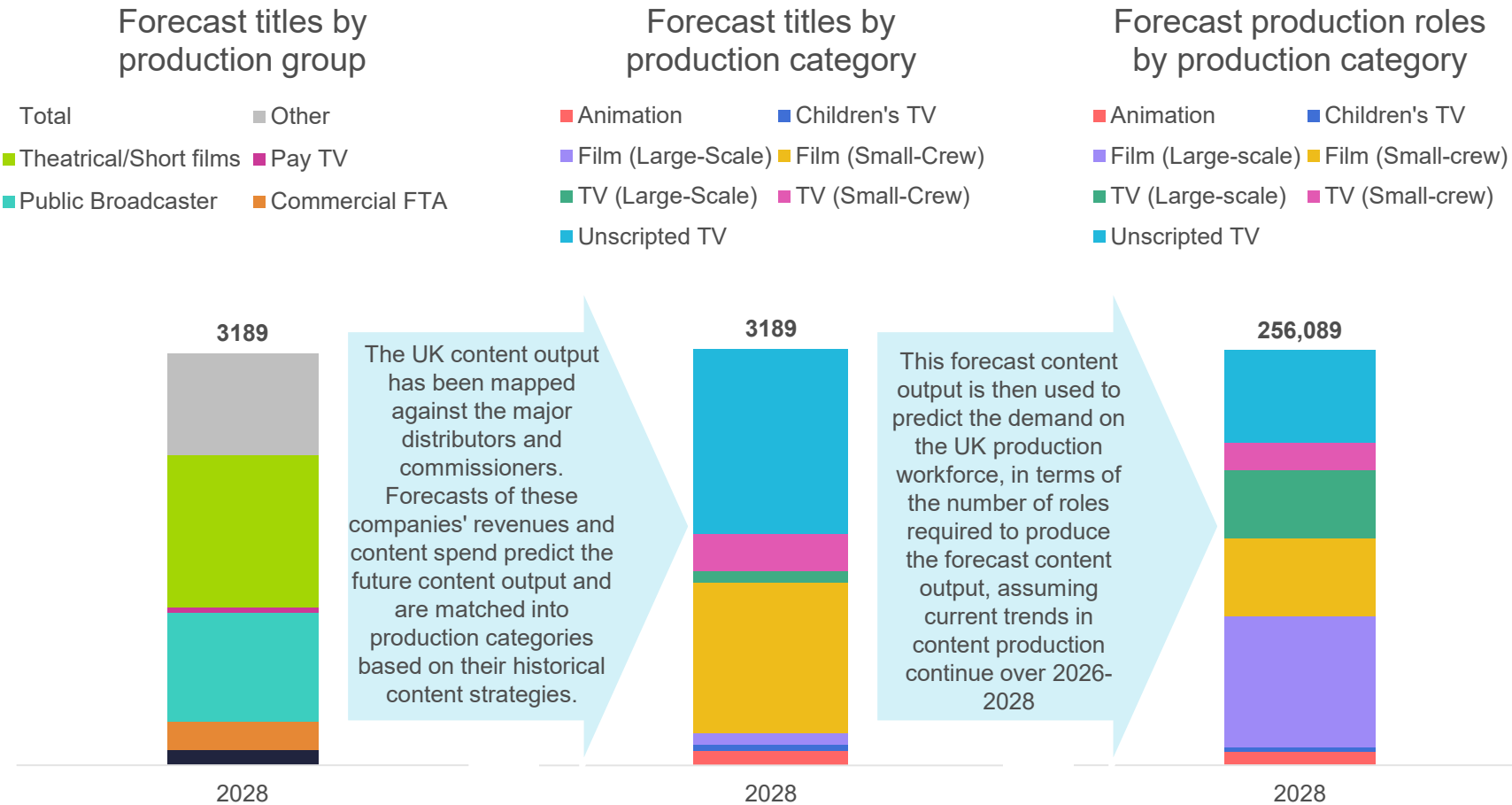
Modelling: Production role forecasts are modelled using the projected volume of UK releases

- To forecast the volume of job roles in the UK production landscape, Ampere first estimates the number of UK-commissioned productions across the forecast period (2025–2028). This production forecast underpins the subsequent workforce analysis;
- Ampere's commissioning database tracks new commissions and releases at a title level, with metadata covering content type (scripted / non-scripted), genre, market segment (e.g. pay-TV, public broadcaster), and commissioner;
- Historical commissioning trends from 2020–2024 (including new orders and renewals) are used as the baseline for projecting commissioning volumes over 2025–2028. Future commissioning volumes are modelled by combining projected revenue growth at an individual service level with observed historical relationships between revenue and commissioning output (measured as the ratio of title releases to revenue). For public service broadcasters (BBC, ITV, Channel 4), which report annual content expenditure rather than revenue, commissioning activity is instead modelled directly against content spend;



Source: Ampere Analysis

Modelling: Forecasts of UK content output predict the demand on the workforce

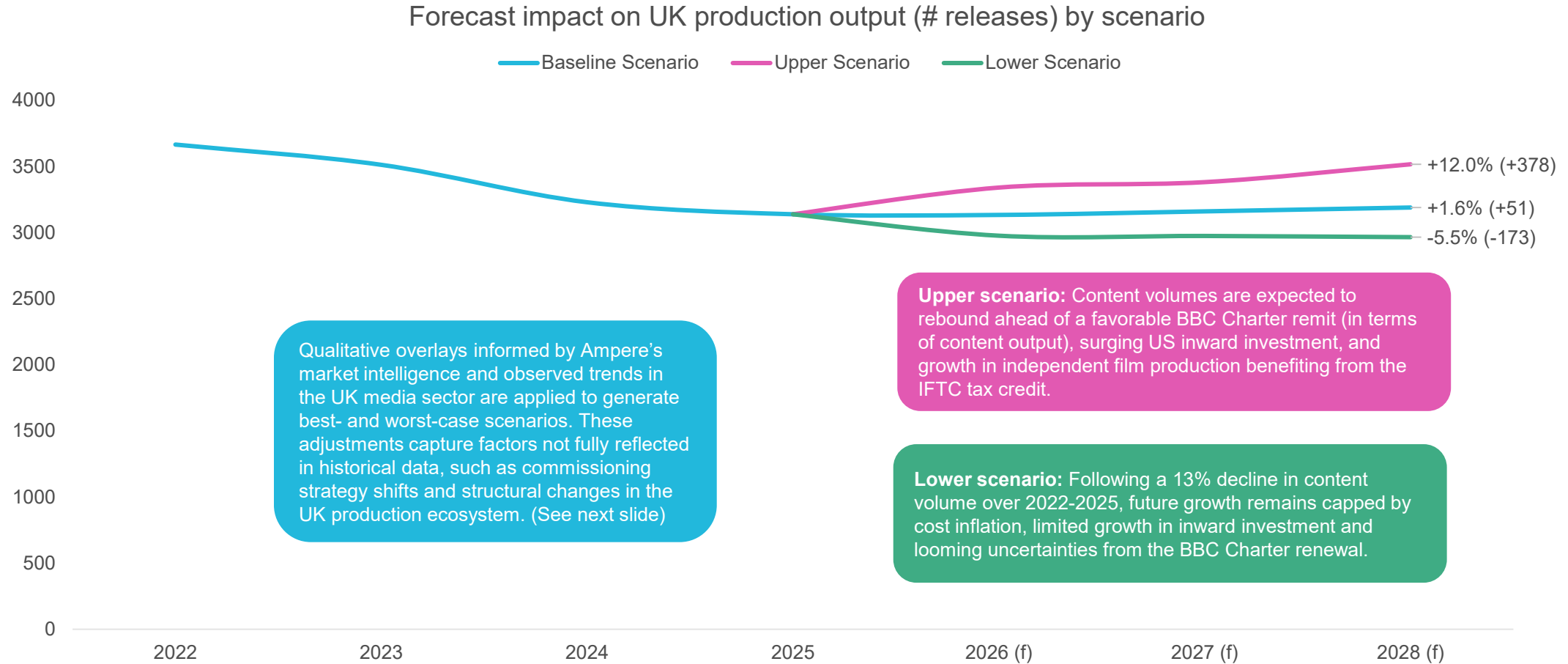


- Each title is mapped to the ScreenSkills Production Workforce taxonomy (as defined in the *Production Workforce Report 2024*), enabling role-level staffing estimates to be applied at a Production Group level
- An additional extrapolation layer estimates the distribution of titles across Production Groups, decoupling workforce estimates from the revenue-driven commissioning model
- Production Group-level forecasts are then translated into title-level workforce estimates and aggregated to produce industry-wide role volumes

Source: Ampere Analysis

Source: Ampere Analysis

Modelling: Ampere has forecast 3 different scenarios for the volume of UK commissioning until 2028



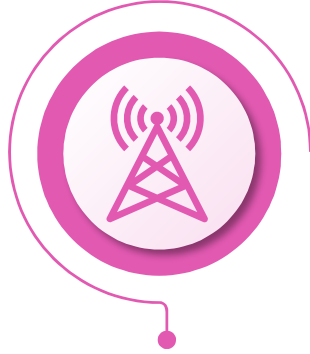
Source: Ampere Analysis

Modelling: Key drivers: What may impact the content landscape in the next five years



Stabilisation

- Declining commissioning since the end of Peak TV
- Expected to stabilise in the future



Charter Renewal

- The renewal may provide funding certainty, political support, and new revenue streams
- Not effective until 2028, but may influence from the 2026 whitepaper



M&A

- Sky/ITV – early talks
- All3/Banijay – expected 2026
- Paramount/WBD – regulatory approval stage
- Minimal short-term impact expected



Inward investment

- US studios drive ~90% of UK film production spend in Q1–Q3 2025
- Cost inflation has reduced new commissions from both US and UK studios



Independent Film

- Early indicators suggest a has seen a modest gain from the new IFTC tax credit



VFX

- No expected impact to content commissioning
- Enhanced AVEC Tax credit may impact UK roles
- Could maintain larger UK post-production roles across large-scale Film & TV

Modelling: Key drivers: Quantifying the impact on future UK content productions

— No impact on production volume

▲ Increase in production volume

▼ Decrease in production volume

▲▲ Significant increase in volume

▼▼ Significant decrease in volume

	Baseline forecast	Lower scenario	Upper scenario
Decline from peak TV	—	▼ Sustained decline across Film & TV	—
Charter renewal	—	▼▼ Reduced commissioning	▲ More TV (Large-scale)
M&A	—	—	—
Inward investment	▼ Declining US commissions	▼▼	▲
IFTC tax credit	▲ More Film (small-crew)	—	▲▲
VFX tax credit	—	—	— Greater use of UK workforce

Annex: Glossary of terms

The study required the development of a comprehensive taxonomy of individual roles and departments, and use of two separate taxonomies of titles for modelling and reporting purposes

UK production and associated workforce definitions

Term	Definition
UK productions	This study identifies UK productions as any film & TV title that has been mainly produced or financed in the UK during the years 2022-2024. This timeframe was selected to reflect the post-COVID recovery period in the industry, avoiding any mid-pandemic effects on production staffing and timelines. Notably, this timeframe also includes a period of heightened production activity driven by streaming services investment in Original content. This definition differs from other research, such as the BFI industry data, which tracks certified British productions that qualify for tax reliefs. Further differences exist between the BFI titles and those tracked in this report, as the BFI data includes various formats such as clips and educational content from the tax relief awarded date, while this report focuses solely on full-length films and TV shows from date of announcement through to date of release.
Crew workforce	For this study, the crew workforce encapsulates a wide range of roles working directly on film & TV productions. This workforce, often referred to as ‘the crew’, excludes on-camera talent and actors. The category includes credited roles and under-credited or uncredited roles. Credited roles are positions formally acknowledged in the production credits and include key creative, technical, and administrative roles (e.g. directors, writers, cinematographers), while under- or uncredited roles include those that work directly in the production process but may not have been formally credited due to being junior, freelancers, or temporary staff, or due to space limitations or contractual reasons. This study does not directly rely on the published SIC and SOC codes covering the screen industries, as these are broadly defined and include businesses not directly involved in the production process. Review also reveals that some businesses may have been misallocated under these codes.
Ancillary workforce	The ancillary workforce in film and TV production refers to all individuals and services indirectly supporting a production. These roles, while not directly involved in the creative or technical aspects of filmmaking, are essential for facilitating and sustaining the production process. The ancillary workforce includes administrative and facility support, logistics and transport, catering and hospitality, local and external vendors. This part of the workforce is not specific to the entertainment sector and may often serve other industries.
Roles vs Individuals	A "role" refers to a specific job function, while an "individual" is the person performing that job. 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.

Sub-sectors or content type definitions in the UK film & TV production landscape

- Ampere has categorised and reported on UK productions across content types:
 - 'Content type' is an Ampere definition which classifies all titles based on the format, genre and crew-size associated with the title and was used to support the modelling process. The table to the right defines these content type categories

Content types used to segment UK productions for modelling purposes

Content type	Ampere's definition
Animation	Film & TV titles identified under Ampere's 'Animation' genre*, capturing titles where most of the visuals are created through animation techniques, rather than being live-action. Titles with over 150 distinct credited crew are re-categorised under film and HETV. Examples include <i>A Bear Named Wojtek (2024)</i> , <i>The Singalings (2022)</i>
Children's TV	Scripted film & TV titles suitable for younger audiences and often designed to be enjoyed by entire families are identified under Ampere's 'Children & Family' genre*. These titles typically aim to entertain or educate children and frequently feature narratives involving children, family settings, or themes. Examples include <i>The Makery (2024)</i> , <i>The Beaker Girls (2022-2023)</i> . For modelling purposes, many Children's TV titles may fall into the animation, scripted TV, or unscripted TV content types, where these genres were felt to be better reflective of production timelines and crews
Unscripted TV	Programming that does not rely on pre-written scripts or fictional narratives. This has been further sub-segmented into genres, like reality TV, documentary-style series, game shows, and talk shows, to accommodate the differences in productions. Examples include <i>Love Island</i> , <i>The Great British Bake Off</i> , <i>X Factor</i> , <i>The Graham Norton Show</i> , <i>Panorama</i>
Film (large-scale)	Any one-off feature or film, which can include films, standalone documentaries, comedy specials or various shorts. Any titles with over 150 distinct credited individuals have been categorized as large-scale film (e.g. <i>Barbie (2023)</i> , <i>Paddington in Peru (2024)</i>); all others fall into small-crew films (e.g., <i>Rye Lane (2023)</i> , <i>Bird (2024)</i>)
Film (small-crew)	
TV (large-scale)	TV includes one or more TV seasons that belong under the same TV Show title or brand. Any titles with over 150 distinct credited individuals have been categorized as large-scale TV (e.g. <i>Planet Earth (2016)</i> , <i>Slow Horses (2022)</i>); all others fall into small-crew TV (e.g., <i>EastEnders</i> , <i>Such Brave Girls (2023)</i>)
TV (small-crew)	

**Ampere has its own genre groups; these genres are assigned by the most frequently occurring descriptions from sources of metadata and weighted to exclude the non-descriptive genres (e.g. entertainment). This allows Ampere to consistently classify genres across over 700,000 titles*
Source: Ampere Analysis

Production department or workforce group definitions in the UK film & TV production landscape [1/2]

Production department	Definition
Animation	This department encompasses individuals who specialise in the creation and execution of animated content or graphics. This includes a wide range of creative and technical roles (e.g. animators; animation artists, directors or supervisors; character designers; modellers). This department focuses exclusively on the artistic and technical processes required to produce animated content and graphics, distinguishing it from broader production management roles or general departments not specific to animation
Craft	This department comprises a number of sub-departments responsible for the design, creation/construction, and maintenance of the visual and tactile elements in a production. This department would broadly cover the individuals or groups working on hair & makeup, costumes, set design & decoration, construction, as well as the art department leadership (i.e. departmental directors and assistants) and support roles (e.g. runners that work within or across such departments)
Development	This department is responsible for the conceptual and preparatory stages of a production, typically focusing on shaping the initial creative vision, assembling key talent, and securing necessary approvals or resources to transition the project into production. Key roles here include the showrunner / creator, casting director, researchers and commissioning editors, among others
Editorial	This department is responsible for overseeing the creative direction, storytelling, and overall execution of a project throughout production. This department ensures that the narrative, tone, and artistic vision are consistently maintained throughout the production process. Key roles here include the director, co-director, executive producer, story producer, and other senior producers, among others
Music	This department creates and records original music, or curates music to be edited into the titles in post-production to enhance the emotional and narrative elements of a production. The department includes roles such as the composer, musicians, and music engineers, and excludes roles associated with on-location sound recording or general post-production sound
Post-production	This department refines and completes the project once filming is finished, ensuring the title's visuals and audio are polished, cohesive and meet the creative and technical requirements. Key roles include video editors, sound designers and sound editors

Production department or workforce group definitions in the UK film & TV production landscape [2/2]

Production department	Definition
Production management	This includes a range of roles responsible for the logistical, financial, and operational coordination of a project, ensuring that productions run smoothly, on schedule, and within budget, overseeing everything from planning and resource allocation to on-set coordination. Key roles include producers and production executives, production managers and coordinators, assistant directors, location managers and production accountants, among others
Stunts & special effects	This department is responsible for designing and executing practical or on-camera effects, and stunt sequences on the production. Key roles include the stunt coordinators or supervisors, stunt doubles and stunt performers and special effects technicians
Technical	This department is responsible for the operation and management of essential technical equipment used for the production. This department covers a range of highly skilled, less creatively-focused roles that support the filming process through camera operation, sound recording, lighting and rigging, including roles such as camera operators and assistants, lighting technicians and electricians, location sound recordists and boom operators, and grips & riggers
VFX	The VFX departments is a specialised team responsible for the creation, integration, and execution of visual effects within live-action or hybrid productions by digitally creating environments, objects, creatures, or effects that are not captured during the actual filming process. Key roles include VFX Editors and Producers, lighting directors, animation artists and compositors, among others. This department is distinct from the post-production department, which finalises the product by editing, sound mixing, and colour grading, and from the animation department, which focuses on entirely animated productions, including both 2D and 3D animated content
Writing	This department primarily includes writers and script editors responsible for scripting the narratives, dialogue, and character development of the production, as well as refining and ensuring the quality and coherence of the story once the project has progressed beyond development and throughout the production process

Other roles involved in the film & TV production process may include uncommon roles specific to select titles with a specific need, or roles that are not dedicated to the core creative, technical or management processes on a production. These roles may include positions such as administrative roles, those which are ancillary to the immediate production process, or those which provide support later in a title’s lifespan (for instance sales and distribution)



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