

NFTS

NATIONAL
FILM AND
TELEVISION
SCHOOL

Graduate Impact Report 2020 – 2024



OC&C
Strategy consultants

For more than 50 years, the National Film and Television School (NFTS) has been at the heart of the UK's film, television and games industries, training many of the most talented behind-the-camera professionals working today. Recognised as the UK's leading film school – and one of the very best in the world – the NFTS has been honoured with the BAFTA for Outstanding British Contribution to Cinema and the Queen's Anniversary Prize for Higher and Further Education.

The School's mission has always been clear: to equip talented and dedicated individuals with the creative, technical and collaborative skills required to thrive in a fast-changing industry. That mission is more vital than ever as the UK's screen industries navigate intensifying global competition, evolving production methods, and shifting audience habits. Our graduates are not only industry-ready, they are industry-defining.

The evidence speaks for itself. Since 2020, NFTS alumni have contributed to productions accounting for 89% of UK high-end television spend and 75% of UK film spend. They were at the heart of major inward investment projects such as *Barbie* and *Wicked*, while also shaping acclaimed independent films including *How to Have Sex*, *Love Lies Bleeding*, *Kneecap* and *Santosh*. Alumni directed and designed some of the most talked-about TV of recent years – from *Baby Reindeer* to *Andor*. These achievements highlight the breadth and depth of our training, and the trust placed in NFTS talent by the world's leading producers, studios and platforms.

This impact is no accident. It stems from rigorous, hands-on training delivered in close partnership with industry, a curriculum that adapts to emerging needs and a consistent focus on preparing graduates not just to participate, but to lead.

This is the third Graduate Impact Report produced for us pro bono by global strategy consultancy OC&C. Their independent analysis provides an authoritative lens through which to understand the School's national impact, and reinforces the importance of our role as a cornerstone of the UK's creative economy.

The report is structured around five areas:

- **The Importance of Film & TV to the UK Economy**
- **The Critical Role of the NFTS in High-End Television**
- **The Critical Role of the NFTS in Film**
- **The Future Impact of the NFTS**
- **Methodology**

Together, these findings highlight the extraordinary impact of NFTS graduates and reaffirm the School's essential role in sustaining and growing the UK's world-leading screen industries.



Dr Jon Wardle
Director
National Film and
Television School



Introduction

Executive Summary

The NFTS is a vital contributor to the UK screen economy. According to official statistics published by the BFI, more than £28bn was spent on film and high-end television (HETV) production in the UK over the five years to 2024; NFTS graduates were involved in an estimated 89% of UK high-end television (HETV) and 75% of UK film production spend.

This consistent footprint makes the School a key driver of industry talent and a powerful factor in attracting inward investment to the UK. Graduate participation in HETV has remained remarkably stable - averaging around 90% over the past four years - and is particularly pronounced in higher-budget productions, where NFTS alumni frequently occupy key creative and technical roles.

In the film sector, the influence of NFTS graduates has grown in tandem with the industry's shift toward large-scale, inward-investment productions - an area where NFTS talent is particularly concentrated. Their presence in key roles (Head of Department roles such as Directors, Producers, Writers) on inward-investment film and TV projects has grown from 60% (2015-2019) to 67% of projects (2020-2024).

Impact at a Glance¹

NFTS Graduate Impact

Trusted by the industry. Recognised worldwide. NFTS alumni contribute across every stage of film and TV production - and it shows.

75%

75% of UK film production spend since 2020 has been on films involving at least one NFTS graduate.

90%

NFTS graduates are involved in over 90% of spend on film by the largest US studios.

74%

74% of revenues of the UK's Top 20 box office hits, and 78% of revenues of the UK's Top 20 independent films, feature an NFTS graduate in a key role.

33%

1 in 3 NFTS graduates come from diverse backgrounds, compared to just 16% in the wider industry.

89%

89% of all UK HETV spend has been on productions involving at least one NFTS graduate.

94%

Graduate involvement increases with scale: 94% of inward investment HETV productions with budgets over £30 million include NFTS graduates.

89%

Despite COVID, industrial action and a commissioning downturn, an impressive 89% of graduates step into high-level roles within 12 months of completing training.

2025 in Context: Comparing to the 2020 Report

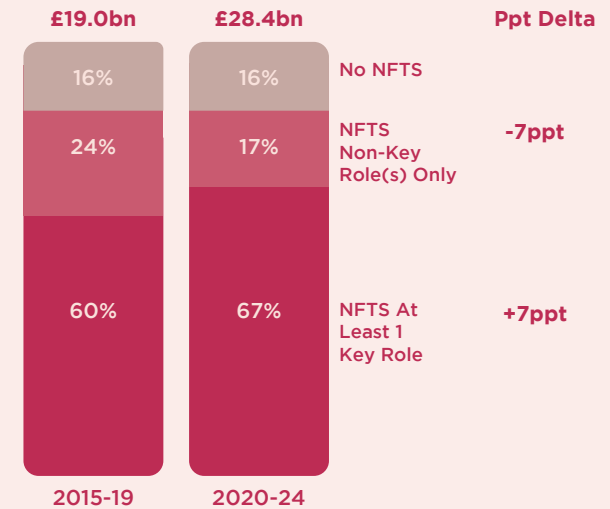
The 2025 NFTS Graduate Impact Report highlights a significant increase in the School's influence across the UK's film and high-end television (HETV) sectors. While overall graduate involvement has remained high (89% of HETV and 75% of film spend between 2020 – 2024), the presence of NFTS alumni in **key creative and technical roles** has grown. Across HETV and Film, key role involvement has risen from **60% to 67%**.

This growth is particularly strong in high-budget inward investment productions. In the 2020–2024 period covered in this report, **94% of inward investment HETV shows** and **88% of films** with budgets over £30 million included NFTS graduates, with an average of 9 graduate roles per production for HETV, and 8 for film. Overall, the value of film and HETV productions where graduates held key roles rose from £11.4 billion (2015–2019) to £19 billion (2020–2024), underscoring the School's growing footprint in the most ambitious UK-based productions.

This increase reflects both the steady advancement of NFTS alumni into senior positions and the School's strategic expansion into new specialist disciplines. Since 2020, the launch of courses in **Casting, Post Production Supervision, Script Supervision, and Production Accounting** has enabled graduates to fill a broader range of industry-critical roles. Over the same period, the proportion of ethnically diverse graduates has risen significantly, growing from 16% of total graduates between 2015–2019 to 33% between 2020–2024. Combined with strong industry partnerships that keep training aligned with evolving workforce needs, the NFTS has not only sustained its national importance but firmly strengthened its position as a cornerstone of the UK's global screen economy.

¹ Statistics are derived using the methodology detailed in Section 5, and as such include assumptions and estimations

NFTS Graduate Participation in HETV and Film Production Spend Over Time (% Production Spend)



The presence of NFTS alumni in key creative and technical roles has grown.



Picture: Graduate Sandhya Suri directing Sanjosh

Small Screen, Big Impact

NFTS graduates also play key roles across a broad spectrum of non-HETV scripted and unscripted television, from *Gogglebox* and *Have I Got News For You*, to *Strictly Come Dancing*, *The Traitors* and *First Dates*. While comprehensive tracking in this area is limited, the presence and impact of alumni in mainstream programming is significant.

To illustrate, here are ten examples of NFTS graduate involvement in non-HETV television programming, spanning popular entertainment, reality and factual formats that reach mass audiences in the UK and internationally.



Gogglebox
Sound Mixer,
Matt Share
(Channel 4)



Race Across the World
Production Secretary,
Lotte Gibson
(BBC1)



The Apprentice UK
Production Coordinator,
Elliot Edwards
(BBC1)



First Dates
Composer,
Miguel d'Oliveira
(Channel 4)



Have I Got News for You
Director,
Abigail Dankwa
(BBC1)



Ellie Simmonds: Finding My Secret Family
Producer/Director,
Jasleen Sethi
(ITV1)



Once Upon a Time in Northern Ireland
DoP,
Donna Wade
(BBC1)



The Jury - Murder Trial'
Senior Producer,
Will Stanbridge
(ITV1)



Clarkson's Farm
Camera Operator,
Robin Fox
(Amazon Prime)



Formula 1: Drive to Survive
Director,
Piers Sanderson
(Netflix)



Section 1:
**Importance of
Film and TV to
the UK economy**

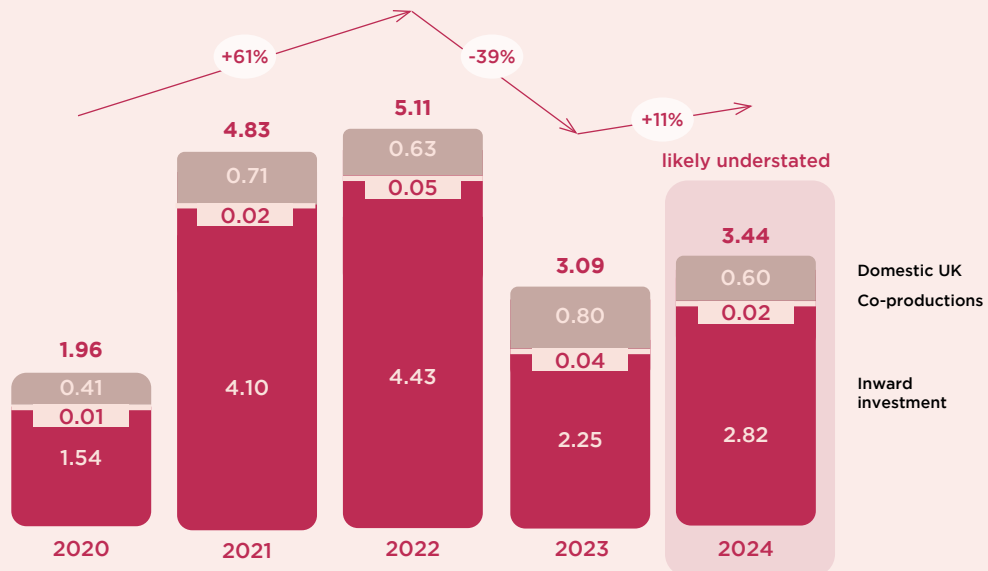
Despite disruption from the pandemic and the US writers' and actors' strikes in 2023, the Film and TV industry remains an important engine of growth to the UK economy.

Covid-era restrictions delayed productions and raised costs, but also fuelled a surge in audiences and streamer investment. The UK, recognised as a global hub for high-end TV drama, benefited from strong inward investment. However, the strikes disrupted this momentum, with effects spilling into 2024 due to longer production lead times.

Even so, the screen sector's value is undeniable: studies have shown that Film and HETV contributes strongly to the UK economy, generating £13bn GVA in 2021 - with growth significantly higher than other parts of the creative industries. Whilst growth since then has been challenged by issues stemming from the US, this illustrates how, with support from a competitive tax regime and a world-recognised talent base, this sector can continue to strengthen its role as a global production powerhouse and key contributor to the UK economy.

Value of HETV Production Spend in the UK by Type, 2020-24 (£bn, % of Value)

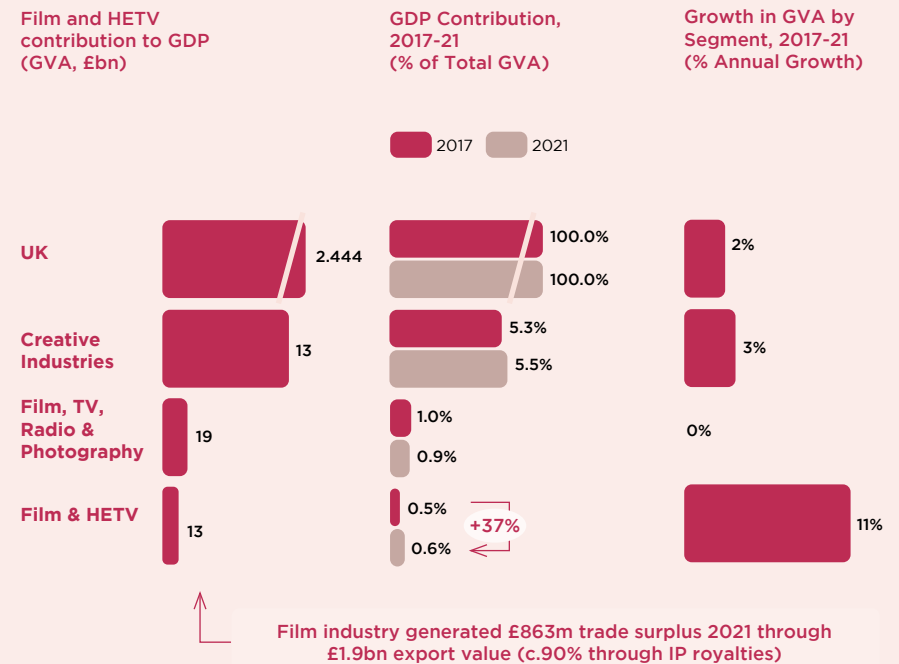
WGA SAG-AFTRA strikes halted production and postponed starts from Q2-Q4 of 2023 causing inward investment decline



Based on 2024 BFI Film & HETV Production Data; 2024 data is likely understated and likely to be revised upwards in future BFI reports. We note that # of productions recorded by BFI have doubled in subsequent issues of BFI production reports as there is often an 18 month delay in consolidating production data

Contribution of the Film and HETV Industry to the UK Economy, 2021

Latest available data



1. FTRP refers to Film, TV, Radio & Photography
Source: BFI, ONS, BIS, SPI, BBC, OC&C analysis

Section 2:

The Critical Role of the NFTS in High-End Television



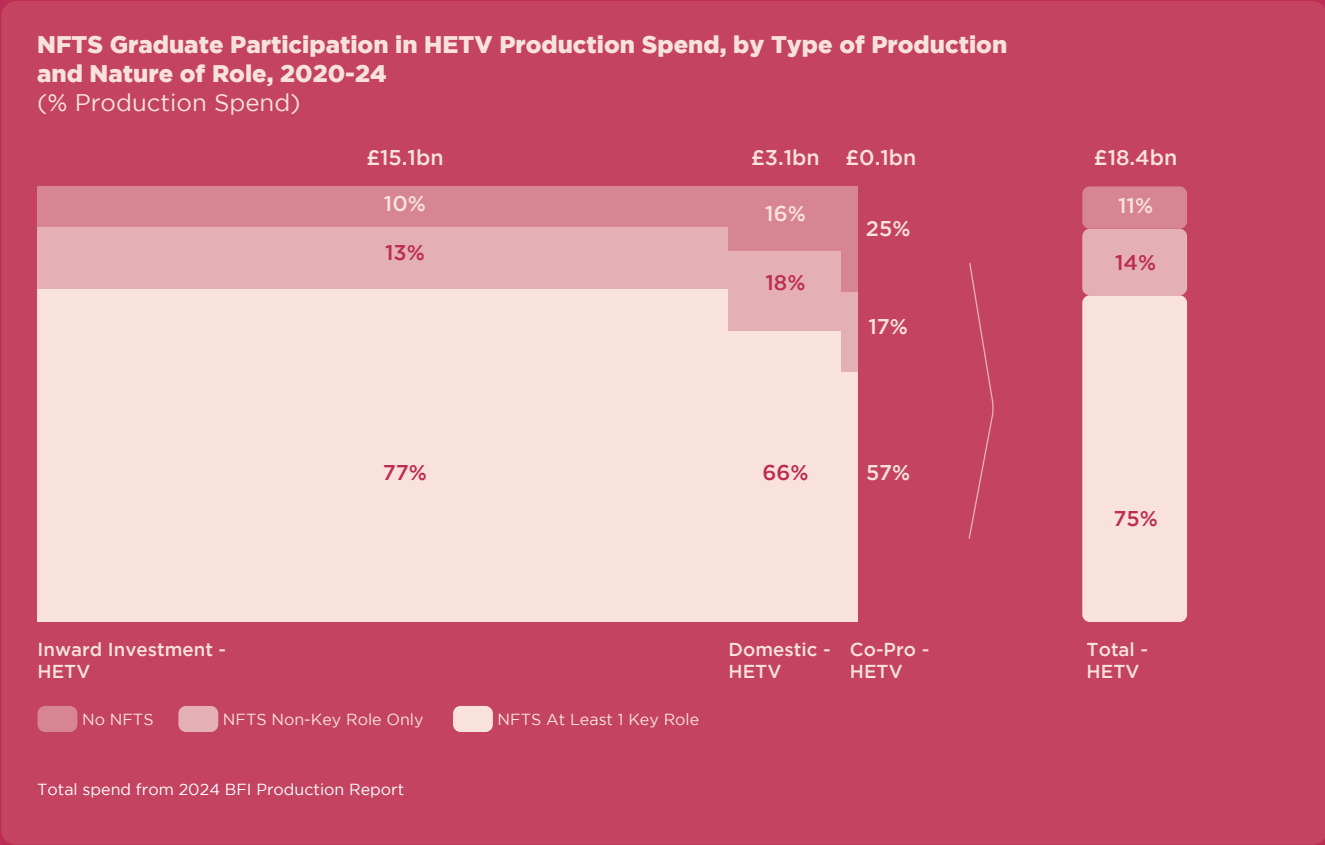
Picture: Emmy winning Production Design Graduate
Luke Hull on the set of *Andor*.

NFTS graduates have played a defining role in the rise of high-end television (HETV) in the UK, particularly in the most ambitious, internationally-facing productions. The sustained success of the UK HETV sector depends on access to a pipeline of highly skilled creative talent - one that the NFTS plays a central role in supplying. With a curriculum built in close partnership with industry and a track record of training specialists in key behind-the-camera roles, the School has become an indispensable contributor to the UK’s global competitiveness in HETV.

Between 2020 and 2024, NFTS graduates were involved in productions accounting for an estimated **£16 billion** in UK HETV spend - equivalent to **89%** of total industry investment over the period.

NFTS influence increases with scale. On the highest-budget inward investment productions (over £30 million), **94%** had NFTS graduate involvement. These larger projects often feature multiple alumni—on average, **9 NFTS graduates per production** - highlighting the School’s unique ability to deliver a full complement of trained professionals across disciplines.

Across all inward investment HETV, NFTS graduates held an average of **5 roles per project**, spanning cinematography, editing, sound, design, and more. One in five HETV productions had an NFTS graduate as **Cinematographer**, underscoring the School’s longstanding reputation for excellence in visual storytelling.



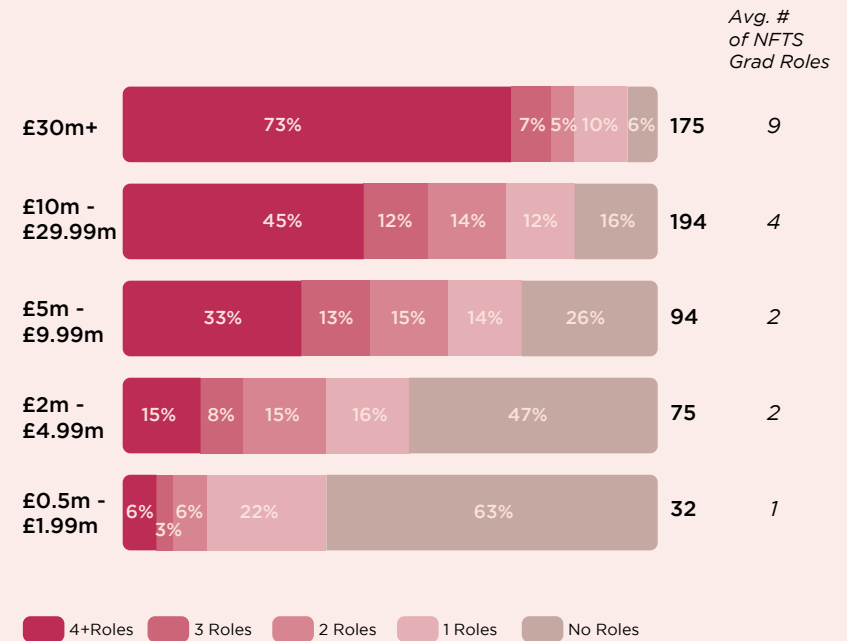
Picture: Vanessa Whyte, Cinematographer on Ted Lasso.

Picture: Graduate Toby Haynes directing *Black Mirror*.

Graduates are now embedded across the UK's leading production companies and global streamers. Between 2020 and 2024, **90% of HETV spend involving UK production houses** and **85% of spend involving US studios** featured NFTS talent. NFTS graduates held key roles in the majority of HETV spend from companies including **BBC Studios, ITV Studios, Netflix, Disney, Apple, Amazon, Paramount** and **Sony**.

NFTS Graduate Participation in HETV Inward Investment Production Spend, by Budget Band, 2020-24

(% Production Spend, # HETV Productions)



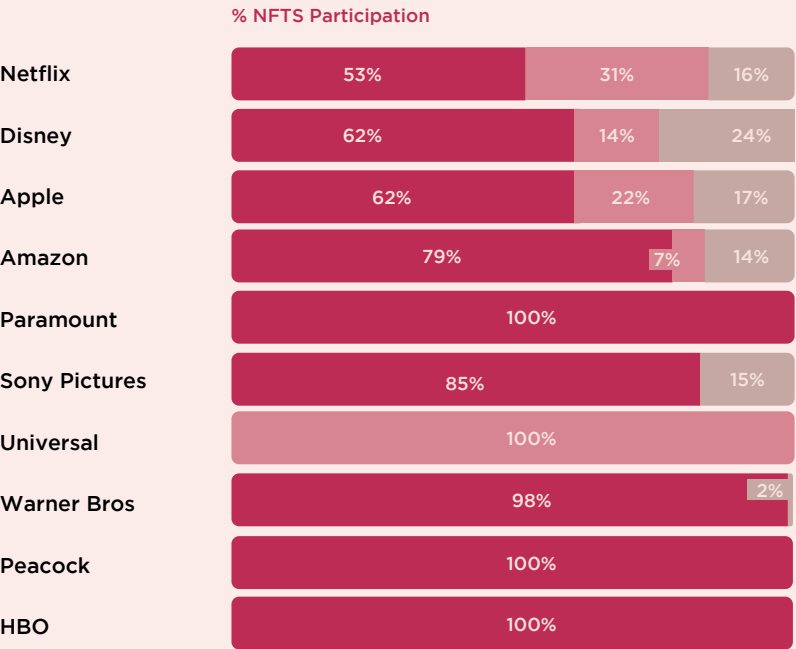
Between 2020 and 2024, 90% of HETV spend involving UK production houses and 85% of spend involving US studios featured NFTS talent.

NFTS Graduate Participation in HETV Productions by US Studios and Large UK Production Houses

NFTS At Least 1 Key Role NFTS Non-Key Role Only No NFTS

US Studios

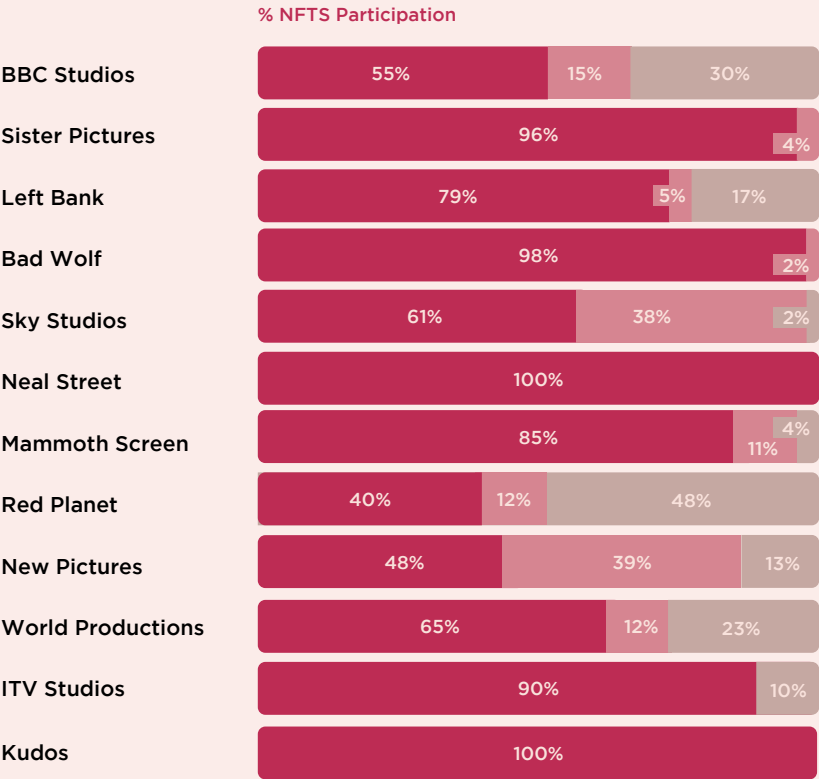
(c.37% of total HETV spend 2020-24)



c.85% of US studio spend on HETV projects in the UK involve an NFTS graduate

UK Production Houses

(c.63% of total HETV spend 2020-24)



c.90% of UK production house spend on HETV projects involve an NFTS graduate

Top 12 UK production houses by spend shown

A photograph of three graduates walking towards the camera in a brightly lit hallway with orange walls. On the left, a man in a white shirt, patterned tie, and blue pinstriped trousers with red suspenders. In the center, a woman in a yellow, purple, and black color-block top and a black skirt with a gold belt. On the right, a man with a mustache in a brown blazer over a plaid shirt and light-colored trousers. The hallway has white shelves on the left and a potted plant on the right.

Graduate Spotlight: Rivals

Picture: NFTS graduates directed, designed shot and composed the music for *Rivals*

A number of graduates contributed to the hit Disney+ drama *Rivals*, a powerful showcase of the creative excellence of NFTS alumni in key roles within HETV. From direction to cinematography, production design to composing an original score and script editing, NFTS talent were instrumental in bringing Jilly Cooper's iconic 1980s-set novel to life in this globally successful adaptation. Shot across several UK locations including Gloucestershire and Somerset, a second series is set to hit screens, once again drawing on the talents of NFTS alumni.

Alexandra Brodski

Role: Director, Episodes 6 & 8

NFTS Course: Directing Fiction MA (Class of 2018)

- Is currently directing all three opening episodes of upcoming BBC/HBO drama *Half Man*, created by and starring *Baby Reindeer*'s Richard Gadd
- Directed the final four episodes of the BAFTA-nominated eight-part drama *Somewhere Boy* for Channel 4, winning the Audience Award at Series Mania in 2022
- Developed feature length debut KISA with Film4, following recognition for shorts *Joy* and *Rooftop Refugee*, which screened at major festivals including BFI London, Clermont Ferrand, and Edinburgh

Natalie Holt

Role: Composer

NFTS Course: Composing for Film and Television MA (Class of 2006)

- One of the UK's most sought-after screen composers, winning World Soundtrack Composer of the Year and a prestigious Ivor Novello award for her work
- The music she created for *Rivals* earned a BAFTA nomination for Best Original Score
- Made history as the first woman to score a live-action *Star Wars* project, composing the soundtrack for *Obi-Wan Kenobi* (Disney+). Her music has brought emotional power to some of the most iconic IPs in global entertainment, including Marvel's *Loki* franchise and *Paddington*

Dominic Hyman

Role: Production Designer

NFTS Course: Production Design MA (Class of 1998)

- Brought the fictional world of Rutshire to life with stunning detail, earning a BAFTA for Best Production Design on *Rivals*
- His impressive credits span major international productions including *The Last Kingdom* and *The Witcher* (Netflix), *Fast & Furious: Hobbs & Shaw* and *Maigret*
- Received an Emmy Award for Outstanding Art Direction on *The Pacific*, HBO's 10-part series

Carlos Catalan

Role: Cinematographer

NFTS Course: Cinematography MA (Class of 2005)

- Recognised by BAFTA for his work on season 1 of *Rivals* and earned a Royal Television Society nomination for ITV's *Broadchurch*
- Other key television credits include *Dope Girls*, *Murdered by My Boyfriend*, *The Devil's Hour* and *Killing Eve*
- Internationally, amassed six wins and five nominations across prestigious festivals including Camerimage (Silver Tadpole winner), the Platino Awards and Huelva, spotlighting his global recognition as a cinematographer

NFTS talent were instrumental in bringing Jilly Cooper's iconic 1980s-set novel to life.



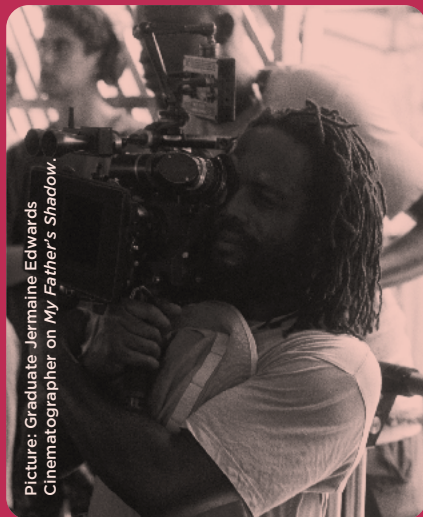
Section 3: The Critical Role of the NFTS in Film

Picture: Graduate Molly Manning Walker directing her debut feature *How to Have Sex*

NFTS alumni continue to form the backbone of the UK's film industry. With specialist training across key craft areas - from directing and cinematography to editing, VFX, sound design and production design - the School has long been recognised for

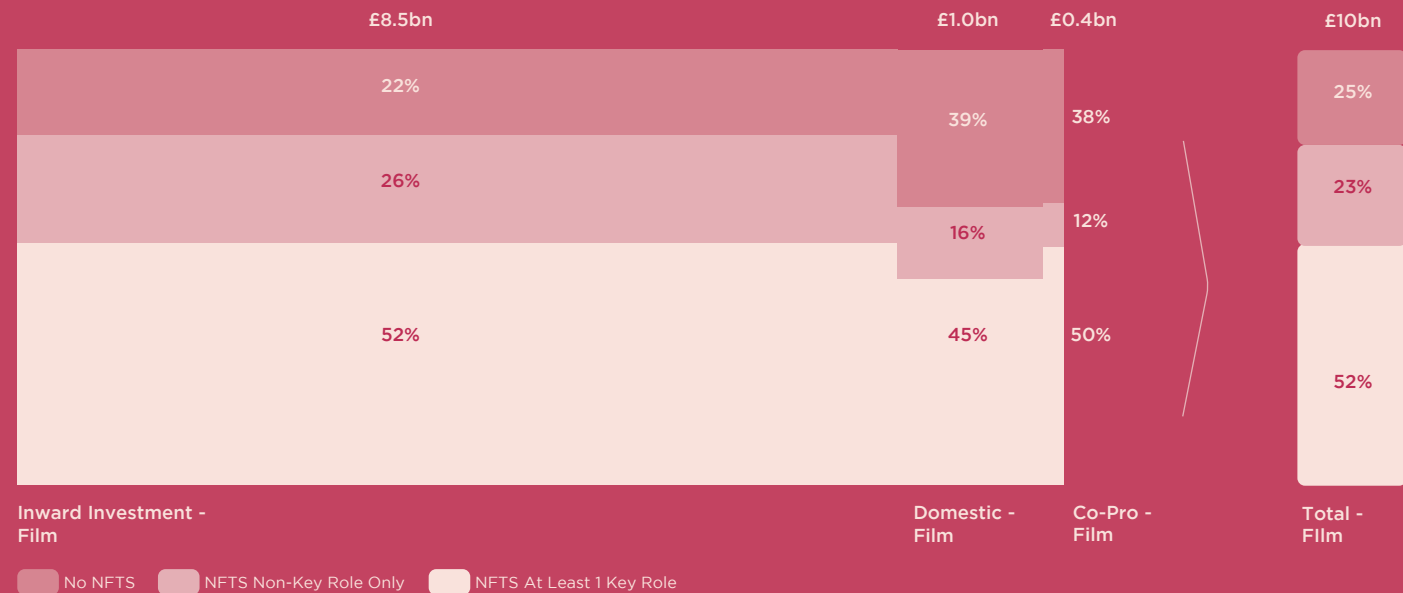
producing talent capable of excelling on the most ambitious film productions. This deep, industry-focused training ensures that NFTS graduates are consistently in demand across both studio blockbusters and acclaimed independent cinema.

Between 2020 and 2024, NFTS graduates were involved in UK film productions representing an estimated **£7 billion in total production spend**, equivalent to **75% of all UK film spend** during the period. Indeed NFTS alumni held **key creative or technical roles in productions making up over half (52%) of spend on UK films**, highlighting the School's pivotal contribution to the delivery of major films.



Picture: Graduate Jermaine Edwards
Cinematographer on *My Father's Shadow*.

NFTS Graduate Participation in Film Production Spend, by Category of Film and Nature of Role, 2020-24
(% Production Spend)



Total spend from 2024 BFI Production Report



This impact is particularly pronounced in inward investment features. Among films with budgets exceeding £30 million, **88% of spend included NFTS graduates**, with an average of **8 graduate roles per production**. These projects span multiple departments, with graduates working across **VFX, sound, art direction, and more**.

NFTS alumni have contributed to major international titles including *Wicked*, *Venom*, and *Barbie*, and continue to be at the heart of award-winning productions such as *Conclave* and *Poor Things* - each a testament to the School's legacy of excellence and enduring influence on the global stage.

Graduates also play a critical role in the success of UK domestic cinema. Since 2020, NFTS-trained professionals have held key roles in films responsible for **74% of the total box office revenue** among the **Top 20 British films**, and **78%** of revenue among the **Top 20 UK independent films**.

90%

NFTS graduates are involved in over 90% of spend on film by the largest US studios

74%

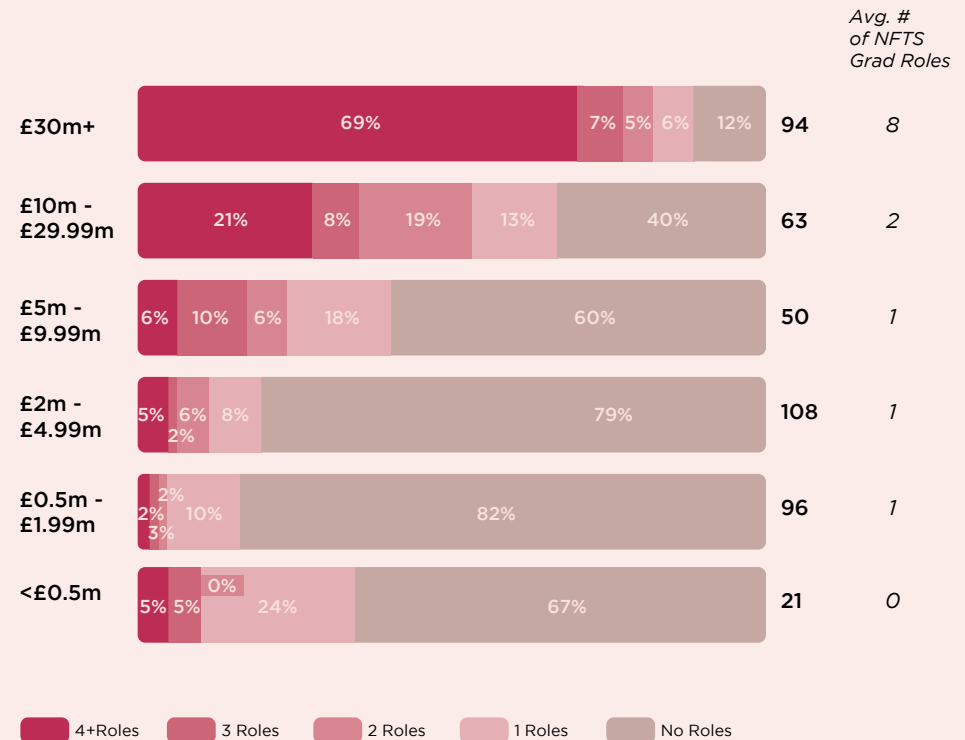
of revenues of the UK's Top 20 box office hits feature an NFTS graduate in a key role

78%

of revenues of the UK's Top 20 independent films feature an NFTS graduate in a key role

NFTS Graduate Participation in Inward Investment Film Production Spend, by Budget Band, 2020-24

(% Production Spend, # films)



Average of 8 NFTS graduates on films with budgets of £30m+ & 78% of revenue among the Top 20 UK independent films

NFTS alumni held key creative or technical roles on productions making up over half (52%) of spend on UK films, highlighting the School's pivotal contribution to the delivery of major films.



Picture: Graduate director Anell Karia and cinematographer Stuart Bentley on the set of *Hamlet* starring Riz Ahmed.

Graduate Spotlight: Wicked

Picture: 22 NFTS graduates worked on the production of *Wicked*.



Filmed entirely in the UK at Sky Studios Elstree and Warner Bros Studios in Leavesden, defying gravity behind the scenes of *Wicked* and its sequel *Wicked: For Good* is a team of world-class talent, including over 22 NFTS graduates who helped bring the land of Oz to life. From sound design and visual effects to set design, model making, script supervision and beyond, the craftsmanship and creativity of NFTS graduates are embedded throughout both films, a testament to the School's world-class, industry-focused training and its lasting impact on the global screen industries.

Simon Hayes

Role: Production Sound Mixer

NFTS Course: Sound Recording (Class of 1992)

- Academy Award and BAFTA nominated for *Wicked*, marking a third Oscar nomination, having previously been recognised for *No Time to Die* and winning both Oscar and BAFTA for *Les Misérables*
- One of the most sought-after Sound Mixers in the industry, with credits spanning *Fantastic Beasts and Where to Find Them*, *Guardians of the Galaxy*, and regular collaborations with Matthew Vaughn (*X-Men: First Class*, *Kingsman*) and Guy Ritchie (*Snatch*, *Lock, Stock, King Arthur*)
- Trusted with some of the UK's most iconic productions, including *Prometheus*, *Mamma Mia!* and *Shaun of the Dead*

Jason Evans

Role: VFX Supervisor

NFTS Course: VFX MA (Class of 2012)

- Played a pivotal role on *Wicked*, including enhancing a 360-degree set of the Shiz University Library, adding sweeping countryside, the university square, and architectural elements to seamlessly expand the world around Elphaba and Glinda
- A seasoned Production VFX Supervisor delivering high-end visual effects across the shoot and post production pipeline on major-scale film and TV projects
- Additional credits include complex VFX leadership on films including *Wonka*, *The Witches*, *Bob Marley: One Love* as well as *Bridgerton* and the upcoming *Harry Potter* TV series for HBO

Alice La Trobe

Role: Set Designer

NFTS Course: Production Design MA (Class of 2018)

- Integral to the design of iconic set pieces for both *Wicked* films, including the fantastical Munchkinland and Shiz University, helping shape the immersive visual world of Oz
- Recently wrapped on *Godzilla x Kong 3*, a testament to continuing involvement in blockbuster-scale world-building
- Additional standout credits include designing environments for the *Fantastic Beasts* theme park at Universal Studios, as well as high-profile projects such as *House of the Dragon*, *Voltron*, and *Belfast*

Beth Slater

Role: Model Maker

NFTS Course: Model Making Postgraduate Diploma (Class of 2020)

- A stand out NFTS graduate making waves since 2020, contributing model making skills on NFTS shorts including the BAFTA winning *Do Not Feed the Pigeons* and *Night of the Living Dread*, winner of the RTS Student Television Award in 2022
- Worked as an assistant miniatures modeller on Margot Robbie's *Barbie*, bringing scale and craftsmanship to high profile set pieces
- Additional credits include *Frankenstein*, *The Rings of Power*, *Paddington in Peru* and *The Wonderful Story of Henry Sugar*, showcasing consistent excellence across film and TV



Picture: Graduate Simon Hayes, Production Sound Mixer on *Wicked*.

Section 4: Future Impact

Future Skills

The NFTS continues to evolve its training to meet the changing needs of the UK's screen industries. We now deliver more specialist behind-the-camera courses than any other film school globally, with recent additions including **Real-Time Animation**, **Virtual Production**, **Casting**, and **Production Accounting** - opening new career pathways and addressing critical skills shortages across film, TV, games, and immersive media.

Alongside our full-time programmes, we deliver **bespoke industry training**, including the **Disney Crew Academy** to support development on Disney productions, and a growing **apprenticeship offer** in partnership with **Amazon**, **Apple**, and the **BBC**. These initiatives ensure new entrants gain on-the-job experience while accessing high-quality, industry-aligned training - building a future workforce that is skilled, flexible, and reflective of modern Britain.

Access & Inclusion

Ensuring access to world-class training remains central to our mission. The NFTS continues to outperform the wider industry on diversity: in the past five years, **50% of students identified as female, over 25% came from ethnically diverse backgrounds, and the number of students from lower socio-economic groups has risen from 9% to 19% during the period.**

We now provide around **£2 million annually** in scholarships and bursaries, with **over 80% of British students** receiving financial support through reduced fees, living bursaries, or both. From major initiatives like **The Crown Auction at Bonhams**, which raised **£1 million**, to our **annual Gala**, which now regularly raises over **£500,000**, we are doing everything we can to grow this support. Targeted programmes like the **Disabled Talent Commitment** and **Accessible Living Bursary** address the additional costs faced by disabled students. This work is made possible through the generosity of partners including **Left Bank Pictures**, **Sony**, **Rolex**, **ITV**, **Disney**, **Sargent-Disc**, and **Warner Bros. Discovery**.

NFTS graduates leave with the creative and technical fluency to lead in a rapidly evolving landscape

Nations and Regions

Supporting production growth beyond London remains a strategic priority. Our hubs in **Glasgow**, **Edinburgh**, **Leeds**, and **Cardiff** are now deeply embedded in their regional ecosystems, delivering high-quality vocational training tailored to local industry needs. In Scotland, the **Sean Connery Talent Lab**, launched with the **Sean Connery Foundation**, is a flagship initiative for nurturing diverse Scottish screen talent.

We now deliver courses such as **Screenwriting UK-wide**, alongside specialist training in areas like **Intimacy Coordination** and **AI for production**, developed and delivered from our regional bases. In 2022, we engaged around **900 individuals** across these locations. Today, that figure has risen to **over 1,500** - a reflection of rising demand and our commitment to widening access to screen training across the **UK**.



R&D and Storytelling Innovation

The NFTS continues to lead in creative technology R&D. Building on our work through **StoryFutures Academy**, we are now a key part of **UKRI's CoSTAR network**, the **UK's national R&D infrastructure for creative technology**. In early **2026**, we will open the **CoSTAR National Lab** in a dedicated space at **Pinewood Studios**, driving applied research and experimentation in **AI**, **virtual production**, **real-time technologies**, and **immersive storytelling**.

These innovations are embedded into our curriculum - from **AI and virtual production pipelines to social and digital video** - ensuring NFTS graduates leave with the creative and technical fluency to lead in a rapidly evolving landscape. Together, this work not only futureproofs our students but helps secure the UK's place as a global leader in screen innovation.

Games



Recognising the vast opportunities within the games industry, the NFTS launched its first MA in Games Design and Development in 2013. Since then, the course has attracted aspiring designers from across the world and quickly established itself as one of the top gaming programmes globally.

NFTS student creators have triumphed on the international stage, winning the BAFTA Student Game Award for two consecutive years in 2023 and 2024. Building on this success, the School has recently expanded its Games offering further to include a one year Animation MA and a part time Certificate in Indie Games Development, further supporting the next generation of talent.

Creator Economy

In 2025, the NFTS extended its creative reach with the launch of a **Creator Incubator** in partnership with **YouTube**, empowering the next wave of digital storytellers and nurturing the UK's answer to global success stories like **MrBeast** and **Ms Rachel**.

Alongside these innovations, the School also unveiled its first-ever course in Artificial Intelligence, a ground-breaking Certificate in AI Protocols and Practices for Film and Television developed with **Deep Fusion Films**. Created in response to a rapidly evolving landscape, the course explores the growing need for critical, creative and ethical engagement with AI within the screen industries.

While these courses signal exciting new frontiers, data on graduate impact in these areas is not yet available.

Section 5: Methodology

Picture: Graduate Daniel Morgan on set shooting
Wallace and Gromit: Vengeance Most Fowl.



In order to assess the market and characterise the NFTS graduate contribution, various different external and internal data sources were used.

Contributory data sources include:

- BFI reports including
Jan – Mar 2025 Film & HETV Production Report
2024 Film & HETV Production Report
2024 Box Office Reports
2018 and 2023 Statistical Yearbooks
2021 Screen Business Report
- Data on Graduate Participation provided by the NFTS

Key roles are defined by the NFTS **as leading a department of production or fulfilling a key creative role** and can generally be grouped into senior roles in these 12 key categories. Roles outside this including junior positions in these categories are considered “non-key” roles.

Head of Department Roles

- Creator/Showrunner
- Director
- Writer
- Producer/Executive
- Producer
- Composer
- Cinematographer
- Editor
- Production Designer/
Art Director
- Sound Editor/Designer
- Production Sound Mixer/
Re-recording Mixer
- VFX Producer/Supervisor
- Concept Artist

Production spend estimates are based on budget band data supplied by the BFI and analysed by OC&C. Figures involves some approximations and should be interpreted as indicative rather than definitive.

Picture: Graduate Tam Willers Oscar Winning Production Sound Mixer for *The Zone of Interest*.



A number of terms are used throughout this report which are defined below:

Co-production

- Co-production feature film, HETV programme or television programme involving the UK and other country partners usually under the terms of a bi-lateral co-production agreement

Domestic Production

- Feature film, HETV programme or television animation programme made by a UK production company that is produced wholly or partly in the UK

Feature Film

- Film made for cinema release, rather than a film made for television, and usually at least 80 minutes of duration

Final Certification

- Films, HETV, animation TV, children's TV or video games certified as British by the BFI

High-end TV

- Television programming for which the production budget is more than £1m per television hour

Inward Investment Production

- Feature film, HETV programme or television animation programme which is substantially financed and controlled from outside the UK, where the production is attracted to the UK because of script requirements, the UK's infrastructure or UK tax reliefs

UK Film

- For the purposes of this analysis, a UK film is one which is certified as such by the UK Secretary of State for Culture, Media and Sport under Schedule 1 of the Films Act 1985, via the Cultural Test, under one of the UK's official co-production agreements or the European Convention on Cinematographic Coproduction; a film which has not applied for certification, but which is obviously British on the basis of its content, producers, finance and talent; or (in the case of a re-release) a film which met the official definition of a British film prevailing at the time it was made or was generally considered to be British at that time.

Screen Sector

- The UK economy defines film, HETV, animation TV, video games and children's TV as the five sectors within the screen industry that can apply for screen sector tax reliefs

Production Spend

- Total expenses incurred in filming and editing content

Key Role

- Head of Department (eg Director, Production Coordinator, Sound Effects Editor)

Our credits tell the story.

To find out more about the NFTS, the achievements of our graduates, or to request a copy of the Graduate Impact Report, please contact alumni@nfts.co.uk

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