

Unlocking Opportunities for Youth in the
Orange Economy:
Spotlight on the Film Industry

The Orange Economy Series

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This note is part of a series of [Solutions for Youth Employment \(S4YE\)](#) knowledge briefs focused on the Orange Economy or creative sectors. The first note in the series, "[Orange Economy: As a Driver of Jobs for Youth](#)", addressed interventions that can enable job creation for youth in the orange economy. The second note in the series, "[Unlocking Opportunities for Youth in the Orange Economy: Music in Africa](#)", focused on jobs and emerging trends for youth in the music industry in Africa.

This third note discusses the film industry and its potential to be a source of jobs for youth. It highlights the contribution of the film industry to employment generation, economic growth, the formation of cultural and social values, and identity. The note also delves into emerging labor market trends in the film industry and analyzes the sector's workforce composition by gender, education, and age. In addition, the note reviews current investment trends and near-term prospects in the industry.

These notes are part of S4YE's focus on the potential of the creative sectors to stimulate new types of work opportunities for youth, that led to the creation of the [Creative Economy Alliance](#), a joint platform launched by S4YE and GIZ with several development partners.

1. The evolution of the film industry

The film industry began in the early 19th century and has evolved in the past decades, driven by technological development, increasing connectivity and in more recent times, the COVID-19 pandemic. The film industry is considered to have begun in 1891 when Thomas Edison and William Dickson invented the kinetoscope, a windowed cabinet which enabled viewers to view a moving image. A perforated film strip was used with a sequence of images that was wound between a light bulb and a lens, thus, creating the illusion of movement.¹ Shortly thereafter, cinema gained market significance due to its commercial value and its ability to transmit artistic thought and political opinion. In the 1950s, the film industry evolved to include more realistic colors and imagery and turned to the use of computer effects and low-budget production. Today, viewers can use a wide variety of devices, such as desktops and laptop computers, touchscreen tablets, televisions, and smartphones to stream movies and videos.

The film industry refers to the institutions that are involved in the making of a film. It includes companies dedicated to the pre-production, production, post-production, and distribution of motion pictures for entertainment or training purposes, such as film studios. The film industry includes activities such as cinematography, animation, screenwriting, film festivals; and the goods and services provided by workers associated with the industry.

2. Jobs generated by the film industry

The film industry contributes to economic growth and development by encouraging cultural tourism which in turn, generates direct and indirect jobs in the economy. Cities that host major production centers often become tourist destinations. In fact, many governments offer incentives to promote production or shooting of films in their countries. For example, the Colombian Government created a

¹ University of Minnesota Libraries Publishing. (2010). Understanding Media and Culture: An Introduction to Mass Communication. Chapter 8.2. Available at: <https://open.lib.umn.edu/mediaandculture/chapter/8-2-the-history-of-movies/>

\$12.5 million fund to promote shooting of films in their country (IDB, 2021). The industry also stimulates investment in physical infrastructure and related services such as makeup, marketing, and advertisements, which, combined with tourist spending, increases revenues generated by the industry as a whole. Research shows that the more a city or location is referenced in a film, the greater the increase in tourism revenue in that city (Strauss, 2003). In 2017, 80 million international tourists visited destinations where films, series or commercials were shot (Velasco-Ferreiro, 2021).

The film industry generates both, direct and indirect employment opportunities. The employment opportunities generated by the industry go beyond direct occupations such as writers, screenwriters, producers, and actors. Companies such as studios or those involved in image animation and sound animation, and event planning for film festivals are also part of the industry and contribute to indirect employment opportunities created.

2.1. Unpacking employment trends in the film industry

In the sections that follow, we analyze employment trends in the film industry, by the numbers. This entails a study of industry revenue generated, jobs created by country income classification and region; and gender. Please note that the analysis present estimates of direct jobs and indirect jobs created as defined in the methodology below however, it does not account for *all* indirect jobs created along the entire film industry value chain. For example: a woodworker who works on set design, and other such jobs in the film industry value chain, may not be included. To track all indirect jobs created by the film industry, a case-study based approach may be adopted.

Methodology: Data from the Labor Force Statistics Database of the International Labor Organization (ILO) has been used to determine employment figures in the film industry. The first data series is “59 - Motion picture, video and television programme production, sound recording and music publishing activities”, shortened in this note to “Film, video and TV production”. This series contains the number of workers employed in activities that include theatrical and non-theatrical motion picture production, whether on film, videotape, or disc for direct projection in movie theatres or for television broadcast, support activities such as film editing, cutting, and dubbing. Also included, is the purchase and sale of distribution rights for motion pictures. This data set includes sound recording activities (e.g., the production of original sound master recordings), release, promotion, and distribution recordings as well as publishing music; and sound recording service activities². The second data series, “90 - Creative, arts and entertainment activities”³ has been shortened in this note to “Creative, arts and entertainment”. It comprises the number of workers in activities that goes beyond authors, actors, directors, fiction writers, set designers and builders. It includes the production, promotion of and participation in live performances, events or exhibits intended for public viewing; the provision of artistic, creative, or technical skills to produce artistic products and live performances. However, as it is not possible to separate other non-related creative activities, they are included in this dataset.

² UN Statistics Division. Classification detail: ISIC, Rev. 4 – Code 59. Available at: <https://unstats.un.org/unsd/classifications/Econ/Detail/EN/27/59>

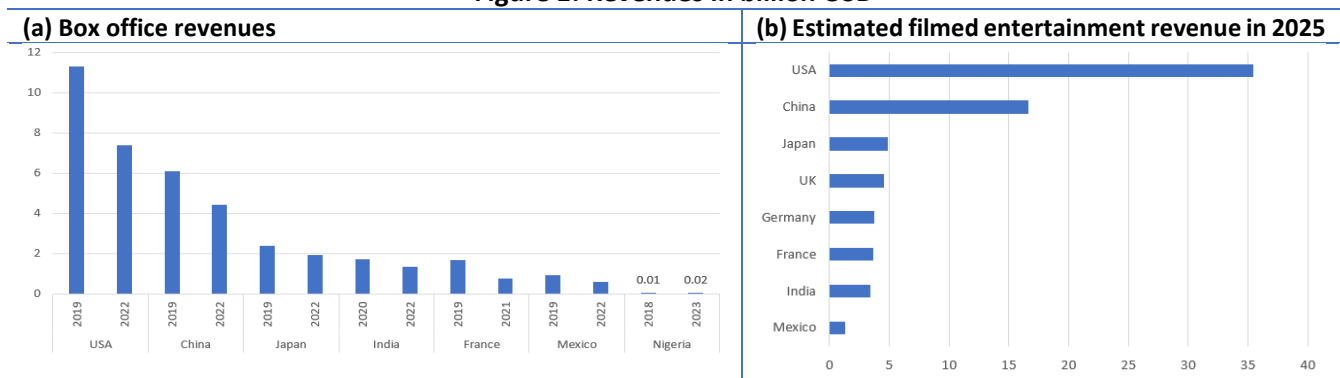
³ UN Statistics Division. Classification detail: ISIC, Rev. 4 – Code 9000. Available at: <https://unstats.un.org/unsd/classifications/Econ/Detail/EN/27/9000>

2.1.1. By revenue

USA leads the film industry with the highest share of revenues globally, followed by China and Japan.

Globally, film production and distribution generated US\$77 billion in 2022, although COVID affected the industry’s growth with closure of theaters and the cancellation of film productions. The negative impact of the pandemic can be seen in the generated box office revenues in Figure 1 (a). The only country that has slightly increased its box office receipts after the pandemic was Nigeria. USA box office revenues decreased by 35 percent between 2019 and 2022, however, filmed entertainment revenues are estimated to recover in following years (Figure 1 (b)). The estimated filmed entertainment data includes 2025 revenue estimates from cinema, physical and digital home video, as well as TV.⁴

Figure 1: Revenues in billion USD



Source: Statista.com, nippon.com (Japan 2019), chinadaily.com.cn (China 2019).
Note: Local currency has been transformed using the 2022 exchange rate

Source: Statista.com, June 2023

2.1.2. By income classification

Employment in the film industry is higher in high-income countries (HIC) than in middle-income countries (MIC), and almost nonexistent in low-income countries (LIC), Figure 2 (a). Income level and free time for leisure activities impact spending time watching movies and consequently the number of workers in the sector. For instance, in 2019 half of people with an annual income less than US\$50,000 said they did not go to movie theaters, while more than 60 percent of people with an annual income between US\$50,000 and US\$100,000 said they go to the movie theaters at least once a month⁵. Figure 2 (b) also shows employment in the film industry by geographic region.

In contrast to total employment figures above, youth employment in the film industry is higher in LMICs than in HICs. In lower-middle income countries (LMIC) such as Nigeria and Indonesia – where there are large demographic dividends, and the industry is booming – youth contribute almost a quarter of total employees in the sector. In upper-middle-income countries (UMIC) and in high-income countries (HIC) the proportion of youth employed averages 18 and 12 percent, respectively⁶, Figure 3(a).

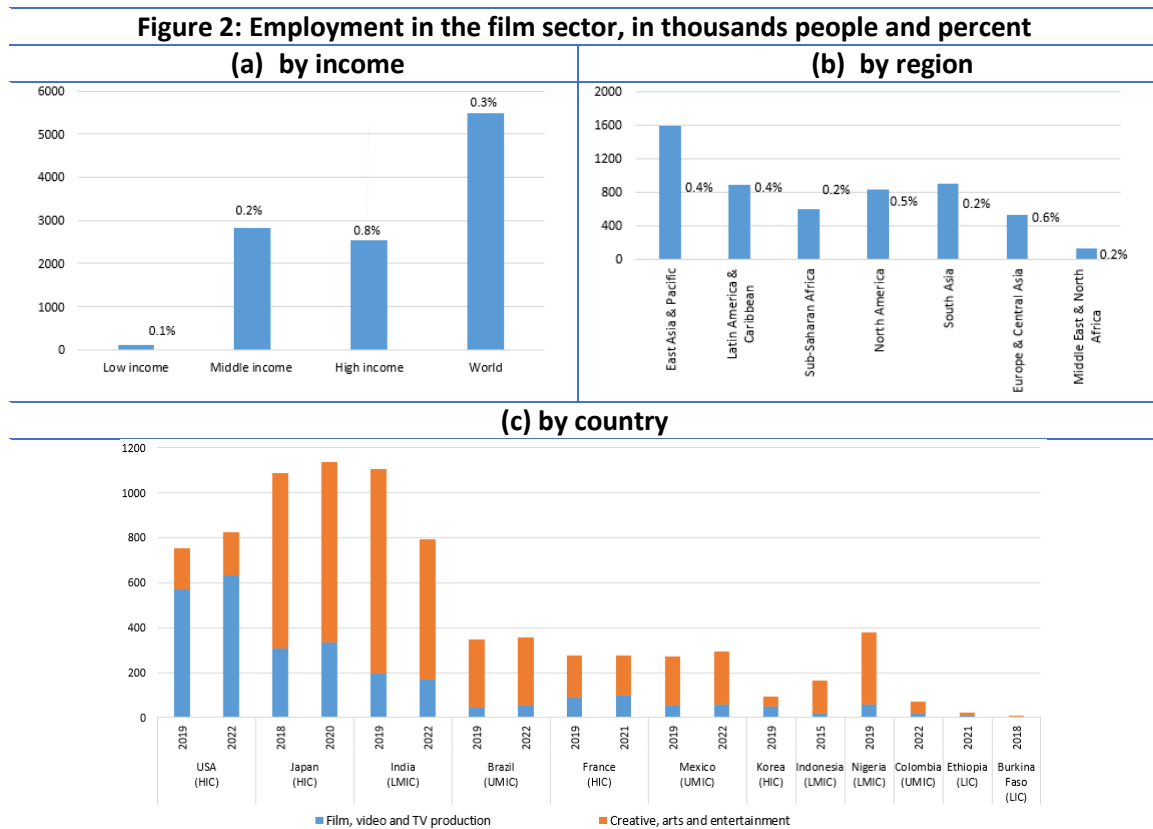
⁴Statista Research Department. (2023). Forecast filmed entertainment revenue in selected countries worldwide, 2025. Available at: <https://www.statista.com/statistics/958127/filmed-entertainment-revenue-worldwide-by-country-forecast/>

⁵ Statista Research Department. (2023). Number of movies seen each month in the U.S. in 2019, by income level. Available at: <https://www.statista.com/statistics/1044044/number-of-movies-seen-in-the-us-by-income/>

⁶ Annex 1 shows a more detailed activity breakdown.

2.1.3. By region

USA and Japan lead the industry with the largest number of workers in the industry⁷, followed by India and France. Employment in the industry has partially recovered from the COVID-19 pandemic in countries such as USA, Japan, and Mexico, however, in countries such as India - employment numbers are yet to reach pre-pandemic levels. Figure 2(c).



Source: ILOSTAT Labor Force Statistics Database, April 2023.

Note: The figures reflect the latest year of available data for each country, in thousands people and percent of total employment.

Box 1: Nollywood: A runaway success (IMF, 2016)

The Nigerian film industry is gaining global relevance due to an increase in the number of films being produced in Nollywood. The sector contributes 1.4 percent of the country's GDP and employs more than one million people. It has also been said that employment in the industry has prevented further increases in crime rates⁸.

The industry is expected to continue growing due to technological and digital developments, as well as increasing domestic and foreign consumption of African movies. However, piracy has limited industry growth. It is estimated that for every film copy sold, nine are pirated, despite efforts by authorities to

⁷ China is excluded from the analysis due to unavailability of data in the ILO database.

⁸ Omanufeme, S. (2016). Runaway Success. Finance and Development, June 2016, Vol. 35, No. 2. IMF. Available at: <https://www.imf.org/external/pubs/ft/fandd/2016/06/omanufeme.htm>

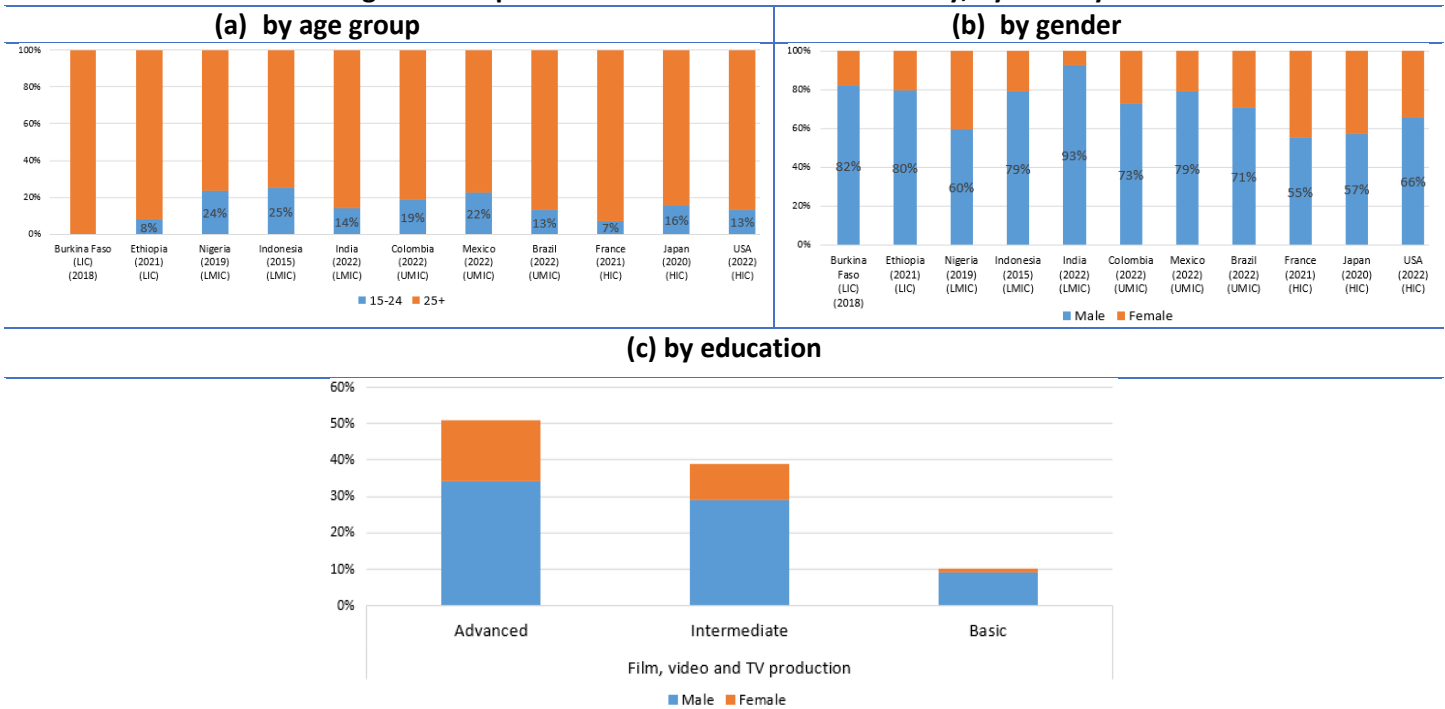
strengthen intellectual property rights and distribution networks⁹. To combat the challenge of piracy which is stemming industry growth, the World Bank and local institutions such as the Export Promotion Council, the Copyright Commission and the National Film and Video Board have collaborated to strengthen intellectual property rights of film makers.

2.1.4. By gender

The film industry workforce is dominated by male workers. The proportion of males working in the sector exceeds 70 percent, on average, and is substantially higher in LICs than in HICs. For instance, in India, the proportion of male workers exceeds 90 percent (Figure 3(b)). While there are multiple factors that affect female labor force participation in the industry, cultural norms continue to be a key barrier (Bielby, 1996).

Highly educated males dominate the film industry, far exceeding the proportion of educated females. Of the total number of workers in the film industry, 50 percent have an advanced degree, of which 34 percent are men; and the other 40 percent have an intermediate degree¹⁰, of which 30 are percent are men (Figure 3 (c)). This may be related to the fact that there are advantages for those who have a university degree, but also for those who have completed shorter technical and digital training courses (IDB, 2021).

Figure 3: Proportion of workers in the film industry, by country



Source: ILOSTAT Labor Force Statistics Database, April 2023. Figure (c) was taken from the “Statistical Profile of the media and culture sector” report. ILO 2022.
Note: The bars are ordered from lower to higher level of country’s income.

⁹ Omanufeme, S. (2016). Runaway Success. Finance and Development, June 2016, Vol. 35, No. 2. IMF. Available at: <https://www.imf.org/external/pubs/ft/fandd/2016/06/omanufeme.htm>

¹⁰ The ISCED defines advanced level of education either as first-stage tertiary education (i.e., short-cycle tertiary, bachelor, or equivalent level) not directly leading to an advanced research qualification or as second-stage tertiary education (i.e., master’s or equivalent level, doctoral or equivalent level) leading to an advanced research qualification. The intermediate education level includes upper secondary education and post-secondary non-tertiary education, while basic education encompasses primary and lower secondary education. (ILO, 2022). Available at: https://www.ilo.org/wcmsp5/groups/public/---ed_dialogue/---sector/documents/briefingnote/wcms_862864.pdf

3. Understanding skills for films: are youth poised for success?

Young people with 21st century skills such as creativity, flexibility, innovation, and digital skills are well-poised to capitalize on the employment opportunities offered by the film industry¹¹. In Kenya and Rwanda, economic growth has been above the African average, and digital capabilities and competitiveness has been a focus area. While the local media and film industries are growing, lack of workers with relevant digital and specialized skills presents a challenge. Women are also underrepresented in the local film industries. The demand for growth, qualified and professional film workers, and increased investment by private production companies is pronounced. This demand has arisen due to the opportunity for increased income and job creation that local productions, regional distribution and international cooperations can bring, and the desire to express local culture and creativity through audio-visual content (Box 2)¹².

Box 2: GIZ's public-private partnership approach to strengthening the film sector in Rwanda and Kenya through skills development and investment¹³

GIZ's project, "Education and Training of Media Professionals in Africa" aims to strengthen the film industry in Kenya and Rwanda. It also seeks to increase opportunities for skill development of youth and women.

In Rwanda, GIZ advises the Rwanda Development Board, and the Rwanda Film Office on the implementation of national film strategies. In Kenya, the Kenya Film Commission, under the Ministry of Information, Communications and Technology, Innovation and Youth Affairs, has worked with GIZ to develop, promote and market the film industry locally and internationally. On skills development, two partner organizations, Some Fine Day Pix in Kenya and Media Education Babelsberg in Rwanda, offer sector-specific training. They focus on a combination of theoretical and practical training, through which film makers design and produce their own short-movies or series under the mentorship of industry experts. This approach seeks to supply talents in the industry to build up their careers. For a broader professional audience, relevant information for production and marketing is shared via webinars and podcasts as well as regional knowledge exchange formats. This knowledge exchange among media professionals as well as public institutions is promoted by participating African networks such as CiniDB.Africa. 110 filmmakers have been trained over 185 days, and 3 short films have been supported through this initiative.

Often, young people enter the industry with low wages and short-term contracts¹⁴ and some go on to build successful long-term careers as the industry presents pathways for rapid professional growth (McSheaffrey, 2020) (Table 1). In general, the industry is plagued by the challenge of information asymmetry – vacancies in the film industry are not advertised as in other traditional industries. Young graduates thus, tend to accept unpaid jobs or internships to gain experience and get a foot in the door. This is also unlike other industries or formal sector jobs, where accepting a job with low initial expectations

¹¹ Panorama Education. College and Career Readiness: A Comprehensive Guide to 21st Century Skills. Available at:

<https://www.panoramaed.com/blog/comprehensive-guide-21st-century-skills>

¹² GIZ. 2022. Strengthening the film industry in Kenya and Rwanda. Available at: <https://www.giz.de/de/downloads/giz2022-en-strengthening-film-industry-in-kenya-and-rwanda.pdf>

¹³ *Ibid.*

¹⁴ Waxman, O. B. (2018). How internships replaced the entry-level job. History/Economy. July 25, 2018. TIME. Available at:

<https://time.com/5342599/history-of-interns-internships/>

may have a negative impact on an individual’s career trajectory and where lower wages are often associated with poor performance¹⁵ (Box 3).

Box 3: The challenge of informality and uncertainty in film work

Although the film industry is expanding around the world, many workers still face uncertain working conditions and a lack of social security. On the producer side, film makers face challenges related to financial access, distribution, marketing, competition, and a conducive legal framework for copyright and intellectual property, especially for independent filmmakers. The situation is even more challenging for young entrepreneurs looking to build credibility in the industry (WIPO, 2022). Several workers in the industry are in self-employment, part-time employment, and temporary work. A recent study shows that in a sample of 48 countries, on average more than 30 percent of workers in audiovisual occupations were in part-time working arrangements, more than 36 percent in self-employment, and more than 26 percent on temporary contracts¹⁶. In addition, in some countries, such as Mexico, “indefinite contracts” are also prevalent where workers labor without a work contract or without knowledge of their contract. With the COVID-19 pandemic, informality deepened, further highlighting the issue of uncertain contracts, access to social security and benefits for workers in the film industry (Galian et.al., 2021).

Film workers have addressed these challenges through unionization, and by creating communities which chart out and share clear career paths within the industry.

Film industry jobs require both technical and artistic skills, as shown in Table 1. While artistic skills are necessary for directors, producers, writers, cast members and showrunners, technical skills cover a broader spectrum of occupations, including office jobs such as management, office producers, IT, security, post-production, and film machine operators. Further, technical skills are also required for client service jobs such as customer support, makeup artists, hairstylists, stuntmen, and catering services¹⁷.

Table 1: Skills needed for jobs in the film industry

| | | |
|-------------------------|---------------------|---|
| Artistic skills | | Director Executive Producer/Producers Showrunner (on TV) Screenwriter Casting Director Principal Cast Director of Photography |
| Technical skills | Management | Script Supervisor/Shoot Secretary First Assistant Director Second Assistant Director |
| | IT Security Manager | Assistant/Secretary Accountant Coordinator Unit Head Human Resource Coordinator IT Security Manager |

¹⁵ Shoss, M. et al. (2022). Job insecurity harms both employees and employers. September 26, 2022. Harvard Business Review. Available at: <https://hbr.org/2022/09/job-insecurity-harms-both-employees-and-employers>

¹⁶ Galian, C., Licata, M. & Stern-Plaza, M. (2021). Social Protection in the Cultural and Creative Sector: Country Practices and Innovation. Working Paper. ILO. Available at: <https://www.ilo.org/static/english/intserv/working-papers/wp028/index.html>

¹⁷ A survey conducted among audiovisual producers by the IDB and Olsberg-SPI, found that 58 percent of the producers report a lack of technical employees in Latin America and the Caribbean, pointing to a skill-gap in the industry.

| | |
|--|---|
| Production Office | Production Designer Director of Photography Art Director Set Designer Greensperson |
| Post-Production | Editor Animator Visual Effects (VFX) Sound Mixer Recording Engineer |
| Camera Crew/Machine Operators/Electricians | Director of Photography Cameraperson Focus Puller Steadicam Operator Aerial Camera Operator Chief Lighting Technician (Gaffer) Sound Technician Grips Electrician |
| Costume | Costume Designer Costume Buyer Costume Supervisor Tailor |
| Make-up and Styling | Make-up Artists Stylist/Special Effects Stylist |
| Action Doubles and Special Effects | Action Doubles Coordinator Special Effects Supervisor |
| Construction | Construction Director Plasterer Carpenter Painter |
| Health and Safety | Safety Supervisor COVID Safety Marshal |
| Locations/Unit/Transport | Locations Director/Scout Catering |

Source: IDB 2021. Taken from *Behind the camera: Creativity and Investment for Latin America and the Caribbean*.

3.1. Regional Spotlight: Nigeria’s Skills Gap

Nigeria’s film industry is the second largest in the world by number of films produced, but it lags in terms of revenue generated. Of more than 2,000 films produced annually by “Nollywood,” only about 8 percent are classified for cinema release¹⁸.

To grow Nigeria’s film industry and attract international investment, the country needs to consider, among other factors, the depth and skills of the work force required to attract inward investment and improve the quality of domestic productions, increasing the total number of productions that reach release. Screen productions require a large range of skilled and specialist workers, from performers to carpenters, camera operators, and drone operators. Many of these skills are highly specialized, often developed over many years of technical and on-set experience¹⁹.

¹⁸ IFC. (2023). Competitive Assessment of Film & Television Production Environment in Selected Countries in Africa. August 2023.

¹⁹ Ibid.

IFC (2023) concluded a deep dive into the skills available for film and television production and found that depth and competence varied significantly across different roles. Roles where skilled labor is most readily available include writers, directors, directors of photography, construction, and hair and makeup. Skilled labor for post-production and visual effects were the least available (Table 2)²⁰.

Table 2: Analysis of critical skills needed in film industry jobs (IFC, 2023)²¹

| Department | Roles | Critical Skills Needed | Analysis of Capacity |
|---------------------------|--|---|---|
| Production | <ul style="list-style-type: none"> Line producer Production manager Production accountant Production secretary Production coordinator Casting director | <ul style="list-style-type: none"> Proficiency with production management software, such as Movie Magic budgeting, Final Draft, scheduling software, and other general management software, such as Microsoft Excel Thorough knowledge of all departments Knowledge of equipment used across departments Knowledge of industry-standard filming methods Ability to evaluate production requirements based on the breakdown of a script Price negotiation and the ability to assess value and quality for money for filming costs and services | <p>Roles that are most readily available within the sector include writers and directors.</p> <p>Depth of crew available in the production department and assistant director department is somewhat sufficient, but due to the fluidity of crew roles and titles and the informality of the production processes, even those with experience within these departments in Nigeria may not meet the appropriate and relevant critical skill requirements for international productions.</p> |
| Assistant Director | <ul style="list-style-type: none"> First assistant director Second assistant director Third assistant director Directing assistant Script supervisor | <ul style="list-style-type: none"> Knowledge and understanding of production management software, such as Movie Magic and other general management software, such as Microsoft Excel Knowledge of industry-standard protocols for commanding the set Knowledge of the function of all departments relevant to shooting Knowledge of filming methods Technical knowledge of camera and lighting as well as basic knowledge of common Special Effects (SFX) and Visual Effects (VFX) work | |
| Art and Production Design | <ul style="list-style-type: none"> Art director Costume designer Production designers | <ul style="list-style-type: none"> Ability to interpret and evaluate a script from a design perspective | <p>Crew availability exists in the art and production design departments due to Nigeria's long-</p> |

²⁰ Ibid.

²¹ Ibid.

| | | | |
|----------------------------------|--|---|---|
| | <ul style="list-style-type: none"> • Art department coordinator • Set dresser/decorator | <ul style="list-style-type: none"> • Ability to draw, paint, and/or model at a high level, depending on the requirements • Ability to create and compile visual references and design ideas • A good understanding of structural requirements for set builds • Proficient in IT software, such as Photoshop, Illustrator, and SketchUp | <p>standing theater and fine arts tradition. However, translating these skills to a film context may be challenging, especially for large-scale productions.</p> |
| Camera, Grip, and Electrical | <ul style="list-style-type: none"> • Director of photography • Camera operator • Focus puller • Steadicam • Ariel/drone pilot • Gaffer/head electrician • Sound recording • Grip/electrician | <ul style="list-style-type: none"> • Expert understanding of technical aspects of production – these vary between lighting, rigging, or cameras, depending on the specific role • Knowledge of industry-standard production equipment and the ability to assemble, operate, and repair equipment • Understanding of the creative aspects of cinematography and what is needed to realize a director’s vision | <p>In Nigeria, directors of photography are the most readily available professional. However, crew members are unlikely to have the required highly technical knowledge and experience to operate specialized equipment.</p> |
| Post-Production / Visual Effects | <ul style="list-style-type: none"> • Post supervisor • Editor • Assistant editor • Visual effects supervisor • Music supervisor • Sound editor • Visual effects producer • Visual effects technician | <ul style="list-style-type: none"> • Proficiency and experience with production editing software • Thorough understanding of light, color, shade, and manipulation • Understanding of industry standard VFX techniques and software, and how production footage will be translated into a finalized product | <p>Roles associated with post-production and visual effects are the least common. Skill levels vary as many in these roles are self-taught or learning on project. Some may have attended film schools.</p> |
| Construction | <ul style="list-style-type: none"> • Construction manager • Carpenter • Plasterer • Painter | <ul style="list-style-type: none"> • Relevant knowledge of the latest building regulations, building techniques, and costings • Ability to read technical drawings, and knowing lead-in and construction times to build sets • Experience building large, free-standing objects and knowledge of relevant materials | <p>Construction and hair and makeup functions are typically well served, but by artisans not specifically employed within the sector. Thus, there is a need to work under the supervision of crew who have experience specific to the industry. The skills required for these departments are often transferable from experience in</p> |
| Hair and Makeup | <ul style="list-style-type: none"> • Hairdresser • Makeup artist • Special effects makeup • Special effects hair • Prosthetics | <ul style="list-style-type: none"> • Thorough knowledge of beauty, prosthetics, and genre requirements • Up to date with the latest techniques and products | |

| | | | |
|--|--|--|--|
| | | | other sectors, which increases the pool of potential crew. |
|--|--|--|--|

4. Emerging trends in the film industry

The film industry has seen an increase in investment in recent years, through collaboration between governments and the private sector. Several governments supported the industry during the COVID-19 pandemic, using different mechanisms to retain people in employment. These measures included royalty payments and donations to performers²², exemption from payroll taxes, and exemption from entertainment payments. In Europe, rescue packages included grants and loans for live entertainment, tax deferrals, helplines for economically vulnerable artists, and consultations between stakeholders and governments on recovery plans (ILO, 2020). The creation of partnerships between the government and streaming platforms has also helped the industry. For example, Netflix joined the Coalition for the Development of the 21st Century Skills in Latin America and the Caribbean led by the Inter-American Development Bank (IDB)²³. In addition, investment in the film industry has also led to new streaming platforms and a greater variety of devices with better visual and sound quality.

There has been a spurt of investment and interest in audio visual production in Latin America. It is estimated that in 2019, US\$ 5.7 billion was invested in audiovisual production in the region, which generated around 1.6 million direct and indirect jobs²⁴. Amazon donated more than US\$2.65 million in 2021 to support the recovery of television, film, and theater in Mexico and in other countries in Latin America. Disney+ expressed interest in launching its Star platform in Latin America in 2021. Furthermore, Globo, the Brazilian motion picture production company, announced investments of US\$250 million in 2020. Netflix also announced an investment of more than US\$300 million throughout Latin America, especially in original film production. HBO Max announced its plans to develop more than 100 local productions in different Latin American countries in 2021. With high levels of investment in the film industry in the Latin American region, the demand for creative and technical jobs related to audiovisual production is expected to increase in the region, in the coming years (Box 4).

Box 4: Developing creative talent to diversify job opportunities in Colombia (IDB, 2023)²⁵

The Colombian Ministry of Culture, the National Learning Service (SENA), IDB, and Netflix collaborated on a program that focused on training vulnerable youth, women, indigenous people, Afro-descendants, and members of the LGBTQI+ communities to further opportunities in the audiovisual industry. The program reached 1,500 vulnerable youth through structured workshops led by film personalities and linked them to specific film projects. In one such initiative, 100 vulnerable youth trained with Congo Films School, and went on to participate in a two-week internship at Netflix and other local production companies; and 750 vulnerable young people received training in technical and 21st century skills, which would further their career prospects.

²² Performers receive payments when their fixed performances are downloaded or streamed by online platforms.

²³ As result, the IDB published the article *Behind the camera: Creativity and investment for Latin America and the Caribbean – Lessons learned from conversations with key actors in the audiovisual sector*, which summarizes the state of the film industry in the countries of the region, and highlights industry labor needs. (IDB, 2021)

²⁴ Olsberg SPI in IDB 2021.

²⁵ IDB. (2023). Blog: How is the Sandbox Audiovisual promotion the development of talent in Colombia? Available at: <https://blogs.iadb.org/educacion/en/audiovisual-industry-sandbox/>

Investment in audiovisual production is booming not only in Latin America but also, globally. Several large production companies have been expanding the regional search for audiences. In doing so, they have made large investments in several countries. For example, in 2021, Disney+ launched its Star brand in Australia, New Zealand, Western Europe and Canada with the aim of establishing a regional presence. Sony Pictures Entertainment launched Sony Entertainment Talent Ventures India (SETVI), with the aim of generating investment opportunities in this market.²⁶ In 2022, the *UNESCO-Nara Film Residency for Young African Women Filmmakers program* aimed to support talented young women in selected countries across²⁷. UNESCO and the EU have also partnered with the Ugandan Government to develop the film sector through tax incentives, skills, and by creating film associations in 2020²⁸ (Box 5).

Box 5: Opportunities Are Here (OAH): Business Acceleration for Entrepreneurs in the Ugandan Film Sector²⁹

The International Trade Center (ITC), funded by the European Union, has initiated the OAH project. This project will focus on providing talented youth with one-on-one mentoring and media exposure in Uganda with the aim of enhancing business capacity in the film sector. This 2-year project is expected to start in September 2023, develop 30 businesses and create 1,000 jobs for youth. Other pilot projects in the country's creative sectors, such as music and entertainment, have already demonstrated a positive impact on youth employment.

The rapid growth of digitization and technological advancement is also influencing the type of jobs that will be created and the skills that will be required in film work. The advancement of artificial intelligence (AI) is testing abilities previously considered inherent and non-replaceable in the film industry – such as creativity, which is a critical skill for writers and directors; digital skills that are key for sound engineers; or social-emotional skills that are important for makeup artists and stylists. The advancement of AI has also prompted several Hollywood writers and actors to go on strike in 2023, calling for stricter regulations on its use in creative projects. Writers are demanding not be forced to work with artificial intelligence tools such as ChatGPT and advocating against being replaced by them. Furthermore, actors seek greater protection against being replaced by their own digital copies created by AI, as movie studios have proposed the use of digital replicas of background actors in films. To do so, background actors are hired for a short period of time and studios propose to own their digital copies for additional projects without compensating the actors in the future. Regulations to protect actors from such technological developments which affect their employment prospects and job security are yet to be determined.

²⁶ Grand View Research. Movies and Entertainment Market Size, Share and Trends Analysis Report by Product, by Region and Segment Forecasts. Available at: <https://www.grandviewresearch.com/industry-analysis/movies-entertainment-market>

²⁷ UNESCO. UNESCO-Nara Film Residency for young women African filmmakers. Available at: <https://www.unesco.org/creativity/en/activities/nara-residency>

²⁸ UNESCO. (2020). Launch of EU/UNESCO project to support the development of Uganda's film industry. Article. Last update: April 20, 2023. Available at: <https://www.unesco.org/en/articles/launch-eu/unesco-project-support-development-ugandas-film-industry>

²⁹ International Trade Centre (ITC). Uganda: Business acceleration for young entrepreneurs in the film sector 'Opportunities Are Here' (OAH). Available at: <https://intracen.org/our-work/projects/uganda-business-acceleration-for-young-entrepreneurs-in-the-film-sector>; Additional information provided by partner.

5. Conclusion

The film or motion picture industry has evolved rapidly during the last decades due to technological developments, increase in internet access, expansion of streaming platforms, and the influence of the COVID-19 pandemic. These changes represent new challenges for the industry, but also have the potential to provide new types of creative jobs for youth. However, important challenges in terms of the quality of these jobs remain, given that a significant proportion of workers continue to work under non-optimal contractual conditions.

Despite challenges faced by young people in the film industry, it is expected to continue to grow due to increased investment through well-known streaming platforms, such as Netflix, Amazon, and Disney+, and due to a growing demand from viewers for movies. The film industry is expected to continue to evolve and become an attractive source of employment for young people. The industry will also need to innovate to attract and retain young people, tap into their creativity to generate new ideas, apply different methods of storytelling, as well as keep up with the advancement of new visual effects and technological developments. Young people are more familiar with technology and digital platforms such as YouTube, TikTok and others, where they are developing their own products and honing their editing and storytelling skills. These free digital tools contribute to the training of creators, technicians, and young entrepreneurs in the film industry. However, concerted efforts must be taken to ensure young people and film workers keep abreast with the technical tools and skills needed to keep pace with the evolving industry.

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S4YE is a multi-stakeholder coalition that aims to provide leadership and resources for catalytic action to increase the number of young people engaged in productive work. It is a global program housed in the Jobs Group within the Social Protection and Jobs Global Practice at the World Bank Group. It consists of a network of over 35 private partners, 44 high potential youth employment projects representing 38 developing countries and a group of enterprising global youth that provide voice on the design of S4YE's youth employment projects.

This discussion note does not necessarily reflect the views of the World Bank or each S4YE partner. For additional resources on youth employment, please visit <https://www.s4ye.org/s4ye-publications>

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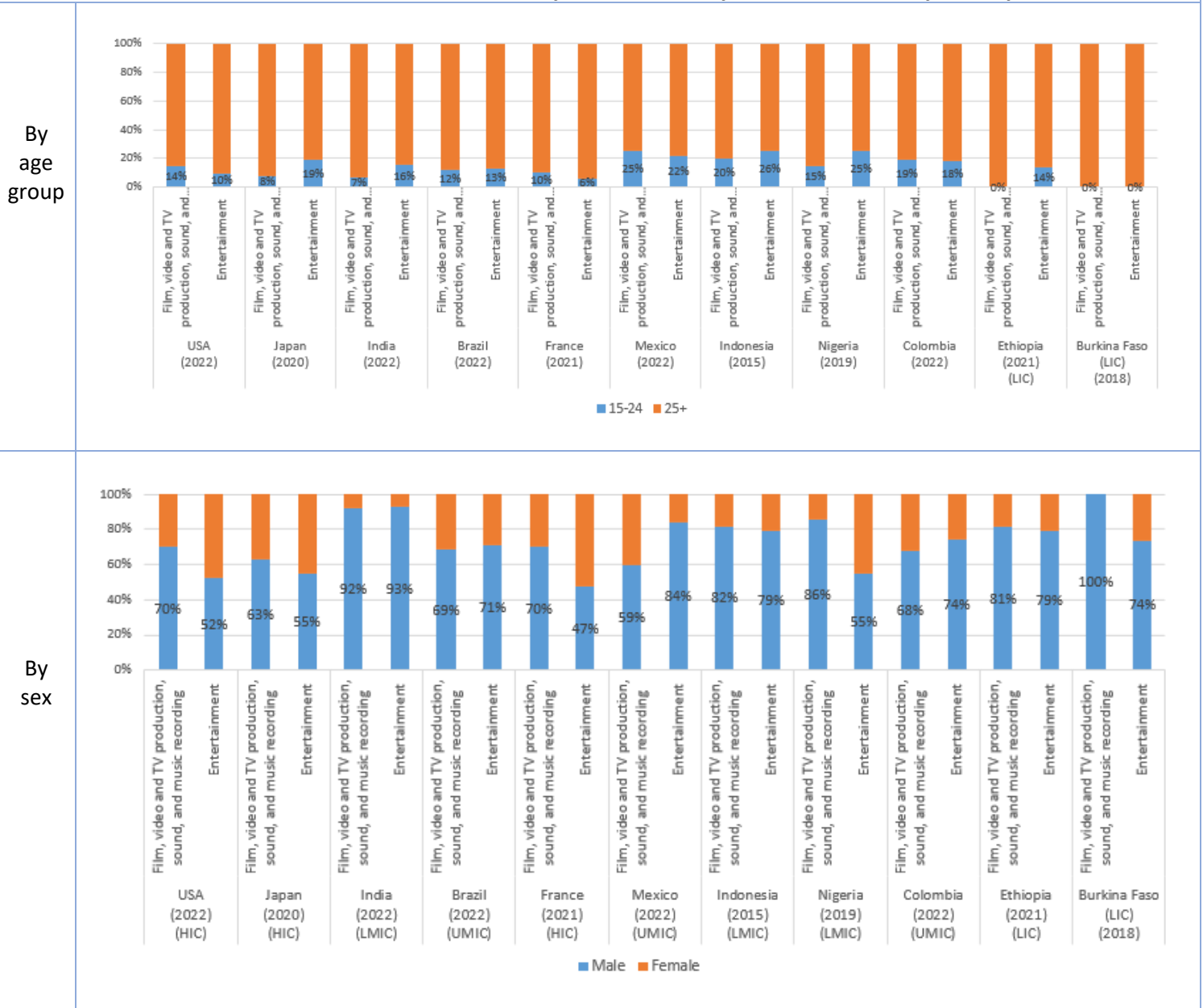
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Annexure

Annexure 1: Distribution of workers by the film industry related activities, by country



Source: ILOSTAT Labor Force Statistics Database, April 2023