A close-up portrait of a woman with long, dark hair, looking slightly to the left with a serious expression. She is wearing a light-colored, textured knit sweater. The background is blurred, showing what appears to be a library or study area with bookshelves.

# FILM EDUCATION AND INDUSTRY EMPLOYMENT

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# FACTS IN FOCUS

Over 63,000 students were entered for secondary school and further education level screen and media related qualifications in 2019/20, while in 2018/19 almost 24,000 students were entered for higher education screen and media related courses. In 2019, 84,000 people were employed in the film industry, the third highest figure since 2010.

- In 2019/20, over 260,000 children and young people across the UK participated in the film club initiative supported by Into Film, and almost 850 talented 16-19 year olds gained filmmaking experience through the BFI Film Academy programme.
- In 2019/20, 38,400 students were entered for GCSE Media/Film/TV Studies and Moving Image Arts, down 4.5% from 40,200 in 2018/19.
- In 2019/20, 1,800 students were entered for Scottish National Level 4/5 Media Studies, down 2% from 1,900 in 2018/19.
- In 2019/20, 21,900 students were entered for GCE A Level Media/Film/TV Studies and Moving Image Arts, down 1% from 22,250 in 2018/19.
- In 2019/20, 900 students were entered for Scottish Higher Media Studies, down 9% from 1,000 in 2018/19.
- In 2018/19 (the last year for which data are available) 23,800 students were entered for higher education courses in Media/Film Studies and Film Production, up 1% from 23,600 in 2017/18.
- In 2019, around 84,000 people worked in the UK film industry, of whom 66,000 worked in film and video production.
- In 2019, over half (54%) of people working in film and video production were self-employed compared with 18% of the total UK workforce.
- Women made up 23.5% of screenwriters of UK films released in the UK and Republic of Ireland in 2019 and 16% of directors.
- In 2019, 70% of the UK film and video production workforce was based in London and the South East, compared with 30% of the total UK workforce.
- Most film industry businesses had low numbers of employees, in particular those involved in film and video production, where 97% of workplaces employed 10 people or fewer.

# FILM EDUCATION AND INDUSTRY EMPLOYMENT

## LEARNING ABOUT AND THROUGH FILM

Film education takes place in both formal and informal settings, from schools and colleges to voluntary interest groups like youth clubs and film societies. Film is a rich and versatile medium for exploring subjects in the classroom and elsewhere, as well as a worthwhile and rewarding object of study in its own right.

The BFI continues to work with a range of partners in the private, cultural and education sectors to help forge an overarching strategy for film education in the UK. The plan is rooted in the belief that in the new digital landscape, the moving image should be acknowledged as having the same educational value as the printed text, and that film should be integrated into all forms of education, learning, training, cultural appreciation and understanding. The plan also calls for the creation of clear progression paths, both for future audiences as they develop a passion for film, and for the talented young people who will go on to develop careers in the film industry.

## FILM EDUCATION IN FORMAL EDUCATION SETTINGS

In practice, film education activity has traditionally involved watching and listening to a range of film texts, discussing and analysing them; generating discursive and written work, storyboards and scripts; making films; and re-purposing archive material. Outside of dedicated film and media studies courses, film is also used in other parts of the curriculum, such as science, English or modern languages.

The creation of the charity Into Film in 2013 represented one of the largest ever investments in film education for the formal sector in the UK. Supported by the BFI and a range of other funders, Into Film's core role is to make film an integrated part of education for 5-19 year olds. This is done primarily through providing film-based materials to support the current curriculum and providing resources for watching, making and learning about film within its network of schools' film clubs. (Film clubs supported by Into Film also operate in non-school settings such as youth clubs, cinemas and libraries.)

According to Into Film, in 2019/20 there were over 16,100 registered film clubs in the UK, an increase of 24% compared with 2018/19. Over 260,000 children and young people participated in some form of film club activity and over 5,100 teaching professionals and youth leaders received training to work with film across the curriculum (including Film Studies). It is estimated that around 105,000 sets of educational resources were downloaded during the year. Resources ranged from curriculum-linked worksheets, lesson plans and presentations to film discussion guides, supported by a catalogue of selected films primarily available for use within film clubs.

**Table 1 National/regional distribution of registered film clubs, 2018/19 and 2019/20**  
(ranked by number of clubs registered in 2019/20)

Nation/region	2018/19		2019/20	
	Number of film clubs	% of film clubs	Number of film clubs	% of film clubs
England	10,028	77.0	12,611	78.2
London	1,786	13.7	2,276	14.1
South East	1,529	11.7	1,889	11.7
North West	1,148	8.8	1,775	11.0
South West	1,155	8.9	1,389	8.6
West Midlands	1,121	8.6	1,325	8.2
East of England	991	7.6	1,219	7.6
Yorkshire and The Humber	898	6.9	1,098	6.8
East Midlands	906	7.0	1,058	6.6
North East	494	3.8	582	3.6
Scotland	1,246	9.6	1,479	9.2
Wales	862	6.6	1,046	6.5
Northern Ireland	894	6.9	989	6.1
<b>Total</b>	<b>13,030</b>	<b>100.0</b>	<b>16,125</b>	<b>100.0</b>

Source: Into Film

Notes:

The data presented here include active film clubs only.

Percentages may not sum to 100 due to rounding.

One of Into Film's flagship events is the annual Into Film Festival, a UK-wide programme of free film screenings and related activities for children and young people. The festival aims to build on the success of National Schools Film Week previously run by the charity Film Education which closed in April 2013. As Table 2 shows, just under 425,000 children and young people (in addition to almost 79,000 education professionals) attended the festival in 2019, a rise of 14% compared with 2018.

**Table 2 Attendances at the Into Film Festival, 2015-2019**

	2015	2016	2017	2018	2019
Into Film Festival	353,416	407,058	411,466	371,164	424,818

Source: Into Film

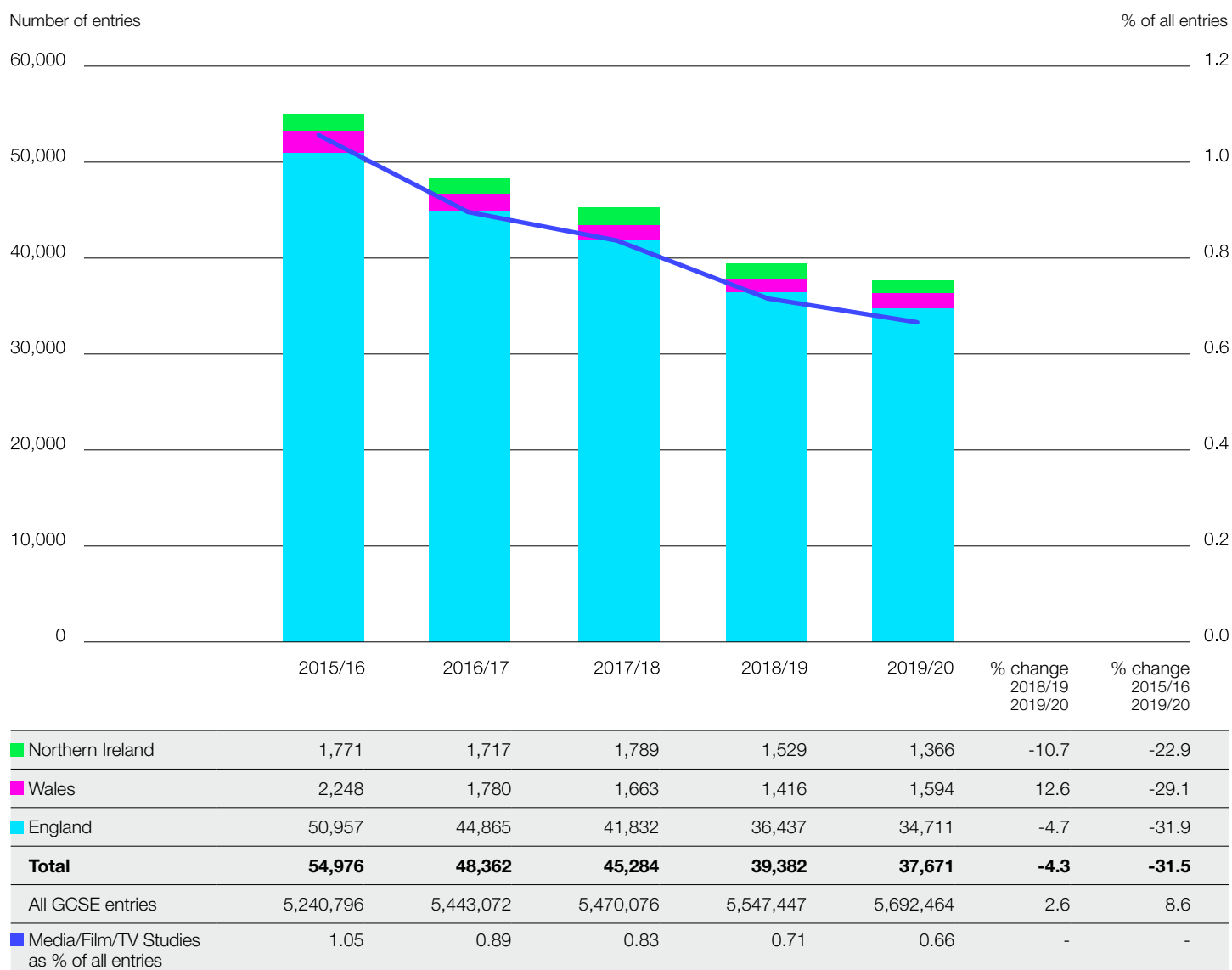
Note: Figures are for attendances by children and young people only; they do not include education professionals or other adult attendees.



Figures 1 to 6 show the number of students entered for examinations in film and media specific subjects taught in schools and colleges across the UK between 2015/16 and 2019/20.

In line with an overall decline in the numbers of students being entered for creative arts subjects at GCSE level in recent years, the take-up of screen and media related subjects has continued to fall. As Figure 1 shows, there has been a 32% decrease in the total number of students entering GCSE Media, Film or TV Studies in England, Wales and Northern Ireland since 2015/16, compared with a 9% increase in overall GCSE entries. Total Media, Film or TV Studies entries in 2019/20 were just under 37,700, which equates to less than 0.7% of all GCSE entries, the lowest share of the five-year period.

**Figure 1 Entries for GCSE Media/Film/TV Studies in England, Wales and Northern Ireland, 2015/16-2019/20**



Source: Joint Council for Qualifications (JCQ)

Notes:

GCSE entries as % of total entries are shown to two decimal places to better chart the decline in share over the period.

Scotland is not included because of its separate examinations system.

In contrast with the previous chart, Figure 2 shows the relative stability of entries for Northern Ireland’s GCSE in Moving Image Arts as a percentage of overall GCSE entries in Northern Ireland. While entries for the qualification fell from 827 in 2018/19 to 718 in 2019/20, this figure is still the second highest of the period.

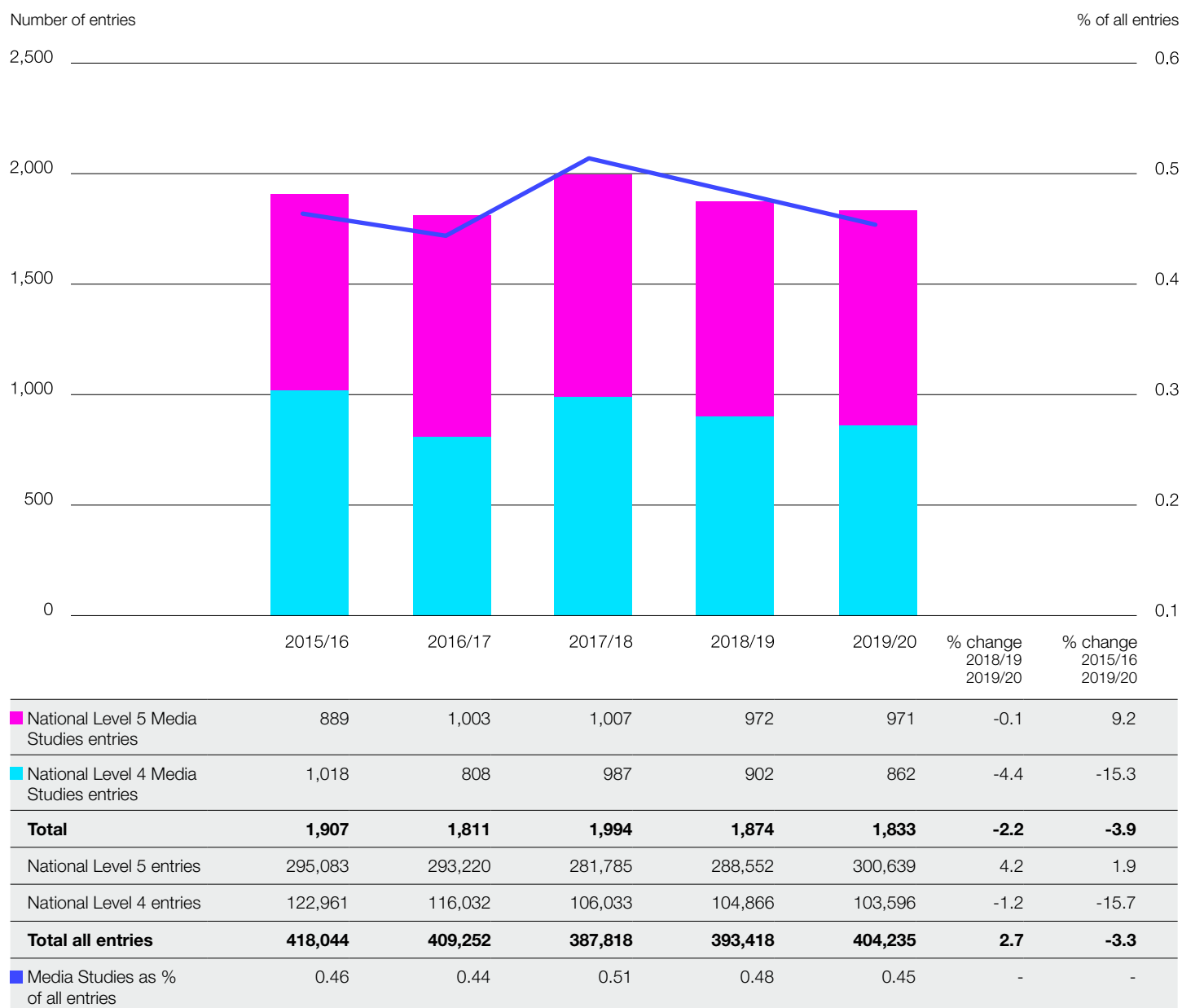
**Figure 2 Entries for GCSE Moving Image Arts in Northern Ireland, 2015/16-2019/20**



Source: Council for the Curriculum, Examinations and Assessment (CCEA)  
 Note: Data for 2015/16 include entries for a limited scheme in Scotland but percentages apply to Northern Ireland only.

In total, there were 1,833 entries for Scottish National Levels 4 and 5 Media Studies in 2019/20, down 2% compared with 2018/19, and a decrease of 8% compared with the five-year high (1,994) reported for 2017/18 (Figure 3). As with the Moving Image Arts GCSE in Northern Ireland, entries for Scottish National Level 4/5 Media Studies as a percentage of all equivalent qualifications have plateaued over the period.

**Figure 3 Entries for Scottish National Level 4/5 Media Studies, 2015/16-2019/20**

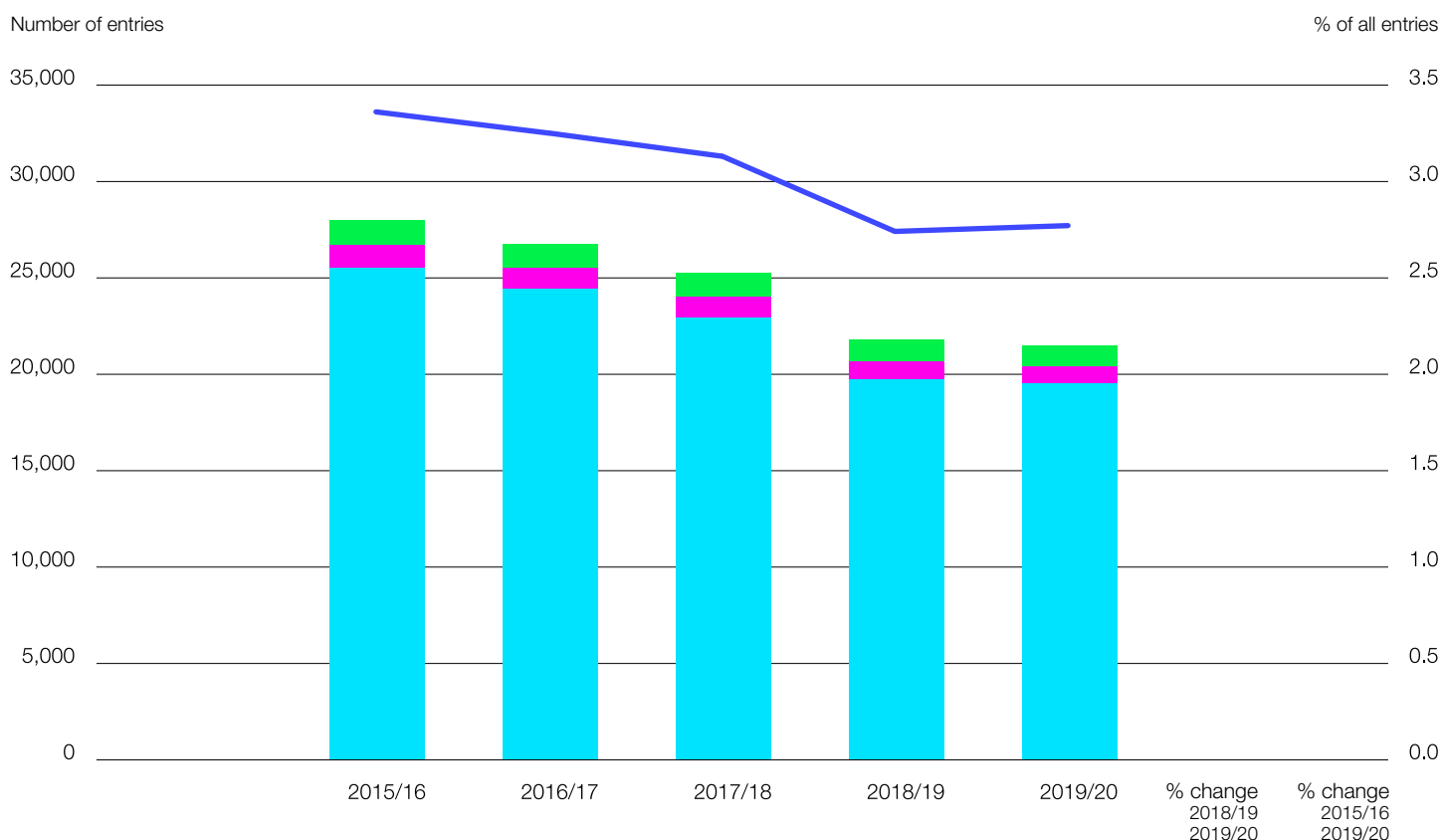


Source: Scottish Qualifications Authority (SQA)



The total number of students taking GCE A Level Media, Film or TV Studies in England, Wales and Northern Ireland decreased by 23% between 2015/16 (28,000 entries) and 2019/20 (21,500 entries), compared with a fall of 7% in all equivalent entries (Figure 4). As a percentage of entries for all GCE A Levels, entries for Media, Film or TV Studies in 2019/20 were up very slightly compared with 2018/19, but lower than any other year in the period.

**Figure 4 Entries for GCE A Level Media/Film/TV Studies in England, Wales and Northern Ireland, 2015/16-2019/20**



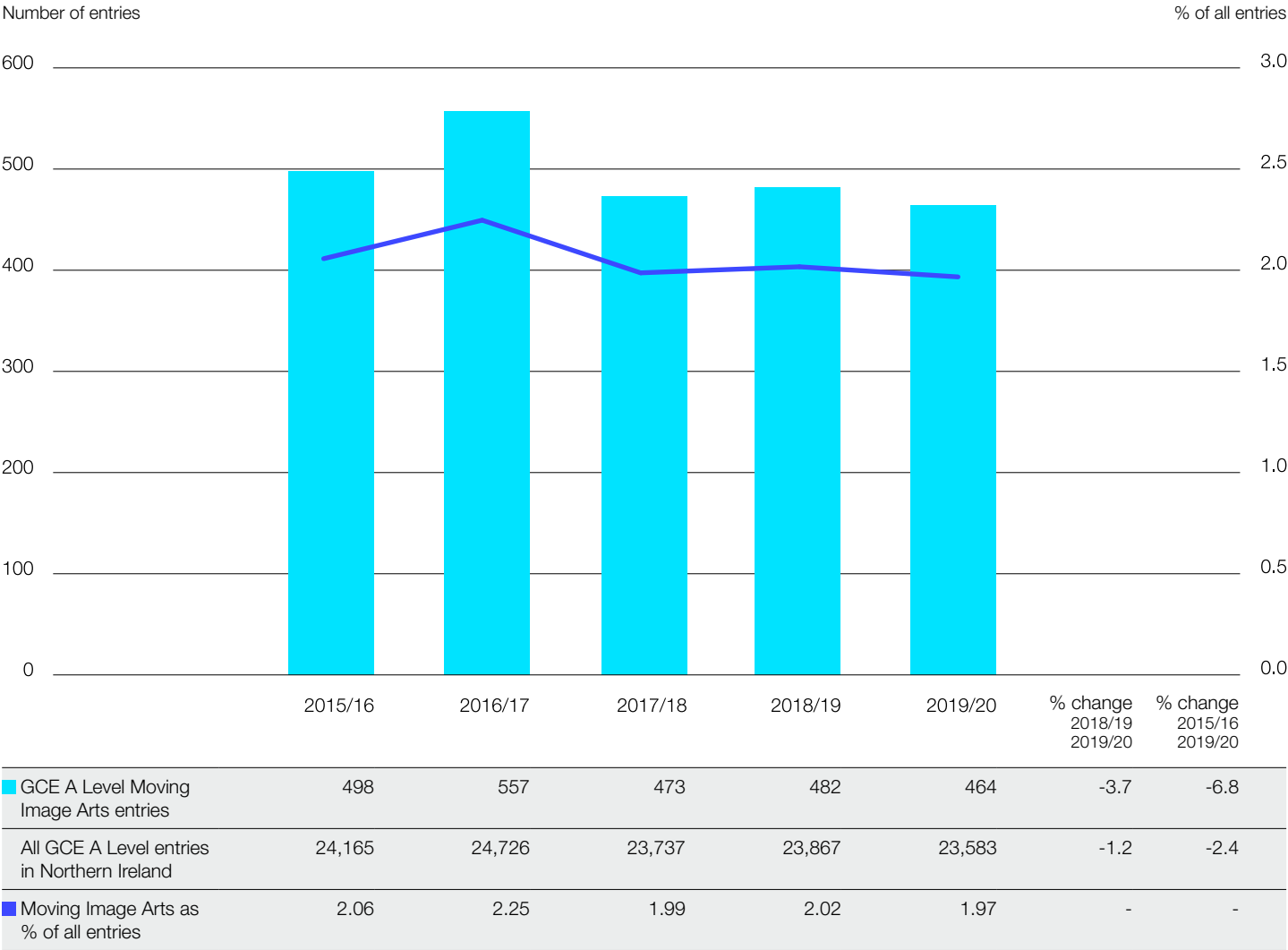
Northern Ireland	1,250	1,275	1,207	1,091	1,067	-2.2	-14.6
Wales	1,197	1,048	1,065	919	894	-2.7	-25.3
England	25,516	24,450	22,968	19,765	19,517	-1.3	-23.5
<b>Total</b>	<b>27,963</b>	<b>26,773</b>	<b>25,240</b>	<b>21,775</b>	<b>21,478</b>	<b>-1.4</b>	<b>-23.2</b>
All GCE A Level entries	836,705	828,355	811,776	801,002	781,029	-2.5	-6.7
Media/Film/TV Studies as % of all entries	3.34	3.23	3.11	2.72	2.75	-	-

Source: Joint Council for Qualifications (JCQ)

Note: Scotland is not included because of its separate examinations system.

As Figure 5 shows, while entries for the GCE A Level in Moving Image Arts in Northern Ireland as a percentage of all A Level entries in Northern Ireland remained fairly constant between 2015/16 and 2019/20, there was an overall decline in the volume of entries, with numbers down 7% over the period.

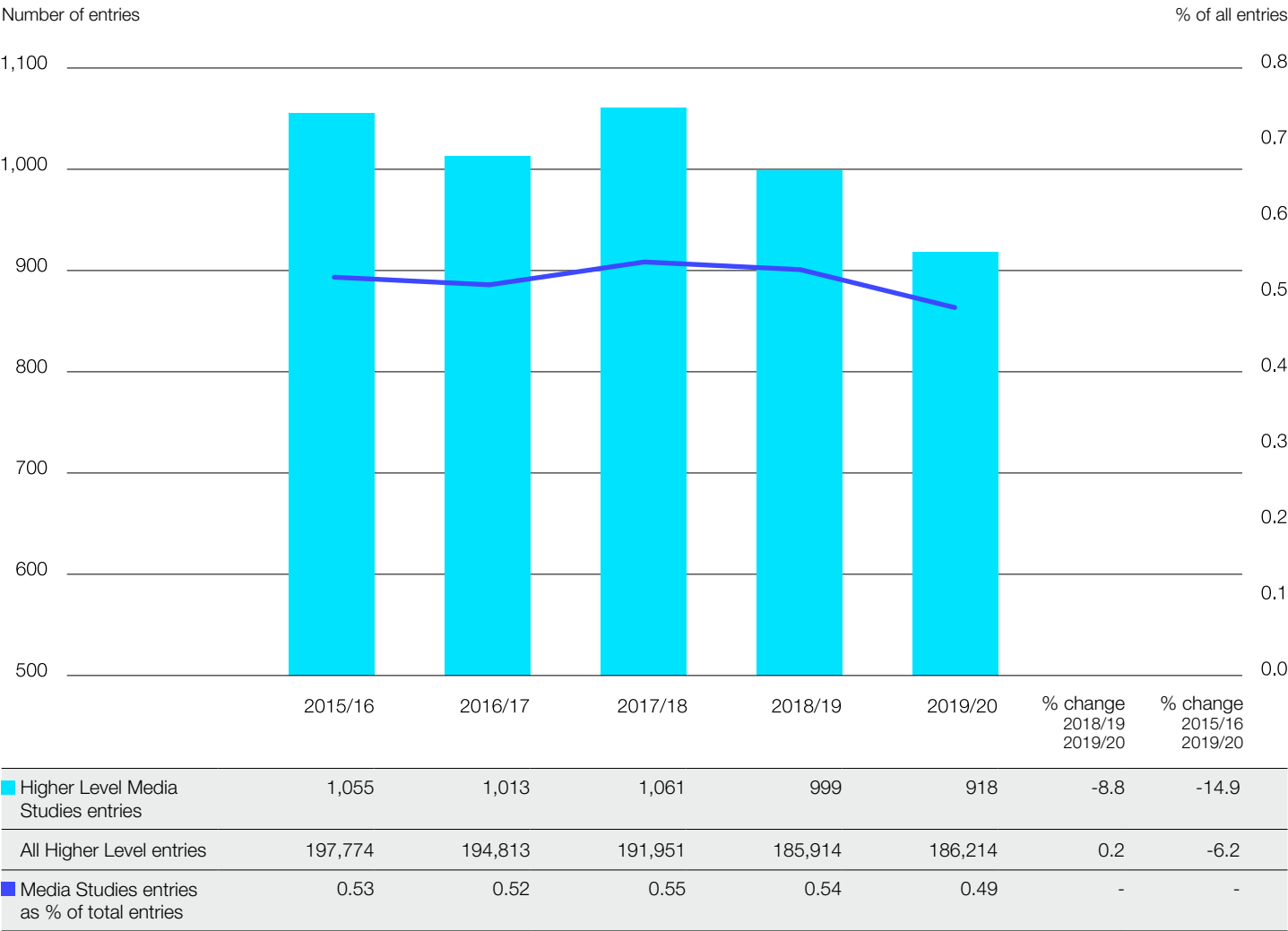
Figure 5 Entries for GCE A Level Moving Image Arts in Northern Ireland, 2015/16-2019/20



Source: Council for the Curriculum, Examinations and Assessment (CCEA)

The number of entries for Scottish Higher Level Media Studies has seen a slight downward trend overall since 2015/16 (Figure 6). However, as a percentage of all equivalent entries, Media Studies entries have remained fairly constant at around 0.5%.

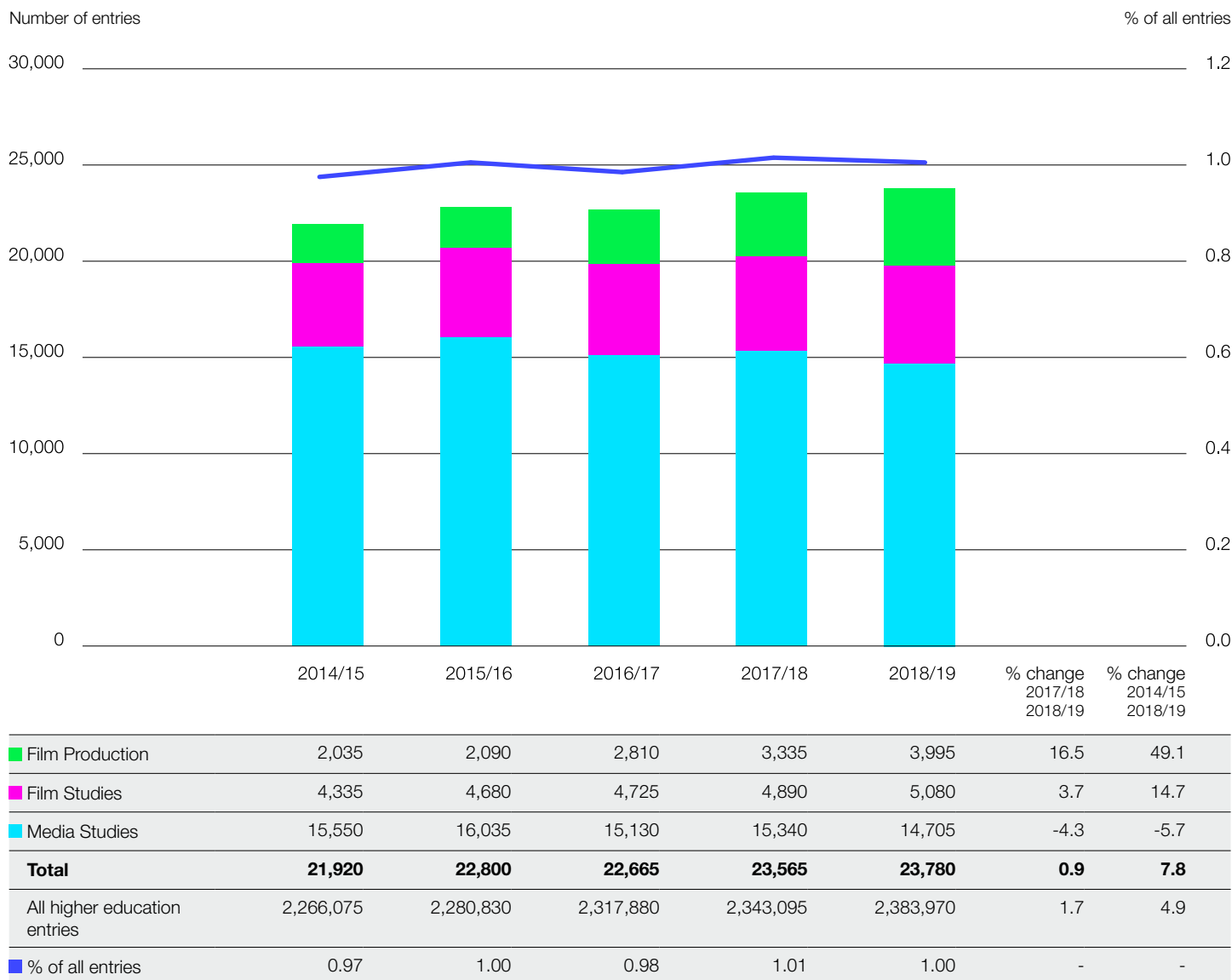
**Figure 6 Entries for Scottish Higher Media Studies, 2015/16-2019/20**



Source: Scottish Qualifications Authority (SQA)

Study of the moving image and allied creative industries at a higher education level shows a different trajectory than the majority of the previous qualifications. As Figure 7 shows, there was an overall upward curve in the number of entries between 2014/15 and 2018/19 (the latest year for which data are available). Just under 23,800 students were enrolled on such courses in 2018/19, the highest figure of the five-year period. While these courses have collectively counted for around 1% of overall enrolment in higher education, Media Studies entries decreased by 6% over the period, entries for Film Studies increased by 15% and entries for Film Production increased by 49%.

**Figure 7 Higher education entries in film and media, 2014/15-2018/19**



Source: Higher Education Statistics Agency (HESA)

Notes:

Data have been rounded to the nearest multiple of 5.

Includes first degree, post-graduate and other degrees.

Higher education data is only currently available up to 2018/19.

Many of the film and media related further and higher education courses are accredited by ScreenSkills (formerly Creative Skillset), the UK-wide strategic skills body for the screen-based creative industries. In 2019, ScreenSkills replaced its previous 'Tick' quality mark with the ScreenSkills Select endorsement which aims to signpost prospective students to the courses that will provide industry-relevant skills and strong links with industry professionals and potential employers.

## FILM EDUCATION AS A PROGRESSION ROUTE

Learning about film can be enhanced by practical involvement in filmmaking. In addition to the development of critical, creative and cultural skills, gaining filmmaking experience, particularly at an early age, can be a key stepping stone to the development of a career in the film industry.

In 2012, the BFI launched the Film Academy programme – supported now by the Department for Education in England, the National Lottery, Screen Scotland and Northern Ireland Screen – which was designed to help 16-19 year olds develop the necessary skills to enter the film industry. Since its launch, the Academy has enabled talented young people from a range of backgrounds to enjoy out-of-school and residential filmmaking experience, delivered through partner organisations across the nations and regions. In 2019/20 the Academy worked with 40 delivery partners reaching 847 young people from across the UK (Table 3). Of these students, 130 attended residential courses over the year.

Following a successful pilot in 2017, the BFI continued its support of the Film Academy Future Skills trainee programme which aims to provide career opportunities in film to under-represented young people. In 2019, in partnership with Walt Disney and EON Productions, the scheme enabled 33 young people, the majority of whom were Academy graduates, to work as paid trainees in a variety of craft and technical roles on the production of *Black Widow*, *Cruella* or *No Time to Die*.

Across all Academy programme activity in 2019/20, 53% of the participants were female, 25% were from black and minority ethnic backgrounds, 19% received free school meals, and 16% were disabled.

**Table 3 BFI Film Academy participants, 2015/16-2019/20 (ranked by 2019/20 enrolment)**

Nation/region	2015/16	2016/17	2017/18	2018/19	2019/20
England	679	715	700	694	657
London	146	150	146	162	135
South West	97	110	101	98	98
South East	88	109	81	80	89
Yorkshire and The Humber	78	82	73	75	78
East of England	71	71	83	75	71
North West	52	54	69	56	56
West Midlands	60	55	60	60	53
North East	47	44	46	48	40
East Midlands	40	40	41	40	37
Northern Ireland	80	80	84	82	74
Scotland	74	86	79	60	72
Wales	32	46	30	56	44
<b>Total</b>	<b>865</b>	<b>927</b>	<b>893</b>	<b>892</b>	<b>847</b>

Source BFI

## OTHER FILM EDUCATION ACTIVITY

In addition to the activity described above, there are many other organisations involved in the delivery of film education in the UK at both a national and regional level including independent cinemas, regional film archives, training providers and community-based groups. As well as providing courses and learning opportunities for young and adult learners, several organisations provide continuing professional development for teachers and training professionals.

Provision in 2019/20 included: the Cinemagic Film and Television Festival's 'Home' Project, which provided an opportunity for 24 young people from Northern Ireland aged 16-18 to develop filmmaking skills on the production of two short films; a second round of CISP Multimedia's Welsh-language project Ein Stori Ni! which gives primary school children across south Wales hand-on experience of storyboarding, filming and editing their own films; a third round of the Independent Cinema Office's UK-wide leadership programme aimed at women already working as senior managers in the exhibition sector; and the 2020 outing of Bectu Vision's Producer Development Programme which aimed to develop the skills and connections of Scottish-based film producers to enable them to broaden their careers to include television drama production.

The BFI continues to run programmes for learners of all ages at BFI Southbank and as part of its festival outreach. Film education for children and young people is provided through events, study days and INSETs for primary and secondary school pupils and further education students, while families can learn about film together through creative workshops and activity days. For adult learners (including higher education students), the BFI runs an annual series of one-off and sustained learning experiences including library talks, courses, introduced screenings and discussion events.

In 2019/20, there were 43,400 admissions to education events run by BFI Southbank and BFI festivals, down from 47,000 in 2018/19 (Table 4). There was an increase, however, in the number of visits to the BFI Reuben Library, which rose from 72,500 in 2018/19 to 73,500 in 2019/20. (Visits to the Library increased substantially between 2011/12 and 2012/13 following its relocation from the BFI head office to BFI Southbank.)

**Table 4 BFI education attendances, 2010/11-2019/20**

	<b>BFI Southbank and festivals education event admissions</b>	<b>BFI Reuben Library visits</b>
2010/11	43,532	10,983
2011/12	42,000	11,900
2012/13	43,363	62,000
2013/14	44,641	69,592
2014/15	48,365	72,502
2015/16	46,669	73,146
2016/17	48,108	80,234
2017/18	47,105	77,555
2018/19	46,972	72,516
2019/20	43,373	73,499
% change 2018/19-2019/20	-7.7	1.4
% change 2010/11-2019/20	-0.4	569.2

Source: BFI

## EMPLOYMENT IN THE FILM INDUSTRY

The film industry employs substantial numbers of highly skilled workers. Employment levels, however, are volatile, reflecting the variable level of demand for the sector's services. According to the Annual Population Survey (APS) conducted by the Office for National Statistics (ONS), in 2019 an estimated 84,000 people worked in film and video production, film and video distribution and film exhibition (Table 5). The figures include full- and part-time workers.



**Table 5 Film industry workforce, 2019**

Sector	Number in employment
Film and video production	66,000
Film and video distribution	3,000
Film exhibition	15,000
<b>Total</b>	<b>84,000</b>

Source: Office for National Statistics, Annual Population Survey

Notes:

Numbers in employment are taken from the Annual Population Survey for the period January-December 2019.

Figures are shown to the nearest 1,000.

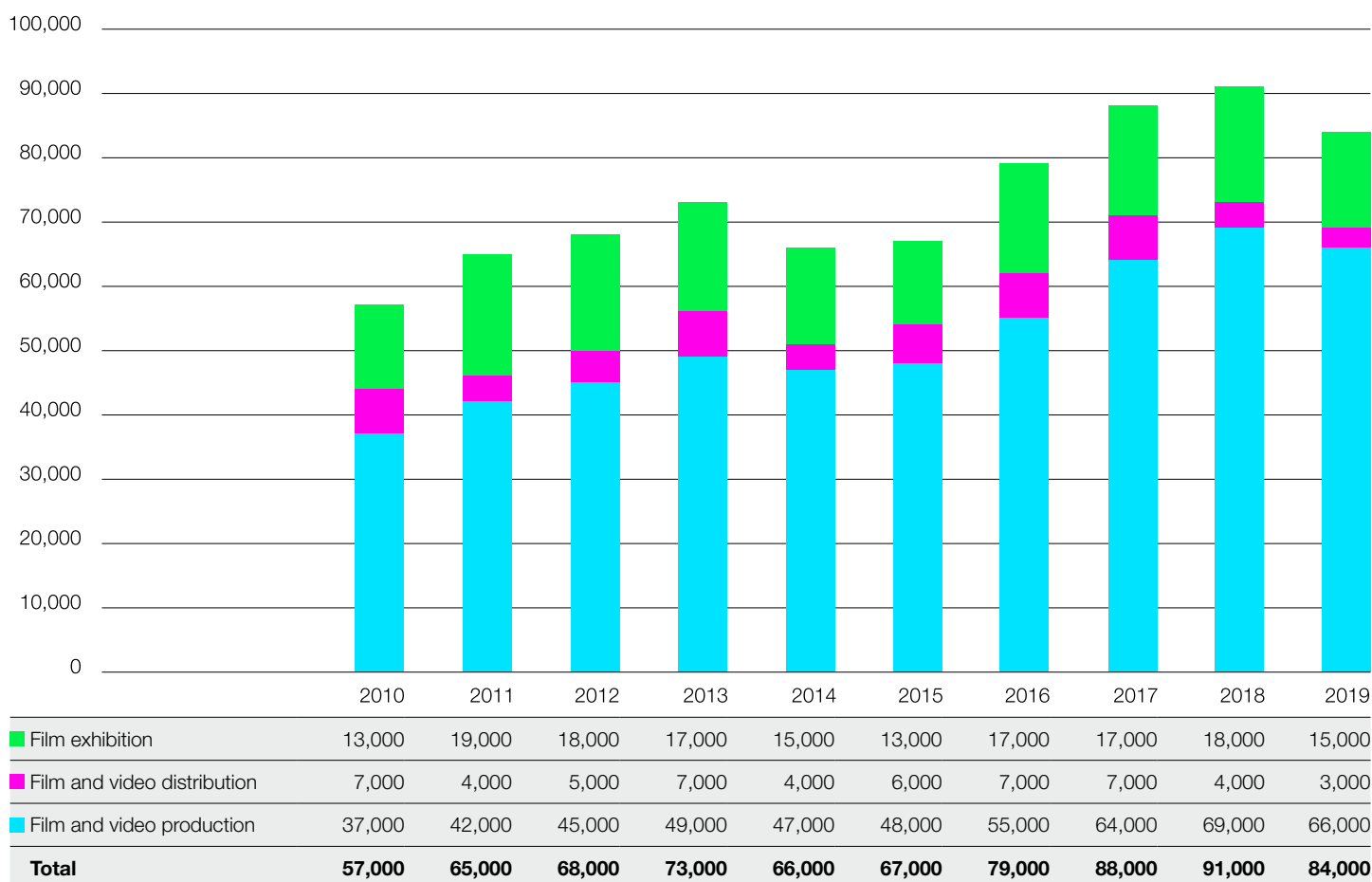
People in employment include individuals aged 16 or over who undertook paid work (as an employee or self-employed), those who had a job that they were temporarily away from, those on government-supported training and employment programmes, and those doing unpaid family work.

Figures are based on small sample sizes and are therefore subject to a margin of uncertainty.

As Figure 8 shows, growth in the size of the film workforce between 2010 and 2019 was driven primarily by increases in the number of employees in film and video production. Despite contractions in 2014 and 2019, the production sector workforce increased by 78% over the decade, rising from 37,000 in 2010 to 66,000 in 2019. Employment levels in the industry's other main sectors have fluctuated over the period but within relatively narrow ranges: the number of workers in film and video distribution has ranged from 3,000-7,000, while the number of workers in film exhibition has ranged from 13,000-19,000.

**Figure 8 Size of the film workforce, 2010-2019**

Number of employees



Source: Office for National Statistics, Annual Population Survey

See notes to Table 5.

The production sector has traditionally employed a high proportion of freelance workers. In 2019, 54% of those engaged in film and video production, a total of more than 36,000 people, were self-employed (Table 6). In comparison, only 18% of the total UK workforce was self-employed in 2019.

**Table 6 Film and video production workforce, 2010-2019**

Year	Total in employment	Self-employed	Self-employed as % of total
2010	37,000	20,000	54
2011	42,000	24,000	57
2012	45,000	22,000	49
2013	49,000	24,000	49
2014	47,000	28,000	61
2015	48,000	24,000	51
2016	55,000	27,000	49
2017	64,000	32,000	50
2018	69,000	31,000	45
2019	66,000	36,000	54

Source: Office for National Statistics, Annual Population Survey

Notes:

Numbers in employment are shown to the nearest 1,000 but percentages are based on unrounded numbers.

See notes to Table 5.

## THE GENDER OF WRITERS AND DIRECTORS OF UK FILMS

In 2019, of the 264 identified writers of UK films released during the year 62 (23.5%) were women (Table 7). This was the third consecutive year to see the proportion of female writers of UK films surpass 20%. (These are the only years to exceed this threshold since we began to track the under-representation of women among screenwriters and directors of UK films in 2005.)

Female writers associated with UK films released in the year include Henrietta Ashworth and Jessica Ashworth (*Tell It to the Bees*), Katrin Benedikt (*Angel Has Fallen*), Sara Bernstein (*Official Secrets*), Deborah Davis (*The Favourite*), Meg Leonard (*Fisherman's Friends*), Sacha Polak and Susanne Farrell (*Dirty God*), Nicole Taylor (*Wild Rose*), Emma Thompson and Bryony Kimmings (*Last Christmas*) and Anna Waterhouse (*The Aftermath*).

**Table 7 Gender of writers of UK films released in the UK, 2010-2019**

	2010	2011	2012	2013	2014	2015	2016	2017	2018	2019
Number of UK films released in the UK	119	127	162	139	154	209	176	159	197	191
Number of writers associated with these films	143	159	187	155	211	285	233	209	276	264
Number of male writers	126	129	162	133	181	244	195	165	211	202
Number of female writers	17	30	25	22	30	41	38	44	65	62
% male	88.1	81.1	86.6	85.8	85.8	85.6	83.7	78.9	76.4	76.5
% female	11.9	18.9	13.4	14.2	14.2	14.4	16.3	21.1	23.6	23.5

Source: BFI

At 16%, the proportion of female directors associated with UK films released in 2019 was the highest of the 10-year period 2010-2019 (Table 8). Of the 208 identified directors of UK film releases, 34 were women (the highest number for any year since 2005).

Female directors associated with UK films released in the year include Lisa Barros D'Sa (*Ordinary Love*), Annabel Jankel (*Tell It to the Bees*) and Josie Rourke (*Mary Queen of Scots*). Directors who also wrote or co-wrote the scripts for their films include Amma Asante (*Where Hands Touch*), Gurinder Chadha (*Blinded by the Light*), Joanna Hogg (*The Souvenir*), Georgia Parris (*Mari*), Sacha Polak (*Dirty God*) and Sadia Saeed (*Arifa*).

**Table 8 Gender of directors of UK films released in the UK, 2010-2019**

	2010	2011	2012	2013	2014	2015	2016	2017	2018	2019
Number of UK films released in the UK	119	127	162	139	154	209	176	159	197	191
Number of directors associated with these films	133	140	179	149	165	224	188	178	212	208
Number of male directors	116	119	165	128	148	203	163	150	183	174
Number of female directors	17	21	14	21	17	21	25	28	29	34
% male	87.2	85.0	92.2	85.9	89.7	90.6	86.7	84.3	86.3	83.7
% female	12.8	15.0	7.8	14.1	10.3	9.4	13.3	15.7	13.7	16.3

Source: BFI

## THE WORKPLACE LOCATION

In 2019, 70% of the UK film and video production workforce was based in London and the South East, compared with 30% of the workforce as a whole (Table 9).

**Table 9 London and South East employment as percentage of total, 2019**

Sector	Total UK employment	London and South East employment	London and South East as % of UK total
UK all industries	27,300,000	9,500,000	29.7
Film and video production	66,000	46,000	69.9

Source: Office for National Statistics, Annual Population Survey

Notes:

The South East region wraps around London so includes the major studios to the west of the city.

Totals shown in this table are for the calendar year 2019.

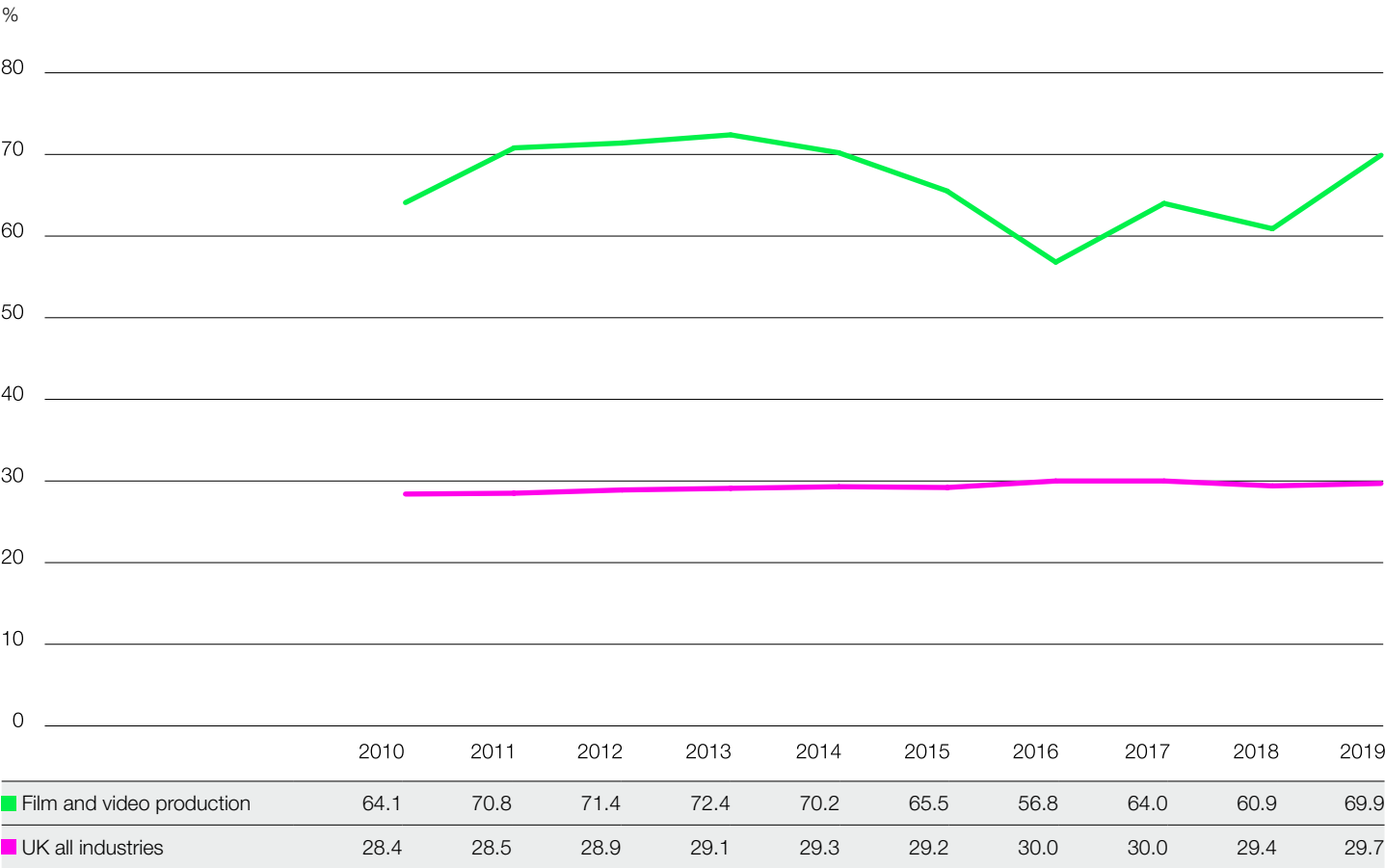
Numbers in employment in the film industry are shown to the nearest 1,000 and for all UK industries are shown to the nearest 100,000 but percentages are based on unrounded numbers.



Image: Wild Rose courtesy of Entertainment One UK

As Figure 9 shows, the London and South East share of the film and video production workforce is consistently higher than the equivalent share for all UK industries. While the data, which shows a range between 57%-72%, would seem to reflect the differing levels of production activity based in the capital and the surrounding major studios, in part the variation arises from the small sample size of the survey at industry sub-sector level. The percentage of the overall UK workforce based in London and the South East has remained fairly stable at around 28%-30%.

Figure 9 London and South East percentage share of the film and video production and total workforce, 2010-2019



Source: Office for National Statistics, Annual Population Survey  
See notes to Table 9.

## THE SCALE OF THE WORKPLACE

Tables 10 to 12 show the numbers of employees, by size of workplace, for film and video production, film and video distribution, and film exhibition.

### Employment data

The data in tables 10 to 12 are from the Inter-Departmental Business Register (IDBR), which is maintained by the Office for National Statistics (ONS). These data differ from the estimates shown in the previous sections, which are based on the Annual Population Survey (APS). The APS counts the number of people employed whereas the IDBR, which is updated from administrative sources and from surveys of employers, includes numbers of jobs. The numbers of jobs and the numbers of people employed are not the same thing, and the data come from different sources, but the estimates arising from them should be similar. However, as the figures for 2019 show, this is not always the case. The ONS has identified a number of reasons for differences between the estimates, but the two most important ones when looking at particular industry sub-sectors are likely to be sampling error arising from the small APS sample size at industry sub-sector level and the fact that there are two classification processes involved. In the APS, individuals are classified by industry depending on the industrial information they give, whereas in the IDBR the classification is based on companies' activities. As people and companies often work across more than one industry (television and film, for example) this gives rise to unpredictable variations between the APS and the IDBR measures.

In 2019, the film and video production sector had a very large number of workplaces with low numbers of employees (Table 10). Workplaces with 10 employees or fewer accounted for 97% of all workplaces in the sector and over half of its total workforce (54%). At the other end of the scale, there were a small number of workplaces with high numbers of employees. The 85 workplaces with 50 or more workers accounted for just over 11,500 employees, an average of 136 each.

**Table 10 Numbers of employees in film and video production by size of workplace for the UK, 2019**

Workplace size band	Number of workplaces in band	% of total workplaces	Number of employees in band	% of total employees
50+	85	0.6	11,529	27.6
11-49	295	2.1	7,750	18.6
1-10	13,730	97.3	22,439	53.8
<b>Total</b>	<b>14,110</b>	<b>100.0</b>	<b>41,718</b>	<b>100.0</b>

Source: Office for National Statistics, Inter-Departmental Business Register

As Table 11 shows, employment in the film and video distribution sector in 2019 was less concentrated in small workplaces than the production sector, with 82% of workers based in workplaces with 11 or more employees and 67% of workers based in workplaces with 50 or more employees.

**Table 11 Numbers of employees in film and video distribution by size of workplace for the UK, 2019**

Workplace size band	Number of workplaces in band	% of total workplaces	Number of employees in band	% of total employees
50+	20	3.8	3,890	66.9
11-49	40	7.6	872	15.0
1-10	465	88.6	1,056	18.2
<b>Total</b>	<b>525</b>	<b>100.0</b>	<b>5,818</b>	<b>100.0</b>

Source: Office for National Statistics, Inter-Departmental Business Register

Note: Percentages may not sum to 100 due to rounding.

The film exhibition sector had the smallest concentration of workers in the 1-10 employee band, with 94% of workers based in workplaces with 11 or more employees (Table 12). Unlike the film and video distribution sector, however, the majority (56%) of workers were based in workplaces with 11-49 employees.

**Table 12 Numbers of employees in film exhibition by size of workplace for the UK, 2019**

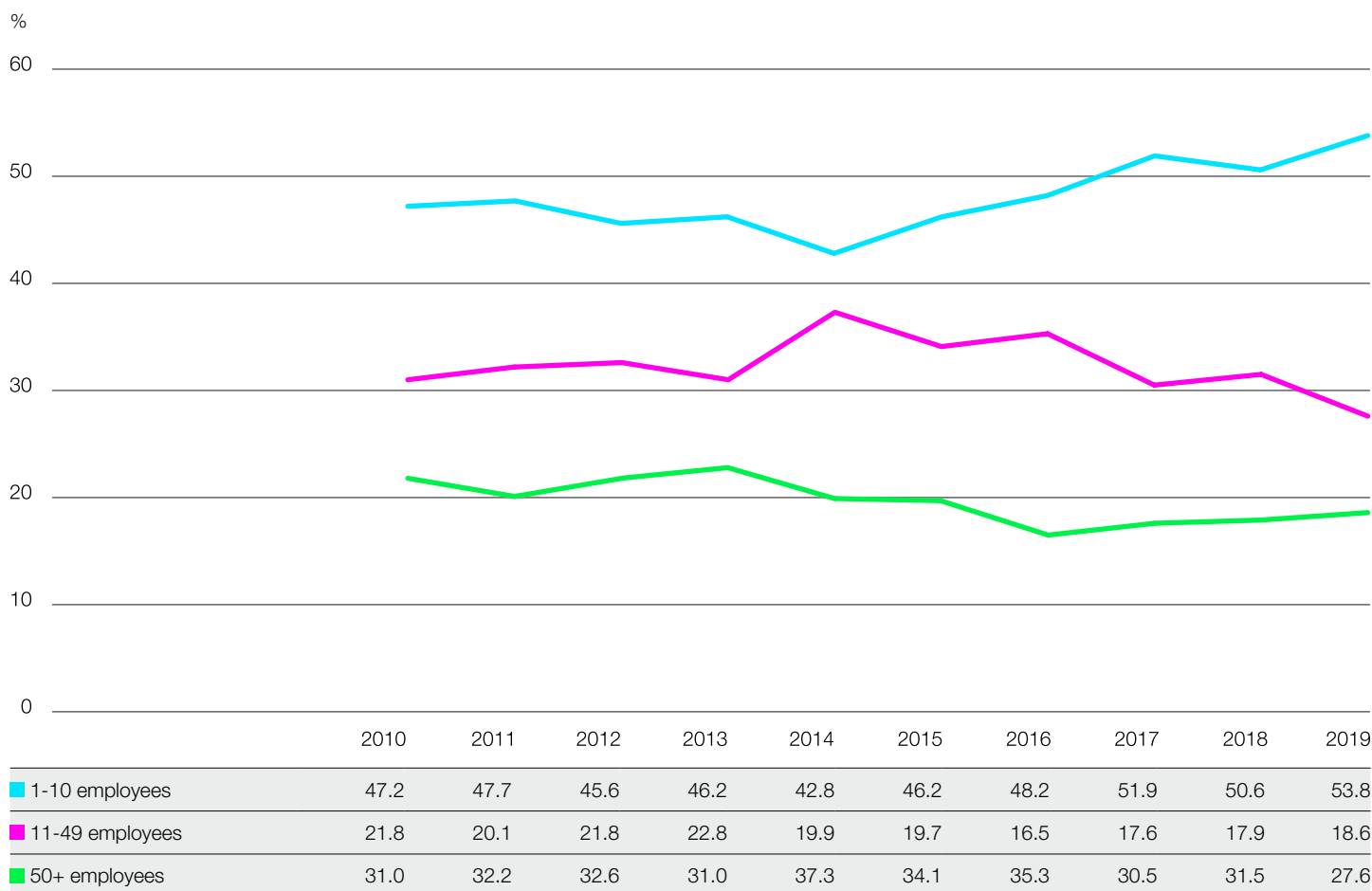
Workplace size band	Number of workplaces in band	% of total workplaces	Number of employees in band	% of total employees
50+	115	13.7	7,892	38.0
11-49	430	51.2	11,651	56.1
1-10	295	35.1	1,240	6.0
<b>Total</b>	<b>840</b>	<b>100.0</b>	<b>20,783</b>	<b>100.0</b>

Source: Office for National Statistics, Inter-Departmental Business Register

Note: Percentages may not sum to 100 due to rounding.

Figure 10 shows the percentage of film and video production sector employees in workplaces with 1-10, 11-49, and 50 or more employees from 2010 to 2019. From 2014 the share of workplaces with 1-10 employees has been on a mostly upward trend, increasing from a 10-year low of 43% to 54% in 2019, while the share of workplaces with 50+ employees decreased from a 10-year high of 37% to 28% in 2019.

**Figure 10 Film and video production employees by workplace size band, percentage of total, 2010-2019**

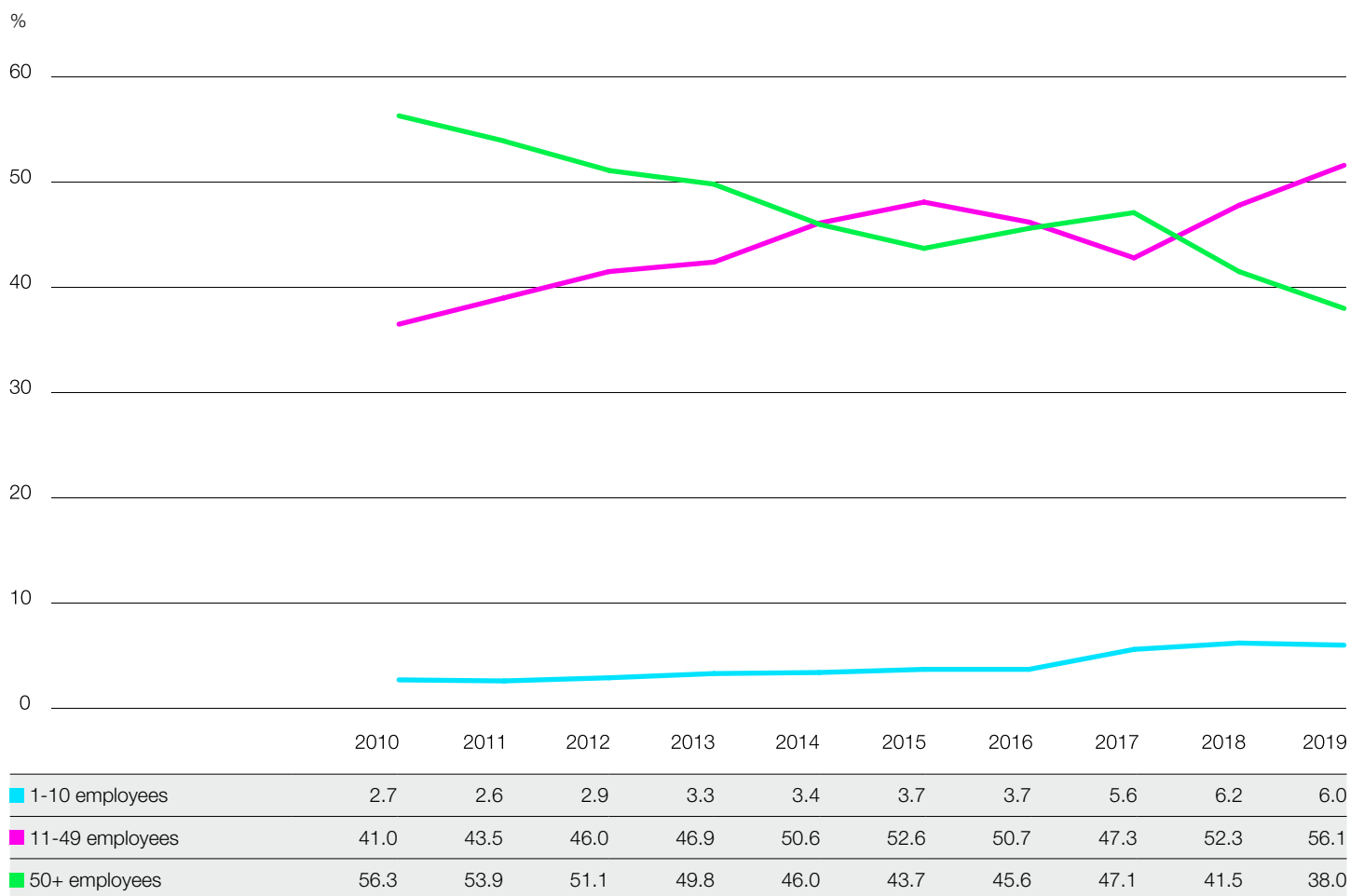


Source: Office for National Statistics, Inter-Departmental Business Register



As Figure 11 shows, between 2010 and 2019, the share of film exhibition sector employees in workplaces with 50 or more workers has increased or declined in almost direct proportion to the opposite movement in the share of employees in workplaces with 11-49 workers. The percentage of workers found in the smallest workplace band (1-10 employees) has shown an upward trend over the period, rising from just under 3% in 2010 to 6% in 2019.

**Figure 11 Film exhibition employees by workplace size band, percentage of total, 2010-2019**



Source: Office for National Statistics, Inter-Departmental Business Register



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