



FILM EDUCATION AND INDUSTRY EMPLOYMENT

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FACTS IN FOCUS

Film education offers children and young people the opportunity to develop a lifelong relationship with film through watching, understanding and making films. For some, it will be a stepping stone to the development of a career in film. In 2021, 106,000 people were employed in the UK film industry, the highest figure since our records began.

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- In 2021/22, Into Film supported just under 18,500 film clubs across the UK and there were 139,000 downloads of the organisation's film education resources by teachers and educators. Over 160,000 children and young people participated in the 2021 Into Film Festival; an estimated 32,000 pupils attending the festival had never been to the cinema before.
 - In 2021/22, 36,400 students were entered for GCSE/Scottish National Level 4/5 film and media related courses (down from 38,300 in 2020/21) and 22,000 students were entered for GCE A Level/Scottish National Level 6 film and media related courses (down from 22,200 in 2020/21).
 - In 2020/21 (the last year for which data are available), 30,500 students were enrolled in higher education film and media related courses (up from 29,200 in 2019/20).
 - In 2021/22, 814 talented 16-19 year olds gained filmmaking experience through the BFI Film Academy programme.
 - In 2021, around 106,000 people worked in the UK film industry, of whom 66,000 worked in film and video production.
 - Women made up 28% of screenwriters of UK films released in the UK and Republic of Ireland in 2021 and 20% of directors.
 - In 2021, 44% of those engaged in film and video production were self-employed compared with 13% of the total UK workforce.
 - In 2021, 60% 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.
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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 develop and deliver long-term strategies for film education and skills in the UK. This work 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 BFI is committed to the creation of opportunities for every young person across the UK to build a relationship with film from an early age and to ensure all young people are encouraged and equipped with the right information, advice and guidance to seriously consider film as a career.

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. Part-funded by National Lottery investment from the BFI, Into Film works to make film an integrated part of education for every child and young person in the UK and to support teachers and educators to achieve a wide range of effective learning outcomes in their use of film. 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 2021/2022 there were just under 18,500 registered film clubs in the UK, an increase of 5% compared with 2020/2021 (Table 1), and over three million people from a wide range of backgrounds benefitted from Into Film funded activities. Since the onset of the COVID-19 pandemic, Into Film has spearheaded hybrid-led remote teaching and programme delivery. In 2021/22, around 4,300 UK educators were trained online and face-to-face (including 1,740 via Initial Teacher Training), and 139,000 classroom resources were downloaded. Resources ranged from curriculum-linked worksheets, lesson plans and presentations to film discussion guides, supported by the Into Film+ streaming platform which gives schools and film clubs easy access to a collection of over 450 of films.

In 2021, over 160,000 children and young people participated in the annual Into Film Festival which is held in cinemas across the UK. (The event was a partial capacity return following the cancellation of the festival in 2020 due to the COVID-19 pandemic). The 2021 outing screened over 65 titles, all mapped against current school curricula, together with Into Film resources and related activities. An estimated 32,000 pupils attending the festival in 2021 had never been to the cinema before.

Table 1 National/regional distribution of registered film clubs, 2020/21 and 2021/22 (ranked by number of clubs registered in 2021/22)

Nation/region	2020/21		2021/22	
	Number of film clubs	% of film clubs	Number of film clubs	% of film clubs
England	13,812	78.7	14,559	78.8
London	2,516	14.2	2,673	14.5
South East	2,158	12.3	2,208	11.9
North West	1,866	10.6	2,013	10.9
East of England	1,442	8.2	1,564	8.5
South West	1,439	8.2	1,525	8.2
West Midlands	1,483	8.5	1,441	7.8
Yorkshire and The Humber	1,164	6.6	1,260	6.8
East Midlands	1,129	6.4	1,219	6.6
North East	615	3.5	657	3.6
Scotland	1,610	9.2	1,692	9.2
Wales	1,118	6.4	1,181	6.4
Northern Ireland	1,004	5.7	1,054	5.7
Total	17,544	100.0	18,486	100.0

Source: Into Film

Notes:

Data include active film clubs only.

Percentages may not sum to sub-totals due to rounding.

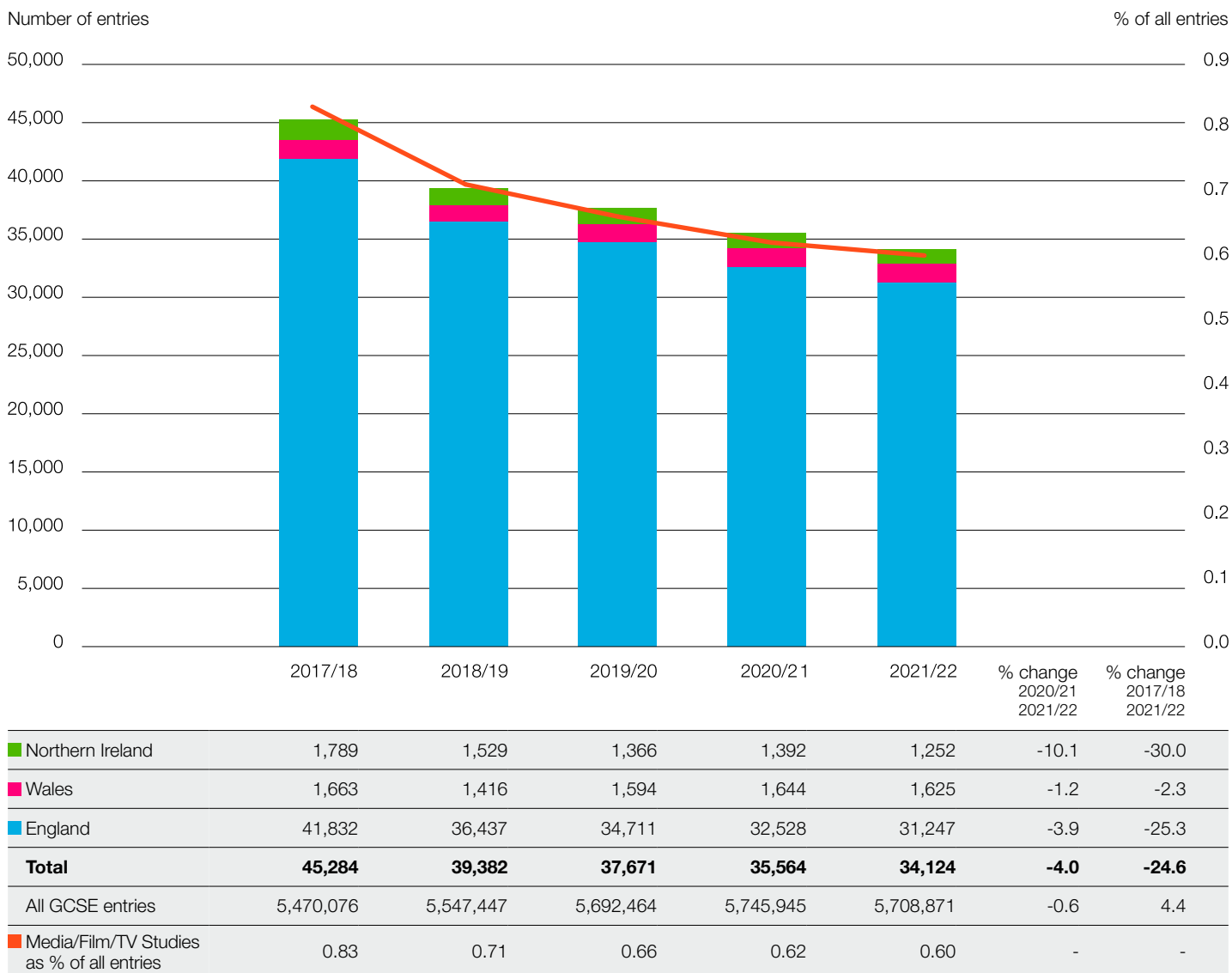


Image: *Our Ladies* © Columbia Pictures Industries, Inc. 2020 / In A Big Country Films Ltd

Figures 1 to 4 show the number of students entered for examinations in film and media specific subjects taught in schools and colleges across the UK between 2017/18 and 2021/22.

As Figure 1 shows, there has been a 25% decrease in the total number of students entering GCSE Media, Film or TV Studies in England, Wales and Northern Ireland since 2017/18, compared with a 4% increase in overall GCSE entries. There were 34,124 entries for Media, Film or TV Studies in 2021/22, which equates to 0.6% 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, 2017/18-2021/22

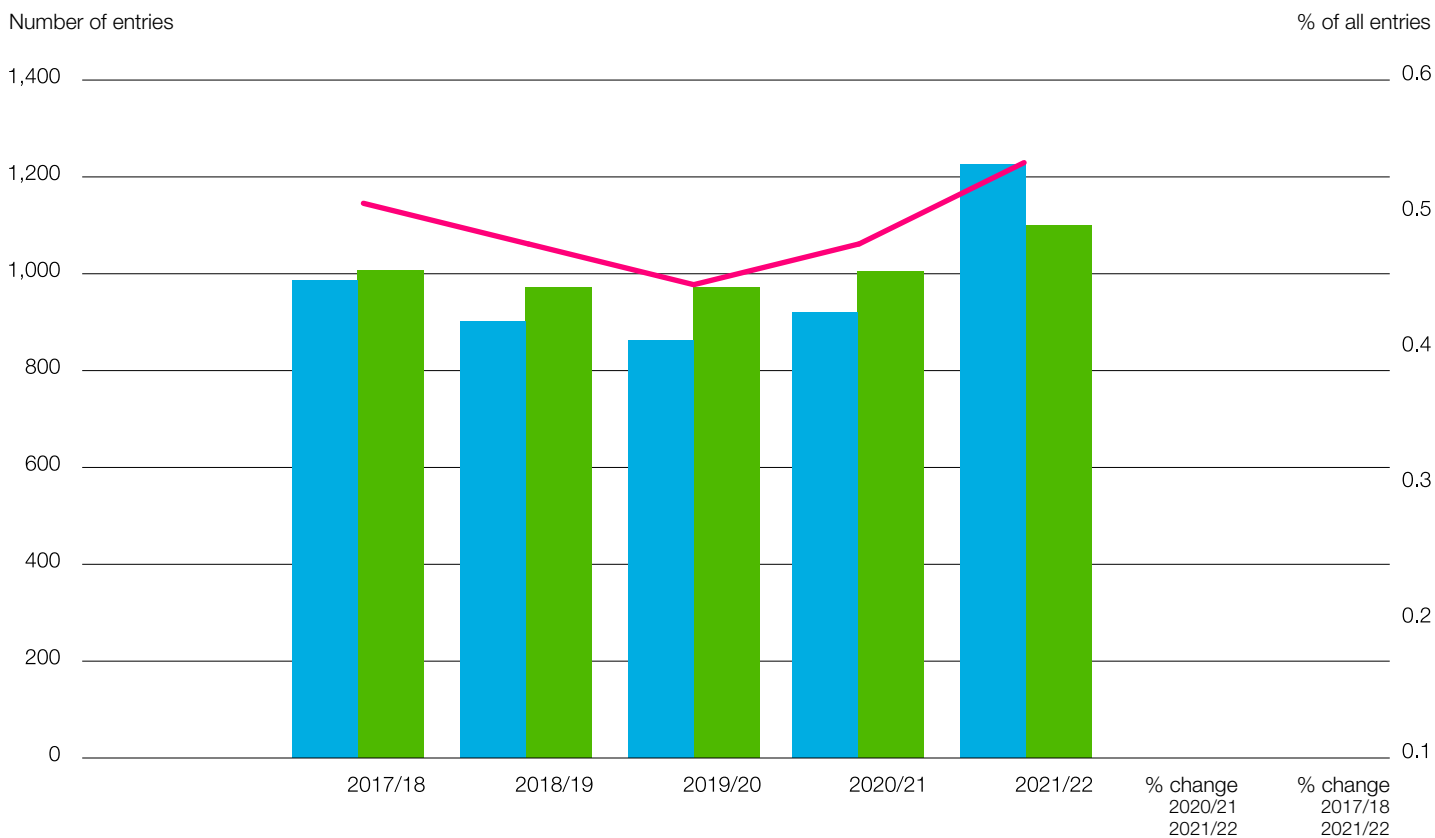


Source: Joint Council for Qualifications (JCQ)

Notes:
Northern Ireland data include entries for the GCSE in Moving Image Arts offered by the Council for the Curriculum, Examinations & Assessment; it is the UK's only qualification in digital filmmaking at this level.
Scotland is not included because of its separate examinations system.
Figures for 'Media/Film/TV Studies as % of all entries' are shown to two decimal places to provide a clearer picture of change over time.

In total, there were 2,325 entries for Scottish National Levels 4 and 5 Media Studies in 2021/22, a 21% increase compared with 2020/21 (1,924 entries), and an increase of 17% compared with 2016/17 (1,994). As a percentage of all equivalent qualifications, entries for Media Studies have been broadly consistent over the period at around 0.5% (Figure 2).

Figure 2 Entries for Scottish National Level 4/5 Media Studies, 2017/18-2021/22



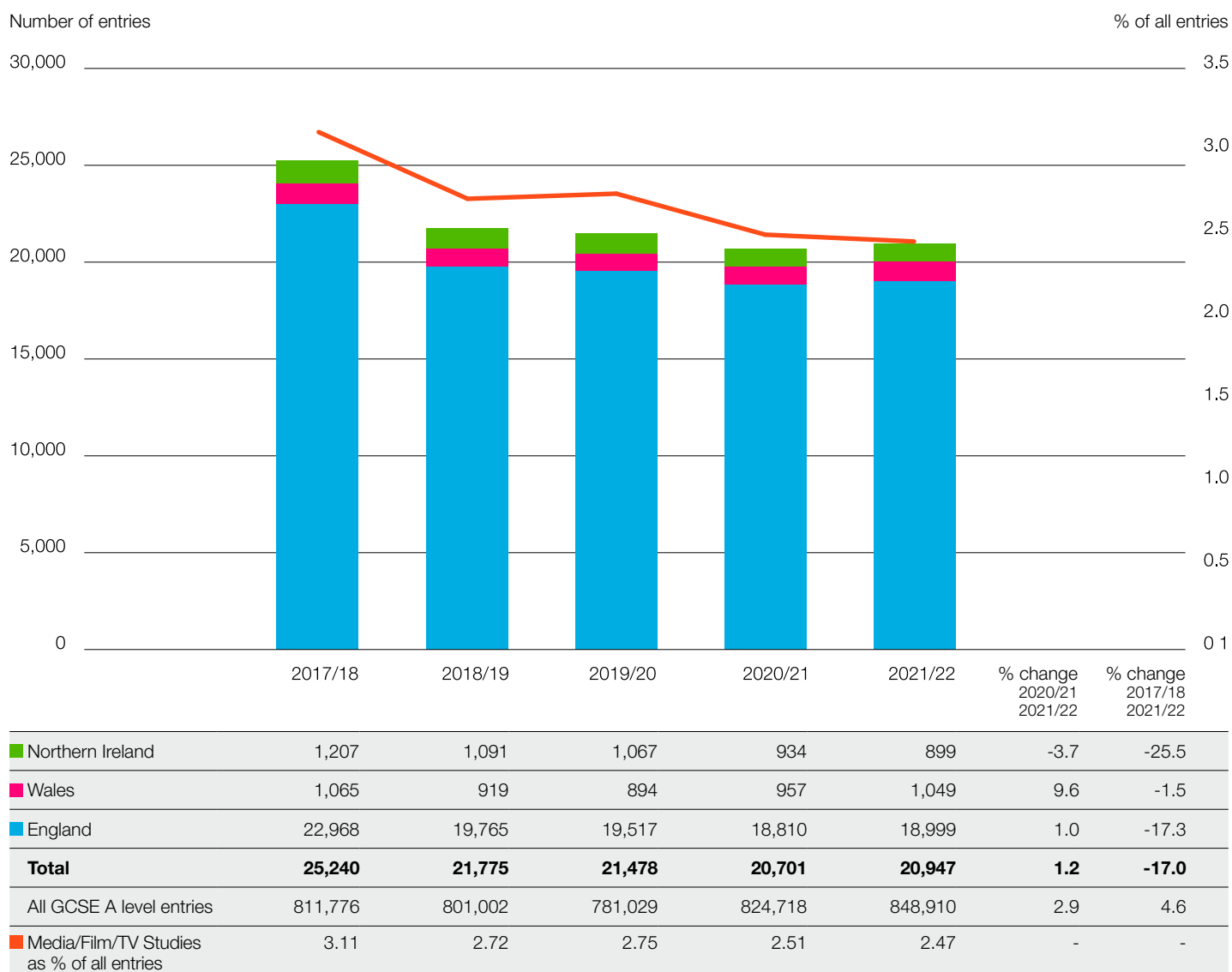
■ National Level 4 Media Studies entries	987	902	862	919	1,225	33.3	24.1
■ National Level 5 Media Studies entries	1,007	972	971	1,005	1,100	9.5	9.2
Total	1,994	1,874	1,833	1,924	2,325	20.8	16.6
National Level 4 entries	106,033	104,866	103,596	104,378	124,120	18.9	17.1
National Level 5 entries	281,785	288,552	300,639	297,973	310,170	4.1	10.1
Total all entries	387,818	393,418	404,235	402,351	434,290	7.9	12.0
■ Media Studies as % of all entries	0.51	0.48	0.45	0.48	0.54	-	-

Source: Scottish Qualifications Authority (SQA)

Figures for 'Media Studies as % of all entries' are shown to two decimal places to provide a clearer picture of change over time.

The total number of students taking GCE A Level Media, Film or TV Studies in England, Wales and Northern Ireland decreased by 17% between 2017/18 (25,240 entries) and 2021/22 (20,947 entries), compared with an increase of 5% in all equivalent entries (Figure 3). There was a slight increase in overall Media, Film or TV Studies entries in 2021/22 (+1%) compared with 2020/21 due to greater entries in England and Wales. However, as a percentage of all equivalent qualifications, entries in 2021/22 were under 2.5%, the lowest share of the five-year period.

Figure 3 Entries for GCE A Level Media/Film/TV Studies in England, Wales and Northern Ireland, 2017/18-2021/22



Source: Joint Council for Qualifications (JCQ)

Notes:

Northern Ireland data include entries for the GCE in Moving Image Arts offered by the Council for the Curriculum, Examinations & Assessment; it is the UK's only qualification in digital filmmaking at this level.

Scotland is not included because of its separate examinations system.

Figures for 'Media/Film/TV Studies as % of all entries' are shown to two decimal places to provide a clearer picture of change over time.

As Figure 4 shows, there were 1,105 entries for Scottish National Level 6 Media Studies in 2021/22, a rise of 7% compared with 2020/21 and up 4% compared with 2017/18. As a percentage of all equivalent qualifications, Media Studies entries in 2021/22 were just under 0.6%, the highest share of the five-year period.

Figure 4 Entries for Scottish National Level 6 Media Studies, 2017/18-2021/22



Source: Scottish Qualifications Authority (SQA)
Figures for 'Media Studies as % of all entries' are shown to two decimal places to provide a clearer picture of change over time.

Study of the moving image and allied creative industries remains popular in UK higher education through Media Studies, Film Studies and Film Production courses. In 2020/21 (the latest year for which data are available) 30,495 students were enrolled on these courses, a rise of 5% compared with 2019/20 (29,155).

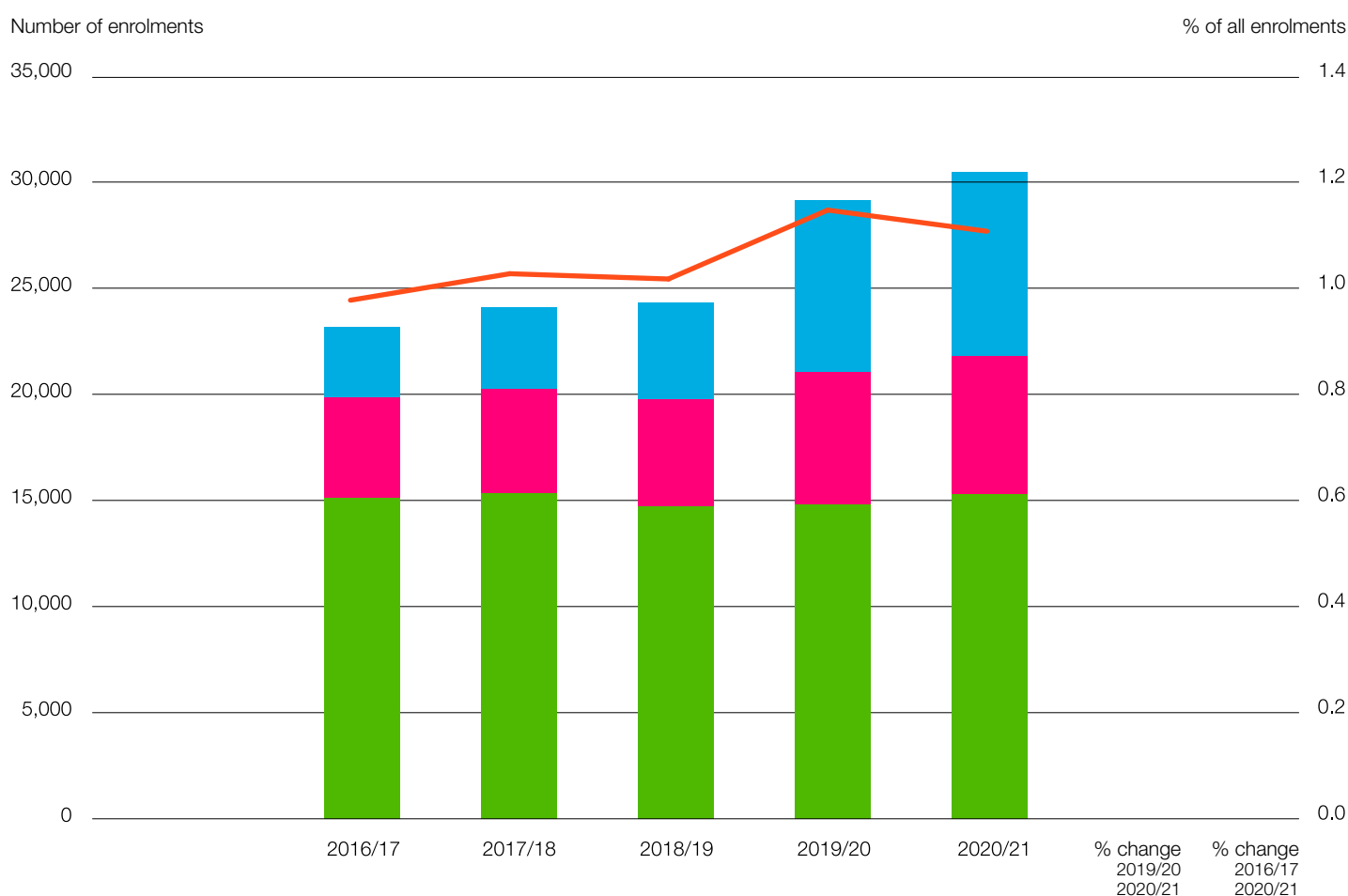
It should be noted that while Figure 5 shows a significant increase in entries for Film Production courses between 2018/19 and 2019/20 (up from 4,535 to 8,090), this was primarily due to a change in methodology used by the Higher Education Statistics Agency (HESA), which now captures more courses than before under this category.

Overall, these film and media courses accounted for

around 1% of total enrolment in higher education courses between 2016/17 and 2020/21.

Many of the film and media related courses in further and higher education have received endorsement from ScreenSkills, the industry-led skills body for the screen industries, through its Select quality mark. The ScreenSkills Select scheme identifies courses providing both industry-relevant skills and strong links with industry professionals and potential employers. Currently 120 accredited courses are offered across the UK, including 58 film-related courses or programmes in areas such as directing, screenwriting, post-production, sound design and cinematography.

Figure 5 Higher education enrolments in film and media, 2016/17-2020/21



Media Studies	15,130	15,340	14,705	14,785	15,270	3.3	0.9
Film Studies	4,725	4,890	5,080	6,280	6,525	3.9	38.1
Film Production	3,325	3,855	4,535	8,090	8,700	7.5	161.7
Total	22,665	24,085	24,320	29,155	30,495	4.6	34.5
All higher education enrolments	2,317,880	2,343,095	2,383,970	2,532,385	2,751,865	8.7	18.7
% of all enrolments	0.98	1.03	1.02	1.15	1.11	-	-

Source: Higher Education Statistics Agency

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 2020/21.

Data updated since publication of the 2021 Statistical Yearbook.

Figures for '% of all enrolments' are shown to two decimal places to provide a clearer picture of change over time.

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 nearly 9,000 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. Despite the ongoing challenges of the COVID-19 pandemic, in 2021/22, the Academy delivered 47 short courses, reaching 814 young people from across the UK (Table 2). In addition, a range of specialist courses were delivered utilising a mix of online and in-person learning, covering specialisms such as animation, VFX, documentary and art department.

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 2021/22, in partnership with Lucasfilm, the scheme enabled 53 young people, the majority of whom were Academy graduates, to work as paid trainees in a variety of craft and technical roles. Trainees were placed across three Lucasfilm productions: the feature film *Indiana Jones and the Dial of Destiny* and two high-end TV series, *Willow* and *Andor*.

Across all Academy programme activity in 2021/22, 51% of the participants were female, 23% were from ethnically diverse backgrounds, 15% received free school meals, and 15% were disabled.

As a complement to the Film Academy scheme, in 2021 the BFI began a pilot programme for practical filmmaking clubs for 12-15 year old aspiring filmmakers in some of England's most socially challenged areas. The pilot was co-funded by the DCMS (Department for Digital, Culture, Media and Sport) Youth Accelerator Fund and the National Lottery. Clubs were delivered in community settings, Pupil Referral Units and local colleges and universities, and initially benefitted around 450 talented young people. Delivery partners for the pilot included local community providers, the BFI Film Academy and the National Saturday Club.

Table 2 BFI Film Academy participants, 2017/18-2021/22 (ranked by 2021/22 enrolment)

Nation/region	2017/18	2018/19	2019/20	2020/21	2021/22
England	700	694	657	646	641
London	146	162	135	139	125
Yorkshire and The Humber	73	75	78	81	90
South East	81	80	89	83	82
East of England	83	75	71	73	76
South West	101	98	98	93	71
West Midlands	60	60	53	60	59
East Midlands	41	40	37	25	55
North West	69	56	56	53	45
North East	46	48	40	39	38
Scotland	79	60	72	76	70
Northern Ireland	84	82	74	78	54
Wales	30	56	44	55	49
Total	893	892	847	855	814

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 2021/22 included: Northern Ireland's Shortcut Renewal Film project run by the Nerve Centre in Derry/Londonderry, which gave six different groups of disadvantaged or hard to reach young people the chance to work with an experienced filmmaker to make a short film on a topic relevant to their world; a series of free online workshops for children and young people interested in the art and craft of animation production supported by Ffilm Cymru Wales and run as part of the 2021 Kotatsu Japanese Animation Festival held in Cardiff and Aberystwyth; the second outing of Sharp Shorts, a development and production programme for new and emerging filmmakers based in Scotland run by Glasgow-based talent initiative Short Circuit, which supported an initial 16 filmmaking teams and a final nine film projects; and the second outing of Scratch Me, Film Hub North's

character development programme for North of England based writers and writer-performers from a range of disciplines who want to develop careers in film or television, which supported five talented new creative voices.

The BFI continues to run programmes for learners of all ages at BFI Southbank and as part of its festival outreach. Traditionally, film education for children and young people has been provided through events, study days and INSETs for primary, secondary and A Level students, while families have been able to learn about film together through creative workshops and activity days. For adult learners (including higher education students), the BFI has run an annual series of one-off and sustained learning experiences including library talks, courses, introduced screenings and discussion events. Due to the COVID-19 pandemic, in 2020/21, many of these events took place online, including those associated with BFI festivals such as Flare and the London Film Festival. In 2021/22, however, the BFI was able to operate a more hybrid education programme with a combination of online and in-venue participation.

As Table 3 shows, in 2021/22, there were 30,300 admissions to BFI education events, up from 12,600 in 2020/21 but still below the 43,000 attendances seen in 2019/20. The number of in-person visits to the BFI Reuben Library increased substantially compared with 2020/21, rising from 300 to 16,700. As in 2020/21 the library remained accessible throughout the year for virtual research and study.

Table 3 BFI education attendances, 2012/13-2021/22

	BFI Southbank and festivals education event admissions	BFI Reuben Library visits
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
2020/21	12,636	324
2021/22	30,256	16,733

Source BFI

Employment in the film industry

The film industry employs substantial numbers of highly skilled workers. While employment levels are somewhat volatile, reflecting the variable volume of demand for the sector’s services, employment has increased by more than 50% over the past decade. Research recently published by ScreenSkills suggests that according to current growth forecasts, by 2025 the production sector (for both film and HETV) alone will require between 15,000-21,000 additional full-time employees when also accounting for churn.¹

According to the Annual Population Survey (APS) conducted by the Office for National Statistics (ONS), in 2021 around 106,000 people worked in film and video production, film and video distribution and film exhibition (Table 4). The figures include full- and part-time workers.

Table 4 Film industry workforce, 2021

Sector	Number in employment
Film and video production	85,000
Film and video distribution	7,000
Film exhibition	14,000
Total	106,000

Source: Office for National Statistics, Annual Population Survey
Notes:
Numbers in employment are taken from the Annual Population Survey for the period January-December 2021.
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.



Image: Willow © 2022 Lucasfilm Ltd. & TM. All Rights Reserved.

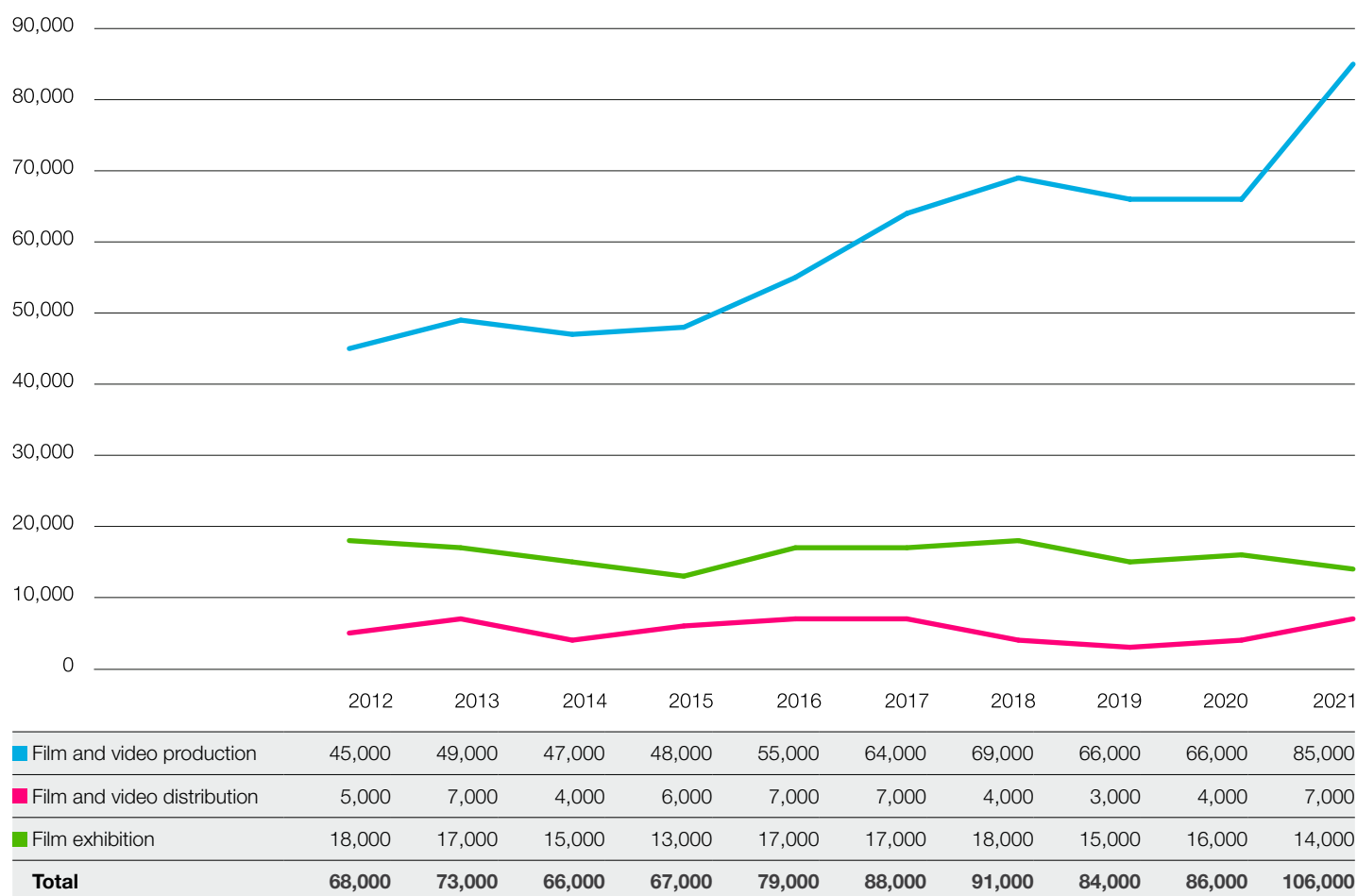
¹ Forecast of labour market shortages and training investment needs in film and high-end TV production. ScreenSkills, Nordicity, Saffreys Champness, June 2022, <https://www.screenskills.com/media/5559/2022-06-23-labour-market-shortages-and-training-investment-needs-research.pdf>

As Figure 6 shows, the overall growth in the size of the film workforce between 2012 and 2021 was driven primarily by increases in the number of employees in film and video production. The production workforce grew by 89% over the period, rising from 45,000 to 85,000. The data show a substantial expansion in production sector employment between 2020 and 2021 (+29%) which reflects the strength of recovery seen by this sector as the industry began to emerge from the COVID-19 pandemic. (For more, see the Production and Public investment chapters.)

Employment levels in the industry's other main sectors have been more even over the period: the number of workers in film and video distribution ranged from 3,000-7,000, while employee numbers in film exhibition ranged from 13,000-18,000.

Figure 6 Size of the film workforce, 2012-2021

Number of employees



Source: Office for National Statistics, Annual Population Survey
See notes to Table 4.

The production sector has traditionally employed a high proportion of freelance workers. In 2021, 44% of those engaged in film and video production, a total of over 37,000 people, were self-employed (Table 5). In comparison, only 13% of the total UK workforce was self-employed in 2021.

Table 5 Film and video production workforce, 2012-2021

Year	Total in employment	Self-employed	Self-employed as % of total
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
2020	66,000	32,000	48
2021	85,000	37,000	44

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 4.



Image: *Mothering Sunday* courtesy of Lionsgate Films

The gender of writers and directors of UK films

In 2021, of the 191 identified writers of UK films released during the year 53 (28%) were women, while 30 (20%) of the 147 identified directors of UK films released during the year were women (Table 7). The share of female writers associated with UK releases in 2021 is the highest since our records began, while the share of female directors is the second highest.

Female writers associated with UK qualifying films released in 2021 include Alice Birch (*Mothering Sunday*); Clare Dunne (*Herself*); Sara Gay Forden and Becky Johnston (*House of Gucci*); Dana Fox (*Cruella*); Rita Kalnejais (*Surge*); Nella Larsen (*Passing*); Jojo Moyes and Esta Spalding (*The Last Letter from Your Lover*); and Krysty Wilson-Cairns (*Last Night in Soho*). Female directors associated with UK films released in the year include Augustine Frizzell (*The Last Letter from Your Lover*); Eva Husson (*Mothering Sunday*); and Phyllida Lloyd (*Herself*); while directors who also wrote or co-wrote the scripts for their films include Prano Bailey-Bond (*Censor*); Cathy Brady (*Wildfire*); Emerald Fennell (*Promising Young Woman*); Rebecca Hall (*Passing*); Billie Piper (*Rare Beasts*); Martha Tilston (*The Tape*); and Stephanie Zari (*Zebra Girl*).

Table 6 Gender of writers of UK films released in the UK, 2012-2021

	2012	2013	2014	2015	2016	2017	2018	2019	2020	2021
Number of UK films released in the UK	162	139	154	209	176	159	197	191	96	132
Number of writers associated with these films	187	155	211	285	233	209	276	264	137	191
Number of male writers	162	133	181	244	195	165	211	202	101	138
Number of female writers	25	22	30	41	38	44	65	62	36	53
% male	86.6	85.8	85.8	85.6	83.7	78.9	76.4	76.5	73.7	72.3
% female	13.4	14.2	14.2	14.4	16.3	21.1	23.5	23.5	26.3	27.7

Source: BFI

Table 7 Gender of directors of UK films released in the UK, 2012-2021

	2012	2013	2014	2015	2016	2017	2018	2019	2020	2021
Number of UK films released in the UK	162	139	154	209	176	159	197	191	96	132
Number of directors associated with these films	179	149	165	224	188	178	212	208	104	147
Number of male directors	165	128	148	203	163	150	183	174	80	117
Number of female directors	14	21	17	21	25	28	29	34	24	30
% male	92.2	85.9	89.7	90.6	86.7	84.3	86.3	83.7	76.9	79.6
% female	7.8	14.1	10.3	9.4	13.3	15.7	13.6	16.3	23.1	20.4

Source: BFI

The workplace location

In 2021, 60% of the film and video production workforce was based in London and the South East, compared with 30% of the UK workforce as a whole (Table 8).

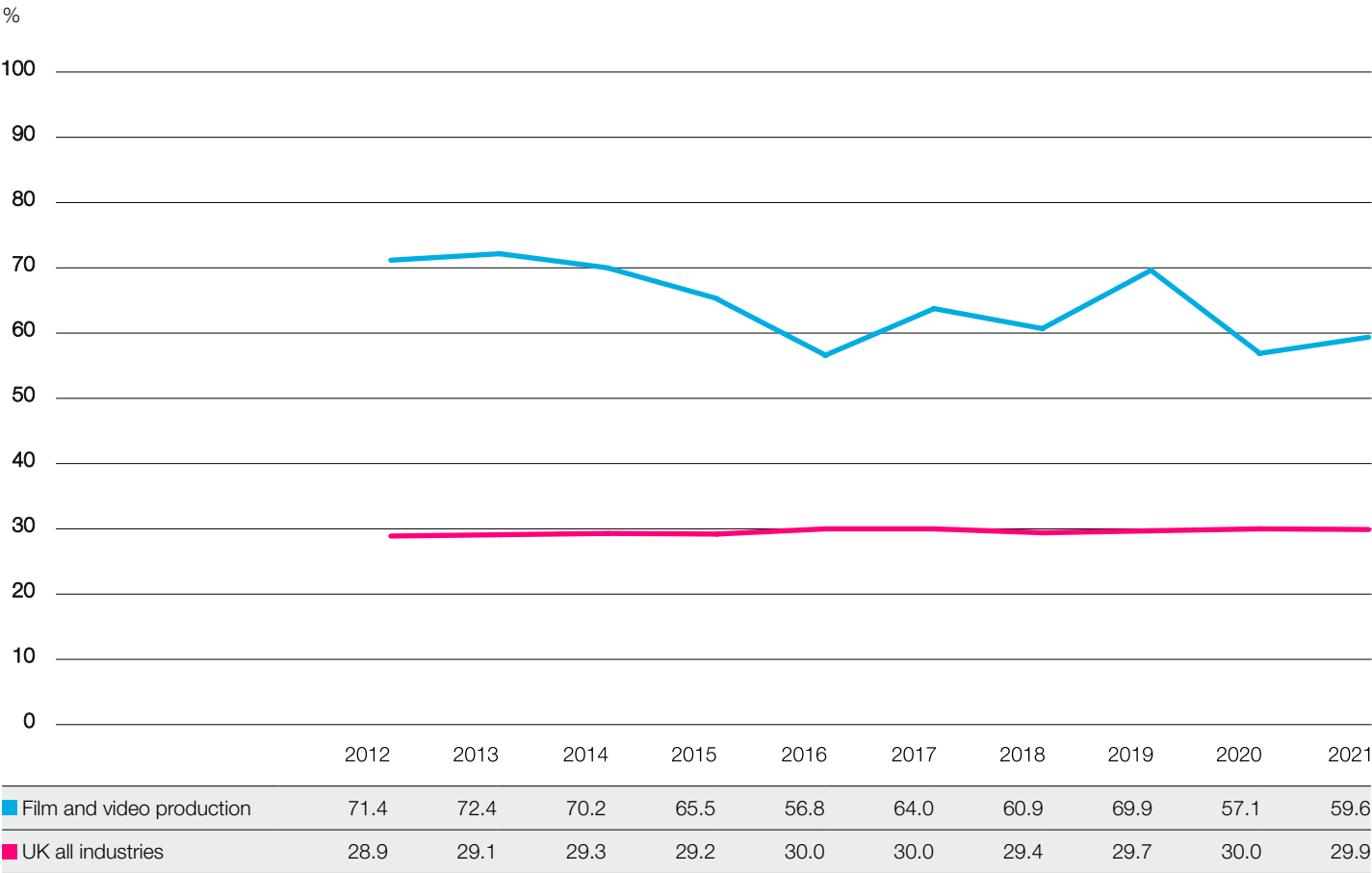
Table 8 London and South East employment as percentage of total, 2021

Sector	Total UK employment	London and South East employment	London and South East as % of UK total
UK all industries	31,848,000	9,513,000	29.9
Film and video production	85,000	50,000	59.6

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 2021.
Numbers in employment are shown to the nearest 1,000 but percentages are based on unrounded numbers.

As Figure 7 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 29%-30%.

Figure 7 London and South East percentage share of the film and video production and total workforce, 2012-2021



Source: Office for National Statistics, Annual Population Survey
See notes to Table 8.

The scale of the workplace

Tables 9 to 11 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 9 to 11 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 2021 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 2021, the film and video production sector had a very large number of workplaces with low numbers of employees (Table 9). Workplaces with 10 employees or fewer accounted for 97% of all workplaces in the sector and over half of its total workforce (55%). At the other end of the scale, there were a small number of workplaces with high numbers of employees. The 75 workplaces with 50 workers or more accounted for just under 11,800 employees, an average of 157 each.

Table 9 Numbers of employees in film and video production by size of workplace for the UK, 2021

Workplace size band	Number of workplaces in band	% of total workplaces	Number of employees in band	% of total employees
50+	75	0.5	11,777	26.7
11-49	435	2.8	8,231	18.6
1-10	15,015	96.7	24,128	54.7
Total	15,525	100.0	44,136	100.0

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

As Table 10 shows, employment in the film and video distribution sector was less concentrated in small workplaces than the production sector, with 82% of workers based in workplaces with 11 employees or more and 69.5% of workers based in workplaces with 50 employees or more.

Table 10 Numbers of employees in film and video distribution by size of workplace for the UK, 2021

Workplace size band	Number of workplaces in band	% of total workplaces	Number of employees in band	% of total employees
50+	20	4.0	4,008	69.5
11-49	30	6.1	715	12.4
1-10	445	89.9	1,046	18.1
Total	495	100.0	5,769	100.0

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

Table 11 shows that the concentration of workplaces in the film exhibition sector was the reverse of the production sector; workplaces with 1-10 employees accounted for 29% of all workplaces and just 4% of employees while workplaces with 11 employees or more (71% of workplaces) accounted for 96% of employees.

Table 11 Numbers of employees in film exhibition by size of workplace for the UK, 2021

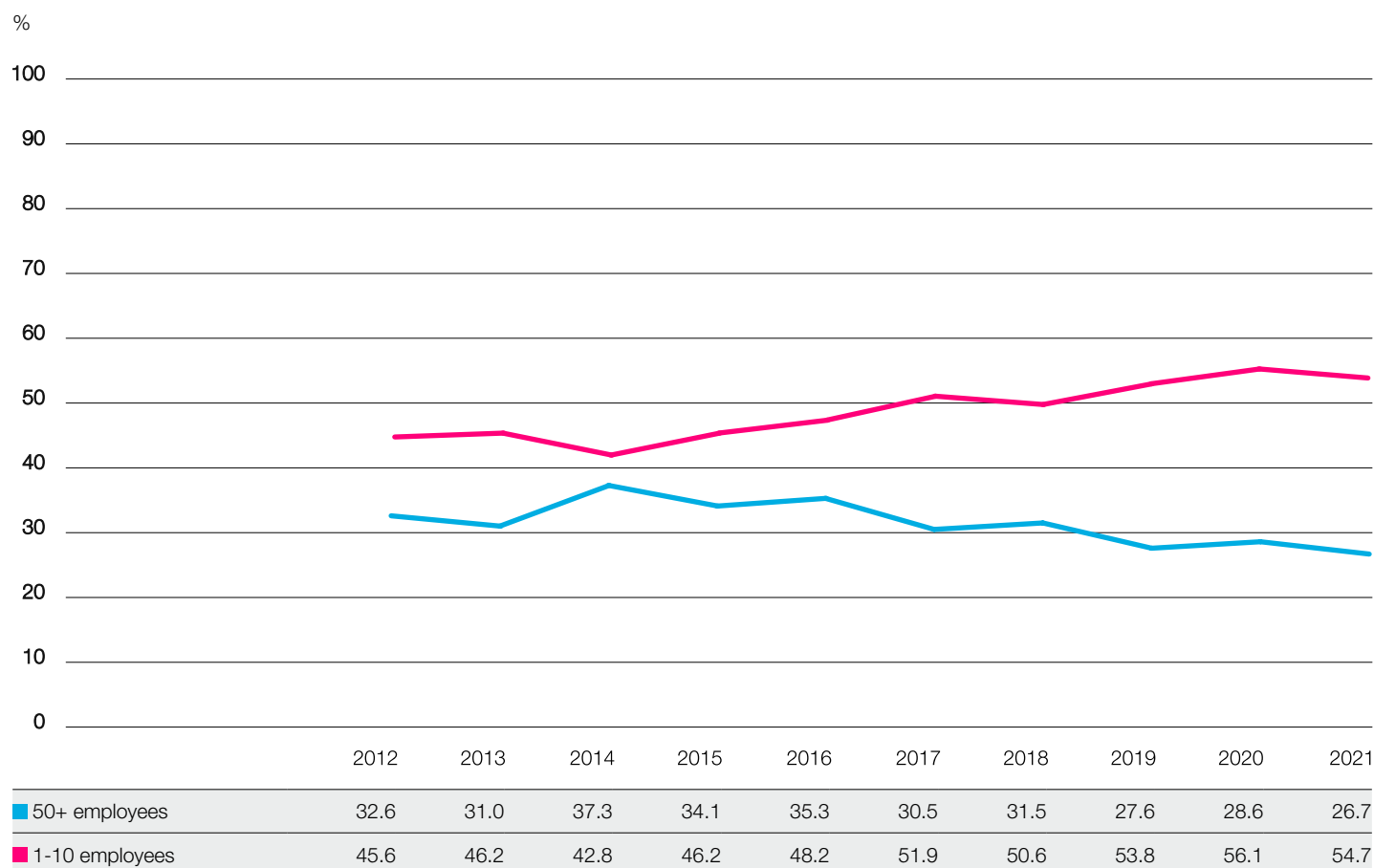
Workplace size band	Number of workplaces in band	% of total workplaces	Number of employees in band	% of total employees
50+	110	14.4	7,543	36.5
11-49	430	56.2	12,316	59.6
1-10	225	29.4	822	4.0
Total	765	100.0	20,681	100.0

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

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

Figure 8 shows the percentage of employees in workplaces with 1-10 employees and the percentage in workplaces with 50 employees or more in the film and video production sector from 2012 to 2021. At the start of the period, 46% of the workforce was employed in workplaces with 1-10 employees and 33% of the workforce was employed in workplaces with 50 employees or more. Since then, the proportion of the workforce based in the smallest workplaces has seen a rising trend, increasing to 55% in 2021 while the proportion of employees in the largest workplaces has fallen, decreasing to 27% in 2021.

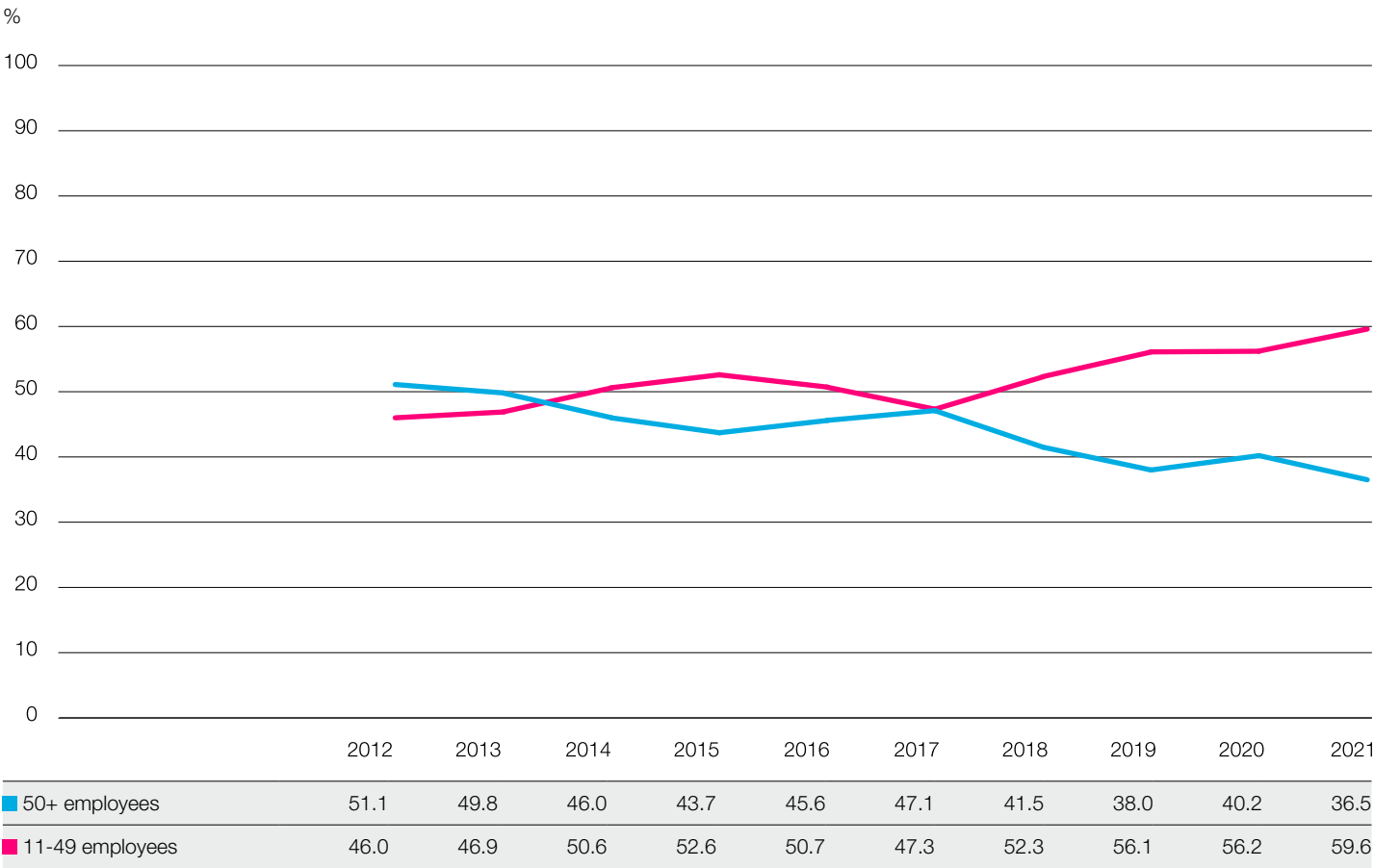
Figure 8 Film and video production employees by workplace size band, percentage of total, 2012-2021



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

As Figure 9 shows, there was an overall decline in the share of film exhibition sector employees in large workplaces (50+ employees) between 2012 and 2021, with a corresponding increase in the proportion of employees employed in medium sized workplaces (11-49 employees) in the same period.

Figure 9 Film exhibition employees by workplace size band, percentage of total, 2012-2021



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



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