

B
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Film
Forever

A woman with dark, wavy hair is the central figure, looking slightly off-camera with a thoughtful expression. She is wearing a grey cable-knit sweater over a light-colored collared shirt. In the background, a man in a dark suit and tie is partially visible, looking down. A large, semi-transparent red circle is positioned in the lower right, partially covering the woman's hand and the text. The overall lighting is warm and cinematic.

FILM EDUCATION AND INDUSTRY EMPLOYMENT

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FACTS IN FOCUS

LEARNING ABOUT AND THROUGH FILM

In 2017/2018, almost **250,000** children and young people across the UK learned about film through the film club initiative supported by Into Film

Over **890** talented 16-19 year olds gained filmmaking experience through the BFI Film Academy programme

SECONDARY EDUCATION

In 2017 / 2018:

- **45,900** students were entered for GCSE media/film/TV/moving image arts, down **6%** from **49,000** in 2016/17
- **1,990** students were entered for Scottish Intermediate media studies, **up 10%** from **1,810** in 2016/17
- **25,700** students were entered for GCE A Level media/film/TV/moving image arts, down **6%** from **27,300** in 2016/17
- **1,060** students were entered for Scottish Higher media studies, **up 5%** from **1,010** in 2016/17

HIGHER EDUCATION

Entries for higher education film and media related courses



FILM INDUSTRY WORKFORCE

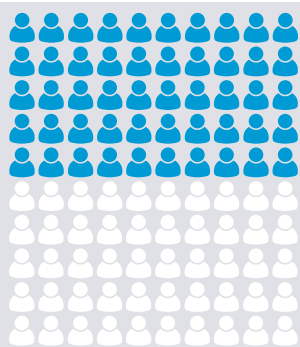
In 2017, around **88,000** people worked in the UK film industry

64,000 in film and video production

17,000 in film exhibition

7,000 in film and video distribution

SELF-EMPLOYMENT IN THE PRODUCTION SECTOR



In 2017, **50%** of those engaged in film and video production were self-employed compared with 18% of the total UK workforce.

GENDER PROFILE OF WRITERS AND DIRECTORS OF UK FILMS

21%

2017

Women screenwriters of UK films released in the UK and Republic of Ireland

16%

2016

16%

2017

Women directors of UK films released in the UK and Republic of Ireland

13%

2016

WORKPLACE LOCATION

In 2017, **64%** of the UK film and video production workforce was based in **London and the South East**



WORKPLACE SCALE



Workplaces with 1-10 employees

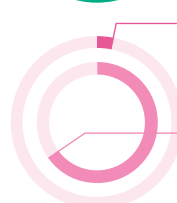


97% of all workplaces in the **film and video production** sector

52% of its total workforce



Workplaces with 50+ employees



3% of all workplaces in the **film and video distribution** sector

65% of its total workforce

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.

Over the past few years, the BFI has worked 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 based on 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 resources 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.)

In 2017/18, almost 250,000 children and young people across the UK participated in Into Film's film club initiative and over 4,800 teaching professionals and youth leaders received training to work with film across the curriculum (including film studies). It is estimated that just over 65,400 sets of educational resources were downloaded in 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.

The total number of film clubs registered with Into Film increased by 15% between 2016/17 and 2017/18, rising from 18,276 to 21,110 (Table 1). The most recent survey of the Into Film programme (conducted in April 2018) found that just under 44% of the clubs registered at that time were active. (An active club is one that is providing some kind of film-based activity on a regular basis.)

Table 1 National/regional distribution of registered film clubs¹, 2016/17 and 2017/18 (ranked by number of clubs registered in 2017/18)

Nation/region	2016/17		2017/18	
	Number of film clubs	% of film clubs	Number of film clubs	% of film clubs
England	14,716	80.5	17,108	81.0
North West	2,174	11.9	2,525	12.0
London	2,095	11.5	2,483	11.8
South East	2,027	11.1	2,409	11.4
West Midlands	1,553	8.5	1,860	8.8
East of England	1,553	8.5	1,783	8.4
South West	1,506	8.2	1,766	8.4
Yorkshire and The Humber	1,485	8.1	1,679	8.0
East Midlands	1,483	8.1	1,660	7.9
North East	840	4.6	943	4.5
Scotland	1,511	8.3	1,820	8.6
Wales	1,025	5.6	1,149	5.4
Northern Ireland	890	4.9	1,033	4.9
No nation/region stated	134	0.7	-	-
England	18,276	100.0	21,110	100.0

Source: Into Film

Notes:

Percentages may not sum to 100 due to rounding.

¹ Film clubs registered with Into Film, including both active and inactive clubs.

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.

Table 2 shows the numbers of children and young people who have participated in the Into Film Festival since it launched. In 2017, almost 411,500 children and young people (and more than 55,400 education professionals) attended the festival, a rise of 67% compared with 2013.

Table 2 Attendances at National Schools Film Week and the Into Film Festival, 2013-2017

	2013	2014	2015	2016	2017
Into Film Festival	246,434	317,189	353,416	407,058	411,466

Source: Film Education, Into Film

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

Figures 1-6 show the number of students entered for examinations in film and media specific subjects taught in schools and colleges across the UK between 2013/14 and 2017/18.

As Figure 1 shows, there has been a 30% decrease in the total number of students entering GCSE media, film or TV studies in England, Wales and Northern Ireland since 2013/014. However, while the annual number of entries in both England and Wales have been on a downward trend over the period, the opposite is true for Northern Ireland which has seen an overall increase in numbers. Total entries in 2017/18 were just under 45,300, less than 1% of all GCSE entries.

Figure 1 Entries for GCSE media/film/TV studies in England, Wales and Northern Ireland, 2013/14-2017/18



Source: Joint Council for Qualifications (JCQ)

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

As Figure 2 shows, since 2013/14 there has been an overall upward trend in the annual number of entries for the GCSE in moving image arts offered by Northern Ireland’s Council for the Curriculum, Examinations and Assessment (CCEA). Entries for the qualification rose by 70% over the period compared to a 17% rise in the number of entries for all GCSEs offered in Northern Ireland. (The qualification was also offered in Scotland through a limited scheme run by Screen Education Edinburgh, with awards made in 2015/16.)

Figure 2 Entries for GCSE moving image arts in Northern Ireland, 2013/14-2017/18



Source: CCEA

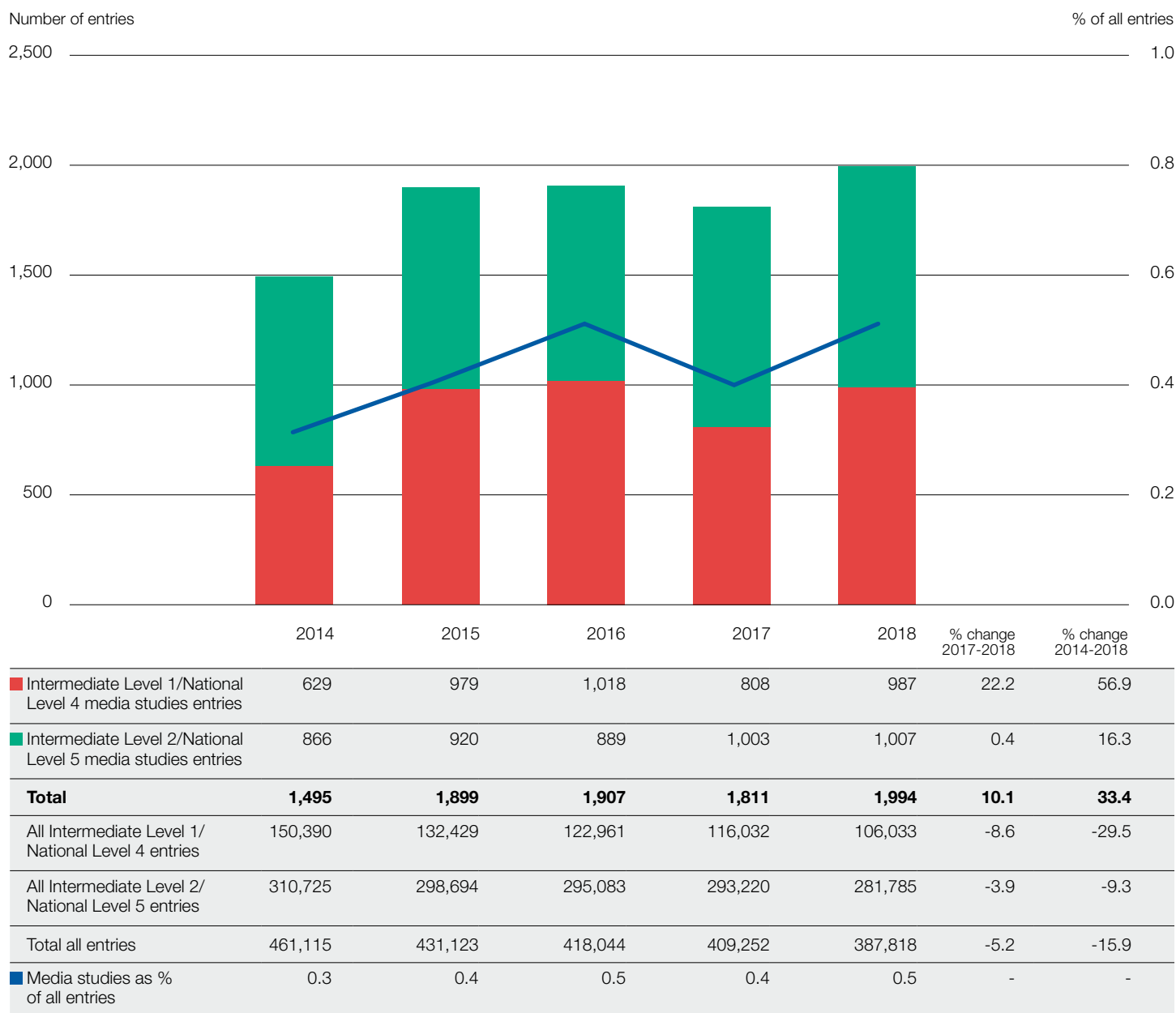
Notes:

Data for 2015/16 include entries for a limited scheme in Scotland but percentages apply to Northern Ireland only.

Data for 2016/17 updated since publication of the 2017 Statistical Yearbook.

In total, there were 1,994 entries for Scottish Intermediate Levels 1 and 2/National Levels 4 and 5 media studies in 2018, just over 0.5% of all equivalent level entries (Figure 3). Although the total number of entries for these qualifications in all subjects has decreased over the period, there has been an overall upward trend in the annual number of entries for media studies, with entries in 2018 up 33% compared with 2014.

Figure 3 Entries for Scottish Intermediate/National Level media studies, 2014-2018

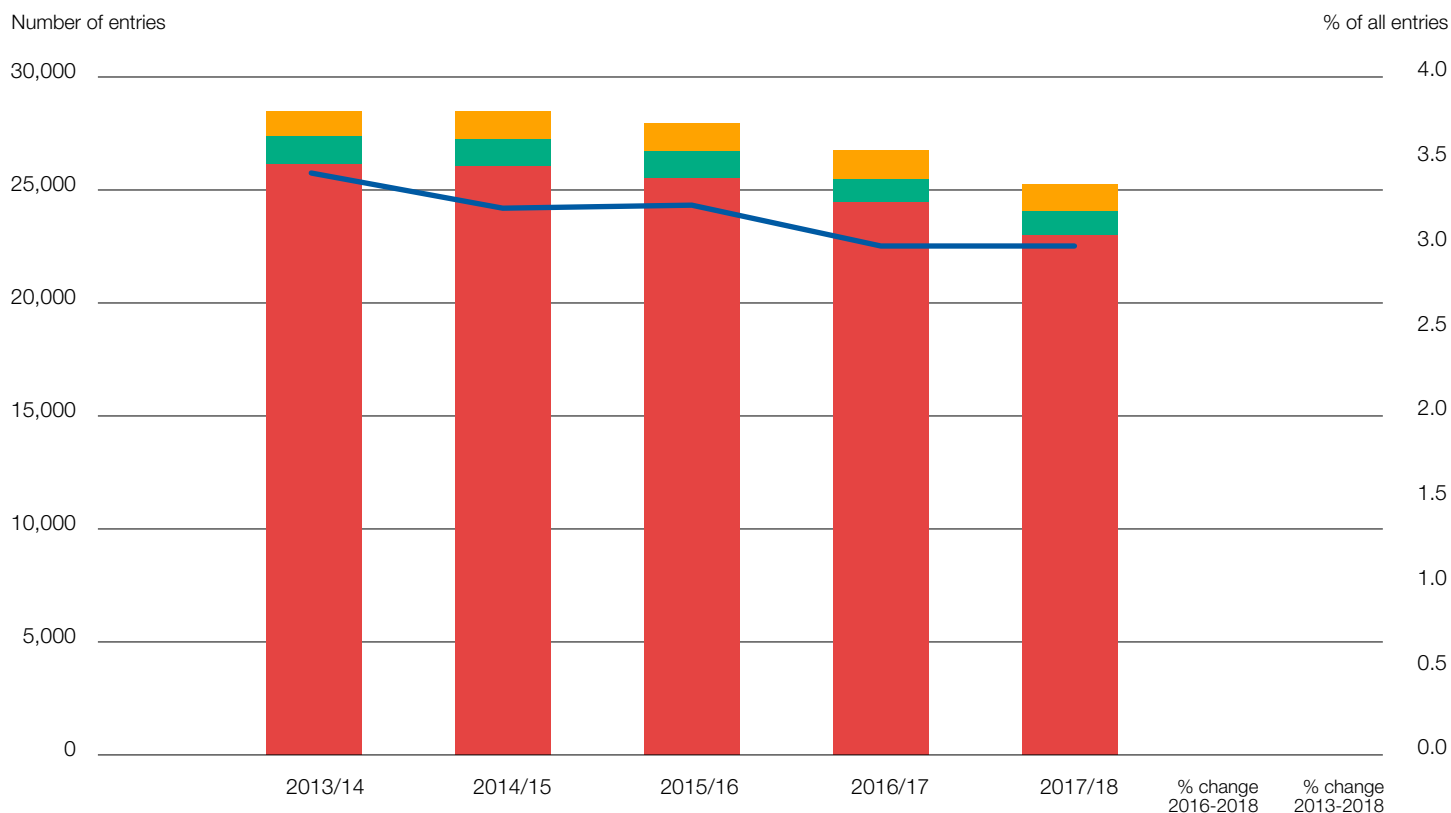


Source: Scottish Qualifications Authority (SQA)

Note: Data for 2016 updated since publication of the 2017 Statistical Yearbook.

The total number of students taking GCE A Level media, film or TV studies in England, Wales and Northern Ireland has fallen by 11% since 2013/14 (Figure 4). As with GCSE entries in these subjects, the overall trend is not reflected in Northern Ireland, where entries increased by 6% over the same period. The total number of entries across the nations in 2017/18 was just over 25,200, 3% of all GCE A Level entries.

Figure 4 Entries for GCE A Level media/film/TV studies in England, Wales and Northern Ireland, 2013/14-2017/18



England	26,116	26,036	25,516	24,450	22,968	-6.1	-12.1
Wales	1,247	1,224	1,197	1,048	1,065	1.6	-14.6
Northern Ireland	1,134	1,207	1,250	1,275	1,207	-5.3	6.4
Total	28,497	28,467	27,963	26,773	25,240	-5.7	-11.4
All GCE A Level entries	833,807	850,749	836,705	828,355	811,776	-2.0	-2.6
Media/film/TV studies as % of all entries	3.4	3.3	3.3	3.2	3.1	-	-

Source: Joint Council for Qualifications (JCQ)

Notes:

Data for 2015/16 updated since publication of the 2017 Statistical Yearbook.

See notes to Figure 1.

As Figure 5 shows, the annual number of entries for the GCE A Level in moving image arts in Northern Ireland has fluctuated since 2013/14. Entries for the qualification in 2017/18 were down 16% on 2013/14 compared with a 1% rise in the number of entries for all A Levels offered in Northern Ireland over the same period.

Figure 5 Entries for GCE A Level moving image arts in Northern Ireland 2013/14-2017/18

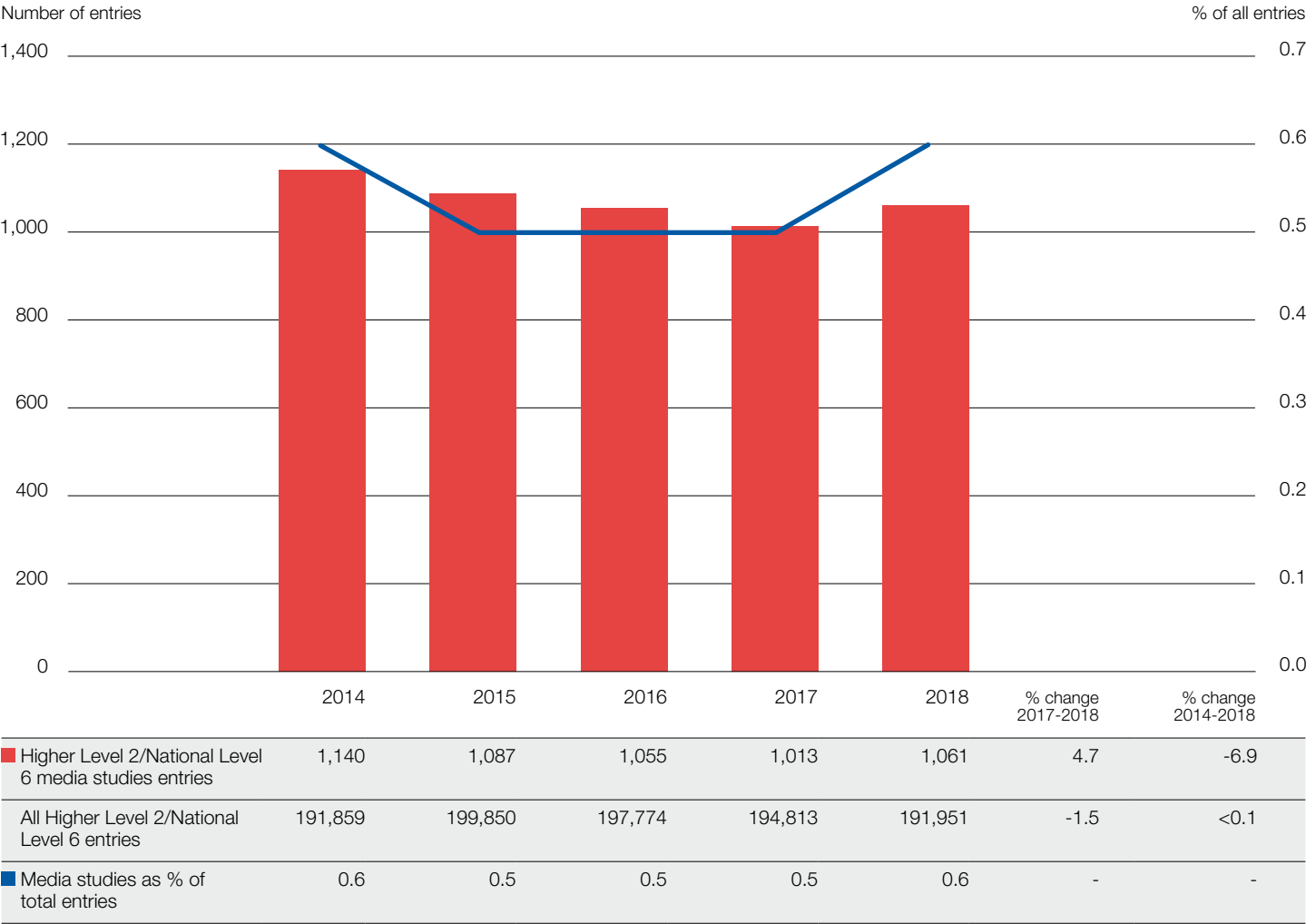


Source: CCEA

Data for 2016/17 updated since publication of the 2017 Statistical Yearbook.

The number of entries for Scottish Higher Level 2/National Level 6 media studies has seen a slight downward trend overall since 2014 (Figure 6). However, as a percentage of all equivalent entries, media studies entries have remained fairly constant at between 0.5% and 0.6%.

Figure 6 Entries for Scottish Higher/National Level media studies, 2014-2018

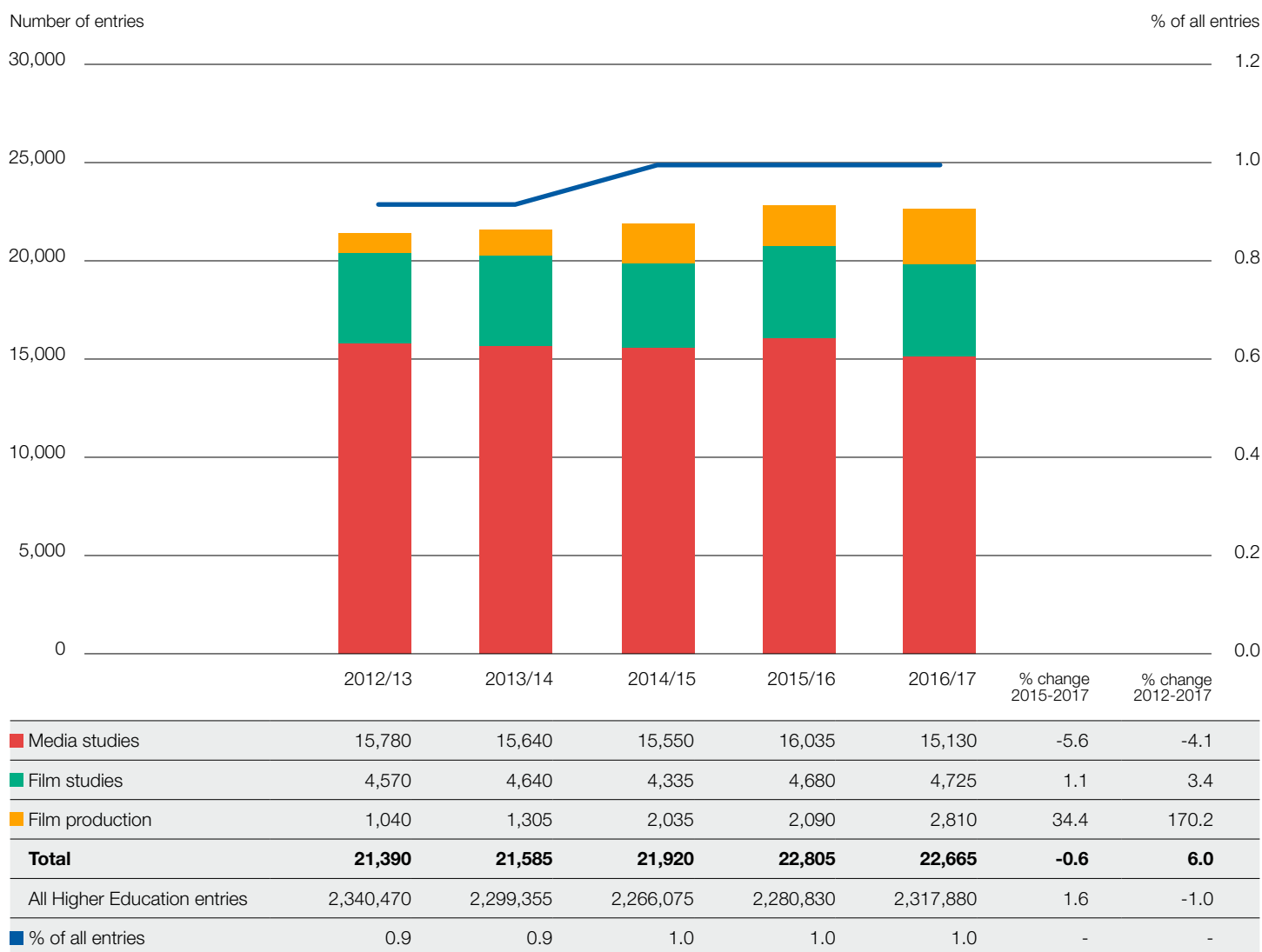


Source: Scottish Qualifications Authority (SQA)

Study of the moving image and allied creative industries remains popular in UK higher education through film and media studies courses. As Figure 7 shows, just under 22,700 students were enrolled on such courses in 2016/17 (the latest year for which data are available), a slight decrease on the number of entries in 2015/16, but up 6% on 2012/13.

While entries for both media studies and film studies courses have fluctuated between 2012/13 and 2016/17 the number of students undertaking film production courses has increased each year over the period. There were 2,810 entries for film production courses in 2016/17, a rise of 170% compared with 2012/13.

Figure 7 Higher education entries in film and media studies, 2012/13-2016/17



Source: HESA

Notes:

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Data have been rounded to the nearest multiple of 5.

Includes first degree, post-graduate and other degrees.

Media studies courses include other media, film, television, radio, electronic and print-based media studies courses.

Many of the film and media related further and higher education courses are accredited (via the 'Tick' quality mark) by ScreenSkills (formerly Creative Skillset), the UK-wide strategic skills body for the creative industries. The ScreenSkills Tick is an assurance that courses provide the most up-to-date and relevant industry training and education. In 2016/17 (the final year covered in the chart above) 213 accredited courses were offered across the UK, the majority of which were higher education programmes. In 2017/18, 215 courses were accredited. These included 27 courses in film production, nine courses in screenwriting and four in post-production.

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, Creative 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 UK. In 2017/18 the Academy worked with 42 delivery partners reaching 893 young people from across the UK (Table 3). Of these students, 193 attended residential courses over the year. In 2017, the BFI piloted the Film Academy Future Skills trainee programme which aims to provide career opportunities in film to under-represented young people. The pilot, which was run in partnership with Star Wars producer Lucasfilm, enabled 28 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 *Solo: A Star Wars Story*.

Across all Academy programme activity in 2017/18, 49% of the participants were female, 25% were from black and minority ethnic backgrounds and 13% were disabled.

Table 3 BFI Film Academy participants, 2013/14-2017/18 (ranked by 2017/18 enrolment)

Nation/region	2013/14	2014/15	2015/16	2016/17	2017/18
England	552	582	679	715	700
London	146	148	146	150	146
South West	70	71	97	110	101
East of England	66	62	71	71	83
South East	74	73	88	109	81
Yorkshire and The Humber	31	37	78	82	73
North West	57	57	52	54	69
West Midlands	30	52	60	55	60
North East	42	44	47	44	46
East Midlands	36	38	40	40	41
Northern Ireland	63	85	80	80	84
Scotland	56	72	74	86	79
Wales	49	44	32	46	30
Total	720	783	865	927	893

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 2017/18 included: Ffilm Cymru Wales' Foot in the Door, a training programme run in partnership with local housing associations, which provided opportunities for individuals who were not in employment, education or training to work on film and television productions; JUMPCUT, run by Film City Futures in association with Film City Glasgow and Sigma Films, which gave 25 Scottish 16-25 year olds the chance to develop hands-on experience in an industry environment by forming a production company and making a professional short film; the Nerve Centre's Support Week for primary school teachers in Northern Ireland which taught participants creative ways to use technology in the classroom to

enhance learning; and Tyneside Cinema's Film & More scheme which provided adults with opportunities to learn about cinema through talks and screenings hosted by filmmakers, critics and academics.

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 (A Level) 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 2017/18, there were over 47,100 admissions to education events run by BFI Southbank and BFI festivals, a fall from the 48,100 admissions seen in 2016/17, but up 28% on 2008/09 (Table 4). The number of visits to the BFI Reuben Library also decreased, from 80,200 in 2016/17 to 77,600 in 2017/18. (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, 2008/09-2017/18

	BFI Southbank and festivals education event admissions	BFI Reuben Library visits
2008/09	36,697	12,024
2009/10	38,569	10,969
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
% change 2016/17-2017/18	-2.1	-3.3
% change 2008/09-2017/18	28.4	545.0

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 level of demand for the sector's services, employment has more than doubled over the past decade. A recent report commissioned by the BFI into the skills needs of the sector suggested that if the industry continued to grow at the same pace it had over the previous five years, this could amount to a need for over 10,000 new entrants to the sector by 2020, or 25,000 people when also accounting for churn.¹

According to the Annual Population Survey (APS) conducted by the Office for National Statistics (ONS), in 2017 around 88,000 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, 2017

Sector	Number in employment
Film and video production	64,000
Film and video distribution	7,000
Film exhibition	17,000
Total	88,000

Source: Office for National Statistics, Annual Population Survey

Notes:

Numbers in employment are taken from the Annual Population Survey for the period January-December 2017.

Figures are shown to the nearest 1,000.

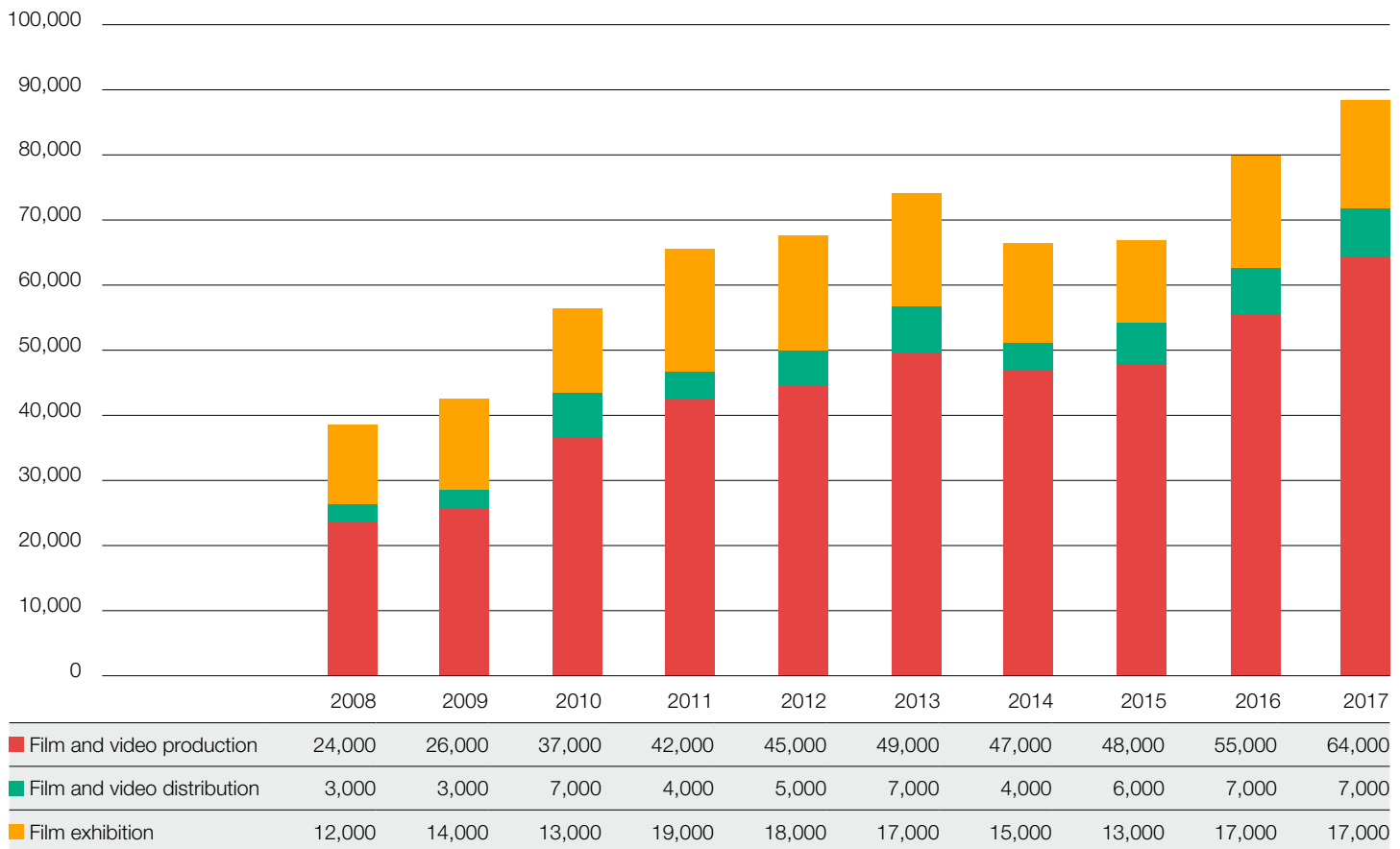
People in employment include individuals aged 16 or over who undertook paid work (as an employee or self-employed), those who had a job that they were temporarily away from, those on government-supported training and employment programmes, and those doing unpaid family work.

As Figure 8 shows, the overall size of the film workforce is driven by the number of employees in film and video production. (There is a large variety of job roles within production in areas ranging from art department, camera and construction to lighting, locations and music.) The film and video production workforce has increased from 24,000 in 2008 to 64,000 in 2017, while the number of workers in film and video distribution has been 7,000 or fewer during the period. The film exhibition workforce has increased from 13,000 in 2010 to 17,000 in 2017 but was as high as 18,000 in 2012 and 19,000 in 2011.

¹ A Skills Audit of the UK Film and Screen Industries, 2017, The Work Foundation

Figure 8 Size of the film workforce, 2008-2017

Number of employees



Source: Office for National Statistics, Annual Population Survey

The production sector has traditionally employed a high proportion of freelance workers. In 2017, 50% of those engaged in film and video production, a total of more than 32,000 people, were self-employed (Table 6). In comparison, only 18% of the total UK workforce was self-employed in 2017.

Table 6 Film and video production workforce, 2008-2017

Year	Total in employment	Self-employed	Self-employed as % of total
2008	24,000	12,000	50
2009	26,000	15,000	60
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

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 note to Figure 8.

WRITERS AND DIRECTORS OF UK INDEPENDENT FILMS, 2003-2017

We have information on 1,722 writers and 1,338 directors associated with UK independent films released in the UK between 2003 and 2017 (not including re-releases of classic films). Over 86% of the writers and over 81% of the directors have been associated with just one UK independent film during this time, which illustrates how difficult it is to make the leap from first to second feature and to sustain a filmmaking career (Tables 7 and 8).

However, as we are looking only at UK independent films released between 2003 and 2017 it is possible that some writers and directors were involved with more films than these figures indicate. Some might have been involved with earlier films, others will have made successful non-UK films, worked on studio-backed UK films or moved into television. There are also likely to be some writers and directors who have made just one film so far, but will go on to make many more films. Rupert Wyatt is a good example of a director who appears only once in these data but who has directed more than one successful film. His one independent UK film is *The Escapist* which was released in 2008. In addition, he has directed two successful American films, *Rise of the Planet of the Apes*, released in 2011 and *The Gambler*, released in 2014. (Wyatt's latest feature film is another American production, *Captive State*, which is scheduled for release in 2019.)

The writers who have been involved with the greatest number of UK independent films are Paul Laverty with eight films followed by Noel Clarke, Frank Cottrell Boyce, James Erskine and Michael Winterbottom all with seven films. Tony Grisoni and Ronald Harwood are next with six films each. The directors of the greatest number of UK independent films were Michael Winterbottom with 12 films, Ken Loach with 11 films, Stephen Frears with nine films and James Erskine with eight films.

Table 7 Numbers of films by writers of UK independent films, release years 2003-2017

Number of films written or co-written	Number of writers	% of writers
1	1,486	86.3
2	147	8.5
3	49	2.8
4	25	1.5
5	8	0.5
6	2	0.1
7	4	0.2
8	1	0.1
Total	1,722	100.0

Source: comScore, BFI RSU analysis

Table 8 Numbers of films by directors of UK independent films, release years 2003-2017

Number of films directed or co-directed	Number of directors	% of directors
1	1,088	81.3
2	150	11.2
3	58	4.3
4	27	2.0
5	4	0.3
6	7	0.5
8	1	0.1
9	1	0.1
11	1	0.1
12	1	0.1
Total	1,338	100.0

Source: comScore, BFI RSU analysis

THE GENDER OF WRITERS AND DIRECTORS OF UK FILMS

We have been tracking the gender of writers and directors of UK films since 2005. The under-representation of women in these roles has been the subject of a number of subsequent reports including *Writing British Films – who writes British films and how they are recruited* (Susan Rogers, Royal Holloway and UK Film Council, 2007) and *Succès de plume? Female screenwriters and directors of UK films, 2010-2012* (BFI, 2013). Most recently, the BFI Filmography, a database drawing on credits from over 10,000 UK films, has provided further perspective on the gender imbalance across the UK film workforce. In terms of writers and directors involved with UK films, it found that over the last three decades there has been little significant change in the gender ratios associated with these roles: the proportion of women writers has averaged around 14% since the 1990s, while the proportion of women directors has increased from 10.3% in the 1990s to 13.5% in the period 2010-2017.

In 2017, of the 209 identified writers of UK films released during the year, 44 (21%) were women; this is the first time since our records began that the percentage of female writers has been above 20% (Table 9). Female writers associated with UK films released in the year include: Alice Birch (*Lady Macbeth*), Moira Buffini and Gurinder Chadha (*Viceroy's House*), Gaby Chiappe (*Their Finest*), Jane Goldman (*Kingsman: The Golden Circle*, *The Limehouse Golem*), Blanche McIntyre (*The Hippopotamus*) and Alex von Tunzelmann (*Churchill*).

Table 9 Gender of writers of UK films released in the UK, 2008-2017

	2008	2009	2010	2011	2012	2013	2014	2015	2016	2017
Number of UK films released in the UK	111	114	119	127	162	139	154	209	176	159
Number of writers associated with these films	168	140	143	159	187	155	211	285	233	209
Number of male writers	139	117	126	129	162	133	181	244	195	165
Number of female writers	29	23	17	30	25	22	30	41	38	44
% male	82.7	83.6	88.1	81.1	86.6	85.8	85.8	85.6	83.7	78.9
% female	17.3	16.4	11.9	18.9	13.4	14.2	14.2	14.4	16.3	21.1

Source: BFI

Table 10 shows directors by gender for UK films released in the UK between 2008 and 2017. The number of female directors in 2017 (28) was the highest of the period, but in percentage terms (16%) was the second highest of the period. Some of the female directors associated with UK films released in the year are: Clio Barnard (*Dark River*), Gurinder Chadha (*Viceroy's House*), Alex Helfrecht (*The White King*), Patty Jenkins (*Wonder Woman*), Alice Lowe (*Prevenge*), Rungano Nyoni (*I Am Not a Witch*), Sally Potter (*The Party*) and Lone Scherfig (*Their Finest*). In addition to Gurinder Chadha, Clio Barnard, Alex Helfrecht, Alice Lowe, Rungano Nyoni and Sally Potter wrote or co-wrote the scripts of their films as well as directing them.

Table 10 Gender of directors of UK films released in the UK, 2008-2017

	2008	2009	2010	2011	2012	2013	2014	2015	2016	2017
Number of UK films released in the UK	111	114	119	127	162	139	154	209	176	159
Number of directors associated with these films	113	123	133	140	179	149	165	224	188	178
Number of male directors	100	102	116	119	165	128	148	203	163	150
Number of female directors	13	21	17	21	14	21	17	21	25	28
% male	88.5	82.9	87.2	85.0	92.2	85.9	89.7	90.6	86.7	84.3
% female	11.5	17.1	12.8	15.0	7.8	14.1	10.3	9.4	13.3	15.7

Source: BFI

THE WORKPLACE LOCATION

In 2017, 64% 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 11).

Table 11 London and South East employment as percentage of total, 2017

Sector	Total UK employment	London and South East employment	London and South East as % of UK total
UK all industries	31,500,000	9,500,000	30.0
Film and video production	64,000	41,000	64.0

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 2017.

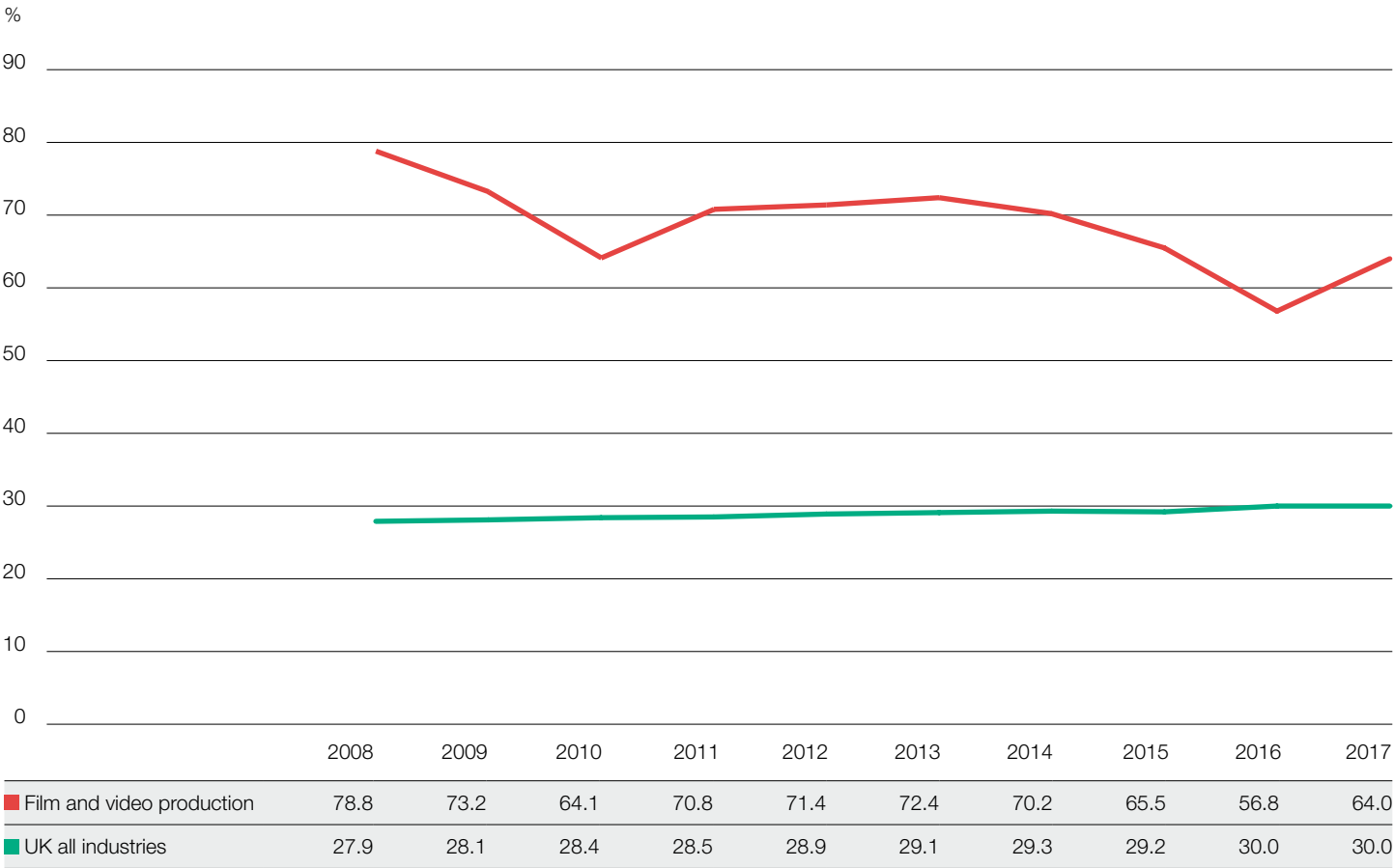
Numbers in employment in the film industry are shown to the nearest 1,000 and for all UK industries are shown to the nearest 500,000 but percentages are based on unrounded numbers.



Image: Early Man courtesy of StudioCanal

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 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. In 2017, the London and South East share of the film and video production workforce was 64%, up from 57% in 2016, and the first percentage rise since 2013. The share of the total 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, 2008-2017



Source: Office for National Statistics, Annual Population Survey

THE SCALE OF THE WORKPLACE

Tables 12 to 14 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 12 to 14 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 2017 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 2017, the film and video production sector had a very large number of workplaces with low numbers of employees. As Table 12 shows, workplaces with 1-10 employees accounted for 97% of all workplaces in the sector and over half of its total workforce (52%). At the other end of the scale, there were a small number of workplaces with high numbers of employees. The 70 workplaces with 50 or more employees accounted for almost 12,000 employees, an average of 170 each.

Table 12 Numbers of employees in film and video production by size of workplace for the UK, 2017

Workplace size band	Number of workplaces in band	% of total workplaces	Number of employees in band	% of total employees
50+	70	0.5	11,920	30.5
11 - 49	340	2.6	6,874	17.6
1 - 10	12,445	96.8	20,259	51.9
Total	12,855	100.0	39,053	100.0

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

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

Employment in the film and video distribution sector in 2017 was less concentrated in small workplaces than the production sector, with 83% of employees based in workplaces with 11 or more employees and 65% of employees based in workplaces with 50 or more employees (Table 13).

Table 13 Numbers of employees in film and video distribution by size of workplace for the UK, 2017

Workplace size band	Number of workplaces in band	% of total workplaces	Number of employees in band	% of total employees
50+	15	3.2	3,629	64.7
11 - 49	45	9.7	1,019	18.2
1 - 10	405	87.1	959	17.1
Total	465	100.0	5,607	100.0

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

Table 14 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 38% of all workplaces and just 6% of employees while workplaces with 11 or more employees (62% of workplaces) accounted for 94% of employees.

Table 14 Numbers of employees in film exhibition by size of workplace for the UK, 2017

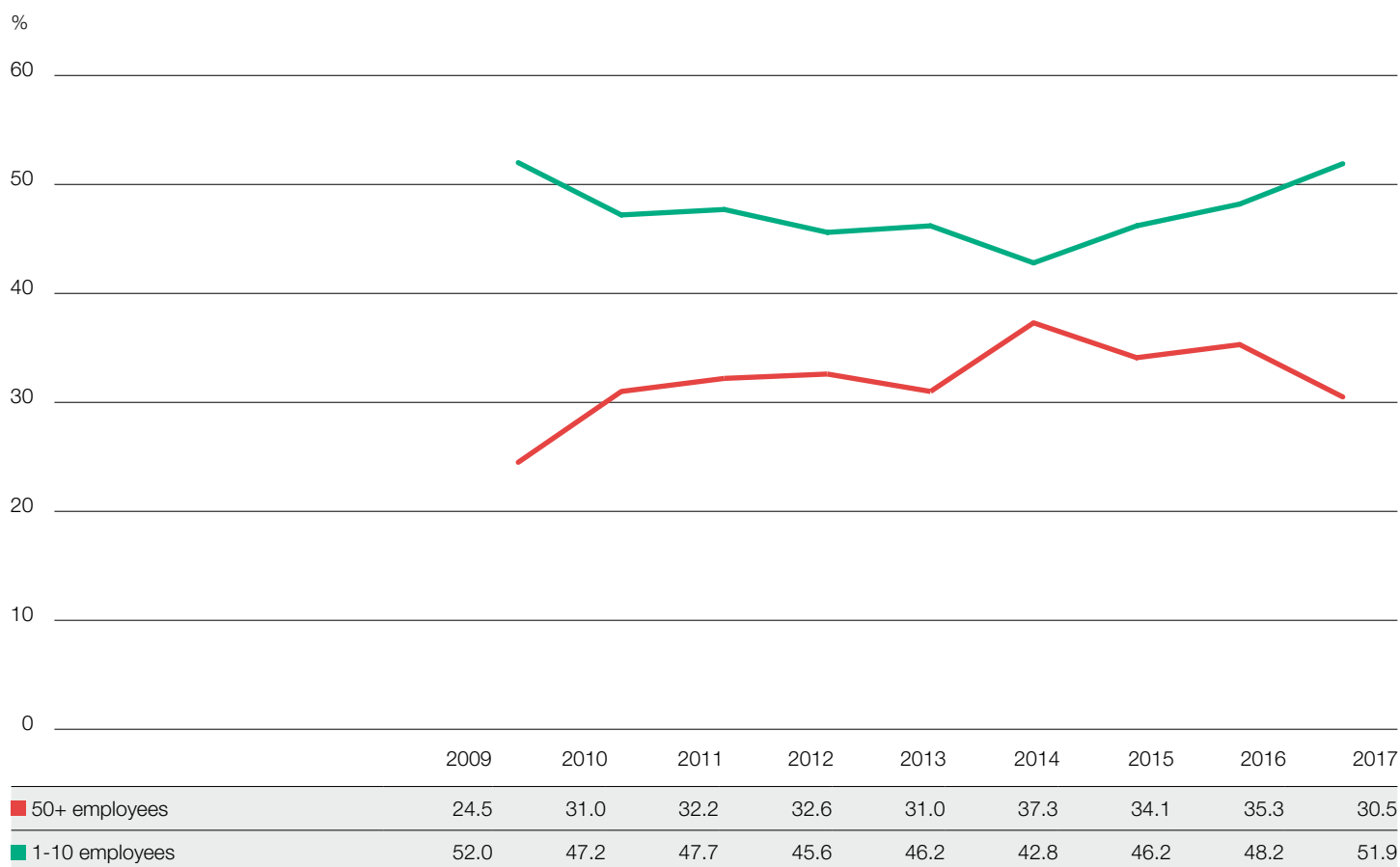
Workplace size band	Number of workplaces in band	% of total workplaces	Number of employees in band	% of total employees
50+	140	17.7	9,977	47.1
11 - 49	350	44.3	10,016	47.3
1 - 10	300	38.0	1,169	5.5
Total	790	100.0	21,162	100.0

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 employees and the percentage in workplaces with 50 or more employees from 2009 to 2017. The share of the workforce in workplaces with 1-10 employees fell from 52% in 2009 to a low of 43% in 2014 since when the percentage has increased year on year. The reverse of this trend is seen in the share of the workforce in workplaces with 50+ employees which peaked at 37% in 2014 since when the overall trend has been downward.

Figure 10 Film and video production employees by workplace size band, percentage of total, 2009-2017*

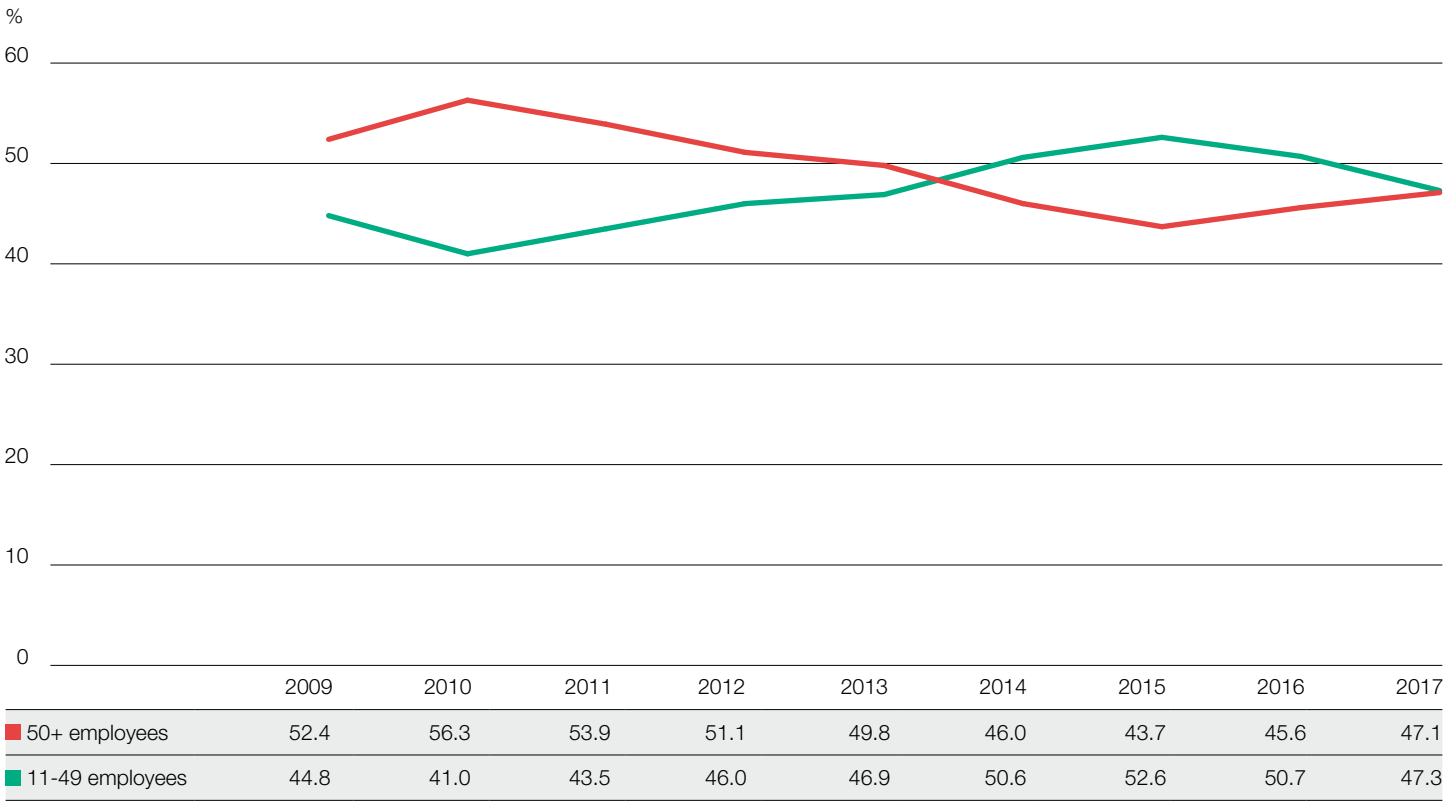


Source: Office for National Statistics, Annual Population Survey

* The time period starts at 2009 when the IDBR replaced the APS as the basis of data on employees and workplace size.

As Figure 11 shows, 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 employees. For the first time in the period, in 2017 the share of employees for both workplace bands was statistically equal.

Figure 11 Film exhibition employees by workplace size band, percentage of total, 2009-2017*



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

* See note to Figure 10.



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