

A close-up, profile shot of a young Black boy with short, dark hair. He is looking off-camera to the left with a thoughtful expression. He is wearing a maroon school sweater over a white collared shirt and a grey and maroon striped tie. The background is blurred, showing what appears to be a school setting with a white railing.

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 key stepping stone to the development of a career in the film industry. In 2020, 86,000 people were employed in the industry, the third highest figure since 2011.

- ▶ In 2020/21, Into Film supported over 17,500 film clubs across the UK; there were over 135,000 downloads of the organisation's film education resources by teachers and educators.
- ▶ In 2020/21, just under 38,300 students were entered for GCSE/Scottish National Level 4/5 film and media related courses (down from just over 40,200 in 2019/20) and 22,200 students were entered for GCE A Level/Scottish National Level 6 film and media related courses (down from just under 22,900 in 2019/20).
- ▶ In 2019/20 (the last year for which data are available), just under 29,200 students were enrolled in higher education film and media related courses (up from just under 23,800 in 2018/19).
- ▶ In 2020/21, 855 talented 16-19 year olds gained filmmaking experience through the BFI Film Academy programme.
- ▶ In 2020, around 86,000 people worked in the UK film industry, of whom 66,000 worked in film and video production.
- ▶ Women made up 26% of screenwriters of UK films released in the UK and Republic of Ireland in 2020 and 23% of directors.
- ▶ In 2020, 48% of those engaged in film and video production were self-employed compared with 14% of the total UK workforce.
- ▶ In 2020, 57% 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 significant National Lottery investment from the BFI, Into Film's core role is to make film an integrated part of education for every child and young person in the UK. 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.)

In 2020, when the COVID-19 pandemic forced the closure of cinemas and schools, Into Film provided resources and training opportunities to support virtual teaching and home learning. It developed more curriculum-linked resources, made a number of member-facing filmmaking activities free to all, offered news and articles on home learning and showed how to adapt its resources, including film clubs, to the lockdown environments.

As schools gradually re-opened, Into Film launched two major products to facilitate teacher training and film watching: a platform to host online courses, and a streaming service, Into Film+, designed exclusively for schools, which began beta testing during the year.

In 2020/21, teachers and educators accessed Into Film's resources over 135,000 times. The number of registered film clubs increased over the year, rising from 16,125 in 2019/20 to 17,544 in 2020/21 (Table 1).

The annual Into Film Festival, a UK-wide programme of free film screenings and related activities for children and young people, was not held in 2020 due to pandemic restrictions.

Table 1 National/regional distribution of registered film clubs, 2019/20 and 2020/21 (ranked by number of clubs registered in 2020/21)

	2019/20		2020/21	
Nation/region	Number of film clubs	% of film clubs	Number of film clubs	% of film clubs
England	12,611	78.2	13,812	78.7
London	2,276	14.1	2,516	14.3
South East	1,889	11.7	2,158	12.3
North West	1,775	11.0	1,866	10.6
East of England	1,219	7.6	1,483	8.5
South West	1,389	8.6	1,442	8.2
West Midlands	1,325	8.2	1,439	8.2
Yorkshire and The Humber	1,098	6.8	1,164	6.6
East Midlands	1,058	6.6	1,129	6.4
North East	582	3.6	615	3.5
Scotland	1,479	9.2	1,610	9.2
Wales	1,046	6.5	1,118	6.4
Northern Ireland	989	6.1	1,004	5.7
Total	16,125	100.0	17,544	100.0

Source: Into Film

Notes:

The data presented here include active film clubs only.

Percentages may not sum to subtotals due to rounding.

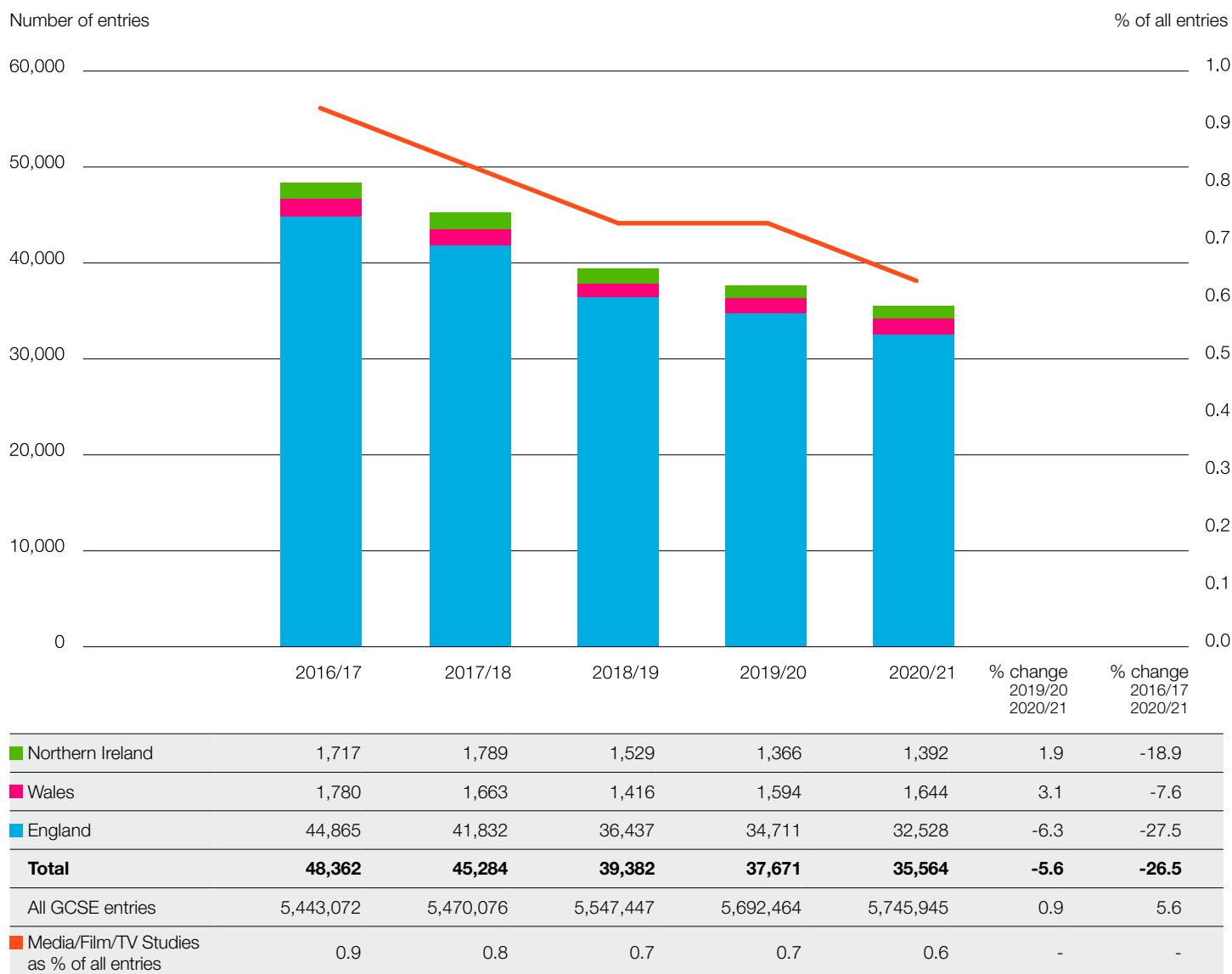


Image: *Misbehaviour* courtesy of Pathé UK

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 2016/17 and 2020/21.

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 27% decrease in the total number of students entering GCSE Media, Film or TV Studies in England, Wales and Northern Ireland since 2016/17, compared with a 6% increase in overall GCSE entries. Total Media, Film or TV Studies entries in 2020/21 were 35,564, which equates to just over 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, 2016/17-2020/21

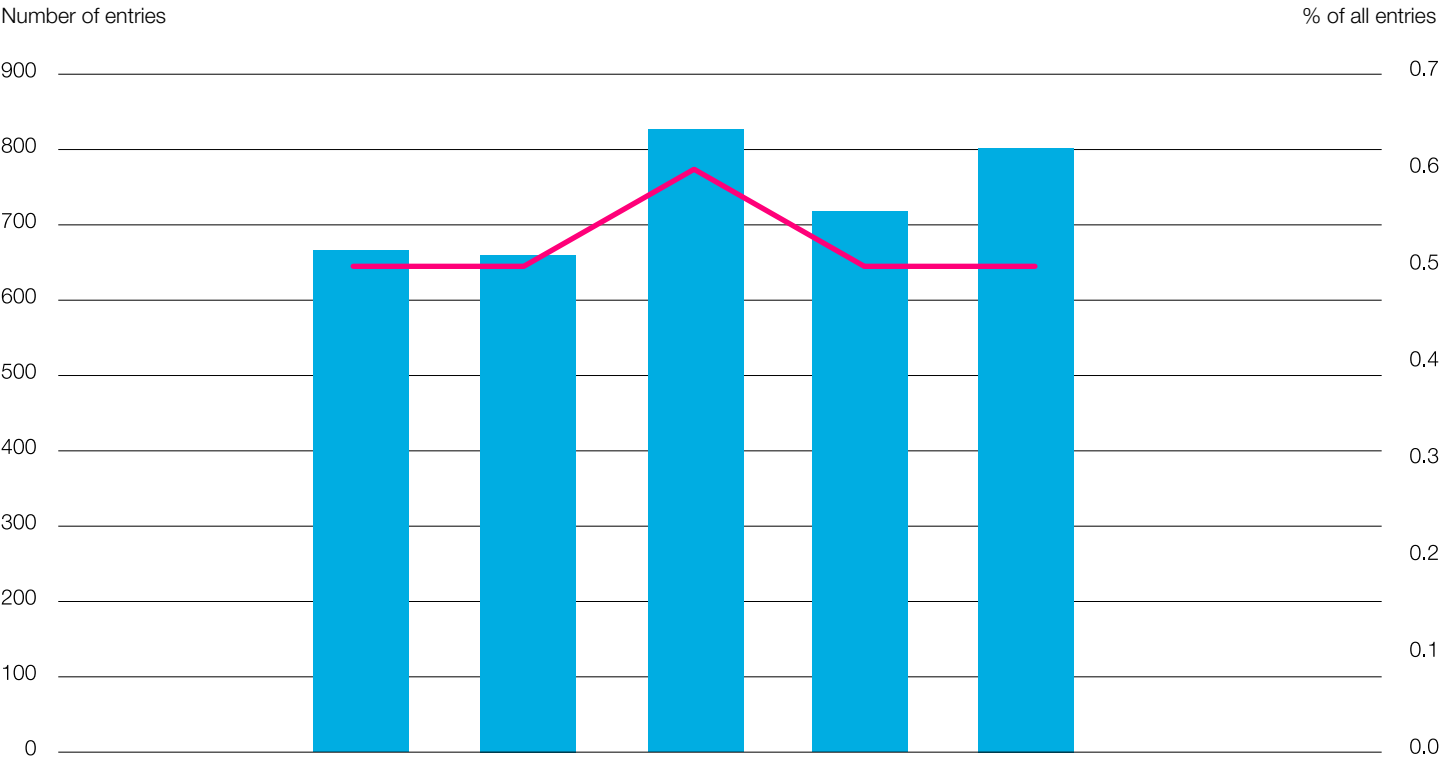


Source: Joint Council for Qualifications (JCQ)

Note: 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. Entries for the qualification rose from 718 in 2019/20 to 802 in 2020/21, the second highest total of the period.

Figure 2 Entries for GCSE Moving Image Arts in Northern Ireland, 2016/17-2020/21

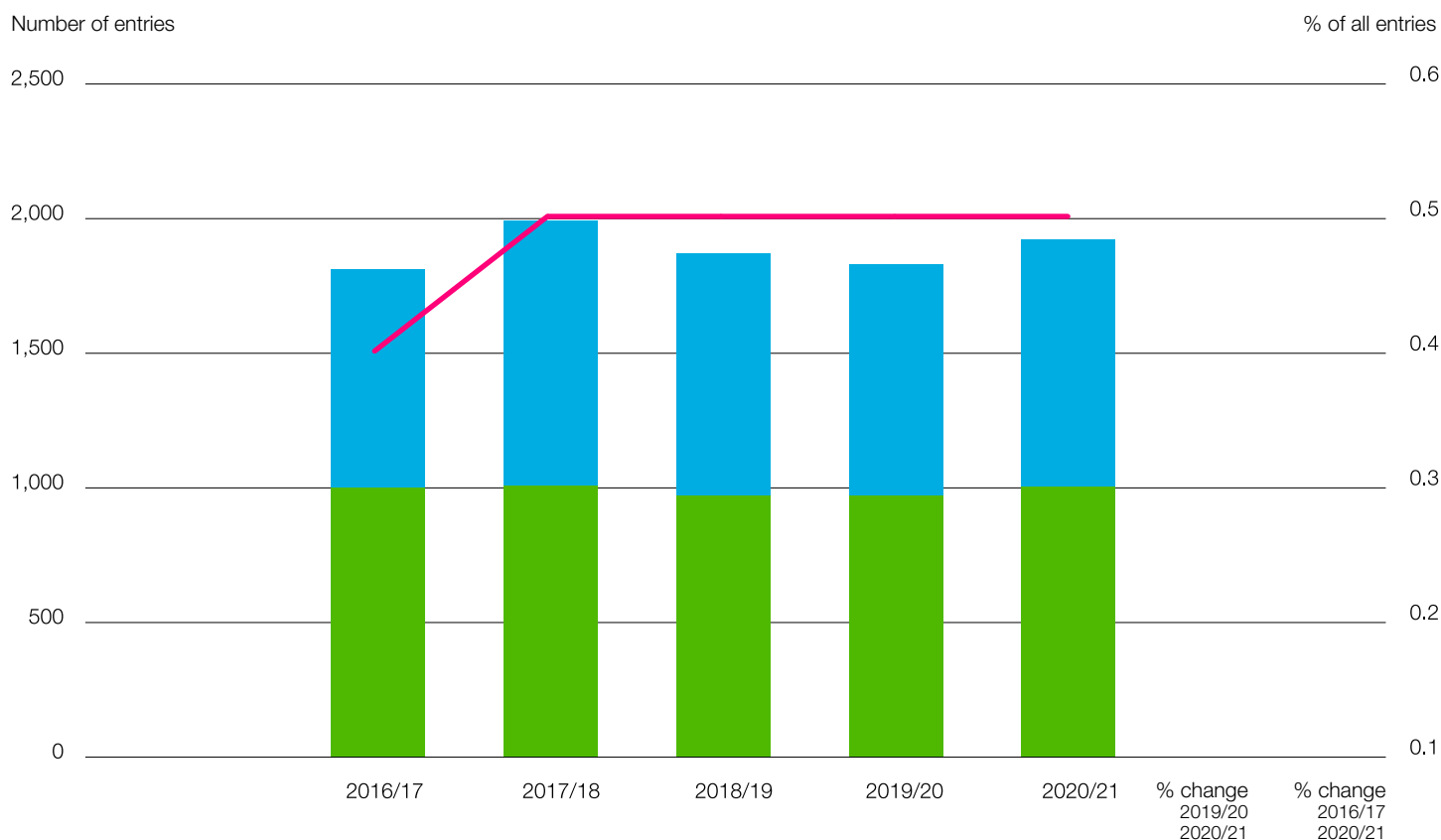


	2016/17	2017/18	2018/19	2019/20	2020/21	% change 2019/20 2020/21	% change 2016/17 2020/21
GCSE Moving Image Arts entries	666	660	827	718	802	11.7	20.4
All GCSE entries in Northern Ireland	137,486	146,451	140,734	141,039	161,447	14.5	17.4
Moving Image Arts as % of all entries	0.5	0.5	0.6	0.5	0.5		

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

In total, there were 1,924 entries for Scottish National Levels 4 and 5 Media Studies in 2020/21, a 5% increase compared with 2019/20 (1,833 entries), and an increase of 6% compared with 2016/17 (1,811). 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).

Figure 3 Entries for Scottish National Level 4/5 Media Studies, 2016/17-2020/21

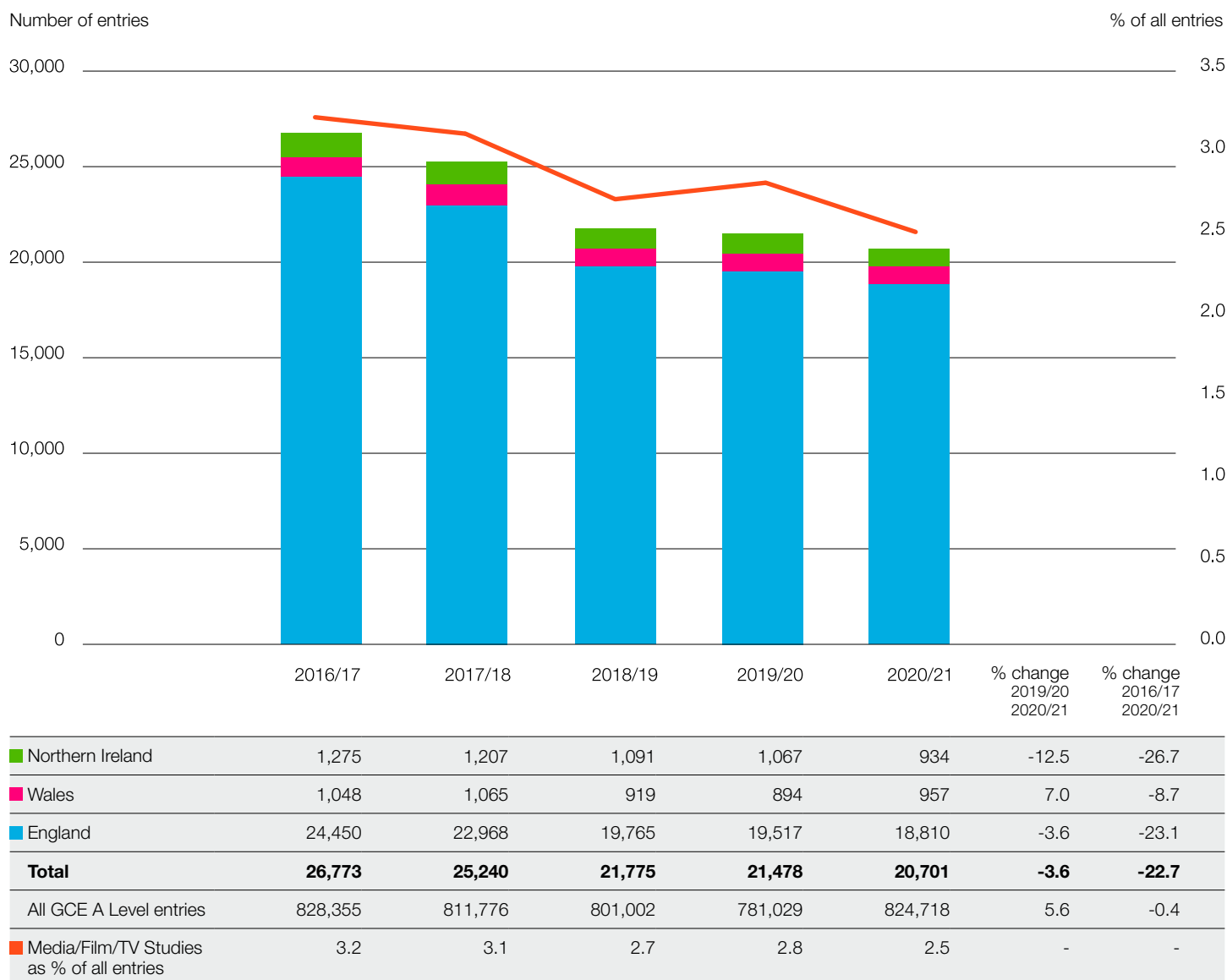


National Level 4 Media Studies entries	808	987	902	862	919	6.6	13.7
National Level 5 Media Studies entries	1,003	1,007	972	971	1,005	3.5	0.2
Total	1,811	1,994	1,874	1,833	1,924	5.0	6.2
National Level 4 entries	116,032	106,033	104,866	103,596	104,378	0.8	-10.0
National Level 5 entries	293,220	281,785	288,552	300,639	297,973	-0.9	1.6
Total all entries	409,252	387,818	393,418	404,235	402,351	-0.5	-1.7
Media Studies as % of all entries	0.4	0.5	0.5	0.5	0.5	-	-

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 2016/17 (26,773 entries) and 2020/21 (20,701), compared with a fall of 0.4% in all equivalent entries (Figure 4). At 2.5%, entries for Media, Film or TV Studies as a percentage of entries for all GCE A Levels in 2020/21 were lower than for any other year in the period.

Figure 4 Entries for GCE A Level Media/Film/TV Studies in England, Wales and Northern Ireland, 2016/17-2020/21

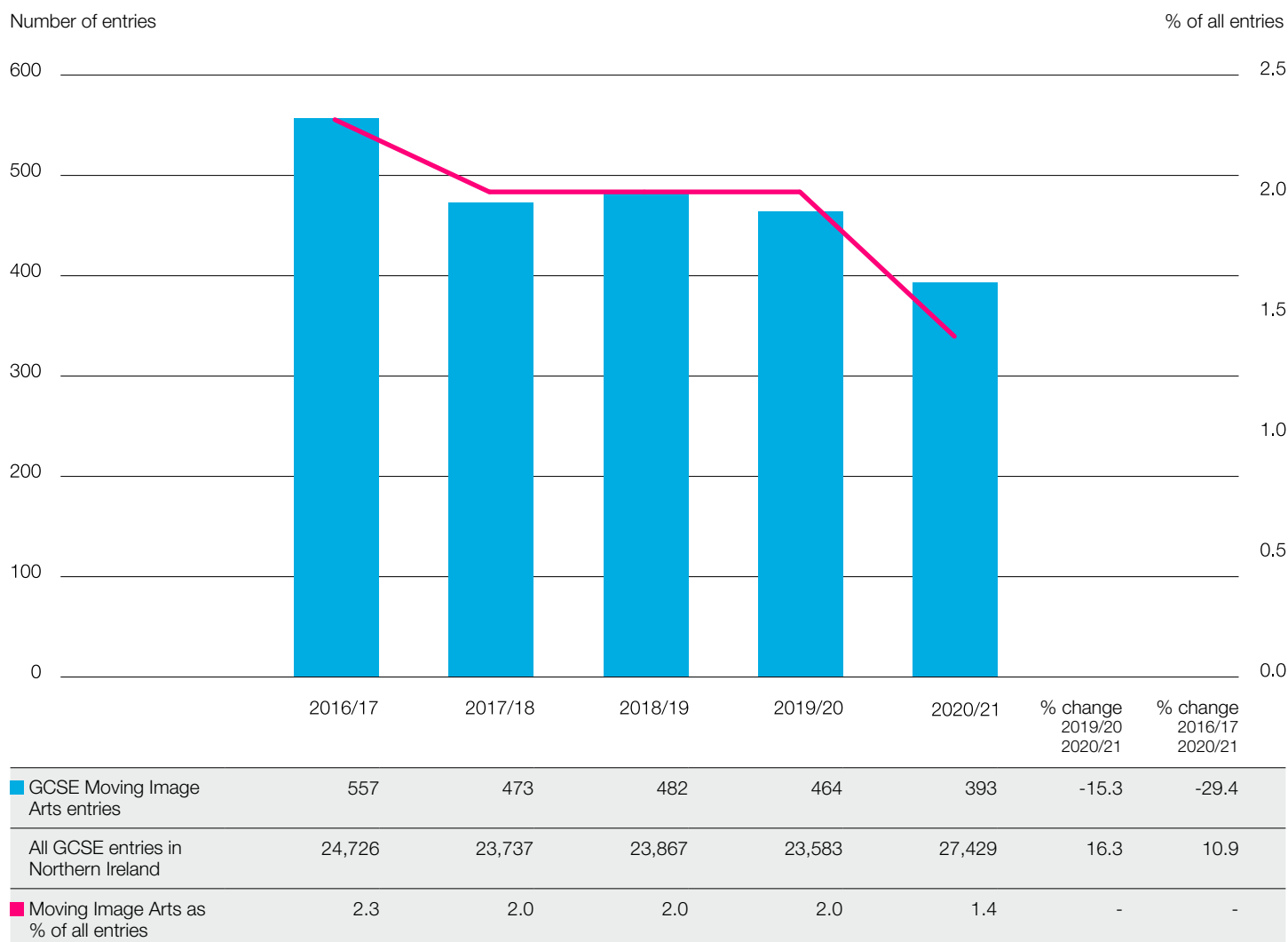


Source: Joint Council for Qualifications (JCQ)

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

As Figure 5 shows, the annual number of entries for the GCE A Level in Moving Image Arts in Northern Ireland fluctuated between 2016/17 and 2020/21 but the general trend was downward. Entries for the qualification in 2020/21 (393 entries) were 29% lower compared with 2016/17 (557) while overall GCE A Level entries increased by 11% over the same period.

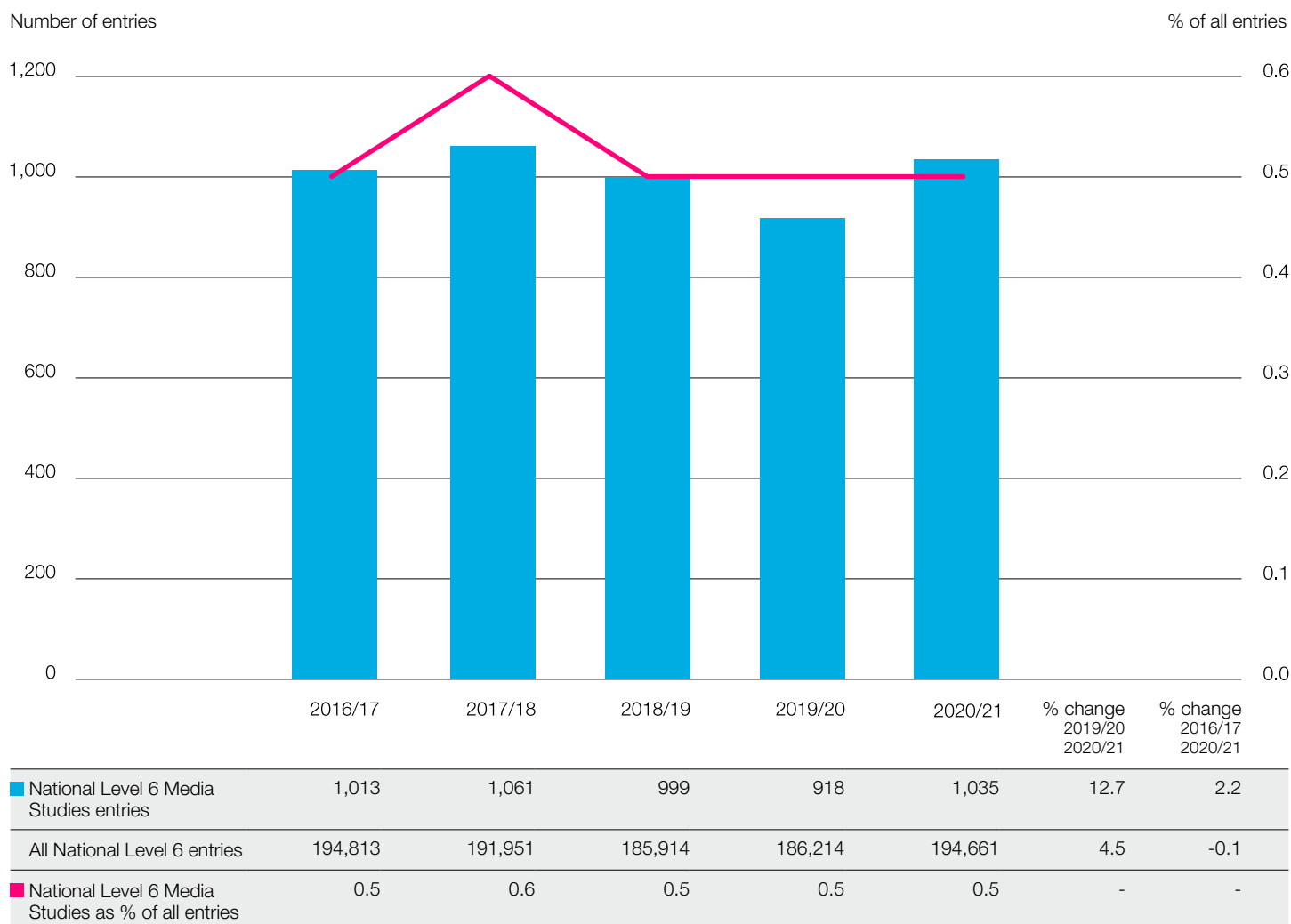
Figure 5 Entries for GCE A Level Moving Image Arts in Northern Ireland 2016/17-2020/21



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

As Figure 6 shows, there were 1,035 entries for Scottish National Level 6 Media Studies in 2020/21, a rise of 13% compared with 2019/20 (918 entries) and up 2% compared with 2016/17 (1,013). As a percentage of all equivalent entries over the period, Media Studies entries have remained fairly constant at around 0.5%.

Figure 6 Entries for Scottish National Level 6 Media Studies, 2016/17-2020/21

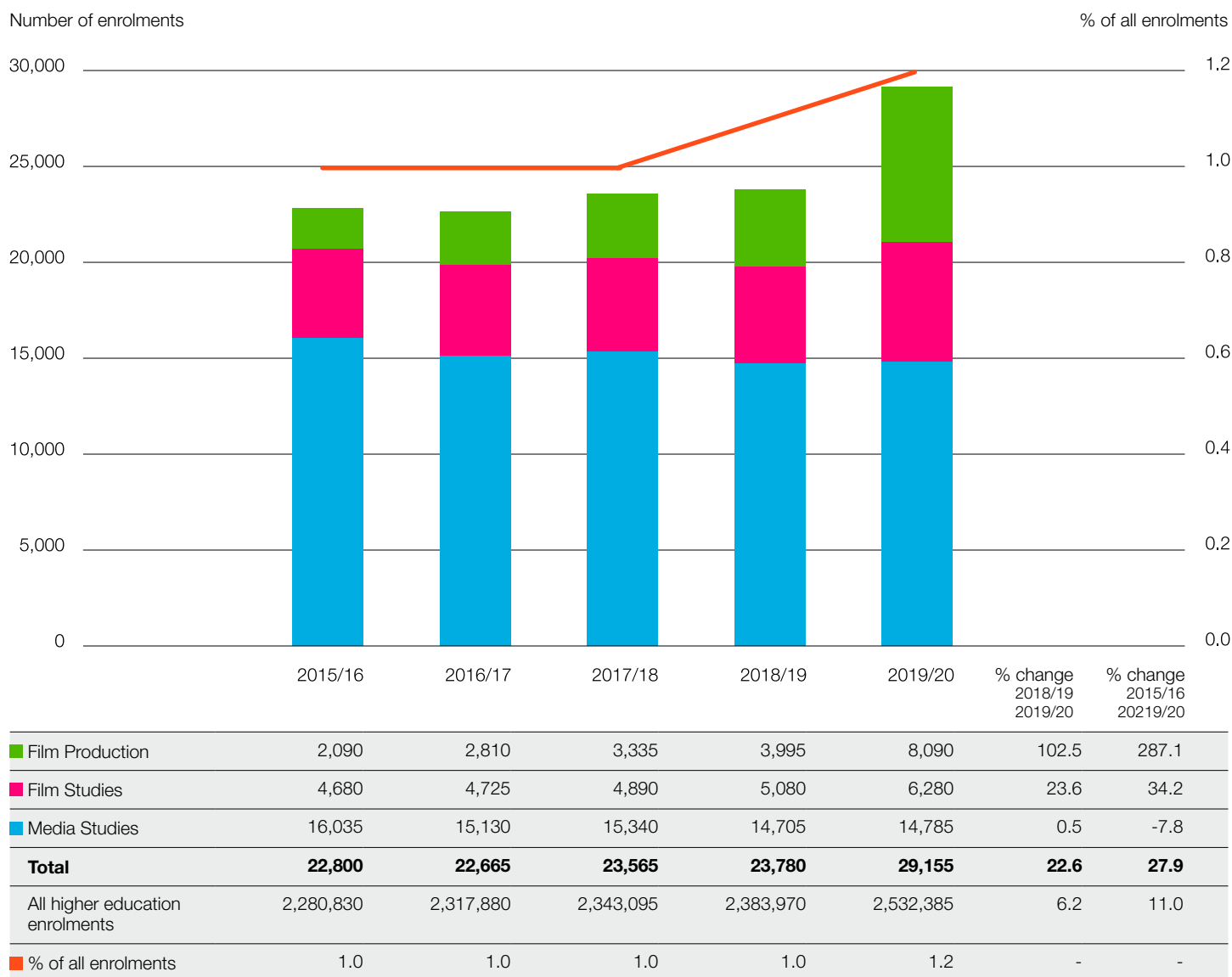


Source: Scottish Qualifications Authority (SQA)

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 2019/20 (the latest year for which data are available), 29,155 students were enrolled on these courses, a rise of 28% compared with 2015/16 (22,800). It should be noted, however, that while Figure 7 shows a significant increase in entries for Film Production courses between 2018/19 and 2019/20 (up from 3,995 to 8,090), this is primarily due to a change in the methodology used by the Higher Education Statistics Agency, which 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 2015/16 and 2019/20.

Figure 7 Higher education enrolments in film and media, 2015/16-2019/20



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 are only currently available up to 2019/20.

Many of the film and media related courses in further and higher education are endorsed by ScreenSkills, the UK-wide strategic skills body for the screen-based creative industries, through its Select quality mark. The ScreenSkills Select programme identifies courses that have been recognised by practitioners as relevant to working in the screen industries. Currently 110 accredited courses are offered across the UK, including 59 film related courses or programmes in areas such as directing, screenwriting, post-production, sound design and cinematography.

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. Despite the challenges of the COVID-19 pandemic, in 2020/21, the Academy delivered 45 courses through a combination of online and in-venue participation, reaching 855 young people from across the UK (Table 2).

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. The 2020/21 scheme was run in partnership with Lucasfilm and enabled 55 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 latest Indiana Jones feature film and two high-end TV series, *Willow* and *Andor*.

Across all the Academy courses and programmes in 2020/21, 56% of the participants were female, 22% were from ethnically diverse backgrounds, 17% received free school meals, and 14% were disabled.

Table 2 BFI Film Academy participants, 2016/17-2020/21 (ranked by 2020/21 enrolment)

Nation/region	2016/17	2017/18	2018/19	2019/20	2020/21
England	715	700	694	657	646
London	150	146	162	135	139
South West	110	101	98	98	93
South East	109	81	80	89	83
Yorkshire and The Humber	82	73	75	78	81
East of England	71	83	75	71	73
West Midlands	55	60	60	53	60
North West	54	69	56	56	53
North East	44	46	48	40	39
East Midlands	40	41	40	37	25
Northern Ireland	80	84	82	74	78
Scotland	86	79	60	72	76
Wales	46	30	56	44	55
Total	927	893	892	847	855

Source BFI

Other film and media 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 2020/21 included: Keep Scotland Beautiful's Youth Climate Film Project, which involved free filmmaking training for youth workers to support young people across Scotland to create short films that explored the climate emergency from their perspective; 73 Degree Films' Future Filmmakers project in Wales, which taught teenage filmmakers (16-19 year olds) from Wrexham how to make films through a series of interactive workshops; Rural Media's Teme Valley Youth Project, which enabled young people from the West Midlands to learn about and make short films; and the Nerve Centre's Digital Film and Media Production scheme, one of a range of free courses for 16+ learners in Northern Ireland that aim to equip students for careers in the creative industries through hands-on training and placements in a variety of production departments.

Due to the coronavirus pandemic, the majority of the BFI's education events in 2020/21 took place online, including those associated with BFI festivals such as Flare and the London Film Festival. As Table 3 shows, physical attendances were severely curtailed during the year. There were 12,600 admissions to education events run by BFI Southbank and BFI festivals, down from 43,000 in 2019/20, while physical visits to the BFI Reuben Library were in the low hundreds. (The library remained accessible throughout the year, however, for virtual research and study.)

Table 3 BFI education attendances, 2010/11-2020/21

	BFI Southbank and festivals education event admissions	BFI Reuben Library visits
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
2020/21	12,636	324
% change 2019/20-2020/21	-70.9%	-99.6%
% change 2011/12-2020/21	-69.9%	-97.3%

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, according to the Annual Population Survey (APS) conducted by the Office for National Statistics (ONS), in 2020 around 86,000 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, 2020

Sector	Number in employment
Film and video production	66,000
Film and video distribution	4,000
Film exhibition	16,000
Total	86,000

Source: Office for National Statistics, Annual Population Survey

Notes:

Numbers in employment are taken from the Annual Population Survey for the period January-December 2020.

Figures are shown to the nearest 1,000.

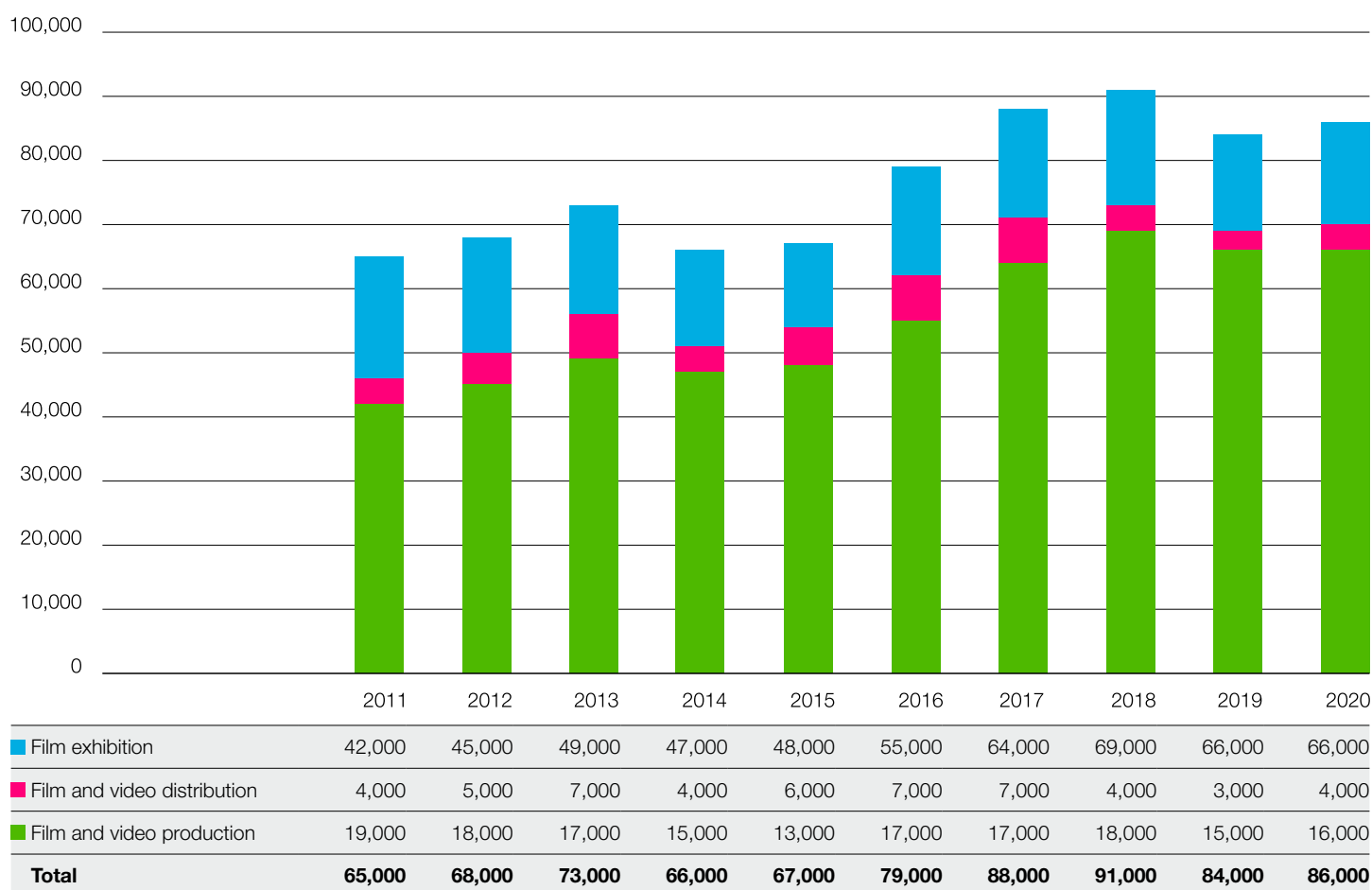
People in employment include individuals aged 16 or over who undertook paid work (as an employee or self-employed), those who had a job that they were temporarily away from, those on government-supported training and employment programmes, and those doing unpaid family work.

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

As Figure 8 shows, the overall growth in the size of the film workforce between 2011 and 2020 was driven primarily by increases in the number of employees in film and video production. The production workforce grew by 57% over the period, from 42,000 in 2011 to 66,000 in 2020. Employment levels in the industry's other main sectors have been more even: the number of workers in film and video distribution ranged from 3,000-7,000 over the period, while employee numbers in film exhibition ranged from 13,000-19,000. ONS warn that because these are estimates and based on a small sample size they should be treated with caution.

Figure 8 Size of the film workforce, 2011-2020

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 2020, 48% of those engaged in film and video production, a total of more than 32,000 people, were self-employed (Table 5). In comparison, only 14% of the total UK workforce was self-employed in 2020.

Table 5 Film and video production workforce, 2011-2020

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

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.

The gender of writers and directors of UK films

In 2020, of the 137 identified writers of UK films released during the year over a quarter (26%) were women, the highest share of female writers since our records began (Table 6). At 23%, the share of women directors of UK film releases was also a record high (Table 7).

Female writers associated with UK films released in the year include Géraldine Bajard (*Little Joe*), Eleanor Catton (*Emma*), Andrea Chalupa (*Mr. Jones*), Gaby Chiappe and Rebecca Frayn (*Misbehaviour*), Rosanne Flynn and Rachel Tunnard (*Military Wives*) and Theresa Ikoko and Claire Wilson (*Rocks*). Female directors associated with UK films released in the year include Autumn de Wilde (*Emma*), Sarah Gavron (*Rocks*), Agnieszka Holland (*Mr. Jones*), Philippa Lowthorpe (*Misbehaviour*) and Marjane Satrapi (*Radioactive*), while directors who also wrote or co-wrote the scripts for their films include Rose Glass (*Saint Maud*), Jessica Hausner (*Little Joe*), Sally Potter (*The Roads Not Taken*) and Jessica Swale (*Summerland*).

Table 6 Gender of writers of UK films released in the UK, 2011-2020

	2011	2012	2013	2014	2015	2016	2017	2018	2019	2020
Number of UK films released in the UK	127	162	139	154	209	176	159	197	191	96
Number of writers associated with these films	159	187	155	211	285	233	209	276	264	137
Number of male writers	129	162	133	181	244	195	165	211	202	101
Number of female writers	30	25	22	30	41	38	44	65	62	36
% male	81.1	86.6	85.8	85.8	85.6	83.7	78.9	76.4	76.5	73.7
% female	18.9	13.4	14.2	14.2	14.4	16.3	21.1	23.5	23.5	26.3

Source: BFI

Table 7 Gender of directors of UK films released in the UK, 2011-2020

	2011	2012	2013	2014	2015	2016	2017	2018	2019	2020
Number of UK films released in the UK	127	162	139	154	209	176	159	197	191	96
Number of directors associated with these films	140	179	149	165	224	188	178	212	208	104
Number of male directors	119	165	128	148	203	163	150	183	174	80
Number of female directors	21	14	21	17	21	25	28	29	34	24
% male	85.0	92.2	85.9	89.7	90.6	86.7	84.3	86.3	83.7	76.9
% female	15.0	7.8	14.1	10.3	9.4	13.3	15.7	13.6	16.3	23.1

Source: BFI

The workplace location

In 2020, 57% 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 8).

Table 8 London and South East employment as percentage of total, 2020

Sector	Total UK employment	London and South East employment	London and South East as % of UK total
UK all industries	32,100,000	9,600,000	30.0
Film and video production	66,000	37,300	57.1

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 2020.

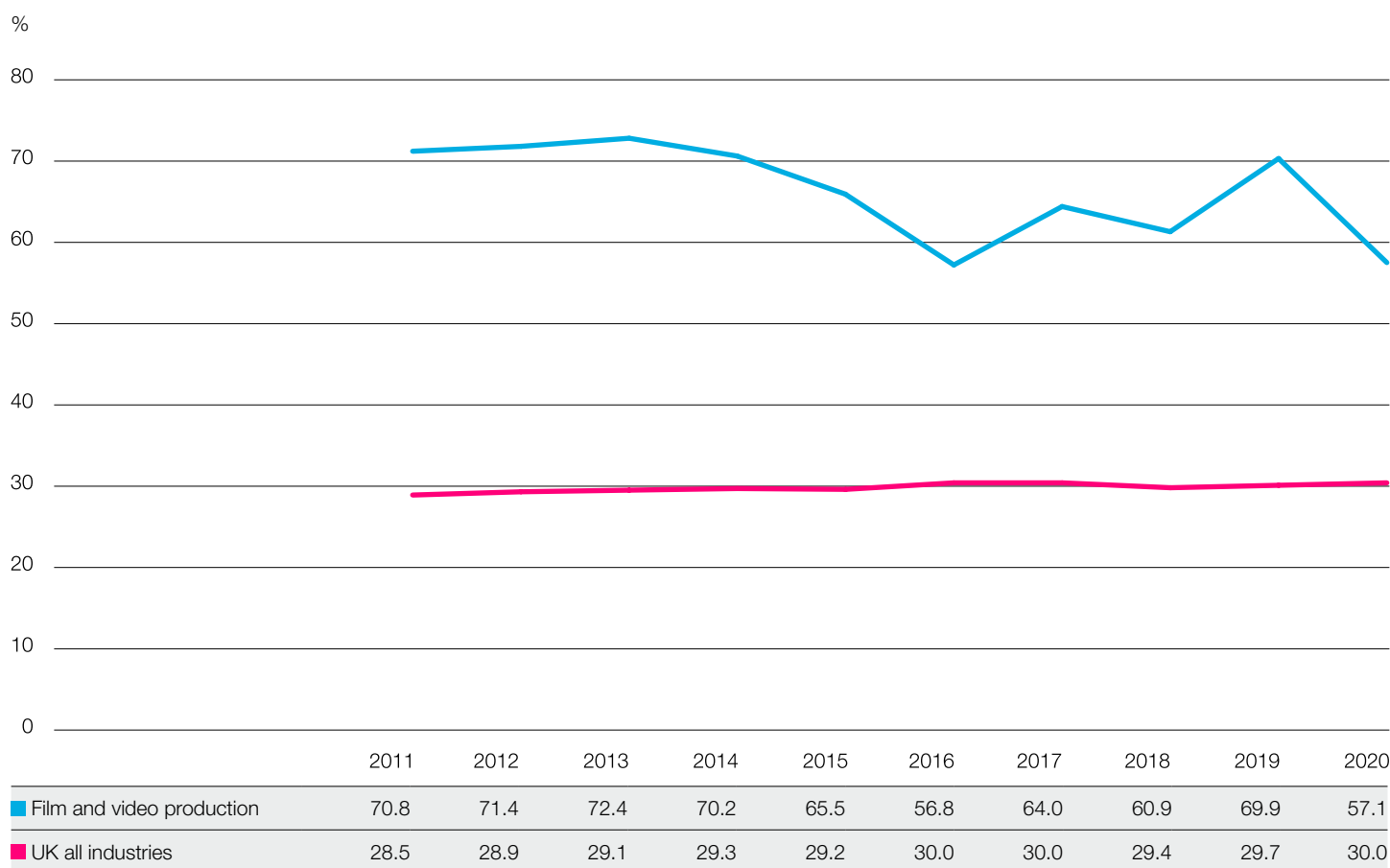
Numbers in employment in the film industry are shown to the nearest 1,000 and for all UK industries are shown to the nearest 100,000 but percentages are based on unrounded numbers.



Image: *Radioactive* 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, 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 9 London and South East percentage share of the film and video production and total workforce, 2011-2020



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 2020 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 2020, 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 (56%). At the other end of the scale, there were a small number of workplaces with high numbers of employees. The 60 workplaces with 50 or more workers accounted for just under 9,800 employees, an average of 163 each.

Table 9 Numbers of employees in film and video production by size of workplace for the UK, 2020

Workplace size band	Number of workplaces in band	% of total workplaces	Number of employees in band	% of total employees
50+	60	0.5	9,790	28.6
11-49	285	2.3	5,252	15.3
1-10	11,880	97.2	19,230	56.1
Total	12,225	100.0	34,272	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 81% of workers based in workplaces with 11 or more employees, and 66% of workers based in workplaces with 50 or more employees.

Table 10 Numbers of employees in film and video distribution by size of workplace for the UK, 2020

Workplace size band	Number of workplaces in band	% of total workplaces	Number of employees in band	% of total employees
50+	15	2.9	3,755	66.3
11-49	40	7.8	821	14.5
1-10	455	89.2	1,086	19.2
Total	510	100.0	5,662	100.0

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 96% of workers based in workplaces with 11 or more employees (Table 11). Unlike the film and video distribution sector, however, the majority (56%) of workers were based in workplaces with 11-49 employees.

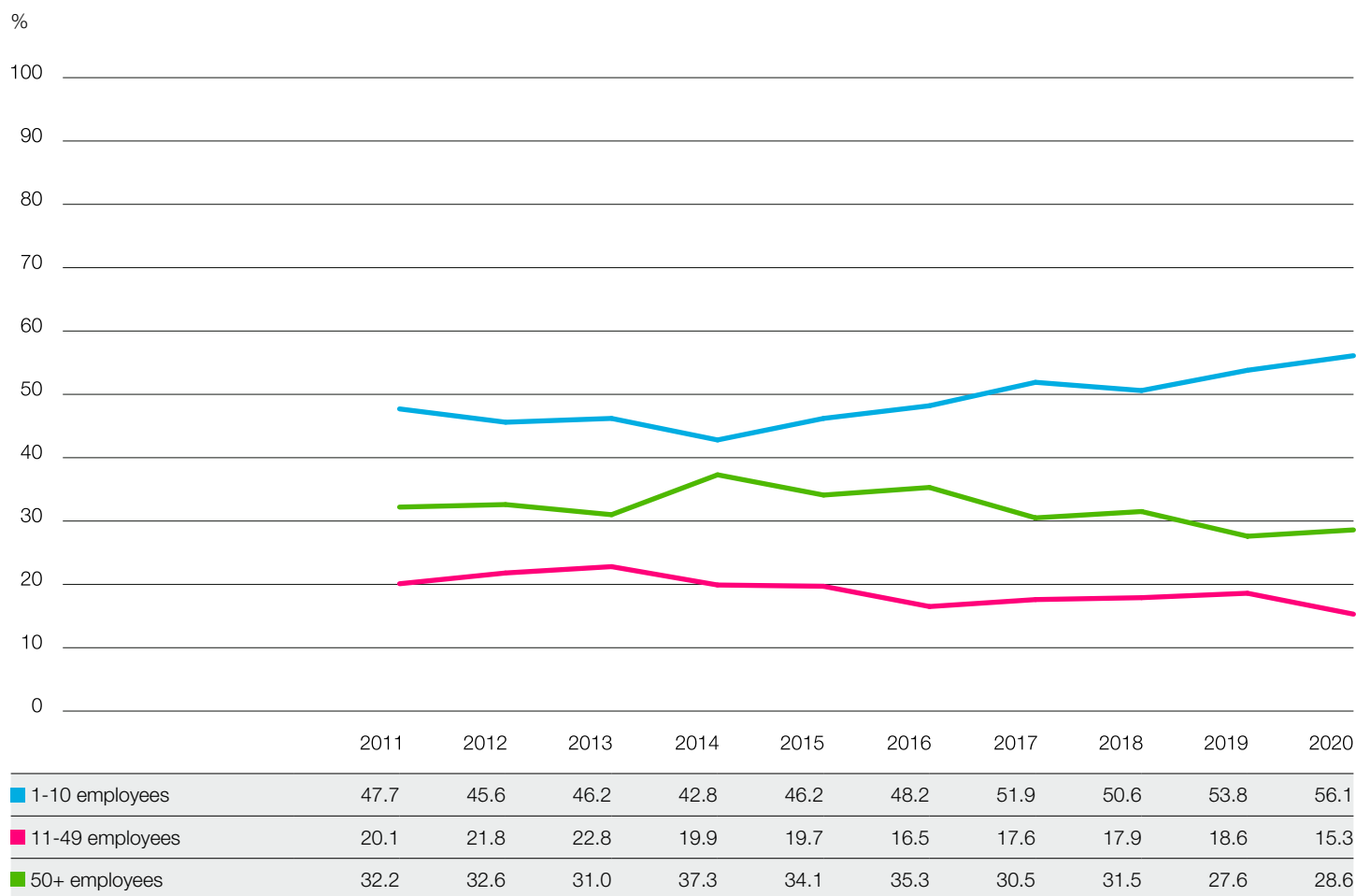
Table 11 Numbers of employees in film exhibition by size of workplace for the UK, 2020

Workplace size band	Number of workplaces in band	% of total workplaces	Number of employees in band	% of total employees
50+	125	16.9	8,501	40.2
11-49	415	56.1	11,907	56.2
1-10	200	27.0	762	3.6
Total	740	100.0	21,170	100.0

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

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 2011 to 2020. The share of the workforce in workplaces with 1-10 employees fell from 48% in 2011 to a low of 43% in 2014 and since then has grown to 56%, while the share of employees in larger workplaces (50+ employees) fell from 32% in 2011 to 29% in 2020, although this is up from a period low of 28% in 2019. The data also shows a downward trend for the share of film and video production sector employees in workplaces with 11-49 employees, which decreased from 20% in 2011 to 15% in 2020.

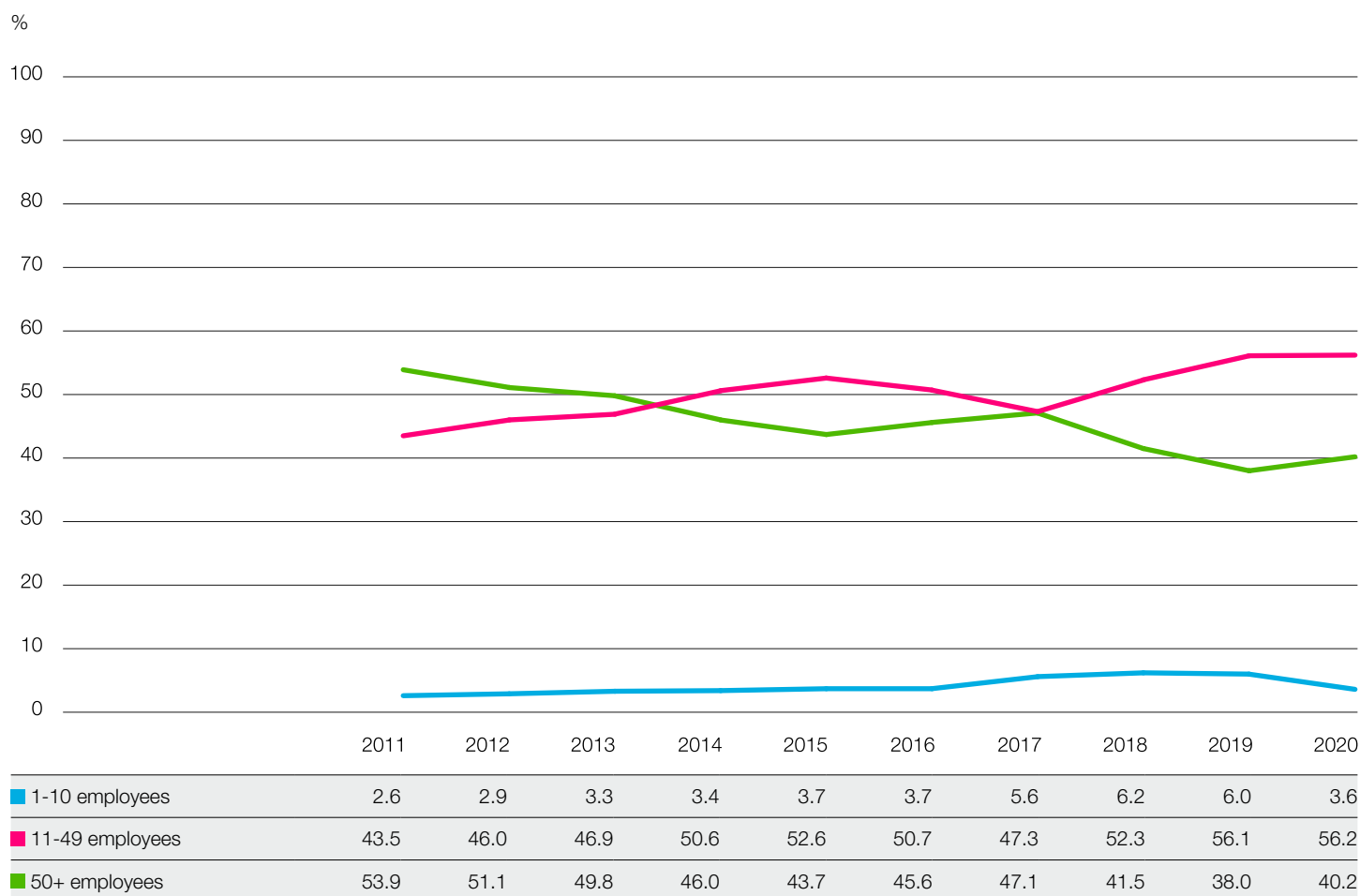
Figure 10 Film and video production employees by workplace size band, percentage of total, 2011-2020



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

As Figure 11 shows, between 2011 and 2020, 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 employees in the smallest workplace band has shown a slight overall upward trend over the period, rising from 2.6% in 2011 to 3.6% in 2020 but was particularly high between 2017 and 2019 where the share ranged between 5.6%-6.2%.

Figure 11 Film exhibition employees by workplace size band, percentage of total, 2011-2020



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



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