



Film
Forever



FILM EDUCATION AND INDUSTRY EMPLOYMENT

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Facts in focus

LEARNING ABOUT AND THROUGH FILM

In 2018/19, over **280,000** children and young people across the UK participated in the film club initiative supported by educational charity Into Film

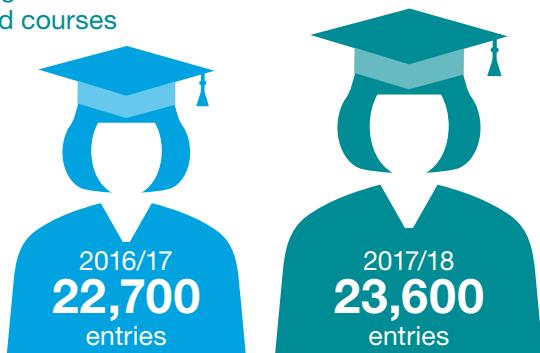


Over **890** talented 16-19 year olds gained filmmaking experience through the **BFI** Academy programme



HIGHER EDUCATION

Entries for higher education film and media related courses



SECONDARY EDUCATION

In 2018 / 2019:

- **40,200** students were entered for GCSE media/film/TV studies and moving image arts, down **12%** from 2017/18
- **1,900** students were entered for Scottish Intermediate media studies, down **6%** from 2017/18
- **22,300** students were entered for GCE A Level media/film/TV studies and moving image arts, down **13%** from 2017/18
- **1,000** students were entered for Scottish Higher media studies, down **6%** from 2017/18

SELF-EMPLOYMENT IN THE PRODUCTION SECTOR



In 2018, **45%** of those engaged in film and video production were self-employed compared with **15%** of the total UK workforce



FILM INDUSTRY WORKFORCE

In 2018, around **91,000** people worked in the UK film industry

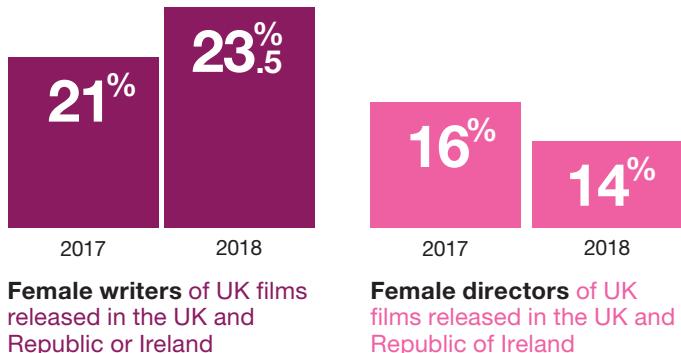
69,000 in film and video production
18,000 in film exhibition
4,000 in film and video distribution

WORKPLACE LOCATION

In 2018,
61% of the UK film and video production workforce was based in **London and the South East**

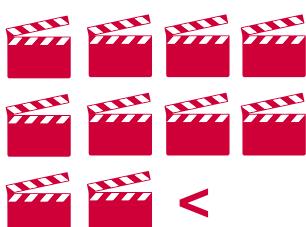


GENDER PROFILE OF WRITERS AND DIRECTORS OF UK FILMS

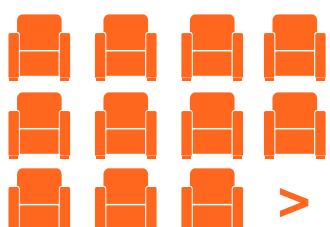


WORKPLACE SCALE

51% of film and video production sector employees are based in workplaces with 10 people or less



94% of film exhibition sector employees are based in workplaces with 11 people or more



Film education and industry employment

LEARNING ABOUT AND THROUGH FILM

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

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

FILM EDUCATION IN FORMAL EDUCATION SETTINGS

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

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



Image: *Nativity Rocks!* courtesy of eOne Films

According to Into Film, in 2018/19 there were over 13,000 active film clubs in the UK. Over 280,000 children and young people participated in some form of film club activity and over 4,100 teaching professionals and youth leaders received training to work with film across the curriculum (including film studies). It is estimated that around 143,000 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.

Table 1 National/regional distribution of registered film clubs¹, 2018/19 (ranked by number of clubs registered)

Nation/region	Number of film clubs	% of film clubs
England	10,028	77.0
London	1,786	13.7
South East	1,529	11.7
South West	1,155	8.9
North West	1,148	8.8
West Midlands	1,121	8.6
East of England	991	7.6
East Midlands	906	7.0
Yorkshire and The Humber	898	6.9
North East	494	3.8
Scotland	1,246	9.6
Northern Ireland	894	6.9
Wales	862	6.6
Total	13,030	100.0

Source: Into Film

Notes:

¹ In previous editions of the Statistical Yearbook we have presented data for both active and inactive film clubs. In 2018/19, Into Film developed and implemented a new methodology to more robustly identify actively engaged film clubs. As the data presented here include active film clubs only, figures are not directly comparable to those published previously.

Percentages may not sum to 100 due to rounding.

One of Into Film's flagship events is the annual Into Film Festival, a UK-wide programme of free film screenings and related activities for children and young people. The festival aims to build on the success of National Schools Film Week previously run by the charity Film Education which closed in April 2013. Table 2 shows the numbers of children and young people who have participated in the Into Film Festival since 2014. Over 371,000 children and young people (and almost 68,000 education professionals) attended the festival in 2018, a rise of 17% compared with 2014.

Table 2 Attendances at the Into Film Festival, 2014-2018

	2014	2015	2016	2017	2018
Into Film Festival	317,189	353,416	407,058	411,466	371,164

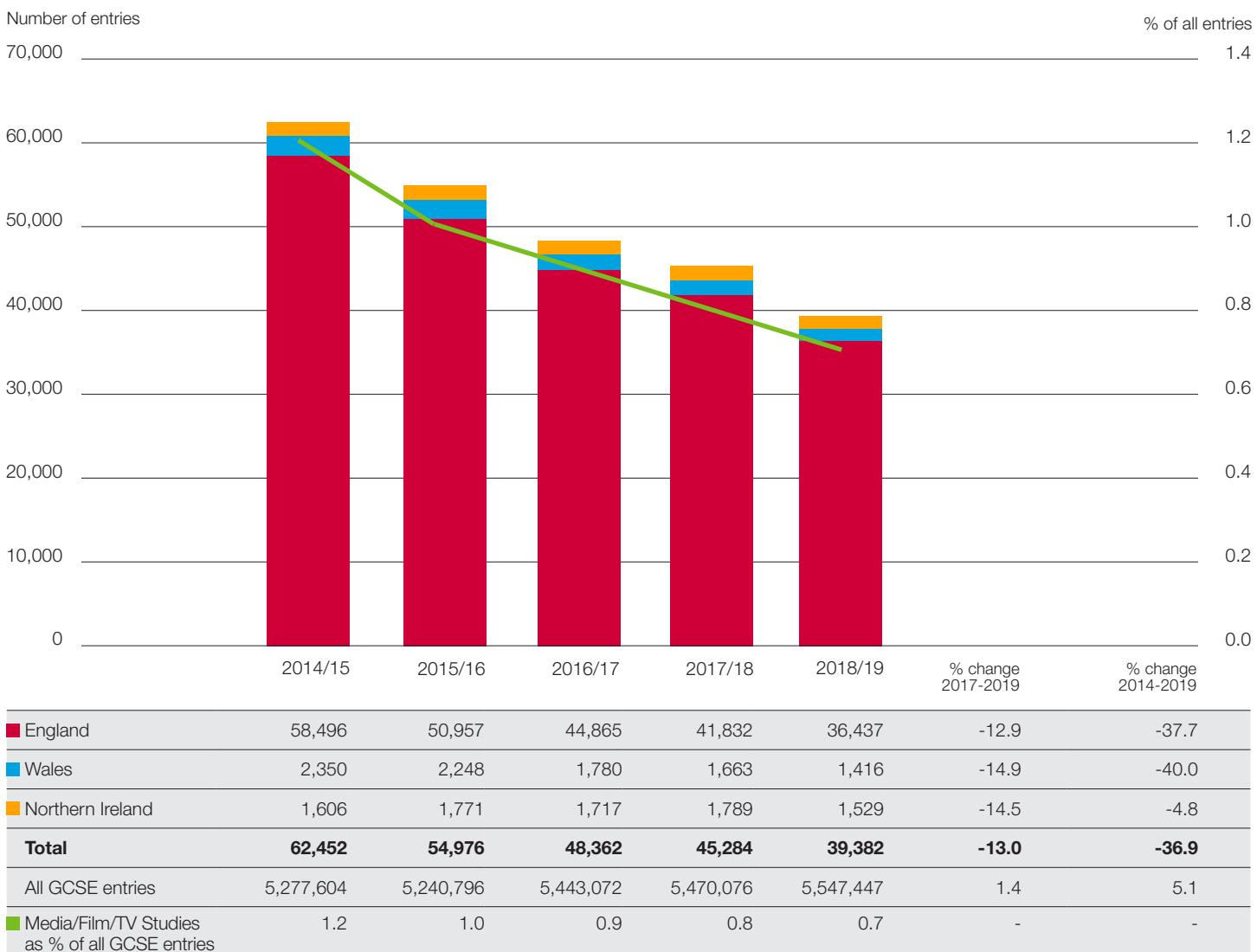
Source: Into Film

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

Figures 1-6 show the number of students entered for examinations in film and media specific subjects taught in schools and colleges across the UK between 2014/15 and 2018/19.

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, between 2014/15 and 2018/19 there was a 37% decrease in the total number of students entering GCSE Media, Film or TV Studies in England, Wales and Northern Ireland, while entries for all equivalent qualifications increased by 5%. The total number of entries for GCSE Media, Film or TV Studies in 2018/19 was just under 39,400, which equates to 0.7% of all GCSE entries, the lowest share of the five-year period.

Figure 1 Entries for GCSE Media/Film/TV Studies in England, Wales and Northern Ireland, 2014/15-2018/19

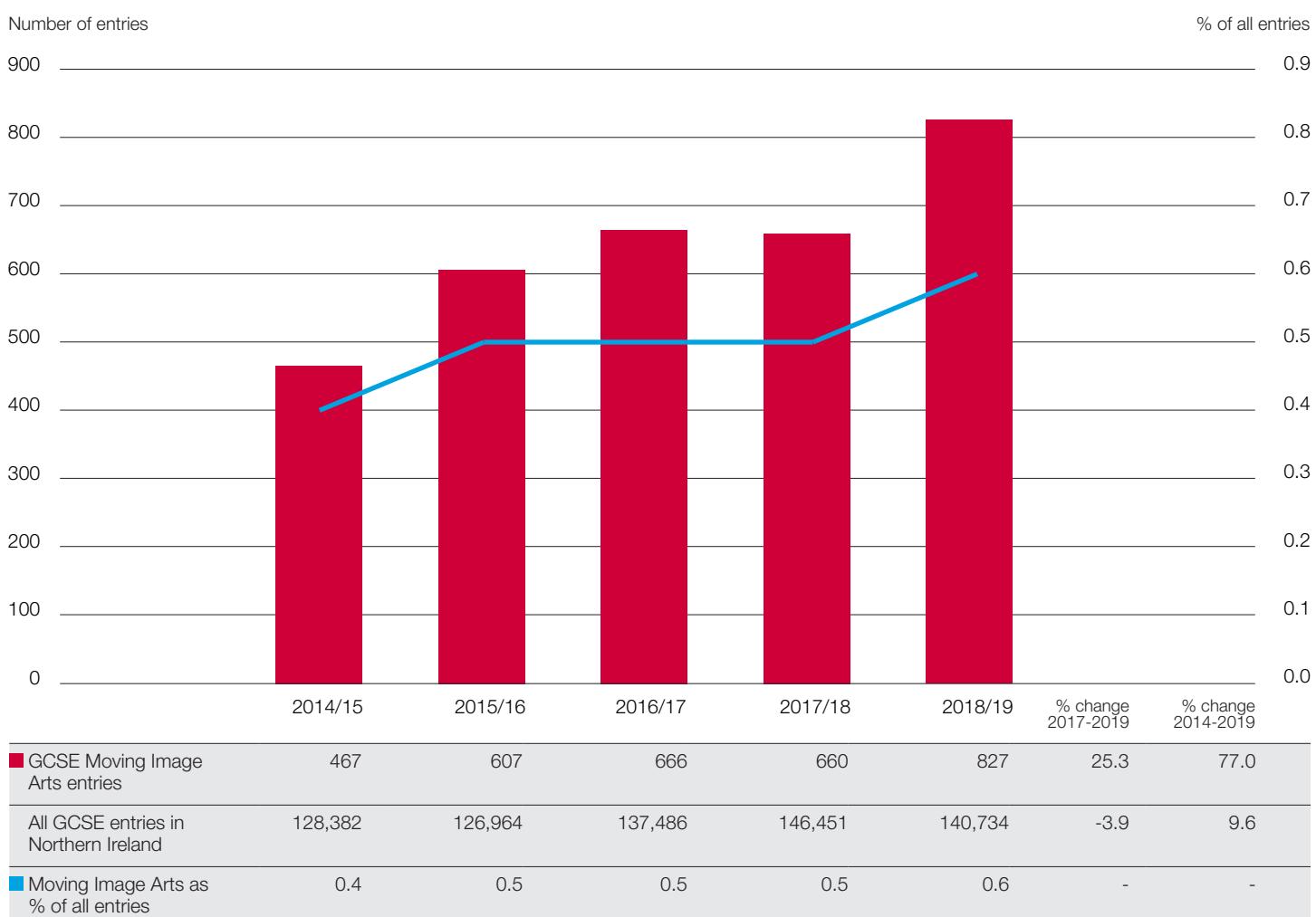


Source: Joint Council for Qualifications (JCQ)

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

In contrast with the previous chart, Figure 2 shows 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) between 2014/15 and 2018/19. The year-on-year increase in 2018/19 was particularly notable, with entries up 25% on 2017/18. Entries for the qualification rose by 77% over the five-year period compared to a 10% rise in the number of entries for all GCSEs offered in Northern Ireland.

Figure 2 Entries for GCSE Moving Image Arts in Northern Ireland, 2014/15-2018/19

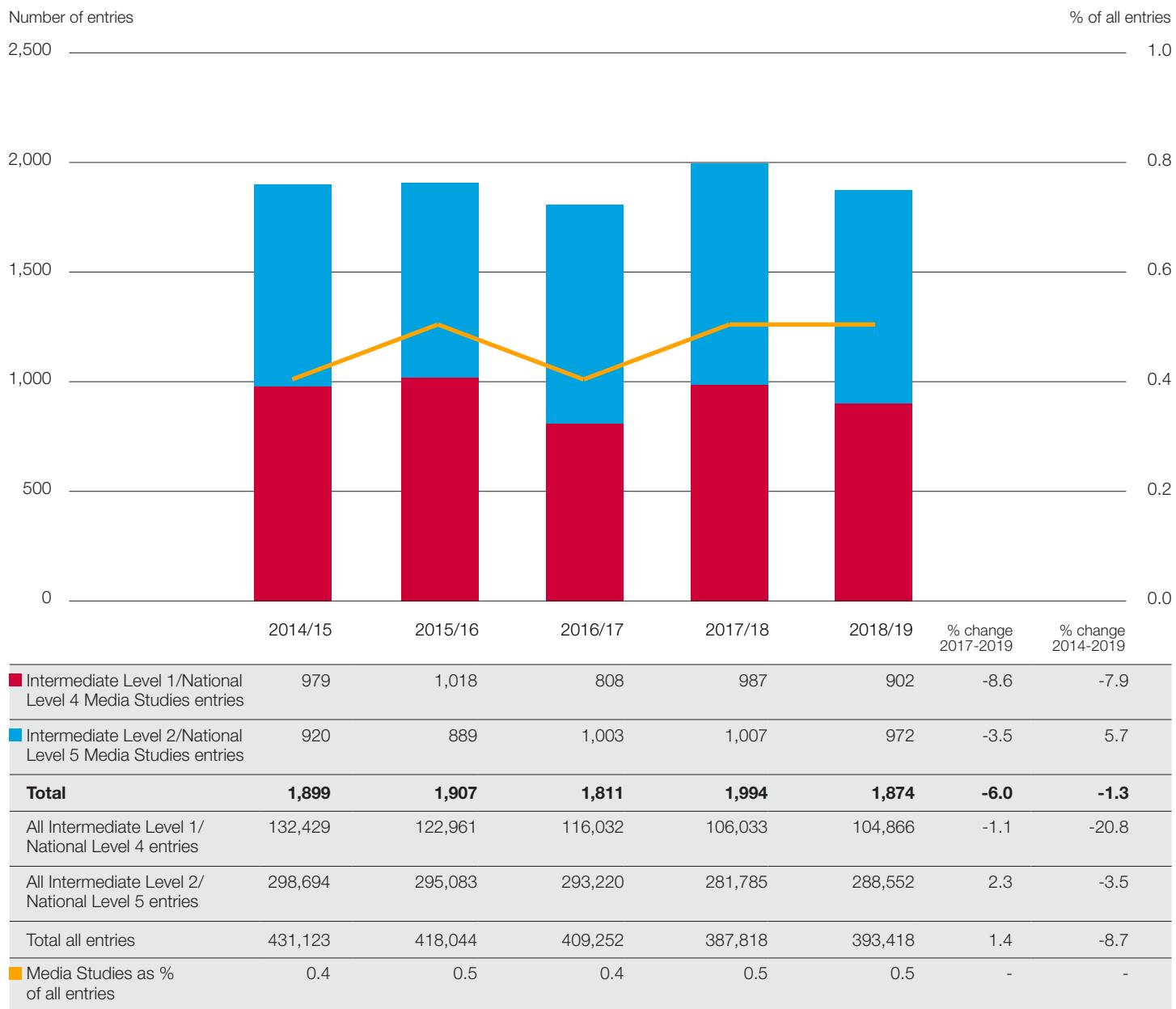


Source: CCEA

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

In total, there were 1,874 entries for Scottish Intermediate Levels 1 and 2/National Levels 4 and 5 Media Studies in 2018/19, which represents 0.5% of all equivalent level entries (Figure 3). While the total number of Media Studies entries has fallen by 1% over the five-year period from 2014/15, entries for all equivalent qualifications have decreased by 9%.

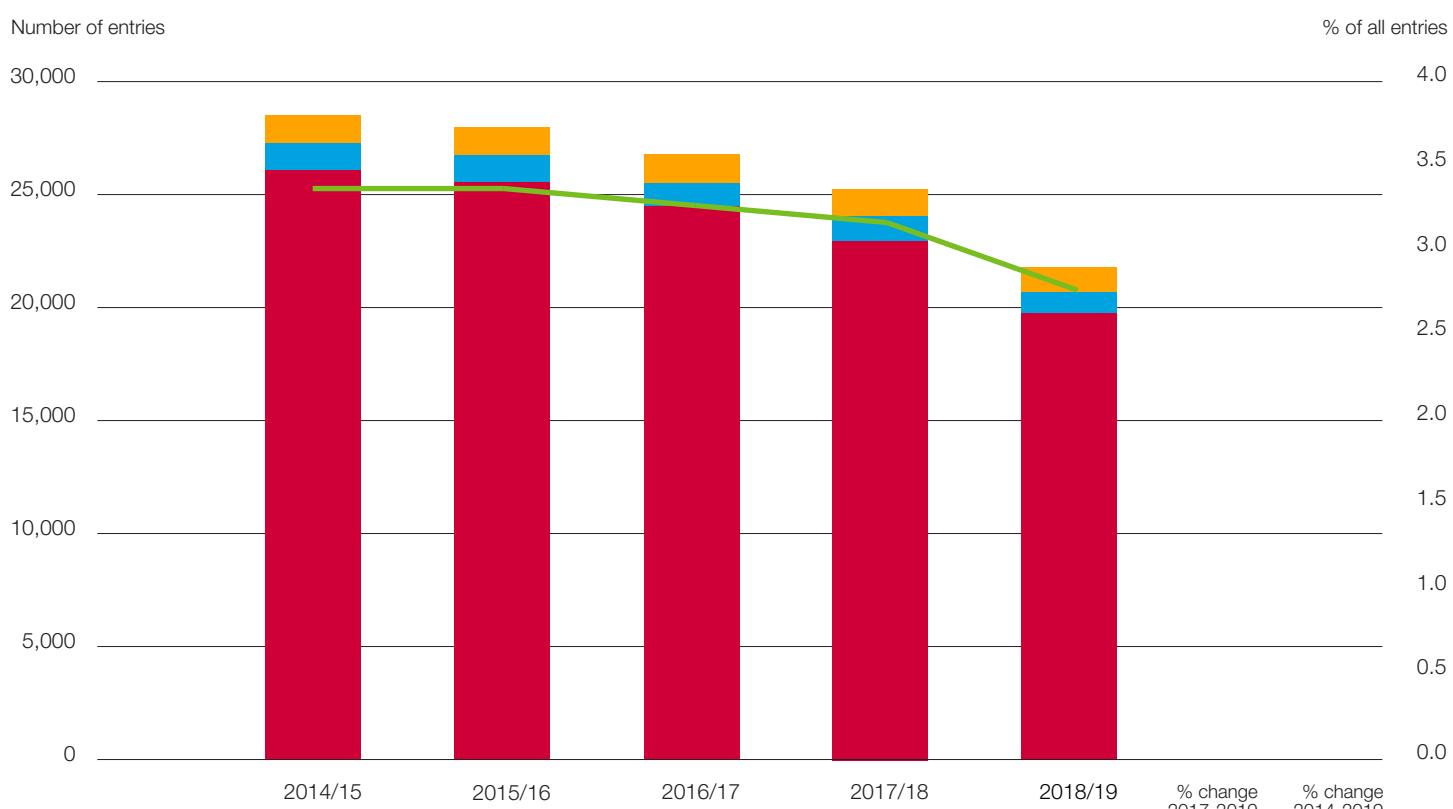
Figure 3 Entries for Scottish Intermediate/National Level Media Studies, 2014/15-2018/19



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 23.5% between 2014/15 and 2018/19, compared with a fall of 6% in entries for all equivalent qualifications (Figure 4). The total number of entries across the three nations in 2018/19 was just under 21,900, which equates to 2.7% of all GCE A Level entries, the lowest share of the five-year period.

Figure 4 Entries for GCE A Level Media/Film/TV Studies in England, Wales and Northern Ireland, 2014/15-2018/19



	2014/15	2015/16	2016/17	2017/18	2018/19	% change 2017-2019	% change 2014-2019
England	26,036	25,516	24,450	22,968	19,765	-13.9	-24.1
Wales	1,224	1,197	1,048	1,065	919	-13.7	-24.9
Northern Ireland	1,207	1,250	1,275	1,207	1,091	-9.6	-9.6
Total	28,467	27,963	26,773	25,240	21,775	-13.7	-23.5
All GCE A Level entries	850,749	836,705	828,355	811,776	801,002	-1.3	-5.8
Media/Film/TV Studies as % of all entries	3.3	3.3	3.2	3.1	2.7	-	-

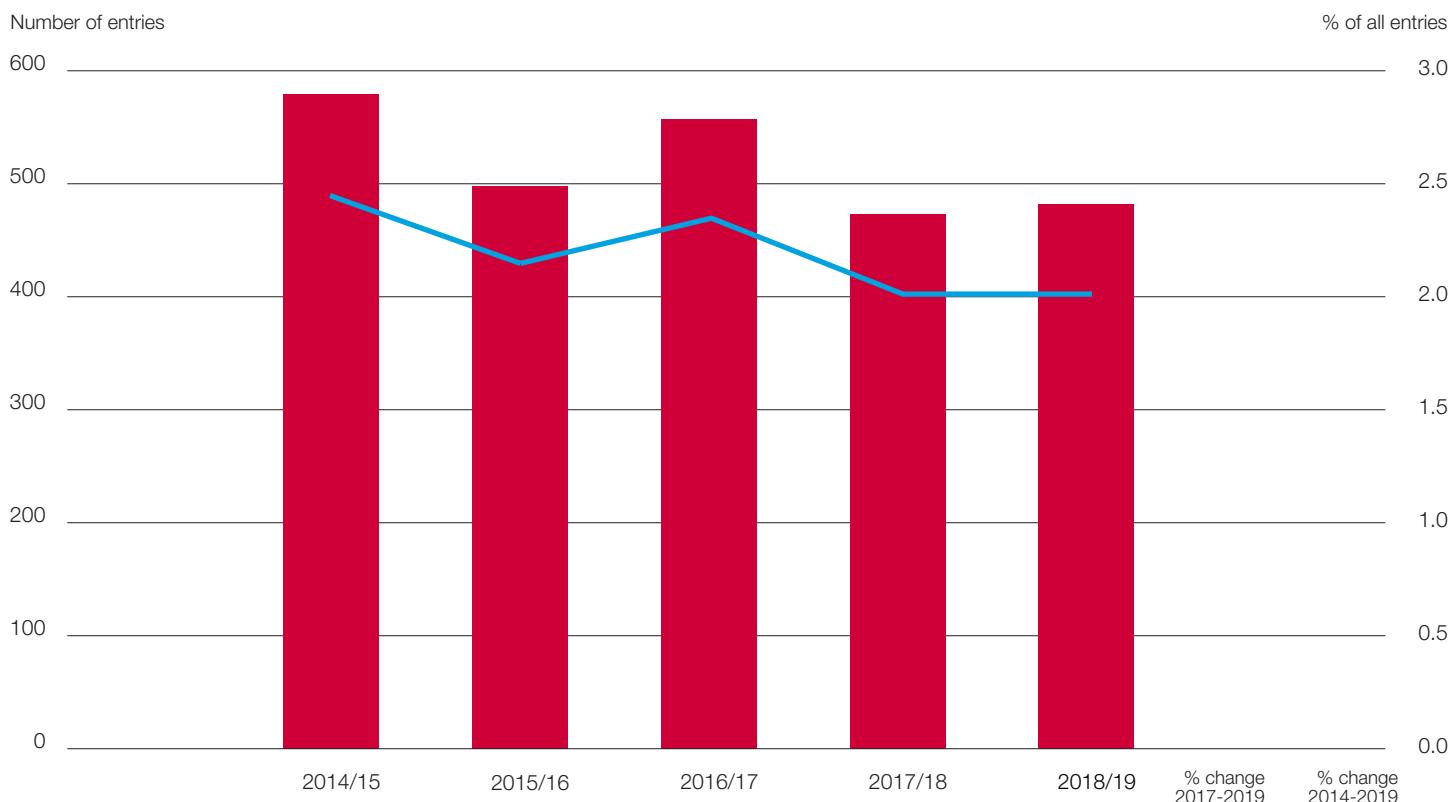
Source: Joint Council for Qualifications (JCQ)

Notes:

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 2014/15 but the general trend was downward. Entries for the qualification in 2018/19 were down 17% compared with 2014/15. There was a 2% fall 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 2014/15-2018/19

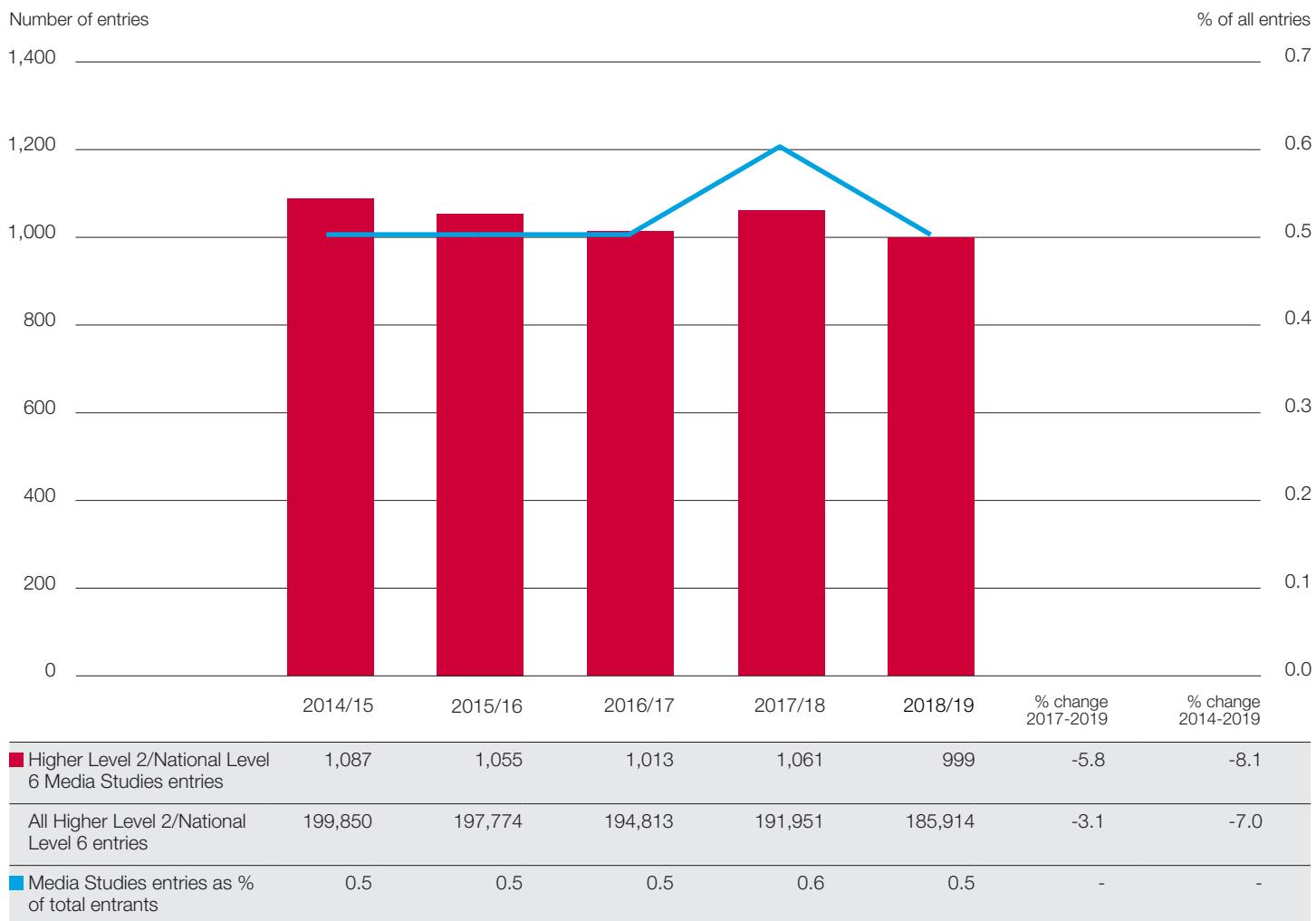


	2014/15	2015/16	2016/17	2017/18	2018/19	% change 2017-2019	% change 2014-2019
GCE A Level Moving Image Arts entries	579	498	557	473	482	1.9	-16.8
All GCE A Level entries in Northern Ireland	24,445	24,165	24,726	23,737	23,867	0.5	-2.4
Moving Image Arts as % of total entries	2.4	2.1	2.3	2.0	2.0	-	-

Source: CCEA

The number of entries for Scottish Higher Level 2/National Level 6 Media Studies has seen a slight downward trend overall since 2014/15 (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, 2014/15-2018/19

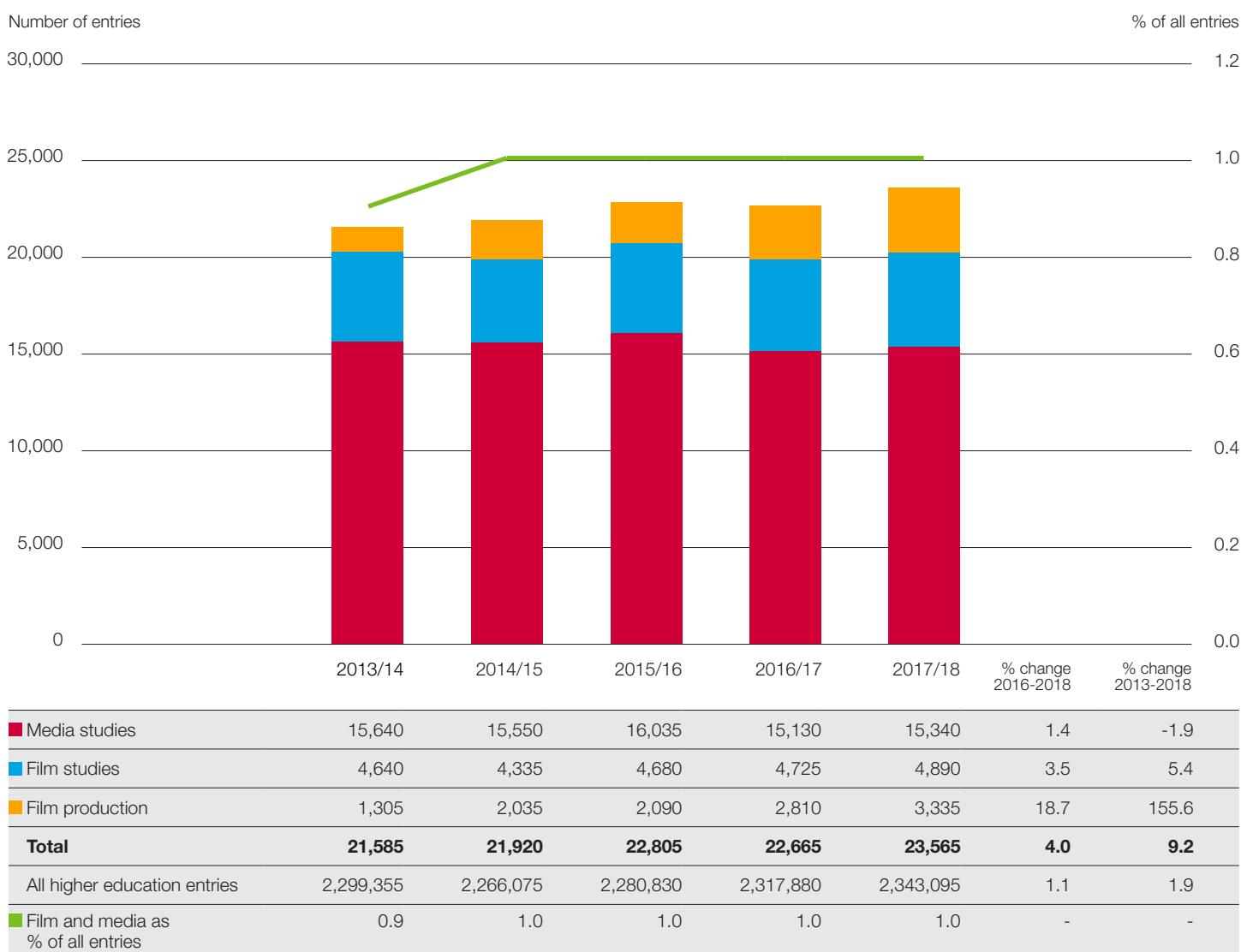


Source: Scottish Qualifications Authority (SQA)

Study of the moving image and allied creative industries at a higher education level shows a different trajectory than the majority of the previous qualifications. As Table 7 shows, there was an overall upward curve in the number of entries between 2013/14 and 2017/18 (the latest year for which data are available). Just over 23,500 students were enrolled on such courses in 2017/18, the highest figure of the five-year period.

While the number of entries for both Media Studies and Film Studies courses has fluctuated between 2013/14 and 2017/18 the number of students undertaking Film Production courses increased each year over the period. There were 3,335 entries for Film Production courses in 2017/18, a rise of 156% compared with 2013/14.

Figure 7 Higher education entries in film and media, 2013/14-2017/18



Source: HESA

Notes:

Data have been rounded to the nearest multiple of 5.

Includes first degree, post-graduate and other degrees.

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

Higher education data is only currently available up to 2017/18.

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 screen-based creative industries. The ScreenSkills Tick is an assurance that courses provide the most up-to-date and relevant industry training and education. Currently 176 accredited courses are offered across the UK, including 57 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, 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 nations and regions. In 2018/19 the Academy worked with 39 delivery partners reaching 892 young people from across the UK (Table 3). Of these students, 258 attended residential courses over the year (up from 193 in 2017/18).

Following a successful pilot in 2017, the BFI continued its support of the Film Academy Future Skills trainee programme which aims to provide career opportunities in film to under-represented young people. The 2018 scheme was run in partnership with Star Wars producer LucasFilm, and enabled 30 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 *Star Wars: The Rise of Skywalker*.

Across all Academy programme activity in 2018/19, 53% of the participants were female, 31% were from black and minority ethnic backgrounds, 16% received free school meals, and 11% were disabled.

Table 3 BFI Film Academy participants, 2014/15-2018/19 (ranked by 2018/19 enrolment)

Nation/region	2014/15	2015/16	2016/17	2017/18	2018/19
England	582	679	715	700	694
London	148	146	150	146	162
South West	71	97	110	101	98
East of England	62	71	71	83	75
South East	73	88	109	81	80
Yorkshire and The Humber	37	78	82	73	75
North West	57	52	54	69	56
West Midlands	52	60	55	60	60
North East	44	47	44	46	48
East Midlands	38	40	40	41	40
Northern Ireland	85	80	80	84	82
Scotland	72	74	86	79	60
Wales	44	32	46	30	56
Total	783	865	927	893	892

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 2018/19 included: Slough-based charity Resource Youth Film's programme of film training projects for children and young people aged 11-25 living in Berkshire, Buckinghamshire, Surrey and surrounding regions, which offered courses and workshops in camera, sound, lighting, directing and script development; the Nerve Centre's Digital Film 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; a pilot of the Isle of Skye-based Young Films Foundation talent development initiative, a residency programme comprising script workshops, seminars, practical directing and editing workshops, mentoring and industry networking, aimed at emerging writers, directors and producers based in Scotland; and the Ffilm Cymru-backed community film project Cynefin - Our Welcome, which saw the arts and community centre The Welfare - Ystradgynlais and local residents produce two animated films exploring the town's history of providing sanctuary to people fleeing conflict.

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

In 2018/19, there were almost 47,000 admissions to education events run by BFI Southbank and BFI festivals, a slight fall from the 47,100 admissions seen in 2017/18, but up 22% on 2009/10 (Table 4). The number of visits to the BFI Reuben Library also decreased from 77,600 in 2017/18 to 72,500 in 2018/19. (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, 2009/10-2017/18

	BFI Southbank and festivals education event admissions	BFI Reuben Library visits
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
2018/19	46,972	72,516
% change 2017/18-2018/19	-0.3	-6.4
% change 2009/10-2018/19	21.8	561.1

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.

According to the Annual Population Survey (APS) conducted by the Office for National Statistics (ONS), in 2018 around 91,000 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, 2018

Sector	Number in employment
Film and video production	69,000
Film and video distribution	4,000
Film exhibition	18,000
Total	91,000

Source: Office for National Statistics, Annual Population Survey

Notes:

Numbers in employment are taken from the Annual Population Survey for the period January-December 2018.

Figures are shown to the nearest 1,000.

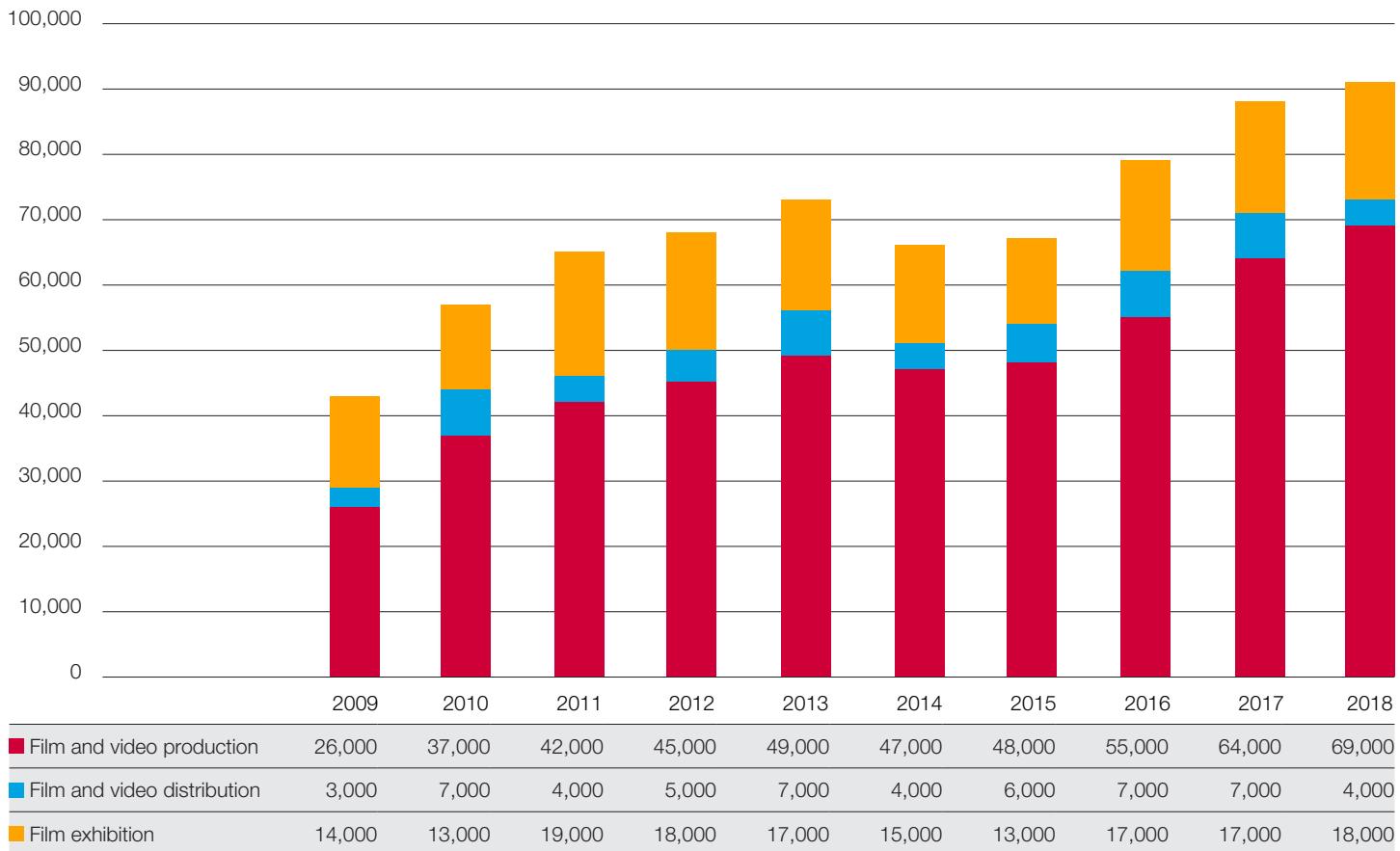
People in employment include individuals aged 16 or over who undertook paid work (as an employee or self-employed), those who had a job that they were temporarily away from, those on government-supported training and employment programmes, and those doing unpaid family work.

As Figure 8 shows, growth in the size of the film workforce over the 10-year period 2009-2018 was driven primarily by increases in 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 increased from 26,000 in 2009 to 69,000 in 2018. Employment levels in the industry's other main sectors have been more stable: the number of workers in film and video distribution has ranged from 3,000-7,000 over the period, while employee numbers in film exhibition have ranged from 13,000-19,000.



Figure 8 Size of the film workforce, 2009-2018

Number of employees



Source: Office for National Statistics, Annual Population Survey

The production sector has traditionally employed a high proportion of freelance workers. In 2018, 45% of those engaged in film and video production, a total of more than 31,000 people, were self-employed (Table 6). In comparison, only 15% of the total UK workforce was self-employed in 2018.

Table 6 Film and video production workforce, 2009-2018

Year	Total in employment	Self-employed	Self-employed as % of total
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
2018	69,000	31,000	45

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.

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 *Succès de plume? Female screenwriters and directors of UK films, 2010-2012* (BFI, 2013), *Where are the women directors? Report on gender equality for directors in the European film industry 2006-2013* (European Women's Audio Visual Network, 2016), and *Cut out of the picture: A study of gender inequality amongst film directors in the UK film industry* (Directors UK, 2016). The BFI Filmography, a database drawing on credits from over 10,000 UK films, has provided further perspective on the gender imbalance across the entire UK film workforce. Its published data on writers and directors involved with UK films, which currently extends from 1911 to 2017, found that since the 1990s there has only been a slight change in the gender ratios associated with these roles: the proportion of female writers has averaged around 14% since the 1990s, while the proportion of female directors increased from 10.3% in the 1990s to 13.5% in the period 2010-2017.

In 2018, of the 276 identified writers of UK films released during the year, 65 (24%) were women, the highest number (and proportion) of female writers since our records began (Table 7). Female writers associated with UK films released in the year include: Emily Carmichael and Kira Snyder (*Pacific Rim: Uprising*), Helen Edmundson (*Mary Magdalene*), Gillian Flynn (*Widows*), Philippa Goslett (*How to Talk to Girls at Parties* and *Mary Magdalene*), Tamara Jenkins and Evgenia Peretz (*Juliet, Naked*), Rebecca Lenkiewicz (*Colette*), Meg Leonard (*Finding Your Feet*), Geneva Robertson-Dworet (*Tomb Raider*) and Allison Schroeder (*Christopher Robin*).

Table 7 Gender of writers of UK films released in the UK, 2009-2018

	2009	2010	2011	2012	2013	2014	2015	2016	2017	2018
Number of UK films released in the UK	114	119	127	162	139	154	209	176	159	197
Number of writers associated with these films	140	143	159	187	155	211	285	233	209	276
Number of male writers	117	126	129	162	133	181	244	195	165	211
Number of female writers	23	17	30	25	22	30	41	38	44	65
% male	83.6	88.1	81.1	86.6	85.8	85.8	85.6	83.7	78.9	76.4
% female	16.4	11.9	18.9	13.4	14.2	14.2	14.4	16.3	21.1	23.5

Source: BFI

Table 8 shows directors by gender for UK films released in the UK between 2009 and 2018. The number of female directors in 2018 (29) was the highest of the period, and as a proportion of the total (14%) was the fifth highest. Some of the female directors associated with UK films released in the year are: Haifaa Al-Mansour (*Mary Shelley*), Clio Barnard (*Dark River*), Isabel Coixet (*The Bookshop*), Debbie Issitt (*Nativity Rocks!*), Mandie Fletcher (*Patrick*), Deborah Haywood (*Pin Cushion*), Lynne Ramsay (*You Were Never Really Here*) and Mitra Tabrizian (*Gholam*). All of these directors also wrote or co-wrote the scripts for their films. In total, 24 of the 29 female directors of UK films released in 2018 were writers or co-writers of their films.

Table 8 Gender of directors of UK films released in the UK, 2009-2018

	2009	2010	2011	2012	2013	2014	2015	2016	2017	2018
Number of UK films released in the UK	114	119	127	162	139	154	209	176	159	197
Number of directors associated with these films	123	133	140	179	149	165	224	188	178	212
Number of male directors	102	116	119	165	128	148	203	163	150	183
Number of female directors	21	17	21	14	21	17	21	25	28	29
% male	82.9	87.2	85	92.2	85.9	89.7	90.6	86.7	84.3	86.3
% female	17.1	12.8	15.0	7.8	14.1	10.3	9.4	13.3	15.7	13.6

Source: BFI

THE WORKPLACE LOCATION

In 2018, 61% of the UK film and video production workforce was based in London and the South East, compared with 29% of the workforce as a whole (Table 9).

Table 9 London and South East employment as percentage of total, 2018

Sector	Total UK employment	London and South East employment	London and South East as % of UK total
UK all industries	32,000,000	9,400,000	29.4
Film and video production	69,000	42,000	60.9

Source: Office for National Statistics, Annual Population Survey

Notes:

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

Totals shown in this table are for the calendar year 2018.

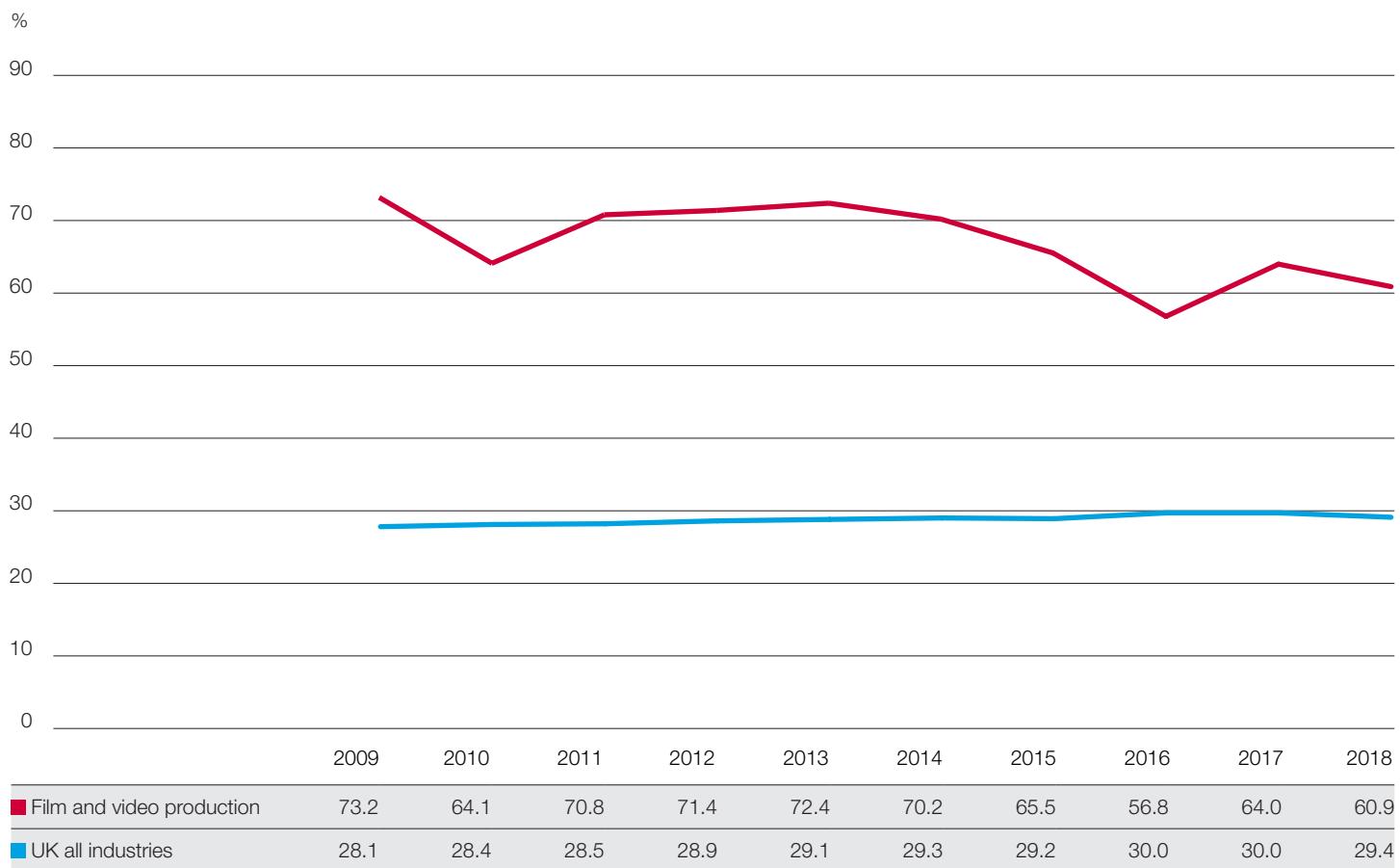
Numbers in employment in the film industry are shown to the nearest 1,000 and for all UK industries are shown to the nearest 500,000 but percentages are based on unrounded numbers.



Image: *You Were Never Really Here* 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%-73%, 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 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, 2009-2018



Source: Office for National Statistics, Annual Population Survey

THE SCALE OF THE WORKPLACE

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

Employment data

The data in tables 10 to 12 are from the Inter-Departmental Business Register (IDBR), which is maintained by the Office for National Statistics (ONS). These data differ from the estimates shown in the previous sections, which are based on the Annual Population Survey (APS). The APS counts the number of people employed whereas the IDBR, which is updated from administrative sources and from surveys of employers, includes numbers of jobs. The numbers of jobs and the numbers of people employed are not the same thing, and the data come from different sources, but the estimates arising from them should be similar. However, as the figures for 2018 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 2018, the film and video production sector had a very large number of workplaces with low numbers of employees. As Table 10 shows, workplaces with 10 employees or less accounted for 96.5% of all workplaces in the sector and just over half of its total workforce (51%). At the other end of the scale, there were a small number of workplaces with high numbers of employees. The 85 workplaces with 50 or more employees accounted for over 13,200 employees, an average of 156 each.

Table 10 Numbers of employees in film and video production by size of workplace for the UK, 2018

Workplace size band	Number of workplaces in band	% of total workplaces	Number of employees in band	% of total employees
50+	85	0.6	13,225	31.5
11 - 49	385	2.9	7,487	17.9
1 - 10	12,945	96.5	21,222	50.6
Total	13,415	100.0	41,934	100.0

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

Employment in the film and video distribution sector in 2018 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 11).

Table 11 Numbers of employees in film and video distribution by size of workplace for the UK, 2018

Workplace size band	Number of workplaces in band	% of total workplaces	Number of employees in band	% of total employees
50+	15	3.0	3,723	64.8
11 - 49	50	10.0	1,047	18.2
1 - 10	435	87.0	974	17.0
Total	500	100.0	5,744	100.0

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

While workplaces with 10 employees or less made up the majority of workplaces in the previous two sectors, for film exhibition the reverse is true (Table 12). Workplaces with 10 employees or less accounted for 35% of total workplaces and 6% of total employees, while workplaces with 11 or more employees accounted for 65% of total workplaces and 94% of employees.

Table 12 Numbers of employees in film exhibition by size of workplace for the UK, 2018

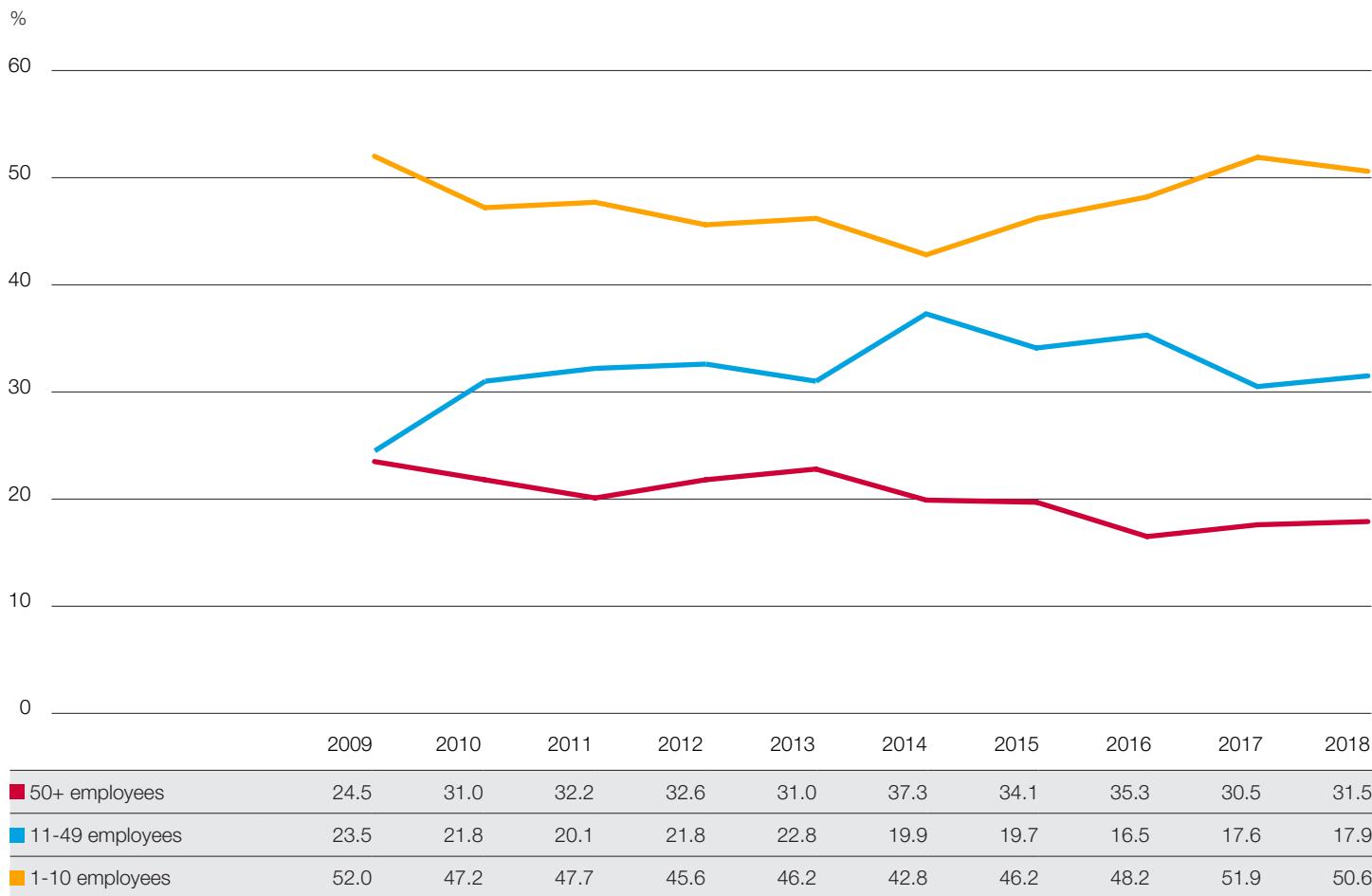
Workplace size band	Number of workplaces in band	% of total workplaces	Number of employees in band	% of total employees
50+	125	15.2	9,247	41.5
11 - 49	410	49.7	11,655	52.3
1 - 10	290	35.2	1,377	6.2
Total	825	100.0	22,279	100.0

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, 11-49, and 50 or more employees from 2009 to 2018. The share of the workforce in workplaces with 1-10 employees fell from 52% in 2009 to a low of 43% in 2014 and since then has grown to 51%, while the share of employees in larger workplaces (50+ employees) increased from 24.5% in 2009 to 31.5% in 2018, although this is down from a period high of 37% in 2014. The data shows a downward trend for the share of film and video production sector employees in workplaces with 11-49 employees, which decreased from 23.5% in 2009 to 18% in 2018.

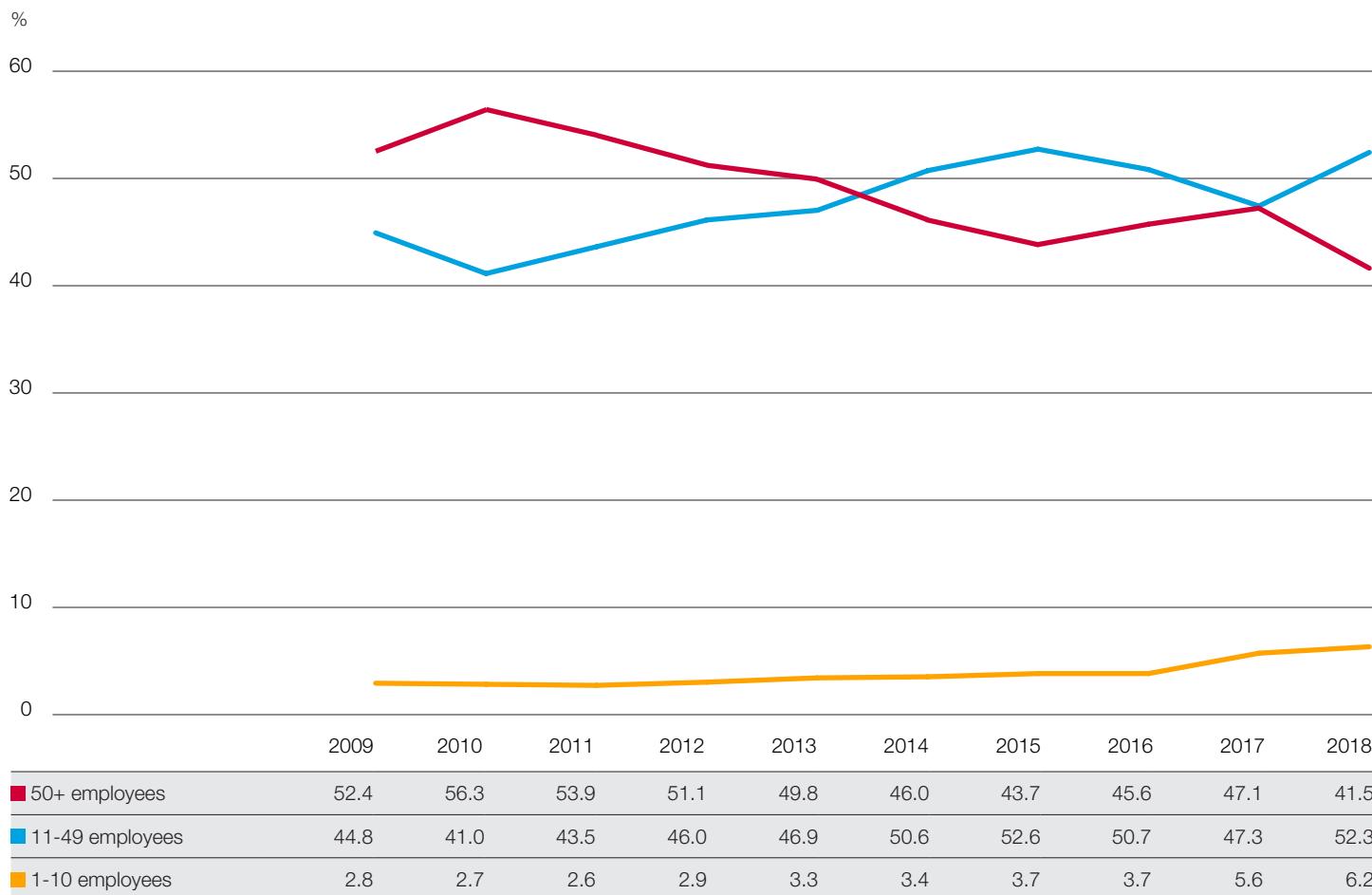
Figure 10 Film and video production employees by workplace size band, percentage of total, 2009-2018



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

As Figure 11 shows, between 2009 and 2018, 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. In the first five years of the period, the greatest share of the workforce was based in workplaces with 50 employees or more but in the second half of the period the greatest share of employees was found in workplaces with 11-49 employees. The percentage of employees in the smallest workplace band has shown a general upward trend over the period; the share more than doubled between 2009 and 2018, rising from 2.8% to 6.2%.

Figure 11 Film exhibition employees by workplace size band, percentage of total, 2009-2018



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



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