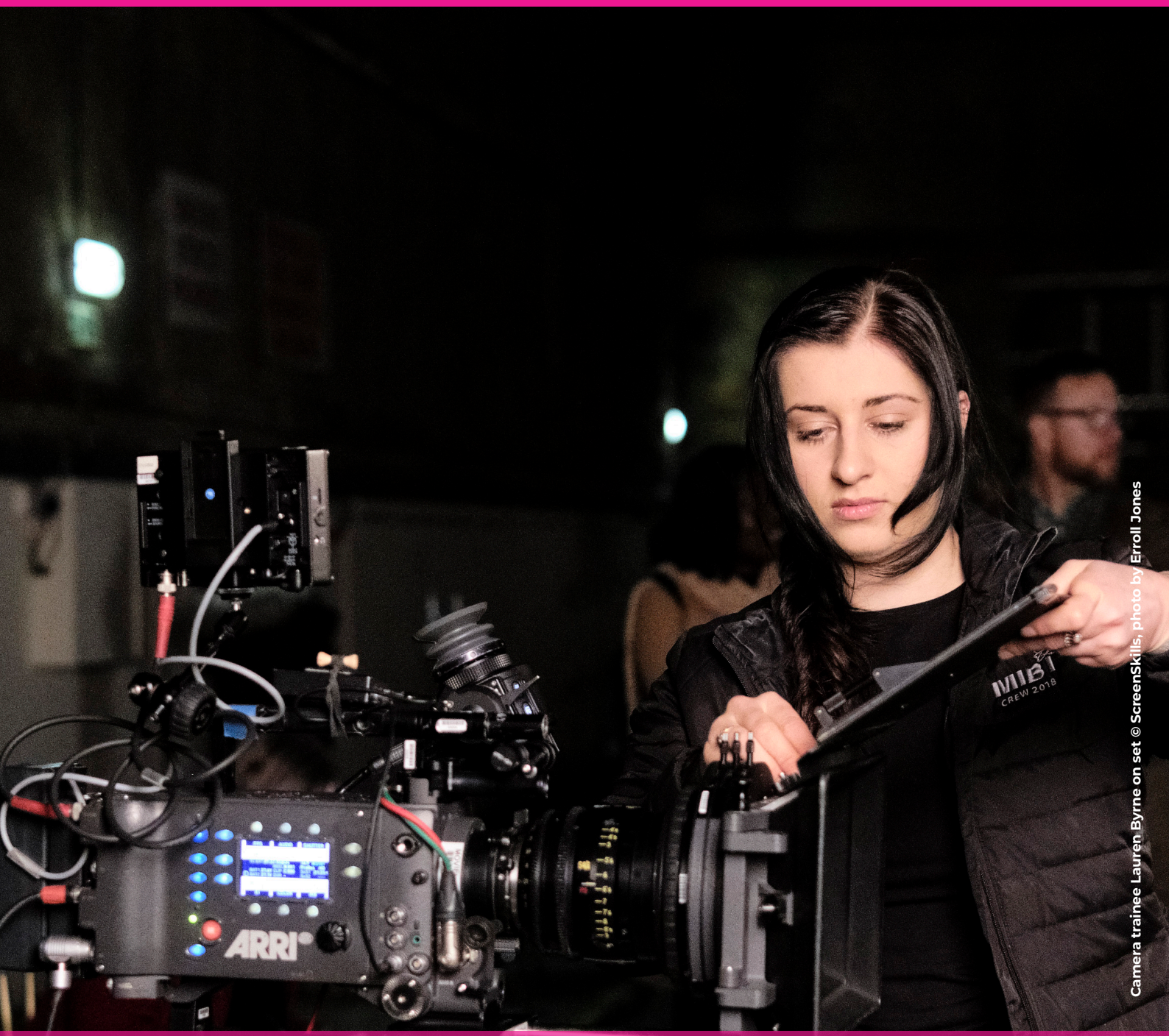


Camera trainee Lauren Byrne on set © ScreenSkills, photo by Erroll Jones

Annual ScreenSkills Assessment 2018-19

Technical Report

August 2019

Content

1. Introduction

A bank of useful research exists that gives insights into specific screen industry sectors or features, including workforce-related issues, which we attempt to bring together. To build a cohesive picture, this research needs to be reviewed for common trends and potential anomalies. However, varying methodological approaches and definitions across studies mean that this is often not a “like for like” comparison. To begin to resolve this challenge, the Annual ScreenSkills Assessment 2018-19 uses a mixed research methodology that consists of:

1. **Desk research**: a review of existing literature relating to labour market and skills issues in UK screen industries;
2. **Primary research**: a specially commissioned survey of employers in the UK screen industries; and
3. **Secondary research**: an analysis of national data sources (eg Labour Force Survey and Employer Skills Survey), providing information on individuals and businesses.

This combination gives us (i) the credibility of using quality-approved, national statistics, (ii) the ability to compare the situation in the screen industries to the overall UK economy and (iii) the level of granularity needed to delve below the level that is attainable in national statistics, using national classification systems. It also allows us to identify where current research methods may be missing important data that affect how the screen industries are perceived, reported and listened to.

2. Analysis of national data sources

The data presented by the national data sources is used both as an indication of the current state of the screen industries in terms of employment, qualifications, earnings and working practices, and to triangulate the findings of the 2019 ScreenSkills Employer Survey. The secondary research is underpinned by four national data sources:

1. the **Labour Force Survey (LFS)** is a UK-wide household survey and studies the employment circumstances among the UK population. Carried out by ONS on a quarterly basis, it is a highly regarded UK data source that is used to underpin key labour market statistics. It provides data at a level of precision not matched by any other surveys, interviewing approximately 60,000 households, comprising 150,000 people, each quarter. The survey covers both payroll employees and the self-employed. The LFS data presented in this document correspond to the year 2017;

2. the **Annual Business Survey (ABS)** is a UK-wide survey that measures financial and business information of UK businesses in the production, distribution, construction and the service industries. The survey also covers very small businesses and the self-employed. The ABS measures the economic contribution of UK businesses in terms of the gross value added (GVA) to the UK economy. The questionnaire contains around 600 questions and is completed by 73,000 UK businesses annually. The ABS findings on which this report draws date from 2016 and were released by the ONS in May 2018;

3. the **Annual Survey of Hours and Earnings (ASHE)** is carried out in April each year and is considered to be the most comprehensive source of information on the structure and distribution of earnings. It is based on a 1% sample of employee jobs taken from HMRC PAYE records. ASHE does not cover the self-employed or payroll employees not paid during the reference period, meaning that it will fail to capture freelance workers in the screen industries. The ASHE data presented in this document derives from 2017, because this iteration presents more complete data for the screen industries than the 2018 edition;

4. the **Employer Skills Survey (ESS)** is a UK-wide survey commissioned by the Department for Education, focusing on how businesses relate to the labour market, examining issues around skills mismatch (including skills-related recruitment difficulties and skills gaps) and training investment. As one of the largest business surveys worldwide, the ESS 2017, on which this report draws, covers a sample of 87,430 employers, including the self-employed. For the screen industries 552 responses were obtained. This is sufficient for a robust analysis of the sector, though sample sizes for the subsectors within the screen industries are limited and will allow comment only for film and TV production activities (SIC 59.11), exhibition (SIC 59.14) and TV programming and broadcasting (SIC 60.20). The ESS research on which this report draws was conducted in 2016 and published in the subsequent year.

3. ScreenSkills Employer Survey 2019

The 2019 ScreenSkills Employer Survey is designed by ScreenSkills in collaboration with the Work Foundation and industry stakeholders. The questionnaire consists of 58 open-ended and multiple-choice questions specifically designed to address the needs and circumstances of employers in the UK screen industries[1]. All employers were asked questions related to seven key areas:

1. **Characteristics of the organisation** and the kind of activities employers are involved in;
2. **The composition of the workforce**, including freelancers, interns and volunteers;
3. **Inclusivity and diversity**, covering census data and barriers to diversity in the workplace;
4. **Recruitment activities**, hard-to-fill vacancies and the causes of recruitment difficulties;
5. **Skills in the existing workforce** and the job roles affected by skills gaps;
6. **Training and workforce development**, covering training needs and barriers to training;
7. **Changes over the next three years**, including the impact of new technology and new working methods on the industries' ways of working.

The survey was conducted between December 2018 and February 2019. Participants were given the opportunity to complete the survey online or over the phone. Their contributions have been anonymised for the purpose of data analysis and reporting.

4. Sample

To establish an appropriate and representative research sample, the researchers have to take into consideration three different variables: the definition of the sector in terms of SIC code activities, the nominal definition of the sector in terms of animation, children's TV, film, games, high-end TV, unscripted TV and VFX, and the regional and national distribution of organisations in UK screen.

As national data is based on SIC code activity, the decision was made to use SIC code activity as the primary variable in the sample composition of the survey. The location of the participant was used as a secondary variable to establish the representativeness of the sample. The following sections elaborate on the sample size of the survey, the sample composition in terms of sub sectoral and regional variation, the sampling method underpinning this research, and the validity of the research findings.

4.1 Sample size

Between December 2018 and February 2019 a total of 419 employers completed the survey. According to the most recent 2018 UK business count by Nomis (ONS, 2019), the screen industries consist of 26,855 business units. This suggested that the ideal sample size for the research is 379 participants and confirmed that the overall sample size of the ScreenSkills Employer Survey is representative of the screen industries as a whole, with a confidence level of 95% and a margin of error of 5%.

In line with the business count for each of the SIC code activities of the sector, the researchers calculated the ideal sample size for each of the subsectors of the industry. This was done following a stratified non-probability method, which suggests that strata are calculated based on their proportional weight in the population. The calculations suggested the following targets for the ScreenSkills Employer Survey (Figure 1):

Figure 1: UK business count 2018

	Business units	%	Target
Total	26,855	100	379
59.11 Film and TV production	19,340	72	273
59.12 Film and TV post-production	2,960	11	42
59.13 Film and TV programme distribution	670	2	9
59.14 Film exhibition	835	3	12
58.21 Publishing of games	295	1	4
60.20 TV programming and broadcasting	1,170	4	17
62.01/1 Development of games	1,585	6	23

Source: Office for National Statistics (2019). **Note: since the business count is based on SIC code activities, the ideal sample size in terms of the nominal definition of the sector in terms of animation, children's TV, film, games, high-end TV, unscripted TV and VFX cannot be inferred from these figures*.

[1] As this figure includes both follow-up and re-routing questions for the various subsectors and value chains of the industry, the actual number of questions completed by employers was fewer than this.

4.2 Sampling method

As noted in the introduction to the report, the complex dynamics within the screen industries posed a challenge to the sampling procedure of the research. To achieve the ideal sample size of 379 completes, representative of both the various subsectors of the industry and the different UK regions and nations, the researchers used a combination of probability and non-probability sampling methods[2]. The following sampling strategies were used to establish a research sample with an appropriate size and level of representation:

1. **Convenience sampling[3]**: the researchers used two corporate datasets with contact details of employers in the UK screen industries: an internal database of employers held by ScreenSkills and a database purchased from Experian. Employers featuring on both datasets were contacted by phone and email to participate in the survey. In addition, trade associations and screen agencies across the UK provided additional support to the research process by alerting their memberships of the existence of the survey and encouraging them to take part via an online portal.
2. **Snowball sampling[4]**: the researchers requested research participants to forward the survey link to other employers in the screen industries. A number of organisations responded to this request and encouraged other employers to complete the survey.
3. **Stratified sampling[5]**: as the strata and targets for this research were already determined in the form of the various subsectors of the industry, the ScreenSkills and Experian databases were used to contact, in random order, employers from the various strata. The variables used to determine the representability of the strata were subsector and location.

4.3 Sample composition

To determine the sample distribution of the survey, employers were first asked to list all SIC code activities their organisation is involved in. Figure 2 below shows the breakdown for each of the SIC code activities indicated by employers. This distribution reinforces the general view that it is common for organisations in UK screen to be involved in multiple elements of the value chain.

Figure 2: Sample composition based on all SIC code activities employers are involved in

	Target	Survey
Total	379	418
59.11 Film and TV production	273	249
59.12 Film and TV post-production	42	97
59.13 Film and TV programme distribution	9	42
59.14 Film exhibition	12	87
60.20 TV programming and broadcasting	17	63
58.21 & 62.01/1 Development and publishing of games	23	40
Other	*	56

Source: ScreenSkills Employer Survey (2019).

[2] In probability or random sampling each person or unit in the population has the same chance of being selected to participate in the research (Lo, 2009). Since this method reduces the risk of selection bias on the part of the researcher, sample selections based on probability methods increase the representability of the research sample. By contrast, in non-probability or non-random sampling research participants are selected based on a predetermined set of characteristics favoured by the researcher, such as location, size of the organisation or the activity employers are involved in. As this increases the chance of selection bias on the part of the researcher, sample selections based on non-probability methods decrease the representability of the research sample. However, non-probability sampling methods play a significant role in increasing the size of a research sample and are therefore often used in conjunction with random sampling methods.

[3] Convenience sampling is a non-random sampling technique whereby the participants are selected based on how accessible they are to the researchers (Taherdoorst, 2016), for instance because they are known to the research team or because they have previously participated in a research study. Convenience sampling is used to increase the sample size of the research.

[4] Snowball sampling is a non-random sampling technique whereby research participants help encourage others to participate in a research project (Taherdoorst, 2016). Although snowball sampling increases the risk of selection bias, it is a particularly appropriate technique to access hard-to-reach populations (Lo, 2009), such as smaller organisations and sole traders working in the screen industries.

[5] Stratified sampling is a probability method whereby the total research population is subdivided into smaller groups or strata (Taherdoorst, 2016), such as the different subsectors of the UK screen industries. Subsequently, each stratum is weighted and a random sample is established for each of the strata. Stratified sampling is an appropriate method to increase the representability of the research sample (Lo, 2009).

To determine the representativeness of the research sample in conjunction with national data sources, employers were afterwards asked to indicate the main activity their organisation is involved in (Figure 3).

Figure 3: Sample composition based on main SIC code activity employers are involved in

	Target	Survey
Total	379	418
59.11 Film and TV production	273	205
59.12 Film and TV post-production	42	41
59.13 Film and TV programme distribution	9	12
59.14 Film exhibition	12	64
60.20 TV programming and broadcasting	17	21
58.21 & 62.01/1 Development and publishing of games	23	31
Other	*	44

Source: ScreenSkills Employer Survey (2019).

As Figure 3 shows, the research sample exceeds the sample target by 40 participants. This means that the research sample underpinning the 2019 ScreenSkills Employer survey is on the whole representative of the screen industries, with a confidence level of 95% and a margin of error of 5%. 45 employers stated they work in the UK screen industries, but are involved in SIC code activities other than the seven usually associated with UK screen. Although they are not strictly part of the sector as previously defined, these employers were included in the research as their activities make vital contributions to the sector[6]. Furthermore, Figure 3 shows that film and TV production (SIC 59.11) is under-represented by 68 participants, whereas film exhibition (SIC 59.14) is overrepresented by 52 employers. This means that both sample strata will need to be weighed against national statistics before future statistical analysis of the data can commence.

To determine the sample composition in terms of the nominal subsector definitions used by the BFI and the Government, employers were also asked to list all the subsectors their organisation works across. Figure 4 below confirms the view that it is common for organisations in UK screen to work across multiple subsectors. On average employers stated they work across at least two subsectors. This ratio was moreover found to be similar for small-, medium- and large-size employers. Employers were then asked to select one subsector they wished to respond on behalf of. Their choice of subsector was subsequently used to determine which of the more specific questions in the questionnaire they would be asked.

Figure 4: Sample composition based on all subsectors employers work across

	All subsectors	Subsector responded for
Total	419	418
Animation	83	29
Children's TV	82	22
Film	237	158
Games	55	33
High-end TV	172	80
Unscripted TV	97	53
VFX	46	12
Other	71	31

Source: ScreenSkills Employer Survey (2019).

Figure 5 below shows the sample composition using both nominal and SIC code definitions of the sector. The highest proportion of respondents are in the film sector (38%), followed by high-end TV (19%) and unscripted TV (13%). 5% of respondents operate in children's TV, 7% in animation, 3% in VFX. To present meaningful data for the games sector, it was decided to group together SIC codes 58.21 and 62.01/1, which means that 8% of the total number of respondents replied on behalf of games.

In terms of activity, nearly half (49%) are engaged in development and production, a further 10% in post-production (which includes VFX and animation) and 15% are engaged in exhibition. 31 respondents stated they do not view themselves as part of the seven subsectors of the screen industries, but are engaged in activities that define the industry as a whole. As a result of this they were included in the research.

[6] Participants who stated their organisation's main SIC activity is other than the seven listed in Figure 3 generally work in advertisement, sound, theatre or education.

Figure 5: Sample composition

	n	%
Animation	**29**	**7**
59.11 Film and TV production	17	-
59.12 Film and TV programme post-production	11	-
Other	1	-
Children's TV	**22**	**5**
59.11 Film and TV production	14	-
59.12 Film and TV programme post-production	3	-
60.20 TV programming and broadcasting	5	-
Film	**158**	**38**
59.11 Film and TV production	63	-
59.12 Film and TV programme post-production	8	-
59.13 Film and TV programme distribution	12	-
59.14 Film exhibition	62	-
Other	13	-
Games	**33**	**8**
58.21 & 60.01/1 Development and publishing of games	30	-
Other	3	-
High-end TV	**80**	**19**
59.11 Film and TV production	62	-
59.12 Film and TV programme post-production	4	-
60.20 TV programming and broadcasting	8	-
Other	6	-
Unscripted TV	**53**	**13**
59.11 Film and TV production	39	-
59.12 Film and TV programme post-production	5	-
60.20 TV programming and broadcasting	6	-
Other	3	
VFX	**12**	**3**
59.12 Film and TV programme post-production	9	-
58.21 & 62.01/1 Development and publishing of games	1	-
Other	2	-
Other	**31**	**7**
59.11 Film and TV production	10	-
59.12 Film and TV programme post-production	1	-
59.14 Film exhibition	2	-
60.20 TV programming and broadcasting	2	-
Other	16	-

Source: ScreenSkills Employer Survey (2019).

Given the significant differences in activities between the areas of film distribution, exhibition and production, the researchers decided to treat these areas separately for the purpose of analysis (Figure 6). Because 13 participants stated they work in film but under a SIC code other than those considered in this study, we present data for film as a whole as well as for the areas of distribution, exhibition and production.

Figure 6: Sample composition for film

	N
Film	**158**
Film distribution	12
Film exhibition	64
Film production (including post-production[7])	71

Source: ScreenSkills Employer Survey (2019).

[7] Post-production here refers to those participants who chose to respond for the film sector (not animation or VFX) and whose main SIC code activity is 59.12 film and TV programme post-production.

4.4 Regional representation

To determine the ideal composition and representativeness of the research sample, regional distribution was used as a secondary variable, after the employer's SIC code activity. As regional distribution was used as a secondary variable to determine the representativeness of the sample, no regional targets were calculated for each of the individual subsectors. Doing so would have significantly overcomplicated the sampling procedure. (For an overview of the UK business count for the subsectors and UK regions and nations, see Figure 16 in the appendix)

The most recent 2018 Nomis business count suggests that there are 26,855 business units operating in the UK screen industries (ONS, 2019). Figure 7 below shows the business distribution presented by regions and nations. From this distribution, the ideal sample size per region and nation can be estimated by calculating the proportional distribution of businesses per region and nation.

Figure 7: UK business count presented for UK regions and nations

	Business units	%	Target
Total	26,855	100	379
North East	270	1	4
North West	1,405	5.2	20
Yorkshire and Humber	820	3.1	11
East Midlands	605	2.3	9
West Midlands	810	3	11
East	1,960	7.3	28
London	13,035	48.5	184
South East	4,380	16.3	62
South West	1,635	6.1	23
Wales	705	2.6	10
Scotland	935	3.5	13
Northern Ireland	305	1.1	4

Source: Office for National Statistics (2019).

Figure 8 below shows the regional representation of the sample obtained by the ScreenSkills Employer Survey. Because employers may work across multiple sites, the location of the respondents' own office was used as an indicator of the geographical distribution of the sample. The vast majority of respondents are based in England (78%), with 48% of the overall sample deriving from London and the South East. Three respondents are currently based abroad, but have a UK-based workforce. They were therefore included in the research sample.

Figure 8: Sample composition for UK regions and nations

	n	%
Number of participants	**418**	**100**
England	**328**	**78**
East of England	*5*	*1*
East Midlands	*8*	*2*
London	*164*	*39*
North East	*12*	*3*
North West	*29*	*7*
South East	*38*	*9*
South West	*36*	*9*
West Midlands	*14*	*3*
Yorkshire and Humber	*21*	*5*
Northern Ireland	**24**	**6**
Scotland	**42**	**10**
Wales	**22**	**5**
Outside the UK	**3**	**1**

Source: ScreenSkills Employer Survey (2019).

The different sectors and activity areas show slightly different geographic distributions (Figure 9). In terms of activity, production, post-production, distribution and broadcasting all show strong levels of concentration in London. Exhibition, as might be expected, is spread out more evenly across the UK. The games sector also

has a London concentration, with 27% of respondents having their headquarters located there. However, this is less than for film and TV broadcast.

Figure 9: UK business count and sample distribution presented for UK regions and nations

	Business units	Target	Survey
Total	26,855	379	418
North East	270	4	12
North West	1,405	20	29
Yorkshire and Humber	820	11	21
East Midlands	605	9	8
West Midlands	810	11	14
East of England	1,960	28	5
London	13,035	184	164
South East	4,380	62	38
South West	1,635	23	36
Wales	705	10	22
Scotland	935	13	42
Northern Ireland	305	4	24
Outside the UK	-	-	3

4.5 Size of the organisation

In terms of the size of businesses responding to the survey, 17% were sole traders with no employees, with a further 23% having fewer than five employees (Figure 10). At the other end of the scale, 7% of respondents have more than 250 employees.

A significant number of large organisations (21, or 6%) reported having more than 500 employees in their workforce. However, the size of the organisation was limited to the below five brackets for the purpose of data analysis. 11 respondents did not know the size of their organisation. Whenever their results are reported, they are presented as not specified.

Figure 10: Number of people working in the organisation, excluding freelancers (n = 418)

	n	%
Sole trader – no employees	72	17
1 – **4 employees**	92	22
5 – 49 employees	172	41
50 – 249 employees	45	11
250+ employees	27	6
I don't know	10	2

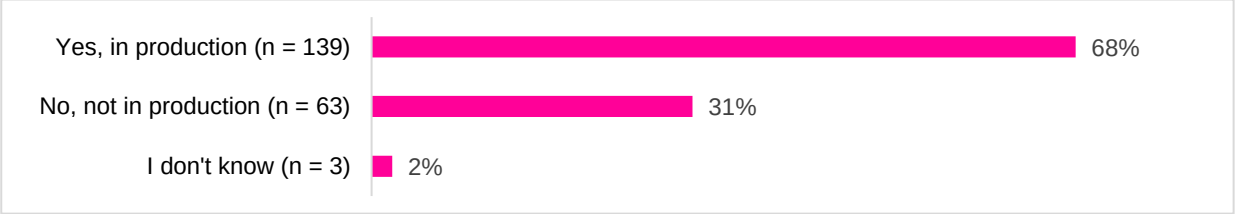
Source: ScreenSkills Employer Survey (2019).

4.6 Business activities within each subsector

Respondents were also asked a series of follow-up questions about the nature of their activities which provided more granular detail about business activity and behaviour in the sample (Figure 11). Employers who indicated production as their main activity were asked if they were currently in production.

As Figure 11 shows, 68% stated that they were, 30% not. Looking across the sectors, the main variation is that a lower proportion of businesses in the film sector were in production (46%) than in the other sectors – 76% of those in high-end TV were in production at the time of the survey, as were 90% of those in unscripted TV, 79% of those in children's TV and 71% of those in animation.

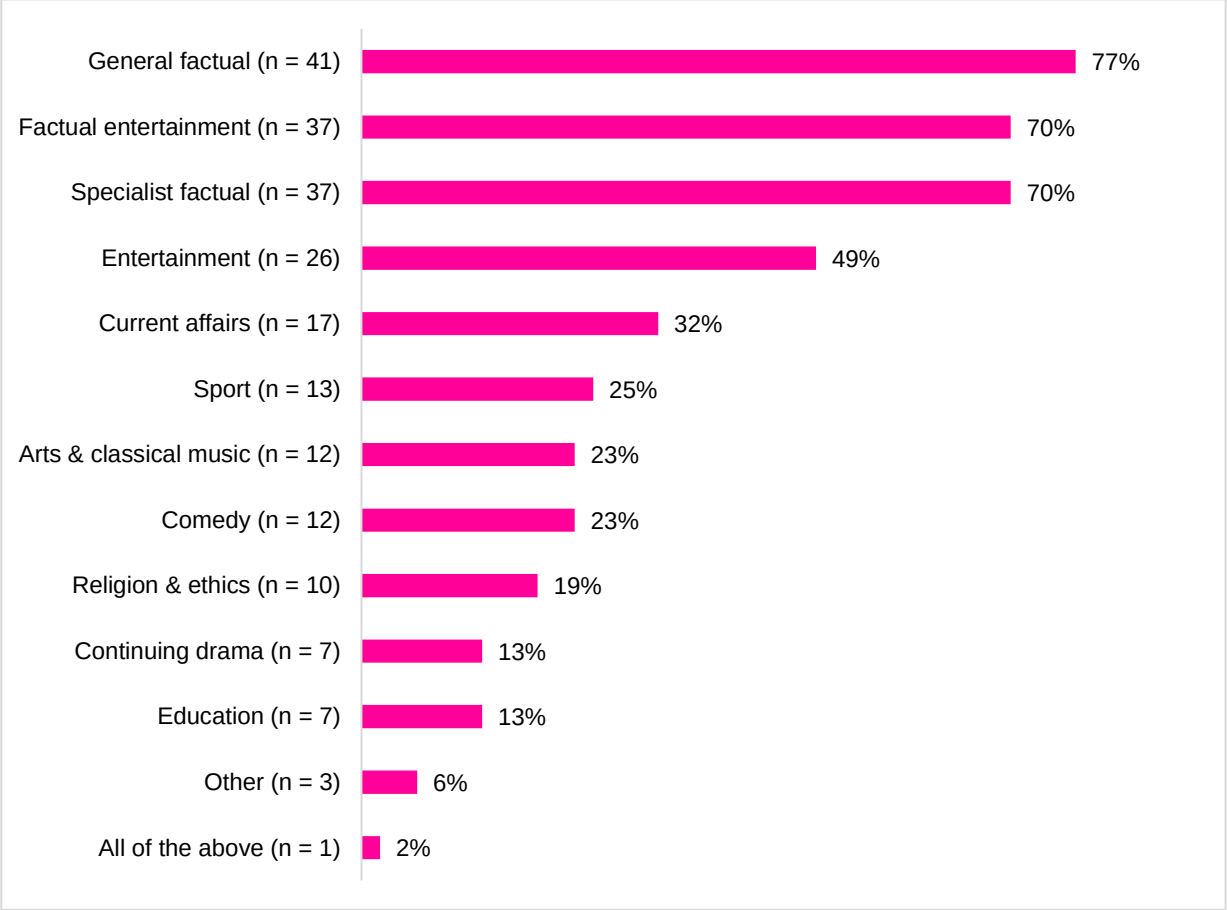
Figure 11: Whether organisations were in production at the time of the research (n = 205)



Source: ScreenSkills Employer Survey (2019).

In terms of subsector, those who indicated unscripted TV was their main subsector were asked what genre they operated in (Figure 12). The three most common genres were related to factual output, either specialist factual, general factual or factual entertainment-related (all with 67% of these respondents).

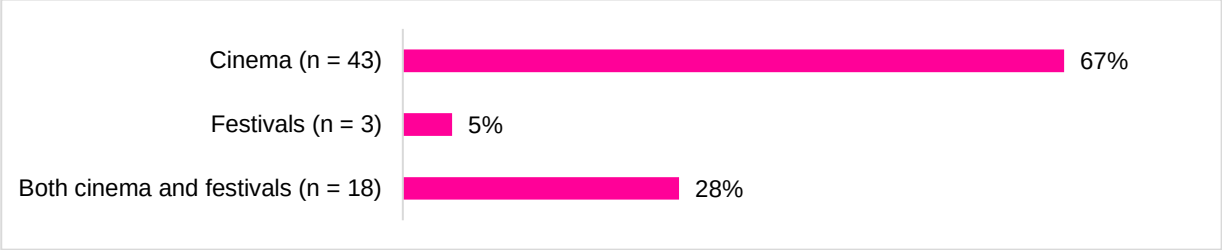
Figure 12: Detailed activities of companies operating in the unscripted sector (n = 53)



Source: ScreenSkills Employer Survey (2019). **Note: multiple responses allowed. **Note: participants who selected 'other' work in history and daytime television.*

Those business who stated that their main activity was in exhibition were asked whether they were operating in cinema, festivals or both (Figure 13). In the main, they were cinema operators (67%) or both a cinema operator or festival organiser (28%). Relatively few operated only as a festival organiser (5%).

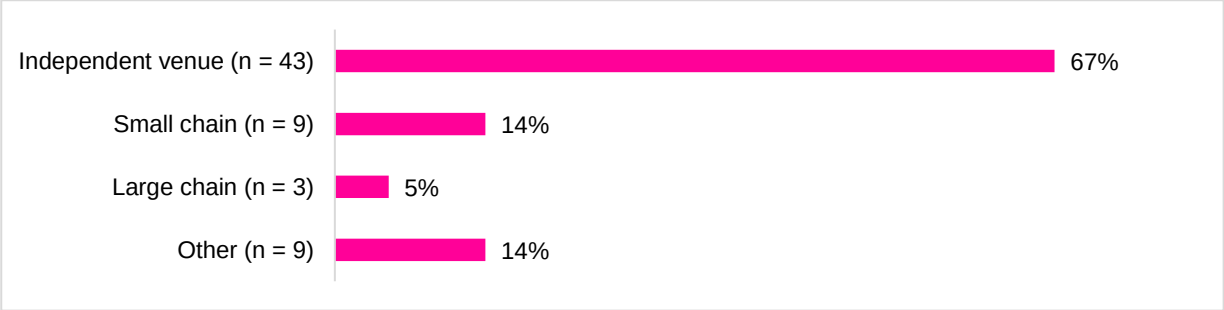
Figure 13: Breakdown of organisations involved in exhibition (n = 64)



Source: ScreenSkills Employer Survey (2019).

Moreover, as Figure 14 shows, just over two thirds (68%) of the exhibition companies are independent venues and nearly one fifth (19%) are part of chains.

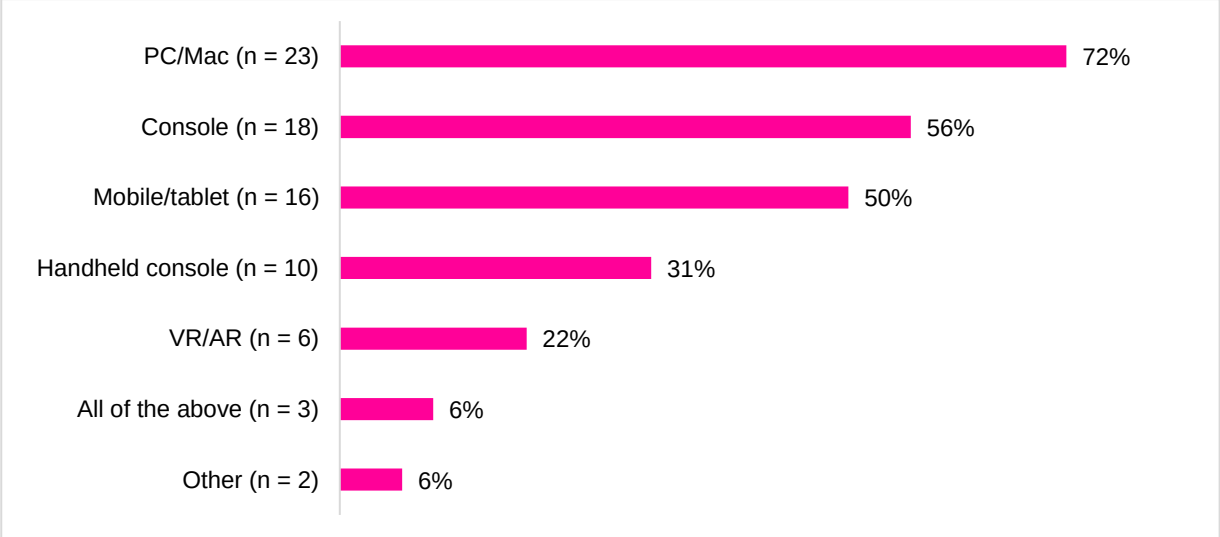
Figure 14: Breakdown of organisations involved in exhibition (n = 63)



Source: ScreenSkills Employer Survey (2019). **Note: participants who selected 'other' are involved in smaller and larger chains, medium chains, film hubs and festivals.*

Those employers whose main subsector is games were asked what platforms they develop or publish games for (Figure 15). The most common are PC/Mac platforms cited by 72% of games businesses, followed by consoles (56%) and mobiles/tablets (50%).

Figure 15: Platforms for which games are developed or published (n = 33)



Source: ScreenSkills Employer Survey (2019). **Note: multiple responses allowed. **Note: participants who selected 'other' (also) develop or publish arcade games.*

Despite growing interest in the potential proliferation of virtual and augmented reality (VR and AR) less than a quarter (22%) currently develop games for these new technologies.

5. Limitations and areas for further research

While the aim of the Annual ScreenSkills Assessment is to build an accurate and robust picture of the sector, the current study necessarily contains a number of limitations:

1. Current national data sources do not accurately capture the games sector, and neither do they cover fast- and/or newly evolving occupations. This means that some of the data presented in our research, such as diversity statistics, cannot be generalised for those areas and/or roles of the industry.

2. The Annual ScreenSkills Assessment found that there are no national statistics available for earnings of the freelance workforce.

3. The national diversity statistics currently available cannot be presented for each of the subsectors of the industry. Furthermore, data on several important characteristics such as religion, caring duties and sexual orientation is not available for the sector.

4. While the Employer Survey is broadly representative of the subsectors of the industry, certain regions such as the East of England and the South East are under-represented in our sample due to low response rates. This means that caution is advised when generalising the findings of this research.

5. Based on the data collected through the survey we have not been able to draw any conclusive relationships between certain key variables, such as diversity, skills gaps and recruitment difficulties. Although the survey found a number of interesting correlations between these variables, further research is needed to confirm their statistical validity.

6. The Annual ScreenSkills Assessment 2018-2019 does not cover migration of labour between the subsectors of the industry. This means that our current research is not able to shine light on whether skills gaps and shortages migrate from one area of the industry to another.

The Annual ScreenSkills Assessment 2018-19 highlights several areas that require further research, including:

1. Freelance work in each of the subsectors of the industry: further research is needed to better understand the working patterns and earnings of freelancers, as well as any challenges they might face. While research of this kind is already undertaken in for instance broadcast TV, future research on freelance work should be undertaken for each of the subsectors of the industry.

2. Diversity statistics in each of the subsectors of the industry: further research is needed to provide a better understanding of diversity levels and challenges in each of the subsectors of the industry, and in particular of currently under-represented characteristics such as religion, caring duties, socio-economic background and sexual orientation. This would in turn aid the development of sustainable and subsector-specific solutions to diversity issues in the industry. Research of this kind would greatly benefit from the expansion of more inclusive and consistent diversity monitoring systems across the sector at large.

3. Hiring versus retention of older workers in the workforce: further research is needed to better understand whether workers over the age of 50, who are under-represented in the workforce compared with the UK workforce as a whole, are choosing to leave the industry at a certain stage of their career or are failing to be employed. Furthermore, further research is needed to determine what the implications of this are in terms of any loss of skills

4. Relationships between diversity levels, skills gaps and skills shortages: further research is needed to determine whether diversifying the workforce would address skills challenges, and also to better understand if and how the pressures created by the production boom are making it harder to address diversity and inclusivity. Further research is also needed to determine how these relationships manifest themselves in each of the subsectors of the industry. Insights of this kind would greatly aid the development of more subsector specific solutions to both diversity and skills challenges.

5. New occupations and migration of labour between the subsectors: further research is needed to identify new and/or fast-evolving occupations in the sector, as well as the migration of labour between certain subsectors of the industry. Information of this kind could help us anticipate new skills gaps and shortages and guide investment in training and professional development.

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Appendix: Business count

Figure 16: Business count for UK regions and nations

Area	SIC 59.11	SIC 59.12	SIC 59.13	SIC 59.14	SIC 58.21	SIC 60.20	SIC 62.01/1
United Kingdom	19,340	2,960	670	835	295	1,170	1,585
North East	160	25	5	20	10	15	35
North West	950	120	30	75	30	80	120
Yorkshire and Humber	545	65	10	50	15	40	95
East Midlands	375	55	15	40	15	35	70
West Midlands	495	70	20	60	10	55	100
East	1,365	220	45	65	30	100	135
London	9,870	1,500	400	165	95	520	485
South East	3,045	550	100	125	55	190	315
South West	1,165	200	25	85	20	40	100
Wales	520	55	5	45	5	45	30
Scotland	630	85	10	70	15	40	85
Northern Ireland	220	25	5	30	0	15	10

Source: extracted from the Nomis business count, ONS (2019). **Note: this business count designates individual units, not number of enterprises.*

SIC code	SIC title
59.11	Film and TV production
59.12	Film and TV post-production
59.13	Film and TV programme distribution
59.14	Film exhibition
60.20	TV programming and broadcasting
58.21	Publishing of games
62.01/1	Development of games