Press Release

#bfistats

NEW BFI STATISTICS SHOW RECORD YEAR FOR UK FILM IN 2014

- *Highest spend on film production in the UK on record:*
    - *35% increase in film production in the UK reaching £1.47 billion*
    - *40% increase in inward investment to £1.23 billion*
    - *28% increase in production spend on domestic UK films to £199.9 million*
- *Highest ever box office market share for UK independent films at almost 16%*
- *Paddington is highest grossing UK independent film of 2014*

LONDON – Tuesday 3 February 2015: Independent figures published today by the BFI show the UK's screen industries are thriving and making an increasingly significant contribution to the UK economy and audiences are enjoying British film more than ever. 2014 saw a massive surge in film production in the UK, generating a total spend of £1.471 billion in 2014, a 35% increase on 2013 and the highest recorded figure ever[1].

The tax reliefs for film, high-end television, animation and now video games are helping to drive production investment. During 2014, international inward investment films coming to the UK included *Star Wars: Episode VII – The Force Awakens*, *Mission: Impossible 5, Alice In Wonderland: Through the Looking Glass* and *Pan;* domestic UK films which went into production across the UK included *Testament of Youth, 45 Years, Dad's Army, Kill Your Friends* and *Shaun the Sheep*; and major high-end TV productions included *Wolf Hall*, *Downton Abbey* and *24: Live Another Day*.

Independent home-grown productions are capturing UK audiences and achieved their highest market share ever at the UK box office (almost 16%[2]). At the UK box office *Paddington* was the highest grossing independent UK film of 2014 taking £34.07 million, and is continuing to pull in audiences this year. Other successful independent UK films were diverse and broad-ranging - many of which were Lottery funded through the BFI - including *Mr Turner, Pride, Calvary* and

[1] Since measurement began in 2001
[2] 15.5%

Belle, as well as *Nativity 3: Dude, Where's My Donkey?,* and *The Inbetweeners 2*. Overall, independent UK films and British-qualifying inward investment productions had a market share of almost 26% of the UK box office up from 22% in 2013.

Culture Secretary Sajid Javid said: *"The UK film industry is a powerhouse for growth and I'm delighted that 2014 saw an all time high spend on film production. Supporting the creative industries, including our vibrant film sector, is a key part of the Government's long term economic plan and we have worked hard to create the right environment here for the UK film industry to flourish. The huge amount of inward investment we are seeing is a sure fire sign that the UK is the best place in the world to make films."*

Amanda Nevill, CEO of the BFI, said: *"Today's report illuminates a dynamic and vibrant story of success for the screen industries in the UK. It's a sector alive with opportunity and energy, where creativity and fiscal policy is working hand in hand to make the UK the most exciting place on the planet to do business."*

Adrian Wootton, CEO of the British Film Commission*, says, "The production statistics demonstrate just how popular the UK is to international film and television productions. Our tax reliefs, world-class crew, state-of-the-art facilities and award-winning talent are a formidable package. The British Film Commission, working closely with our partners, the wider industry and Government, have been able to successfully secure some of the world's biggest productions for the UK."*

PRODUCTION

Film

Film production in the UK saw a massive surge in 2014, generating a total spend of £1.471 billion, a 35% increase on last year's £1.093 billion and the highest figure since these statistics were first recorded 20 years ago.

The confidence that international filmmakers have in the creativity and expertise of the UK's crews and world-class production facilities, combined with the UK film tax relief as well as the service provided by the British Film Commission, have played their part in generating a spend in the UK of £1.233 billion. Major international films increasingly choose to make the UK their production base, bringing investment, creating jobs, and contributing to the UK economy.

These 36 major films include *Star Wars: Episode VII – The Force Awakens* for LucasFilm, *Mission: Impossible 5* for Paramount, *Avengers: Age of Ultron* for Marvel Studios, *Grimsby* for Sony, *In the Heart of the Sea* and *Tarzan* for Warner Bros, as well as features based on classic British stories which have inspired audiences worldwide including *Alice In Wonderland: Through the Looking Glass* for Disney, *Pan* for Warner Bros, and the new James Bond *Spectre*.

The momentum for big budget inward investment productions coming to the UK continues in 2015 with the new *Untitled Standalone Star Wars* project for LucasFilm and *Fantastic Beasts and Where to Find Them* for Warner Bros, the new *Game of Thrones Season 5* for HBO going into production this year.

Spend on making domestic UK film production also increased with £188 million on films budgeted at £0.5 million and above, 36% up on 2013. This spend was spread across a total of 74 films which went into production in 2014, compared to 65 in 2013.

UK domestic films made in 2014 reflect a range of filmmaking and storytelling including *Suffragette* (director Sarah Gavron); *High Rise* (director Ben Wheatley); *Shaun The Sheep* (directors Mark Burton, Richard Starzack); *Testament of Youth* (director James Kent); *London Road* (director Rufus Norris); *Kill Your Friends* (director Owen Harris); *Hockney: A Life in Pictures* (director Randall Wright); *Kajaki* (director Paul Katis); *Miss You Already* (director Catherine Hardwicke); *Bolshoi Babylon* (director Nick Read); and *45 Years* (director Andrew Haigh) which is premiering in competition at the Berlin Film Festival this week.

Co-productions made in the UK last year totalled £37.4 million in production spend and include *Sunset Song* (director Terence Davies); *Brooklyn* (director John Crowley); *Autobahn* (director Eran Creevy); *Queen of the Desert* (director Werner Herzog); *The Lobster* (director Yorgos Lanthimos); as well films from talent making their feature film debuts, *Departure* (director Andrew Steggall) and *Tiger House* (director Thomas Daley). The number of co-productions was 32, down from 53 in 2013.

The data on films budgeted at less than £0.5 million is always revised upwards during the course of the next six months. At this point investment in these micro and low budget films was £12.4

million in 2014 compared to £17.7 million in the previous year. These films are vitally important as the talent incubator for the UK's next generation of successful filmmakers.

High-End Television

The BFI's annual statistics reveal the first full year of the impact of the new tax reliefs for high-end television (HTV) and animation programmes, which became available in April 2013.

A total of 87 HETV programmes, which have high production values and are sold and broadcast around the world, including *Downton Abbey, Wolf Hall,* the forthcoming *24: Live Another Day, Poldark, Cilla, Foyle's War* and *Granchester* generated £615 million in production spend.

TV Animation

The new TV animation tax relief came into effect relatively recently, however the statistics are an early indication of growth in the sector. 22 animation programmes went into production with a UK production spend of £36.8 million and, of these, 16 were domestic productions spending £32 million. Programmes include *Sarah and Duck - Series 2; Mr Bean: The Animated Series; Toot the Tiny Tugboat;* and *One Night in Hell.*

Video Games

Video games are also tracked in the year-end analysis for the first time following the introduction of the video games tax relief in April 2014 and therefore the data is still very new. To date, the nine-month period shows a production spend of £2.3 million across 9 video games including *Beyond Flesh and Blood*, *Enigma Express, MazeCraft*, *Shred It!*, *Soul Axiom* and *Wayward Tide*, which sought UK certification for tax relief.

BOX OFFICE

Film

2014 marked the fourth consecutive year that the overall UK box office crossed the £1 billion barrier, though total takings were down 2% on the previous year. Admissions continue to reflect the plateau trend which has typified the UK cinema business over the past decade, with 157.5 million tickets sold, a 5% dip on 2013.

However, for the first time ever, the market share of UK independent films reached almost 16%, up from 6% in 2013. This was led by BAFTA-nominated *Paddington* which took £34.7 million in

2014, followed by *The Inbetweeners 2* which took £33.39 million. Together, these two films took a total of £67.5 million, over three times more than the £21.2 million grossed by the top two independent films in 2013 (*Philomena* and *Rush*). Across the top independent earners, seven films took £5 million or more in 2014, compared with five in 2013. Overall, independent UK films and inward investment British qualifying films had a market share of almost 26% of the UK box office, up from 21% in 2013.

The top 20 films in 2014 features a variety of big budget US studio productions, co-productions and UK films in the top four highest grossing films. *The Hobbit: The Battle of the Five Armies* was the highest grossing film of 2014 with takings of £40.3 million, followed by *The Lego Movie* grossing £34.3 million, then UK independent productions *Paddington* and *The Inbetweeners 2*.

The end of 2014 saw a boom at the box office with December the busiest month of the year with 17.12 million admissions. Leading the charge was *The Hobbit: The Battle of the Five Armies, Paddington*, *The Hunger Games: Mockingjay, Part 1, Interstellar* and *The Imitation Game*.

A summer of sport saw admissions May and June down most significantly by 20%. January admissions were down by 11%, affected by an extraordinarily high admission figure for 2013 with the release of *The Hobbit: An Unexpected Journey, Life of Pi* and *Les Misérables*.

- Ends-

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Notes to editors:

Download the BFI Research and Statistics Unit releases covering the UK box office in 2014, film production in the UK in 2014, and British film certification in 2014 here: http://www.bfi.org.uk/education-research/film-industry-statistics-research/official-statistics-release-calendar

The UK box office

The highest grossing film released in 2014 was *The Hobbit: The Battle Of The Five Armies*, with takings of £40.3 million. This was followed by *The Lego Movie* (£34.3 million) and *Paddington* (£34.7 million). Only *The Hobbit: The Battle Of The Five Armies* earned more than £40 million compared with three films in 2013. Fourteen films earned £20 million or more, the same as 2013.

Table 1 - Top 20 films released in the UK and Republic of Ireland, 2014

	Title	Country of origin	Box office Gross (£m)	Distributor
1	The Hobbit: The Battle Of The Five Armies*	NZ/USA	40.33	Warner Bros
2	The Lego Movie	Aus/US/Den	34.33	Warner Bros
3	Paddington*	UK	34.07	StudioCanal
4	The Inbetweeners 2	UK	33.39	Entertainment
5	Dawn Of The Planet Of The Apes	USA	32.72	20th Century Fox
6	The Hunger Games: Mockingjay, Part 1*	USA	30.96	Lionsgate
7	Guardians Of The Galaxy	UK/USA	28.54	Walt Disney
8	X-Men: Days Of Future Past	USA	27.13	20th Century Fox
9	How To Train Your Dragon 2	USA	25.08	20th Century Fox
10	The Amazing Spider-Man 2	USA	24.08	Sony Pictures
11	The Wolf Of Wall Street	USA	22.70	Universal
12	Gone Girl*	USA	22.37	20th Century Fox
13	Interstellar*	USA	20.52	Warner Bros
14	12 Years A Slave	USA	20.03	eOne Films
15	Transformers: Age Of Extinction	USA/China	19.54	Paramount
16	Maleficent	UK/USA	19.45	Walt Disney
17	Captain America: The Winter Soldier	USA	19.35	Walt Disney
18	22 Jump Street	USA	18.61	Sony Pictures
19	Godzilla	USA/Japan	17.23	Warner Bros
20	Bad Neighbours	USA	16.03	Universal

Source: Rentrak
Notes:
Box office gross = cumulative gross up to 18 January 2015.
* Film still being exhibited on 18 January 2015.
UK and Republic of Ireland are a single "territory" for film distribution purposes.

1. Top UK films released in 2014

The highest-grossing UK film of 2014 was *Paddington* (Table 2). In second place was *The Inbetweeners 2* (£33.4 million) and *Guardians of the Galaxy* (£28.5 million) was third. Three UK qualifying films took £20 million or more (up to 18 January), compared with four in 2013. Six UK films took £10 million or more in 2014, compared with seven in 2014.

Table 2 - Top 20 UK films released in the UK and Republic of Ireland, 2014

Title	Country of origin	Box office Gross (£m)	Distributor

1	Paddington*	UK	34.07	StudioCanal
2	The Inbetweeners 2	UK	33.39	Entertainment
3	Guardians Of The Galaxy	UK/USA	28.54	Walt Disney
4	Maleficent	UK/USA	19.45	Walt Disney
5	The Imitation Game*	UK/USA	15.19	StudioCanal
6	Mrs. Brown's Boys D'Movie	UK	14.72	Universal
7	Non-Stop	UK/USA	9.48	StudioCanal
8	Fury	UK/USA	8.32	Sony Pictures
9	Exodus: Gods And Kings*	UK/USA/Spain	7.91	20th Century Fox
10	Edge Of Tomorrow	UK/USA	7.88	Warner Bros
11	Muppets Most Wanted	UK/USA	7.67	Walt Disney
12	Nativity 3: Dude, Where's My Donkey?*	UK	7.49	eOne Films
13	Mr. Turner*	UK/Fra/Ger	6.63	eOne Films
14	The Monuments Men	UK/USA/Ger	6.18	20th Century Fox
15	The Railway Man	UK/Aus	5.33	Lionsgate
16	Dracula Untold	UK/USA	4.89	Universal
17	Mandela: Long Walk To Freedom	UK/South Africa	4.43	Pathé
18	What We Did On Our Holiday*	UK	4.09	Lionsgate
19	Pride	UK	3.98	Pathé
20	Postman Pat	UK	3.51	Lionsgate

Source: Rentrak, BFI RSU analysis
Notes:
Box office gross = cumulative gross up to 18 January 2015.
* Film still being exhibited on 18 January 2015.
UK and Republic of Ireland are a single “territory” for film distribution purposes.

Paddington was the highest-grossing independent UK film of 2014 (Table 3), with *The Inbetweeners 2 c*lose in second place. Together, these two films took a total of £67.5 million compared with £21.2 million for the top two independent UK films in 2013 (*Philomena* and *Rush*). Seven films took £5 million or more compared with five in 2013.

Table 3 - Top 20 independent UK films released in the UK and Republic of Ireland, 2015

	Title	Country of origin	Box office Gross (£m)	Distributor
1	Paddington*	UK	34.07	StudioCanal
2	The Inbetweeners 2	UK	33.39	Entertainment
3	The Imitation Game*	UK/USA#	15.19	StudioCanal
4	Non-Stop	UK/USA#	9.48	StudioCanal
5	Nativity 3: Dude, Where's My Donkey?*	UK	7.49	eOne Films
6	Mr. Turner*	UK/Fra/Ger	6.63	eOne Films
7	The Railway Man	UK/Aus	5.33	Lionsgate

8	Mandela: Long Walk To Freedom	UK/South Africa	4.43	Pathé
9	What We Did On Our Holiday*	UK	4.09	Lionsgate
10	Pride	UK	3.98	Pathé
11	Postman Pat	UK	3.51	Lionsgate
12	Before I Go to Sleep	UK/USA#	3.34	StudioCanal
13	Calvary	UK/Ire	2.93	eOne Films
14	The Hundred-Foot Journey	UK/UAE/USA#	2.81	eOne Films
15	Cuban Fury	UK	2.46	StudioCanal
16	A Most Wanted Man	UK/Ger	2.06	eOne Films
17	Belle	UK	1.86	20th Century Fox
18	Pudsey The Dog: The Movie	UK	1.77	Vertigo
19	The Quiet Ones	UK/USA#	1.62	Lionsgate
20	The Two Faces of January	UK	1.62	StudioCanal

Source: Rentrak, BFI RSU analysis

Notes:

Box office gross = cumulative gross up to 18 January 2015.

* Film still being exhibited on 18 January 2015.

Film made with independent (non-studio) US support

UK and Republic of Ireland are a single “territory” for film distribution purposes.

2. Market share of independent UK films

The market share of independent UK films reached almost 16%, the highest proportion since measurement began in 2001. For the first time, the market share of independent UK films was higher than that for US studio-backed UK films. This share was 10%, down from 15% in 2013 (Table 5).

Table 5 Theatrical market share of UK films by studio and independent titles, 2001-2014

Year	Market share of UK qualifying films produced with US studio backing (%)	Market share of UK independent films (%)
2001	21.2	3.8
2002	16.1	6.5
2003	12.5	3.4
2004	19.5	3.9
2005	26.2	6.9
2006	14.4	4.7
2007	21.8	6.8
2008	25.4	5.7
2009	8.5	8.2
2010	18.6	5.4
2011	22.6	13.1
2012	22.8	9.3
2013	15.4	6.8
2014	10.4	15.5

Source: BFI

Note:

2014 market share calculation based on grosses up to and including 18 January 2014

Production in the UK

The aggregate UK spend of features that commenced principal photography in 2014 was £1,471 million, up from £1,093 million in 2013. This is the highest figure since measurement began in 1994. Inward investment films contributed £1,233 million, domestic UK films £200 million, and co-productions £37 million. UK spend increased by £354 million for inward investment films, and by £44 million for domestic UK films. For co-productions, UK spend was £20 million lower in 2014 than in 2013 (Table 1).

Domestic films with a budget greater than or equal to £500,000 had a UK spend of £188 million in 2014, up from £138 million in 2012, and accounted for 94% of the spend on domestic films. Domestic films with a budget less than £500,000 had a UK spend of £12 million in 2013, down from £18 million in 2013.

Table 1 UK spend of features produced in the UK, 2008-2014, £ million

	2008	2009	2010	2011	2012	2013	2014
Co-productions	51.7	38.6	76.3	52.9	74.8	57.4	37.4
Domestic UK features	237.1	242.2	201.9	201.2	259.9	156.0	199.9
Of which budget < £500,000	*15.0*	*18.0*	*24.8*	*19.6*	*20.0*	*17.7*	*12.4*
Of which budget ≥ £500,000	*222.1*	*224.3*	*177.0*	*181.6*	*239.9*	*138.2*	*187.5*
Inward investment	434.4	834.6	1,012.1	1,071.0	710.0	879.4	1,233.3
Total without films with budget <£500,000	707.4	1,096.2	1,236.7	1,303.9	1,020.0	1,073.3	1,457.2
Total	**723.1**	**1,115.4**	**1,290.2**	**1,325.2**	**1,044.7**	**1,092.8**	**1,470.6**

Source: BFI
Data are rounded to the nearest £0.1m so may not sum exactly to the totals shown.
Films are allocated to the calendar year in which principal photography commenced.
Films at all budget levels are included in this analysis. For pre-2008 data restricted to films with budgets of at least £500,000 see the BFI Statistical Yearbook 2014 www.bfi.org.uk/statisticalyearbook2014.

In 2014, 222 films started principal photography in the UK. Of these, 36 were inward investment films, 154 were domestic UK features, and 32 were co-productions (Table 2). Both the number of inward investment and co-productions was lower than 2013. However, these numbers should be treated as interim figures which are likely to increase, as there is a time lag in obtaining detailed information on all production activity in the UK. Key films include *Mission: Impossible 5*, *Tarzan*, *Bill, Everest* and *Testament of Youth.*

Domestic films produced with budgets greater than or equal to £500,000 increased from 65 in 2013 to 74 in 2014, and the number of domestic films with a budget less than £500,000 is recorded as decreasing from 160 to 80. Again, these numbers should be treated as an interim result, as there is a time lag in obtaining detailed information on all low and micro-budget activity in the UK.

Table 2 Number of features produced in the UK, 2008-2014

	2008	2009	2010	2011	2012	2013	2014
Co-productions	30	38	37	47	46	53	32
Domestic UK features	232	259	306	275	268	225	154
Of which budget < £500,000	*149*	*170*	*227*	*186*	*195*	*160*	*80*
Of which budget ≥ £500,000	*83*	*89*	*79*	*89*	*73*	*65*	*74*
Inward investment	32	37	30	37	43	45	36
Total without films with budget <£500,000	138	152	130	152	134	138	135
Total	**294**	**334**	**373**	**359**	**357**	**323**	**222**

Source: BFI

See notes to Table 1.

UK and non-UK Films

This release does not report UK production spend broken down by UK and non-UK films for 2014, to avoid disclosing data on the small number of non-UK films which had some UK production spend. Data for previous years can be found in previous editions of these statistics.

US studio and independent films

In 2014, the majority of UK spend (75%) was accounted for by films backed by the major US studios, a total of £1,102 million (Table 5). This was an increase from £760 million in 2013, where US films accounted for 70% of UK spend. UK spend by independent films, at £369 million, was the highest since measurement began in 2004.

Table 5 UK spend of US studio and independent films produced in the UK, 2008-2014, £ million

	2008	2009	2010	2011	2012	2013	2014
US studio films	430.8	814.4	985.4	1,038.9	733.4	759.6	1,102.1
Independent films	292.3	301.0	304.8	286.2	311.3	333.2	368.5
Total	**723.1**	**1,115.4**	**1,290.2**	**1,325.2**	**1,044.7**	**1,092.8**	**1,470.6**

Source: BFI
Data are rounded to the nearest £0.1m so may not sum exactly to the totals shown.
The notes section at the end of this release provides information on film definitions.

Table 6 shows the breakdown between the number of US studio films and independent films that commenced principal photography in 2014. Throughout the period, the majority of films were independent; in 2014 there were 202 independent films (91%) compared to 20 US studio films. The number of US studio films has been fairly stable since 2010. The number of independent films decreased from 304 in 2013, though this number is likely to be revised upward.

Table 6 Number of US studio and independent films produced in the UK, 2008-2014

	2008	2009	2010	2011	2012	2013	2014
US studio	24	26	18	19	18	19	20
Independent films	270	308	355	340	339	304	202
Total	**294**	**334**	**373**	**359**	**357**	**323**	**222**

Source: BFI
The notes section at the end of this release provides information on film definitions.

Independent UK films by category

Table 7 shows the UK spend by category for independent UK films. The aggregate UK spend increased from £330 million in 2013 to £350 million in 2014. This was the highest UK spend for the period. Domestic features had the highest UK spend, being £171 million (49%), inward investment contributed £141 million and co-productions £37 million. Of domestic features, films with a budget equal to or greater than £500,000 had the greatest spend at £159 million (93%).

Table 7 UK spend of UK independent films by category, 2008-2014, £ million

	2008	2009	2010	2011	2012	2013	2014
Co-productions	50.6	35.7	75.8	44.0	73.8	49.7	37.4
Domestic UK features	163.3	198.2	170.9	178.0	144.9	152.3	171.2
Of which budget < £500,000	15.0	18.0	24.8	19.6	20.0	17.7	12.4
Of which budget ≥ £500,000	148.3	180.2	146.1	158.4	124.9	134.5	158.8
Inward investment	75.4	61.7	38.2	52.5	84.6	127.5	141.0
Total without films with budget <£500,000	273.6	276.4	258.4	253.5	281.0	310.0	336.1
Total	**289.2**	**295.6**	**284.9**	**274.5**	**303.3**	**329.5**	**349.6**

Source: BFI

Most independent UK films in 2014 were domestic UK features (152); there were also 15 inward investment films and 32 co-productions. The number of films in each of these three categories was lower than in 2013 (Table 8).

Table 8 Number of UK independent films by category, 2008 – 2013

	2008	2009	2010	2011	2012	2013	2014
Co-productions	28	32	36	40	43	47	32
Domestic UK features	227	256	304	274	262	224	152
Of which budget < £500,000	149	170	227	186	195	160	80
Of which budget ≥ £500,000	78	86	77	88	67	64	72
Inward investment	9	7	10	12	27	26	15
Total without films with budget <£500,000	110	114	108	124	111	114	113
Total	**264**	**295**	**350**	**326**	**332**	**297**	**199**

Source: BFI
Note: Table 6 shows all independent films regardless of nationality. Table 8 shows UK independent films only.

2. High-end television

Total UK production spend for high-end television programmes (HETV) was £615m in 2014. Domestic HETV was the largest contributor to this, £310 million, followed by inward investment at £287 million (Table 9). This is the first full calendar year of data available, as this information only began to be collected when tax relief first became available for such productions in April 2013[3].

A total of 87 HETV programmes commenced principal photography in 2014. Of these, 22 were inward investment, 60 were domestic HETV and 5 were co-productions. Similar to feature film, a small number of inward investment productions had the largest share of UK spend (Table 9).

The British Film Commission is also responsible for attracting international high-end television productions to the UK and providing support from the earliest stage of development through to completion

[3] A comparison of data for the full 2013/14 and 2014/15 years will be published with the next edition of the quarterly production statistics, in April 2015.

Table 9 UK spend and number of high-end television programmes produced in the UK, 2014

	UK spend £m	Number
Co-production	19.0	5
Domestic UK HETV	309.5	60
Inward Investment	286.7	22
Total	**615.2**	**87**

Source: BFI
HETV productions are allocated to the period according to the date principal photography commenced.

3. Animation programmes

The UK spend for domestic television animation programmes for 2014 was £37 million. Domestic UK programmes accounted for most of this, at £32 million (Table 10).

A total of 22 animation programmes commenced principal photography in 2014. Of these, 16 were domestic HETV. Unlike feature films and HETV, the small number of inward investment productions did not account for the largest share of UK spend.

This is the first full calendar year of data available, as this information only began to be collected when tax relief first became available for such productions in April 2013.

Table 10 UK spend and number of television animation programmes produced in the UK, 2014

	UK spend £m	Number
Co-production & Inward Investment	4.8	6
Domestic UK HETV	32.0	16
Total	36.8	22

Source: BFI
Co-production and Inward Investment have been combined to avoid disclosing budget data for individual titles.
Animation programmes are allocated to the period according to the date principal photography commenced.

4. Video games production

In this release we report for the first time on UK production of video games. The period covered is April-December 2014, as tax relief for video games was introduced in April 2014. Future releases of these statistics will provide full-year data.

We only track and report on video games which are certified as UK. There are no video games co-productions, as the legislation only allows certification under the cultural test.

The UK spend for video games for April – December 2014 was £2.3 million, with 9 games produced in this period (Table 11).

Table 11 UK spend and number of video games produced in the UK, April-December 2014

UK spend £m	Number
2.3	9

Source: BFI

About the BFI
The BFI is the lead organisation for film in the UK with the ambition to create a flourishing film environment in which innovation, opportunity and creativity can thrive by:

- Connecting audiences to the widest choice of British and World cinema
- Preserving and restoring the most significant film collection in the world for today and future generations
- Championing emerging and world class film makers in the UK - investing in creative, distinctive and entertaining work
- Promoting British film and talent to the world
- Growing the next generation of film makers and audiences

The BFI is a Government arm's-length body and distributor of Lottery funds for film. The BFI serves a public role which covers the cultural, creative and economic aspects of film in the UK. It delivers this role:

- As the UK-wide organisation for film, a charity core funded by Government
- By providing Lottery and Government funds for film across the UK
- By working with partners to advance the position of film in the UK.

Founded in 1933, the BFI is a registered charity governed by Royal Charter.
The BFI Board of Governors is chaired by Greg Dyke.

About the British Film Commission
The British Film Commission (BFC) is the national body responsible for maximising and supporting the production of international feature films and high-end television in the UK. With offices in the UK and the US, the BFC provides free professional advice to help make productions in the UK a reality.

The BFC has commercial sponsors, who form the membership of the agency's innovative public/private partnership: Disney, Harbottle & Lewis, Pinewood Studios Group, Saffery Champness, Warner Bros. UK and its UK-based film production operations, BBC Worldwide, Coutts, Double Negative, Elstree Studios, Framestore, MPC and Working Title Films.

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