Film, high-end television and animation programmes production in the UK: full-year 2016

BFI Research and Statistics Unit

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Key points

- In 2016, 200 feature films started principal photography in the UK, with a total UK spend of £1,596 million.
- This is an increase (13%) from £1,416 million in 2015, and is the highest figure since measurement began in 1994.
- Forty-eight of these films were Inward Investment productions. These accounted for most (85%) of the UK spend, contributing £1,349 million to the total.
- Spend by domestic UK features was £206 million a decrease of 8% from 2015 it was spent on 129 productions.
- Eighty-four high-end television programmes started principal photography in 2016, with a total UK spend of £726 million a decrease from £888 million in 2015.
- UK spend generated by Inward investment high-end television programmes was £478 million the highest amount since analysis began.
- Twenty-four animation programmes started principal photography in 2016, with a total UK spend of £58 million an increase from £53 million in 2015.

1. Total film production expenditure in the UK

The aggregate UK spend of features that commenced principal photography in 2016 was £1,596 million, an increase of 13% from £1,416 million in 2015. This is the highest figure since measurement began in 1994. Inward investment films contributed £1,349 million (85% of total), domestic UK films £206 million (13%), and co-productions £41 million (3%). UK spend increased by £201 million for inward investment films, decreased by £17 million for domestic UK films and by £3.5 million for co-productions (Table 1 and Figure 1).

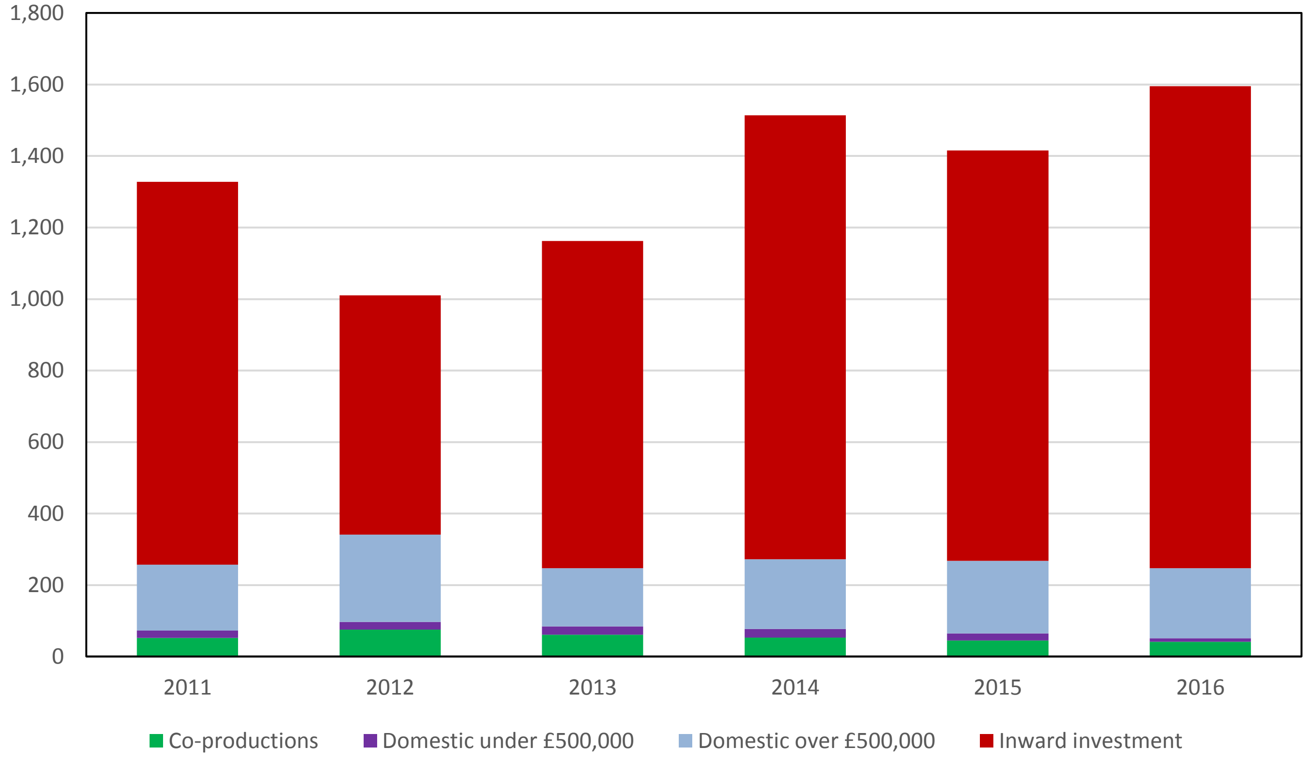
Domestic films with a budget greater than or equal to £500,000 had a UK spend of £196 million in 2016, down (4%) from £203 million in 2015, and accounted for 95% of the spend on domestic films. Domestic films with a budget less than £500,000 had a UK spend of £10 million in 2016, down from £20 million in 2015. 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 production activity in the UK particularly for low and micro budget features.

Table 1 UK spend of features produced in the UK, 2011-2016, £ million

	2011	2012	2013	2014	2015	2016
Co-productions	52.4	75.6	61.2	53.3	44.8	41.3
Domestic UK features	204.8	265.9	186.0	218.7	223.3	205.8
Of which budget < £500,000	*20.5*	*21.3*	*22.7*	*24.2*	*20.2*	*10.1*
Of which budget ≥ £500,000	*184.3*	*244.6*	*163.3*	*194.5*	*203.0*	*195.6*
Inward investment	1,071.0	668.6	915.4	1,242.0	1,147.4	1,348.5
Total without films with budget <£500,000	1,306.0	985.8	1,138.0	1,488.3	1,393.4	1,585.1
Total	**1,328.2**	**1,010.1**	**1,162.7**	**1,514.0**	**1,415.5**	**1,595.6**

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-2011 data restricted to films with budgets of at least £500,000 see the BFI Statistical Yearbook 2016 www.bfi.org.uk/statistical-yearbook.

Figure 1 Value of UK spend of inward, domestic, co-production and total features, 2011-2016



Source: BFI

In 2016, 200 films started principal photography in the UK. Of these, 48 were inward investment films, 129 were domestic UK features, and 23 were co-productions (Table 2 and Figure 2). Both the number of inward investment and co-productions was lower than 2015. 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, particularly for low and micro budget features.

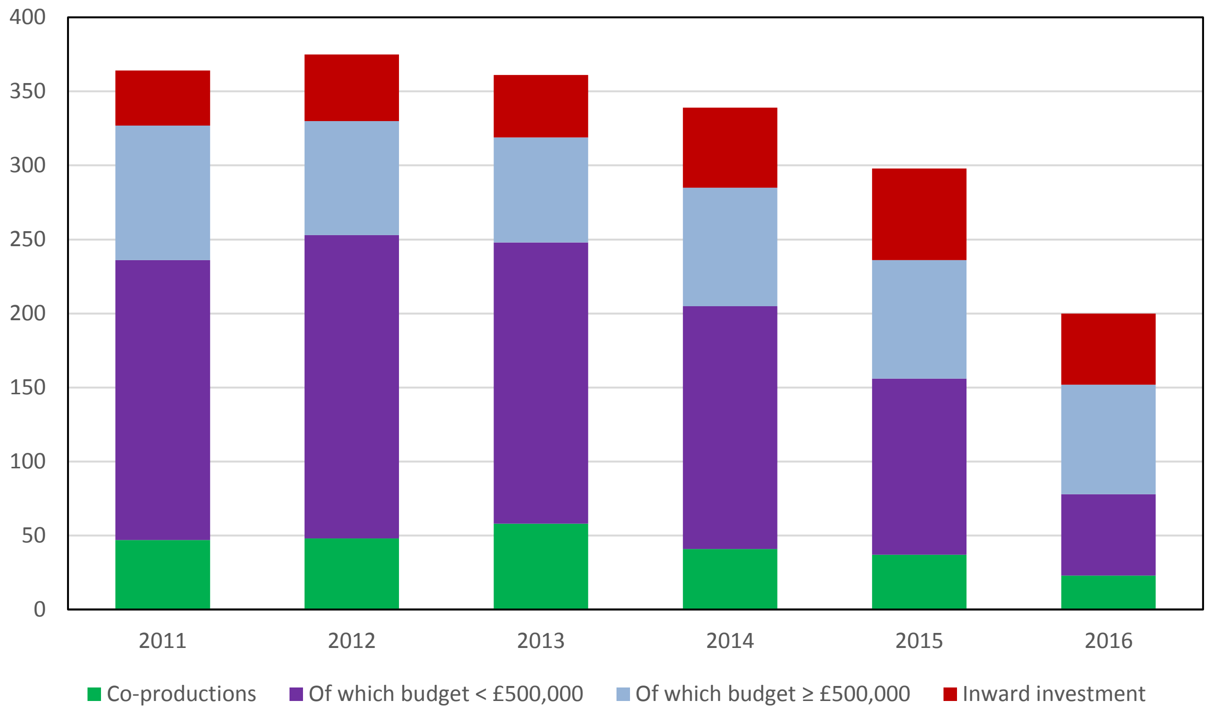
Domestic films produced with budgets less than £500,000 decreased from 119 in 2015 to 55 in 2015, and the number of domestic films with a budget greater than or equal to £500,000 decreased from 80 to 74. Again, these numbers should be treated as an interim result, as there is a time lag in obtaining detailed information on all low and micro-budget activity in the UK.

Table 2 Number of features produced in the UK, 2011-2016

	2011	2012	2013	2014	2015	2016
Co-productions	47	48	58	41	37	23
Domestic UK features	280	282	261	244	199	129
Of which budget < £500,000	*189*	*205*	*190*	*164*	*119*	*55*
Of which budget ≥ £500,000	*91*	*77*	*71*	*80*	*80*	*74*
Inward investment	37	45	42	54	62	48
Total without films with budget <£500,000	154	139	145	162	160	141
Total	**364**	**375**	**361**	**339**	**298**	**200**

Source: BFI
See notes to Table 1.

Figure 2 Number of inward, domestic, co-production and total features, 2011-2016



Source: BFI

A broad range of films commenced principal photography in 2016 include: *Ready Player One*, *Star Wars: The Last Jedi*, *T2: Trainspotting*, *The Death of Stalin*, *Early Man*, *Victoria and Abdul*, *Diego* and *Where Hands Touch*.

1.1 UK and non-UK Films

This release does not report UK and non UK production 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 full year production in the UK statistics and in the BFI Statistical Yearbook.

1.2 US studio and independent films

In 2016, the majority of UK spend (67%) was accounted for by films backed by the major US studios, a total of £1,072 million (Table 3). This was an increase from £1,058 million in 2015, where US films accounted for 75% of UK spend.
UK spend by independent films was £523 million in 2016 up from £357 million in 2015. Independent Inward Investment films contributed the largest amount of the UK spend with £304 million (63%), Domestic Independent films had a slight decrease to £186 million and accounted for 31% of the total Independent UK spend.

Table 3 UK spend of US studio and independent films produced in the UK, 2011 - 2016, £ million

	2011	2012	2013	2014	2015	2016
US studio films	1,038.9	669.5	768.1	990.9	1,058.3	1,072.4
Independent films	289.3	340.6	394.5	523.1	357.2	523.2
Of which Co-productions	*52.4*	*75.6*	*56.8*	*53.3*	*44.8*	*33.3*
Of which Domestic	*181.6*	*163.9*	*170.4*	*205.4*	*187.4*	*185.8*
Of which Inward Investment	*55.3*	*101.2*	*167.3*	*264.5*	*125.0*	*304.1*
Total	**1,328.2**	**1,010.1**	**1,162.7**	**1,514.0**	**1,415.5**	**1,595.6**

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 4 shows the breakdown between the number of US studio films and independent films that commenced principal photography in 2016. Throughout the period, the majority of films were independent; in 2016 there were 182 independent films (91%) compared to 18 US studio films. The number of US studio films has been fairly stable since 2008 with 2015 being the highest number with 25 films.

The number of independent films decreased from 273 in 2015, though this number is likely to be revised upward as more information on low and micro-budget productions becomes available.

Table 4 Number of US studio and independent films produced in the UK, 2011 – 2016

	2011	2012	2013	2014	2015	2016
US studio films	19	17	17	18	25	18
Independent films	345	358	344	321	273	182
Of which Co-productions	*47*	*48*	*57*	*41*	*37*	*22*
Of which Domestic	*279*	*277*	*259*	*243*	*198*	*127*
Of which Inward Investment	*19*	*33*	*28*	*37*	*38*	*33*
Total	**364**	**375**	**361**	**339**	**298**	**200**

Source: BFI

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

1.3 Independent UK films by category

This release does not report UK production for Independent UK films by category for 2016, to avoid disclosing data on the small number of non-independent UK Domestic films which had some UK production spend. Data for previous years can be found in previous editions of these statistics and in the BFI Statistical Yearbook.

2. High-end television

Total UK production spend for high-end television programmes (HETV) was £726 million in 2016 a decrease (18%) from £888 million in 2015. UK spend on Inward investment programmes greatly increased and were the largest contributor with £478 million the highest amount since analysis began. There was no spend associated with Co-productions in 2016. Domestic HETV accounted for £248 million, a decrease from £458 million in 2015 (Table 5).

Table 5 UK spend on high-end television programmes produced in the UK, 2013-2016

	2013	2014	2015	2016
Co-production & Inward Investment	252.5	318.3	430.3	477.8
Domestic UK HETV	181.4	339.9	458.2	248.4
Total	**433.8**	**658.2**	**888.5**	**726.2**

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

A total of 84 HETV programmes commenced principal photography in 2016 a decrease from 96 in 2015. Of these, 36 were co-productions and inward investment an increase from 26 in 2015, 48 were domestic HETV, down from 70 in 2015. These figures are slightly lower (13%) than 2015 and again may increase due time lag in obtaining detailed information on all production activity in the UK.

Table 6 Number of high-end television programmes produced in the UK, 2013-2016

	2013	2014	2015	2016
Co-production & Inward Investment	15	32	26	36
Domestic UK HETV	36	64	70	48
Total	**51**	**96**	**96**	**84**

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

Titles that commenced principal photography in 2016 include: *The Crown Series 2, Call the Midwife Series* 6*, Cold Feet Series* 6 and *Rillington Place*

3. Animation programmes

At the time of reporting the UK spend for domestic television animation programmes for 2016 was £58 million. These figures are an increase (9%) from 2015 figure of £53 million. Domestic UK programmes accounted for £29 million (50%). However, the figures for 2016 are likely to change due to the time lag in obtaining detailed information on all production activity in the UK. (Table 7).

Table 7 UK spend on television animation programmes produced in the UK, 2013-2016

	2013	2014	2015	2016
Co-production & Inward Investment	14.0	21.1	22.4	29.0
Domestic	62.9	69.1	30.5	28.7
Total	**76.9**	**90.3**	**52.9**	**57.7**

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.

A total of 24 animation programmes commenced principal photography in 2016. Of these, 13 were domestic. The numbers of animation programmes are substantially down (56%) in comparison to the 43 in 2015. However again the time lag in obtaining detailed information on all production activity in the UK will likely see this change.

Table 8 Number of television animation programmes produced in the UK, 2013-2016

	2013	2014	2015	2016
Co-production & Inward Investment	7	18	13	11
Domestic	36	42	30	13
Total	**43**	**60**	**43**	**24**

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.

Titles that commenced production in 2016 include: *Watership Down, Dennis and Gnasher Unleashed* and *Bitz and Bob*

Notes

1. BFI Research and Statistics Unit production tracking

The Research and Statistics Unit production tracking system attempts to track all films produced in whole or part in the UK (i.e. it is a census, not a sample).

Sources of information include the British Film Commission, industry tracking forums, Creative Skillset, trade press and internet sources, UK film certification data and direct approaches to film producers.

Only productions with some UK spend on shooting, visual effects or post-production are included.

Spend is allocated to the calendar year, half year and quarter in which principal photography starts.

For high-end television and television animation programmes, only programmes officially certified as British are included.

2. Revisions

Production tracking is a continuous process and numbers are updated each quarter to reflect newly tracked films, updated budget or UK spend information and postponements or cancellations. Adjustments apply to previous periods as well as to the most recent reported period. The tables in this report contain revised data.

Statistics on **Video Games** and **Children's Television** will be reported in the release: British Film and other screen sector certification Full Year 2016 (Publication Date; 2nd February 2017).

3. Definitions

A **domestic** (indigenous) UK production is a feature film, HETV programme or television animation programme made by a UK production company that is produced wholly or partly in the UK.

A **UK co-production** is a co-production (other than an inward co-production) feature film, HETV programme or television programme involving the UK and other country partners usually under the terms of a bilateral co-production agreement or the European Convention on Cinematographic Co-production.

An **inward investment production** is a feature film, HETV programme or television animation programme which is substantially financed and controlled from outside the UK, where the production is attracted to the UK because of script requirements, the UK's infrastructure or UK tax incentives. Many (but not all) inward productions are UK films, HETV programmes or animation programmes by virtue of their UK cultural content and the fact that they pass the cultural test administered by the BFI Certification Unit on behalf of the Secretary of State for Culture, Media and Sport.

An **inward feature co-production** is an official co-production that originates from outside the co-production treaty countries (usually from the USA) and which is attracted to the UK because of script requirements, the UK's infrastructure or UK film tax relief.

A **VFX-only film** is a film that has a substantial quantity of digital visual effects made in the UK at one of the UK's main VFX houses but no other UK spend.

A **UK film** is a film that has been certified as British by the DCMS or by the Certification Unit of the BFI (acting on the authority of the Secretary of State for Culture, Media and Sport) or which is a *de facto* UK film by virtue of being made in whole or part in the UK by a UK production company.

A **US studio film** is a film that is produced in whole or part by one of the major US studios or one of the major US studios' specialist subsidiaries.

An **independent film** is a film made by an independent production company or group of independent production companies.

US studio films are generally distributed in most territories by the parent studio. Independent films are usually distributed by different distributors in different territories.

4. Disclosing individual film information

Spend data are not disclosed when the number of productions (co-production, domestic or inward) is five or fewer.

5. Feedback

We welcome feedback from users of our statistics releases to help us improve what we do. If you have any feedback on these statistics or if you wish to make a complaint, in the first instance please contact us using the named contact details listed below

6. Pre-release Access

This release has been prepared according to the Code of Practice for Official Statistics published by the UK Statistics Authority (2010). Pre-release access has been granted to the following:

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