

# Film and other screen sector production in the UK, January – June (H1, Half Year) 2017

BFI Research and Statistics Unit

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## 1. Key points

- Total spend on film production in the UK in H1 2017 was £982 million.
- Inward investment features contributed the highest UK spend with £880 million. Spend in the UK on domestic features was £84 million.
- Eighty-six films started principal photography; 30 inward investment features, 47 domestic UK features, and 9 co-productions.
- Total production spend in the UK in the last 12 months (July 2016 – June 2017) was £1,632 million.
- In H1 2017, a total of 35 high-end television programmes commenced principal photography with a spend in the UK of £302 million.
- Of these, 19 were domestic programmes, with a UK spend of £141 million, and 16 were inward investment or co-production programmes with a UK spend of £161 million.
- The spend on HETV production in the UK in the last 12 months was £749 million.
- Spend in the UK on television animation programmes over the last 12 months was £55 million, across 26 productions.
- The total spend on children’s television programmes in the UK in the last 12 months was £38 million, across 34 productions.

## 2. Film production in the UK

The total spend in the UK on feature films that started principal photography in H1 2017 was £981 million, from 86 films (Table 1). Inward investment features accounted for 90% of this spend (£880 million), followed by domestic UK features (£84 million). The majority (95%) of the spend by domestic UK features was accounted for by 26 features with a budget of £500,000 or over which had a combined UK spend of £80 million. The spend in the UK on co-productions was £17 million across 9 productions.

It should be noted that due to a time lag in obtaining complete information on all low and micro-budget activity in the UK, data on the number and UK production spend of these films is likely to be revised upwards over time.

Films which started principal photography during H1 included inward investment films *Overlord*, *Mission Impossible 6* and *Mary Poppins Returns*; domestic UK films which went into production included *Peterloo* and *Beats*, whilst co-productions that started principal photography included *Born a King* and *Trautmann*.

**Table 1 Number and UK spend of features produced in the UK, H1 2017**

	UK spend £ million	Number of features
Co-productions	17.4	9
Domestic UK features	84.4	47
<i>Of which budget ≥ £500,000</i>	80.4	26
<i>Of which budget &lt; £500,000</i>	4.0	21
Inward investment features	879.7	30
<b>Total</b>	<b>981.5</b>	<b>86</b>

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 quarter in which principal photography commenced.

Totals may not sum due to rounding.

In the rolling 12 month period July 2016 to June 2017, total spend on film production in the UK was £1,632 million, a decrease of 8% on the July 2015 to June 2016 rolling year, but the second highest in the reporting period (Table 2). A breakdown of the total UK spend shows inward investment features contributed 83% of total spend (£1,362 million); domestic UK features contributed £236 million, with £225 million spent by domestic films with a budget of £500,000 and above. Co-productions contributed £35 million.

**Table 2 UK spend of features produced in the UK, 2010/11 to 2016/17, £ million**

	Rolling years: July - June						
	2010/11	2011/12	2012/13	2013/14	2014/15	2015/16	2016/17
Co-productions	97.7	65.1	50.3	76.6	38.6	51.5	34.8
Domestic UK features	179.9	300.8	185.7	251.7	172.2	216.0	236.0
<i>Of which budget ≥ £500,000</i>	151.1	278.7	165.7	226.7	146.1	195.9	224.9
<i>Of which budget &lt; £500,000</i>	28.7	22.1	19.9	25.0	26.1	20.2	11.1
Inward investment features	1,140.5	479.3	821.6	1,246.2	1,158.8	1,511.4	1,361.7
Total without films with budgets <£500,000*	1,387.4	819.7	1,035.6	1,547.7	1,340.6	1,757.2	1,620.8
<b>Total</b>	<b>1,418.1</b>	<b>845.2</b>	<b>1,057.5</b>	<b>1,574.5</b>	<b>1,369.5</b>	<b>1,779.0</b>	<b>1,632.5</b>

Source: BFI

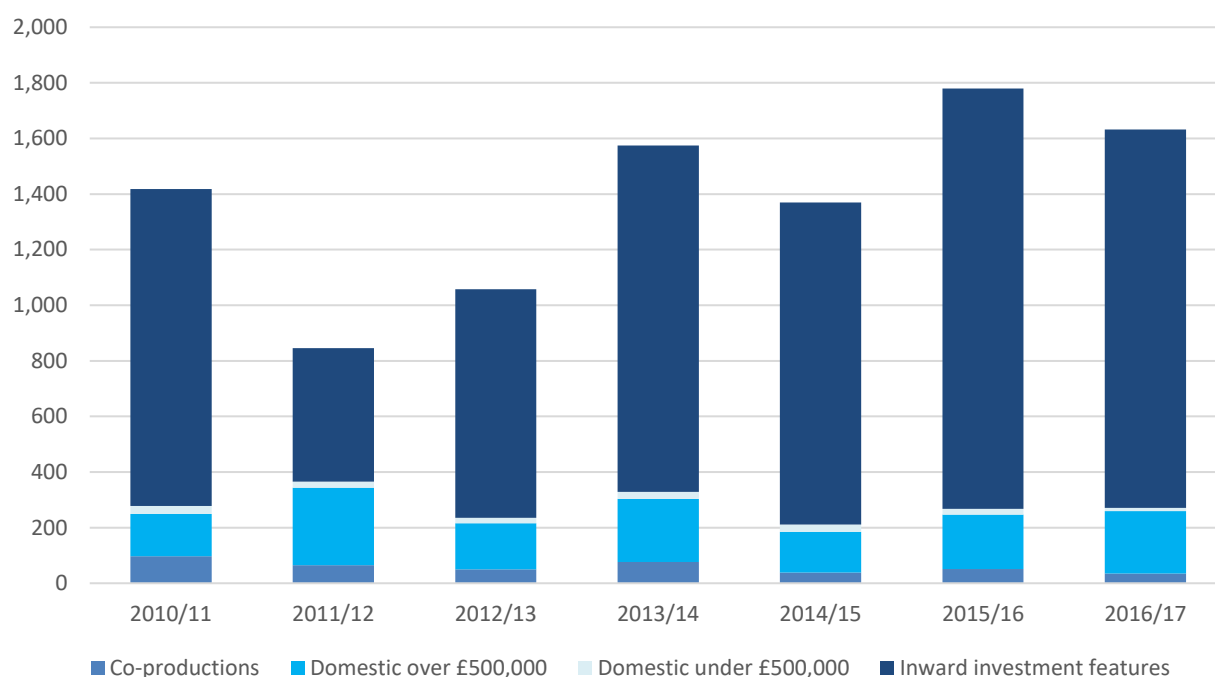
Data are rounded to the nearest £0.1m so may not sum exactly to the totals shown.

Films are allocated to the calendar quarter in which principal photography commenced.

\*This refers to all films with a production spend <£500,000 in the UK, not just Domestic UK features.

Totals may not sum due to rounding.

**Figure 1 UK spend of features produced in the UK, 2010/11 to 2016/17, £ million**



Source: BFI

Films are allocated to the calendar quarter in which principal photography commenced.

There were 210 films that started principal photography in the UK in the rolling year from July 2016 to June 2017. Although this is the lowest figure in this time series, this figure is likely to be revised upwards in future. This is because there is a lag in obtaining complete data for domestic UK features with a budget of less than £500,000.

There is a decrease in inward investment features, however the number of productions (56) has remained at a higher level than in some earlier years of the time series (Table 3 and Figure 2). With 20 films, co-production has continued its downward trend from recent rolling years.

**Table 3 Number of features produced in the UK, 2010/11 to 2016/17**

	Rolling years: July – June						
	2010/11	2011/12	2012/13	2013/14	2014/15	2015/16	2016/17
Co-productions	47	49	42	56	41	31	20
Domestic UK features	287	300	255	276	226	189	134
<i>Of which budget ≥ £500,000</i>	66	98	68	84	75	72	70
<i>Of which budget &lt; £500,000</i>	221	202	187	192	151	117	64
Inward investment features	36	42	38	44	59	69	56
Total without films with budgets <£500,000*	129	158	121	166	154	155	141
<b>Total</b>	<b>370</b>	<b>391</b>	<b>335</b>	<b>376</b>	<b>326</b>	<b>289</b>	<b>210</b>

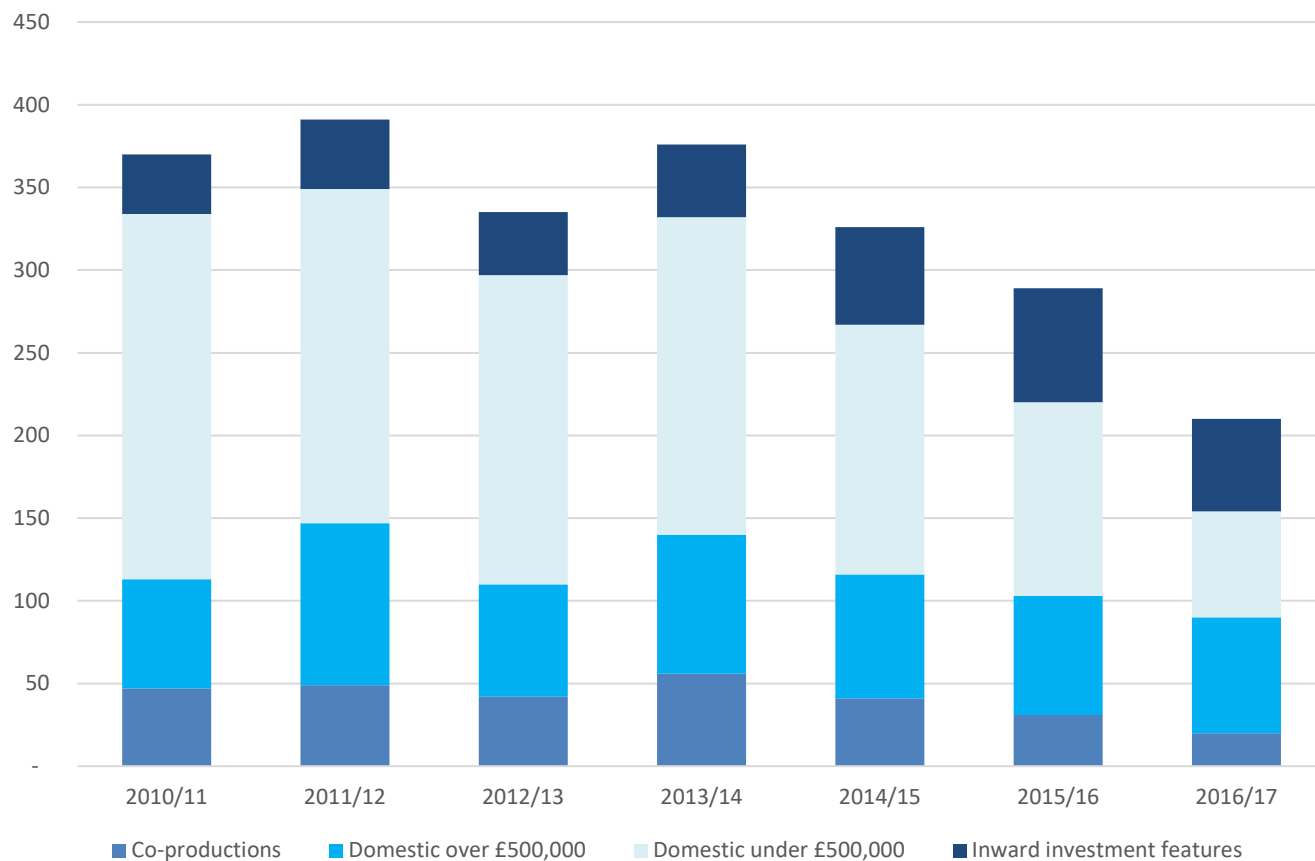
Source: BFI

Films are allocated to the calendar quarter in which principal photography commenced.

\*This refers to all films with a production spend <£500,000 in the UK, not just Domestic UK features.

Totals may not sum due to rounding.

**Figure 2 Number of features produced in the UK, 2010/11 to 2016/17**



Source: BFI  
 Films are allocated to the calendar quarter in which principal photography commenced.

### 3. High-end television production in the UK

Thirty-five high-end television (HETV) programmes started principal photography in the first half of 2017, with a total spend in the UK of £302 million (Table 4). Titles included *Endeavour Series 5*, *Trust* and *The Tunnel- Series 3*. Inward investment and co-production HETV programmes accounted for 53% (£161 million), with Domestic HETV accounting for just under 47% of spend in the UK (£141 million).

**Table 4 Number and UK spend of high-end television programmes produced in the UK, H1 2017**

	UK spend £ million	Number of programmes
Domestic UK	141.2	19
Inward investment and co-production	160.9	16
<b>Total</b>	<b>302.1</b>	<b>35</b>

Source: BFI

Data are rounded to the nearest £0.1m so may not sum exactly to the totals shown.

HETV are allocated to the calendar quarter in which principal photography commenced.

Totals may not sum due to rounding.

These statistics report on high-end television programmes (HETV) from April 2013 onwards only, because HETV production tracking commenced in line with the completion of the legislation procedures for the HETV tax relief in August 2013 (although the relief was applicable to production spend and backdated to 1 April 2013).

Between 2013/14 and 2016/17 the number of HETV productions drop slightly from 83 to 82. Total spend in the UK increased from £660 million in 2013/14 to £826 million in 2015/16, before dropping to £749 in the most recent year. In the latest rolling year (July 2016 to June 2017), the 35 inward investment and co-production HETV programmes made up 65% of spend in the UK, while the 47 domestic UK productions accounted for 35% (Table 5).

**Table 5 UK spend of high-end television programmes produced in the UK, 2013/14 – 2016/17**

	Rolling year: July -June			
	2013/14	2014/2015	2015/2016	2016/2017
Domestic UK	320.1	341.4	408.6	263.7
Inward investment and co-production	339.3	325.5	417.4	485.3
<b>Total</b>	<b>659.4</b>	<b>667.0</b>	<b>826.0</b>	<b>749.0</b>

Source: BFI

HETV are allocated to the calendar quarter in which principal photography commenced.

Inward investment and co-production have been combined to avoid disclosing budgets for individual productions.

Totals may not sum due to rounding.

**Table 6 Number of high-end television programmes produced in the UK, 2013/14 – 2016/17**

	Rolling year: July -June			
	2013/14	2014/2015	2015/2016	2016/2017
Domestic UK	56	58	73	47
Inward investment and co-production	27	30	30	35
<b>Total</b>	<b>83</b>	<b>88</b>	<b>103</b>	<b>82</b>

Source: BFI

HETV are allocated to the calendar quarter in which principal photography commenced.

Inward investment and co-production have been combined to avoid disclosing budgets for individual productions.

Totals may not sum due to rounding.

#### 4. Television animation programme production in the UK

For disclosure purposes total number and UK spend of television animations cannot be reported for H1 of 2017. Titles that commenced production included *Robozuna* and *Messy Goes to Okido Series 2*.

Animation programme statistics are reported from April 2013 onwards, because animation production tracking commenced in line with the completion of the legislation procedures for the animation programmes tax relief in August 2013 (although the relief was backdated to 1 April 2013).

Between 2015/16 and 2016/17, the number of television animation productions fell from 47 to 26 (Table 8), with spend in the UK falling from £75 million to £55 million. In the latest rolling year (July 2016 to June 2017), the 18 domestic productions accounted for 58% of spend in the UK (Table 7). Although this is the lowest figure in this time series, this figure is likely to be revised upwards in future. This is particularly relevant to the lower level of domestic productions as there is a lag in obtaining complete data for UK features with a budget of less than £500,000.

**Table 7 UK spend of animation programmes produced in the UK, 2013/14 – 2016/17**

	Rolling year: July -June			
	2013/14	2014/2015	2015/2016	2016/2017
Domestic UK	66.7	67.5	48.5	31.9
Inward investment and co-production	21.1	24.3	26.4	23.3
<b>Total</b>	<b>87.9</b>	<b>91.8</b>	<b>74.8</b>	<b>55.3</b>

Source: BFI

Animation productions are allocated to the calendar quarter in which principal photography commenced.

Totals may not sum due to rounding.

**Table 8 Number of animation programmes produced in the UK, 2013/14 – 2016/17**

	Rolling year: July -June			
	2013/14	2014/2015	2015/2016	2016/2017
Domestic UK	40	43	34	18
Inward investment and co-production	11	20	13	8
<b>Total</b>	<b>51</b>	<b>63</b>	<b>47</b>	<b>26</b>

Source: BFI

Animation productions are allocated to the calendar quarter in which principal photography commenced.

Totals may not sum due to rounding.

## 5. Children's television production in the UK

For disclosure purposes the total number and UK spend of children's television programmes cannot be reported for H1 of 2017.

Between July 2016 and June 2017, 34 children's television programmes entered production, with a combined spend in the UK of £38 million (Table 10). This is a decrease in the number of productions from the previous rolling year when 49 productions commenced, however the UK spend has slightly increased in comparison to the previous rolling year.

Titles that started production in 2016/17 included *Waffle the Wonder Dog* and *Creeped Out*. Domestic programmes accounted for 73% (£27 million), with Inward investment and co-production accounting for 27% of spend in the UK (£10 million).

This figure is likely to be revised upwards in future as there is a lag in obtaining complete data for UK features with a budget of less than £500,000.

**Table 10 Number and UK spend of Children's television programmes produced in the UK, 2015/16 – 2016/17**

	UK spend £ million		Number of programmes	
	July 2015– June 2016	July 2016– June 2017	July 2015– June 2016	July 2016– June 2017
Domestic UK	28.2	27.7	41	28
Inward investment and co-production	9.1	10.2	8	6
<b>Total</b>	<b>37.4</b>	<b>37.9</b>	<b>49</b>	<b>34</b>

Source: BFI

Data are rounded to the nearest £0.1m so may not sum exactly to the totals shown.

Children's television are allocated to the calendar quarter in which principal photography commenced.

Totals may not sum due to rounding.

## 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, 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** will be reported in the release: British film and other screen sectors certification H1 2017 (Publication Date; 3<sup>rd</sup> August 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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