

# Film production in the UK, first half year (H1) 2012

BFI Research and Statistics Unit

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There were 101 films that commenced principal photography in the UK in H1 2012, the lowest first half figure since we started tracking films at all budget levels. Of these, 20 were co-productions, 69 were domestic UK features and 12 were inward investment films. The number of productions in all categories are down on the numbers recorded in the first half of 2011 (Table 1).

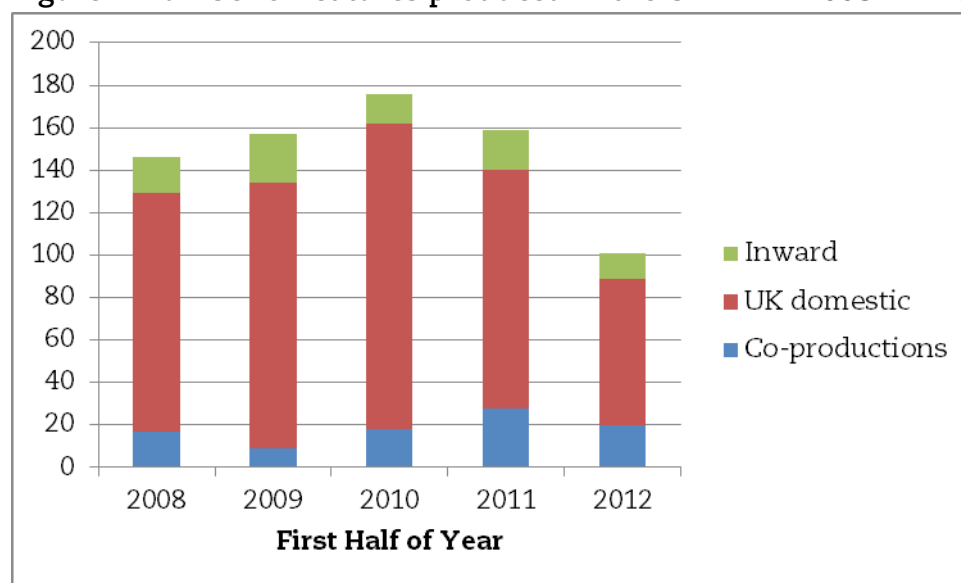
**Table 1 Number of features produced in the UK in H1 2008–H1 2012**

|                                 | H1 2008    | H1 2009    | H1 2010    | H1 2011    | H1 2012    |
|---------------------------------|------------|------------|------------|------------|------------|
| Co-productions                  | 17         | 9          | 18         | 28         | 20         |
| UK domestic features            | 112        | 125        | 144        | 112        | 69         |
| Inward investment feature films | 17         | 23         | 14         | 19         | 12         |
| <b>Total</b>                    | <b>146</b> | <b>157</b> | <b>176</b> | <b>159</b> | <b>101</b> |

Source: BFI

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

**Figure 1 Number of features produced in the UK in H1 2008–H1 2012**



Source: BFI

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

Significant inward investment titles in H1 2012 included *Captain Phillips*, *Maleficent* and *Rush*.

Domestic UK titles in H1 2012 included *Cuban Fury*, *The Double*, *How I Live Now*, *Les Misérables* and *Spike Island*.

Co-productions in H1 2012 included *I Give it a Year*, *Long Walk to Freedom* and *The Railway Man*.

The UK spend of features that commenced principal photography in the first half of 2012 was £355 million. UK spend of co-productions (£50 million) was the same as the equivalent period in 2011 but the UK spend of UK domestic productions was the highest since 2009. Inward investment spend was the lowest recorded (Table 2 and Figure 2).

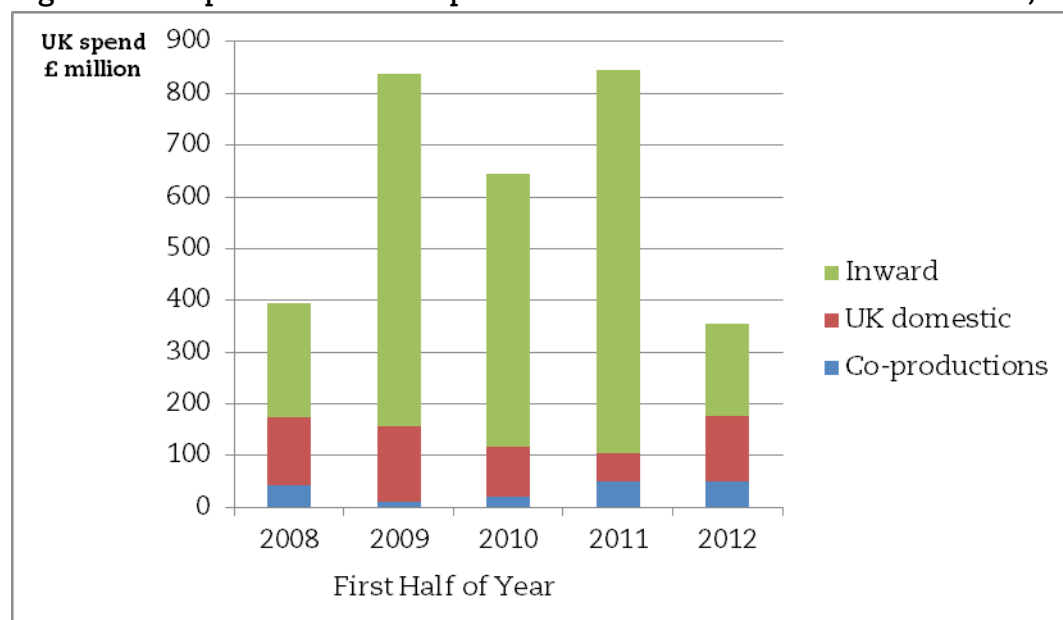
**Table 2 UK spend of features produced in the UK in H1 2008–H1 2012, £ millions**

|                                 | H1<br>2008   | H1<br>2009   | H1<br>2010   | H1<br>2011   | H1<br>2012   |
|---------------------------------|--------------|--------------|--------------|--------------|--------------|
| Co-productions                  | 43.2         | 9.5          | 20.3         | 49.6         | 49.6         |
| UK domestic features            | 131.5        | 147.3        | 96.4         | 54.7         | 126.8        |
| Inward investment feature films | 220.0        | 682.0        | 529.1        | 740.8        | 178.2        |
| <b>Total</b>                    | <b>394.7</b> | <b>838.8</b> | <b>645.8</b> | <b>845.1</b> | <b>354.6</b> |

Source: BFI

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

**Figure 2 UK spend of features produced in the UK in H1 2008–H1 2012, £ millions**



Source: BFI

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

## Notes

### 1. BFI Research and Statistics Unit production tracking

The BFI 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.

BFI RSU analysis of UK film production now includes films with budgets under £500,000. For pre-2008 data (which excludes these films) please see the BFI 2011 Statistical Yearbook.

### 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.

### 3. Definitions

A **domestic** (indigenous) UK feature is a feature 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) 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 feature** is a feature film 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 features are UK films 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, Olympics, 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 tax incentives

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.

**Inward investment (INW)** is the total of inward features, inward feature co-productions and VFX-only inward investment films. These are summed as the number of inward co-productions is usually low, so showing their budgets or UK spend separately would be disclosive.

A **UK film** is a film that has been certified as British by the DCMS or by the Certification Unit of the British Film Institute (acting on the authority of the Secretary of State for Culture, Olympics, 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**

Individual film titles are not disclosed when the number of productions (co-production, domestic or inward) is low.

#### **Pre-release Access**

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