BFI Film Forever

SCREEN SECTOR CERTIFICATION AND PRODUCTION

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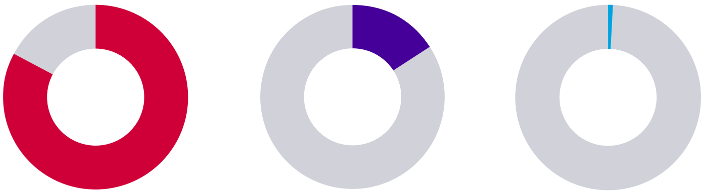
Facts in focus

FEATURE FILM PRODUCTION ACTIVITY IN THE UK IN 2018

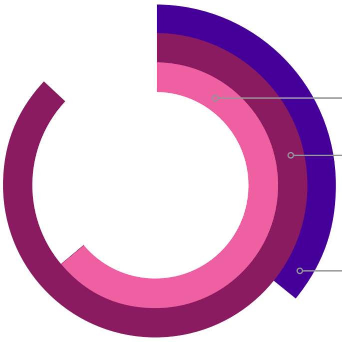
53 inward investment films | 150 domestic UK films | 19 Co-productions



UK spend **£1.6 billion** | UK spend **£313 million** | UK spend **£23 million**

TOTAL UK SPEND OF FEATURE FILMS IN 2018

UK SPEND OF FEATURE FILMS AS % OF TOTAL PRODUCTION BUDGET

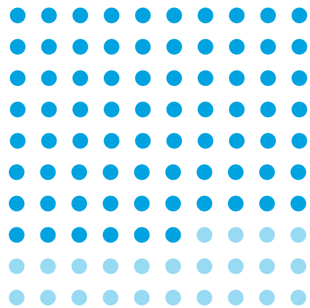


64% Inward investment films

87% Domestic UK films

36% Co-productions

BIG BUDGET PRODUCTIONS



21 feature films with budgets of £30 million or over accounted for

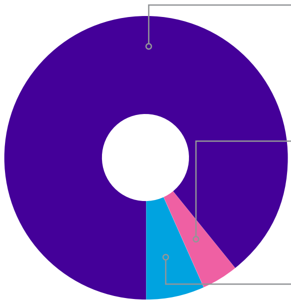
76% of total UK production spend

FILM PROJECTS GIVEN FINAL CERTIFICATION AS OFFICIALLY BRITISH

291 film projects **£2.6 billion** (estimated total budget) — 2017

348 film projects **£3.4 billion** (estimated total budget) — 2018

PRODUCTION VALUE OF UK QUALIFYING TELEVISION PROGRAMMES IN 2018



127 high-end television (HETV) projects, **UK spend £1.2 billion**

36 animated television projects, **UK spend £55 million**

60 children's television projects, **UK spend £88 million**

TELEVISION PROJECTS GIVEN FINAL CERTIFICATION AS OFFICIALLY BRITISH

2017 £1bn estimated total budget

2018 £1.4bn estimated total budget

99 television projects received final certification in **2018**, compared with **104 projects in 2017**

VIDEO GAME PROJECTS GIVEN FINAL CERTIFICATION AS OFFICIALLY BRITISH

2017: **212** video games **£278** million (estimated total budget)

2018: **195** video games **£264** million (estimated total budget)

Screen sector certification and production

QUALIFYING AS AN OFFICIAL BRITISH PRODUCTION

Film

To access UK film tax relief or be eligible for other public support, such as Lottery funding, a film must be certified as British. To qualify as British, a production must pass the cultural test for film (under Schedule 1 of the Films Act 1985) or be certified as an official co-production under one of the UK's bilateral co-production agreements or the European Convention on Cinematographic Co-production. The cultural test has been in place since 2007, but was revised in 2014 to bring it in line with the more recent creative sector cultural tests.

The Secretary of State for Digital, Culture, Media and Sport is responsible for approving the issuing of interim and final certificates on the basis of recommendations made by the BFI Certification Unit. Projects seeking qualification under the cultural test may apply for interim certification either during production or when the project is complete, or may apply directly for final certification once the production has been completed and final documents submitted. Projects seeking qualification as official co-productions must apply for interim approval at least four weeks before principal photography begins and for final certification once the project is complete.

To qualify as British under the revised cultural test, films have to receive a requisite number of points based on UK or European Economic Area (EEA) cultural elements for content, contribution, hubs and practitioners. A wide range of films qualified as British under the cultural test in 2018, including *Colette, Isle of Dogs* and *Solo: A Star Wars Story.*

To qualify as British under one of the UK's official co-production agreements, films must be jointly certified by the appropriate authorities in each co-producing country. Each party co-producer is required to meet the criteria of the specific co-production agreement, which includes the creative, technical, artistic and financial input from each co-producer. Once certified, a film counts as a national film in each of the territories and may qualify for public support in that territory.

At the end of 2018, the UK had 12 active bilateral treaties in place, with Australia, Brazil, Canada, China, France, India, Israel, Jamaica, Morocco, New Zealand, the Occupied Palestinian Territories and South Africa. Official UK co-productions can also be certified under the European Convention on Cinematographic Co-production which allows for both bilateral and multilateral film co-productions. (In February 2019, the UK became a signatory to the revised Convention which enables European signatories to co-produce with partners outside of Europe without having to use bilateral co-production treaties. This will come into force following ratification by Parliament.) Films which received final co-production certification in 2018 included *The Devil Outside, Mary Magdalene* and *Mary Shelley*.

Television programmes

In 2013, the UK government introduced tax reliefs for high-end television (HETV) and animation programmes with the aim of boosting production investment in these creative sectors. (The cultural test for HETV programmes was revised in 2015.) Tax relief for children's television production was introduced in April 2015. To qualify as an official British HETV, animation or children's television production, projects must pass either the relevant cultural test (under Part 15A of the Corporation Tax Act 2009, as amended) or be certified as an official co-production under one of the UK's bilateral co-production agreements which allow television co-production. At the end of 2018, these were with Australia, Brazil, Canada, China, Israel, New Zealand, the Occupied Palestinian Territories and South Africa.

High-end television programmes receiving final certification in 2018 included *Black Earth Rising* (8 episodes), *Game of Thrones* – Series 7 (7 episodes) and *King Lear* (film for television). Animation and children's television programmes qualifying as officially British in the year included *Antur Natur Cyw* – Series 1 (10 episodes), *Horrible Histories* – Series 7 (15 episodes) and *Thunderbirds Are Go* – Series 2 (26 episodes).

Video games

In 2014, the UK government extended creative sector tax reliefs to include video games development. To qualify as officially British a video game must pass the relevant cultural test (under Schedules 17 and 18 of the Finance Act 2013). Official co-production treaties do not apply to the video games sector.

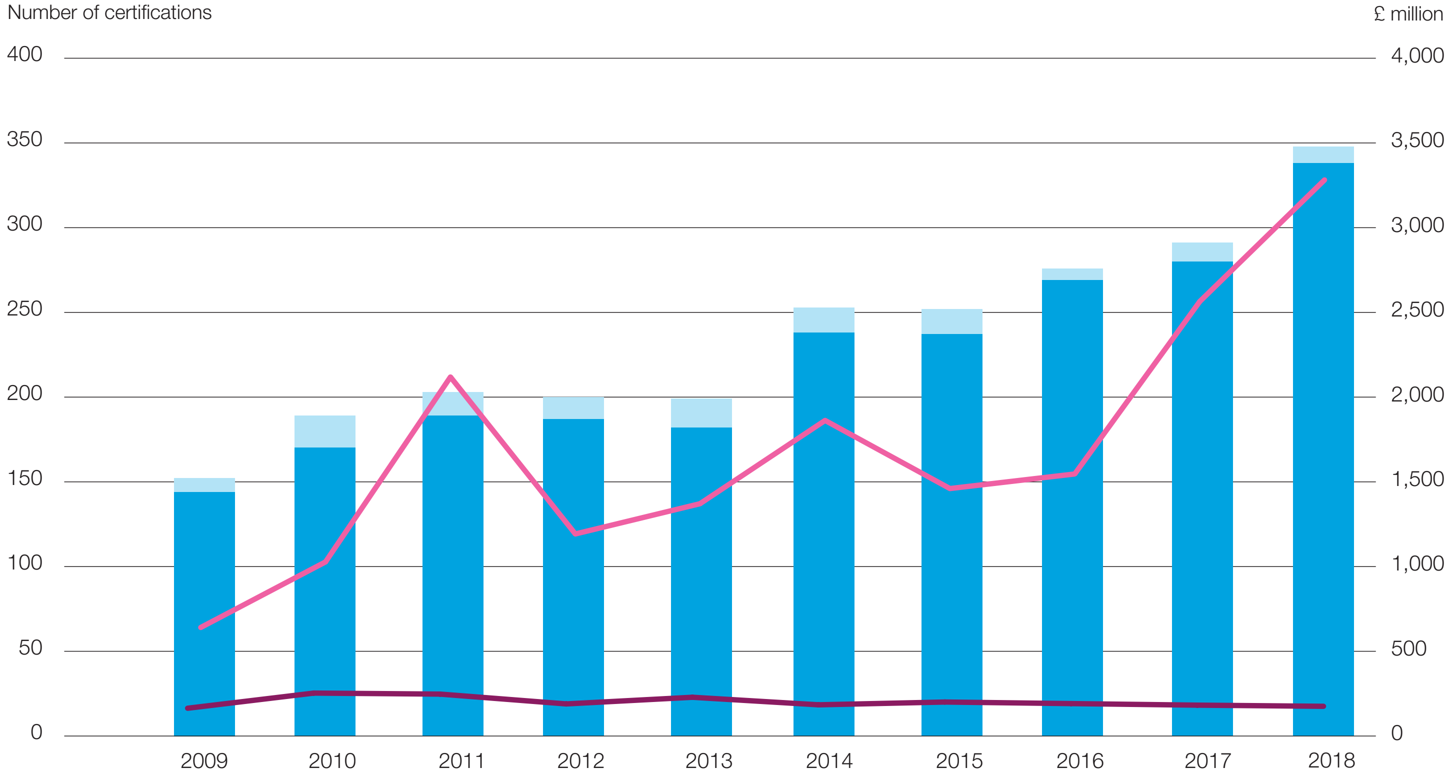
Video games awarded final certification in 2018 included *Forza Horizon 3*, *Hold the World with David Attenborough* and *Yooka-Laylee.*

FILMS WITH FINAL CERTIFICATION, 2009-2018

Due in part to a competitive tax regime, the number of UK films receiving final certification has risen substantially over the 10-year period, 2009-2018. As Figure 1 shows, the number of finally certified films in 2018 (348) is more than double the total in 2009 (152). There has also been a significant upward trend in the overall production budget associated with these films, which rose from £653 million in 2009 to £3.4 billion in 2018. This increase, particularly from 2017 onwards, is due primarily to a rise in the numbers of very high budget studio-backed films qualifying as British.

The numbers and overall budgets of co-productions with final certification remained low throughout the period. (While the dominant financing model for UK films in the first half of the 2000s, the volume of co-production activity in the UK fell dramatically after 2007 following a tightening in co-production certification requirements and the introduction of a new film production tax relief based on a film's UK spend rather than the entirety of the production budget.) Fewer than 20 co-productions were awarded final certification in any given year over the period.

Figure 1 Number and production budget of films with final certification, 2009-2018



	2009	2010	2011	2012	2013	2014	2015	2016	2017	2018
Number of final certifications										
Cultural test	144	170	189	187	182	238	237	269	280	338
Co-production	8	19	14	13	17	15	15	7	11	10
Total	**152**	**189**	**203**	**200**	**199**	**253**	**252**	**276**	**291**	**348**
Production budget (£ million)										
Cultural test	604.8	1,001.7	2,118.3	1,169.7	1,353.3	1,856.0	1,443.9	1,532.7	2,573.4	3,308.7
Co-production	48.0	137.4	131.4	73.5	112.7	68.2	84.6	75.4	66.2	59.4
Total	**652.8**	**1,139.1**	**2,249.7**	**1,243.2**	**1,466.0**	**1,924.2**	**1,528.5**	**1,608.1**	**2,639.5**	**3,368.1**

Source: DCMS, BFI

Notes:

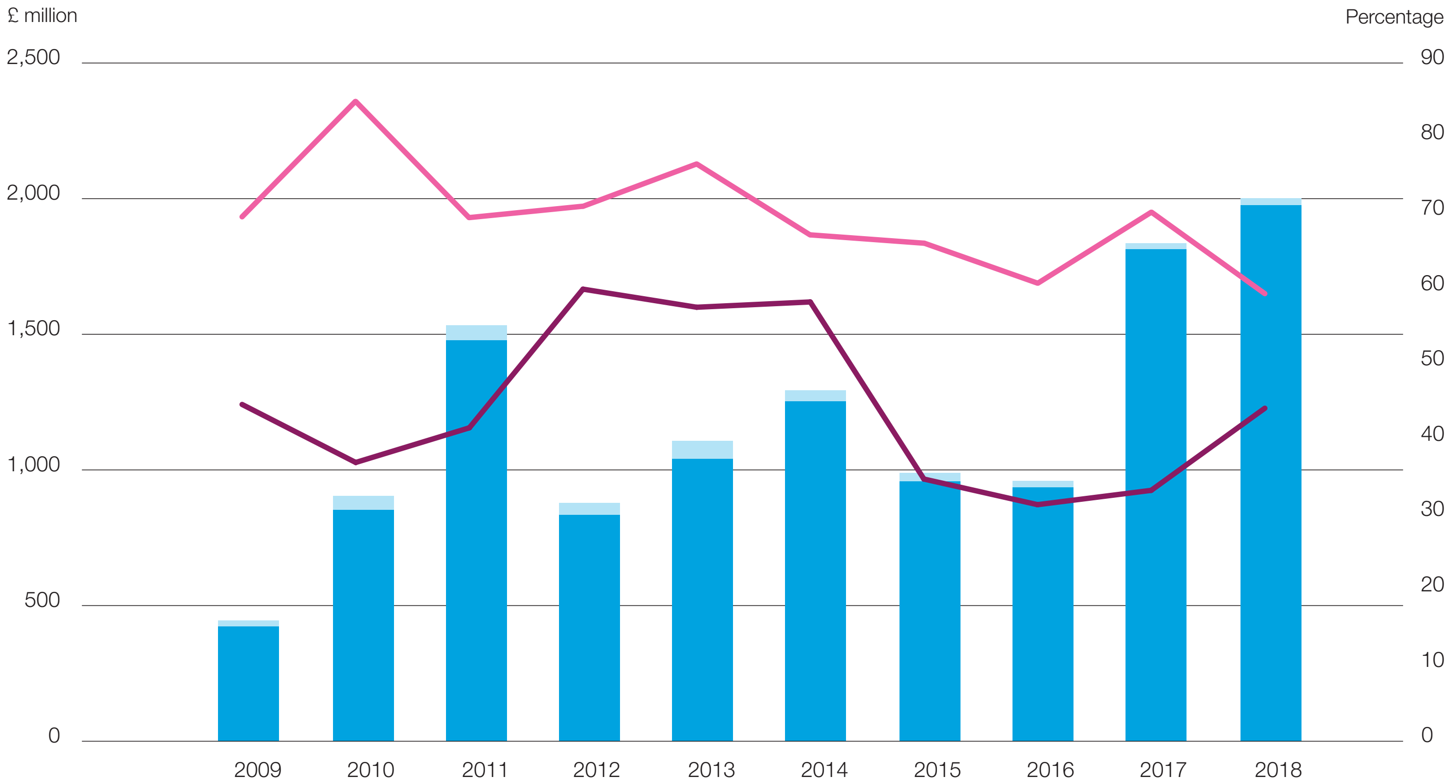
Total production budget is the sum of production activity in the UK and production activity outside the UK for cultural test films and total investment for co-productions.

Data updated since publication of the 2018 Statistical Yearbook.

Figure 2 shows the levels of UK spend associated with films receiving final certification between 2009 and 2018. (Although the latest cultural test amendments allow wider European Economic Area cultural elements for content to be taken into account when a film is applying for certification as British, tax relief is only awarded to expenditure which is used or consumed in the UK.) While the level of overall UK spend has varied in the past 10 years, there has been a significant increase from 2017, with 2018 recording a record high of £2 billion. The rise in overall UK production value is mainly due to the increase in the number of big budget films being certified under the cultural test.

As a percentage of total production budget, the UK spend of cultural test films has seen a downward trend from a high of 85% in 2010 to a low of 60% in 2018. The trends for co-productions are more unpredictable due to the small numbers of productions. In 2018, co-productions accounted for only 2% of the overall UK spend of films with final certification, compared with 5% in 2009.

Figure 2 UK spend of films with final certification and UK spend as % of total budget, 2009-2018



	2009	2010	2011	2012	2013	2014	2015	2016	2017	2018
UK spend										
Cultural test	422.9	853.8	1,478.5	834.2	1,041.2	1,252.8	959	936.3	1,813.6	1,975.5
Co-production	21.6	51.3	55.0	44.3	65.3	40.0	29.7	23.9	22.2	26.4
Total	**444.6**	**905.1**	**1,533.5**	**878.5**	**1,106.5**	**1,292.8**	**988.7**	**960.2**	**1,835.8**	**2,001.9**
UK spend as % of total production budget										
Cultural test	69.9	85.2	69.8	71.3	76.9	67.5	66.4	61.1	70.5	59.7
Co-production	45.0	37.3	41.9	60.3	57.9	58.6	35.1	31.7	33.6	44.5

Source: DCMS, BFI

Notes:

See note to Figure 1.

'UK spend' is the 'value of the production activities in the UK' for cultural test films and 'UK expenditure' for co-productions (bilateral and European Convention). UK spend for co-productions may include some expenditure on UK goods and services which took place outside the UK.

Data updated since publication of the 2018 Statistical Yearbook.

BUDGET DISTRIBUTION OF FILMS WITH FINAL CERTIFICATION, 2009-2018

Table 1 shows the median budgets of films receiving final certification between 2009 and 2018. In 2009, the median budget for cultural test films was £1 million but since then, as the number of these films has increased, the median budget has fallen steeply, plateauing at £300,000-£500,000 from 2010 onwards. The median budget for co-productions has been more varied over the period, peaking in 2009 at £6.3 million and with a low of £2.8 million in 2012. This variability is a result of the relatively small volume of co-production activity, as with low numbers the median is more susceptible to the effects of individual budgets. In 2018, the median budget for co-productions was £4.1 million, the fifth highest figure of the period.

Table 1 Median budgets of films with final certification, 2009-2018

	2009	2010	2011	2012	2013	2014	2015	2016	2017	2018
Cultural test (£ million)	1.0	0.5	0.5	0.4	0.4	0.4	0.4	0.3	0.3	0.3
Co-production (£ million)	6.3	4.4	3.8	2.8	3.7	4.0	3.8	4.8	5.7	4.1

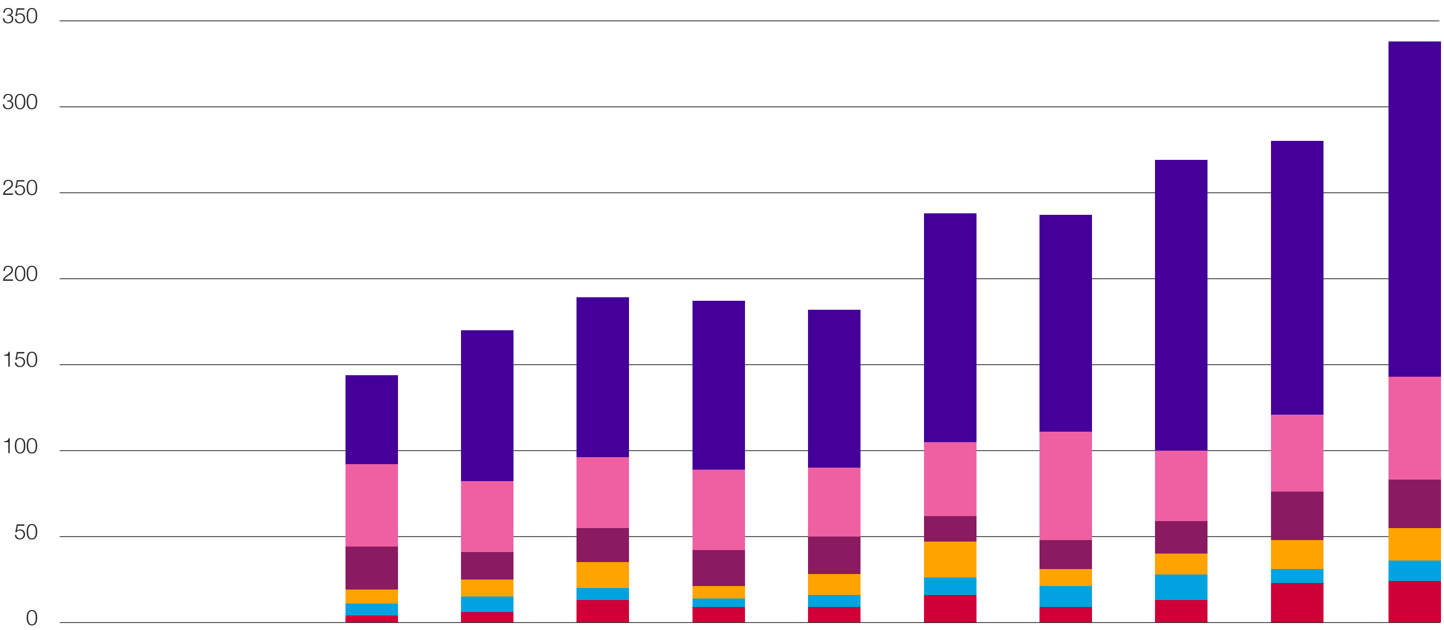
Source: DCMS, BFI
See note to Figure 1.

Image: *Mary Shelley* courtesy of Curzon Artificial Eye

Figure 3 shows that the reason for the decrease in the median budget for cultural test films between 2009 and 2018 is the growth in the number of very low budget (under £500,000) productions being awarded final certification. It should be noted that this does not reflect an increase in the overall numbers of very low budget films being produced in the UK (see Production section, Figure 7) but rather a rise in the numbers of completed projects in this budget category being submitted for certification. At the same time, the total number of high budget (over £10 million) films with final certification has also increased over the period, particularly coinciding with the recent changes to qualifying spend thresholds in the tax relief rules. From 2009-2013 an average of 15 high budget films received final certification each year, but since 2014 the average has been 28. In 2018, 36 high budget films received final certification, the highest number of the period.

As the annual numbers of film productions certified under the UK's co-production treaties during the period were low, figures are not disclosed to maintain confidentiality.

Figure 3 Films with final cultural test certification by budget band, 2009-2018



	2009	2010	2011	2012	2013	2014	2015	2016	2017	2018
≥ £30 million	4	6	13	9	9	16	9	13	23	24
£10-£29.9 million	7	9	7	5	7	10	12	15	8	12
£5-£9.9 million	8	10	15	7	12	21	10	12	17	19
£2-£4.9 million	25	16	20	21	22	15	17	19	28	28
£0.5-£1.9 million	48	41	41	47	40	43	63	41	45	60
<£0.5 million	52	88	93	98	92	133	126	169	159	195
Total	**144**	**170**	**189**	**187**	**182**	**238**	**237**	**269**	**280**	**338**

Source: DCMS, BFI

Note: Data updated since publication of the 2018 Statistical Yearbook.

Table 2 shows the distribution of budgets for all films certified under the cultural test in the 10-year period. The 6% of films with budgets of £30 million or over accounted for 78% of the aggregate budget, while the 75% of films with budgets of under £2 million accounted for only 4% of the aggregate budget.

Table 2 Films with final cultural test certification, distribution by budget band, 2009-2018

Budget band	Number	% number	Total budget (£ million)	% budget
≥ £30 million	126	5.6	13,237.3	78.0
£10-£29.9 million	92	4.1	1,442.9	8.5
£5-£9.9 million	131	5.9	948.6	5.6
£2-£4.9 million	211	9.4	674.1	4.0
£0.5-£1.9 million	469	21.0	471.5	2.8
<£0.5 million	1,205	53.9	188.3	1.1
Total	**2,234**	**100.0**	**16,962.6**	**100.0**

Source: DCMS, BFI

Note: Figures/percentages may not sum to totals due to rounding.

The budget distribution for co-productions with final certification between 2009 and 2018 is much more even than for cultural test films (Table 3). The majority of the aggregate budget (66%) is associated with films in the £5-29.9 million range, whereas films budgeted at £30 million or over only account for 14% of the total budget, compared with 78% for cultural test films. The table also highlights the small proportion of films with budgets of less than £500,000 (6%) compared with cultural test films (54%).

Table 3 Films with final co-production certification, distribution by budget band, 2009-2018

Budget band	Number	% number	Total budget (£ million)	% budget
≥ £30 million	3	2.3	120.1	14.0
£10-£29.9 million	20	15.5	326.7	38.1
£5-£9.9 million	33	25.6	240.0	28.0
£2-£4.9 million	39	30.2	136.2	15.9
£0.5-£1.9 million	26	20.2	31.5	3.7
<£0.5 million	8	6.2	2.2	0.3
Total	**129**	**100.0**	**856.6**	**100.0**

Source: DCMS, BFI

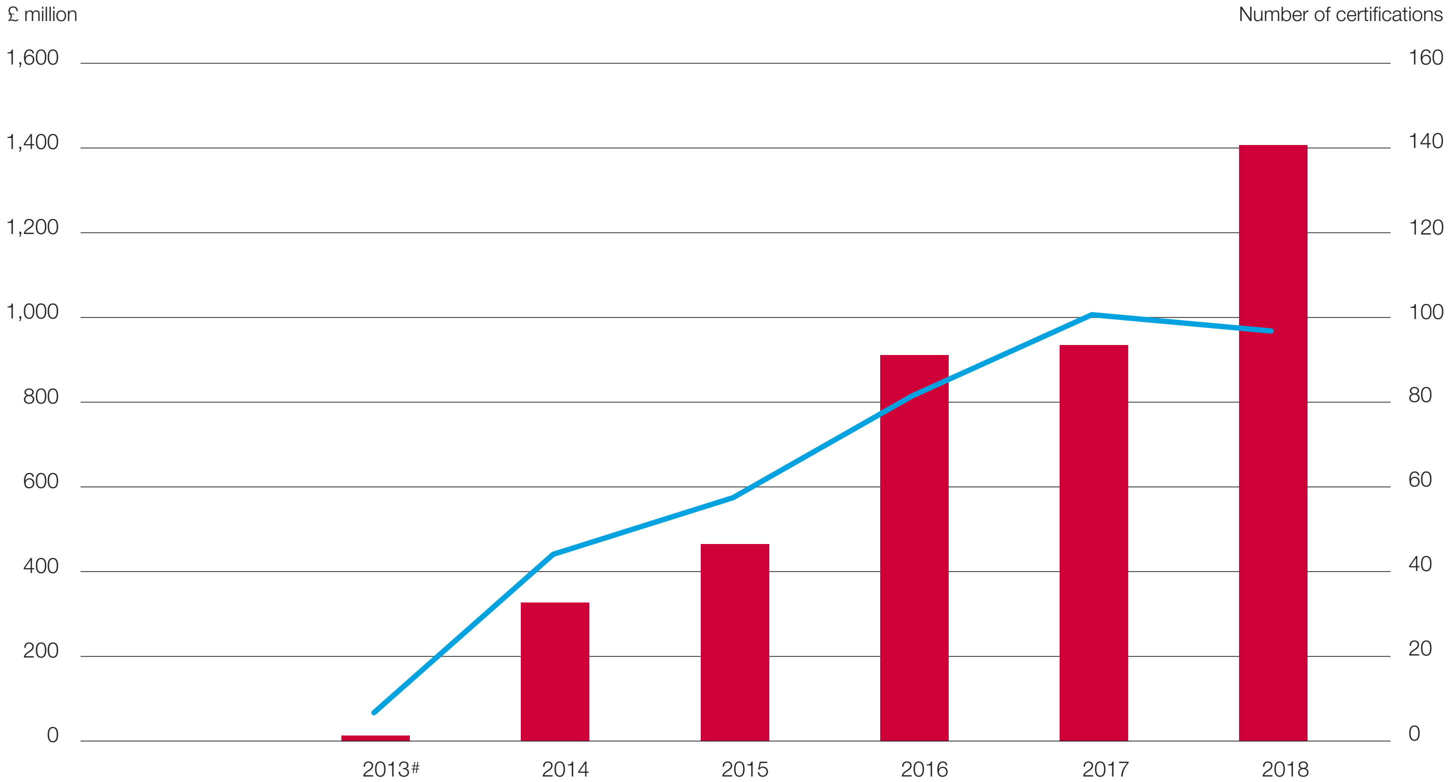
Note: Figures/percentages may not sum to totals due to rounding.

HIGH-END TELEVISION PROGRAMME FINAL CERTIFICATIONS, 2013-2018

The number of HETV productions receiving final certification as British under the cultural test increased each year between 2013 and 2017, but fell slightly in 2018 (Figure 4). In that year, 99 qualifying HETV productions received final certification, down from 103 projects in 2017. However, the total budget associated with these projects increased from £935 million in 2017 to £1.4 billion, the highest figure recorded since the introduction of the tax relief in 2013.

As the annual numbers of HETV productions certified under the UK's co-production treaties have been consistently low over the period, figures are not disclosed to maintain confidentiality.

Figure 4 Total budget and number of HETV productions* with final cultural test certifications, 2013-2018



	2013#	2014	2015	2016	2017	2018
Total budget (£ million)	13.2	326.9	464.7	911.5	935.1	1,406.3
Number of certifications	5	44	58	83	103	99

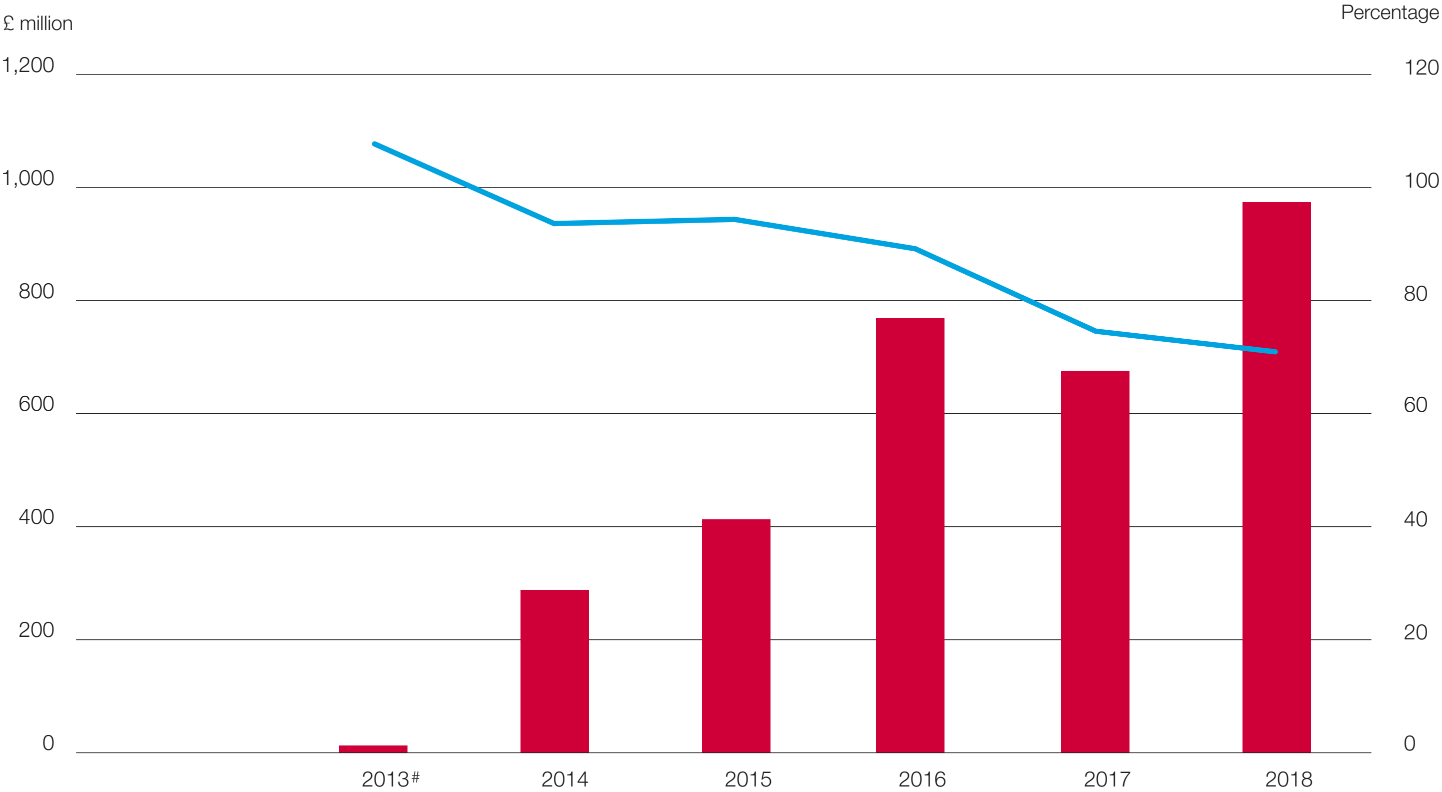
Source: DCMS, BFI

* A production can be a single programme or a television series.

The data for 2013 cover the period April – December.

Figure 5 shows the total annual UK spend associated with HETV projects certified under the cultural test between 2013 and 2018. There has been an overall upward trend in the level of spend, with an increase from £13 million in 2013 to a record high of £975 million in 2018. As a percentage of total budget, however, the UK spend has decreased, indicating a rise in the number of HETV productions which make use of foreign locations and facilities. UK spend as a percentage of total budget fell from 100% in 2013 to just over 69% in 2018.

Figure 5 UK spend of HETV productions* with final cultural test certifications and UK spend as % of total budget, 2013-2018



	2013#	2014	2015	2016	2017	2018
UK spend (£ million)	13.2	288.2	412.7	768.9	675.5	974.6
UK spend as % of total budget	100.0	88.2	88.8	84.4	72.2	69.3

Source: DCMS, BFI

* A production can be a single programme or a television series.

The data for 2013 cover the period April – December.

For the majority of the period (2013-2017), the average median budget per minute of HETV productions receiving final certification under the cultural test was around £22,000 (Table 4). In 2018, the median budget per minute reached a high of £25,721.

Table 4 Median budgets of HETV productions* with final cultural test certification, 2013-2018

Year	Median budget per minute (£)
2013#	15,786
2014	21,757
2015	21,203
2016	22,818
2017	22,764
2018	25,721

Source: DCMS, BFI

The median is the middle value, i.e. there are equal numbers of productions above and below the median.

* A production can be a single programme or a television series.

The data for 2013 cover the period April – December.

Data updated since publication of the 2018 Statistical Yearbook.

ANIMATION TELEVISION PROGRAMME FINAL CERTIFICATIONS, 2014-2018

As Table 5 shows, a total of 57 animation television productions received final certification as British under the cultural test in 2018, up from 39 productions in 2017 and the highest number of the period 2014-2018. (Data for 2013 is not shown to avoid disclosing budget details of individual productions.) The combined total budget for animations certified under the cultural test in 2018 was £76 million, up from £50 million in 2017, but below the highest year of the period, 2015, when the overall budget was £86 million. The associated UK production value increased from £43 million in 2017 to £53 million, second only to the £62 million reported for 2015. In 2018, the UK spend for these projects as a percentage of total budget was 69%, the second lowest share of the period.

As the annual numbers of animation television productions receiving final certification under the UK's co-production treaties have been low throughout the period, figures are not disclosed to maintain confidentiality.

The median budget per minute for animation television projects certified under the cultural test has averaged around £7,000 over the period. In 2018, the median budget per minute was £7,426.

Table 5 Animation television productions* with final cultural test certifications, 2014-2018

	2014	2015	2016	2017	2018
Number	14	51	38	39	57
Total budget (£ million)	21.5	86.4	62.2	50.2	76.0
UK spend (£ million)	10.5	62.2	44.5	42.8	52.5
UK spend as % of total budget	49.0	72.0	71.5	85.4	69.1
Median budget per minute (£)	7,327	7,000	8,548	3,836	7,426

Source: DCMS, BFI

Notes:

The median is the middle value, i.e. there are equal numbers of productions above and below the median.

* A production can be a single programme or a television series.

Data updated since publication of the 2018 Statistical Yearbook.

CHILDREN'S TELEVISION PROGRAMME FINAL CERTIFICATIONS, 2016-2018

The volume and value of children's television productions with final cultural test certification have increased substantially since 2016 (Table 6). There were 87 final certifications in 2018 compared with 36 in 2016, while the total budget increased from £25 million in 2016 to £89 million. The UK spend associated with these projects saw similar increases, rising from £25 million to £86 million between 2016 and 2018. The UK spend as a percentage of total budget was higher for children's television projects than the other production categories in this analysis; in 2018 it was 97%. (Data for 2015 is not shown to avoid disclosing budget details of individual productions.)

As the annual numbers of children's television projects certified under the UK's co-production treaties in the period have been low, figures are not disclosed to maintain confidentiality.

The median budget per minute for children's television projects certified under the cultural test has shown less variance over the period than the other production categories. In 2018, the median budget per minute was £2,028.

Table 6 Children's television productions* with final cultural test certifications, 2016-2018

	2016	2017	2018
Number	36	65	87
Total budget (£ million)	25.4	49.9	89.1
UK spend (£ million)	25.0	46.2	86.2
UK spend as % of total budget	98.5	92.6	96.8
Median budget per minute (£)	1,952	1,793	2,028

Source: DCMS, BFI

Notes:

The median is the middle value, i.e. there are equal numbers of productions above and below the median.

* A production can be a single programme or a television series.

Data updated since publication of the 2018 Statistical Yearbook.

VIDEO GAMES FINAL CERTIFICATIONS, 2015-2018

A total of 195 video game projects received final certification as British in 2018, compared with 212 in 2017 (Table 7). The total budget for these projects was £264 million, down from £278 million in 2017, and the associated UK production value was £202 million, down from £249 million in 2017. The UK spend as a percentage of total budget for qualifying video games projects was 76.5% in 2018, down from 90% in both 2016 and 2017. (Data for 2014 is not shown to avoid disclosing budget details of individual projects.) Video games can only qualify as British for the purpose of the relief through the cultural test.

The median budget for video games with final certification in 2018 was £180,490, the highest of the period.

Table 7 Video games with final cultural test certification, 2015-2018

	2015	2016	2017	2018
Number	116	189	212	195
Total budget (£ million)	265.6	224.5	277.5	263.9
UK spend (£ million)	180.9	202.2	248.8	201.9
UK spend as % of total budget	68.1	90.1	89.7	76.5
Median budget (£)	110,902	171,584	142,425	180,490

Source: DCMS, BFI

Notes:

The median is the middle value, i.e. there are equal numbers of video game projects above and below the median.

Data updated since publication of the 2018 Statistical Yearbook

SCREEN SECTOR PRODUCTION IN THE UK

The remainder of this chapter looks at the value and volume of all feature film and UK qualifying television and video games production activity undertaken between 2009 and 2018. The data for individual years is not analogous with the certification statistics in the previous section as the latter cover only UK qualifying screen sector productions, and which may have begun principal photography (or in the case of video games, development) in years prior to the one in which final certification was awarded.

THE VALUE OF UK FILM PRODUCTION

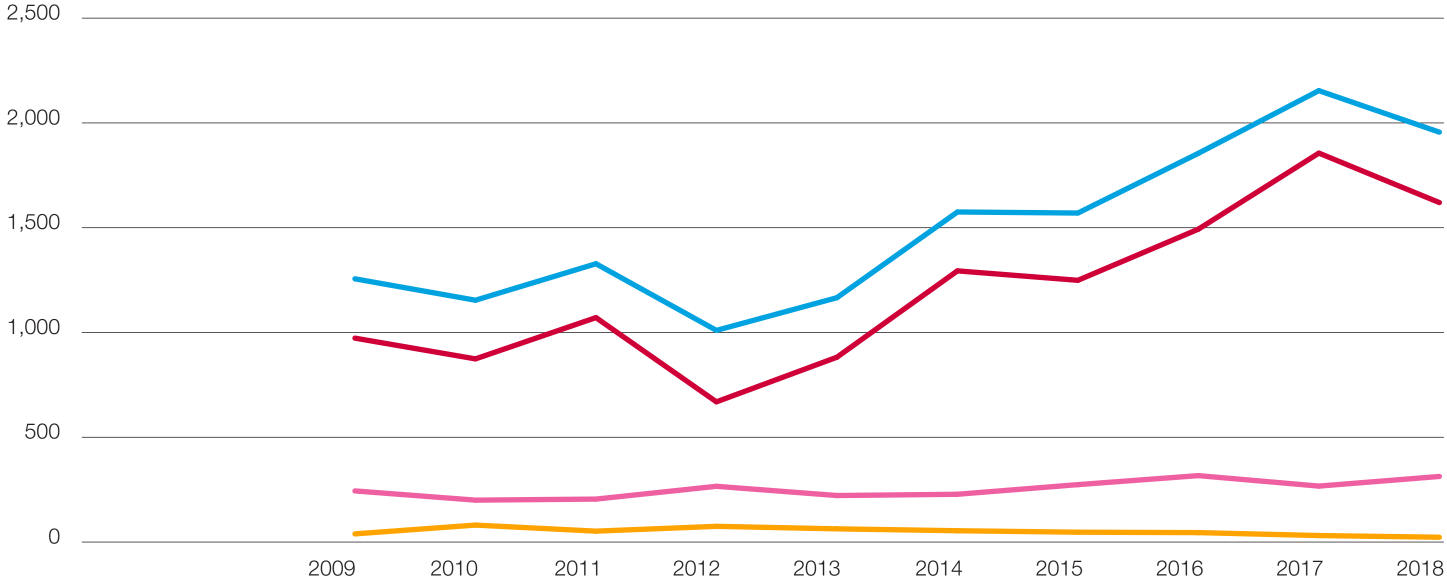
As Figure 6 shows, the aggregate UK spend of features that commenced principal photography in 2018 was £1.96 billion, second only to the record high of £2.15 billion achieved in 2017. (As there is often a delay in acquiring full data on production activity in the UK, the 2018 value of £1.96 billion is expected to be revised upwards; see notes to Figure 6.) 2018 was the fifth consecutive year to see record or near-record values for UK film production activity. The high figures of these years coincide with the extended tax relief for film introduced by the UK government in 2014.

The increase in UK film production spend since 2014 is due primarily to a surge in inward investment films. In 2018, these films contributed £1.6 billion towards the total UK production value, a decrease of 13% from £1.9 billion in 2017, but still the second highest figure on record. The proportion of overall UK spend attributed to inward features was 83%, down from 86% in 2017. Some of the big budget films contributing to this share were *Artemis Fowl, Fast & Furious Presents: Hobbs & Shaw* and *Star Wars: The Rise of Skywalker.*

Domestic UK features, including *Blinded by the Light*, *Radioactive* and *SAS: Red Notice*, had a UK production value of £313 million, up from £267 million in 2017, and the second highest value on record. The UK spend of official and un-official co-productions was £23 million, down from £31 million in 2017. Co-productions commencing principal photography in the year included *The Nest, Dirt Music* and the first non-documentary feature produced under the UK/China co-production treaty, *Special Couple*.

Image: *Artemis Fowl* © 2019 Disney Enterprises, Inc. All Rights Reserved

Figure 6 UK spend of feature films produced in the UK, 2009-2018



	2009	2010	2011	2012	2013	2014	2015	2016	2017	2018
Inward investment	973	874	1,071	669	882	1,294	1,249	1,493	1,856	1,620
Domestic UK	244	200	205	266	222	228	274	317	267	313
Co-production	39	81	52	75	63	54	47	45	31	23
Total	**1,256**	**1,154**	**1,328**	**1,010**	**1,166**	**1,575**	**1,570**	**1,855**	**2,154**	**1,956**

Source: BFI

Notes:

Data are rounded to the nearest £1m so may not sum exactly to the totals shown and include only the UK spend associated with productions shot or post-produced partly or wholly in the UK.

Spend is allocated to the year in which principal photography started or to the year in which the visual effects were undertaken in the case of VFX-only films.

Inward investment feature films include inward co-productions and VFX-only films.

Includes films with budgets of under £500,000.

Data updated since publication of the 2018 Statistical Yearbook.

Due to the time lag in obtaining compete information on annual production activity, figures for 2018 are likely to be amended upwards in future publications. The delay is demonstrated in the updated figure for total UK spend in 2017, which in the 2018 Yearbook was reported as £2,002 million. This value has now increased to £2,154 million.

Figures may not sum to totals due to rounding,

Definitions:

An inward investment film is one which is substantially financed and controlled from outside the UK and which is attracted to the UK by script requirements (e.g. locations) and/or the UK's filmmaking infrastructure and/or UK film tax relief.

A domestic (indigenous) UK feature is a film made by a UK production company that is produced wholly or partly in the UK.

A co-production is a film made by companies from more than one country, often under the terms of a bilateral co-production treaty or the European Convention on Cinematographic Co-production.

Table 8 shows the split between UK studio-backed films and UK and foreign independent films made partly or wholly in the UK. In 2018, UK studio-backed films accounted for 67% (£1.3 billion) of overall production spend in the UK, an increase from 66% (£1.4 billon) in 2017. The 10-year average share for UK studio-backed film production spend is 68%.

Table 8 UK spend of UK studio-backed* and independent films produced in the UK, 2009-2018, £ million**

	2009	2010	2011	2012	2013	2014	2015	2016	2017	2018
UK studio-backed films	955	845	1,039	669	770	1,015	1,042	1,014	1,428	1,304
Independent films	344	311	321	341	396	559	528	841	726	652
Total	**1,256**	**1,154**	**1,328**	**1,010**	**1,166**	**1,575**	**1,570**	**1,855**	**2,154**	**1,956**
% UK studio-backed films	76.0	73.2	78.2	66.2	66.0	64.5	66.4	54.7	66.3	66.7

Source: BFI

Notes:

* 'Studio-backed' means a UK film wholly or partly financed and controlled by a US studio but featuring UK cast, crew, locations, facilities, post-production and often UK sourced material.

** Films produced without creative or financial input from the major US studio companies. 'Independent' films here include both UK qualifying independent productions and non-UK independent productions.

The categories in this table differ to those in previous years when data for 'UK independent films' and 'non-UK films' were included separately.

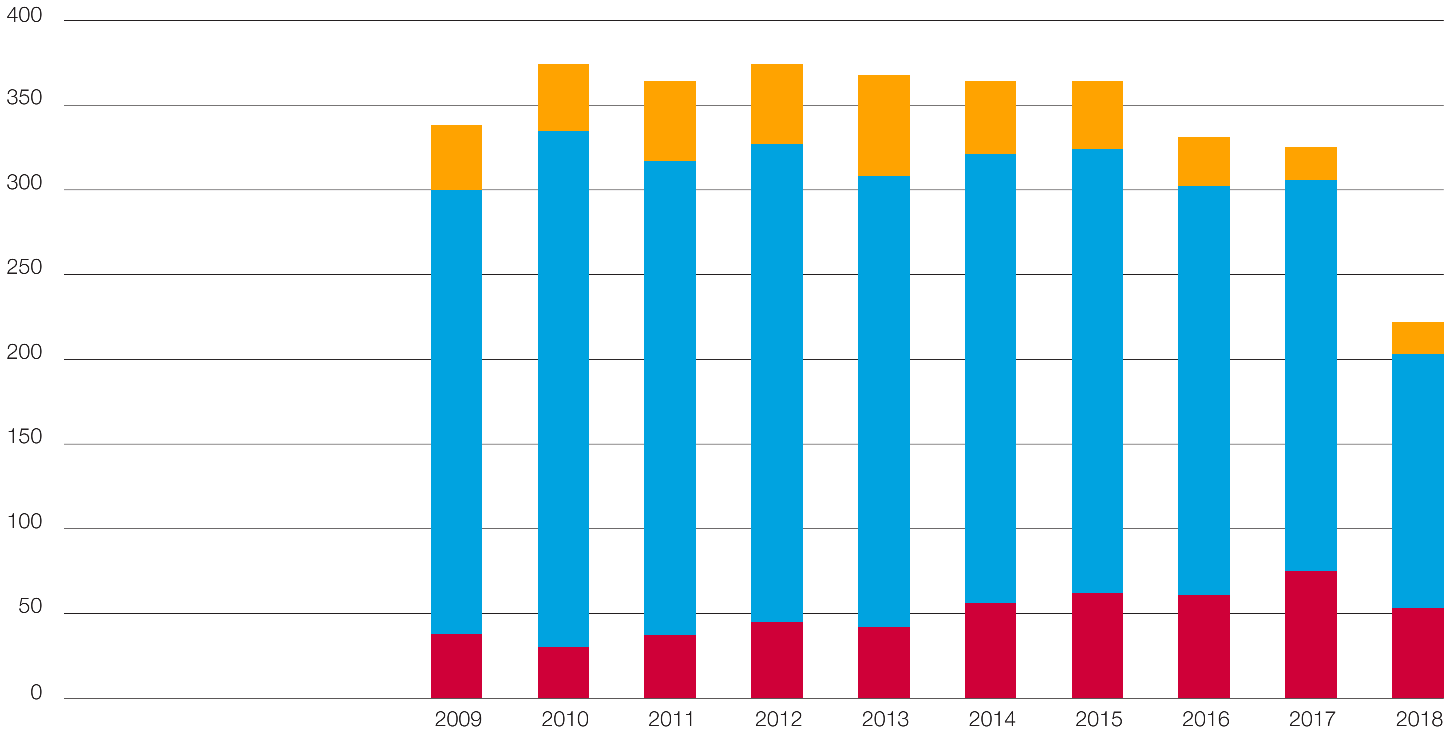
Data updated/recategorised since publication of the 2018 Statistical Yearbook.

THE VOLUME OF UK FILM PRODUCTION

In 2018, 222 films were produced wholly or in part in the UK, down from 325 in 2017. Of these, 19 were co-productions, 150 were domestic UK features (of which 64 had budgets of less than £500,000) and 53 were inward investment films (Figure 7). The biggest fall was in domestic UK films with budgets under £500,000, which decreased from 145 in 2017. However, as previously noted, there is often a delay in acquiring full data on production activity in the UK, particularly in the case of low and micro-budget features, so the number for 2018 is likely to be revised upwards.

Looking at the years prior to 2018, the impact of the extended tax relief for film introduced in 2014 is evident, with the number of inward investment films shooting in the UK increasing from an annual average of 37 (2009-2013) to 64 (2014-2017). The chart also highlights a continuing decline in the numbers of co-productions (for a number of years in the decade previous to the period covered in the chart, co-productions represented over half of all productions in the UK). The number of co-productions commencing photography has fallen from an annual average of 46 (2009-2013) to 33 (2014-2017). The volume of domestic productions has remained relatively steady throughout the period, although there has been a decline in the number of films with budgets of less than £500,000.

Figure 7 Number of feature films produced in the UK, 2009-2018



	2009	2010	2011	2012	2013	2014	2015	2016	2017	2018
Inward investment	38	30	37	45	42	56	62	61	75	53
Domestic UK	262	305	280	282	266	265	262	241	231	150
Of which budget ≥ £500,000	90	77	91	77	71	83	93	91	86	86
Of which budget < £500,000	172	228	189	205	195	182	169	150	145	64
Co-production	38	39	47	47	60	43	40	29	19	19
Of which majority and parity co-production	13	25	24	25	34	17	17	9	7	4
Of which minority co-production	25	14	23	22	26	26	23	20	12	15
Total	**338**	**374**	**364**	**374**	**368**	**364**	**364**	**331**	**325**	**222**

Source: BFI RSU

Notes:

Inward investment includes inward investment co-productions and a small number of visual effects (VFX) only titles.

Data updated since publication of the 2018 Statistical Yearbook.

Includes both official and unofficial co-productions.

Definitions:

Majority co-production means a co-production in which the UK investment is the largest single national investment (not necessarily an absolute majority).

Parity co-production means a co-production in which the UK and at least one other country contributed equal largest investments.

Minority co-production means a co-production in which at least one other country made a larger investment than the UK.

Table 9 shows that UK and foreign independent films represented over 91% of all films produced in the UK in 2018, slightly lower than the 94% recorded for 2017. The number of UK studio-backed films (19) was the second highest of the period. (These films account for the majority of UK production spend.) Although the number of independent films (203) looks lower than in recent years, due to the delay in acquiring full data on low and micro-budget feature film activity this is likely to be revised upwards over time.

Table 9 Numbers of UK studio-backed* and independent** films produced in the UK, 2009-2018

	2009	2010	2011	2012	2013	2014	2015	2016	2017	2018
UK studio-backed films	16	14	13	17	17	16	21	12	18	19
Independent films	322	360	351	357	351	348	343	319	307	203
Total	**338**	**374**	**364**	**374**	**368**	**364**	**364**	**331**	**325**	**222**
% UK studio-backed films	4.7	3.7	3.6	4.5	4.6	4.4	5.8	3.6	5.5	8.6

Source: BFI

* 'Studio-backed' means a UK film wholly or partly financed and controlled by a US studio but featuring UK cast, crew, locations, facilities, post-production and often UK source material.

** Films produced without creative or financial input from the major US studio companies. 'Independent films' here include both UK qualifying independent productions and non-UK independent productions.

The categories in this table differ to those in previous years when data for 'UK independent films' and 'non-UK films' were included separately.

Data updated/recategorised since publication of the 2018 Statistical Yearbook.

FILM PRODUCTIONS BY GENRE, 2016-2018

Table 10 and Figure 8 show a breakdown of UK film production by genre for the years 2016-2018. The documentary and drama genres accounted for the largest proportion of films, at 23% and 17.5% respectively, but only 1% and 7% of total UK spend. These were followed by comedy, which accounted for 10% of productions and 5% of UK spend, and thriller and horror, with 9% each of productions and 2% and 1% of respective UK spend. The biggest spending genre was action which accounted for 44% (£2.6 billion) of overall UK spend but only 8% of films.

Table 10 Genre of film production in the UK, 2016-2018 (ranked by UK spend)

Genre	Number of films	% of total films	Budget (£ million)	% of total budget	UK spend	% of total UK spend
Action	68	7.7	4,837.6	49.4	2,641.3	44.3
Drama	154	17.5	664.7	6.8	405.0	6.8
Biopic	45	5.1	449.0	4.6	332.9	5.6
Comedy	89	10.1	423.1	4.3	323.7	5.4
Family	8	0.9	424.9	4.3	322.8	5.4
Adventure	14	1.6	538.8	5.5	315.5	5.3
Animation	13	1.5	461.0	4.7	296.5	5.0
Musical	9	1.0	324.9	3.3	249.5	4.2
Sci-fi	21	2.4	366.8	3.7	219.5	3.7
Fantasy	11	1.3	255.5	2.6	193.9	3.3
Romance	39	4.4	258.4	2.6	179.9	3.0
Crime	36	4.1	289.5	3.0	177.3	3.0
Thriller	77	8.8	266.7	2.7	137.0	2.3
Documentary	199	22.7	106.9	1.1	84.1	1.4
Horror	77	8.8	70.4	0.7	52.6	0.9
War	8	0.9	29.0	0.3	23.9	0.4
Mystery	10	1.1	17.0	0.2	10.2	0.2
Total	**878**	**100.0**	**9,783.0**	**100.0**	**5,965.0**	**100.0**

Source: BFI

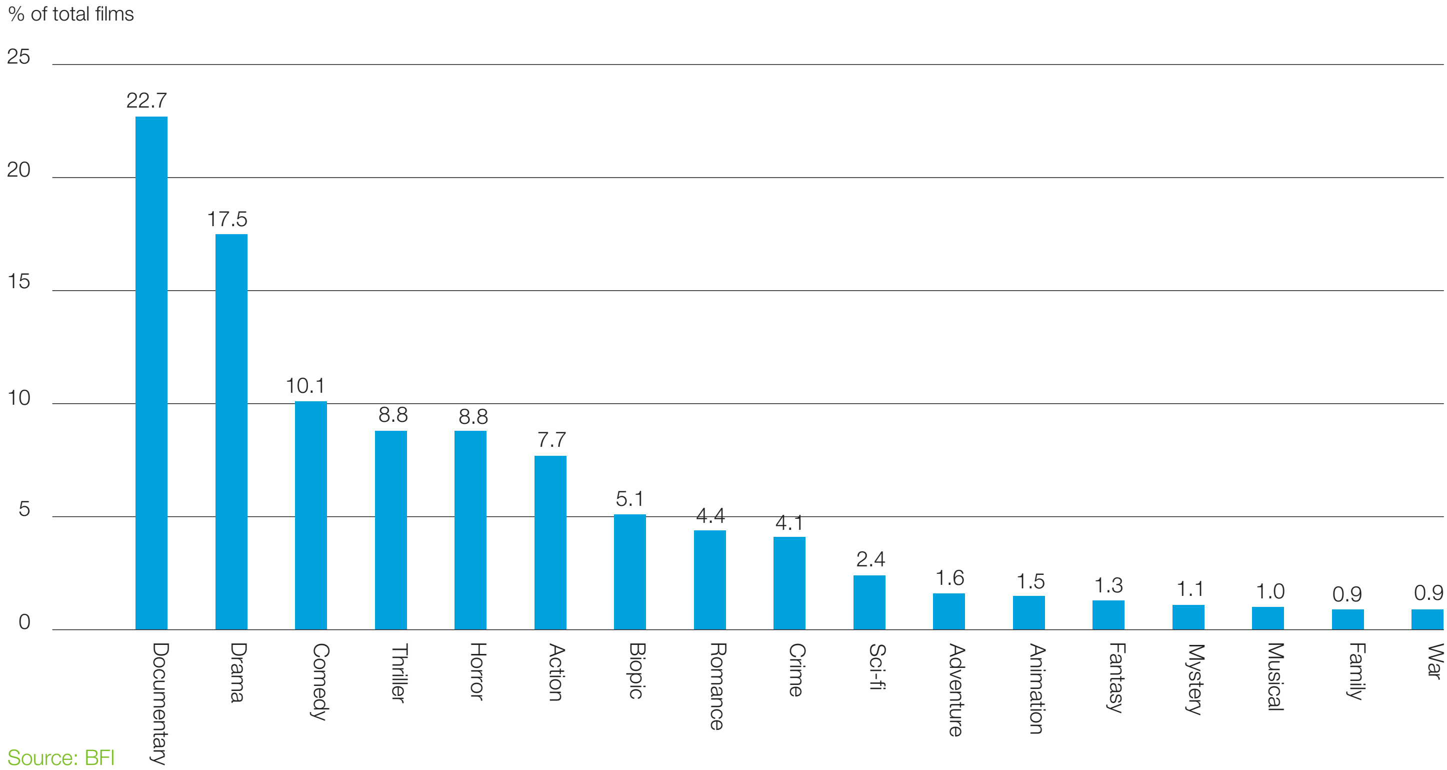
Notes:

The data have been presented for a three-year period to show as many genres as possible without disclosing the budgets of individual films.

'Mystery' is a new addition to the genre categories.

Figures/percentages may not sum to totals due to rounding.

Figure 8 Genre of UK film production, 2016-2018



Source: BFI

Table 11 shows the top 10 genres by share of UK spend for domestic UK films and inward investment/co-production titles. The data indicate a more even distribution of genres for domestic UK films compared with inward investment/co-production films. The top three genres by share of UK spend for domestic UK films – drama, comedy and biopic – accounted for 45.5% of total UK production value for these films while a single genre for inward investment/co-production films – action – accounted for 51% of the UK production value for this category.

Table 11 Top 10 genres for domestic UK and inward investment/co-production films, 2016-2018 (ranked by % UK spend)

Domestic UK		
Genre	**% of films**	**% of UK spend**
Drama	17.4	17.5
Comedy	10.0	16.2
Biopic	3.1	11.8
Documentary	28.8	8.0
Action	4.8	7.6
Family	0.8	7.5
Thriller	9.3	7.4
Animation	0.8	5.0
Crime	4.0	4.8
Total top 10	**78.9**	**85.6**
Total other genres	**21.1**	**14.4**
Total films = 622		

Inward investment & co-production		
Genre	**% of films**	**% of UK spend**
Action	14.8	50.8
Adventure	2.7	6.1
Family	1.2	5.0
Animation	3.1	5.0
Drama	18.0	4.9
Musical	1.6	4.6
Biopic	10.2	4.5
Sci-fi	2.7	3.9
Fantasy	1.6	3.7
Total top 10	**55.9**	**88.6**
Total other genres	**44.1**	**11.4**
Total films = 256		

Source: BFI

Notes:

The data have been limited to the top 10 ranking genres due to disclosure reasons.

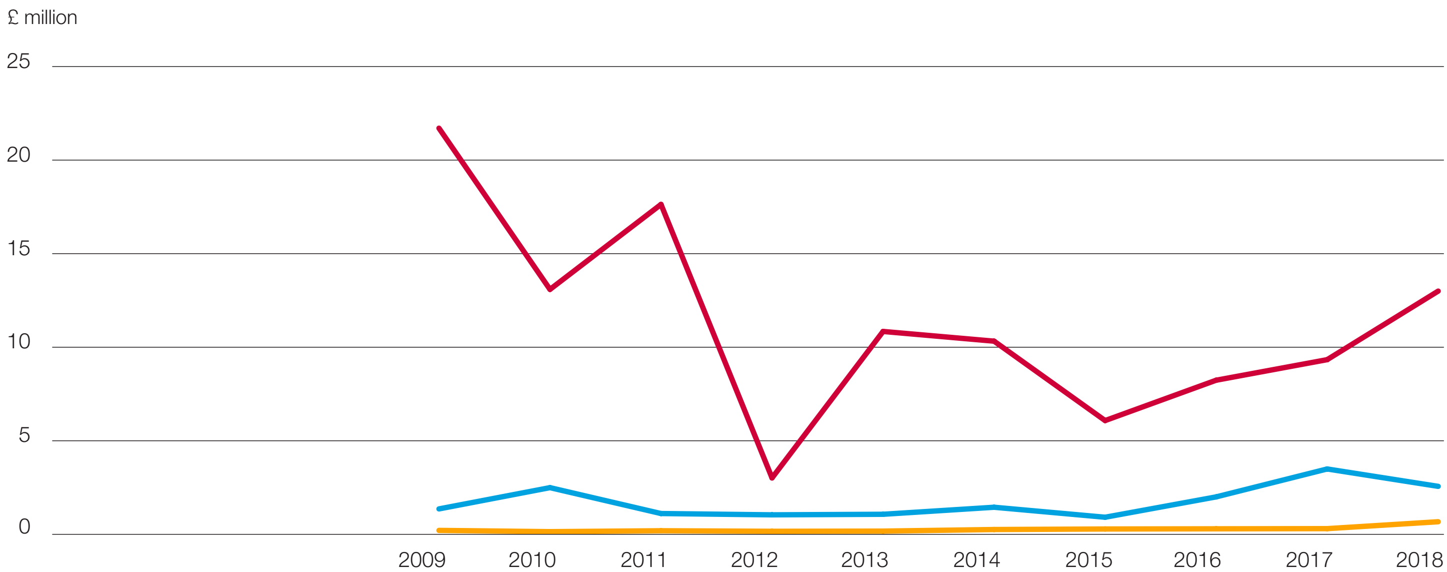
See notes to Table 10.

Image: *Fast & Furious Presents: Hobbs & Shaw* © 2019 Universal Pictures. Courtesy of Universal Studios Licensing LLC

BUDGET TRENDS

The median budget for domestic features in 2018 was £690,000, a significant increase from £300,000 in 2017 (Figure 9). It should be noted, however, that the 2018 median is likely to be revised downwards, due to the delay in acquiring budget data for low and micro-budget productions. The median budget for inward investment features was £13 million, up from £9.3 million in 2017, while for co-productions the median budget was £2.6 million, down from a period high of £3.5 million in 2017.

Figure 9 Median feature film budgets, 2009-2018



	2009	2010	2011	2012	2013	2014	2015	2016	2017	2018
Inward investment	21.72	13.09	17.64	3.00	10.84	10.32	6.07	8.23	9.33	13.00
Domestic UK	0.20	0.13	0.18	0.15	0.16	0.25	0.28	0.29	0.30	0.69
Co-production	1.35	2.50	1.10	1.03	1.06	1.44	0.90	2.00	3.51	2.57

Source: BFI

Notes:

Median budget is the middle value of budgets (i.e. there are equal numbers of films above and below the median). The median in this case is a better measure of central tendency than the mean, as it avoids the upward skew of a small number of high budget productions.

Includes films with budgets of less than £500,000.

Data in this table are shown to two decimal places to gain a clearer picture of change over the period for domestic UK films.

Data updated since publication of the 2018 Statistical Yearbook.

SIZE DISTRIBUTION OF BUDGETS

The budget size distribution for the three main categories of films made in 2018 is shown in Tables 12 to 14.

As Table 12 shows, the 20 inward investment features with budgets of £30 million or over (38% of all inward features) accounted for 89% of the total budget for this category. There were 16 inward features with budgets of less than £5 million (30% of inward features), which accounted for 2% of the total budget for these films.

Table 12 Size distribution of budgets, inward investment features, 2018

Budget band	Number	Total budget in band (£ million)	% of total budget
≥£30 million	20	2,256.0	89.3
£10-£29.9 million	10	168.2	6.7
£5-£9.9 million	7	52.5	2.1
£2-£4.9 million	14	47.7	1.9
<£2 million	2	2.5	0.1
Total	**53**	**2,526.9**	**100.0**

Source: BFI

Note: Figures/percentages may not sum to totals due to rounding

Forty per cent of domestic UK features (60) had budgets of less than £500,000 in 2018, while 17 productions (11% of domestic UK projects) had budgets of £5 million or over (Table 13). The domestic UK films in the highest budget band accounted for 58% of this category's aggregate budget, while those in the lowest budget band accounted for 4%.

Table 13 Size distribution of budgets, domestic UK features, 2018

Budget band	Number	Total budget in band (£ million)	% of total budget
≥£5 million	17	208.0	57.8
£2-£4.9 million	30	92.3	25.6
£0.5-£1.9 million	43	46.2	12.8
<£0.5 million	60	13.5	3.7
Total	**150**	**360.0**	**100.0**

Source: BFI

Note: Figures/percentages may not sum to totals due to rounding.

The majority (68%) of co-productions filmed in the UK in 2018 had budgets of between £2 million and £10 million, but the four co-productions in the £5-£10 million range accounted for almost half (48%) of the total budget (Table 14). Co-productions with budgets of under £500,000 accounted for less than 1% of the aggregate budget.

Table 14 Size distribution of budgets, co-productions, 2018

Budget band	Number	Total budget in band (£ million)	% of total budget
£5-£10 million	4	30.6	47.5
£2-£4.9 million	9	28.0	43.4
£0.5-£1.9 million	6	5.4	8.3
<£0.5 million		0.5	0.8
Total	**19**	**64.4**	**100.0**

Source: BFI

Notes:

The number of co-productions with budgets under £2 million has been aggregated for disclosure reasons, due to the low numbers in the individual budget bands.

Figures may not sum to totals due to rounding.

BIG BUDGET PRODUCTIONS, 2009-2018

The importance to the UK film economy of a small number of big budget productions – usually inward investment films – is demonstrated in Table 15. Between 2014 and 2018 an average of 22 big budget films were produced annually, and they accounted for an average of 76% of UK production spend. This compares to an average of 15 big budget films produced annually from 2009 to 2013, with an average share of UK spend of 71%. In 2018, the 21 films with budgets of £30 million or over accounted for 76% of UK production spend, slightly down from 80% in 2017, but still the third highest share of UK spend attributed to this budget category since our records began. The majority (20) of these films were inward investment features.

Table 15 Big budget films' contribution to UK spend, 2009-2018

	Number of films with budgets ≥£30 million	Value of associated UK spend (£ million)	Total UK spend (£ million)	Big budget film % of UK spend
2009	17	887.4	1,256.1	70.6
2010	13	846.9	1,154.3	73.4
2011	17	1,009.8	1,327.7	76.0
2012	10	634.3	1,009.6	62.8
2013	16	817.0	1,165.9	70.1
2014	20	1,157.1	1,574.7	73.5
2015	16	1,119.4	1,570.2	71.3
2016	25	1,453.1	1,840.3	79.0
2017	29	1,719.2	2,157.8	79.7
2018	21	1,484.1	1,956.0	75.9

Source: BFI

Notes:

Figures may not sum to totals due to rounding.

Data updated since publication of the 2018 Statistical Yearbook.

UK SPEND AS PERCENTAGE OF TOTAL PRODUCTION BUDGET

Table 16 shows UK spend as a percentage of total production budget for inward investment films, domestic UK films and co-productions over the past decade. UK domestic films have consistently had the highest proportion of UK spend while co-productions have had the lowest. The greatest variation in UK spend as a percentage of total budget, however, is seen in inward investment productions. In 2018, the UK spend of domestic films was 87% of total budget, for inward investment films it was 64%, and for co-productions it was 36%.

Table 16 UK spend as percentage of total production budget, 2009-2018

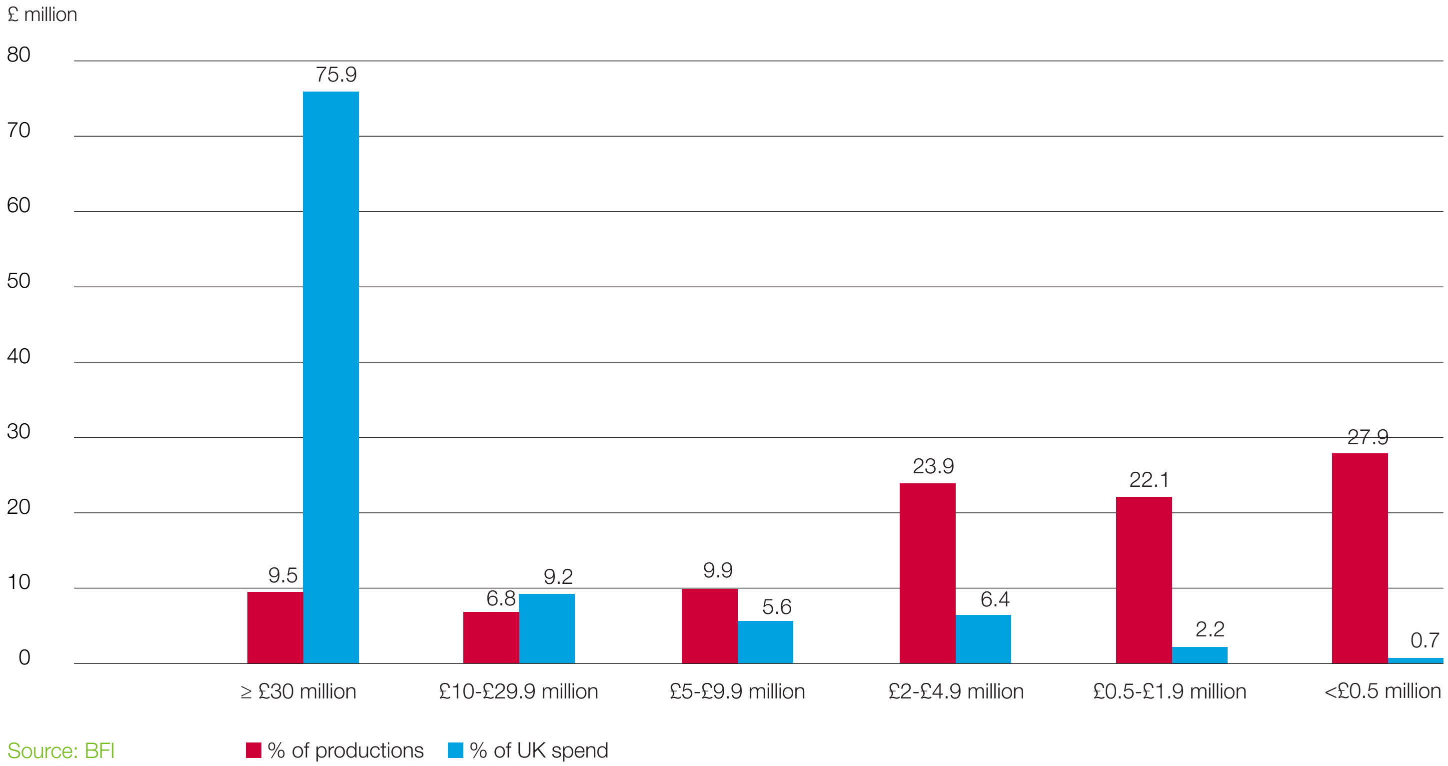
	Inward investment	Domestic UK	Co-production
2009	53.0	81.5	43.5
2010	71.9	89.9	42.1
2011	55.9	86.7	36.0
2012	64.0	88.7	46.0
2013	68.8	85.6	45.2
2014	57.2	78.8	34.1
2015	60.1	89.0	40.2
2016	61.0	79.7	33.5
2017	53.6	85.9	39.4
2018	64.1	86.8	36.2

Source: BFI

Note: Data updated since publication of the 2018 Statistical Yearbook.

Figure 10 underlines that a small proportion (9.5%) of titles with a UK spend of £30 million or over are responsible for the majority (76%) of UK production spend. Conversely, the 28% of films with a UK spend of less than £500,000 represent less than 1% of production investment in the UK.

Figure 10 Percentage of productions and UK spend by category of UK spend, 2018



Source: BFI

DOMESTIC UK PRODUCTIONS BY TERRITORY OF SHOOT

Table 17 shows that the majority of domestic UK productions beginning principal photography in 2018 (110 out of 150) were shot exclusively in the UK, while 40 were shot partly or wholly outside the country. The non-UK spend of domestic productions in 2018 as a proportion of their total budget was 13% (the same as in 2017).

Table 17 Domestic UK productions by territory of shoot, 2018

Shooting in...	Number of films	Budget (£ million)	Non-UK spend (£ million)	Non-UK spend as % of total budget
UK only	110	249.8	1.6	0.7
UK and other	27	74.2	20.5	27.6
Other only	13	36.0	25.2	70.0
Total domestic UK films	**150**	**360.0**	**47.0**	**13.2**

Source: BFI

Note: Figures may not sum to totals due to rounding.

Table 18 shows the number of shoots by territory for domestic UK films in 2018. Because some films were shot in two or more territories, the total number of shoots is greater than the total number of films. Outside of the UK, the most popular production territories were the USA, France, Germany and Hungary. The territories in the table range from Europe and North America to the Middle East and Asia, reflecting the wide range of stories being told by UK filmmakers.

Table 18 Domestic UK productions, shoots by territory or region, 2018

Territory of shoot	Number of shoots
UK	137
USA	13
France	6
Germany	4
Hungary	4
Spain	3
China	2
India	2
Republic of Ireland	2
Japan	2
Lebanon	2
Netherlands	2
Other Europe	3
Other	12
Total shoots	**194**

Source: BFI

CO-PRODUCTIONS BY TERRITORY OF SHOOT

In contrast to UK domestic productions, co-productions were usually shot partly or wholly abroad (Table 19). Only two out of 19 films, with a total budget of £3.3 million, were shot wholly in the UK. Non-UK spend accounted for 64% of the total budget of co-productions in 2018.

Table 19 Co-productions by territory of shoot, 2018

Shooting in...	Number of films	Budget (£ million)	Non-UK spend (£ million)	Non-UK spend as % of total budget
UK only	2	3.3	0.4	12.7
UK and other	10	41.5	26.6	64.0
Other only	7	19.6	14.1	71.8
Total	**19**	**64.4**	**41.1**	**63.8**

Source: BFI

The territory distribution of co-production shoots is shown in Table 20. The majority of shoots were in the UK or elsewhere in Europe. Of the non-European shoots, four were in Australia and two were in Afghanistan.

Table 20 Co-productions, shoots by territory or region, 2018

Territory of shoot	Number of shoots
UK	14
Republic of Ireland	6
Australia	4
Poland	4
Afghanistan	2
Other Europe	7
Other	4
Total shoots	**41**

Source: BFI

PRODUCTION COMPANY ACTIVITY LEVELS

UK film production in 2018 was dispersed among a large number of production companies, as shown in Table 21. The BFI Research and Statistics Unit recorded 372 production companies associated with films shot in the UK or co-productions involving the UK in the year, a decrease from 421 in 2017. Of these, 335 companies (90%) were associated with a single feature. These were a mixture of distinct production companies and special purpose vehicles (i.e. companies set up to make a single film).

Table 21 Film production company activity, 2018

Number of features per company	Number of companies
5	1
4	1
3	5
2	30
1	335
Total	**372**

Source: BFI RSU

Note: Includes all production categories.

THE VALUE AND VOLUME OF HIGH-END TELEVISION PRODUCTION

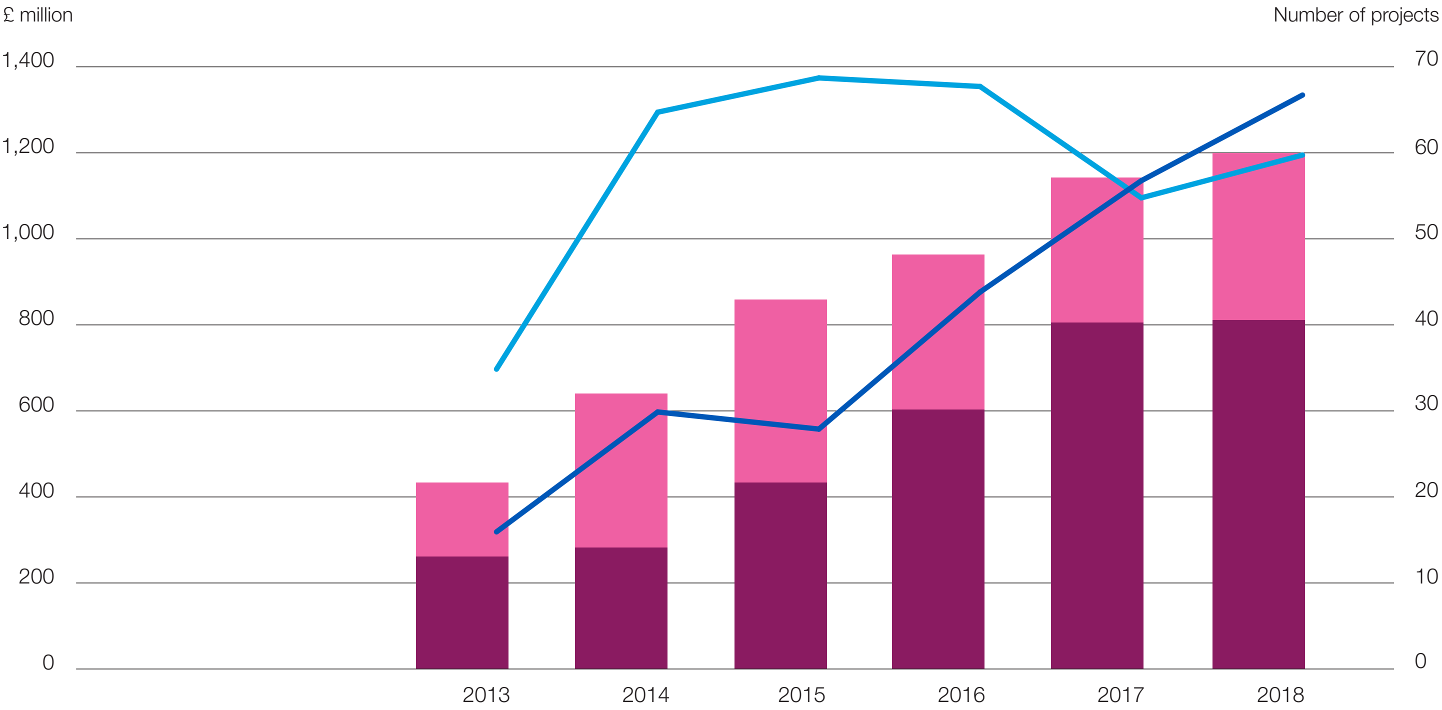
Figure 11 shows the number of UK qualifying HETV programmes produced between 2013 and 2018 and their associated UK spend. (It should be noted that, as the tax relief for HETV production came into force on 1 April 2013, the data for that year represents production activity for only part of the year.)

The UK production value associated with UK qualifying HETV programmes has been on an upward trend since the introduction of the tax relief. UK production spend was £1.2 billion in 2018, up 5% compared with 2017 and an increase of 87% on 2014 (the first full year of data). For all years except 2014, co-productions and inward investment projects generated the majority of UK production spend. In 2018, this category represented 68% of the total UK spend. Co-productions and inward investment projects contributed £811 million to the total UK production value in 2018, up from £805 million in 2017, while domestic UK productions contributed £388 million, up from £338 million in 2017.

For most of the period, the total number of qualifying HETV projects produced in the UK increased year on year. Of the 127 projects produced in 2018, 67 were co-production or inward investment projects and 60 were domestic UK projects. This was the second year that the number of non-domestic productions was greater than the number of domestic productions but, as with feature films, the figures for recent years are likely to be revised as more detailed information on production activity becomes available.

Co-production and inward investment HETV productions shooting in the UK in 2018 included *Four Wedding and a Funeral* (10 episodes), *His Dark Materials* – Series 1 (10 episodes) and *Killing Eve* – Series 2 (8 episodes). Domestic UK productions included *Curfew* (8 episodes), *Unforgotten* – Series 3 (6 episodes) and *Years and Years* (6 episodes).

Figure 11 UK spend and number of UK qualifying HETV productions*, 2013-2018



	2013	2014	2015	2016	2017	2018
UK spend domestic UK (£ million)	172.8	357.8	426.4	360.5	337.5	388.2
UK spend co-production & inward investment (£ million)	261.0	282.2	432.5	602.9	805.0	811.3
Total UK spend (£ million)	**433.8**	**640.0**	**858.9**	**963.4**	**1,142.4**	**1,199.5**
Number of domestic UK projects	35	65	69	68	55	60
Number of co-production & inward investment projects	16	30	28	44	57	67
Total number of projects	**51**	**95**	**97**	**112**	**112**	**127**

Source: BFI

Notes:

Productions are allocated to the year principal photography commenced; a production can be a single programme or a television series.

Data for co-production and inward investment projects have been combined to avoid disclosing budget data for individual titles.

The data for 2013 cover the period April – December.

Data updated since publication of the 2018 Statistical Yearbook.

SVOD-BACKED HIGH-END TELEVISION PRODUCTION

As the previous chart has shown, the rise in value of UK qualifying HETV productions between 2013 and 2018 is due largely to an increase in international commissions. A key driver of this growth is the surge in demand for digital original series for first-run showing on SVoD platforms. To gauge the impact of this new funding stream on the UK HETV production sector, Table 22 shows the number of UK qualifying HETV projects produced or co-produced by the two leading stand-alone streaming platforms - Netflix and Amazon Prime - from 2015-2018, and their associated UK spend. The table includes data for both original SVoD productions (used here to describe projects fully funded by the platforms) and co-partnered productions (co-productions with traditional broadcasters and other investors).

While the overall numbers of productions backed by these two platforms has remained relatively small throughout the period, the UK production value associated with these projects has been significant, with a total investment of £684 million for 2015-2018. The UK spend of HETV SVoD-backed productions was £205 million in 2018, down 19% compared with 2017 but an increase of 149% on 2015. As a share of overall UK spend for qualifying HETV productions, the production value of SVoD-backed projects increased from 10% in 2015 to 17% in 2018 (with 2017 recording a peak of 22%).

In 2018 SVoD-backed HETV productions include the Amazon Prime original series, *Hanna* (8 episodes), the Netflix original series *Sex Education* (8 episodes), and the fifth series of *Peaky Blinders*, a Netflix/BBC co-production (6 episodes).

Table 22 Value and volume of SVoD-backed HETV productions*, 2015-2018

	2015	2016	2017	2018
UK spend of original SVoD HETV projects (£ million)	66.3	125.7	115	141.9
UK spend of SVoD co-partnered HETV projects (£ million)	15.7	17.0	139.2	62.8
Total UK spend of SVoD-backed projects (£ million)	**82.2**	**142.7**	**254.2**	**204.7**
Total UK spend of all HETV projects (£ million)	**858.9**	**963.4**	**1,142.4**	**1,199.5**
SVoD-backed UK spend as % of total	9.6	14.8	22.3	17.1
Number of original SVoD HETV projects	c	c	9	c
Number of SVoD co-partnered HETV projects	c	c	8	c
Total number of SVoD-backed projects	**5**	**9**	**17**	**14**
Total number of HETV projects	**97**	**112**	**112**	**127**
SVoD-backed projects as % of total	5.2	8.0	15.2	11.0

Source: BFI SVoD companies: Netflix and Amazon

Notes:

* A production can be a single programme or a television series.

An original SVoD production is one exclusively financed by the SVoD platform.

A co-partnered SVoD production is a co-production with other broadcasters/investors.

'c' indicates the data have been suppressed due to low numbers to avoid disclosing details of individual projects.

Image: *Killing Eve* © Sid Gentle Films 2018

GENRE OF HIGH-END TELEVISION PRODUCTIONS

Table 23 shows a breakdown of 2018 UK qualifying HETV productions by genre. (It should be borne in mind that unlike the section on feature film production genres, comparisons here can be between single television programmes and series rather than stand-alone productions). Drama was the most popular genre for HETV projects accounting for 37 productions (29% of the total) and a UK spend of £338 million (28% of the total). Comedy and crime were the next most popular genres in terms of volume of production with respective shares of 19% and 17% of the total, while thriller and crime accounted for the second and third largest shares of associated UK spend with 18% and 15% of the total UK production value.

Table 23 Genre of UK qualifying HETV productions*, 2018 (ranked by UK spend)

Genre	Number of productions	% of total productions	Budget (£ million)	% of total budget	UK spend (£ million)	% of total UK spend
Drama	37	29.1	471.0	27.5	337.9	28.2
Thriller	18	14.2	293.9	17.2	210.7	17.6
Crime	21	16.5	236.3	13.8	184.9	15.4
Comedy	24	18.9	130.6	7.6	104.2	8.7
Fantasy	3	2.4	179.7	10.5	99.2	8.3
Action	6	4.7	172.3	10.1	91.2	7.6
Romance	3	2.4	69.4	4.1	60.9	5.1
Sci-fi	3	2.4	45.0	2.6	34.7	2.9
Biopic	5	3.9	38.2	2.2	33.5	2.8
Documentary	4	3.1	36.0	2.1	13.7	1.1
Other	3	2.4	40.2	2.4	28.6	2.3
Total	**127**	**100.0**	**1,712.6**	**100.0**	**1,199.5**	**100.0**

Source: BFI

Notes:

* A production can be a single programme or a television series.

The data in this table show the primary genre assigned by the BFI Research and Statistics Unit.

Other includes Adventure, Family, Horror, Musical, Mystery, and War. Data is combined to avoid disclosing budget details of individual projects.

Figures/percentages may not sum to totals due to rounding.

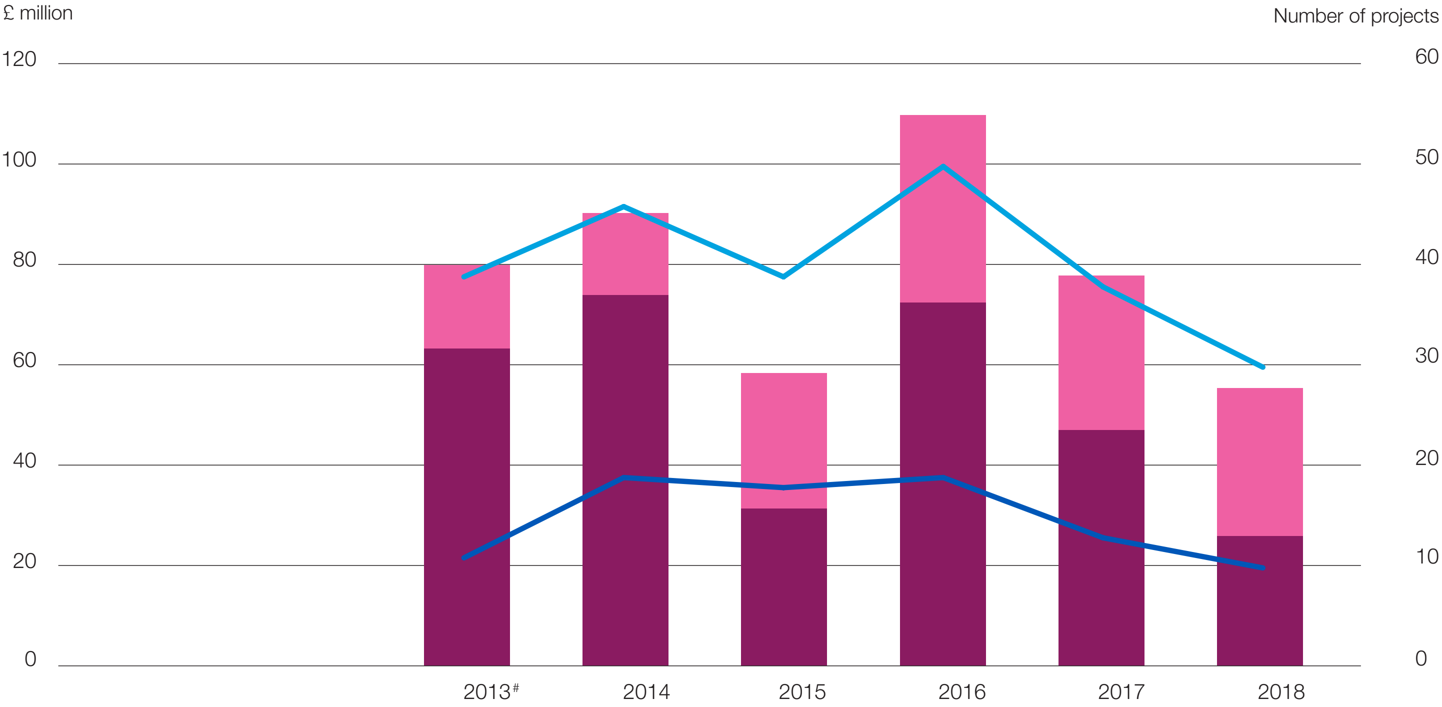
THE VALUE AND VOLUME OF ANIMATED TELEVISION PRODUCTION

Figure 12 shows the number of UK qualifying animation television programmes produced between 2013 and 2018 and their associated UK spend. (As the tax relief for this type of production came into force on 1 April 2013, the data for that year represents production activity for only part of the year.)

In 2018, the total UK production spend for UK qualifying animation programmes was £55 million, down 29% compared with 2017 (£78 million) and a 50% decline on the period high achieved in 2016 (£110 million). It should be noted, however, that these figures are likely to be revised upwards as more data become available. Domestic projects accounted for the majority of UK production value for qualifying animations each year throughout the period with the exception of 2018, when the share of overall UK spend was 47%.

A total of 36 UK qualifying animation projects began production in 2018, down from 47 in 2017, and the lowest figure of the period. There were 28 domestic UK projects and eight co-production and inward investment projects. UK domestic titles going into production in the year included *Bing* – Series 4 (27 episodes). *Clangers* – Series 3 (26 episodes) and *Horrid Henry* – Series 5 (42 episodes), while co-production and inward investment titles included *Chip and Potato* (40 episodes), *Norm of the Forest* (52 episodes) and *The Totems* – Series 1 (52 episodes).

Figure 12 UK spend and number of UK qualifying animated television productions*, 2013-2018



	2013#	2014	2015	2016	2017	2018
UK spend domestic UK (£ million)	63.2	73.9	31.3	72.4	47.0	25.9
UK spend co-production & inward investment (£ million)	16.7	16.3	27.1	37.3	30.7	29.4
Total UK spend (£ million)	**79.8**	**90.2**	**58.4**	**109.7**	**77.8**	**55.3**
Number of domestic UK projects	37	44	37	48	36	28
Number of co-production & inward investment projects	9	17	16	17	11	8
Total number of projects	**46**	**61**	**53**	**65**	**47**	**36**

Source: BFI

Notes:

Productions are allocated to the year principal photography commenced.

Data for co-production and inward investment projects have been combined to avoid disclosing budget information for individual titles.

Data updated since publication of the 2018 Statistical Yearbook.

* A production can be a single programme or a television series.

The data for 2013 cover the period April-December

Figures may not sum to totals due to rounding.

THE VALUE AND VOLUME OF CHILDREN'S TELEVISION PRODUCTION

Table 24 shows the UK spend associated with the production of UK qualifying children's television programmes between 2015 and 2018. (As the tax relief for children's television programmes came into force on 1 April 2015, the data for that year represents production activity for only part of the year.)

In 2018, the UK production spend of qualifying children's television projects was £88 million, up from £68 million in 2017. Domestic UK productions accounted for the majority of UK spend across the period.

Table 24 UK spend of UK qualifying children's television productions*, 2015-2018 (£ million)

	2015#	2016	2017	2018
Domestic UK	35.9	46.5	44.9	c
Co-production and inward investment	7.6	24.4	23.3	c
Total	**43.4**	**70.9**	**68.3**	**88.1**

Source: BFI

Notes:

Productions are allocated to the year principal photography commenced; a production can be a single programme or a television series.

Data for co-production and inward investment projects have been combined to avoid disclosing budget information for individual titles.

Data updated since publication of the 2018 Statistical Yearbook.

'c' indicates the data have been suppressed to avoid disclosing details of individual projects.

* A production can be a single programme or a television series.

The data for 2015 cover the period April – December.

Figures may not sum to totals due to rounding.

A total of 60 UK qualifying children's television projects went into production in 2018, the majority of which were domestic UK productions (Table 25). While the table suggests a decline in the volume of projects since 2016, it should be borne in mind that the most recent figures are likely to be revised upwards. Titles going into production in 2018 included *Nyela's Dream* (26 episodes), *So Awkward* – Series 5 (13 episodes) and *The Worst Witch* – Series 3 (13 episodes).

Table 25 Number of UK qualifying children's television productions*, 2015-2018

	2015#	2016	2017	2018
Domestic UK	62	68	55	c
Co-productions and inward investment	6	11	6	c
Total	**68**	**79**	**61**	**60**

Source: BFI

See notes to Table 24.

Data updated since publication of the 2018 Statistical Yearbook.

'c' indicates the data have been suppressed due to low numbers to avoid disclosing details of individual projects.

* A production can be a single programme or a television series.

The data for 2015 cover the period April – December.

THE VALUE AND VOLUME OF VIDEO GAMES DEVELOPMENT

Table 26 shows the UK spend associated with the development of UK qualifying video game projects between 2014 and 2018. (As the tax relief for video games came into force on 1 April 2014, the data for that year represents development activity for only part of the year.)

In 2018, the UK spend of qualifying video games was £46 million, a sharp fall from £215 million in 2017. It should be noted, however, that as further data become available the figures for the most recent years are likely to be revised upwards. The breakdown between domestic UK and inward investment games in 2018 is not shown due to the low number of inward investment projects but, as in previous years, domestic UK developments accounted for the largest share of UK production value.

Table 26 UK spend of UK qualifying video games, 2014-2018

	2014#	2015	2016	2017	2018
Domestic UK	250.0	193.7	496.1	11.3	c
Inward investment	123.4	60.7	83.0	203.9	c
Total	**373.4**	**254.4**	**579.2**	**215.3**	**46.1**

Source: BFI

Notes:

Projects are allocated to the year principal development commenced.

Data updated since publication of the 2018 Statistical Yearbook.

'c' indicates the data have been suppressed due to low numbers to avoid disclosing details of individual projects.

The data for 2014 cover the period April – December.

Table 27 shows the number of video game developments decreasing since 2016. It should be noted that there is a significant lag in the collection of data related to this category, so the number of developments for the most recent years is likely to be revised upwards. Again, the breakdown between inward investment and domestic UK projects in 2018 is not shown due to the low number of inward investments but, as in previous years, domestic UK video games accounted for the majority of developments. UK qualifying video games which began development in 2018 included *Kodiak Fishing*, *Mafia II* and *Ugly Dolls*.

Table 27 Number of UK qualifying video games, 2014-2018

	2014#	2015	2016	2017	2018
Domestic UK	254	259	305	163	c
Inward investment	16	10	14	4	c
Total	**270**	**269**	**319**	**167**	**26**

Source: BFI

See notes to Table 26.

Data updated since publication of the 2018 Statistical Yearbook.

The data for 2014 cover the period April – December.

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