BFI Film Forever

SCREEN SECTOR PRODUCTION IN 2016

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The value of feature film production spend in the UK in 2016 was £1.6 billion, 84% of which was associated with inward investment features. The UK production spend of qualifying high-end television, animation and children's programmes was £816 million, while the UK spend of qualifying video games was £183 million.

FACTS IN FOCUS

- Total UK film production activity in 2016 was £1,596 million, up 13% from £1,416 million in 2015, and the highest total since records began.
- There were 130 domestic UK features (199 in 2015), 23 co-productions (18 in 2015) and 47 inward investment features (62 in 2015).
- The UK spend associated with inward investment features was £1,334 million, up 16% from £1,147 million in 2015.
- Twenty-four big budget films (£30 million or over) accounted for 80% of the total UK film production spend.
- The UK spend associated with domestic high-end television (HETV) programmes was £248 million, just over one third of total UK qualifying HETV production spend.
- The UK spend of qualifying animation programmes was £58 million, while children's television programmes had a UK production value of £32 million.
- Video games development generated a UK spend of £183 million, from 81 projects.

SCREEN SECTOR PRODUCTION IN 2016

Image: *T2 Trainspotting* © Tristar Productions, Inc 2017. Courtesy of Sony Pictures

THE VALUE OF UK FILM PRODUCTION

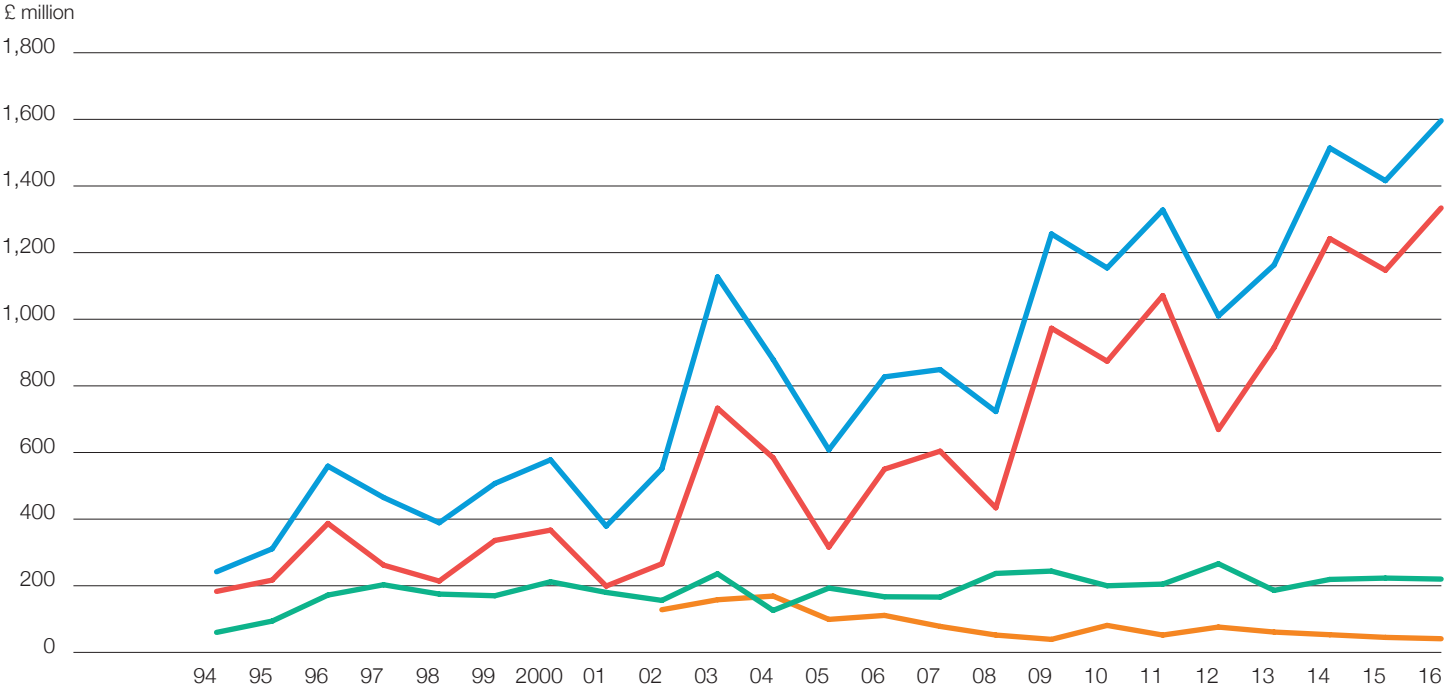
As Figure 1 shows, the aggregate UK spend of features that commenced principal photography in 2016 was £1,596 million, the highest figure since our records began. 2016 was the third year in a row to see record or near record totals for feature film production in the UK. The high totals of these three years coincides with the extended tax relief for film introduced by the UK government in 2014.

Inward investment films contributed £1,334 million towards the total UK film production spend in 2016, an increase of 16% from £1,147 million in 2015. The proportion of UK spend attributed to inward features was 84%, again a record high. Some of the big budget films contributing to this figure were *The Mummy, Star Wars: The Last Jedi* and *Transformers: The Last Knight.*

Domestic UK features, including *Early Man, T2 Trainspotting* and *Victoria and Abdul,* had a UK production value of £220 million, down slightly from £223 million in 2015. The UK spend of official and unofficial co-productions was £41 million, down from £45 million in 2015. Co-productions commencing principal photography in the year included *The Death of Stalin, A Storm in the Stars* and *Where Hands Touch.*

Figure 1 also shows that since 1994, both the growth and annual variation in the total value of UK spend has principally been driven by inward investment and how it fluctuates from year to year. The UK spend of domestic UK films has been broadly stable over this period, with an average of around £200 million per year, while there has been a decline in the UK spend of co-productions. The decrease in the production value associated with co-productions reflects the fall in the numbers of films using this financing model following the government's tightening of co-production certification requirements and redesign of the post-2006 tax relief to accrue more benefit to the UK economy.

Figure 1 UK spend of feature films produced in the UK, 1994-2016, £ million



	94	95	96	97	98	99	2000	01	02	03	04	05	06	07	08	09	10	11	12	13	14	15	16
Inward investment	183	217	387	262	214	336	367	199	266	733	584	316	550	604	434	973	874	1,071	669	915	1,242	1,147	1,334
Domestic UK	60	94	172	203	175	170	212	180	156	236	126	193	167	166	237	244	200	205	266	186	219	223	220
Co-production	-	-	-	-	-	-	-	-	128	158	169	99	111	78	52	39	81	52	76	61	53	45	41
Total	**242**	**311**	**559**	**465**	**389**	**507**	**578**	**379**	**551**	**1,127**	**879**	**608**	**827**	**849**	**723**	**1,256**	**1,154**	**1,328**	**1,010**	**1,163**	**1,514**	**1,416**	**1,596**

Source: BFI

Notes:

Data are rounded to the nearest £1m so may not sum exactly to the totals shown.

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

Films with budgets under £500,000 are included in this analysis after 2008.

Data has been revised on the basis of new information received since publication of the 2016 Statistical Yearbook.

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

The above numbers 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.

Table 1 distinguishes UK independent films from UK/USA studio films and non-UK films made partly or wholly in the UK. In 2016, UK independent films accounted for 33% of the production spend in the UK, an increase from 25% in 2015.

Table 1 Value of UK spend of UK/USA studio and UK independent films, 2007-2016, £ million

	2007	2008	2009	2010	2011	2012	2013	2014	2015	2016
UK/USA studio films	582	429	955	845	1,039	669	768	991	1,058	1,072
UK independent films	265	291	296	289	280	333	390	521	357	522
Non-UK films	18	24	48	22	41	8	4	4	5	1
Total	**849**	**723**	**1,256**	**1,154**	**1,328**	**1,010**	**1,163**	**1,514**	**1,416**	**1,596**

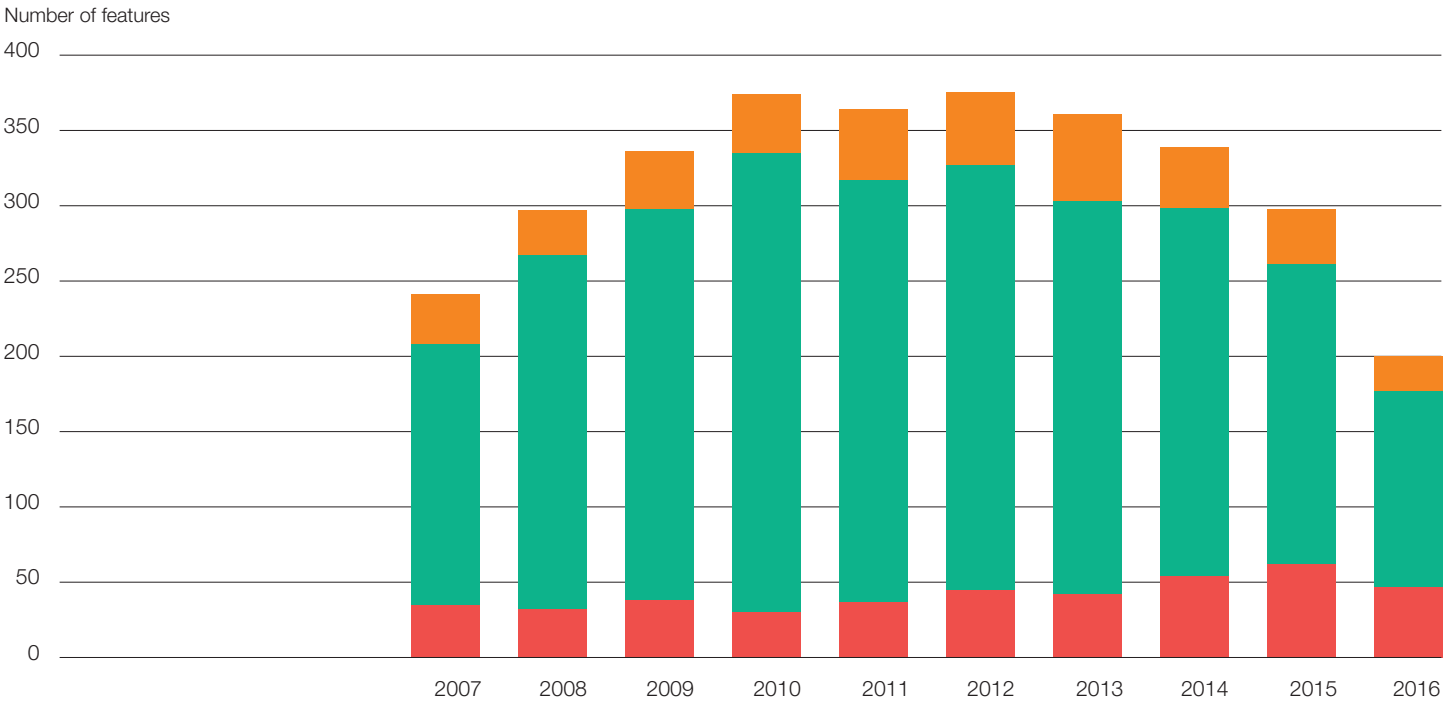
Source: BFI
Data are rounded to the nearest £1m so may not sum exactly to the totals shown.
See notes to Figure 1.

THE VOLUME OF UK FILM PRODUCTION

As Figure 2 shows, the number of films produced in the UK grew from 241 in 2007 to a peak of 375 in 2012. From 2008 onwards, the data collected include feature films with budgets of less than £500,000 which partially explains the increase. (Prior to 2008 the collection of data on films at this budget level was not comprehensive.)

In 2016, 200 films were produced wholly or in part in the UK, down from 298 in 2015. Of these, 23 were co-productions, 130 were domestic UK features (of which 55 had budgets of under £500,000) and 47 were inward investment films. The number of co-productions was the lowest of the 10-year period covered in the chart, but the largest year-on-year fall was in domestic UK features with budgets of under £500,000, which were down from 119 in 2015. However, there is often a delay in acquiring full data on low and micro-budget feature film activity in the UK, and the numbers for the last two years are likely to be revised upwards.

Figure 2 Number of feature films produced in the UK, 2007-2016



	2007	2008	2009	2010	2011	2012	2013	2014	2015	2016
Inward investment	35	32	38	30	37	45	42	54	62	47
Domestic UK	173	235	260	305	280	282	261	244	199	130
Of which budget ≥ £500,000	*71*	*82*	*90*	*77*	*91*	*77*	*71*	*80*	*80*	*75*
Of which budget < £500,000	*102*	*153*	*170*	*228*	*189*	*205*	*190*	*164*	*119*	*55*
Co-production	33	30	38	39	47	48	58	41	37	23
Of which majority and parity co-production	*15*	*14*	*13*	*25*	*24*	*26*	*32*	*18*	*16*	*8*
Of which minority co-production	*18*	*16*	*25*	*14*	*23*	*22*	*26*	*23*	*21*	*15*
Total	**241**	**297**	**336**	**374**	**364**	**375**	**361**	**339**	**298**	**200**

Source: BFI RSU
Notes:
Inward investment includes inward investment co-productions and, from 2007, a small number of visual effects (VFX) only titles.
Data for 2006-2014 updated since publication of the 2015 Statistical Yearbook.
Includes both official and unofficial co-productions.
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.

We are unable to provide data for individual categories of film produced wholly or in part in the UK in 2016 for disclosure reasons, but as in previous years UK independent films accounted for the majority of productions during the year (Table 2).

Table 2 Numbers of UK/USA studio and independent films, 2007-2016

	2007	2008	2009	2010	2011	2012	2013	2014	2015	2016
UK/USA studio films	17	13	16	14	13	17	17	17	22	c
UK independent films	212	268	295	352	332	351	337	315	271	c
Non-UK films	12	16	25	8	19	7	7	7	5	c
Total	**241**	**297**	**336**	**374**	**364**	**375**	**361**	**339**	**298**	**200**

Source: BFI
c data suppressed for disclosure purposes
Note: Data for 2007-2015 updated since publication of the 2016 Statistical Yearbook.

FILM PRODUCTIONS BY GENRE, 2014-2016

Table 3 and Figure 3 show a breakdown of production by genre for the years 2014-2016. The drama and documentary genres accounted for the highest proportion of films, at 16% and 23% respectively, but only 6% and 2% of total UK spend. These were followed by comedy and thriller which each accounted for 12% of productions, and 7% and 3% of respective UK spend. The biggest spending genre was action, which accounted for 44% of the overall UK spend, but only 9% of films.

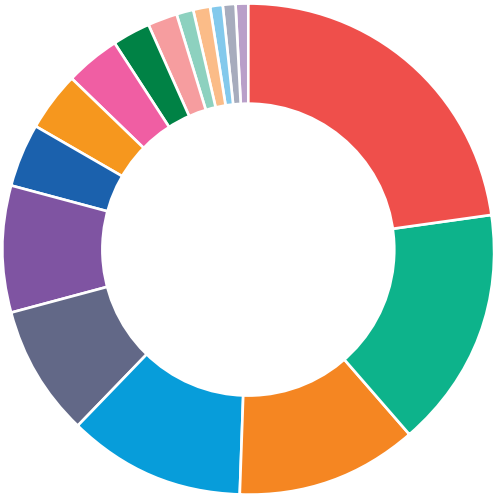
Table 3 Genre of film production in the UK, 2014-2016 (ranked by UK spend)

Genre	Number of films	% of total films	Budget (£ million)	% of total budget	UK spend (£ million)	% of total UK spend
Action	72	8.6	3,553.6	46.9	1,992.2	44.0
Adventure	14	1.7	916.7	12.1	523.3	11.6
Sci-fi	22	2.6	549.2	7.3	333.5	7.4
Comedy	99	11.8	469.2	6.2	333.2	7.4
Fantasy	8	1.0	386.7	5.1	288.9	6.4
Drama	133	15.9	385.5	5.1	266.2	5.9
Romance	34	4.1	262.2	3.5	158.8	3.5
Thriller	100	11.9	239.3	3.2	153.9	3.4
Biopic	32	3.8	207.2	2.7	125.7	2.8
Crime	31	3.7	161.6	2.1	93.0	2.1
Documentary	191	22.8	115.8	1.5	71.2	1.6
Family	9	1.1	129.8	1.7	53.9	1.2
Horror	70	8.4	87.0	1.1	46.8	1.0
War	10	1.2	40.7	0.5	22.1	0.5
Mystery	6	0.7	13.3	0.2	9.9	0.2
Other	6	0.7	56.0	0.7	52.5	1.2
Total	**837**	**100.0**	**7,573.8**	**100.0**	**4,525.0**	**100.0**

Source: BFI
Notes:
The genre 'Other' includes 'Animation', 'Music/dance' and 'Western'.
The data have been presented for a three-year period to show as many genres as possible without disclosing the budgets of individual films.
Figures/percentages may not sum to totals due to rounding.

Figure 3 Genre of UK film production 2014-2016 (number of films)

Genre	% films
Documentary	22.8
Drama	15.9
Thriller	11.9
Comedy	11.8
Action	8.6
Horror	8.4
Romance	4.1
Biopic	3.8
Crime	3.7
Sci-fi	2.6
Adventure	1.7
War	1.2
Family	1.1
Fantasy	1.0
Mystery	0.7
Other	0.7



Source: BFI

Note: The genre 'Other' includes 'Animation', 'Music/dance' and 'Western'.

Looking at the breakdown by genre of UK independent films alone over the three-year period (Table 4), the pattern was fairly similar. The main differences were that comedy, thriller, drama and biopic together accounted for a much greater proportion of total UK spend than for all films produced in the UK (49% compared with 20%), and action accounted for a lower proportion (26% compared with 44%).

Table 4 Independent UK productions by genre 2014-2016 (ranked by UK spend)

Genre	Number of films	% of total films	Budget (£ million)	% of total budget	UK spend (£ million)	% of total UK spend
Action	49	6.3	580.2	26.9	358.2	25.5
Comedy	94	12.1	287.7	13.3	211.3	15.1
Drama	130	16.8	284.5	13.2	195.5	13.9
Thriller	100	12.9	239.3	11.1	153.9	11.0
Biopic	31	4.0	183.3	8.5	122.8	8.7
Romance	31	4.0	118.5	5.5	79.3	5.6
Documentary	187	24.1	88.5	4.1	60.3	4.3
Family	8	1.0	59.8	2.8	51.3	3.7
Horror	68	8.8	44.5	2.1	31.2	2.2
War	10	1.3	40.7	1.9	22.1	1.6
Crime	29	3.7	29.6	1.4	20.0	1.4
Sci-fi	16	2.1	14.2	0.7	8.2	0.6
Other	23	3.0	185.3	8.6	89.5	6.4
Total	**776**	**100.0**	**2,156.2**	**100.0**	**1,403.5**	**100.0**

Source: BFI
Notes:
The genre 'Other' includes the genres 'Adventure', 'Animation', 'Fantasy' and 'Music/dance'.
Figures/percentages may not sum to totals due to rounding.

BUDGET TRENDS

The median budget of domestic UK features in 2016 was £600,000, an increase from £360,000 in 2014 (Table 5). It should be noted that the 2016 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 £10.7 million, up from £6.6 million in 2015, while for co-productions the median budget increased from £900,000 to £2.3 million. Again, the figures for 2016 are likely to be revised.

Table 5 Median feature film budgets, £ million, 2010-2016

Production category	2010	2011	2012	2013	2014	2015	2016
Inward investment	13.09	17.64	3.00	11.24	10.67	6.60	10.70
Domestic UK	0.13	0.18	0.15	0.16	0.25	0.36	0.60
Co-production	2.50	1.10	0.95	1.08	1.49	0.91	2.26

Source: BFI
Notes:
Median budget is the middle value of budgets when ordered lowest to highest (ie 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 for 2010-2015 updated since publication of the 2016 Statistical Yearbook.
Data in this table are shown to two decimal places to gain a clearer picture of change over the time period for domestic UK films.

SIZE DISTRIBUTION OF BUDGETS

The budget size distribution for the three main categories of films made in 2016 is shown in Tables 6 to 8.

For inward investment features, the 22 films with budgets of £30 million or over (47% of all inward features) accounted for 94% of the total budget for this category (Table 6). There were 14 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 6 Size distribution of budgets, inward investment features, 2016

Budget band	Number	Total budget in band (£ million)	% of total budget
≥£30 million	22	2,050.1	93.6
£10 - £29.9 million	4	50.7	2.3
£5 - £9.9 million	7	53.1	2.4
<£5 million	14	35.3	1.6
Total	**47**	**2,189.1**	**100.0**

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

Over 40% of domestic UK features (55) had budgets of under £500,000, and only 14 productions (11% of domestic UK projects) had budgets of £5 million or over (Table 7). The domestic UK films in the highest budget band accounted for 67% of this category's aggregate budget, while those in the lowest budget band accounted for 4%. These figures show no substantial change on 2015.

Table 7 Size distribution of budgets, domestic UK features, 2016

Budget band	Number	Total budget in band (£ million)	% of total budget
≥£5 million	14	197.3	67.1
£2 - £4.9 million	16	46.4	15.8
£0.5 - £1.9 million	45	39.1	13.3
<£0.5 million	55	11.2	3.8
Total	**130**	**294.0**	**100.0**

Source: BFI

Seven of the 23 co-productions produced in the UK in 2016 had budgets of £5 million or over, accounting for 76% of the total budget in this category (Table 8). The four co-productions with budgets of under £500,000 accounted for 1% of the total budget.

Table 8 Size distribution of budgets, co-productions, 2016

Budget band	Number	Total budget in band (£ million)	% of total budget
≥£5 million	7	81.4	75.6
£2 - £4.9 million	5	15.3	14.3
£0.5 - £1.9 million	7	9.8	9.1
<£0.5 million	4	1.0	1.0
Total	**23**	**107.6**	**100.0**

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

BIG BUDGET PRODUCTIONS, 2010-2016

The importance to UK spend of a small number of big budget productions – usually inward investment films – is demonstrated in Table 9. In 2016, the 24 films with budgets of £30 million or over accounted for 80% of UK production spend, the highest proportion of UK spend attributed to this budget category since our records began. All except two of these films were inward investment features.

Table 9 Big budget films' contribution to UK spend, 2010-2016

	2010	2011	2012	2013	2014	2015	2016
Number of films with budgets ≥£30 million	12	17	10	16	20	16	24
Value of associated UK spend (£ million)	822.0	1,009.8	634.3	815.1	1,105.2	1,009.0	1,278.4
Total UK spend (£ million)	1,154.3	1,328.2	1,010.1	1,162.7	1,514.0	1,415.5	1,595.6
Big budget film % of UK spend	**71.2**	**76.0**	**62.8**	**70.1**	**73.0**	**71.3**	**80.1**

Source: BFI
Note: Data for 2010-2015 updated since publication of the 2016 Statistical Yearbook.

UK SPEND AS PERCENTAGE OF TOTAL PRODUCTION BUDGET

Table 10 shows UK spend as a percentage of the total production budget for inward investment, domestic UK and co-production films. UK domestic films had the highest proportion of UK spend in 2016 (75%), followed by inward investment films at 61%. Co-productions had the lowest percentage of UK spend (38%).

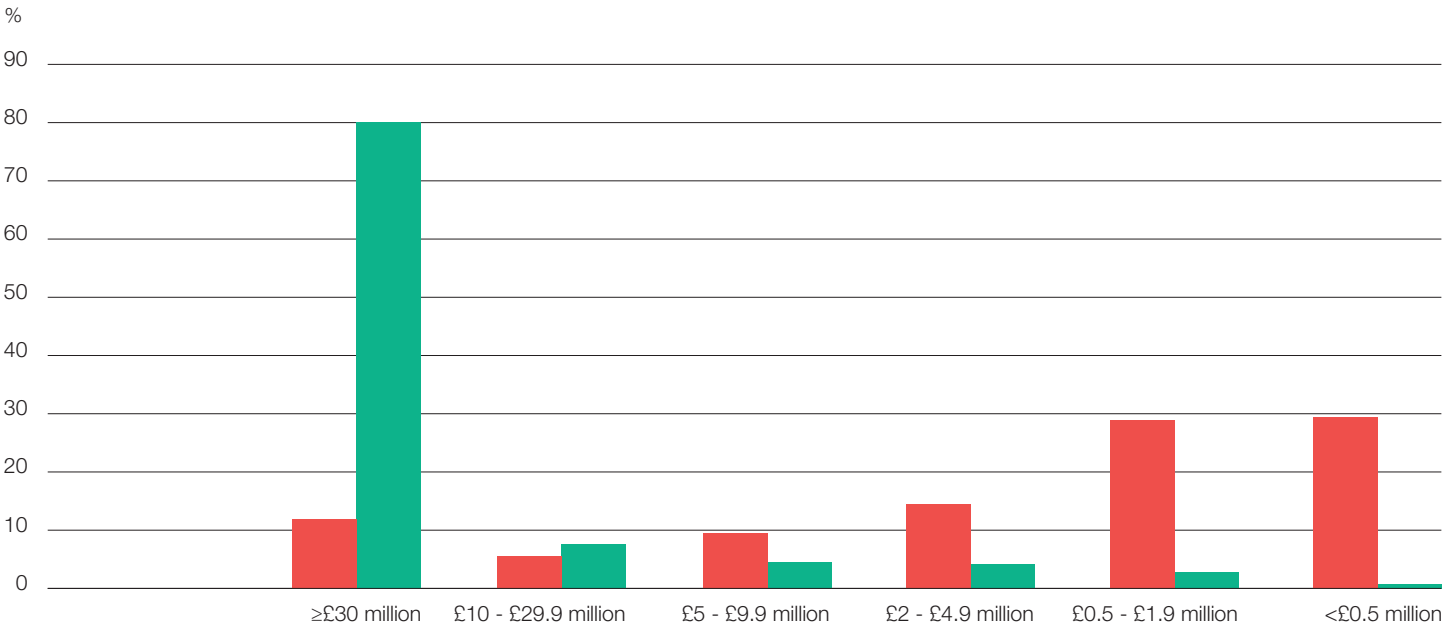
Table 10 UK spend as percentage of total production budget, 2010-2016

Production category	2010	2011	2012	2013	2014	2015	2016
Inward investment	71.9	55.9	64.0	66.6	55.6	59.0	60.9
Domestic UK	89.9	86.7	88.8	86.1	78.0	88.7	75.0
Co-production	42.1	36.0	46.0	44.1	34.1	39.5	38.4

Source: BFI
Notes:
Data for 2010-2015 updated since publication of the 2016 Statistical Yearbook.

Figure 4 underlines that a small proportion (12%) of titles with a UK spend of £30 million or over are responsible for the majority (80%) of UK production spend. Conversely, the 30% of films with a UK spend of less than £500,000 represent less than 1% of production investment in the UK.

Figure 4 Percentage of productions and UK spend by category of UK spend, 2016



	≥£30 million	£10 - £29.9 million	£5 - £9.9 million	£2 - £4.9 million	£0.5 - £1.9 million	<£0.5 million
% of productions	12.0	5.5	9.5	14.5	29.0	29.5
% of UK spend	80.1	7.6	4.6	4.2	2.8	0.7

Source: BFI

DOMESTIC UK PRODUCTIONS BY TERRITORY OF SHOOT

Table 11 analyses domestic UK productions in 2016 according to whether they were wholly shot in the UK, or shot partly or wholly abroad. The majority of films (92 out of 130) were shot exclusively in the UK, while 38 were shot partly or wholly outside the UK. The non-UK spend of domestic productions in 2016 as a proportion of their total budget was 25%.

Table 11 Domestic UK productions by territory of shoot, 2016

Shooting in…	Number of films	Budget (£ million)	Non-UK spend (£ million)	Non-UK spend as % of total budget
UK only	92	154.0	2.1	1.4
UK and other / wholly outside the UK	38	140.1	71.5	51.0
Total domestic UK films	**130**	**294.0**	**73.6**	**25.0**

Source: BFI

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

Table 12 shows the number of shoots by territory for domestic UK films in 2016. Because some films were shot in two or more territories, the total number of shoots is greater than the total number of films. There were 12 shoots in the USA, six in France, four each in Spain and Italy and three in South Africa.

Table 12 Domestic UK productions, shoots by territory or region, 2016

Territory of shoot	Number of shoots
UK	121
USA	12
France	6
Spain	4
Italy	4
South Africa	3
India	2
Canada	2
Other	17
Total	**171**

Source: BFI

CO-PRODUCTIONS BY TERRITORY OF SHOOT

In contrast to domestic UK films, co-productions beginning principal photography in 2016 were usually shot partly or wholly abroad, as Table 13 shows; only five out of 23 films were shot wholly in the UK.

Table 13 Co-productions by territory of shoot, 2016

Shooting in…	Number of films	Budget (£ million)	Non-UK spend (£ million)	Non-UK spend as % of total budget
UK only	5	7.6	2.3	30.3
UK and other	6	39.5	23.5	59.4
Wholly outside the UK	12	60.4	40.5	67.0
Total co-productions	**23**	**107.6**	**66.3**	**61.6**

Source: BFI
Notes:
Includes both official and unofficial co-productions.
Figures/percentages may not sum to totals due to rounding.

The country distribution of co-production shoots is shown in Table 14. As most co-productions were shot in two or more territories, the total number of shoots was greater than the total number of films. There were four shoots in the Republic of Ireland, three each in Czechia and the USA, and two each in South Africa and Spain.

Table 14 Co-productions, shoots by territory or region, 2016

UK	11
Republic of Ireland	4
Czechia	3
USA	3
South Africa	2
Spain	2
Other Europe	7
Other	4
Total	**36**

Source: BFI

PRODUCTION COMPANY ACTIVITY LEVELS

UK film production in 2016 was dispersed among a large number of production companies, as shown in Table 15. The BFI Research and Statistics Unit recorded 353 production companies associated with films shot in the UK or co-productions involving the UK in the year, a decrease from 368 in 2015. Of these, 328 (93%) were associated with a single feature. These were a mixture of distinct production companies and special purpose vehicles set up to make a single film.

Table 15 Film production company activity, 2016

Number of features per company	Number of companies
6	1
5	1
4	1
3	4
2	18
1	328
Total	**353**

Source: BFI RSU

Note: Includes all production categories.

THE VALUE OF HIGH-END TELEVISION PRODUCTION

Table 16 shows the UK production spend for UK qualifying high-end television (HETV) programmes between 2013 and 2016. 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 total UK production spend for UK qualifying high-end television (HETV) programmes in 2016 was £726 million, a decrease of 18% compared with 2015, but the second highest figure since the tax relief was introduced. Co-productions and inward investment projects contributed £478 million, an increase from £430 million in 2015, and nearly double the level of UK spend in 2013. Domestic HETV productions contributed £248 million, down from £458 million in 2015.

Domestic HETV productions shooting in the UK in 2016 included *Broadchurch Series 3* (8 episodes), *Call the Midwife – Series 6* (8 episodes, plus Christmas special) and *Rillington Place* (3 episodes). Inward investment productions included T*he Crown – Series 2* (10 episodes), *Game of Thrones – Season 7* (7 episodes) and *Humans – Series 2* (8 episodes).

Table 16 UK spend of UK qualifying HETV productions*, 2013 – 2016

	2013#	2014	2015	2016
Co-production & inward investment	252.5	318.3	430.3	477.8
Domestic UK	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.
Productions are allocated to the year principal photography commenced.
Data for 2014 and 2015 updated since publication of the 2016 Statistical Yearbook.
* An HETV production can be a single programme or a television series.
# The data for 2013 covers the period April – December.
Figures may not sum to totals due to rounding.

A total of 84 UK qualifying HETV programmes commenced principal photography in 2016, down from 96 in both 2014 and 2015. Of these, 36 were co-productions and inward investment projects and 48 were domestic UK projects. Since our analysis began, domestic projects have accounted for the majority of HETV productions. It should be noted that as with feature films, the figures for recent years are likely to be revised upwards as more detailed information on production activity becomes available.

Table 17 Number of UK qualifying HETV productions*, 2013 – 2016

	2013#	2014	2015	2016
Co-production & inward investment	15	32	26	36
Domestic UK	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.
Productions are allocated to the year principal photography commenced.
Data for 2014 and 2015 updated since publication of the 2016 Statistical Yearbook.
* An HETV production can be a single programme or a television series.
# The data for 2013 covers the period April – December.

GENRE OF HIGH-END TELEVISION PRODUCTIONS

Table 18 shows a breakdown of qualifying 2016 HETV productions by genre. The most common genre was drama, accounting for 34 productions (41% of the total) and £313 million (43%) of UK spend. The second was comedy, accounting for 14 productions and 12% of the total UK spend.

Table 18 Genre of UK qualifying HETV productions*, 2016 (ranked by UK spend)

Genre	Number of productions	% of total productions	Budget (£ million)	% of total budget	UK spend (£ million)	% of total UK spend
Drama	34	40.5	389.8	39	312.6	43.0
Comedy	14	16.7	97.3	9.7	87.9	12.1
Thriller	11	13.1	101.8	10.2	69.9	9.6
Crime	8	9.5	82.3	8.2	69.9	9.6
Other	17	20.2	329.5	32.9	185.9	25.6
Total	**84**	**100.0**	**1,000.7**	**100.0**	**726.2**	**100.0**

Source: BFI
Notes
* An HETV 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.
Figures may not sum to totals due to rounding.

THE VALUE OF TELEVISION ANIMATION PRODUCTION

Table 19 shows the UK production spend for UK qualifying television animation programmes between 2013 and 2016. It should be noted that, as the tax relief for animation television production came into force on 1 April 2013, the data for that year represents production activity for only part of the year.

In 2016, the total UK production spend for domestic television animation projects was £58 million. This is up from £53 million in 2015, although lower than both 2013 and 2014. For the first time, the UK production value was split evenly between co-production and inward investment titles and UK domestic productions.

Table 19 UK spend of UK qualifying television animation programmes, 2013-2016

	2013#	2014	2015	2016
Co-production & inward investment	14.0	21.1	22.4	29.0
Domestic UK	62.9	69.1	30.5	28.7
Total	**76.9**	**90.3**	**52.9**	**57.7**

Source: BFI
Notes:
Co-production and inward investment have been combined to avoid disclosing budget data for individual titles.
* An animation production can be a single programme or a television series.
# The data for 2013 covers the period April – December.

A total of 24 UK qualifying television animation projects commenced principal photography in 2016, down from 43 in 2015 and the lowest figure of the four-year period (Table 20). Titles going into production during the year include the animated series *Bitz and Bob, Dennis and Gnasher Unleashed* and *Watership Down*.

Table 20 Number of UK qualifying television animation programmes, 2013-2016

	2013#	2014	2015	2016
Co-production & inward investment	7	18	13	11
Domestic UK	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.
The data for 2013 covers the period April – December.

THE VALUE OF CHILDREN'S TELEVISION PRODUCTION

In April 2015, the UK government extended the coverage of screen sector tax reliefs to include children's television production. In 2016, the total UK spend of the 27 qualifying children's television projects produced in the UK was £32 million. More comprehensive data covering this category of production will be available in future editions of the Yearbook.

THE VALUE OF VIDEO GAMES DEVELOPMENT

Table 21 shows the UK production spend for UK qualifying video games projects between 2014 and 2016. It should be noted that, as the tax relief for video games came into force on 1 April 2014, the data represents production activity for only part of that year.

In 2016, the total UK spend for video games was £200 million, an increase from £143 million in 2015, but still lower than the high of £301 million in 2014. The UK production value associated with video games projects was evenly split between domestic and inward investment projects. The UK spend (£99 million) associated with inward investment games projects in 2016 was the second highest in the period and a substantial increase compared with 2015 (£18 million), while the UK spend of domestic games projects (£100 million) was the lowest in the period. However, as with the other production categories, as more data becomes available the figures for the last few years are likely to be revised upwards.

Table 21 UK spend of UK qualifying video games, 2014-2016

	2014#	2015	2016
Inward Investment	117.5	18.2	99.4
Domestic UK	183.0	124.9	100.1
Total	300.5	143.1	199.6

Source: BFI

The data for 2014 covers the period April – December.

As Table 22 shows, domestic UK projects have accounted for the majority of UK qualifying video games developments throughout the period 2014-2106. The proportion of domestic UK games projects was above 90% in the first two years of the period but fell to 85% in 2016. The total number of games developments in 2016 was the second lowest of the period. However, again these figures are likely to be revised as more information becomes available.

Table 22 Number of UK qualifying video games, 2014-2016

	2014#	2015	2016
Inward Investment	12	4	12
Domestic UK	158	73	69
Total	170	77	81

Source: BFI

The data for 2014 covers the period April – December.

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