

# Film production in the UK – Q1 2013

BFI Research and Statistics Unit

25 April 2013

## Film production in the UK in Q1 2013

The aggregate UK spend of features that commenced principal photography in the first quarter of 2013 was £84.5 million, down from £149.1 million in Q1 2012. UK spend of UK domestic productions was £22.2 million, down from £82.3 million in Q1 2012. Inward investment spend was £56.1 million, up from £54.3 million in Q1 2012 and down from £262.4 million in Q1 2011. Co-production spend was £6.1 million, down from £12.5 million in Q1 2012 (Table 1 and Figure 1).

**Table 1: UK spend of features produced in the UK in Q1 2008–Q1 2013, £ million**

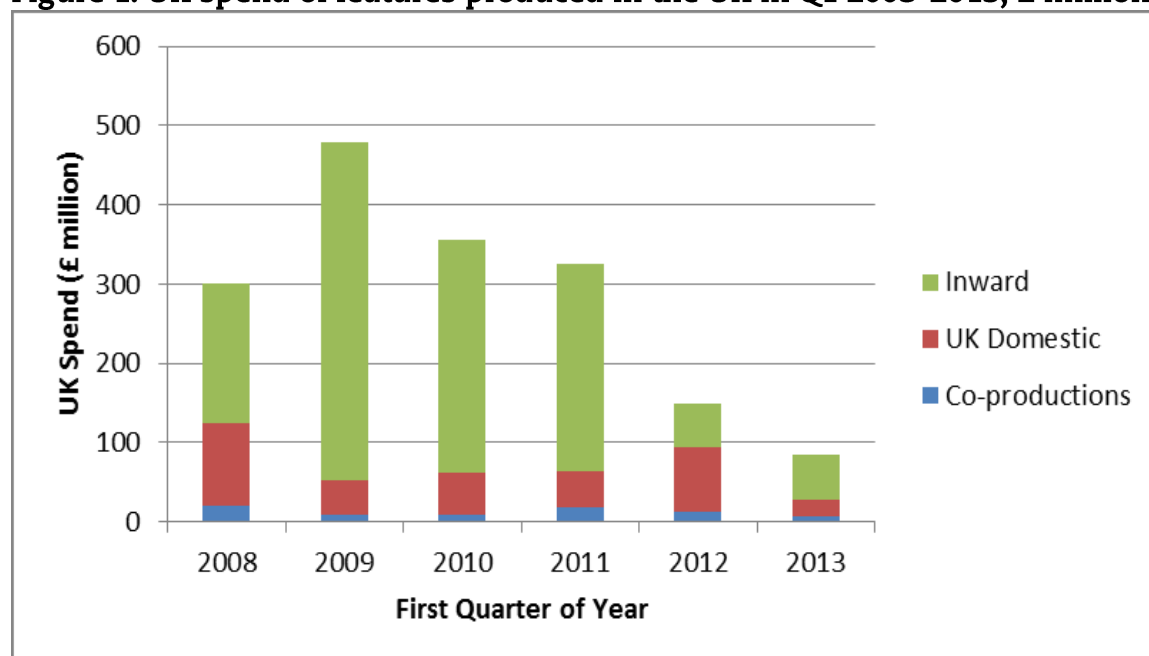
	Q1 2008	Q1 2009	Q1 2010	Q1 2011	Q1 2012	Q1 2013
Co-productions	20.0	9.1	8.2	18.7	12.5	6.1
UK domestic features	104.4	43.7	54.4	44.5	82.3	22.2
Inward investment	176.9	426.8	292.2	262.4	54.3	56.1
<b>Total</b>	<b>301.4</b>	<b>479.6</b>	<b>354.8</b>	<b>325.7</b>	<b>149.1</b>	<b>84.5</b>

Source: BFI

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

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

**Figure 1: UK spend of features produced in the UK in Q1 2008–2013, £ million**



Source: BFI

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

There were 40 films that commenced principal photography in the UK in Q1 2013, down from 75 in the first quarter of 2012. Six were co-productions, 29 were domestic UK features and five

were inward investment films (Table 2 and Figure 2). Nearly half of the domestic UK features were films with a budget under £500,000. The decline in the number of domestic productions was due, in part, to a 61% reduction in the number of films in this category. The reduction may be due to a time lag in obtaining complete information on all low and micro-budget activity in the UK in Q1 2013.

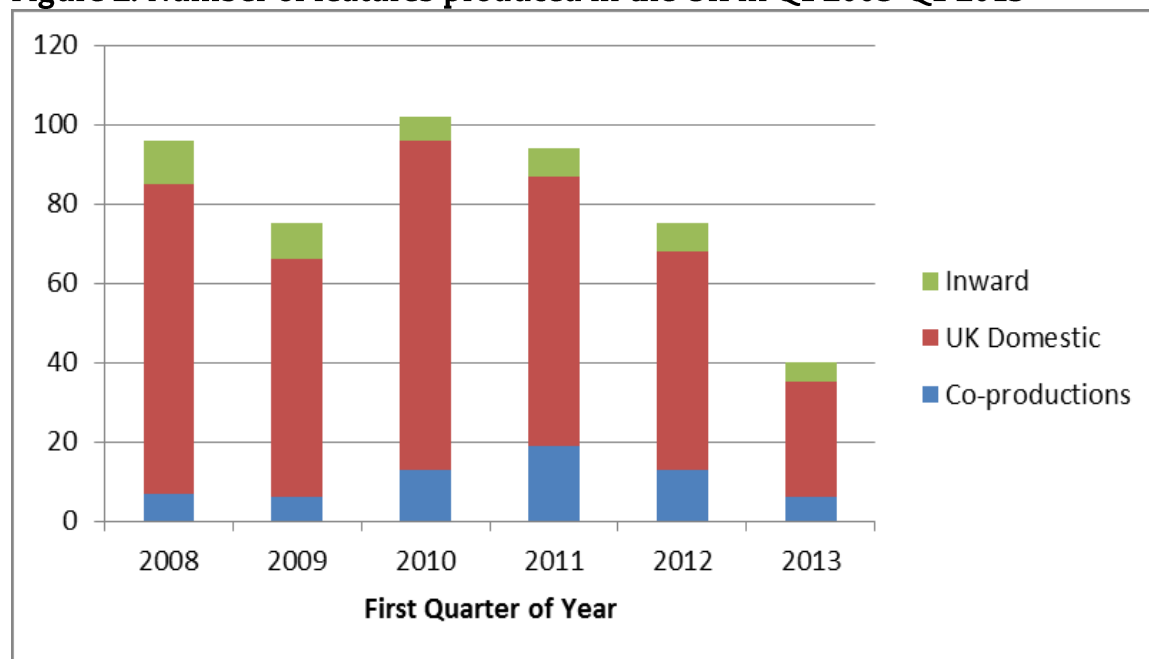
**Table 2: Number of features produced in the UK in Q1 2008–Q1 2013**

	Q1 2008	Q1 2009	Q1 2010	Q1 2011	Q1 2012	Q1 2013
Co-productions	7	6	13	19	13	6
UK domestic features	78	60	83	68	55	29
<i>of which budgets under £500,000</i>	59	40	66	51	36	14
Inward investment feature films	11	9	6	7	7	5
<b>Total</b>	<b>96</b>	<b>75</b>	<b>102</b>	<b>94</b>	<b>75</b>	<b>40</b>

Source: BFI

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

**Figure 2: Number of features produced in the UK in Q1 2008–Q1 2013**



Source: BFI

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

Titles commencing principal photography in Q1 2013 included *Alan Partridge: Alpha Papa*, *Before I Go to Sleep*, *Bypass*, *The Christmas Candle* and *The Muppets....Again*.

(end)

## Notes

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

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

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

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

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

BFI RSU analysis of UK film production now includes films with budgets under £500,000. For pre-2008 data (which excludes these films) please see the BFI 2012 Statistical Yearbook.

### 2. Revisions

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

### 3. Definitions

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

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

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

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

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

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

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

which is a *de facto* UK film by virtue of being made in whole or part in the UK by a UK production company.

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

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

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

#### **4. Disclosing individual film information**

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

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

This release has been prepared according to the Code of Practice for Official Statistics published by the UK Statistics Authority (2009). Pre-release access has been granted to the following:

Amanda Nevill, Chief Executive, BFI  
Tim Cagney, Deputy Chief Executive, BFI  
Ben Roberts, Director Film Fund, BFI  
Carol Comley, Head of Strategic Development, BFI  
Wendy Parker, Deputy Head of Strategy Department, BFI  
Chris Travers, Director of Communications, Marketing and Audiences, BFI  
Nick Mason Pearson, Director of Press and Public Affairs, BFI  
Judy Wells, Head of Press and PR, BFI  
Emma Hewitt, Press Officer, BFI  
Isabel Davis, Head of International, BFI  
Samantha Perahia, Senior Production Executive, British Film Commission  
James Butler, Department for Culture, Media and Sport  
Ken Hunt, Department for Culture, Media and Sport  
Adrian Wootton, Chief Executive, Film London and the British Film Commission  
Colette Geraghty, Press and Communications Manager, Film London

##### **Statistical contact details**

This release was prepared by Alex Tosta, Research and Statistics Unit, BFI,  
alex.tosta@bfi.org.uk, tel +44 (0)20 7173 4851.

(end)