Film production in the UK – H1 2010

UK Film Council Research and Statistics Unit

21 July 2010

1. Total film production in the UK in H1 2010

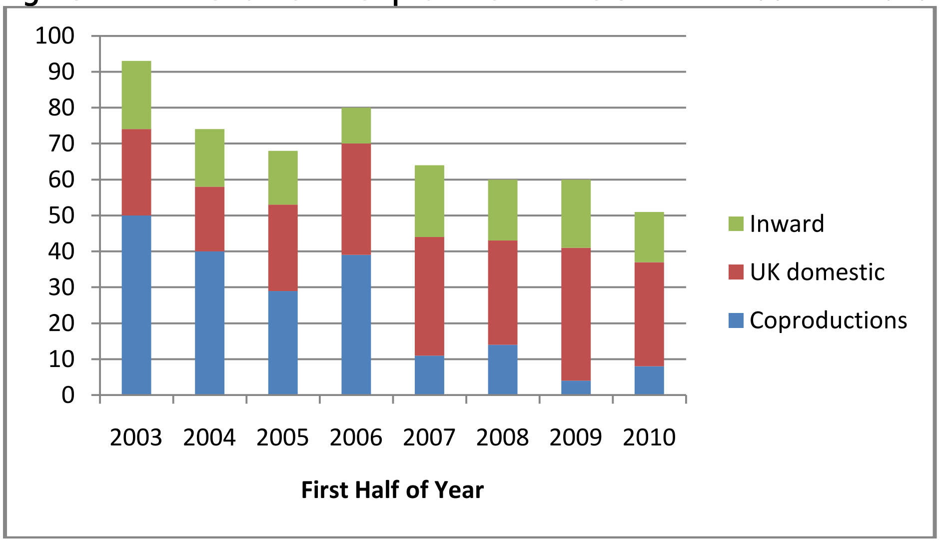
There were 51 films with budgets of £500k or more that commenced principal photography in the UK in H1 2010, slightly fewer than in the first halves of 2007-2009. Eight were co-productions, 29 were domestic UK features and 14 were inward investment films. The main change since 2003 has been the decline in co-productions, commented on in previous UK Film Council statistical releases. This has been partially offset by an increase in the number of UK domestic films, as shown in Table 1.

Table 1: Number of features produced in the UK in H1 2003–H1 2010

	H12003	H12004	H12005	H12006	H12007	H12008	H12009	H12010
Co-productions	50	40	29	39	11	14	4	8
UK domestic features	24	18	24	31	33	29	37	29
Inward investment feature films	19	16	15	10	20	17	19	14
Total	93	74	68	80	64	60	60	51

Source: UK Film Council
Data for films with budgets >= £500,000
Films are allocated to the calendar half year in which principal photography commenced.

Figure 1: Number of features produced in the UK in H1 2003–H1 2010



Source: UK Film Council
Data for films with budgets >= £500,000
Films are allocated to the calendar half year in which principal photography commenced.

Significant inward investment titles in H1 2010 included *Harry Potter and the Deathly Hallows Part II, John Carter of Mars, Pirates of the Caribbean: On Stranger Tides, Hugo Cabret* and *Pirates!*

Domestic UK titles in H1 2010 included *Burke & Hare, Jane Eyre, Attack the Block, Bel Ami, Foster* and *The Great Ghost Rescue*.

Co-productions in H1 2010 included *Will*, *Thorne: Sleepyhead, Thorne: Scaredy Cat* and *Africa United.*

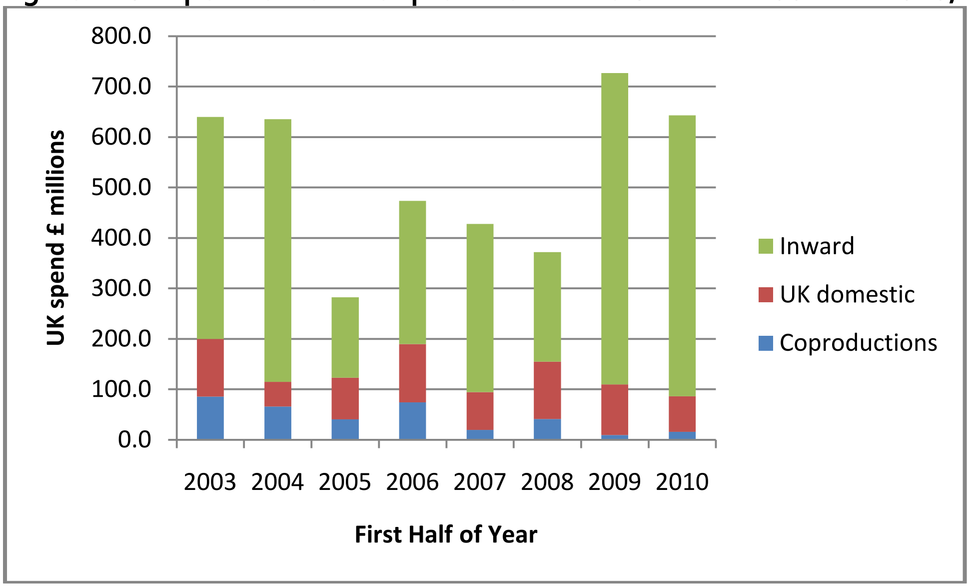
The UK spend of features that commenced principal photography in the first half of 2010 was the second highest on record after 2009, at £643 million, driven mainly by inward investment productions. UK spend of co-productions (£15.6 million) was relatively low, as was the UK spend of UK domestic productions (£70.3 million) (Table 2 and Figure 2). This underlines the divergent trend we have noted in several recent releases – the UK inward investment sector has been buoyant in the last two years, while the domestic and co-production sectors have been under financial pressure.

Table 2: UK spend of features produced in the UK in H1 2003–H1 2010, £ millions

	H12003	H12004	H12005	H12006	H12007	H12008	H12009	H12010
Co-productions	85.3	65.5	40.5	74.1	19.4	40.7	9.1	15.6
UK domestic features	114.7	49.3	82.4	115.8	75.1	113.8	100.4	70.3
Inward investment feature films	440.0	520.7	159.6	283.4	333.2	217.5	616.9	557.1
Total	**640.0**	**635.5**	**282.6**	**473.2**	**427.7**	**372.0**	**726.4**	**643.0**

Source: UK Film Council
Data for films with budgets >= £500,000
Films are allocated to the calendar half year in which principal photography commenced.

Figure 2: UK spend of features produced in the UK in H1 2003–H1 2010, £ millions



Source: UK Film Council

Data for films with budgets >= £500,000
Films are allocated to the calendar half year in which principal photography commenced.

2. UK independent films in H1 2010

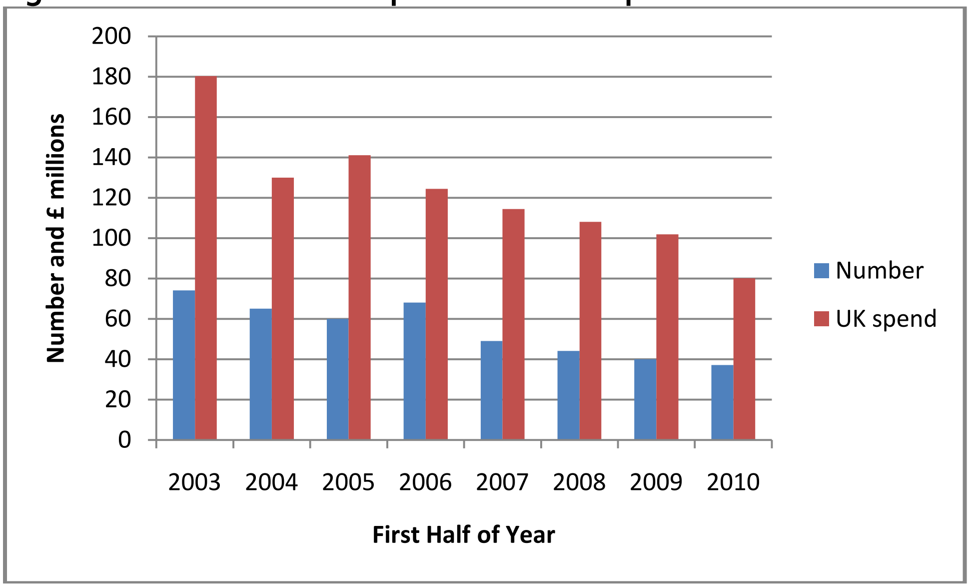
Looking at UK independent films alone, we see (Table 3 and Figure 3) a declining H1 trend since 2003. Although the categories cannot be shown separately because of the small number of titles in some categories in a given half year, the decline is principally due to the decline in co-productions. Independent UK domestic films have increased moderately in number and UK spend over the same period, partly offsetting the decline in co-productions.

Table 3: Number and UK spend of UK independent films in H1 2003–H1 2010

	H12003	H12004	H12005	H12006	H12007	H12008	H12009	H12010
Number	74	65	60	68	49	44	40	37
UK spend £ millions	180.3	130.0	141.1	124.4	114.4	108.1	101.8	80.0

Source: UK Film Council
Data for films with budgets >= £500,000
Films are allocated to the calendar half year in which principal photography commenced.

Figure 3: Number and UK spend of UK independent films in H1 2003-H1 2010



Source: UK Film Council
Data for films with budgets >= £500,000
Films are allocated to the calendar half year in which principal photography commenced.

Significant UK independent titles in H1 2010 included *Burke & Hare, Attack the Block, Bel Ami, Will, Back2Hell* and *The Great Ghost Rescue.*

3. Median budget of UK independent films, H1 2010

The median budget of UK independent films in H1 2010, at £2.5 million, was somewhat higher than in recent full years, comparable to the levels prevailing in 2005-2006 (Table 4). Six of the 37 UK independent films had budgets of £5 million or more. The range was from £511,000 to £7.6 million. It is not possible at this stage to say whether the higher median will be sustained for the whole of 2010.

Table 4: Median budget of UK independent films, 2003-H1 2010

Year	Median budget £m
2003	3.1
2004	3.5
2005	2.5
2006	2.8
2007	1.8
2008	1.8
2009	2.0
2010 H1	2.5

Source: UK Film Council
The median value is the middle value, i.e. there are equal numbers of films with budgets above and below the median (to a budget level of £500k).
Films with budgets less than £500k are not included in this analysis.

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Notes

1. UK Film Council production tracking

The UK Film Council production tracking system attempts to track all films with budgets equal to or greater than £500k produced in whole or part in the UK (i.e. it is a census, not a sample).

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

Some films with budgets less than £500k are picked up as a result of this process, but we do not have comprehensive coverage of very low budget films so we publish data only for films with budgets of £500k+

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.

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 UK Film Council 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 leading 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 UK Film Council (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.

Pre-release Access

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Statistical contact details

This release was prepared by David Steele, Research and Statistics Unit, UK Film Council, david.steele@ukfilmcouncil.org.uk, tel 020 7861 7940.

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