

Film, high-end television and animation programmes production in the UK: full-year 2021

BFI Research and Statistics Unit

3 February 2022

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Background to this release

At the end of Q1 2020 (March) a majority of the UK's film and television productions were paused or postponed owing to the Covid-19 pandemic. During Q2 (April-September) there was negligible production activity, other than a handful of micro-budget film projects. A degree of post-production, VFX and animation work was able to continue.

Working with the screen industry, the BFI Screen Sector Task Force produced a sector recovery plan. In May the BFC launched *Working Safely during COVID-19 in Film and High-End TV Drama Production*, Pact, COBA and the broadcasters published *TV Production Guidance* and the UK Screen Alliance published *Guidance for safe working in Post-production & VFX activity*. Production was able to resume from October (Q3) with the added support of a quarantine exemption for film and TV cast and crew and further supported by the launch of the Government's *Film & HETV Production Restart Scheme* in October 2020, due to end in April 2022.

Production statistics reported for Q3 2020 marked a turning point in showing a strong return to film and HETV production activity with the combined UK spend for the period exceeding that recorded in Q1, 2020. The strength of recovery was sustained and amplified across Q4 2020 through to 2021 with record levels of UK spend reported.

Key points

- The combined total UK spend on film and high-end (HETV) productions for the full year 2021 was £5.64 billion. This is the highest since records began and £1.27 billion higher than the previous peak reported in 2019. The total number of film and HETV productions for 2021 was 420, 19% higher than the 353 productions which started principal photography during 2020.
- 209 films began principal photography in 2021; with a total UK production spend of £1.55 billion. This is 3% higher than the £1.5 billion spent across 350 films in 2020. Inward investment productions accounted for 82% of the total UK spend (£1.28 billion). Spend on UK domestic features was £221 million or 14% of the 2021 spend, compared with £158m in 2020, 10% of the total UK spend on film production. Co-productions accounted for £58 million, or 4% of the UK spend.
- There were 211 high-end television productions filming in 2021. Total HETV production spend for 2021 was £4.09 billion, by a large margin this is highest reported spend, nearly double the previous high of £2.21 billion in 2019. Of the total number of productions, 94 or 45% were domestic generating a total spend of £648 million (16% of the total UK spend). Total inward investment and co-production spend on HETV was £3.44 billion (84% of the total spend) across 117 productions. All of these figures are the highest, by a large margin, since the HETV tax relief was introduced in 2013.
- The UK production spend for animation programmes in 2021 was £73 million from 30 productions. Both of these figures are a drop from the figures for 2020.
- Q2 recorded the highest quarterly combined film and HETV spend in 2021 with £2.29 billion for 138 productions which is the highest UK spend for any quarter on record by a large margin.
- 2021 has seen a strengthening in a trend for projects that may previously have applied for film tax relief to instead apply as high-end television programmes.
- 2021 has seen a growth in single, non-episodic productions made as high-end television.

1. Film production in the UK

The total number of films starting principal photography during 2021 was 209, which is 75 more than the number of films reported for 2020 which had been significantly disrupted by the first COVID-19 lockdown. The total UK spend of these films was £1.55 billion, 15% higher than the £1.36 billion reported for 2020. In looking back further to the level of feature film production spend prior to the pandemic, 2021's is lagging behind 2019 by 28% decrease.

In looking more broadly at the UK feature film production landscape it should be noted that production spend contributed by single films – including inward investment and domestic UK projects – which are being financed by the large SVoD platforms are captured in the statistics for high-end television (HETV) as those productions apply for certification to access the UK's HETV tax relief. Please see section 1.1 *Single Episode HETV projects* for further analysis of this trend.

The breakdown of the type of productions contributing to the spend shows that 55 were inward investment films with a UK spend of £1,276 million and this accounts for 82% of the total UK film spend. This inward investment expenditure is 4% down on the previous 12 months and is 32% down on the updated spend figure for the last pre-pandemic year, 2019. However, single inward investment feature films also apply for certification as HETV productions.

A further 28 features were co-productions with a UK spend of £58 million, a 60% uplift from the £23 million spend contributed by 18 co-productions in 2020 and the highest figure seen since 2013.

The majority of feature films going into production last year were 126 domestic UK features which contributed £221 million of the total spend, representing a 85% increase from £120 million in 2020. The number of domestic features going into production in 2021 shows a 36% increase on the 81 features shooting the previous year.

Table 1 – Number and UK spend of features produced in the UK, 2021

	UK spend £ million	Number of features
Co-productions	57.8	28
Domestic UK features	220.9	126
Inward investment	1,275.5	55
Total	1,554.2	209

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 started.

Totals may not sum due to rounding.

Inward investment features include films with visual effects (VFX) post production in the UK

Inward investment productions contributed £1,276 million (82%) of the total in 2021, domestic UK films accounted for £221 million (14%), and co-productions was £58 million (4%).

Inward investment films that started filming in 2021 included *Ant-Man and the Wasp: Quantumania*, *Dungeons & Dragons*, *Batgirl*, *Indiana Jones 5* and the musical fantasy *Wonka*. Domestic UK films that started filming during 2021 included *The Lost King* directed by Stephen Frears, *The Unlikely Pilgrimage of Harold Fry* directed by Hettie Macdonald and *Save the Cinema* directed by Sara Sugarman. *The Son*, a UK/France co-production directed by Florian Zeller also started principal photography during 2021.

This number of films which started production last year is the lowest reported year-on-year (Table 3 and Figure 2), however, this statistic is likely to be revised upwards in future because there is a lag in obtaining complete data for domestic UK features with a budget of less than £500,000.

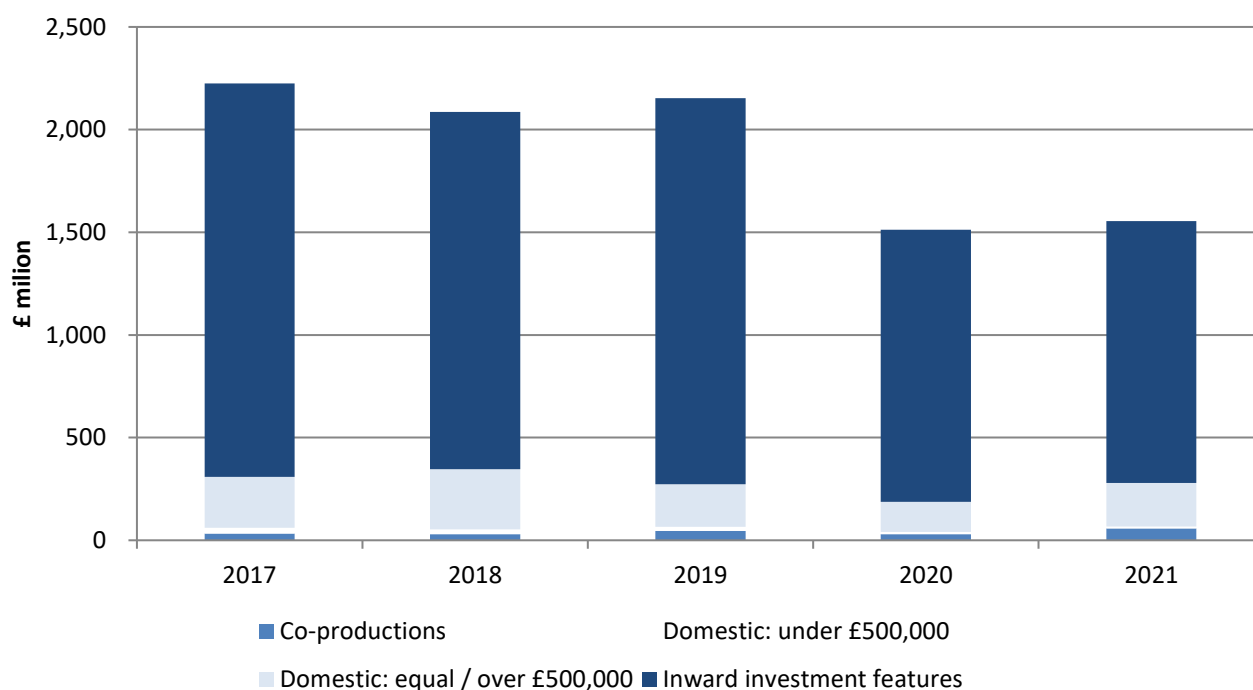
For comparison the number of films reported in the equivalent Statistical Bulletin last year ([Film and other screen sectors production in the UK: Full Year 2020](#)) was 134 films, now revised upwards to 237. It is likely that this year's total of 209 will also be revised upwards, therefore these provisional figures should not be assumed to be direct evidence of a decline in the production of domestic features in the UK. Please see the Appendix B for a more detailed comparison.

Table 2 – UK spend of features produced in the UK, 2017–2021, £ million

	2017	2018	2019	2020	2021
Co-productions	33.4	30.1	45.3	28.9	57.8
Domestic UK features	275.8	316.5	226.5	158.2	220.9
<i>Of which budget ≥ £500,000</i>	247.8	293.8	207.3	146.2	211.4
<i>Of which budget < £500,000</i>	28.0	22.7	20.9	12.0	9.5
Inward investment features	1,915.5	1,739.1	1,879.6	1,324.7	1,275.5
Total without films with budgets <£500,000*	2,194.4	2,061.5	2,129.1	1,498.5	1,544.2
Total	2,224.7	2,085.7	2,151.4	1,511.8	1,554.2

See notes to Table 1.

Figure 1 – Value of UK spend of inward, domestic, co-production and total features, 2017–2021

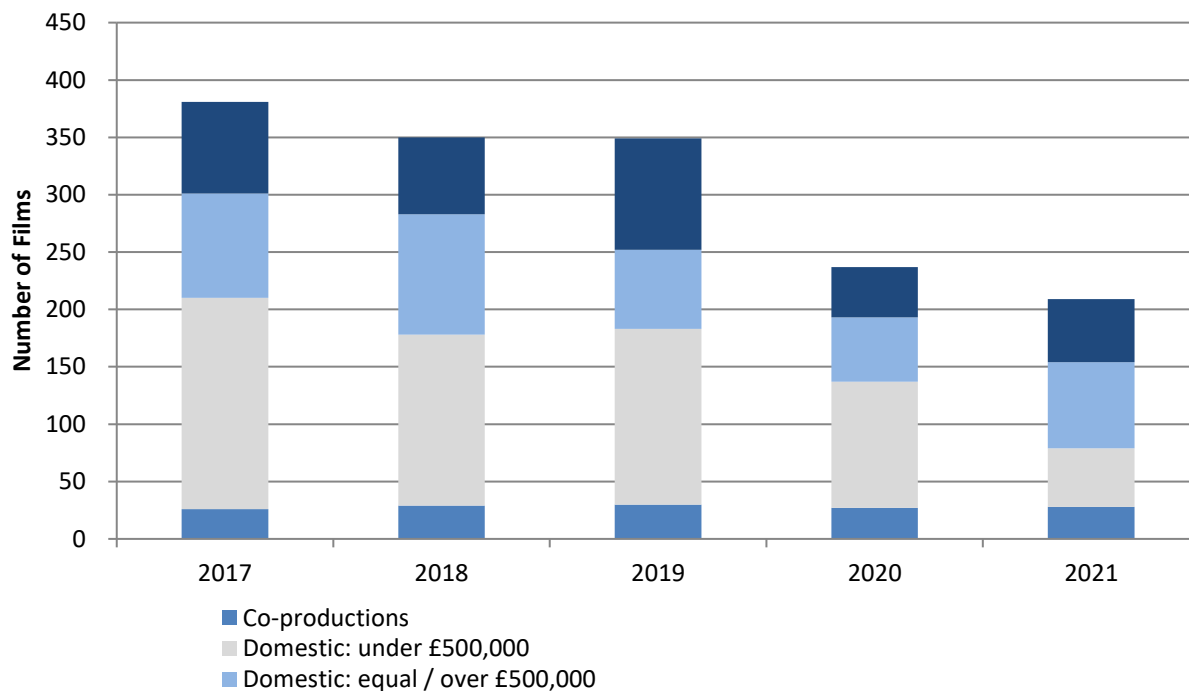


Source: BFI

Table 3 – Number of features produced in the UK, 2017–2021

	2017	2018	2019	2020	2021
Co-productions	26	29	30	27	28
Domestic UK features	275	254	222	166	126
<i>Of which budget ≥ £500,000</i>	91	105	69	56	75
<i>Of which budget < £500,000</i>	184	149	153	110	51
Inward investment features	80	67	97	44	55
Total without films with budgets <£500,000*	184	192	186	117	156
Total	381	350	349	237	209

See notes to Table 1.

Figure 2 – Number of inward, domestic, co-production and total features, 2017–2021

Source: BFI

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

* The low numbers for domestic productions with budgets under £500,000 is partially attributable to a time lag in obtaining complete information on all low and micro-budget activity in the UK.

As is customary with official statistics releases, the number of productions starting and the production spend figures should be treated as provisional. They are likely to see some increases, regardless of the highly atypical production period. These revisions are due to the time lag in obtaining finalised, detailed information on production activity in the UK, notably for lower and micro budget film features (see Appendix B for detail). The data included in the tables in this release for previous years reflects updated production spend and volume totals.

1.1 Single Episode HETV projects

How productions apply for Certification in the UK needs to be taken into account in reading the production spend and volume of project official statistics. Streaming platforms, such as Netflix, Amazon, Disney+ and Apple TV have been increasingly investing in single productions which are made and could be described as ‘films’ as well as investing in episodic series. Spend data on productions made by the streaming platforms is contained within the high-end television statistics as those productions apply for certification through the HETV tax relief scheme as long-form single episode projects.

The data shows that a considerable growth in long-form single episode productions. Tables 4 and 5 show the effect on the volume of production and spend if these projects are moved from the HETV category to the film category.

In 2021 there were 36 long-form HETV productions, which is the highest figure recorded, by a large margin. The adjusted number of films is increased to 245; this would actually be the highest number of ‘films’ reported in the end of year statistics since analysis began in 2002.

The 36 long-form HETV projects had a combined UK spend of £737 million; this increases the film spend by 47% to £2.29 billion, the third highest film figure on record.

It should also be noted that the adjusted HETV figures for the number of projects and UK spend (ie without long-form HETV productions), would still be the highest reported by a large margin since the introduction of the HETV tax relief in 2013.

Table 4– Number of projects produced in the UK, adjusted to include long-form ‘single’ HETV productions

	2017	2018	2019	2020	2021
Unadjusted Film	381	350	349	237	209
Unadjusted HETV	115	154	162	116	211
Long-form HETV	18	16	16	19	36
Adjusted Film + long-form HETV	399	366	365	256	245
Adjusted HETV – long-form	97	138	146	97	175

See notes to Table 1.

Table 5– UK spend of projects produced in the UK, adjusted to include long form HETV with Film (£m)

	2017	2018	2019	2020	2021
Unadjusted Film	2,224.7	2,085.7	2,153.1	1,511.8	1,554.2
Unadjusted HETV	1,222.0	1,421.2	2,214.0	1,604.7	4,085.6
Long form HETV	119.8	40.9	279.7	116.8	737.2
Adjusted Film + long-form HETV	2,344.5	2,126.6	2,432.8	1,628.6	2,291.5
Adjusted HETV – long-form	1,102.3	1,380.2	1,934.3	1,487.9	3,348.4

See notes to Table 1.

In October 2021 the Government announced that film productions qualifying for the Film Tax Relief (FTR), that change during production to instead meet the criteria for High-end Television Tax Relief (HETV), will be able to continue claiming the FTR without losing their right to access tax relief which will benefit film productions in the longer term. For the purpose of analysing the 2021 production statistics, it is not likely that this change will have impacted the production statistics.

1.2 US studio and independent films

In 2021, 64% of the total UK film spend was accounted for by US studio-backed productions (£992 million), such as *Aquaman and the Lost Kingdom*, *The Marvels*, *Ant-Man and the Wasp: Quantumania*, *Batgirl*, and *Indiana Jones 5*. The 2021 spend is 10% down on 2020 and the market share for US studio films is 64%.

The 2021 UK production spend by independent films (which includes UK and non-studio inward investment independent productions) was £562 million. This represents 26% of total UK film production spend and is 27% higher than the 2020 total of £413 million. In breaking the spend down, non-studio inward investment productions accounted for 50% (£284 million) of all spend on UK independent films. Domestic independent films accounted for 39% (£221 million) and 10% of the total independent spend was contributed by co-productions (£58 million). The domestic independent share of all independent film spend increased from 28% in 2019 to 38% in 2020.

Independent productions starting principal photography during 2021 included the Indian inward investment titles *Ganapath Part 1*, the domestic feature *Last Train to Christmas*, and *Spencer* an official co-production.

Table 6 – UK spend of US studio and independent films produced in the UK, 2017–2021, £ million

	2017	2018	2019	2020	2021
US studio films	1,543.64	1,429.75	1,343.01	1,098.53	991.80
Independent films	681.1	655.9	810.1	413.3	562.4
<i>Of which co-productions</i>	33.4	30.1	45.3	28.9	57.8
<i>Of which domestic</i>	275.8	316.5	228.2	158.2	220.9
<i>Of which inward investment</i>	371.9	309.3	536.6	226.2	283.7
Total	2,224.70	2,085.65	2,153.11	1,511.81	1,554.24

Source: BFI

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

The tables include data adjustment on previous releases, due to intervening period production tracking updates.

The notes section at the end of this release provides information on film definitions.

Table 7 shows the split in the number of US studio films and independent films, which started principal photography from 2017 to 2021. In 2021 there were 9 US studio films and 200 independent films which includes domestic and international non-studios productions. The number of US studio films has dropped in the two most recent years, prior to 2020 and the impact of the pandemic, the annual number of US studio films produced in the UK had been relatively stable at an average 18 features.

The volume of independent productions for 2021 was just under half of the 2019 updated total. This is an interim value and is likely to be revised upwards as more information becomes available. The like-for-like figures for the number of independent films in the equivalent 2019 release was 179, now updated to 262.

Table 7 – Number of US studio and independent films produced in the UK, 2017–2021

	2017	2018	2019	2020	2021
US studio films	19	16	18	10	9
Independent films	362	334	331	227	200
<i>Of which co-productions</i>	26	29	30	27	28
<i>Of which domestic</i>	275	254	222	166	126
<i>Of which inward investment</i>	61	51	79	34	46
Total	381	350	349	237	209

Source: BFI

The notes section at the end of this release provides information on film definitions.

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2. High-end television

Total UK spend on HETV programming starting principal photography during 2021 was £4.09 billion from 211 productions (Table 8). This is largest number of productions, and by a considerable margin, the highest UK HETV spend reported since the introduction of the HETV tax relief in 2013.

The UK spend figure for 2021 is nearly double the previous annual high of £2.21 billion in 2019. The record HETV spend has been driven by notably high production activity throughout Q2 and Q3. In the period April to June UK spend on production starts was £1.59 billion, the highest spend in any quarter since the start of the tax relief; whilst the three months July to September recorded the second highest UK spend at £1.02 billion. Inward investment and co-production are driving this growth and account for 84% of the total spend.

Inward investment HETV productions starting principal photography in 2021 included dramas *Good Omens Series 2*, *Outlander Series 6*, *Pinnocchio*, and *Ted Lasso Series 3*.

Domestic HETV productions starting included *Derry Girls Series 3*, *Worzel Gummidge Series 2*, *Silent Witness Series 25*, *Shetland Series 7* and *Funny Girl*. The UK/France co-production *Death in Paradise* started filming for its eleventh series.

Table 8 – Number and UK spend of high-end television programmes, 2021

	UK spend £ million	Number of programmes
Domestic UK	647.5	94
Inward investment and co-productions	3,438.1	117
Total	4,085.6	211

Source: BFI

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

Inward investment features include production which have done VFX work only

HETV are allocated to the calendar quarter in which principal photography started. Totals may not sum due to rounding.

Table 9 and Figure 2 show the HETV spend for 2017 to 2021. In the latest year 2021, UK spend was £4.09 billion, the highest level by a substantial margin for any 12 month period since the introduction of the tax relief. It is 155% higher than 2020 and 85% higher than the pre-pandemic record high of £2.21 billion reported for 2019.

Inward investment and co-productions are combined for disclosure reasons due to the small number of co-productions. They accounted for 84% of the UK spend for HETV productions in 2021. This £3.44 billion spend was, by a considerable amount, the highest recorded UK spend nearly double the previous high of £1.72 billion in the pre-pandemic year of 2019.

The UK spend of domestic HETV productions was £648 million or 16% of the total spend. As with reported inward investment figures, these are the highest on record, and are a 32% increase on the previous high of £491 million in 2019.

Table 9 – UK spend on high-end television programmes produced in the UK, 2017–2021 (£ million)

	2017	2018	2019	2020	2021
Domestic	354.5	465.0	490.8	376.8	647.5
Inward investment and co-productions	867.5	956.2	1,723.2	1,227.8	3,438.1
Total	1,222.0	1,421.2	2,214.0	1,604.7	4,085.6

Source: BFI

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

HETV are allocated to the period according to the date principal photography started.

The tables include data adjustment on previous releases, due to intervening period production tracking updates.

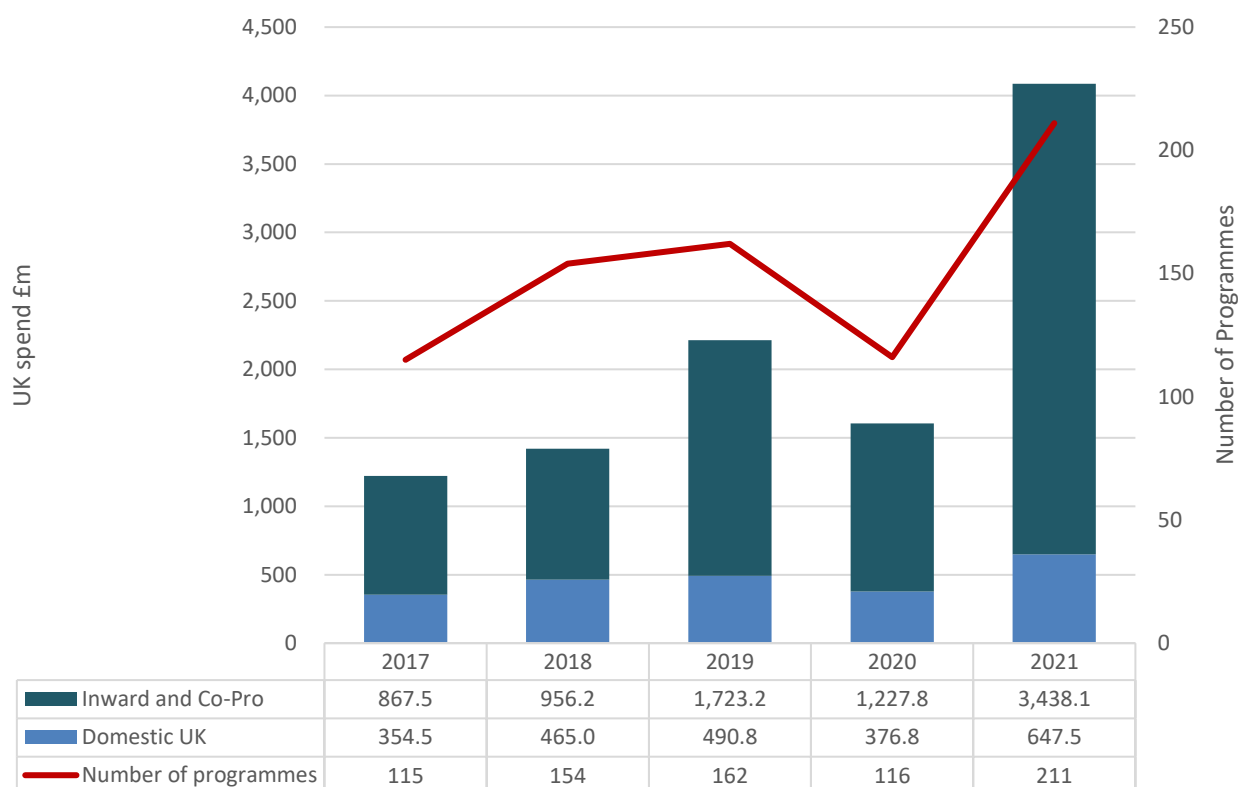
Of the 211 HETV productions which started principal photography in 2021, 55% were inward investment or co-productions, and 45% were domestic projects (Table 10). The 94 domestic productions represents the highest number of productions since the introduction of the tax relief (the previous high was in 2018 when there were 74 domestic HETV productions). The 117 inward investment and co-productions is substantially larger than any previous 12 month period, surpassing the 94 recorded in 2019.

Table 10 – Number of high-end television programmes produced in the UK, 2017–2021

	2017	2018	2019	2020	2021
Domestic	58	74	68	50	94
Inward investment and co-productions	57	80	94	66	117
Total	115	154	162	116	211

Source: BFI
See note to Table 8

Figure 3 – UK spend and number of high-end television programmes produced in the UK, years 2017-2021



Source: BFI
See note to Table 8

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3. Animation television programmes

The UK production spend for animation programmes in 2021 was £73 million. This is a 19% drop from the updated 2020 total of £90 million, though it should be noted it is 20% higher than the £61 million spend reported for 2020 in last year's statistical release and subsequently updated. The UK spend for 2021 comprises 67% from domestic programmes 25% inward investment and 8% from co-production. In 2019 domestic animation programmes accounted for 31% of the total spend, inward investment 51% and co-production accounted for 15%.

Table 11 – UK spend on animation television programmes produced in the UK, 2017–2021 (£ million)

	2017	2018	2019	2020	2021
Co-productions	4.9	16.4	18.8	13.9	5.5
Domestic	48.9	24.6	36.2	28.2	49.1
Inward investment	33.1	51.4	22.1	47.9	18.3
Total	86.9	92.4	77.1	90.0	73.0

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 started.

The tables include data adjustment on previous releases, due to intervening period production tracking updates.

A total of 30 animation programmes started principal photography in 2021, 21 were domestic (70%), 6 were inward investment (20%) and 3 were co-productions (10%). We would expect the 2021 data to be revised upwards in the coming months; in January 2021 the number of animation programmes reported for 2020 was 34 and was later updated to 53 titles.

Table 12 – Number of television animation programmes produced in the UK, 2017-2021

	2017	2018	2019	2020	2021
Co-productions	4	5	7	7	3
Domestic	49	48	39	36	21
Inward investment	9	15	11	10	6
Total	62	68	57	53	30

Source: BFI

See notes to Table 11

Animation titles starting production in 2020 included inward investment and co-production titles *Pinkalicious & Peterrific Series 3*, *Coop Troop* and *Shaun the Sheep: The Flight Before Christmas*. 2021 domestic animation projects included *Lloyd of the Flies*, *JoJo and Gran Gran Series 3,4&5* and *Hey Duggee series 4*.

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Appendix A – Production activity by quarter, 2016–2021

Table A1 and Table A2 are updates of the appendix first included in the full year 2020 official statistics release. They show the quarterly breakout of UK film and HETV production spend and volume 2021, i.e. a full year of production data all of which have been in some way affected by the COVID-19 pandemic. These four quarters are benchmarked against the revised quarterly averages for 2016 to 2020.

The table demonstrates the strength of recovery across the most recent year for HETV, being above the 5 year average in terms of number and UK spend in each of the quarters of the year. It also shows that UK spend for film improved following a dip reported for Q1 2021. The quarterly values for Q2 & Q3 2021 demonstrate the strength of the film and HETV’s production sector recovery as a result of the multiple measures put in place to support the sector.

At a combined film and HETV level, the total quarterly spend for the last four quarters exceeded the average corresponding quarter total spend between 2016 and 2020.

Table A1 – Film and HETV UK production spend (£ million) 2021 and average for 2017–2020 by Quarter

UK £ spend (million) 2020/2021	Q1 2021	Q2 2021	Q3 2021	Q4 2021	12-month total
Film	127.6	707.5	559.6	159.6	1,554.2
HETV	814.2	1,586.2	1,021.0	664.3	4,085.6
Combined Film and HETV	941.7	2,293.7	1,580.6	823.87	5,639.9

Average UK £ spend (million) over the period 2016-2020	Q1	Q2	Q3	Q4	12-month total
Film average	538.5	476.8	640.0	314.3	1,969.5
HETV average	274.8	332.7	467.8	411.1	1,486.5
Combined average 2016-2020	813.23	809.45	1,107.81	725.44	3,455.93

Table A2 – Volume of Film and HETV UK production, rolling 12 months October 2020 to September 2021 and average for 2016–2020 by Quarter

Volume of productions 2020/2021	Q1 2021	Q2 2021	Q3 2021	Q4 2021	12-month total
Film	54	64	56	35	209
HETV	47	74	57	33	211
Combined Film and HETV	101	138	113	68	420

Average volume of productions over the period 2016-2020	Q1	Q2	Q3	Q4	12-month total
Film average	75	85	101	73	334
HETV average	28	34	40	30	132
Combined Film and HETV 2016-2021	104	119	140	104	466

Source: BFI

Production values are based on latest tracked productions and amendments

Appendix B – Production statistics time-lag reporting

As described in the main body of the report, there is always a time-lag with the availability of data affecting the reporting of all production spend figures, particularly for film production. This lag means that there is a risk of misinterpreting trends for the current year when directly compared with the previous year due to the subsequent updates for 2019 / 2020 and earlier.

For years prior to 2021 the tables and figures in these statistical releases includes data which is refreshed as additional and more detailed information becomes available, meaning that additional projects are identified for previous years. Apparent trends should therefore be interpreted with the understanding that the latest reported data will always be updated subsequently.

The impact of having full trend information is demonstrated by Table B1 and Figure B1 below.

Table B1 below shows data for calendar years as published at the time of release, i.e. at the end the calendar year these were the numbers of films reported and published in the official statistical release at that time. This allows a real-time direct comparison of the slate of films starting principal photography in each year, year-on-year. It shows that the most recent 12 month period is actually the second highest of the last 5 years when compared to the data as published at the end of each year.

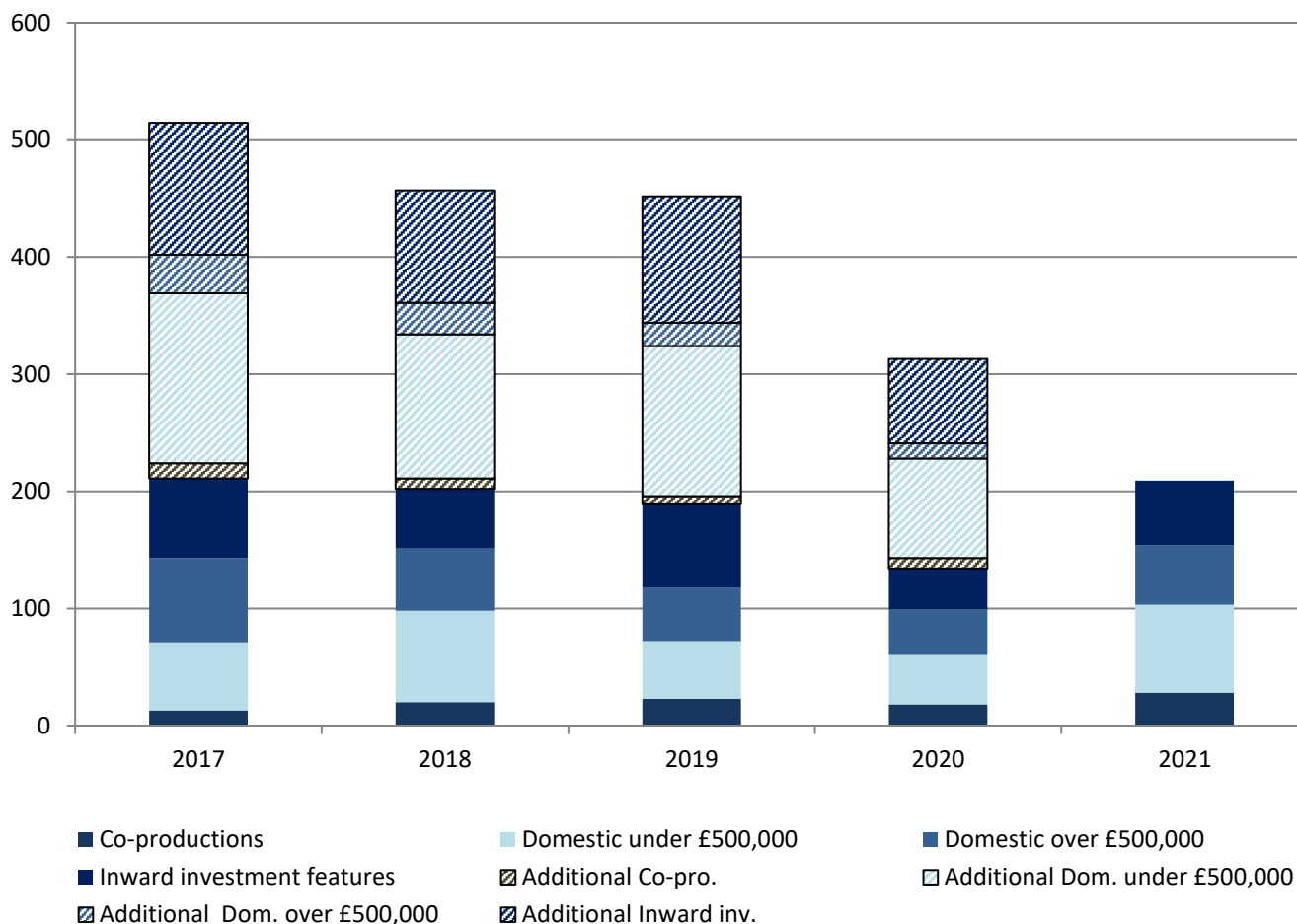
When looking at data from previous years we see approximately a 45% increase in the number of films from when it is first published to when it is fully consolidated, approximately 18 months later.

Table B1– Number of features produced in the UK, 2017–2021 as published in the Q3 statistics of that year

	2017	2018	2019	2020	2021
Co-productions	13	20	23	18	28
Domestic UK features	130	131	94	81	126
<i>Of which budget ≥ £500,000`</i>	58	78	49	43	75
<i>Of which budget < £500,000</i>	72	53	46	38	51
Inward investment features	68	51	71	35	55
Total	211	202	189	134	209

Figure B1 displays the reported numbers from Table B1 – the base data – in solid colours with the addition of production data, which has been subsequently updated shown in the patterned colours, therefore showing the full slate of films in production as reported in Figure 2 of this release. This aims to show the effect of the time-lag in obtaining complete data, and how the data in this report for 2021 will likely increase as more data become available.

Figure B1 - Number of features produced in the UK, as published and with additional 2017–2021



Source: BFI
Films are allocated to the calendar quarter in which principal photography started.

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Notes

1. BFI Research and Statistics Unit production tracking

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

Sources of information include the British Film Commission, National and Regional screen agencies, industry tracking databases and forums, trade press and internet sources, UK certification data and direct approaches to 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.

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 production is a feature film, HETV programme or television animation programme 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) feature film, HETV programme or television programme 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 investment production** is a feature film, HETV programme or television animation programme 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 reliefs. Many (but not all) inward productions are UK films, HETV programmes or animation programmes 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 film tax relief.

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.

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

Spend data are not disclosed when the number of productions (co-production, domestic or inward) is lower than three.

5. Feedback

We welcome feedback from users of our statistics releases to help us improve what we do. If you have any feedback on these statistics or if you wish to make a complaint, in the first instance please contact us using the named contact details listed below

6. Statistical contact details

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(end)