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Film
Forever

A photograph of a man in a grey double-breasted suit, white shirt, and striped tie, wearing black-rimmed glasses. He is looking upwards and slightly to his right with a serious expression. He has his hands in his pockets. The background shows a street with buildings and a lamp post.

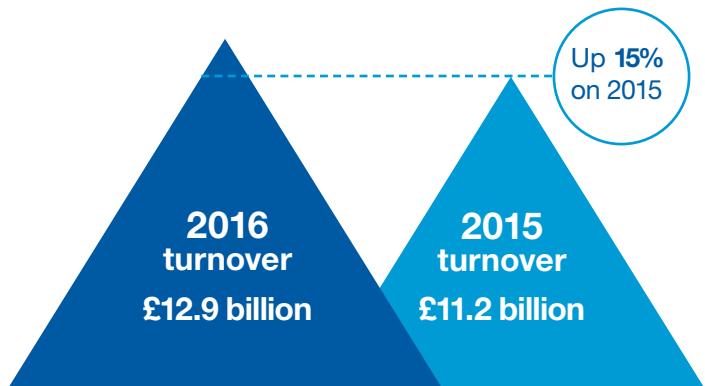
THE UK FILM ECONOMY

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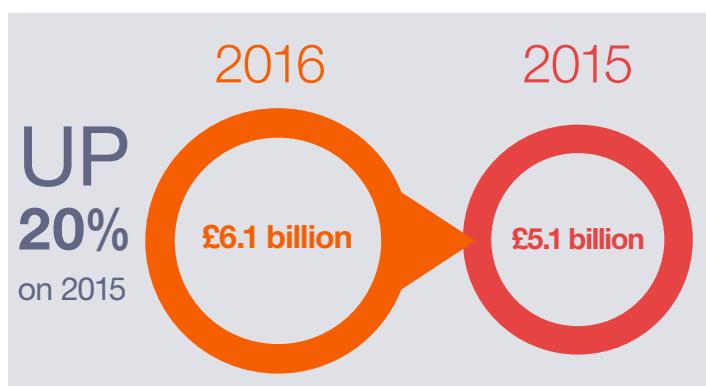
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FACTS IN FOCUS

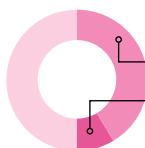
UK FILM INDUSTRY TURNOVER



UK FILM INDUSTRY CONTRIBUTION TO GDP



UK FILM INDUSTRY EXPORTS



2016 exports were worth **£1.7 billion**
£1.4 billion in intellectual property
£0.3 billion in audiovisual and related services

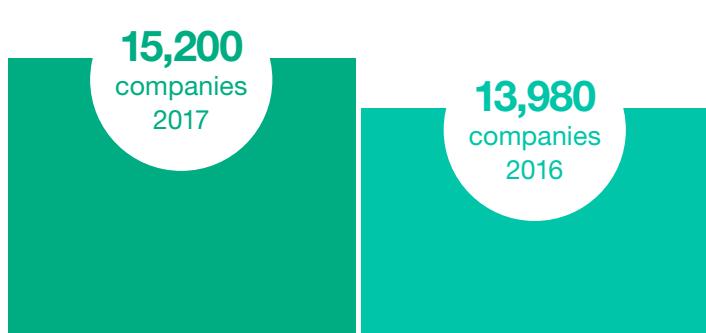


2015 exports were worth **£2 billion**
£1.3 billion in intellectual property
£0.7 billion in audiovisual and related services

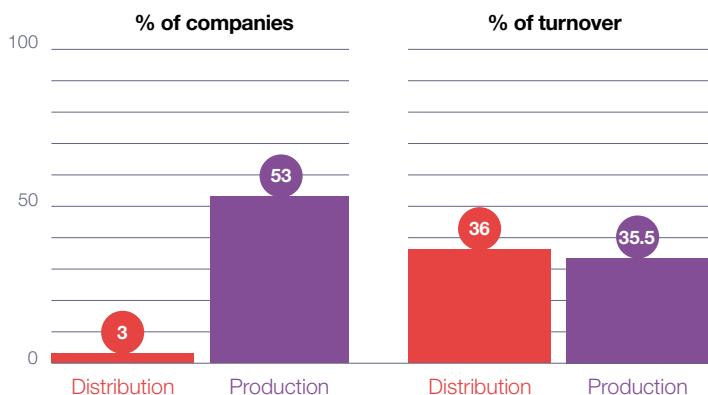
FILM TRADE BALANCE



FILM INDUSTRY COMPANIES



SHARE OF COMPANIES AND TURNOVER



COMPANY SIZE

Across all sectors the majority of companies were very small with turnover of less than **£250,000**. The exhibition sector has the greatest proportion of large companies, **the top 15** of which generated **91%** of the sector's **total turnover in 2017**.

GEOGRAPHICAL DISTRIBUTION OF COMPANIES

70% of all film companies were **concentrated in London and the South East**, generating 85% of turnover, but companies in the exhibition sector were more widely spread across the UK, with 72% of companies and 45% of turnover associated with exhibitors **based outside London**.

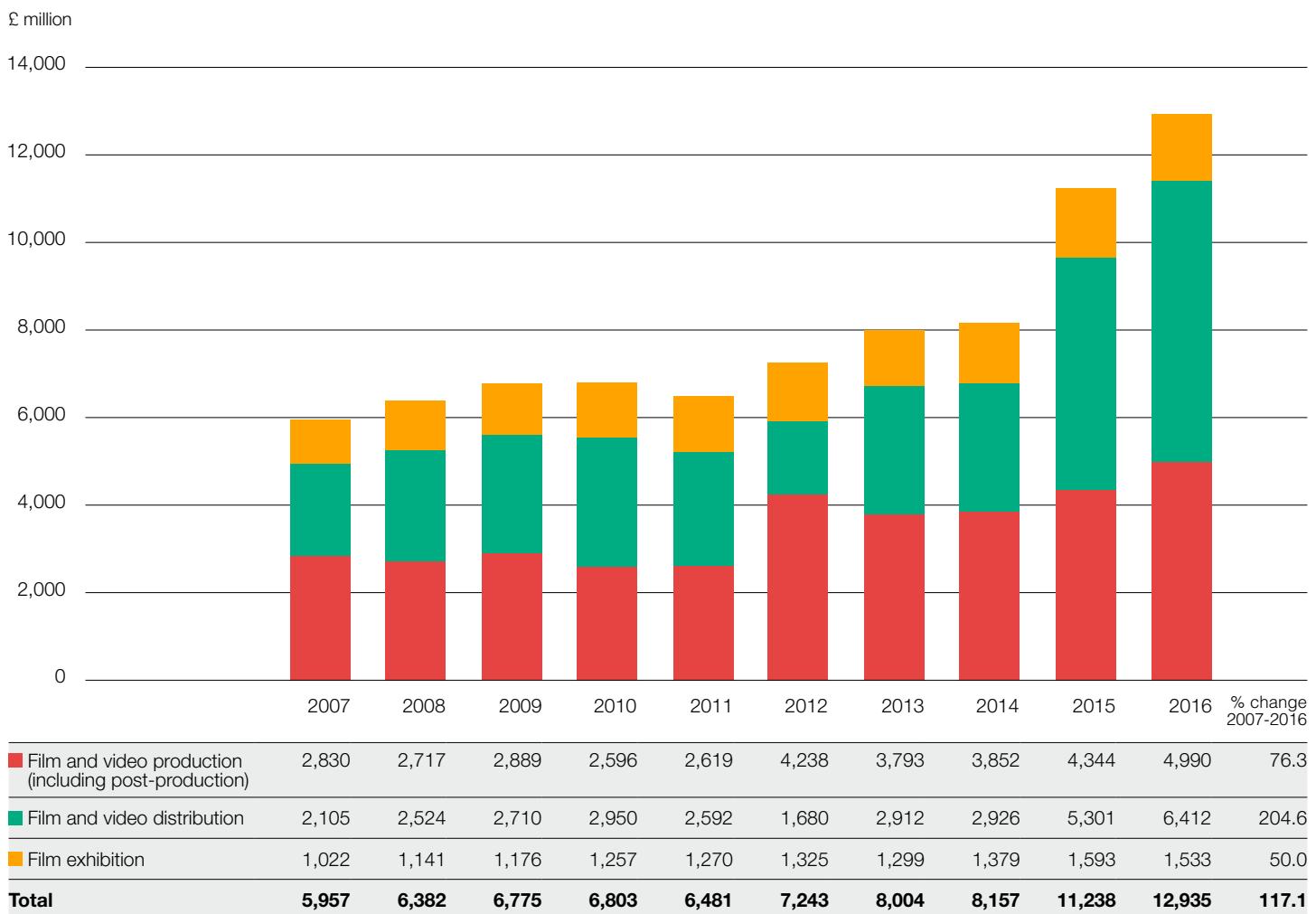
THE UK FILM ECONOMY

FILM INDUSTRY TURNOVER, 2007-2016

Figure 1 shows the total turnover of the UK's three main film industry sectors (film and video production, film and video distribution and film exhibition) for the 10-year period 2007-2016. Each of the three sectors has shown growth over the decade, with total industry turnover increasing by 117% from £6.0 billion in 2007 to £12.9 billion in 2016, largely due to the increase in distribution turnover. However, for 2009, 2011 and 2012 the turnover for film and video distribution includes only film distribution as the data for video distribution are not disclosed to maintain confidentiality.

The chart shows that turnover for film distribution decreased substantially from £2.6 billion in 2011 to £1.7 billion in 2012 but, according to the Office for National Statistics, this is mainly due to the restructuring of some businesses and the resultant changes to their industrial classifications. (For details of the Standard Industrial Classification [SIC] framework, see the notes to Figure 1.) The reclassifications are contained within the SIC code 5913 (film, video and TV programme distribution). Between 2013 and 2016, the combined turnover for film and video distribution increased by 120% from £2.9 billion to £6.4 billion.

Figure 1 Total turnover of UK film industry by sector, 2007-2016



Source: Office for National Statistics Annual Business Survey

Notes:

'Total turnover' is expressed in current values, ie not adjusted for inflation.

Standard Industrial Classification (SIC) codes are used to classify businesses according to the type of their economic activity. The classifications were last revised in 2003 and 2007. The SIC codes can be found at <https://www.gov.uk/government/publications/standard-industrial-classification-of-economic-activities-sic>.

For 2007 data are for 2003 SIC codes 9211 (film and video production), 9212 (film and video distribution) and 9213 (film exhibition).

From 2008 onwards, we define film and video production as the sum of 2007 SIC codes 59111 (film production), 59112 (video production) and 5912 (film, video and TV post-production), film and video distribution is the sum of 59131 (film distribution) and 59132 (video distribution) and film exhibition is 5914 (film exhibition).

For 2008 both film distribution and video distribution are suppressed by the ONS as confidential. The figure shown for the sum of the two is the four-digit class total (5913) minus TV programme distribution (59133).

For 2009, 2011 and 2012, only film is included in the distribution sector as the data for video distribution are confidential.

The figures for 2014 and 2015 have been revised since publication of the 2017 Statistical Yearbook.

The 2007 SIC codes allow for a more detailed breakdown of industry turnover by sub-sector, as shown in Table 1. This gives an official measure of film production and distribution separate from video production and distribution. The figures reflect the high sunk costs associated with the production and marketing of feature films and highlight the relative importance of the post-production sector (14% of turnover, although this includes activity associated with video and TV as well as film).

Table 1 Total turnover of UK film industry by sub-sector, 2016

Sub-sector	Turnover (£ million)	% of total
Film production	2,869	22.2
Video production	270	2.1
Film, video and TV post-production	1,851	14.3
Film distribution	6,325	48.9
Video distribution	87	0.7
Film exhibition	1,533	11.9
Total	12,935	100.0

Source: Office for National Statistics Annual Business Survey

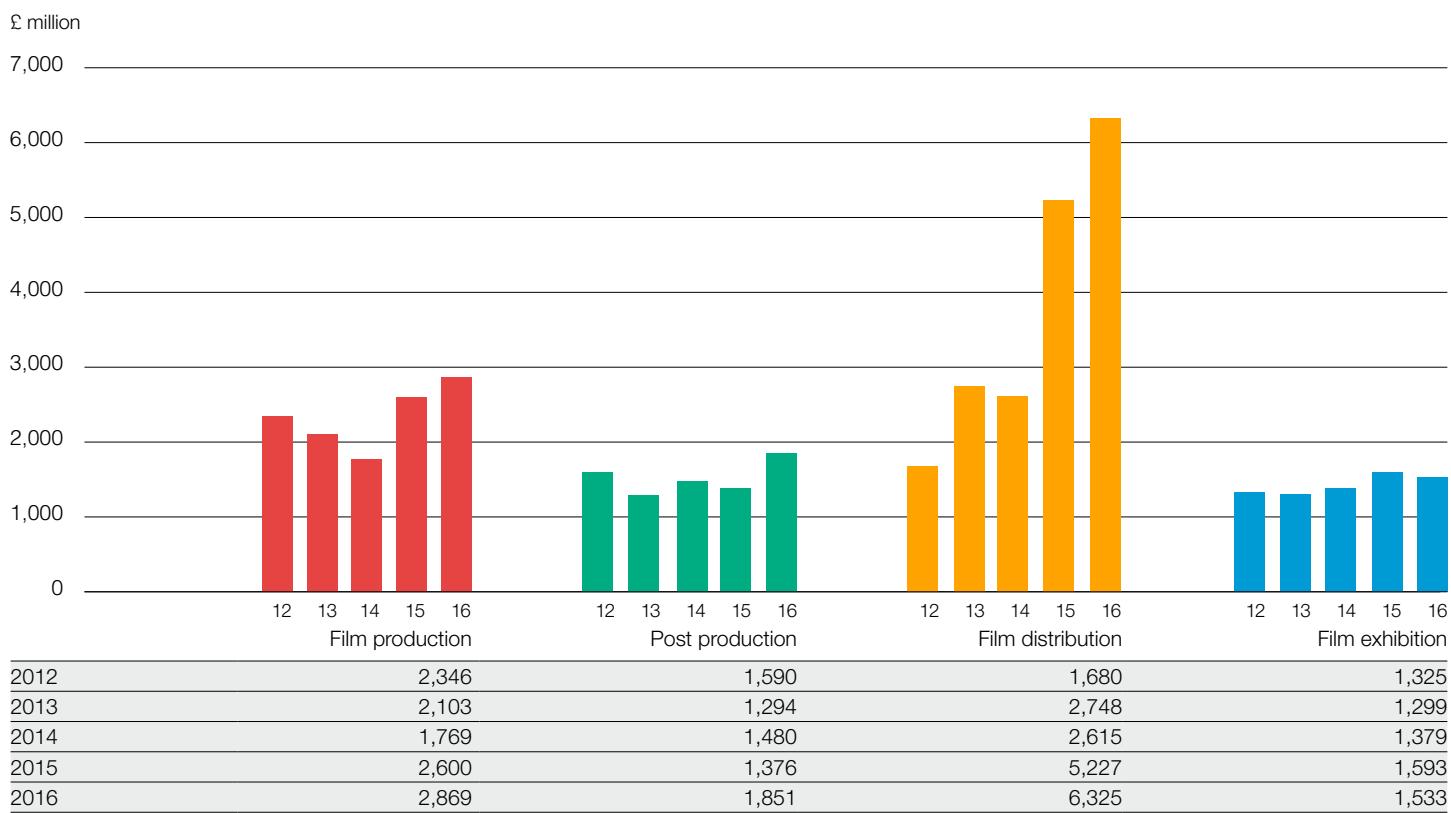
Notes:

Companies in the post-production sector usually work on films, commercials, videos and television programmes, and therefore have a combined statistical classification.

Percentages may not sum to 100 due to rounding.

Figure 2 shows the turnover for film production, film, video and TV post-production, film distribution and film exhibition from 2012 to 2016. Film distribution has traditionally had the highest turnover of all film industry sub-sectors but its value was lower than that for film production in 2012. This is partly explained by the reclassification of businesses within the distribution sector outlined above. In 2016, the turnover for film distribution increased by 20% compared with the previous year, rising from £5.2 billion to £6.3 billion, while turnover in the production sector grew by 10%, rising from £2.6 billion to £2.9 billion. The largest year-on-year increase in 2016 was seen in post-production which was up 36% on 2015, rising from £1.5 billion to £1.9 billion. Film exhibition was the only sub-sector to see a drop in turnover, falling from £1.6 billion in 2015 to £1.5 billion, a decrease of 6%.

Figure 2 Total turnover of film sub-sectors, 2012-2016



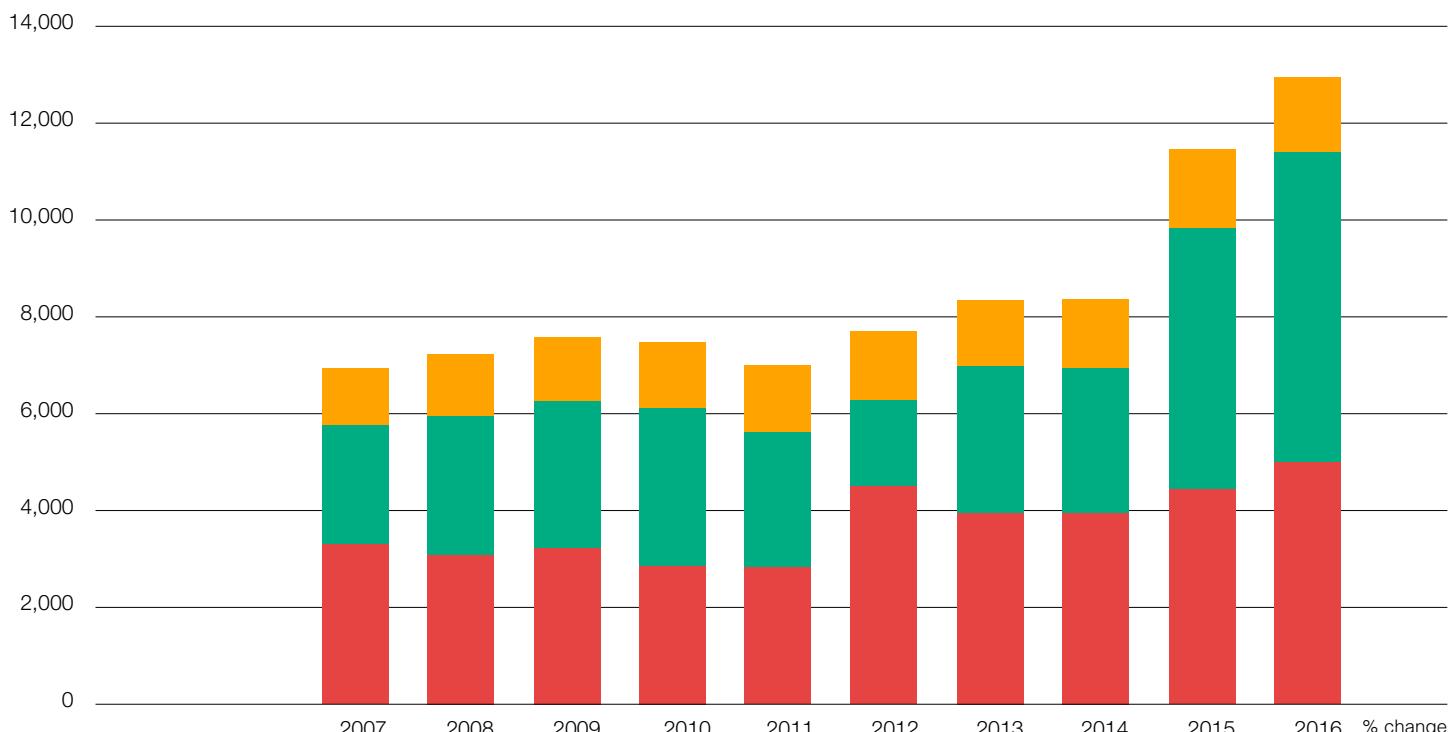
Source: Office for National Statistics Annual Business Survey

See notes to Table 1.

Total industry turnover between 2007 and 2016 expressed in real terms, ie with the effects of inflation removed, is shown in Figure 3. The real increase since 2007 has been 161% for film and video distribution, 51% for film and video production (including post-production) and 29% for film exhibition. For the film industry as a whole, real turnover was £12.9 billion in 2016, the highest figure of the decade. The year with the lowest real turnover of the period was 2007 with a total of £6.9 billion in 2016 pounds.

Figure 3 Inflation-adjusted turnover of UK film industry by sector, 2007-2016

£ million (2016 pounds)



Source: Office for National Statistics Annual Business Inquiry and Annual Business Survey, HM Treasury

Notes:

The deflator used to calculate real values is the UK whole economy deflator, which can be found at <https://www.gov.uk/government/statistics/gdp-deflators-at-market-prices-and-money-gdp-march-2018-quarterly-national-accounts>.

Values expressed in constant 2016 pounds.

For sector classifications, see notes to Figure 1.

For 2008 both film distribution and video distribution are suppressed by the ONS as confidential. The figure shown for the sum of the two is the four-digit class total (5913) minus TV distribution (5913).

For 2009, 2011 and 2012, only film is included in the distribution sector as the data for video distribution are confidential.

Figures may not sum to totals due to rounding.

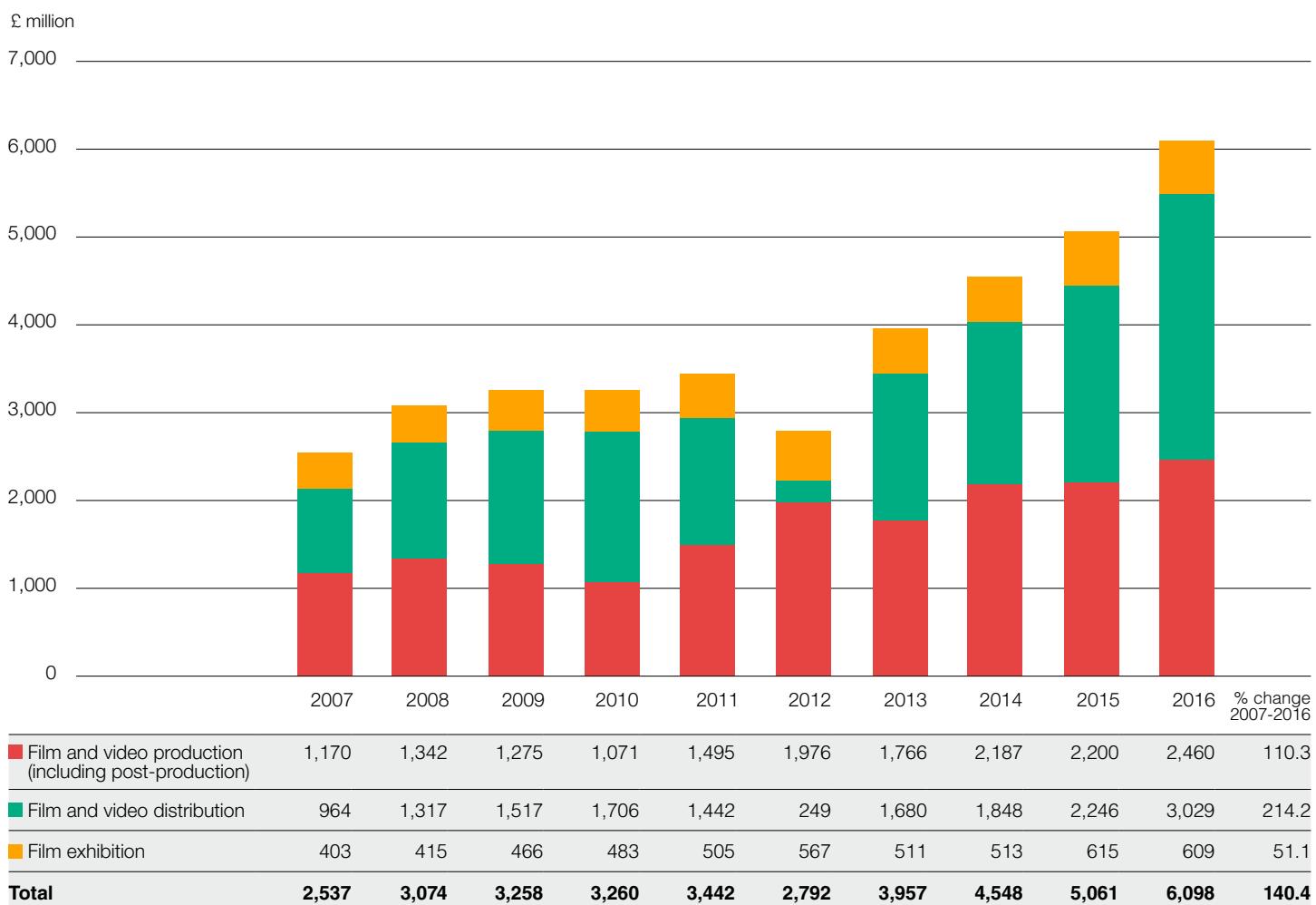
FILM INDUSTRY CONTRIBUTION TO GDP, 2007-2016

The direct contribution an industry makes to UK Gross Domestic Product (GDP) is measured by its gross value added (GVA). ‘Value added’ is industry turnover minus the cost of inputs bought from other industries. The main components of value added are wages and salaries, interest and company profits. Value added is therefore a measure of an industry’s ability to generate income for its workers, company owners and investors.

The UK film industry’s GVA in 2016 was £6.1 billion. According to data published by the government in November 2017, the GVA for all UK creative industries in 2016 was £91.8 billion, so film accounted for almost 7% of all creative industries’ value added.

As Figure 4 shows, since 2007 GVA for film has increased by over 140%. In 2016 for the film industry as a whole, distribution accounted for 50% of the total value added, production 40% and exhibition 10%. (As with turnover, the value added for film distribution decreased significantly between 2011 and 2012 due to the reclassification of businesses in the distribution sector.)

Figure 4 UK film industry gross value added, 2007-2016



Source: Office for National Statistics Annual Business Inquiry and Annual Business Survey

Notes:

‘Gross value added’ is expressed in actual values, ie not adjusted for inflation.

For 2008 both film distribution and video distribution are suppressed by the ONS as confidential. The figure shown for the sum of the two is the four-digit class total (5913) minus TV distribution (59133).

For 2009, 2011 and 2012, only film is included in the distribution sector as the data for video distribution are confidential.

The figures for 2014 and 2015 have been revised since publication of the 2017 Yearbook.

Table 2 shows the GVA breakdown in 2016 by the 2007 SIC codes. Film distribution was the highest single contributor at £3 billion (49% of the total). Film production is the next highest contributor with a GVA of £1.4 billion (22% of the total). These figures differ from those in Figure 4 as they show film distribution separately to video distribution and film production separately to video production and film, video and TV post-production.

Table 2 UK film industry gross value added by sub-sector, 2016

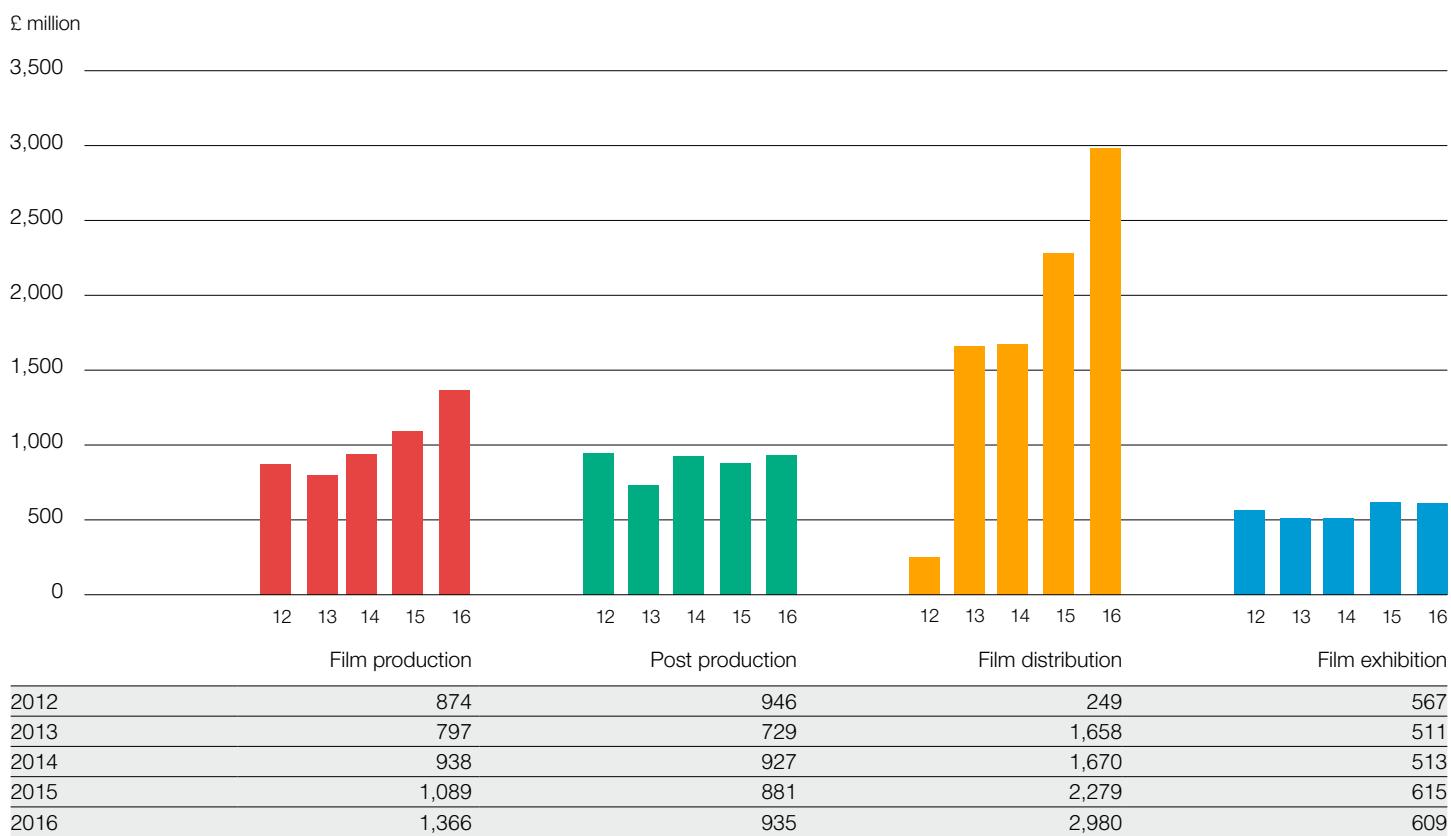
Sub-sector	GVA (£ million)	% of total
Film production	1,366	22.4
Video production	159	2.6
Film, video and TV post-production	935	15.3
Film distribution	2,980	48.9
Video distribution	49	0.8
Film exhibition	609	10.0
Total	6,098	100.0

Source: Office for National Statistics Annual Business Survey

Note: Companies in the post-production sector usually work on films, commercials, videos and television programmes, and therefore have a combined statistical classification.

As Figure 5 shows, the patterns of GVA by sub-sector from 2012 to 2016 are similar to those for total turnover. As with turnover, film distribution typically had the highest value added but, because of the reclassification of companies within the distribution sector, in 2012 its contribution to GVA was just £249 million. Film production and distribution both saw significant increases in GVA between 2015 and 2016 while there was little change for post-production and film exhibition.

Figure 5 Gross value added of film sub-sectors, 2012-2016

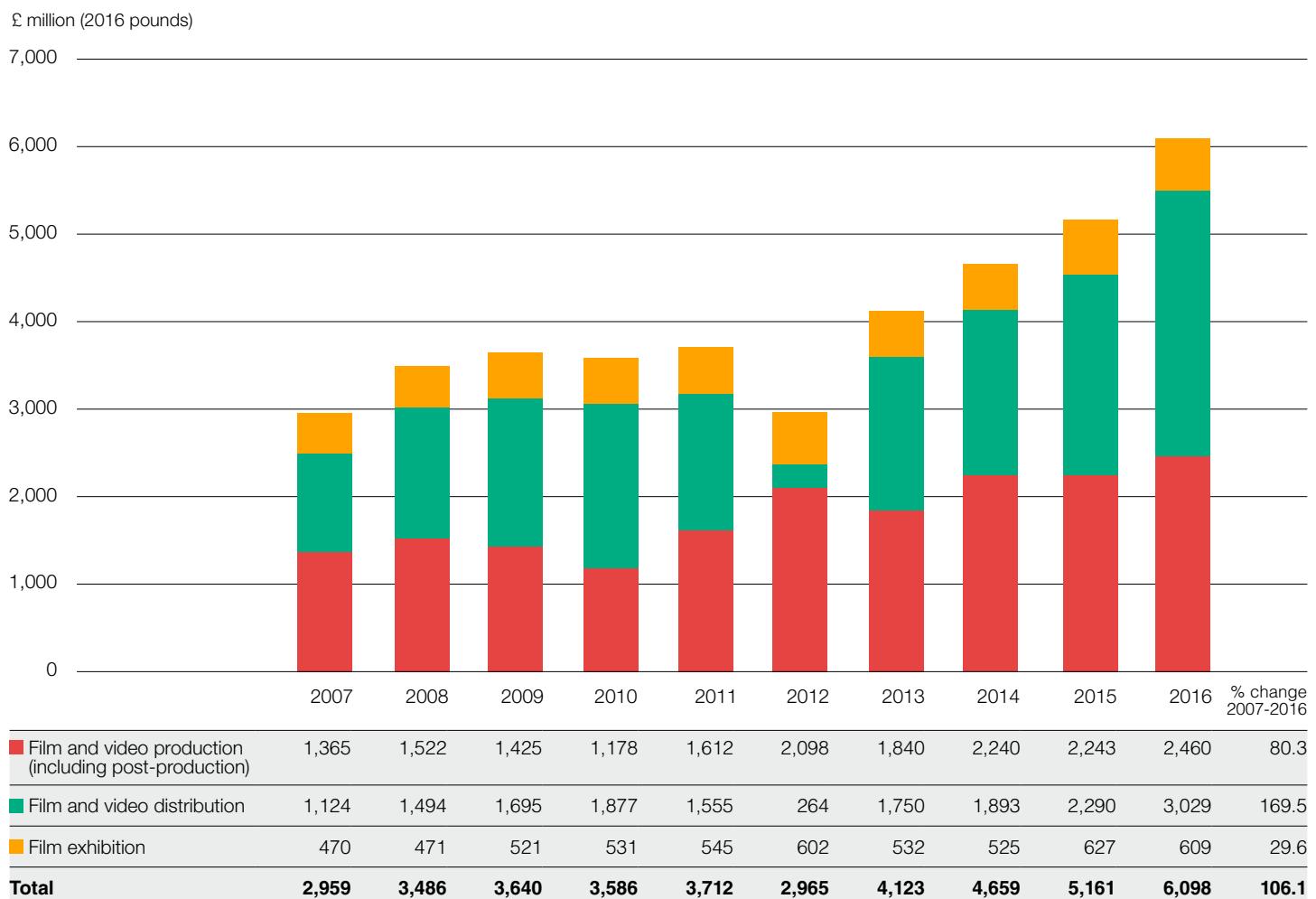


Source: Office for National Statistics Annual Business Survey

See note to Table 2.

Figure 6 shows the industry's value added expressed in real terms, ie with the effects of inflation removed. For the four years 2008 to 2011, real GVA was around £3.5 billion (in 2016 pounds) but decreased to £3 billion in 2012. The decrease was mainly due to the reduction in GVA for film distribution caused by the reclassification of companies within the distribution sector. However, the distribution element increased substantially in 2013. In real terms, GVA for the film industry as a whole in 2016 was 106% higher than its value in 2007.

Figure 6 UK film industry real gross value added, 2007-2016



Source: Office for National Statistics Annual Business Inquiry, HM Treasury

Notes:

The deflator used to calculate real values is the UK whole economy deflator, which can be found at <https://www.gov.uk/government/statistics/gdp-deflators-at-market-prices-and-money-gdp-march-2018-quarterly-national-accounts>.

Values expressed in constant 2016 pounds.

For 2008 both film distribution and video distribution are suppressed by the ONS as confidential. The figure shown for the sum of the two is the four-digit class total (5913) minus TV distribution (5913).

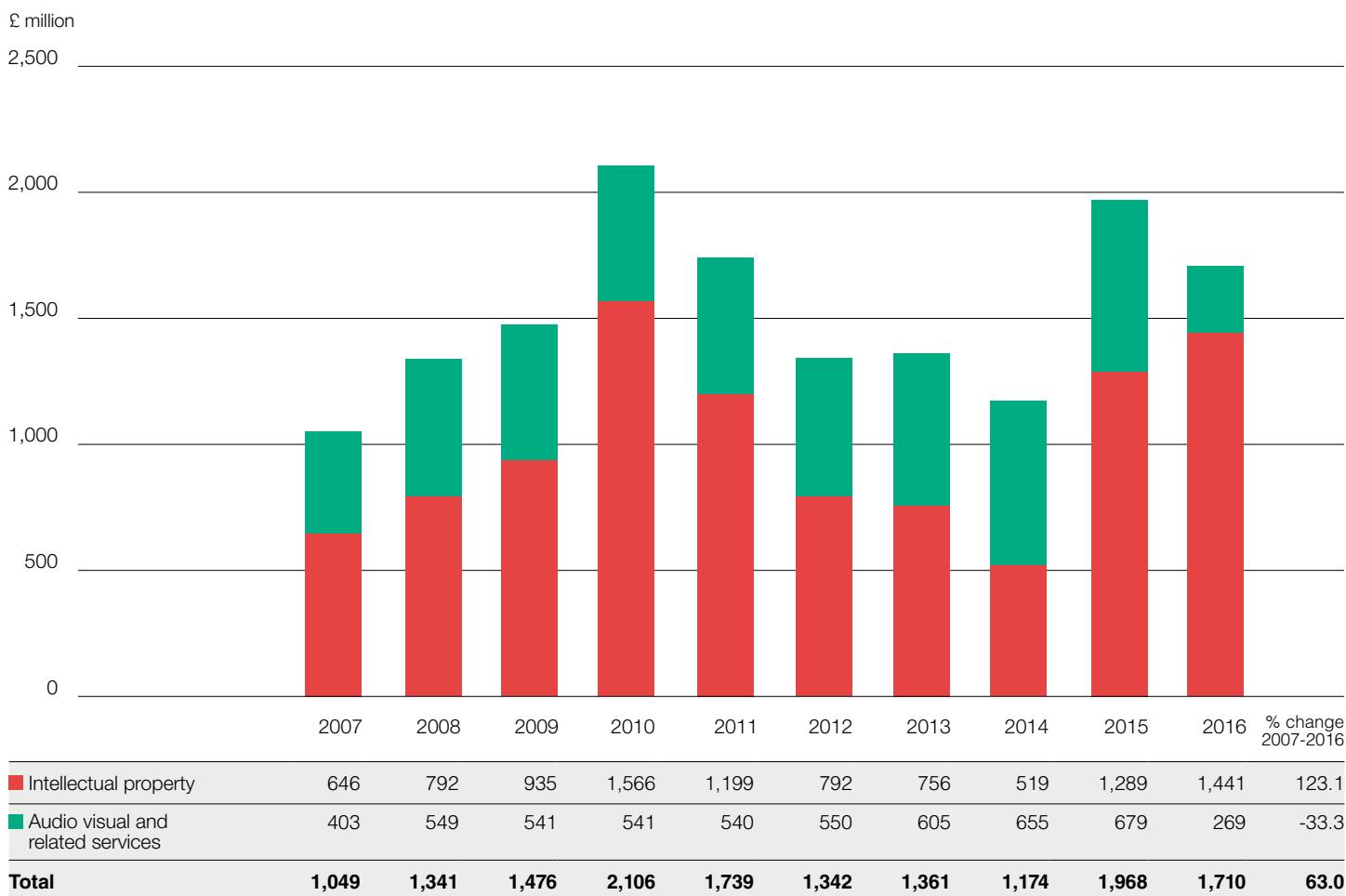
For 2009, 2011 and 2012, only film is included in the distribution sector as the data for video distribution are confidential.

FILM EXPORTS, 2007-2016

The UK film industry generated exports of £1.7 billion in 2016 (the latest year for which data are available), of which £1.4 billion (84%) comprised royalties earned overseas from the exploitation of UK intellectual property and £0.3 billion (16%) comprised the sale of UK-based audiovisual and related services to foreign investors (Figure 7).

While the export value of audiovisual and related services remained fairly constant for most of the 10-year period 2007-2016, it fell sharply (-60%) between 2015 and 2016. The value of exports of intellectual property, however, which has shown greater variability over the decade, increased by 12% between 2015 and 2016. Although down from 2015, overall film exports in 2016 were 63% higher than in 2007, and were the fourth highest of the period.

Figure 7 UK film industry exports, 2007-2016



Source: Office for National Statistics Annual Survey of International Trade in Services

Notes:

Data for 2017 are expected to be available at the end of January 2019.

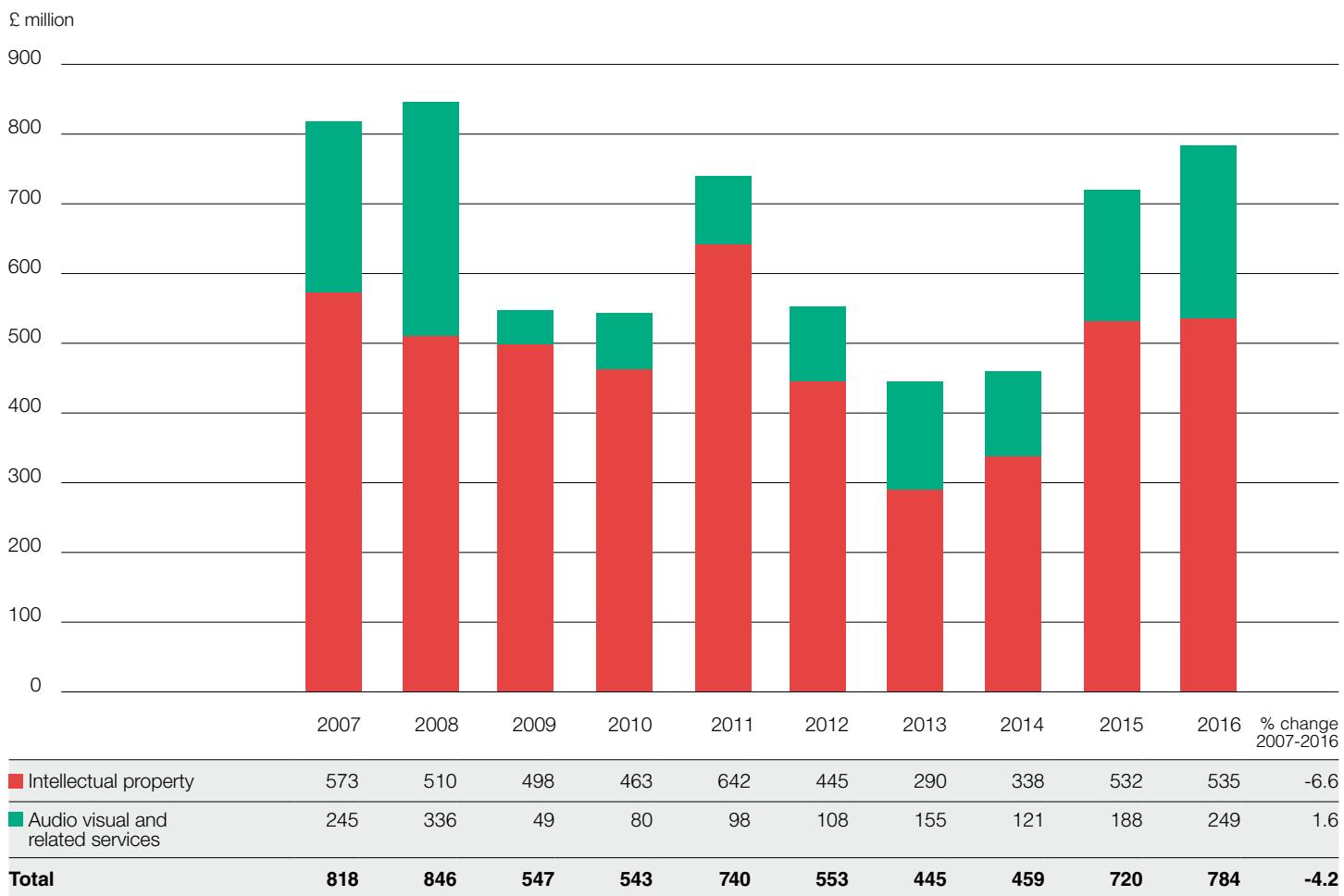
This chart shows the results for film companies only. Import and export data for 2007 and 2008 are derived from the Office for National Statistics (ONS) Film and Television Survey which was a sample survey with a high response rate (87%) of companies in the Inter-Departmental Business Register in the SIC codes relating to film and television. This survey was discontinued and film and television data for 2009 and later were collected in the ONS Annual Survey of International Trade in Services.

FILM IMPORTS, 2007-2016

The UK film industry imported £784 million worth of services in 2016, of which £535 million (68%) comprised intellectual property and £249 million (32%) comprised audiovisual and related services.

As Figure 8 shows, the pattern of UK film imports is different to that of exports. In most years between 2007 and 2016, intellectual property made up the vast majority of imports with audiovisual and related services accounting for only around 15-20% of the total. However, the share for services was 30% or above in 2007, 2013 and 2016 and as high 40% in 2008. The reasons for the increased share in these years are unclear as the reported level of imports for services is relatively high in relation to total UK film production for these years. One possible explanation could be the categorisation of the non-UK spend of UK/USA inward investment productions as imports of services by the UK subsidiaries of major US studios. However, this explanation cannot be confirmed as the survey returns are confidential.

Figure 8 UK film industry imports, 2007-2016



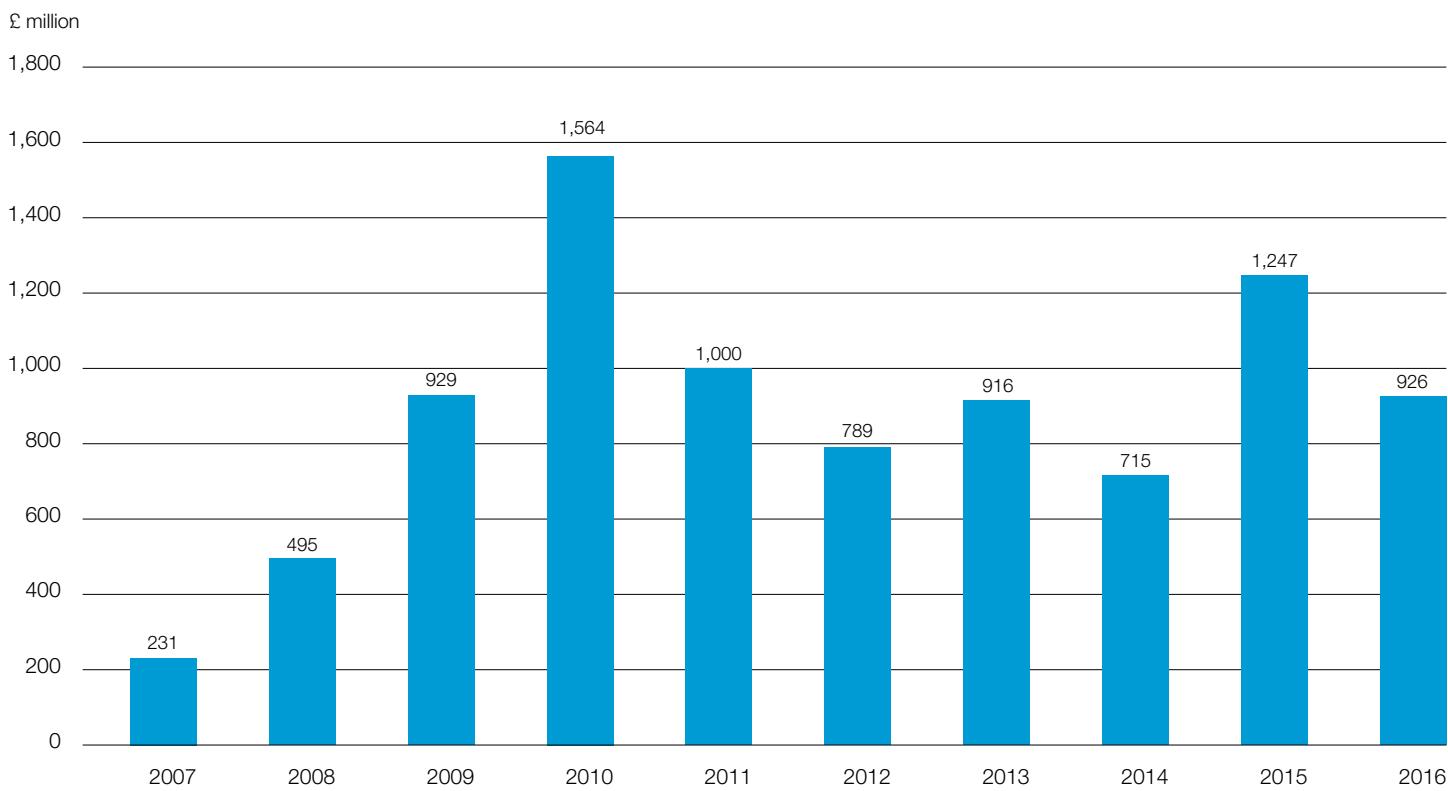
Source: Office for National Statistics Annual Survey of International Trade in Services

See notes to Figure 7.

THE FILM TRADE BALANCE, 2007-2016

The film industry has made a continuous positive contribution to the UK balance of payments since 2007, as Figure 9 shows. The trade surplus (positive balance of exports over imports) in 2016 was £926 million, the fifth highest recorded surplus of the 10-year period.

Figure 9 Trade surplus of UK film industry, 2007-2016



Source: Office for National Statistics Annual Survey of International Trade in Services

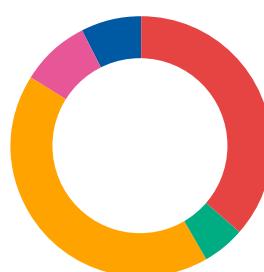
Note: 'Trade surplus' equals exports minus imports. Where a company (eg the UK subsidiary of a US major) receives income from another country on behalf of its parent company and subsequently passes it on to its parent company, this is recorded both as a receipt and a payment, leaving the measure of the trade surplus unaffected.

FILM EXPORT MARKETS

Figure 10 shows the geographical distribution of UK film exports for the years 2012-2016. The USA was the primary export destination for UK film in the period with a 42% share of exports compared with the EU's 36%. However, Europe as a whole accounted for a similar proportion of UK film exports to that of the USA. Asia's share of exports was 9%, a significant rise on the 7% recorded for the previous five-year period (2011-2015).

Figure 10 Destination of UK film exports as percentage of the total, 2012-2016

	%
EU	36.4
Other Europe	5.3
USA	42.2
Asia	8.6
Rest of the world	7.4



Source: Office for National Statistics Annual Survey of International Trade in Services

Note: 'Other Europe' and 'Rest of the world' cannot be disaggregated due to sampling variation and disclosive data.

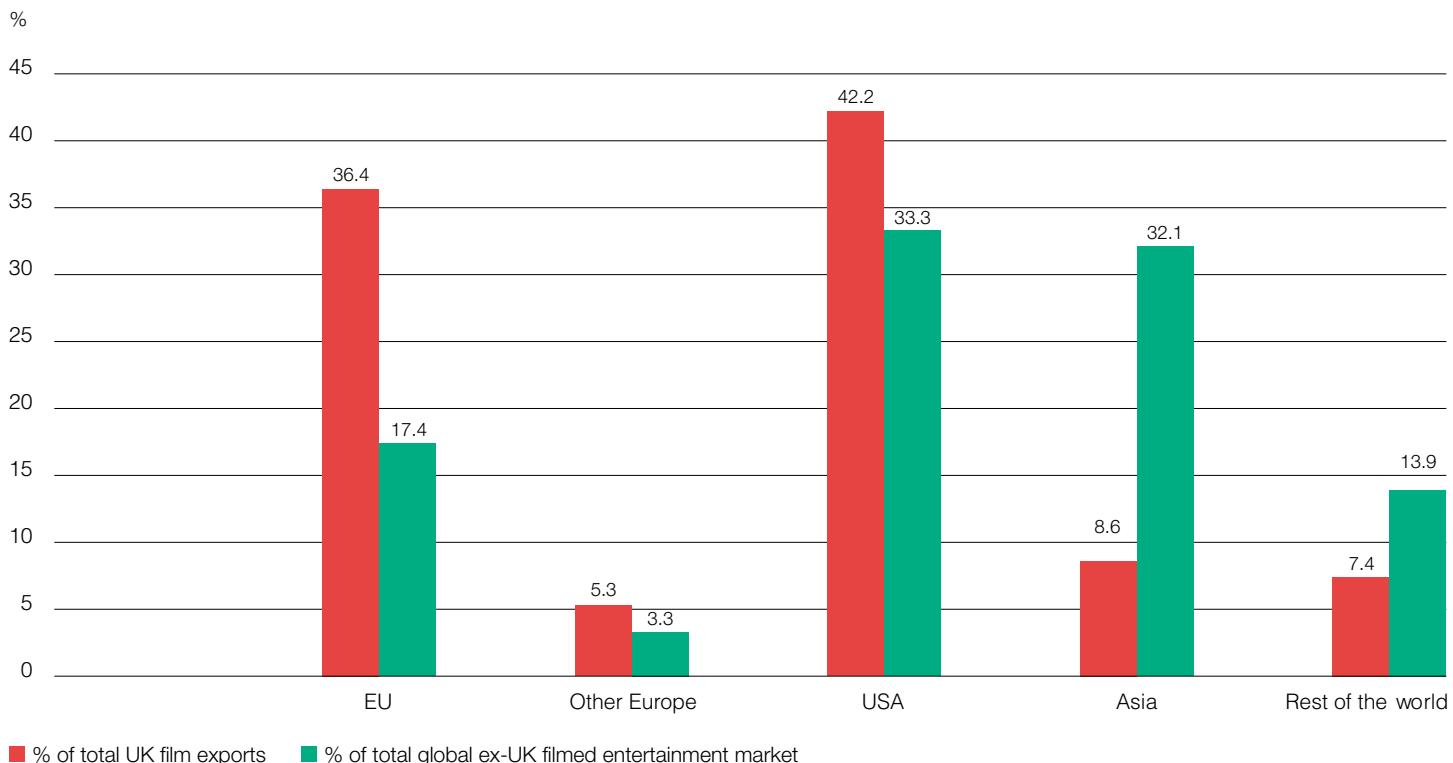
UK FILM EXPORTS COMPARED WITH THE GLOBAL MARKET FOR FILMED ENTERTAINMENT

A useful comparison can be made between UK film export shares and the geographical distribution of the global market for filmed entertainment (Figure 11). For the EU, USA and ‘other Europe’ the shares of UK exports in the period 2012-2016 were higher than the shares of the ex-UK global filmed entertainment market in each of those regions, whereas the reverse was true for Asia and ‘rest of the world’. The differences that stand out are:

- The higher proportion of UK exports to Europe (36% of the UK’s film exports were to the EU compared with the EU’s 17% share of the ex-UK global filmed entertainment market, and 5% of film exports were to ‘other Europe’ compared with a 3% ex-UK global market share);
- The lower proportion of UK exports to Asia (9%) compared with the Asian countries’ share of the ex-UK global market (32%).

The latter discrepancy reflects the strength of the main Asian countries (China, India, Japan and South Korea) in their own markets, and the consequent lower market shares for UK (and USA) films. There are also export restrictions in the Chinese market.

Figure 11 UK export shares, 2012-2016, compared with the ex-UK global market for filmed entertainment, 2016



Source: Office for National Statistics Annual Survey of International Trade in Services, PwC, *Global Entertainment and Media Outlook 2018-2022*, www.pwc.com/outlook

THE GEOGRAPHICAL DISTRIBUTION OF THE UK'S FILM TRADE SURPLUS

The geographical distribution of the UK's film trade surplus showed a similar pattern to that of exports, except that there was a trade deficit, amounting to 3% of the film trade balance, with 'rest of the world', as shown in Table 3. The UK ran large film trade surpluses with the USA in the years 2012-2016. During the period, the USA accounted for 54% of the UK's film trade surplus, while EU countries accounted for 37% of the surplus.

Table 3 International transactions of the UK film industry by geographical area, annual average, 2012-2016

	Exports (£ million)	Imports (£ million)	Balance (£ million)	% balance
EU	550.3	214.5	335.8	36.6
Other Europe	79.3	34.3	45.1	4.9
USA	638.3	142.5	495.8	54.0
Asia	130.3	59.8	70.5	7.7
Rest of the world	112.5	141.1	-28.6	-3.1
Total	1,510.8	592.3	918.5	100.0

Source: Office for National Statistics Annual Survey of International Trade in Services

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



Image: McQueen ©Ann Ray courtesy of Lionsgate Films

FILM INDUSTRY COMPANIES 2013-2017

This section details the size, turnover and geographical distribution of film industry companies in the UK. The data and date range differ from the estimates shown in the previous section as they are drawn from different sources.

Data on turnover

The data in this section are from the Inter-Departmental Business Register (IDBR), which is maintained by the Office for National Statistics (ONS). These data differ from the estimates shown in the first section above, which are based on the ONS's Annual Business Survey (ABS). The ABS collects data from a sample of businesses across the UK, whereas the IDBR is a comprehensive list of businesses in the UK, compiled by combining several data sources, including VAT and PAYE data from HMRC as well as data from other business surveys conducted by the ONS. The differences between the estimates are due to variances in the sources, sample size and the time periods during which the data are collected. The estimates derived from the ABS are National Statistics and considered by the ONS to be the more robust data. These estimates tend to value down turnover compared to the IDBR.

NUMBER OF COMPANIES IN THE FILM INDUSTRY

The number of companies involved in the film industry increased by 48% between 2013 and 2017, compared to the UK all-industries average of 23% (Table 4). The majority of the growth is the result of an expansion in the number of companies working in the production sector: the number of video production companies increased by 78% while there was a 49% increase in the number of film production companies. The growth in the former may partly be explained by the rise in demand for online audiovisual content over the period, while the latter increase may reflect the number of special purpose vehicles (SPVs) created for specific productions but which remain in existence as companies after the completion of those titles. (These SPVs will usually only be involved in the production of one film.)

In 2017, there were 8,115 film production companies, 2,965 film, video and TV post-production companies, 395 film distribution companies and 255 film exhibition companies.

Table 4 Number of companies by sub-sector, 2013-2017

Sub-sector	2013	2014	2015	2016	2017	Growth 2013-2017 (%)
Film production	5,450	6,090	6,805	7,420	8,115	48.9
Video production	1,905	2,200	2,545	2,980	3,390	78.0
Film, video and TV post-production*	2,240	2,465	2,660	2,870	2,965	32.4
Film distribution	395	405	420	380	395	-
Video distribution	75	80	85	75	80	6.7
Film exhibition	215	215	230	255	255	18.6
Total	10,280	11,455	12,745	13,980	15,200	47.9
UK all industries	2,167,580	2,263,645	2,449,415	2,554,510	2,668,810	23.1

Source: Office for National Statistics Inter-Departmental Business Register

Notes:

Data as at March 2017.

* Companies in the post-production sector usually work on films, commercials, videos and television programmes, and therefore have a combined statistical classification.

For details of the Standard Industrial Classifications (SICs) see notes to Figure 1.

In 2017, the turnover of film production companies was £4.5 billion, an increase of 63% compared with 2013, film, video and TV post-production company turnover was £1.8 billion, an increase of 25.5% on 2013, and film exhibition company turnover was £1.6 billion, an increase of 26% on 2013. Overall, the turnover of film industry companies increased by 80% between 2013 and 2017 (Table 5).

Table 5 Turnover of companies by sub-sector, £ million, 2013-2017

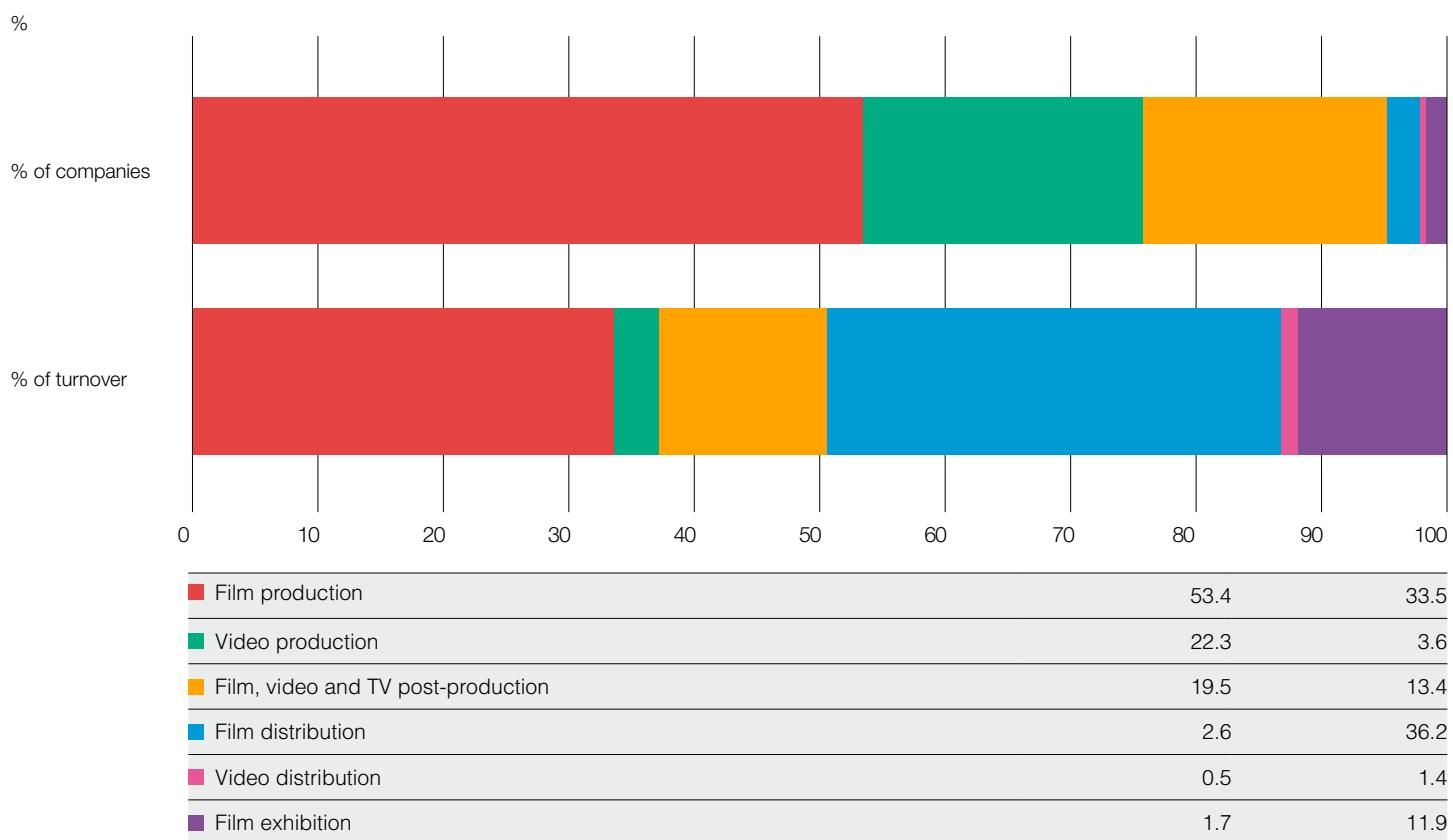
Sub-sector	2013	2014	2015	2016	2017	Growth 2013-2017 (%)
Film production	2,760.2	2,968.1	2,967.3	3,833.1	4,509.4	63.4
Video production	263.0	301.6	357.1	397.6	477.4	81.5
Film, video and TV post-production	1,434.9	1,389.3	1,477.6	1,309.1	1,800.6	25.5
Film distribution	1,579.2	2,976.4	2,776.2	4,306.2	4,871.3	208.5
Video distribution	180.0	214.1	187.7	233.5	190.8	6.0
Film exhibition	1,261.7	1,275.6	1,339.3	1,405.0	1,593.1	26.3
Total	7,479.0	9,125.1	9,105.2	11,484.4	13,442.6	79.7

Source: Office for National Statistics Inter-Departmental Business Register

See notes to Table 4.

Film distributors represented 3% of film industry companies in 2017 but accounted for 36% of overall turnover (Figure 12). This reflects the dominant position of the UK subsidiaries of the major US studios in the film value chain. Film production companies represented 53% of companies and just over one third of total turnover.

Figure 12 Percentage of film and video companies and turnover by sub-sector, 2017



Source: Office for National Statistics Inter-Departmental Business Register

See notes to Table 4.

SIZE DISTRIBUTION OF FILM COMPANIES

The size distribution of film companies in 2017 is shown in Tables 6 to 9. In all sectors the majority of companies were very small with an annual turnover of less than £250,000.

Table 6 Size distribution of film production companies, 2017

Turnover size band (£ million)	Number	%	Turnover (£ million)	%
≥5.0	165	2.0	2,723.5	60.4
1.0-4.99	400	4.9	804.4	17.8
0.5-0.99	335	4.1	220.1	4.9
0.25-0.49	580	7.1	196.1	4.3
0.1-0.24	2,445	30.1	352.5	7.8
0.05-0.09	2,370	29.2	172.4	3.8
<0.05	1,820	22.4	40.4	0.9
Total	8,115	100.0	4,509.4	100.0

Source: Office for National Statistics Inter-Departmental Business Register

Notes:

Data as at March 2017.

Percentages may not sum to 100 due to rounding.

Table 7 Size distribution of post-production companies, 2017

Turnover size band (£ million)	Number	%	Turnover (£ million)	%
≥5.0	45	1.5	1,250.1	69.4
1.0-4.99	110	3.7	215.0	11.9
0.5-0.99	120	4.0	82.4	4.6
0.25-0.49	145	4.9	49.8	2.8
0.1-0.24	845	28.5	112.3	6.2
0.05-0.09	1,020	34.4	73.1	4.1
<0.05	680	22.9	18.0	1.0
Total	2,965	100.0	1,800.6	100.0

Source: Office for National Statistics Inter-Departmental Business Register

Notes:

Data as at March 2017.

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

Table 8 Size distribution of film distribution companies, 2017

Turnover size band (£ million)	Number	%	Turnover (£ million)	%
≥5.0	40	10.1	4,743.5	97.4
1.0-4.99	30	7.6	67.8	1.4
0.5-0.99	40	10.1	27.4	0.6
0.25-0.49	35	8.9	c	c
0.1-0.24	90	22.8	13.1	0.3
0.05-0.09	75	19.0	c	c
<0.05	85	21.5	1.4	<0.1
Total	395	100.0	4,871.3	100.0

Source: Office for National Statistics Inter-Departmental Business Register

Notes:

Data as at March 2017.

'c' indicates the data have been made confidential by the Office for National Statistics to avoid disclosing details of individual companies.

Percentages may not sum to 100 due to rounding.

Table 9 Size distribution of film exhibition companies, 2017

Turnover size band (£ million)	Number	%	Turnover (£ million)	%
≥5.0	15	5.9	1,451.4	91.1
1.0-4.99	45	17.6	94.6	5.9
0.5-0.99	30	11.8	22.5	1.4
0.25-0.49	35	13.7	12.7	0.8
0.1-0.24	60	23.5	8.7	0.5
0.05-0.09	35	13.7	2.5	0.2
<0.05	35	13.7	0.7	<0.1
Total	255	100.0	1,593.1	100.0

Source: Office for National Statistics Inter-Departmental Business Register

Notes:

Data as at March 2017.

Percentages may not sum to 100 due to rounding.

NATIONAL/REGIONAL DISTRIBUTION OF FILM COMPANIES IN THE UK

Tables 10 and 11 show the national/regional distribution of film companies and film company turnover in 2017. Overall, 70% of film companies were concentrated in London and the South East, and 85% of turnover was generated by companies located in these two regions. The London concentration was particularly strong for distribution (58% of companies and 98% of turnover) but the exhibition sector was more widely spread across the UK, with 72% of companies and 45% of turnover associated with companies based outside London.

While London and the South East dominate in production and post-production, there are significant regional centres, particularly in the East of England, the South West and the North West.

Table 10 National/regional distribution of film companies, 2017

	Film production		Post-production		Film distribution		Film exhibition		Total UK film	
	Number	%	Number	%	Number	%	Number	%	Number	%
England	7,670	94.5	2,805	94.6	375	94.9	220	86.3	11,070	94.4
London	4,435	54.7	1,500	50.6	230	58.2	70	27.5	6,235	53.2
South East	1,300	16.0	545	18.4	65	16.5	40	15.7	1,950	16.6
East	610	7.5	220	7.4	25	6.3	20	7.8	875	7.5
South West	450	5.5	205	6.9	15	3.8	25	9.8	695	5.9
North West	270	3.3	120	4.0	15	3.8	20	7.8	425	3.6
Yorkshire and The Humber	215	2.6	65	2.2	5	1.3	15	5.9	300	2.6
West Midlands	170	2.1	70	2.4	15	3.8	10	3.9	265	2.3
East Midlands	145	1.8	55	1.9	5	1.3	15	5.9	220	1.9
North East	75	0.9	25	0.8	0	-	5	2.0	105	0.9
Scotland	210	2.6	90	3.0	5	1.3	15	5.9	320	2.7
Wales	170	2.1	50	1.7	10	2.5	10	3.9	240	2.0
Northern Ireland	65	0.8	20	0.7	5	1.3	10	3.9	100	0.9
UK	8,115	100.0	2,965	100.0	395	100.0	255	100.0	11,730	100.0

Source: Office for National Statistics Inter-Departmental Business Register

Notes:

Data as at March 2017.

The overall total differs from that in Table 4 as it excludes figures for video production and distribution.

Percentages may not sum to 100 due to rounding.

Table 11 National/regional distribution of film company turnover, 2017

	Film production		Post-production		Film distribution		Film exhibition		Total UK film	
	Turnover (£m)	%	Turnover (£m)	%	Turnover (£m)	%	Turnover (£m)	%	Turnover (£m)	%
England	c	c	1,767.7	98.2	4,865.3	99.9	1,522.1	95.5	c	c
London	2,989.7	66.3	1,523.6	84.6	4,767.3	97.9	880.3	55.3	10,160.8	79.5
South East	345.9	7.7	106.4	5.9	23.4	0.5	27.6	1.7	503.4	5.5
East	565.0	12.5	37.3	2.1	42.9	0.9	56.8	3.6	702.1	3.9
South West	172.0	3.8	35.8	2.0	8.9	0.2	25.1	1.6	241.7	1.9
North West	65.2	1.4	c	c	c	c	c	c	c	c
Yorkshire and The Humber	72.0	1.6	c	c	9.5	0.2	c	c	c	c
West Midlands	23.1	0.5	9.3	0.5	c	c	2	0.1	c	c
East Midlands	24.2	0.5	c	c	c	c	106.0	6.7	c	c
North East	c	c	2.6	0.1	c	c	c	c	c	c
Scotland	43.2	1.0	c	c	c	c	c	c	c	c
Wales	42.8	0.9	18.8	1.0	1.4	<0.1	5.7	0.4	0.1	<0.1
Northern Ireland	c	c	c	c	c	c	33.8	2.1	c	c
UK	4,509.4	100.0	1,800.6	100.0	4,871.3	100.0	1,593.1	100.0	12,774.4	100.0

Source: Office for National Statistics, Inter-Departmental Business Register

Notes:

Data as at March 2017.

'c' indicates the data have been made confidential by the Office for National Statistics to avoid disclosing details of individual companies.

The geographical distribution of turnover is given by the location of the company, not its local units, so a London concentration may be overstated for companies such as cinema chains which have local units around the UK.

The overall total differs from that in Table 5 as it excludes figures for video production and distribution.

Percentages may not sum to 100 due to rounding.

LEADING FILM PRODUCTION COMPANIES IN THE UK

Drawing on the BFI Research and Statistics Unit's production database and public information, Table 12 presents the production companies involved in the greatest number of UK feature film projects between 2015 and 2017. Goldfinch Studios (a merger of Goldfinch Entertainment and GSP Studios) tops the list with 15 films followed by Scott Free Productions with 11 and Salon Pictures with 10. The 11 films produced by Scott Free Productions had the highest combined budget at £312 million (equivalent to a mean budget per film of £28 million). Working Title Films had the next highest combined budget at £299 million over nine films (a mean budget of £33 million). North Bank Entertainment produced six films, but had the lowest combined budget at £230,000.

Table 12 Production companies involved in five or more UK productions, ranked by number of films, 2015-2017

Production company	Number of films	Estimated combined budget (£ million)	Selected titles
Goldfinch Studios	15	51	The Bet; Bliss!; Property of the State
Scott Free Productions	11	312	Alien: Covenant; All the Money in the World; Murder on the Orient Express
Salon Pictures	10	6	Churchill; The Guv'nor; McQueen
Working Title Films	9	299	Darkest Hour; Mary Queen of Scots; Victoria & Abdul
Tornado Films	8	11	King Arthur: Excalibur Rising; The Rebels; Viking Legacy
Passion Pictures	8	10	Eric Clapton: Life in 12 Bars; George Best: All by Himself; My Africa
Pulse Films	7	7	American Honey; One More Time with Feeling; XY Chelsea
Fulwell 73	7	5	After the Screaming Stops; I Am Bolt; Mo Farah: No Easy Mile
Reliance Entertainment/Motion Picture Capital	6	21	1921; The Crucifixion; Hampstead
Greenway Entertainment	6	0.2	The Doll Master; I Am Hooligan; Invasion Earth
North Bank Entertainment	6	0.2	Cabin 28; The Curse of Robert the Doll; Kill Kane
Element Pictures	5	39	Disobedience; The Killing of a Sacred Deer; The Little Stranger
Pot Boiler Productions	5	32	The Boy Who Harnessed the Wind; Final Portrait; Woman Walks Ahead
Sixteen Films	5	19	City of Tiny Lights; I, Daniel Blake; You Were Never Really Here
Fine Point Films	5	3	Bobby Sands: 66 Days; George Best: All by Himself; No Stone Unturned

Source: BFI

Notes:

Companies ranked by number of films produced, then by estimated combined budget.

'Estimated combined budget' is the sum of the estimated budgets of all the films associated with the named company. It is not a measure of that company's contribution to the budget. Most films had a number of production companies associated with them and financing came from a variety of sources including National Lottery funding, UK film tax relief, equity investment, US studio investment, distributor minimum guarantees and television pre-sales.

The table includes companies associated with five or more films over the three-year period.



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