Trends in the UK film industry

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Coherent agency structure

- Single national agency – strategy and support – since 2000 – UK Film Council then BFI
- Focus moved with technology to "screen-based"
- Proactive research and advocacy
- Clear regional agency structure – regional screen agencies to 2010, then Creative England and other national bodies, Film London
- Inward investment organization – British Film Commission

Production boom

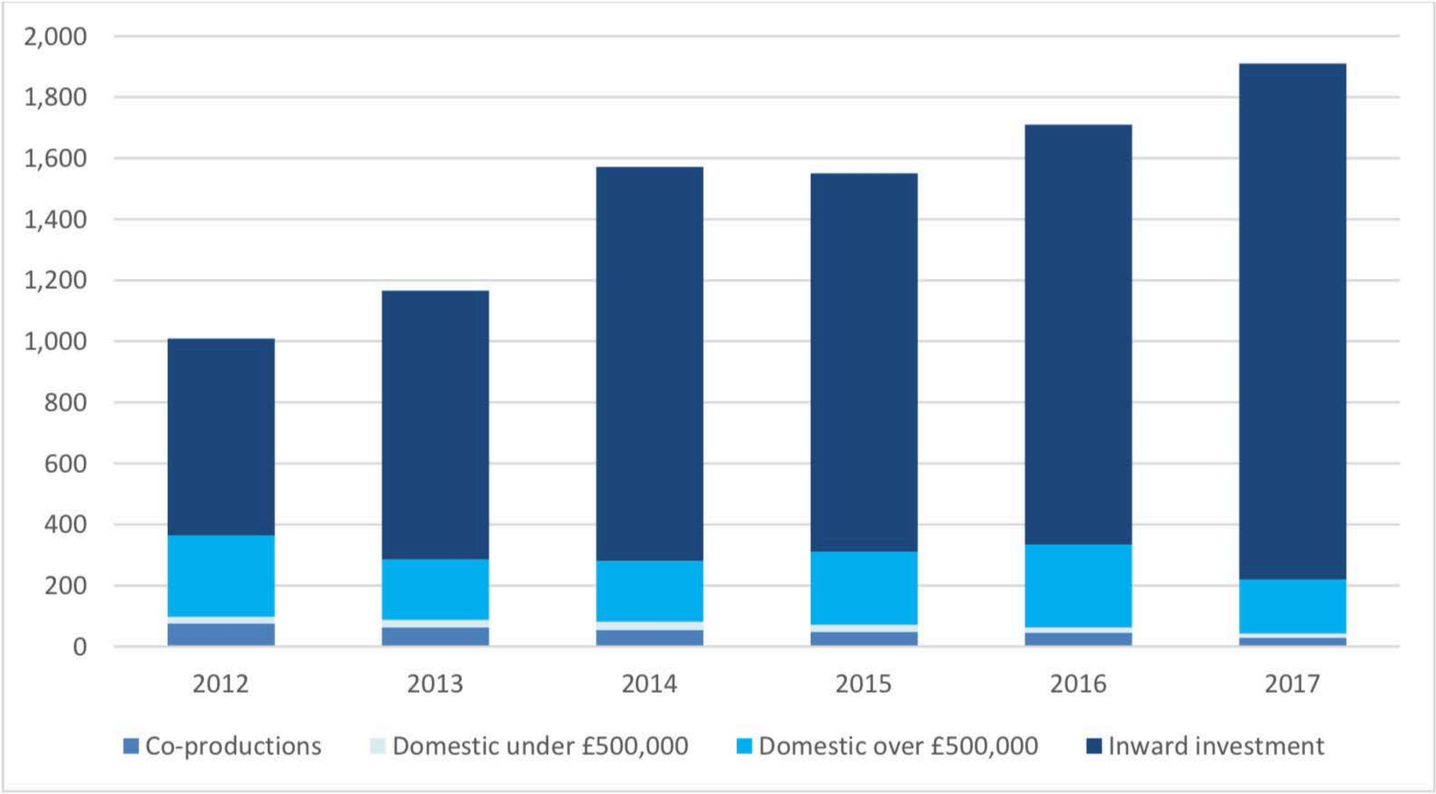
Table 1 UK spend of features produced in the UK, 2011-2017, £ million

	2012	**2013**	**2014**	**2015**	**2016**	**2017**
Co-productions	75.5	62.8	53.5	47.3	45.4	29.4
Domestic UK features	287.9	222.1	226.4	263.8	289.4	189.6
Of which budget < £500,000	*21.5*	*23.7*	*27.8*	*23.3*	*17.5*	*13.8*
Of which budget ≥ £500,000	*266.4*	*198.4*	*198.6*	*240.4*	*272.0*	*175.9*
Inward investment	646.3	881.5	1,292.2	1,239.1	1,374.6	1,691.5
Total without films with budget <£500,000	984.6	1,140.6	1,542.0	1,524.1	1,690.8	1,896.7
Total	**1,009.6**	**1,166.4**	**1,572.1**	**1,550.1**	**1,709.4**	**1,910.6**

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 year in which principal photography started.
Films at all budget levels are included in this analysis. For pre-2011 data restricted to films with budgets of at least £500,000 see the BFI Statistical Yearbook 2016 www.bfi.org.uk/statistical-yearbook.

Production boom

Figure 1 Value of UK spend of inward, domestic, co-production and total features, 2012-2017

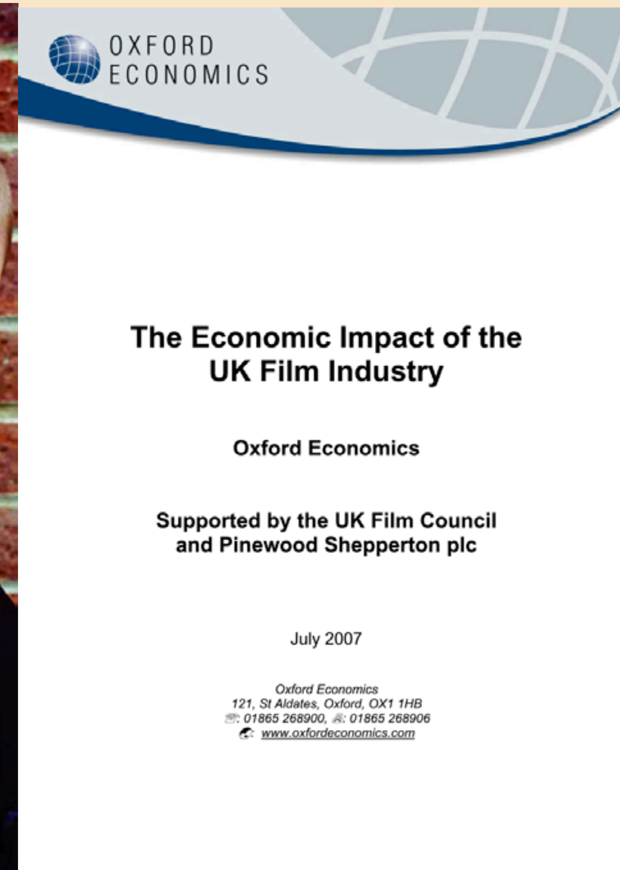


Source: BFI

Relaxed about US finance

- No concept of ‘service production’ as distinct for UK film
- OK for US majors to fund our stories – Harry Potter, James Bond
- Tax relief for UK-qualifying film – Harry Potter and Batman – byproduct of EU state aid regulations
- British national identity apparent in many US-financed films
- Harry Potter and VFX industry
- Government sold on importance of ‘soft power’ – tourism and identity issues
- Directors and stars can move back and forth – US and UK

Presentation of impacts



Development and creative producers

- UK has three taste-makers – BFI, BBC Films, Film 4 – each with ~ £2m pa
- Need to develop creative producers
- Producers can take time to develop talent and local stories
- Creative talent can be outside mainstream – visual arts, YouTube, TV comedy
- Creative producers often need to work on content over extended period
- For many, TV has made film producers more sustainable

Diversity

- Fairness and creativity
- Disability, gender, race, age and sexual orientation, lower socio-economic groups
- New BFI standards
- Areas of focus
  - On-screen representation
  - Project leadership and creative practitioners
  - Industry access and opportunities
  - Diversity in audience development

Summary

- Clear long-term strategic agency structure
- Production boom
- Fudge the national/ non-national bifurcation
- Consistent and unified presentation of impacts
- Development funding and support for creative producers
- New focus on diversity

Dagenham studio

Made in Dagenham? Sadiq Khan hails plan for film studio as 'rare chance'

Plan for new studio in London edges closer as study portrays eastern site as 'ideal and rare opportunity' for world-class facilities

▲ Artist's impression of the planned Dagenham studios Photograph: London Borough of Barking and Dagenham

Thank you

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