

# Filming in England

---

## Measuring Matters Local Economic Impact Toolkit

---

Presented By Creative England  
and Olsberg•SPI

---

A unique toolkit for local authorities across the eight English Regions to measure and communicate the impact of the screen sector on their communities, and to showcase the benefits to the local economies.



# Contents

p4	01 Foreword by Creative England
p5	02 Introduction by Olsberg•SPI
p7	03 Glossary
p12	04 Elements of the Local Economic Impact Toolkit
	<i>The Local Economic Impact Toolkit:</i>
p14	05 Templates for Tracking Production Activity and Spending
p18	06 Ripple Analysis Case Studies
p28	07 Average Local Production Spend Rate Card
p30	08 Regional Impact Tool





# 01 Foreword by Creative England

creative  
england

Hayley Armstrong  
Head of Production Services  
Creative England

+44 (0)20 8324 2311

[production@creativeengland.co.uk](mailto:production@creativeengland.co.uk)

[www.filminginengland.co.uk](http://www.filminginengland.co.uk)

[@filminengland](https://www.instagram.com/filminengland)

As the National Screen Agency funded by the British Film Institute (BFI), Creative England aims to maximise and support the production of feature film and high-end television (HETV) in the eight regions outside London, to ensure that economic impact and job creation are felt in communities right across the nation.

We are therefore delighted to publish this Local Economic Impact Toolkit, produced for the use of the 200+ local authorities across the eight English Regions. The Toolkit is designed to be used by all profiles of local authorities with a range of formal screen sector experience, from economic development and communications teams to staff within fully-functioning local, county-wide, city or regional film offices.

The goal of the Toolkit is to be a valuable resource for local authorities in measuring and communicating the impact of the screen sector on their communities and showcasing the benefits to local economies.

With our rich history, diverse landscapes, world-class production crew and facilities, the UK is considered one of the most attractive destinations for the film and TV industry in the world. To support the growth of the industry across the nations, the UK government has implemented generous tax incentives, supportive policies and COVID-19 sector-specific support. These strategies have pushed the UK's screen industries to bounce back faster than almost any other industry post-pandemic; with the truly unprecedented global demand for content, film and HETV production spend in the UK reached a record £6.27 billion in 2022.

This context provides unsurpassed opportunities, and the English Regions have never been in greater demand. Our varied landscapes and diverse built heritage have become backdrops to content admired around the world. *The Batman* (2022) in Liverpool, *Bridgerton* (2020-) in Bath, *Peaky Blinders* (2013-2022) in several cities across the North and Midlands, *House of the Dragon* (2022-) in Cornwall and Devon, *Indiana Jones and the Dial of Destiny* (2023) in Northumberland, and *Mission: Impossible – Dead Reckoning Part One* (2023) in Birmingham, Derbyshire, and North Yorkshire. Lucasfilm's *Andor* (2022-) was filmed in Derbyshire, Dorset, the Home Counties and Lancashire, while *The Crown* (2016-2023) made use of various locations up and down the country across its many seasons.

Creative England expresses gratitude to Olsberg • SPI, leading consultancy for the global creative industries, for bringing their renowned 30-year expertise to this project. From the granular analysis of intricate production budgets that led to the creation of the Ripple Analysis case studies, to their economists conducting research to bring the innovative Regional Impact Tool to life, this Toolkit is a reflection of the firm's collective knowledge about the global and UK screen sectors. We are thrilled to share this latest resource, which can be found in our [Local Authority Resource Centre](#), along with all previous information.

As a member of the Filming in England Partnership, local authorities benefit from a broad range of support from Creative England, from toolkits, guidelines and expert advice to opportunities to attend events such as our flagship Filming in England Summit. We provide marketing and promotional support as well as access to the Filming in England National Database to promote your filming locations, freelance service providers and supply chain businesses. By joining the Filming in England Partnership, local authorities can help to create a supportive and film-friendly environment, attract film and television productions to their area, create new jobs and boost the local economy.

Join the Filming in England Partnership for free by emailing Creative England [here](#).



## 02 Introduction by Olsberg•SPI

Jonathan Olsberg  
Executive Chair  
Olsberg•SPI  
[www.o-spi.com](http://www.o-spi.com)  
[info@o-spi.com](mailto:info@o-spi.com)

Olsberg•SPI is pleased to have prepared and been invited to co-present this unique Local Economic Impact Toolkit for the use by the 200+ local authorities across Creative England's eight regions.

The Toolkit is intended to empower the local authorities to more accurately and regularly track production spending, and to report on the economic impact of the screen sector in their respective jurisdictions. Measuring impact matters and, used consistently, the Toolkit can strengthen the overall value and profile of the English Regions and their future attractiveness to both UK and international producers.

This publication is timely because globally, production spend has been increasing steadily over the last several years, and the ability to provide accurate quantitative reports on industry performance is critical to demonstrating its direct and indirect economic value to a range of government and sector stakeholders. In 2019, SPI's research identified a global production spend record totalling £143 billion, comprising £34.4 billion on feature-length films and £108.6 billion on television series.

While COVID-19-related disruptions impacted screen content production globally, especially in 2020, the production sector has already returned to pre-pandemic production levels in many jurisdictions, largely driven by Subscription Video on Demand (SVOD) services and streaming companies.

Although there have been recent signs of a natural adjustment to the speed of spending, for the foreseeable future, significant budgets will continue to be invested in screen production to meet audience consumption demands over a range of distribution platforms and exhibition opportunities. Streamers and studios continue to establish bases worldwide to shoot big-budget feature film and high-end television (HETV) productions and require significant resources, competitive production incentives, reliable infrastructure and film-friendly servicing options.

The English Regions have a long and profitable history of attracting high-profile UK and international productions and they continue to contribute significantly to the country's firm position as a mature and important production hub; in fact, as of 2019, SPI's research found that the UK accounted for 12% of all global film, scripted television and documentary production spending by region, after the US (40%) and Europe (17%).

Producers have come to expect a world-class production environment that supplies unique and impactful locations, globally recognised above-the-line talent, professional crew, cutting-edge post-production facilities, an expanding array of traditional and virtual production studios and a competitive tax relief programme. With the UK recording its highest-ever production spend in 2022 of £6.3 billion, its reputation as a screen production leader is securely established.

Olsberg•SPI extends sincere appreciation to Creative England for the opportunity to contribute to this important project.





# 03 Glossary

This glossary contains commonly used terms for all the elements contained in this Local Economic Impact Toolkit.

## General Glossary

**Above-the-Line (ATL)** — Above-the-line (ATL) positions are responsible for the creative development, production and direction of a film or television series. They are responsible for guiding a project from idea to script to screen. They are typically paid a fixed rate that is agreed upon before production begins. Their rates do not alter, even if there are schedule changes or other fluctuations. ATL roles include the executive producer, director, screenwriter, casting director, and principal cast.

**Average Local Production Spend** — This is the average local economic impact of 'below-the-line' production expenditure. The Average Local Production Spend Rate Card provides a gauge of the estimated expected economic impact that a production of various sizes could have on locations under a local authority jurisdiction in England, outside London.

**Below-the-Line (BTL)** — Below-the-line (BTL) positions comprise the crew roles that are required during pre-production and principal photography, and they work with the ATL positions to ensure that all the technical details of the production run smoothly. BTL roles include the assistant director, line producer, cinematographer

and camera crew, art director, costume designer, production designer, lighting crew, and many more.

**Direct Impacts** — These are the economic uplifts in terms of output, value created (GVA) and employment within screen production companies resulting from the increase in production expenditure. Direct impacts describe the uplift in economic activity that can be directly associated with the increase in production expenditure. Therefore, direct impacts would primarily be created at the location of that production expenditure.

**Full-Time Equivalent (FTE)** — FTE employment or jobs is a consistent measure that takes account of part-time and full-time working patterns and temporary or contract-based workers, which are prevalent in the screen industry. For example, an individual working full-time for six months would count as 0.5 FTE. Similarly, someone working part-time (half of the usual full-time working hours) for a year would also count as a 0.5 FTE.

**Headcount** — A simple measure of the number of jobs that have been supported in a given period. This could relate to a specific time, i.e., point-in-time, or an average over a given period, i.e., an average over 12 months. It does not take into account the differing working patterns and/or tenure of employment (see FTE definition) that might be in place, and therefore can be difficult to compare when looking at the employment impact.

**High-End Television (HETV)** — Per the British Film Institute (BFI), High-end Television (HETV) is defined as scripted television projects with a core minimum expenditure of £1 million per broadcast hour.

**Indirect Impacts** — These are the output, value created (GVA) and employment effects observed in businesses or sectors that supply goods and services to the screen industry. In effect, this represents the impact on the wider supply chain.

**Induced Impacts** — These are the output, value created (GVA) and employment effects stemming from the wage spend of the activity directly and indirectly supported (as described above). In effect, the induced effects represent wage spend in the wider economy.

**Leakage** — In economics, leakage tends to refer to the economic activity that occurs outside of the region of interest. It becomes relevant when wanting to understand the economic impact on a given area, i.e., where a production may have taken place. Leakage aims to reflect that some economic activity will take place outside of the area in focus, i.e., remote production support. For example, this may be outside of a given local authority area. The concept is important in not overstating localised impacts if some of the associated production activity or expenditure takes place elsewhere.

**Local Authority** — This refers to the 200+ different entities with responsibility for screen production activity across the eight regions outside of London that fall under Creative England's purview, from film offices to local councils.

**Micro Impacts** — This is the additional value of screen sector activity outside of screen production-specific expenditure. Feature film and HETV production involves specialist processes that require a range of inputs, including countless vendors and service providers – varying in creative, technical, logistical and support roles – as well as equipment, facilities, infrastructure and services. Micro impacts are the effects that these other business sectors in and around the area experience when production expenditure takes place.

**Ripple Effect** — The ripple effect represents the economic activity that is supported beyond the direct impact. These are represented by the indirect and induced impacts (as described above). Given the difficulties in capturing data on the wider impacts, these wider ripple effects tend to be estimated through the use of 'multiplier ratios', ideally specific to the sector in focus.

**Screen Production** — This is a catch-all term for the production of screen-based content, including but not limited to film, television, animation, visual effects and gaming.

# 03 Glossary

## Local Authority Location Classifications

These classifications were developed to refer to feature film and high-end television (HETV) productions and their shooting locations, in relation to the geographical positions of the responsible local authorities. For each production that uses its services, each local authority would determine its classification based on where the production is shooting.

If a production shoots in multiple locations across several regions, and uses the services of multiple local authorities, then each of those local authorities would define itself according to where that section of the production is taking place.

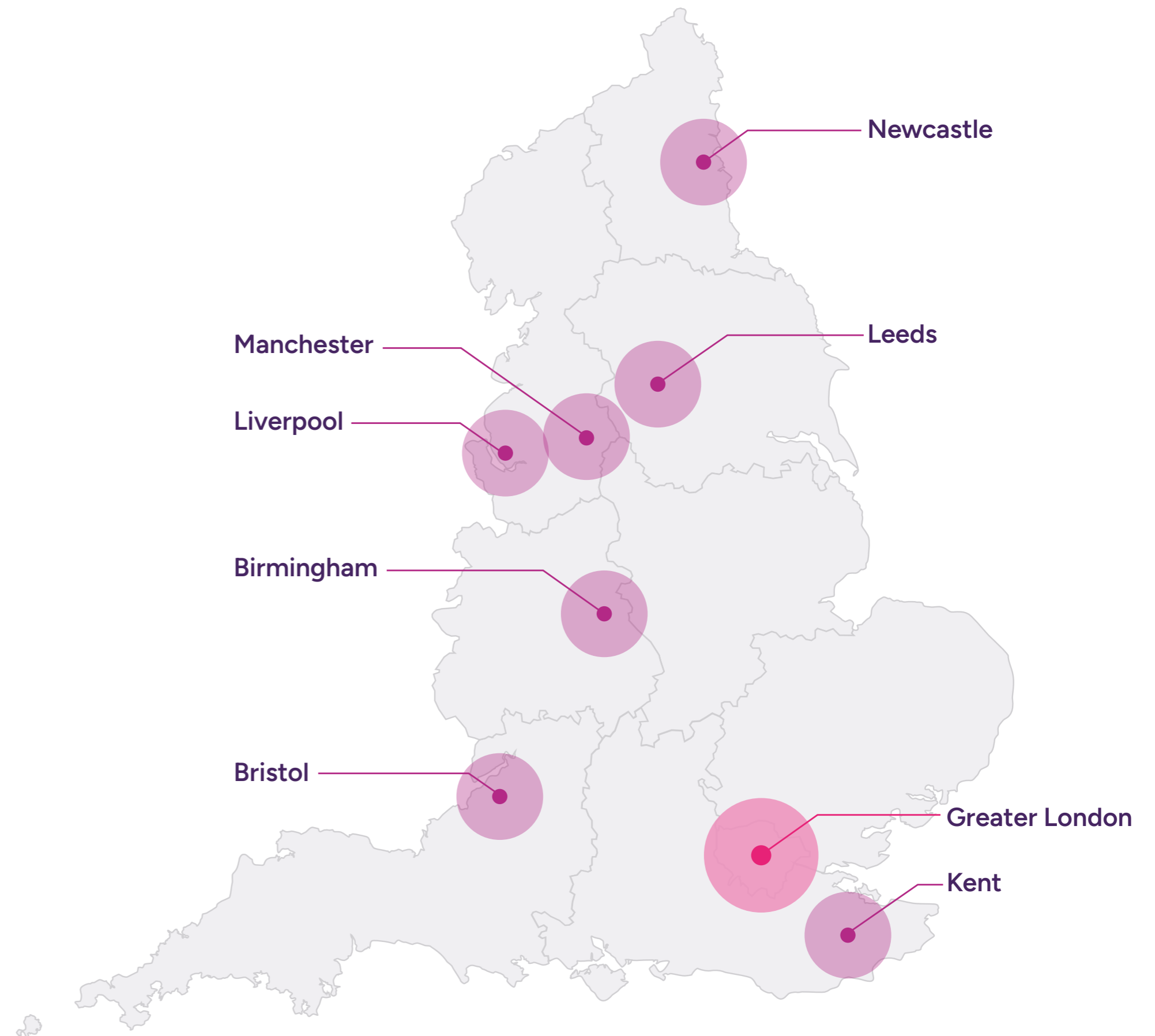
Note that the local authority defines the production's classification, not the production company.

For consistency and ease of use, these categories are used across the relevant elements of the Local Economic Impact Toolkit.

**London Adjacent** — A production that is based in and operates from the **primary** hub of Greater London, while shooting in locations within a 30-mile range of its base. The production spends a large portion of the budget in London and transports supplies, equipment, cast and crew primarily from London to the production location(s). The production will therefore incur limited accommodation, per diem and supply costs at the location(s). Please note, as Creative England's remit covers the English Regions outside of London, the significant production spend within London is not accounted for.

**Regional Hub** — A production that is based in and/or operates within a 30-mile range of a **secondary** production hub (excluding London); secondary production hubs include Birmingham, Bristol, Kent, Leeds, Liverpool, Manchester and Newcastle. The production transports some services and resources from the secondary production hub to the shooting location(s), and a healthy percentage of the budget is spent in the shooting location(s) on local transport, construction, goods and services, some accommodation and per diems and more.

**Remote** — A production that is based in and operates from a single location that is distinctly separate from a primary or secondary hub. Principal photography primarily takes place at that shooting location; services and resources are primarily found or constructed at the location. Most of the budget is spent in the shooting location on accommodation, per diem, local transport, construction, some supply costs and more.







# 03 Glossary

## Ripple Analysis Business Sectors

A Ripple Analysis is a process that reviews a screen production's expenditure and categorises it according to several pre-defined business sectors in order to demonstrate the ripple effect that production spend can have on a local economy. The analysis is solely based on below-the-line production expenditure and excludes payments to above-the-line creative talent such as executive producers, directors and actors because they can cause an imbalance in the analysis.

For the Ripple Analysis, the below-the-line expenditure for a project is categorised according to the following sectors:

**Screen Production-Specific** — This is the proportion of the production budget that is spent on crew wages and on suppliers that work exclusively in screen production. These suppliers do not participate in other sectors of the economy and therefore do not contribute to the Ripple Effect. Examples of such suppliers include equipment and gear rental houses (including cameras, grips and lighting), set construction companies, costume and make-up studios that specialise in screen production, cast trailers and more.

**Business Support** — Like any economic activity, screen productions use general business support services, supplies and equipment to assist with project administration. This could involve buying office equipment for the duration of the production or hiring printing and copying services. Particularly when a large production is shooting on location and they must set up temporary bases, producers may opt to buy or rent a range of locally-available supplies, such as storage containers, tents and more.

**Construction** — A significant amount of a production's construction expenses could be classified as screen production-specific; however, a film set is normally only of any use to a specific type of production. The construction department would reach out to the wider construction sector to hire specialist equipment and personnel required for building sets or setting up bases, such as earth diggers and heavy lifting equipment; such costs have been allocated here.

**Digital Services** — This sector depends heavily on screen production, and the bulk of such costs in most budgets would be allocated to the category specific to screen production. However, there is some crossover of skills between this sector and the other key digital industries, in particular the video games sector, and the costs of such persons and suppliers have been allocated to this category.

**Fashion and Beauty** — For many contemporary productions, much of the on-screen costume requirements can be bought from high street shops; in addition, period or futuristic productions would require considerable design expertise and effort from skilled cutters, tailors and dressmakers. Spend on this type of costuming has been allocated here. Specific costume hire spend has been allocated to the screen production-specific category. Equally, hair and make-up departments look to the general beauty sector for both their products and skilled practitioners, and that spend has been allocated here; wig makers are a good example of the screen production world interacting to mutual benefit with the broader fashion and beauty sector.

**Finance and Legal** — Like any business sector, screen production has many requirements for finance and accounting expertise for managing production budgets, conducting post-production audits as well as coordinating external audits as required, and for legal expertise for negotiating and reviewing internal and external contracts, and more. Those costs are allocated here.

**Health and Medical** — In the wake of the COVID-19 pandemic, this is becoming an even more crucial sector to the screen production industry and has therefore gained far greater significance and increased budget allocations. Productions rely on trained medical staff to be present on sets and construction sites, to conduct regular health checks, to attend to emergency medical situations, and to ensure that pandemic-related protocols are followed, where still in effect. Health and medical costs from the production budget are allocated here.

**Hospitality and Catering** — These costs relate to housing and feeding varying numbers of talent and crew, especially when a production is using locations that are distant from the workforce's primary base. Consequently, the hospitality sector is an important supplier to screen productions, regardless of whether they are largely studio-based or predominantly moving among different locations. Catering for the working unit is usually provided by mobile catering companies, but the quality and availability of restaurants are also important to the cast and crew who are housed for some time at the production location.

**Local Labour** — In the analysis, there are sometimes labour costs that are not assigned to a particular expenditure category; these costs are allocated here. This includes labour costs for set construction, picture vehicle repair, medical advisors, on-set safety supervisors and security. These roles would be considered 'crew' on a call sheet but they are often vendors that also provide services to other sectors.



Enys Men - Bosana - Credit Steve Tanner © 2021

**Music and Performing Arts** — It is sometimes challenging to differentiate between these two sectors and screen production-specific roles. Almost all the creative roles are filled with people who have either moved in the past or continue to move between theatre, musicals and the visual arts. In the design area, for example, the concept artists who bring the designer's work to life would also work in the exhibition field and theatre. Actors and writers move continuously between the theatre and the screen. Producers are constantly looking to the live theatre community for new talent. Musicians and singers who work in orchestras and opera companies would often be found in recording studios providing musical backgrounds for screen productions.

**Power and Utilities** — As with any major business sector, screen production is a considerable consumer of power and general utilities. While on location, production units use generators to power their lighting rigs and location bases. However, the sector is increasingly looking to adapt to more environmentally responsible ways of consuming power and other utilities, and major financiers are increasingly interested in mitigating their environmental impacts.

**Real Estate** — The costs of renting space from purpose-built or adapted studios have been included in the screen production-specific category. However, when productions are on location they may rent buildings that also serve other sectors of the economy, and those real estate costs have been allocated here.

**Safety and Security** — Safety and security assessments for screen productions can be very specific, so specially-trained advisors on set are common and of increasing importance in recent years because of the COVID-19 pandemic. For example, stunt work requires close cooperation among the director, stunt coordinator and safety officers. While on location, security can be coordinated by the production but would require considerable support from the local community, and close contact between the production and a local security operation is often a key asset to both sides. These safety and security costs have been allocated here.

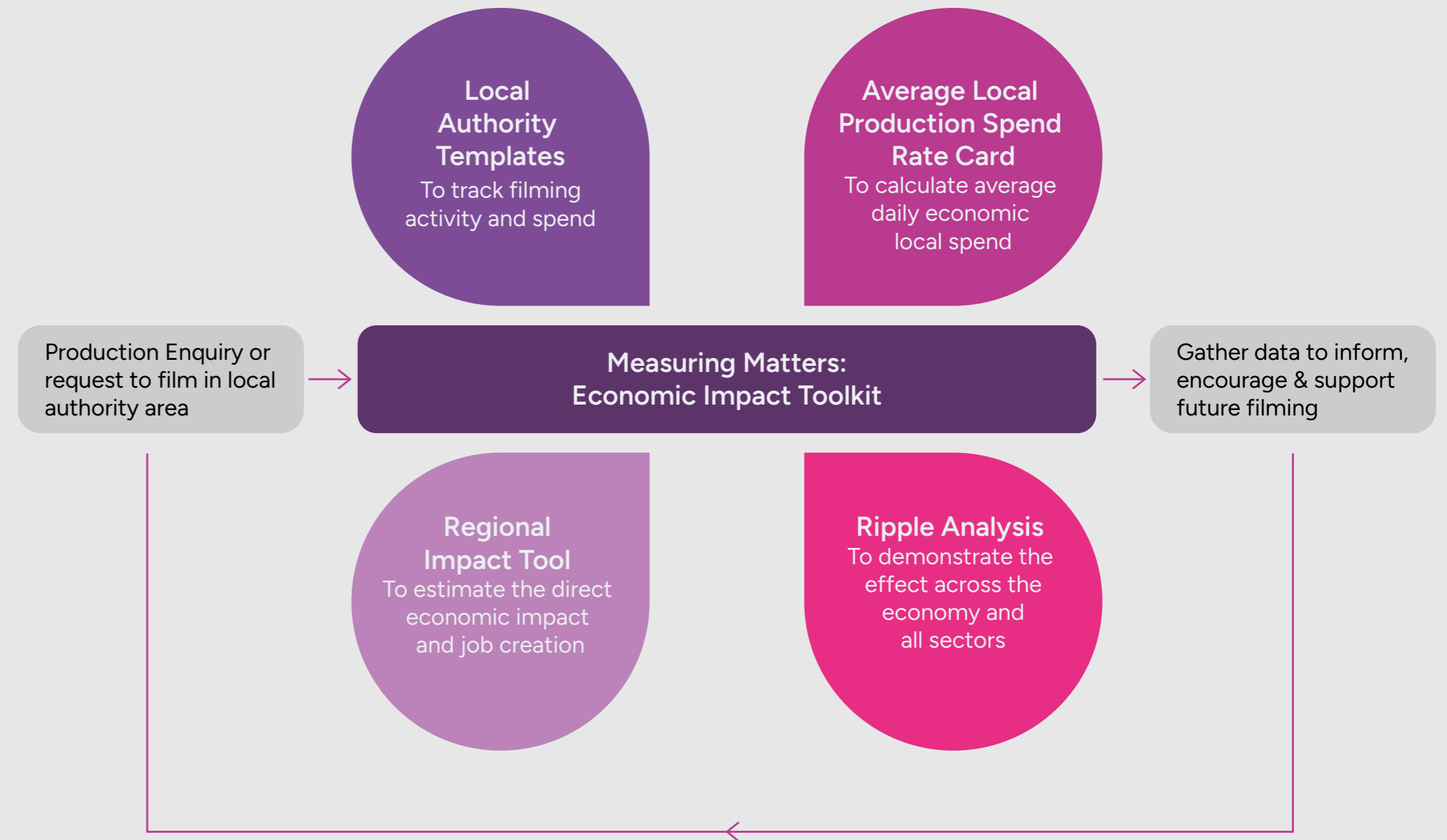
**Training and Education** — Many jurisdictions have adopted a variety of training initiatives, internships and apprenticeship schemes to enable pathways for diverse kinds of training across many disciplines, and these costs have been allocated here.

**Travel and Transport** — A key production expense is the cost of bringing above and below-the-line personnel into and around the production location(s). Furthermore, a moving unit requires considerable transport backup, whether by road, train or air. The spend is normally higher on location-based productions rather than on largely studio-based shows.

# 04 Elements of the Local Economic Impact Toolkit

The Local Economic Impact Toolkit contains elements that are intended to work in a complementary manner for the local authorities to gather, measure and communicate valuable information about the productions that choose their locations. The following figure demonstrates how the Toolkit elements are intended to work together.

As you review this document, refer to this image to keep the big picture in mind.



Right, Figure 1: Summary of the Elements of the Local Economic Impact Toolkit

# 04 Elements of the Local Economic Impact Toolkit

## Chapter 05 — Templates for Tracking Production Activity and Spending

Best practice templates for gathering and tracking production data have been specially created and are designed to be used by all the different types of local authorities. They consist of:

- Checklist for Incoming Productions;
- Location Spend Form to gather economic data from each production;
- Monthly Production Activity Tracker.

## Chapter 06 — Ripple Analyses

SPI conducted eight Ripple Analyses that demonstrate how below-the-line production spend is split across a range of non-production-specific services, and how these productions impact the economy outside of the screen sector. The results of the analyses are included in this section as case study references for the local authorities.

## Chapter 07 — Average Local Production Spend Rate Card

SPI has researched the methodology and figures for this rate card for estimating spend for feature film and HETV productions, defined by high, medium and low budgets, and by their proximity to production hubs (London Adjacent, Regional Hub, Remote). A range of other formats that are popular across the regions is also included, including commercials and short films.

## Chapter 08 — Regional Impact Tool

This is a valuable resource to support local authorities in evidencing, measuring and communicating the economic benefits of screen production by calculating direct spend and job creation.



# 05 Templates for Tracking Production Activity and Spending

Data gathering in the screen industry can be one of a local authority's more challenging responsibilities. Not only can there be delays and sensitivities in receiving the requested information, but there may also be a range of capacities among the local authorities in determining how best to capture and report valuable production information.

Three **Templates for Tracking Production Activity and Spending** have been included in this Toolkit. Their use is prioritised as the first action because accurate economic impact measurement begins with gathering sound data. The ability to consistently capture accurate data about the enquiries as well as the productions that land in your jurisdictions is critical and can serve several purposes:

- Encourages more **consistent reporting** (monthly, quarterly or annually as needed) at both the local authority and Creative England levels, thereby ensuring that collectively the most accurate picture of the true value of the English screen industry outside of London is presented to regional and national decision-makers.
- Over time, all local authorities using the same consistent set of documents to capture data can result in **production companies becoming more comfortable and familiar with this rigour**, and improve the likelihood that they will respond, especially when the processes are consistent and simplified, no matter which local authority is handling their requests. This is especially true when a production shoots across several jurisdictions; producers come to know what to expect and are more likely to be responsive.
- Simplifying the process of data capturing can also help the **local authorities to build stronger relationships with production companies** because the templates reduce the amount of information requested while the local authorities lead the process from beginning to end, requiring regular and open communication among the parties.
- Building profiles of the types of productions that show interest in your location can help to **refine marketing plans** at both the local and Creative England levels. This creates opportunities to specifically target certain production companies that specialise in that type of content.



# 05 Templates for Tracking Production Activity and Spending

## Recommended Best Practice

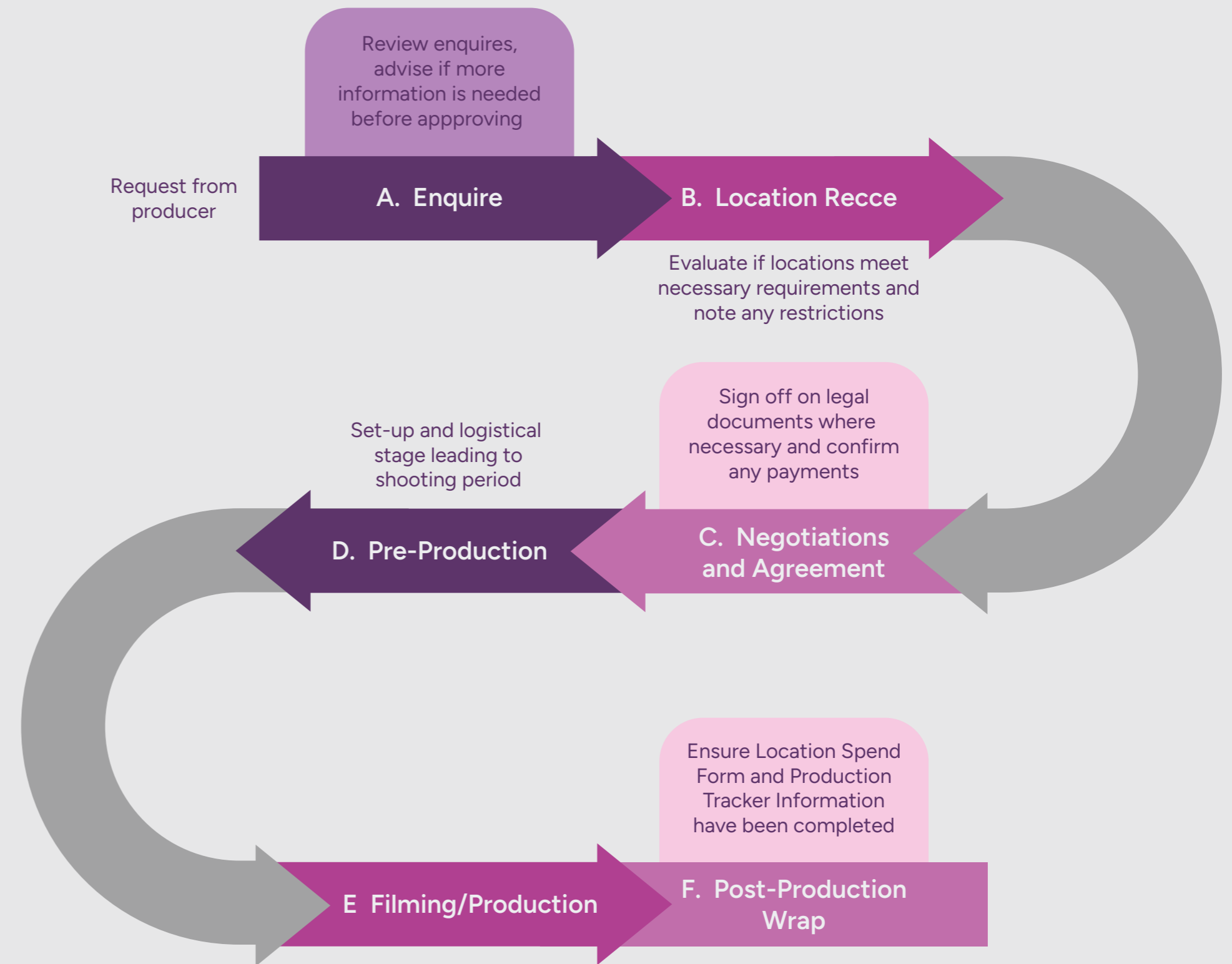
The three templates are intended to be used in a specific order and can be downloaded at the links below.

### 1. Checklist for Incoming Productions —

The [Checklist](#) provides a step-by-step approach for local authorities to use when processing requests from production companies to carry out commercial filming in locations under their purview. This checklist is intended to be used for both first-time and returning production companies, to ensure that no critical steps are missed and to allow the local authority to provide seamless service.

The Checklist is laid out in a self-explanatory manner; follow the instructions at each step of the process, and if there are any issues, refer to Creative England.

The following figure provides a summary of the six key steps in the process:



Right, Figure 2: Checklist for Incoming Productions Flow Chart



## 2. Location Spend Form —

Once a production has chosen to shoot in a location, and the process in the above flow chart is complete, at the last step (Post-Production Wrap), the local authority works with the production to complete the [Location Spend Form](#). The form captures specific pieces of spend data that the local authority can use in reporting.

The form has been simplified to increase the potential for the information to be submitted by the production company, and for any local authority, regardless of size or capacity, to capture the same data. As shared above, working through the Checklist would also have created healthy and regular communication with the production company, so that when it is time to complete the form, the local authority should be able to rely on that relationship to increase the chances of success.

The form is built to allow the local authority representative to walk the production company contact through the questions and gather the required data via a phone call or in person.

The Location Spend Form is laid out in a self-explanatory manner; follow the instructions at each step of the process, and if there are any issues, refer to Creative England.

## 3. Production Activity Tracker —

This is an internal form using an Excel worksheet format. The local authority uses this form to track the status of all productions enquiring to shoot / or shooting in its location, from Enquiry to Post-Production Wrap; note that these reflect the steps in the Checklist. The tracker is currently built to cover a financial year and runs from 1st April 2023 – 31st March 2024.

[The Production Activity Tracker](#) requires high-level information that would already have been captured through the Checklist for Incoming Productions and the Location Spend Form. Used consistently and kept up-to-date, the local authority should be able to report at any time on the status and estimated local economic value of productions taking place in its location, both locally and to Creative England, on a monthly, quarterly and annual basis.







# 06 Ripple Analysis Case Studies

It is well documented that the screen industry drives economic activity in other creative sectors as well as in non-creative service industries.

On one hand, the required range of specialised skills and resources means that a portion of any production's expenditure is applied to screen sector businesses, so that spend flows to individuals and supplier companies that only work in the screen sector.

On the other hand, there is a significant spend and further economic impact that can be applied to other areas of the economy that do not specifically cater to screen production but are equipped to contribute necessary resources and services to those projects. A detailed analysis results in a visual presentation of that expenditure made outside of screen-specific entities and can be used as a reference point to demonstrate the potential impact that such projects can have in a jurisdiction.

A Ripple Analysis uses a granular approach to examine a film or television production's expenditure and categorise it according to several pre-defined business sectors to show the effect of the distribution of production expenditure throughout an economy. The analysis is based on below-the-line expenditure and excludes payments to key creative talent such as actors, directors, or producers, as they can cause an imbalance in the analysis.

For this Local Economic Impact Toolkit, Ripple Analyses were conducted on eight feature film and HETV productions shot across the English Regions with varying profiles and budgets, to demonstrate the practical effect of screen sector spend through a range of examples. Local authorities can reference these case studies when discussing or reporting on the potential micro impacts of productions in their locations as they demonstrate the potential for increased economic value in local areas across the country.

As no two feature films or television series are alike, it was important to identify projects from a range of budgets, from low to high, and across the scope of production location categories, from London Adjacent, Regional Hub and Remote ([Local Authority Location Classifications are explained in the glossary in Chapter 03](#)). The process required close communication with the production companies to accurately analyse the spend specific to the identified locations.

The titles and exact budgets have been excluded to maintain the anonymity of the productions; however, a narrative has been provided to highlight key points of reference and takeaways from each analysis to aid in interpreting the visual presentations.

## Impact Across Non-Screen-Specific Business Sectors

The Ripple Analysis investigates production spend in the following business sectors:

- Screen Production-Specific
- Business Support
- Construction
- Digital Services
- Fashion and Beauty
- Finance and Legal
- Health and Medical
- Hospitality and Catering
- Local Labour
- Music and Performing Arts
- Power and Utilities
- Real Estate
- Safety and Security
- Training and Education
- Travel and Transport

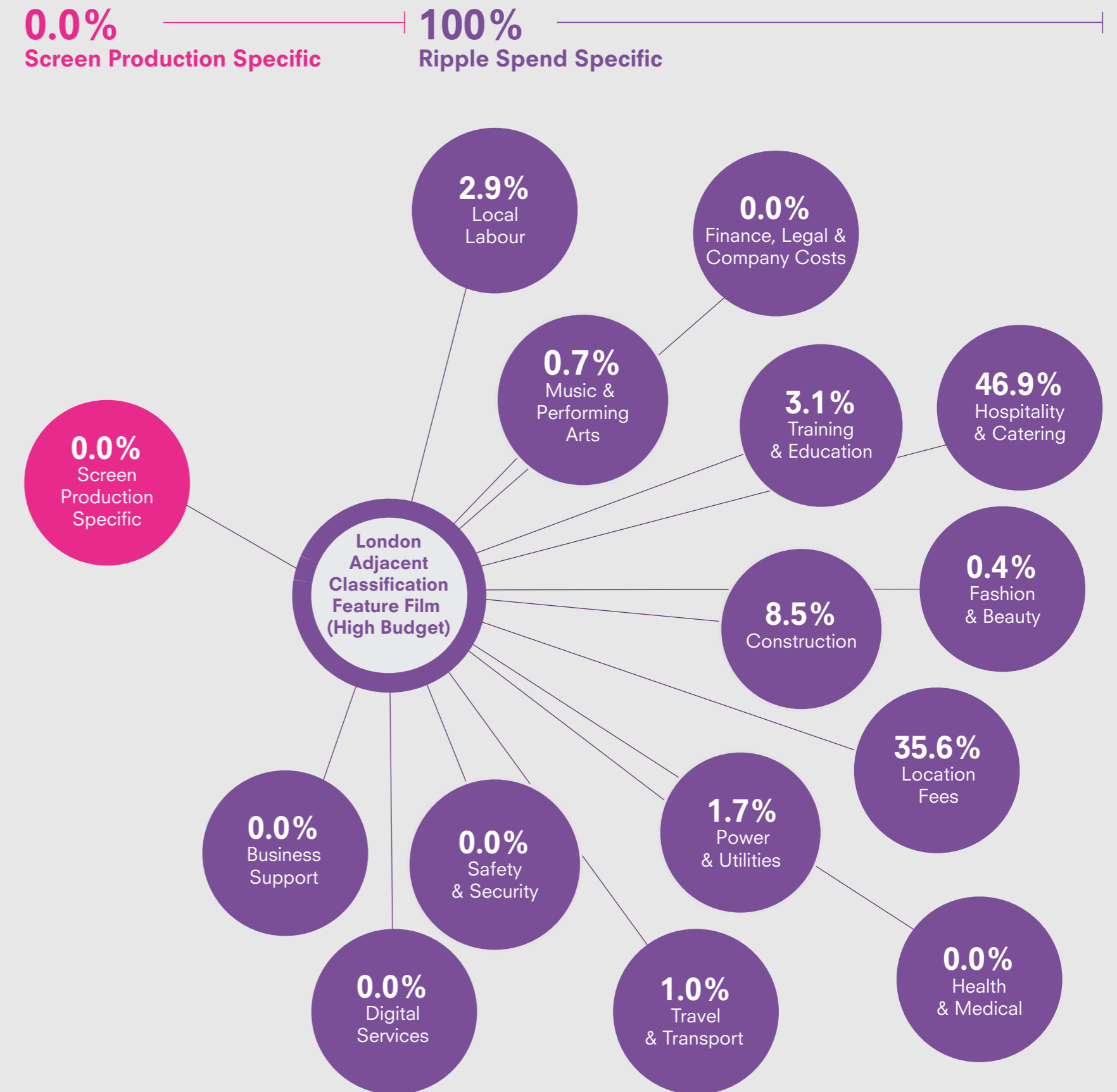


# Ripple Analysis 1 —

London-Adjacent Classification,  
Feature Film (High Budget)

Although this high-budget feature film (£60 million+) is categorised as London Adjacent, with a notable portion of the cast and crew coming from that base, the location played a significant role in the narrative of the film and therefore featured heavily in the production. This resulted in cast and crew spending long periods on site, therefore contributing significantly to local Hospitality and Catering costs (46.9%).

At the same time, the film’s proximity to Greater London meant that virtually all the Screen-Production-Specific resources were brought into the location, and all local spend was made to non-Screen-Production-Specific vendors, primarily on Hospitality and Catering (46.9%), Location Fees and Real Estate (35.6%), Construction (8.5%) and Local Labour (2.9%).



Right, Figure 3: Ripple Analysis for London-Adjacent Classification, Feature Film (High Budget)

# Ripple Analysis 2 —

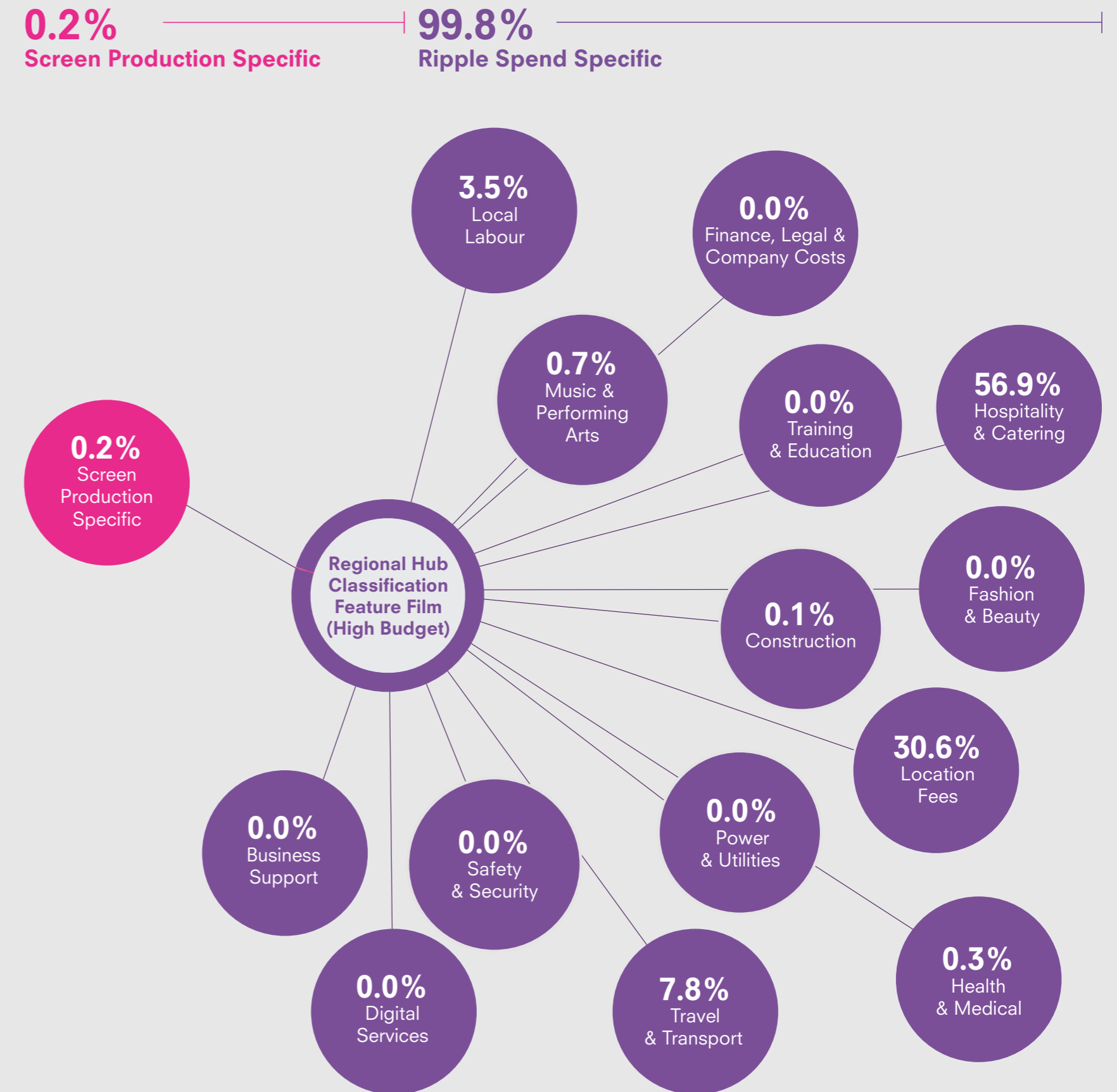
## Regional Hub Classification, Feature Film (High Budget)

This high-budget feature film (£60 million+) was primarily based in and around a Regional Hub, with most of the production taking place across the cityscape; this activity is reflected in the Location Fees and Real Estate spend (30.6%).

In addition, a significant portion of the principal cast and technical crew were brought into the Regional Hub for the duration of the production, which accounts for the high percentage of costs allocated to Hospitality and Catering (56.9%) and the relatively low cost of Travel and Transport (7.8%), as they would have been based in the Regional Hub.

It is worth noting in this example that the non-Screen-Production-Specific costs in other areas are low-to-nil, as these costs would be attributed to the production base, such as Local Labour (3.5%), Construction (0.1%) and Finance, Legal and Company Costs (0%).

Right, Figure 4: Ripple Analysis for Regional Hub Classification, Feature Film (High Budget)



# Ripple Analysis 3 —

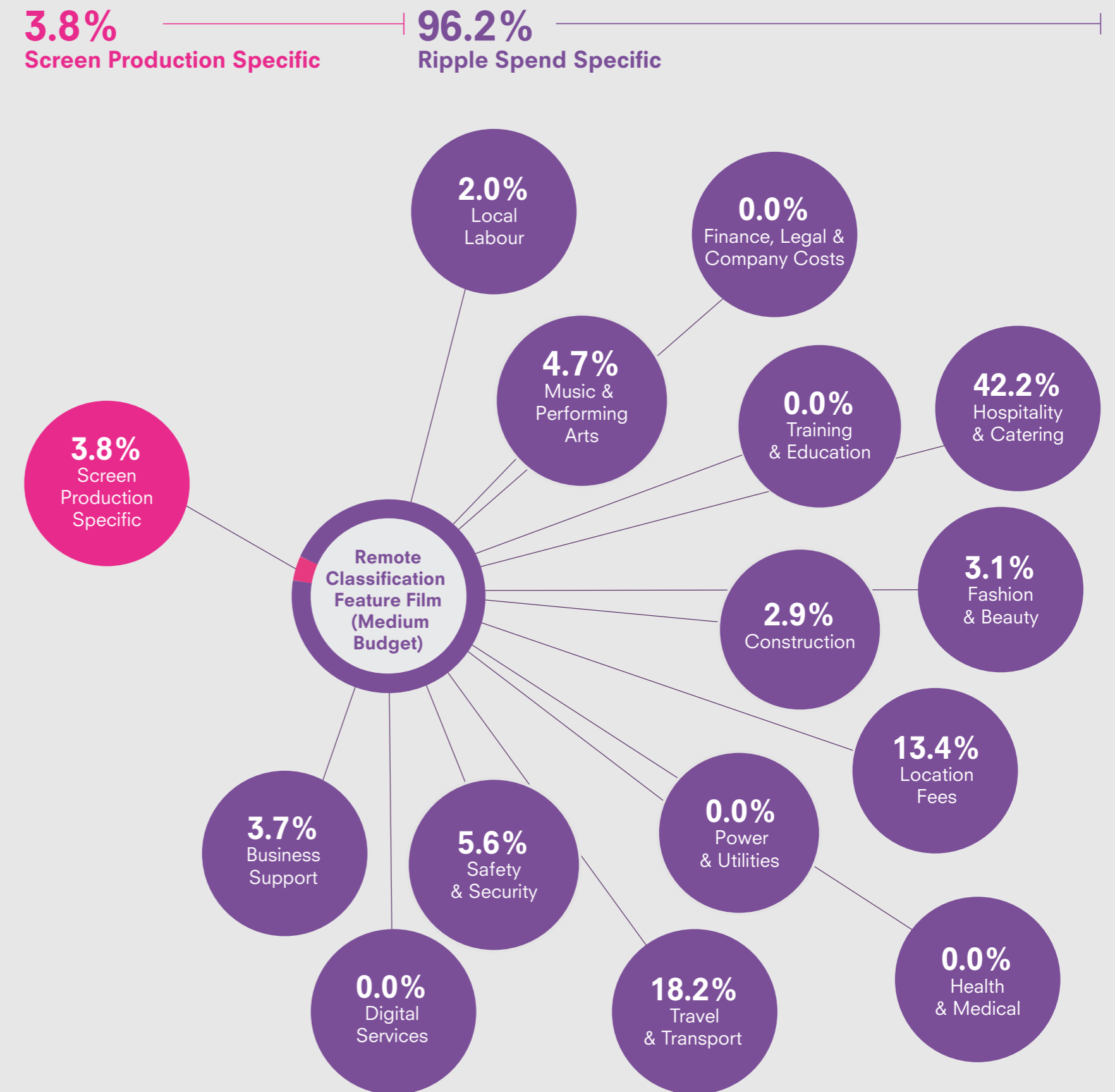
Remote Classification,  
Feature Film (Medium Budget)

This medium-budget (£10 million+) feature-length drama was filmed partly in Europe and partly in Norfolk, which was not in convenient proximity to a primary or secondary production hub. This resulted in the production setting up bases in these shooting locations and utilising primarily local infrastructure, resources and services.

In this case, most of the workforce and equipment were sourced for the duration of the production, weighting local expenditure heavily towards non-Screen-Production-Specific spend for Hospitality and Catering (42.2%) for the entire crew and cast, as well as Travel and Transport (18.2%).

Also, as a result of the production being based and shooting in a location relatively distant from a primary or secondary production hub, a notable amount of the budget is allocated to Hospitality and Catering (42.2%), Travel and Transport (18.2%) and Location Fees and Real Estate (13.4%).

Right, Figure 5: Ripple Analysis for Remote Classification, Feature Film (Medium Budget)



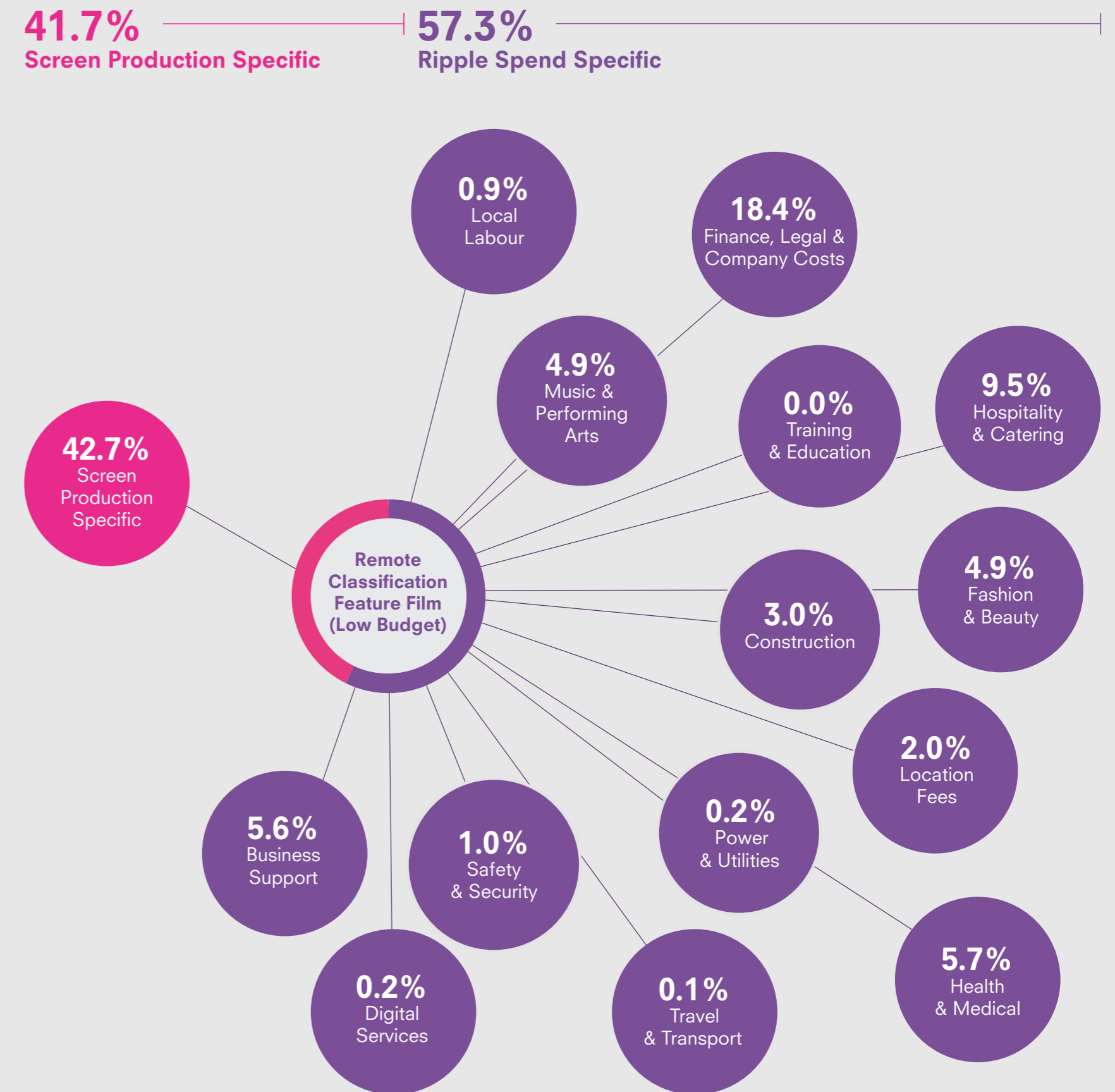
# Ripple Analysis 4 —

Remote Classification,  
Feature Film (Low Budget)

This production was a locally-based independent feature made on a low budget (£1.5 million+). The entire production was shot in one region, so although a significant part of the budget was allocated to the Screen-Production-Specific category (42.7%), that spend went primarily towards local technicians and infrastructure, thereby boosting the local screen industry.

The remainder of the non-Screen-Production-Specific spend was allocated to a range of other sectors, including critical support services such as Finance, Legal and Company Costs (18.4%), Hospitality and Catering (9.5%), Health and Medical (5.7%), Music and Performing Arts (4.9%) and Fashion and Beauty (4.9%).

This analysis demonstrates that although the budget was relatively small, the local economy directly benefited because most of the budget was spent there across a range of services.



Right, Figure 6: Ripple Analysis for Remote Classification, Feature Film (Low Budget)

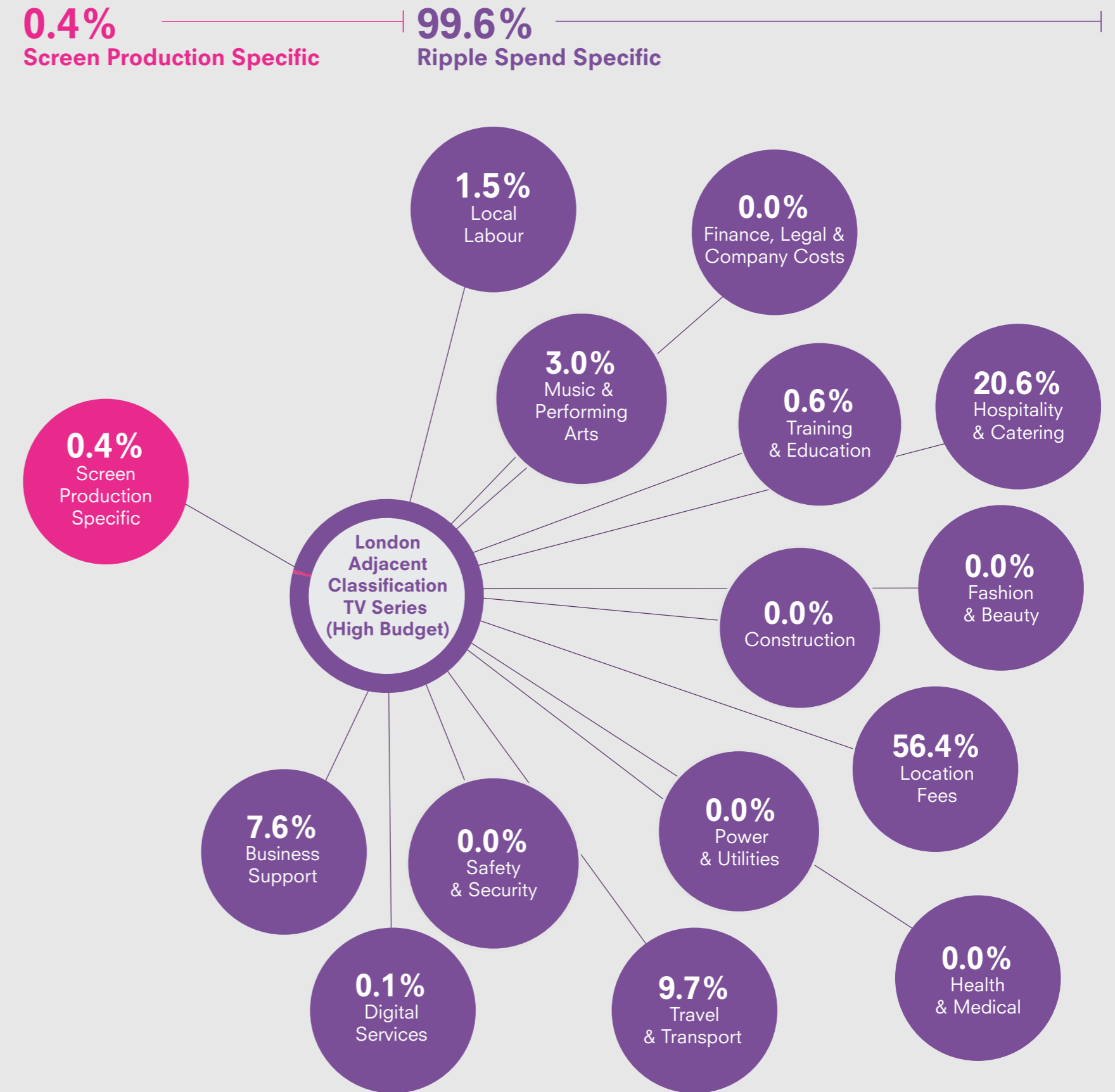
# Ripple Analysis 5 —

London Adjacent Classification,  
TV Series (High Budget)

This fantasy-adventure series was commissioned by a streaming platform and had a high budget (£3.5 million+ per episode). The production filmed a portion of the eight-episode season just outside of London. With the production base in North London, Screen-Production-Specific spend at the shooting location was minimal for this portion (0.4%), with most of the industry-specific resources being gathered from the primary production hub.

The proximity of this portion of shooting to the primary production hub of Greater London meant that the majority of spend was for non-Screen-Production-Specific costs, predominantly falling in the Location Fees and Real Estate category (56.4%), with some funds assigned to Travel and Transport (9.7%) and Business Support (7.6%). There were still some accommodation and living costs for cast and crew who had early call times or who opted to stay at the shooting location, accounting for 20.6% of the Hospitality and Catering category.

Right, Figure 7: Ripple Analysis for London Adjacent Classification, TV Series (High Budget)



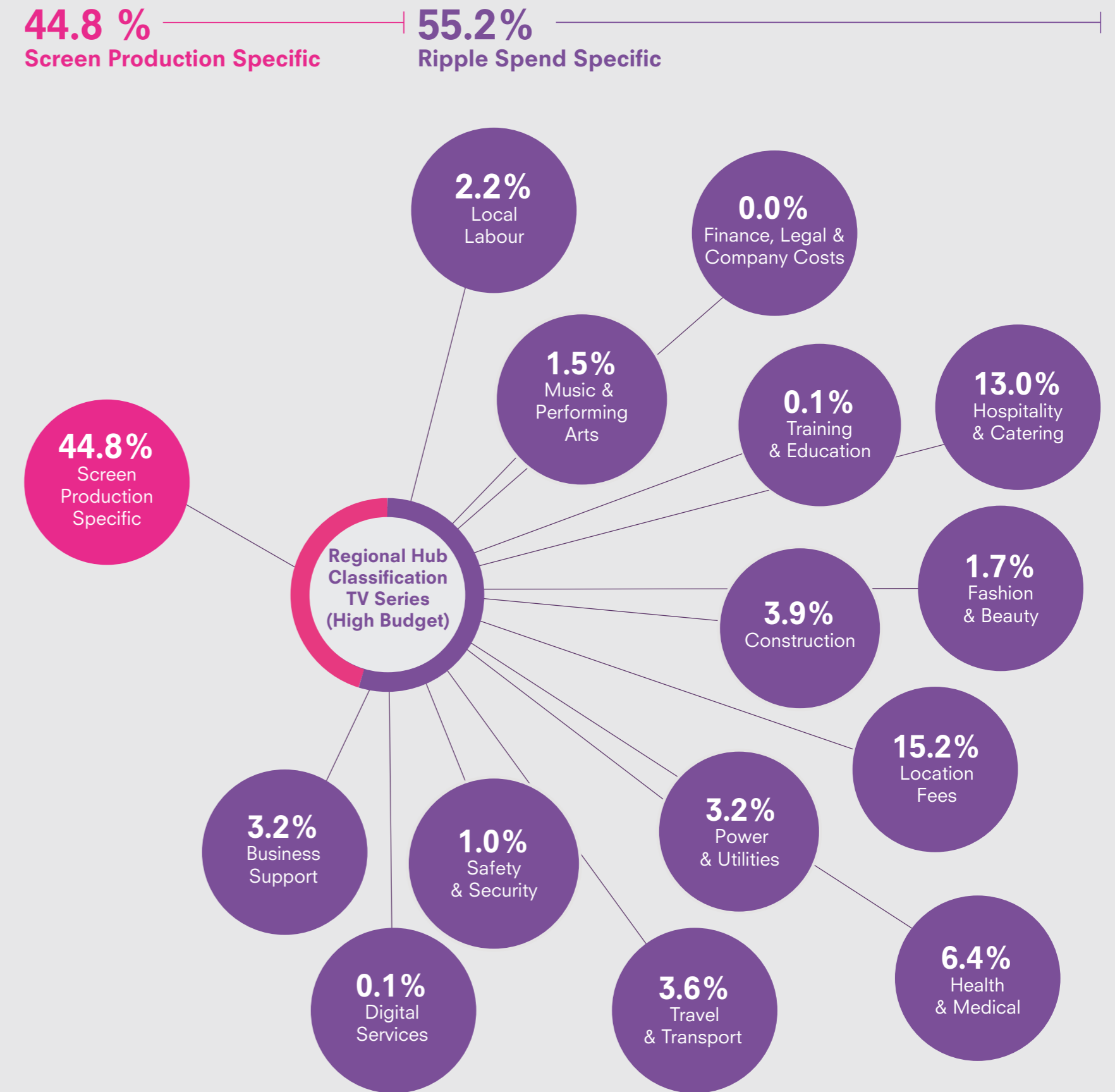
# Ripple Analysis 6 —

## Regional Hub Classification, TV Series (High Budget)

This Ripple Analysis was conducted on the second season of a high-budget (£3.5 million+ per episode) television series that had established itself in the same region since its first season.

The returning nature and duration of the series mean that the Screen-Production-Specific spend (44.8%) is relatively high since the local workforce and facilities have been developed and become integrated into the show and therefore, into the local industry.

There are some notable areas of spend outside of the screen sector, such as Location Fees and Real Estate (15.2%), and Hospitality and Catering (13%), as those businesses have most likely become favoured vendors to the production while supplying other sectors.



Right, Figure 8: Ripple Analysis for Regional Hub Classification, TV Series (High Budget)



# Ripple Analysis 7

Regional Hub Classification,  
TV Series (Medium Budget)

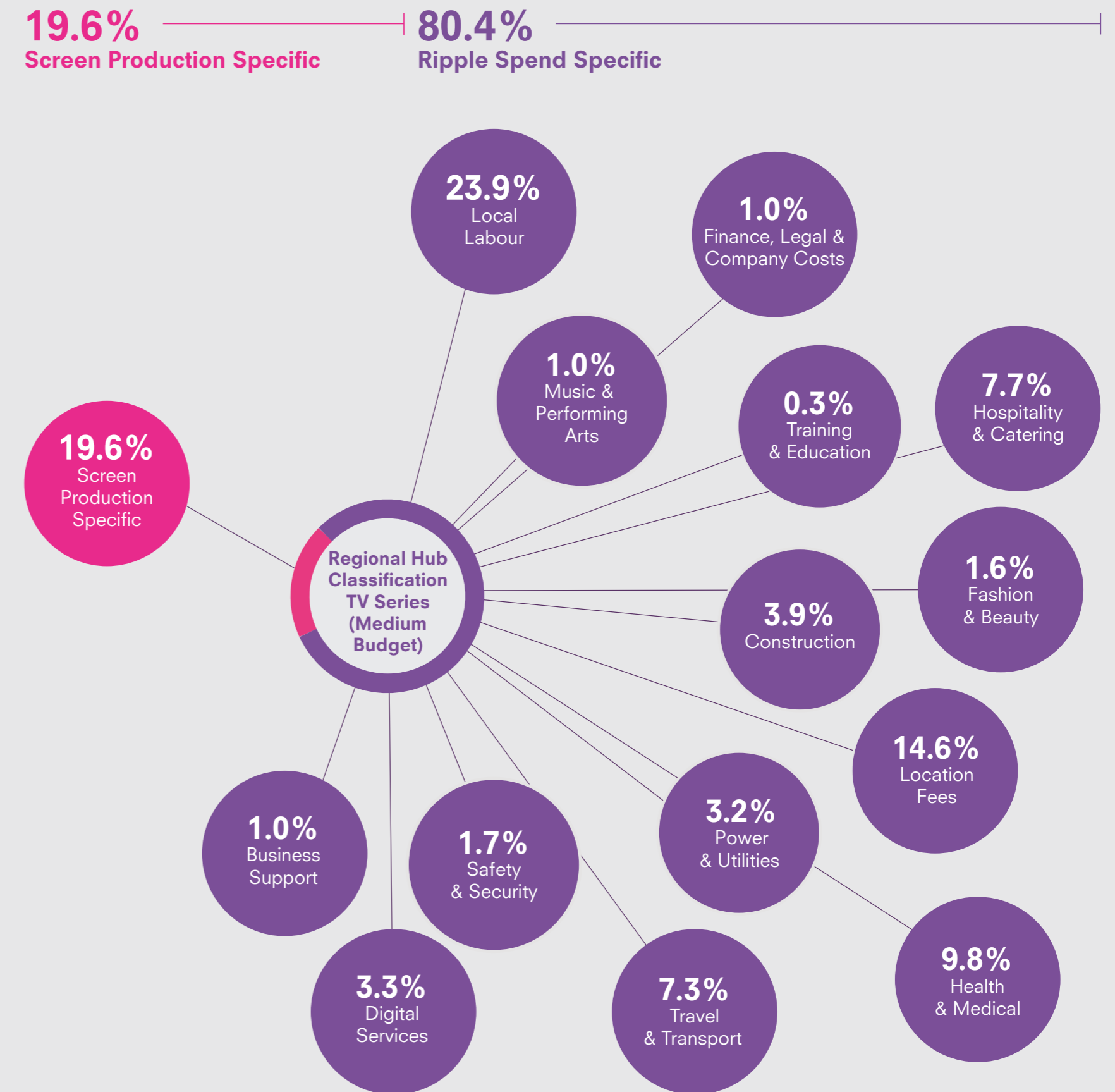
This was an analysis of the second season of a medium-budget (£2 million+ per episode) thriller television series that was based in a high-demand secondary production hub and shot across various surrounding locations.

For this specific segment of the production, a high percentage of the non-screen specific expenditure was applied to Local Labour costs (23.9%); in this case, the significant amount of infrastructure that needed to be sourced and constructed on-site incurred overtime expenses. In addition, the comparatively high spend on Location Fees and Real Estate (14.6%) reflects the proportion of locations that were used outside of the base.

The Screen-Production-Specific spend is low-medium (19.6%), and the major spend in other sectors is relatively spread out among Health and Medical (9.8%), Hospitality and Catering (7.7%), Travel and Transport (7.3%), Construction (3.9%) and Digital Services (3.3%).

The spend is more evenly distributed across the categories compared to other ripple examples because although the production is taking place in proximity to a developed secondary hub, it still has some gaps. Therefore, the production has to seek non-specific vendors to fill those gaps, so the spend is spread across more sectors, thereby creating new business opportunities for more non-Screen-Production-Specific vendors.

Right, Figure 9: Ripple Analysis for Regional Hub Classification, TV Series (Medium Budget)



# Ripple Analysis 8 —

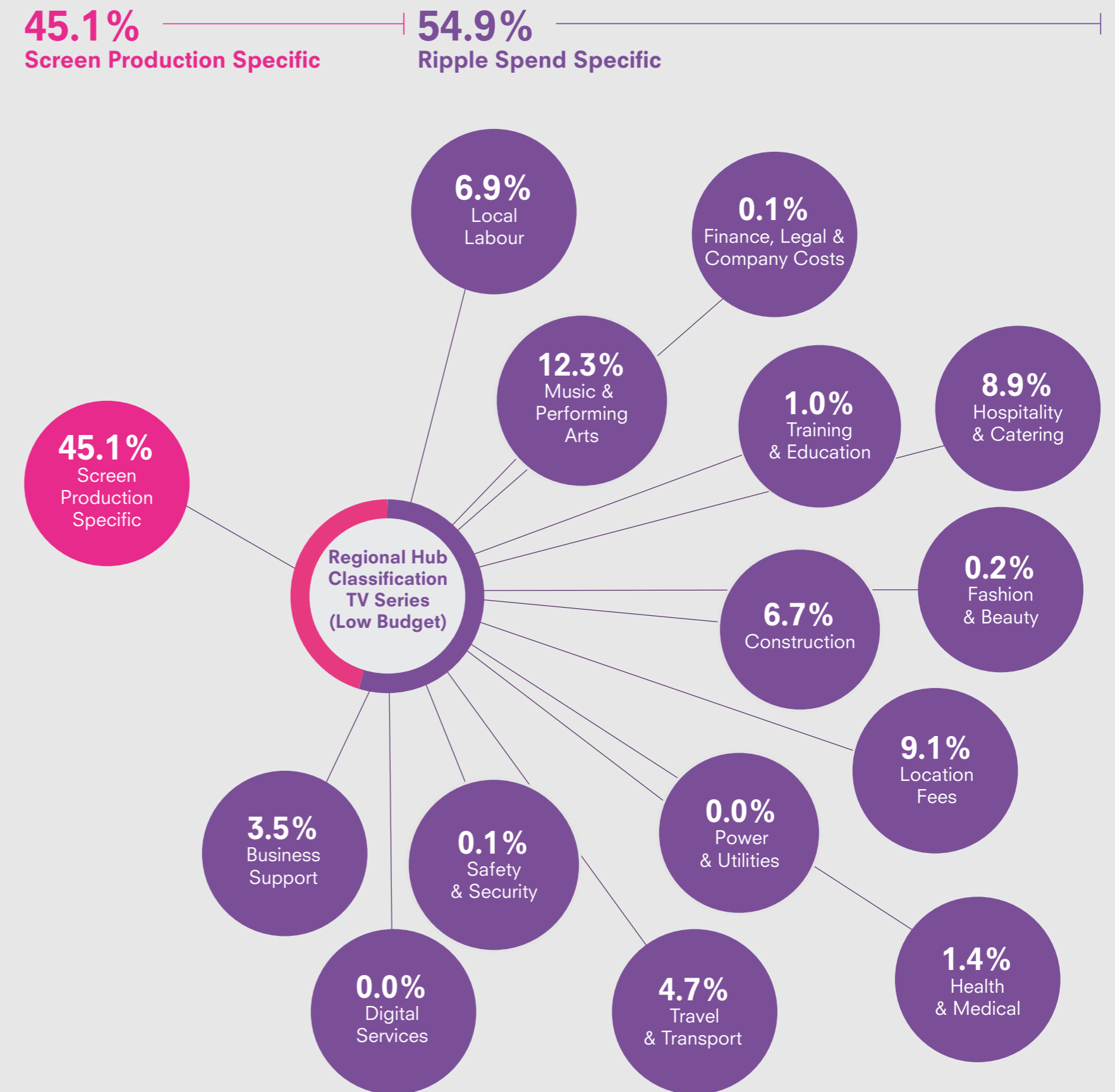
## Regional Hub Classification, TV Series (Low Budget)

This Ripple Analysis was conducted on the first season of a low-budget (£1.25 million+ per episode) police drama television series that was shot during the global pandemic; this resulted in an unusually high budget allocation for COVID-19-related products and services. To be comparable for this purpose, these costs were completely excluded from the Ripple Analysis, but are worth noting since many projects that were able to start or continue shooting during the pandemic generated vital economic contributions to critical supporting services, such as medical supplies and services, as well as industries that would have experienced pandemic related losses in customer spending, such as real estate, hospitality, transportation and security.

As this season was shot in a location that has established facilities and screen industry infrastructure, the Screen-Production-Specific spend is relatively high (45.1%), which contributed to sustaining the development of that local industry, especially at such a high-risk time.

There is also notable spending in a range of non-Screen-Production-Specific sectors, such as Music and Performing Arts (12.3%) and Hospitality and Catering (8.9%), which are reaping the benefits of the jurisdiction’s developing screen industry.

Right, Figure 10: Ripple Analysis for Regional Hub Classification, TV Series (Low Budget)





# 07 Average Local Production Spend Rate Card

## Overview

A significant number of resources are required to create a film or television production. Securing part or all of a shoot in a location can result in varied levels of expenditure flowing into that local economy, with the range of spend depending on the type of project, what services and resources the project needs to access, and the budget range. The Average Local Production Spend Rate Card provides local authorities with a frame of reference to gauge the average amount of daily expenditure that can be expected from a specific type of production, depending on the designated classification of the location and the budget range into which the project falls.

These figures cover scripted feature films, HETV drama, a range of other popular television formats, commercials and other short-form content. This is a useful tool that offers a high level of precision in estimating how a production of various sizes would choose to spend its budget whilst filming on location in the English Regions. All figures relate to production expenditure on goods and services when filming on location within a selected Local Authority Location Classification, therefore it is important to note that it does not account for spend in London or purpose built studios.

Please note, as Creative England's remit is the English Regions outside of London, a breakdown of production spend within London has not been accounted for and it has only been the spend outside of London. The London adjacent location classification takes into account the impact in the location(s) outside of London, not the impact within London.



# 07 Average Local Production Spend Rate Card Methodology

The [Average Local Production Spend Rate Card](#) is organised according to the local authority location classifications that were created for this Local Economic Impact Toolkit and used consistently throughout the document. Based on whether the production is London Adjacent, shooting in a Regional Hub or a Remote location, and whether the budget is considered high, medium or low, daily spend estimations have been made.

Looking at the Average Local Production Spend Rate Card, from left to right, it is important to note:

**Production Genre** — The formats covered are scripted feature films, HETV drama, a range of other popular television formats, commercials and other short-form content.

**Local Authority Location Classification** — The methodology uses three ways to classify content: London Adjacent, Regional Hub and Remote (these Local Authority Location Classifications terms are explained in the [\\_](#)). With the inevitable variations that occur with each production, this categorisation was developed to give local authorities three ways in which to identify the production in relation to how far all or a portion is taking place from a hub, and therefore can more accurately judge how a production of a certain size would spend its budget in that location. As previously mentioned, London Adjacent looks at the impact of production spend at location(s) outside of London and takes into consideration that production spend would have direct impacts for London.

**Average Production Budget** — These ranges were based on the actual budgets used for the Ripple Analyses, as well as industry knowledge of recent productions of various budget sizes and shooting locations.

**Average Production Spend** — The Ripple Analyses discussed in the previous section provided the basis for some of these budget estimates, using the available filming days within physical production and budget data to calculate estimated daily figures. For the lines where Ripple Analyses were not done, daily budget figures within the same location classification were extrapolated from the existing data and then adjusted according to current real-time production rates. All the figures were then rounded and reviewed by industry professionals to confirm that they accurately represent spend in the current market.

**Example** — These are examples of high-profile productions that would fall into the categories across the table, and are intended to be references only. To preserve anonymity, none of the productions used for the Ripple Analyses has been included here.

**Estimated Spend Per Day** — This is the estimated daily amount spent by the production on local goods and services; these figures were calculated keeping in mind the variables in the previous columns.

Filming in England		2023/24 Average Local Production Spend Rate Card		
Production Genre	Local Authority Location Classification	Average Production Budget	Example	Estimated Spend Per Day
Feature Film	London Adjacent	High (£60m+)	<i>No Time to Die</i>	£108,000
		Medium (£10m+)	<i>The Favourite</i>	£37,900
		Low (£1.5m+)	<i>Swimming with Men</i>	£8,000
	Regional Hub	High (£60m+)	<i>Captain America</i>	£256,000
		Medium (£10m+)	<i>Darkest Hour</i>	£90,000
		Low (£1.5m+)	<i>The Girl with All the Gifts</i>	£13,000
	Remote	High (£60m+)	<i>Mission Impossible</i>	£187,000
		Medium (£10m+)	<i>Everybody's Talking About Jamie</i>	£66,000
		Low (£1.5m+)	<i>Benediction</i>	£11,000
High End TV Drama	London Adjacent	High (£3.5m+ per ep)	<i>The Crown</i>	£29,000
		Medium (£2m+ per ep)	<i>Midsommer Murders</i>	£14,000
		Low (£1.25m+ per ep)	<i>After Life</i>	£9,000
	Regional Hub	High (£3.5m+ per ep)	<i>A Very British Scandal</i>	£80,000
		Medium (£2m+ per ep)	<i>The Bay</i>	£61,000
		Low (£1.25m+ per ep)	<i>Brassic</i>	£46,000
	Remote	High (£3.5m+ per ep)	<i>House of the Dragon</i>	£35,000
		Medium (£2m+ per ep)	<i>Agatha Raisin</i>	£18,000
		Low (£1.25m+ per ep)	<i>The Thief, His Wife and the Canoe</i>	£11,000
Television		Drama/Soap (<£1.25m per ep)	<i>Coronation Street, EastEnders, Emmerdale</i>	£20,000
		Sitcom/Comedy Drama	<i>The Windsors</i>	£12,000
		Light Entertainment High End Documentary Reality	<i>Great British Bake Off Springwatch Real Housewives</i>	£4,000
		News		£500
Commercial		>£1m		£25,000
		<£1m		£15,000
Music Video				£2,500
Corporate				£1,250
Micro Budget Feature Film or Short Film				£1,000



Figures represent local spend per filming day of principal photography. Prep and strike days are calculated at a quarter of the spend of a filming day. See [here](#) for guidance on Local Authority Location Classifications

---

# 08 Regional Impact Tool

## Overview

---

### Overview

Olsberg•SPI developed the Regional Impact Tool to support the local authorities (referred to in this section as the 'users') in the eight regions across England in estimating the direct economic impact and job creation for a Feature Film and High-End Television production would have in their respective locations. Consistent use of the tool will generate data that could be vital to making convincing cases for the value of production to that location, and lobbying for more resources to increase capacity in production services delivery and to support infrastructure and skills investment locally.

It is important to note that this Tool estimates the direct impact only of the production activity for any given location. The Tool aims to lay the foundation for an efficient and sustainable framework for gathering and presenting comparable data for the screen production sector and its consequential impacts.

If a user wishes to estimate the wider indirect impacts in a location, they will need to combine the estimated direct impacts with a relevant local multiplier as this depends on the specific characteristics of each production activity, such as various supply change requirements; this data would need to be sourced separately as it differs depending on the location.

---



# 08 Regional Impact Tool

## Methodology

The [Regional Impact Tool](#) is presented on the Filming in England website in several steps:

### 1. Guidance Notes for Users

Information on how to use the Tool (similar to this section of the Toolkit). Please read and make sure you understand this important information.

### 2. Feature Film and High-End Television Impact Tabs

The required data is entered into one or both of the Feature Film and High-End Television Tab/s

### 3. Total Estimated Economic Impact

Summary tables for Feature Film and High-End Television combined calculations are contained here and are downloadable.

To generate information on direct economic impact, the user must enter the number of production filming days for the Feature Film or High-End Television production, as it is primarily based on combining the number of filming days in the location in question (provided by the user) with the Average Local Production Spend Rate Card (see [Chapter 07](#) of this Toolkit).

The Tool is modelled for Feature Film and High-End TV and the Average Local Production Spend Rate Card differs according to two variables, which influence the assumptions around average spend:

**Local Authority Location Classification** — This is the geographic classification of the production based on the shooting location

**Average Budget Range** — This is a reflection of the size of a production in terms of the overall size of the production budget.

It is important to note that the estimated impacts are based on the Average Local Production Spend Rate Card, which is 2023/24 based and uses current prices as of the publication of this Local Economic Impact Toolkit. These Average Local Production Spend Rate Card figures do not apply to historical activity, so if a production occurred in 2018, then these figures would need to be adjusted to reflect prices at that time. This needs to be recognised in any interpretation of the results.

It is also important to take into consideration the Average Local Production Spend Rate Card does not include average spend for London, but only expenditure for location(s) within the London Adjacent Local Authority Location Classification. The average spend for London Adjacent Classification has taken into account that production spend would have significantly impacted London but is not included within the estimated spend per day figure.

The Peak District, Derbyshire © Shutterstock.com Jason Wells



# 08 Regional Impact Tool

## Guidance for Using the Regional Impact Tool

1. The user determines the geographic Local Authority Location Classification (London Adjacent, Regional Hub or Remote) and the Average Budget Range into which the production fits. The Tool allows these variables to differ across separate productions that may have occurred in a given location, though the classification would remain constant because it depends on the shooting location's proximity to Greater London or a Regional Hub.
  - Average Budget Range – A reflection of the size of a given production in terms of the overall size of the budget.
2. The Regional Impact Tool has two input tabs: 'Feature Film' and 'High-End Television'. The user can input data for up to twenty productions in the respective tabs and add in the production title or working title for reference. The user must provide information on four variables for each production entry as explained below:
  - Estimated Number of Days of Production Activity in that area (take this information from the production's completed Location Spend Form)
  - Genre – Ensure data is inputted under the correct input tab, Feature Film or High-End Television
  - Local Authority Location Classification – A geographic classification based on the location's proximity to the primary hub of Greater London (London Adjacent), to a secondary hub (Regional Hub) or to a Remote location. In effect, this reflects the 'maturity' of a given location's film and television production capability.
3. Once the user enters these variables, the Tool produces the Total Estimated Economic Impact for both production genres, and a combined total summary in the final tab. These utilise three underlying assumptions:
  - The Average Local Production Spend Rate Card figures are based on the genre, local authority location classification and average budget range. This will provide an estimated spend per day figure, and when combined with the number of location days, it will estimate the total production spend.
  - The associated impact in terms of Gross Value Added (GVA) is based on a typical GVA supported as a proportion of output/expenditure for the related sector (motion picture, video, and television programme activities). This is based on published Office for National Statistics (ONS) data.
  - The associated impact in terms of employment or jobs. This is based on the typical 'output per job' within the relevant sector (as above). This is based on published ONS data.
4. For both Feature Film and High-End Television tabs, the estimated impacts are then aggregated to provide a Total Estimated Economic Impact. This includes the total number of production filming days, average spend per day, estimated total production spend, estimated total associated GVA and estimated total number of jobs supported.
5. These estimated results are then brought together in the final 'Total Estimated Economic Impact' tab, which pulls through the estimated direct impacts for each genre separately and then aggregates across Feature Film and High-End Television to provide an Overall Total Estimated Economic Impact of all production activity.





# Filming in England

Measuring Matters Local Economic Impact Toolkit is the latest of best practice guidance released by Creative England and our [Local Authority Resource Centre](#) hosts all preceding resources.

Access and download all templates and supporting documents for the Economic Impact Toolkit on our website [here](#).

[filminginengland.co.uk](http://filminginengland.co.uk)  
[production@creativeengland.co.uk](mailto:production@creativeengland.co.uk)  
[@filminengland](https://twitter.com/filminengland)

OLSBERG • SPI

creative  
england

