Statistical Yearbook
2013

Welcome to the 2013 BFI Statistical Yearbook. Compiled by the Research and Statistics Unit, this Yearbook presents the most comprehensive picture of film in the UK and the performance of British films abroad during 2012. This publication is one of the ways the BFI delivers on its commitment to evidence-based policy for film. We hope you enjoy this Yearbook and find it useful.

Contents

The BFI is the lead organisation for film in the UK. Founded in 1933, it is a registered charity governed by Royal Charter. In 2011 it was given additional responsibilities, becoming a Government arm's-length body and distributor of Lottery funds for film, widening its strategic focus.

The BFI now combines a cultural, creative and industrial role. The role brings together activities including the BFI National Archive and distribution, its cultural programmes, publishing and festivals with Lottery investment for film production, distribution, education, audience development and market intelligence and research.

The BFI Board of Governors is chaired by Greg Dyke.

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Research and Statistics Unit
British Film Institute
21 Stephen Street
London W1T 1LN

Email: rsu@bfi.org.uk
T +44 (0)20 7173 3248
www.bfi.org.uk

The British Film Institute is registered in England as a charity, number 287780.

Registered address:
21 Stephen Street
London W1T 1LN

Chief Executive's foreword

Film is making a significant and positive impact on economic growth in the UK, contributing over £3.8 billion to GDP, supporting jobs, nurturing skills and investing in future generations of filmmakers and audiences. It is performing well internationally too, contributing to a positive trade surplus of £1 billion according to latest figures, a sure sign that there is high demand for our talent and skills in film and storytelling overseas.

All the best decisions about business and policy interventions in film are dependent on smart market intelligence and the BFI Statistical Yearbook gives us all arguably the clearest available picture of the health and trends across the UK film landscape so that we can address the increasing challenges and demands of the digital world. This is why the BFI invests in the vital work of the Research and Statistics Unit and its rigorous analysis of the many different sources of industry research available through the year from the Office for National Statistics, industry bodies and others.

We hope this Yearbook helps the industry make informed decisions so that it can capitalise on the UK's position of strength and ensure that film continues to thrive and grow.

Amanda Nevill

Chief Executive, BFI

UK films' share of the global box office

15%

2012 – the year in review

A memorable image of 2012 was the Queen's cameo role with James Bond actor Daniel Craig at the opening ceremony of the London 2012 Olympic Games. In fact, clips and characters from British films were a prominent feature of a ceremony which illustrated the power of film to promote British identity and culture to audiences across the world.

2012 marked the 50th anniversary of the Bond franchise and was a landmark year for Britain's most enduring cinematic icon. The twenty-third official 007 outing, *Skyfall*, became the highest earning film in UK box office history with ticket sales of over £100 million, and the first Bond title to gross over $1 billion at the worldwide box office.

When the first James Bond film, *Dr No*, was released in 1962, cinema admissions had fallen dramatically from an all time peak of 1.6 billion (set in 1946) to 400 million, so it was entering a world where cinema was already feeling the impact of the small screen. By 1985, however, as Roger Moore bowed out as 007 in *A View to a Kill*, the Point in Milton Keynes opened as the UK's first multiplex cinema heralding a revival of the country's ailing cinema infrastructure and a recovery in attendances. In 2012, UK cinema admissions totalled 172.5 million, the third highest figure in the past 40 years.

Fifty years on from the release of *Dr No*, cinema exhibition has withstood the impact of the small screen and a growing range of physical video formats, and the threat to the theatrical sector has moved online. Today, viewing choices are not limited to the big screen and a single small screen in the home – audiences have access to a plethora of film viewing opportunities both at home and on the move.

For online Video on Demand (VoD) film services, 2012 was a significant year as the emergence of Netflix and LOVEFiLM Instant boosted the market by 123% on 2011 and established the subscription VoD model as an alternative to renting or purchasing. Although aggregate estimates of the market clearly point to growth, there is still a lack of robust data which means our understanding of this area, particularly for independent and specialised film, is limited. Not enough is known about the nature of audience access and engagement with film on these devices and there is a pressing need for more research in this area and the agreement and dissemination of robust metrics of transactional and streamed VoD services. The recent Ofcom tracking surveys demonstrate the level of audience engagement with online film and suggests that 25% of internet users aged 12+ have downloaded or streamed film content but that 56% accessed all content for free.

For UK television, 2012 was also a significant year with the completion of the digital switchover. However, an increase in the number of films available on multi-channel television has not necessarily increased the diversity of content. On pay TV in 2012, for example, just 2% of film transmissions on the Sky Movies channels were of UK origin and on the main terrestrial networks just 3% were foreign language titles.

Audience choice at the cinema, however, has appeared to increase in recent years. A total of 647 films were released in the UK and Republic of Ireland in 2012, an average of over 12 titles per week and up 84% from 352 in 2001. (A quarter of releases were UK films.) Total box office earnings hit a record level of £1.1 billion, up 6% from 2011, but the distribution of those revenues, where the top 100 films earned 92% of the total gross, meant the remaining 547 films were competing for box office revenues of £93 million, less than the gross earned by *Skyfall*. These figures highlight the significant challenges faced by distributors of independent and specialised films.

In the face of this intense competition, 2012 saw 230 foreign language films released theatrically in the UK, a record number and over 35% of the total number of releases but these earned just 2% of the UK box office. The highest grossing foreign language film, *Untouchable*, grossed over £2 million and was shown in more than 150 cinemas but other European language titles averaged just 17 sites at their widest point of release.

UK cinema admissions

172.5m

UK box office

£1.1bn

In value terms, cinema has grown but the fact remains that cinema admissions have been on a plateau for over 10 years. The challenge for the industry as a whole is to develop audiences and grow cinema admissions profitably at a time when audience choice across all platforms has never been greater. Interestingly, in 2012, the percentage of over-45s in the UK cinema audience represented the highest proportion (36%) of 15+ cinema-goers for the first time since our records began. This rise follows the greater number of films being released with particular appeal to an older demographic, such as *Salmon Fishing in the Yemen* and *The Best Exotic Marigold Hotel*. The proportion of cinema-goers aged 15-24 fell sharply in the year from 31% in 2011 to an all time low of 25%.

Outside of commercial exhibition there is a thriving community cinema sector in the UK and much work is being done by the BFI and its partners to foster longer term audience development through film education initiatives that engage children and young people with filmmaking and film appreciation both inside and outside of schools and colleges.

Growing audiences for feature film is also very much dependent on broadening the range of stories being told on the big screen. The diversity of stories depends too on the plurality of funding opportunities. Public investment has been maintained but production figures suggest that difficulties in accessing traditional sources of finance are starting to have an impact on the number and value of films produced in the UK. Overall production volume and value are down (total UK production activity in 2012 was £929 million, compared with £1,274 million in 2011) and the latter is dependent on a small number of high grossing titles – almost two thirds of UK film investment in 2012 was generated by just nine big budget titles.

The UK film market as a whole has remained static for a number of years and as a result international markets for UK film are becoming increasingly important. A number of independent UK films performed well internationally in 2012, including *The Woman in Black*, *The Iron Lady* and *The Best Exotic Marigold Hotel*. Europe and the USA are clearly the most important export destinations for UK films but future growth areas will come from the Asia-Pacific and Latin American regions. Undoubtedly, the talent is there to exploit these opportunities – two thirds of the top 200 highest grossing films at the worldwide box office since 2001 have featured UK actors in lead or prominent supporting roles and 31 of the top 200 films were based on stories and characters created by UK writers. The Bond franchise alone has generated box office sales of $2.5 billion in that period and over $6 billion in total since its first outing.

UK production activity

£929m

In 2012/13 the most iconic superheroes of popular culture were played by British actors – Batman (Christian Bale), Spider Man (Andrew Garfield) and Superman (Henry Cavill). The international popularity of the British ensemble cast, which was such a feature of the Harry Potter franchise, was demonstrated again in the worldwide box office returns for *The Best Exotic Marigold Hotel*. An Oscar® winning British director showcased the range of British creative talent to the world in the Olympic stadium just last year. The challenge for the UK independent film sector now is to capitalise on this talent base and reach these emerging international markets.

Each year we respond to suggestions and enquiries and seek to address gaps in our coverage of UK film. This year, thanks to data acquired by the Independent Cinema Office, we have been able to include statistics on film festival audiences in the UK. We have also undertaken a more detailed analysis of source material at the UK box office, additional research on the release history of low budget feature films, information on accessible screenings for sensory impaired audiences and more on films shown on UK television.

We hope you find this Yearbook a useful source of information and we welcome your feedback (rsu@bfi.org.uk).

Sean Perkins
Head of Research and Statistics Unit

Nick Maine
Research Manager

Alex Tosta
Research Manager

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Chapter 1

The box office

In 2012, UK box office revenues exceeded £1 billion for the second year in succession, while cinema admissions rose to 172.5 million, the third highest figure in the past 40 years.

FACTS IN FOCUS:

UK box office receipts in 2012 were £1,099 million, up 6% on 2011.

UK cinema admissions reached 172.5 million, up 0.5% on 2011.

647 films were released for a week or more in the UK and Republic of Ireland.

UK films, including co-productions, accounted for 25% of releases and 32% of the market by value.

The box office share of UK independent films was 9%.

The top 100 films earned 92% of the gross box office, so that 547 films were competing for box office revenues of £93 million.

43 3D films were released in 2012, down from 47 in 2011; their 3D takings accounted for 18% of UK and Republic of Ireland box office revenues, down from 20% in 2011.

UK films made with the backing of major US studios spent longer than other films, on average, in UK cinemas in 2012.

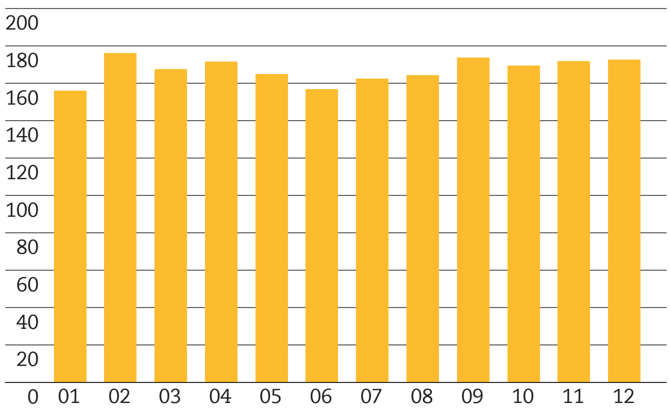
Image: *The Best Exotic Marigold Hotel* ©2012 Twentieth Century Fox. All Rights Reserved

1.1 Admissions

Over 172 million cinema tickets were sold in the UK in 2012, which was a slight increase (0.5%) on the 2011 admissions figure. The 2012 figure was the third highest total of the last 12 years and maintains the plateau in admissions which has been apparent since 2002 (Figure 1.1). It was a mixed picture across other major territories – admissions were up in Australia (0.9%), China (13.4%), Germany (4.2%), Russia (5.8%) and the USA (4.0%) but decreased in France (-5.7%), Italy (-9.9%) and Spain (-7.3%).

Figure 1.1 Annual UK admissions, 2001-2012

Million



Year	Total admissions (million)
2001	155.9
2002	175.9
2003	167.3
2004	171.3
2005	164.7
2006	156.6
2007	162.4
2008	164.2
2009	173.5
2010	169.2
2011	171.6
2012	172.5

Source: CAA, Rentrak.

The pattern of monthly cinema admissions is outlined in Table 1.1. Ticket sales in January and February were lower than for the equivalent period in 2011 (when *The King's Speech* was the top performing title) despite strong showings from *Mission: Impossible – Ghost Protocol* and *War Horse* in January, and the release of the year's top two independent UK films, *The Woman in Black* and *The Best Exotic Marigold Hotel* in February. Year-on-year admissions began to rise in March when *The Hunger Games* helped increase attendances for the month by nearly 6% compared with 2011. The first significant increase in admissions came in April with the release of the year's first blockbuster *Marvel Avengers Assemble* which contributed to a 35% rise in ticket sales, compared with the same month in 2011.

Despite being the wettest one in a century, the summer of 2012 was so packed with spectacle that cinema admissions were unsurprisingly down on the previous year. Ticket sales between the Queen's Diamond Jubilee celebrations and the Euro 2012 football championships in June through to the London 2012 Olympic and Paralympic Games, which ended in early September, were lower than each equivalent month in 2011. However, some of the weekend box office figures during that period were among the highest of the year. For example, the central weekend of the Diamond Jubilee celebrations was the ninth biggest at the UK box office in the 12 months to that date, and was up 24% on the equivalent weekend in 2011. Similarly, the second weekend of the Olympic Games (which included 'Super Saturday') produced the sixth highest weekend of the year as *Ted* opened with a gross of over £9 million and *The Dark Knight Rises* continued to perform strongly on its third week of release.

The remainder of the year was dominated by four films which led the box office for 11 of the remaining 13 weeks. The releases of *Taken 2* and *Skyfall* led to a substantial increase in ticket sales during October, up 24% on 2011's figure. During that month, *Skyfall* recorded the biggest ever 2D opening weekend (not including previews) in the UK and the best ever Saturday takings, and it continued showing strongly right through November to become the UK's highest ever grossing release. Together with the final Twilight film, *The Twilight Saga: Breaking Dawn – Part 2*, *Skyfall* helped propel November to the largest increase in attendances of the year, a rise of 36% on the same month in 2011. Ticket sales in December also showed an increase, up 6% on December 2011, due mainly to the much-anticipated release of *The Hobbit: An Unexpected Journey* which topped the box office chart for the last three weeks of the year.

Table 1.1 Monthly UK cinema admissions, 2011-2012

Month	2011 (million)	2012 (million)	% +/- on 2011
January	15.2	13.6	-10.9
February	17.2	15.3	-11.2
March	11.1	11.7	+5.8
April	11.2	15.1	+34.9
May	13.3	13.4	+0.9
June	12.7	12.4	-2.4
July	17.8	15.5	-12.9
August	21.4	17.2	-19.6
September	11.5	9.4	-17.8
October	13.6	16.8	+24.0
November	12.9	17.6	+36.4
December	13.6	14.4	+5.7
Total	**171.6**	**172.5**	**+0.5**

Source: CAA, Rentrak.

Note: Figures may not sum to totals due to rounding.

Average weekly admissions in 2012 ranged from 2.2 million in September to 4.1 million in November (Table 1.2). The largest decreases compared with 2011 occurred in February and over the summer. The February fall was due to unusually strong attendances in 2011, primarily because of *The King's Speech* and, as noted above, a series of landmark summer events diverted people away from the cinema. However, the summer was followed by large increases in average weekly admissions compared with 2011, as people returned to the cinema in October and November. Largely due to the success of *Skyfall*, November was the month with the largest increase in average weekly admissions compared with 2011, up from 3.0 million to 4.1 million.

Table 1.2 Average weekly admissions, 2011-2012

Month	2011 weekly average (million)	2012 weekly average (million)
January	3.4	3.1
February	4.3	3.7
March	2.5	2.6
April	2.6	3.5
May	3.0	3.0
June	3.0	2.9
July	4.0	3.5
August	4.8	3.9
September	2.7	2.2
October	3.1	3.8
November	3.0	4.1
December	3.1	3.3

Source: CAA, Rentrak.

Table 1.3 shows how the 2012 admissions break down by the television advertising regions used by the Incorporated Society of British Advertisers (ISBA), with London accounting for a quarter of UK admissions. The pattern of national and regional admissions has remained largely unchanged over the last decade.

Table 1.3 Cinema admissions by ISBA TV region, 2012

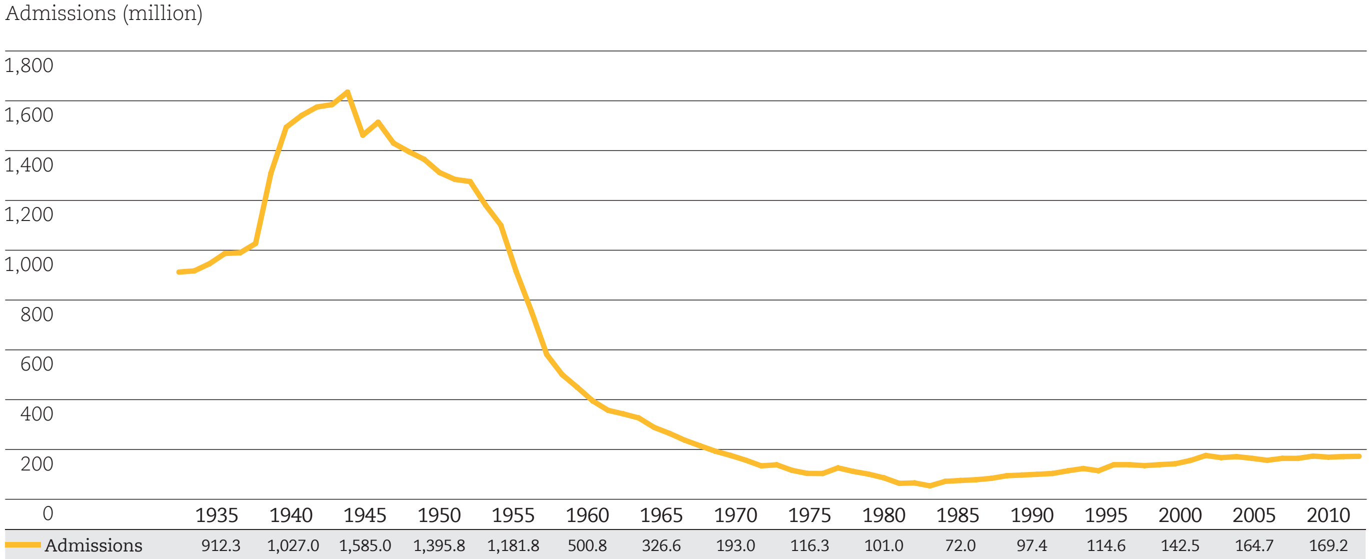
Region	Admissions (million)	%
London	43.2	25.0
Midlands	23.8	13.8
Lancashire	17.4	10.1
Southern	16.1	9.3
Yorkshire	14.1	8.2
Wales and West	12.2	7.1
Central Scotland	12.1	7.0
East of England	11.5	6.6
North East	6.5	3.8
Northern Ireland	6.0	3.5
South West	4.3	2.5
Northern Scotland	3.9	2.3
Border	1.4	0.8
Total	**172.5**	**100.0**

Source: CAA, Rentrak.

Figure 1.2 puts UK admissions in a longer term perspective. Along with the USA and other western European countries, cinema-going in the UK declined sharply in the post-war era as incomes rose and new leisure activities became available. The largest competition came from the growth of television which allowed audiences to satisfy their appetite for screen entertainment in the comfort of their own homes. As cinema admissions fell so did the supply of screens, which led to further falling demand and more cinema closures. By the 1980s the number and quality of the remaining cinemas were at an all time low. The introduction of the VCR in the same decade had a further negative impact on admissions and the nadir was reached in 1984 with cinema-going down to an average of one visit per person per year. However, the introduction of multiplex cinemas to the UK from 1985 onwards reversed the trend and ushered in a new period of growth which saw admissions returning to levels last seen in the early 1970s.

Admissions in 2012 were the third highest in the past 40 years, after 2002 and 2009. (The most recent year with higher attendances than 2002's 175.9 million is 1971, with 176 million admissions.)

Figure 1.2 Annual UK admissions, 1935-2012



Source: BFI, CAA, Rentrak.

Year	Admissions (million)	Year	Admissions (million)	Year	Admissions (million)	Year	Admissions (million)	Year	Admissions (million)	Year	Admissions (million)
1935	912.3	1948	1,514.0	1961	449.1	1974	138.5	1987	78.5	2000	142.5
1936	917.0	1949	1,430.0	1962	395.0	1975	116.3	1988	84.0	2001	155.9
1937	946.0	1950	1,395.8	1963	357.2	1976	103.9	1989	94.5	2002	175.9
1938	987.0	1951	1,365.0	1964	342.8	1977	103.5	1990	97.4	2003	167.3
1939	990.0	1952	1,312.1	1965	326.6	1978	126.1	1991	100.3	2004	171.3
1940	1,027.0	1953	1,284.5	1966	288.8	1979	111.9	1992	103.6	2005	164.7
1941	1,309.0	1954	1,275.8	1967	264.8	1980	101.0	1993	114.4	2006	156.6
1942	1,494.0	1955	1,181.8	1968	237.3	1981	86.0	1994	123.5	2007	162.4
1943	1,541.0	1956	1,100.8	1969	214.9	1982	64.0	1995	114.6	2008	164.2
1944	1,575.0	1957	915.2	1970	193.0	1983	65.7	1996	123.5	2009	173.5
1945	1,585.0	1958	754.7	1971	176.0	1984	54.0	1997	138.9	2010	169.2
1946	1,635.0	1959	581.0	1972	156.6	1985	72.0	1998	135.2	2011	171.6
1947	1,462.0	1960	500.8	1973	134.2	1986	75.5	1999	139.1	2012	172.5

1.2 Box office earnings

According to CAA/Rentrak, the total UK box office for 2012 was £1,099 million, up 6% on 2011. This figure covers all box office earnings during the calendar year 2012 for films exhibited in the UK whose box office takings were tracked by Rentrak. The trends in box office takings from 2001 are shown in Table 1.4 and indicate growth of 70% in the period.

Table 1.4 UK box office trends, 2001-2012

Year	Box office gross (£ million)	%+/-	Cumulative %
2001	645	–	–
2002	755	17.1	17.1
2003	742	-1.7	15.0
2004	770	3.8	19.4
2005	770	0.0	19.4
2006	762	-1.0	18.1
2007	821	7.7	27.3
2008	850	3.5	31.8
2009	944	11.1	46.4
2010	988	4.7	53.2
2011	1,040	5.3	61.2
2012	1,099	5.7	70.4

Source: CAA, Rentrak.

1.3 Film releases and box office revenues

In 2012, 647 films (an average of more than 12 per week) were released for a week or more in the UK and Republic of Ireland, 89 more than in 2011. (*The Artist* was released on one screen on 30 December 2011, but the following weekend, starting 6 January 2012, it was released at 106 venues, so we have considered this film to have had a 2012 release.)

The 647 releases in 2012 generated £1,182 million in box office revenues, an increase of 4% on 2011. This figure differs from the £1,099 million in section 1.2 because it includes revenues generated in 2013 by films released in 2012 and covers the Republic of Ireland as well as the UK, which distributors usually treat as a single distribution territory. The subsequent analysis in this chapter includes all titles released in 2012 and includes revenues generated in 2013 up to 17 February 2013.

As can be seen in Table 1.5, the top 100 films took 92% of the box office, a slight increase on 2011's figure. The remaining 547 films (85% of all releases) accounted for just 8% of gross revenues. A total of 43 films were released in the 3D format, down from 47 releases in 2011. The 3D takings from these 3D releases (£215.7 million) accounted for 18% of the total box office, down from 20% in 2011.

Table 1.5 Summary of results at the UK and Republic of Ireland box office, 2007-2012

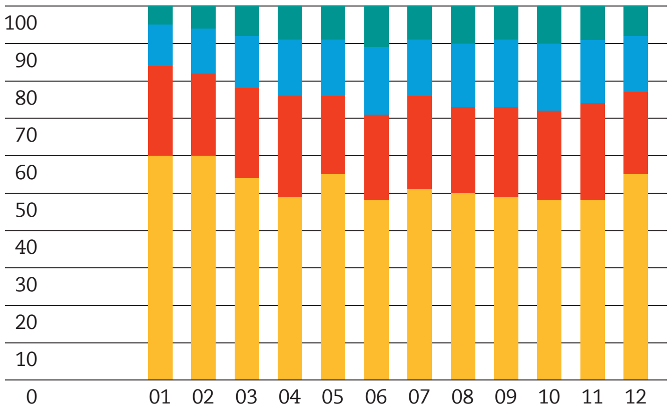
	2007	2008	2009	2010	2011	2012
Releases	516	527	503	557	558	647
Combined gross (£ million)	933.8	934.5	1,126.7	1,023.6	1,134.5	1,182.4
Top 20 films (% of box office)	51.2	49.6	48.6	48.2	47.5	54.8
Top 50 films (% of box office)	75.7	72.4	72.9	71.9	73.7	77.3
Top 100 films (% of box office)	91.0	90.3	91.1	89.7	90.7	92.1

Source: Rentrak, BFI RSU analysis.

Note: Table 1.5 and all subsequent analysis of the theatrical market includes all titles released in 2012. The combined gross reflects the territorial gross (ie including the Republic of Ireland), and includes those titles released in 2012 but also making money into 2013, up to and including 17 February 2013.

Figure 1.3 shows that although the trend in the box office share of the top 50 highest grossing films has been falling since 2001, it increased in 2012 to 78%, the highest since 2003. Also, the concentration of box office share in the top 20 films in 2012 was 55%, the highest since 2005. A major factor in this was the success of *Skyfall*, whose record breaking box office gross accounted for nearly 9% of total theatrical revenue for the year. This is more than the combined share for all films outside the top 100. The 8% of total box office generated by films outside the top 100 is the lowest since 2004. In that year, 8% of box office receipts was shared by 351 films, compared with 547 in 2012.

Figure 1.3 Market share of top 20, 21-50, 51-100 and rest of films, 2001-2012

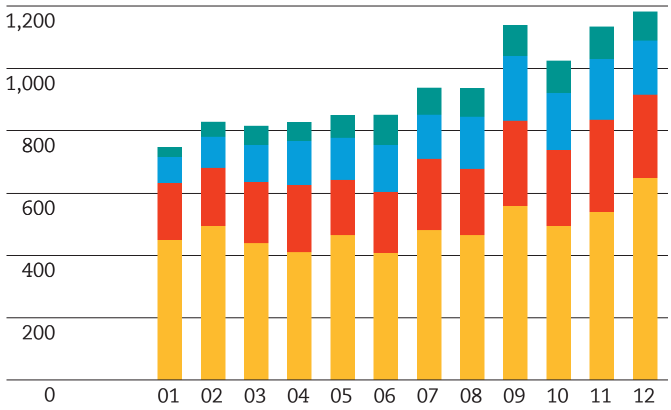


	01	02	03	04	05	06	07	08	09	10	11	12
% share of rest	4	6	8	8	9	12	9	10	9	10	9	8
% share of 51-100	11	12	14	17	16	18	15	18	18	18	17	15
% share of 21-50	24	22	24	26	21	23	25	23	24	24	26	23
% share of top 20	60	60	54	49	55	48	51	50	49	48	48	55

Source: Rentrak, BFI RSU analysis.

Note: Percentages may not sum to 100 due to rounding.

Figure 1.4 Gross box office of top 20, 21-50, 51-100 and rest of films, 2001-2012



	01	02	03	04	05	06	07	08	09	10	11	12
Gross box office of rest	33	47	63	62	72	98	86	91	101	106	106	93
Gross box office of 51-100	84	101	118	141	135	150	142	168	206	182	193	175
Gross box office of 21-50	181	186	197	216	179	196	230	213	274	243	297	267
Gross box office of top 20	450	495	438	409	464	408	480	465	559	495	539	648

Source: Rentrak, BFI RSU analysis.

Figure 1.4 shows the increase in box office revenue over the last 12 years. The total box office generated in 2012 was the highest recorded over the period, and was up 58% on 2001, as were the takings of the top 20 film releases, which earned £648 million, up 44% since 2001. The films ranked 21-50 earned £267 million in 2012, up 47% since 2001, and those ranked 51-100 earned £175 million, up 108% since 2001. (The 2009 box office figure, the second highest of the last 12 years, includes all revenues for *Avatar*, which was released in December 2009 but made 71% of its total gross earnings in 2010.)

The combined box office of all films outside the top 100 was £93 million in 2012, the lowest since 2008. In 2008, the £91 million taken by all films outside the top 100 was shared by 427 individual titles (average £0.21 million per film) and in 2012 the £93 million taken by films outside the top 100 was shared by 547 titles (average £0.17 million). This highlights the difficulties faced by independent distributors who are competing for market share. In 2012, the small independent distributors were successful in achieving theatrical releases for more independent films than in recent years but they were competing for a lesser share of the box office. As shown in figures 1.3 and 1.4, both the box office share and the actual takings for all films outside the top 100 decreased in 2012, compared with the previous three years.

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Table 1.6 outlines the number of films released in the UK in 2012 by the number of sites at the widest point of release (WPR). A total of 180 films were released at 100 sites or more (28% of all films released), while 245 films were released on fewer than 10 sites (38%). Just under three quarters of all films released in the UK went out on 99 prints or fewer.

Table 1.6 Number of releases and median box office gross by number of sites at widest point of release, 2012

Number of sites at WPR	Number of releases	% of releases	Median box office (£)	Minimum box office (£)	Maximum box office (£)
>=500	26	4.0	22,466,000	6,252,000	102,778,000
400 – 499	43	6.6	5,280,000	2,264,000	21,335,000
300 – 399	51	7.9	2,292,000	75,000	10,087,000
200 – 299	24	3.7	570,000	183,000	1,869,000
100 – 199	36	5.6	227,000	23,000	2,047,000
50 – 99	56	8.7	283,000	5,000	1,972,000
10 – 49	166	25.7	47,000	<1,000	769,000
<10	245	37.9	4,000	<1,000	150,000
Total	**647**	**100.0**	**42,000**	**<1,000**	**102,778,000**

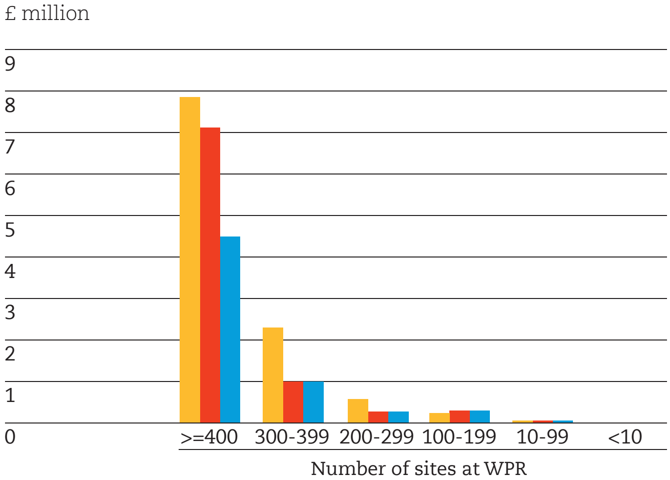
Source: Rentrak, BFI RSU analysis.

Notes:
Median, minimum and maximum box office values rounded to nearest £1,000.
Percentages may not sum to 100 due to rounding.

Figure 1.5 shows the median box office by number of sites at widest point of release for all films, UK films and UK independent films. The median for all films is higher than for the other two categories for titles released at 400 or more sites. The median box office takings for UK films released at this level of WPR was around £700,000 lower than the median for all films, but £2.6 million higher than for UK independent films. The UK films which achieve a wide release are mainly higher budget titles made in cooperation with the major US studios, and which tend to be successful at the box office. Films in this category in 2012 included *Skyfall*, *The Dark Knight Rises* and *War Horse*.

In the 200-299 and 300-399 WPR bands, the median box office takings of UK films and UK independent films were similar to each other but again were lower than the median box office for all films. In the other WPR bands the median values of box office takings were similar for all categories.

Figure 1.5 Median box office gross by number of sites at widest point of release for all films, UK films and UK independent films, 2012



	>=400	300-399	200-299	100-199	10-99	<10
All films	7.85	2.29	0.57	0.23	0.06	<0.01
UK films	7.12	0.99	0.27	0.30	0.05	<0.01
UK independent films	4.49	0.99	0.27	0.30	0.05	<0.01

Source: BFI, RSU.

1.4 Country of origin of film releases

As Table 1.7 indicates, 31% of all films released in the UK in 2012 were of USA origin (excluding UK co-productions) and these films accounted for 61% of total box office earnings.

UK films, including co-productions, represented 25% of releases (up from 23% in 2011) and shared 32% of the box office, of which UK independent films earned 9% and UK studio-backed titles 23%. The box office share for UK independent films was the second highest (after 2011) since comprehensive box office records began.

Films whose country of origin lies outside the UK and USA accounted for 44% of releases (up from 39% in 2011) but only 6.6% of earnings (up from 3.7% in 2011). The rise in box office for non-UK and non-USA films came mainly from European films whose box office share had increased from 1.7% in 2011 to 4.8% in 2012 (from 23.3% of all releases). Making significant contributions to the increase in the European market share were three French films – *Taken 2, The Artist* and *A Monster in Paris* – whose combined box office grosses came to more than £36 million. Films from India accounted for 1.2% of the total box office from 13.1% of releases, and films from the rest of the world accounted for 0.6% of the box office, from 7.9% of releases.

Table 1.7 Country of origin of films released in the UK and Republic of Ireland, 2012

Country of origin	Number of releases in 2012	% of all releases	2012 box office gross (£ million)	2012 box office share (%)
USA	198	30.6	726.8	61.5
UK independent	148	22.9	108.3	9.2
UK studio-backed*	14	2.2	268.7	22.7
All UK	162	25.0	377.0	31.9
Europe	151	23.3	57.2	4.8
India	85	13.1	13.8	1.2
Rest of the world	51	7.9	7.6	0.6
Total	**647**	**100.0**	**1,182.4**	**100.0**

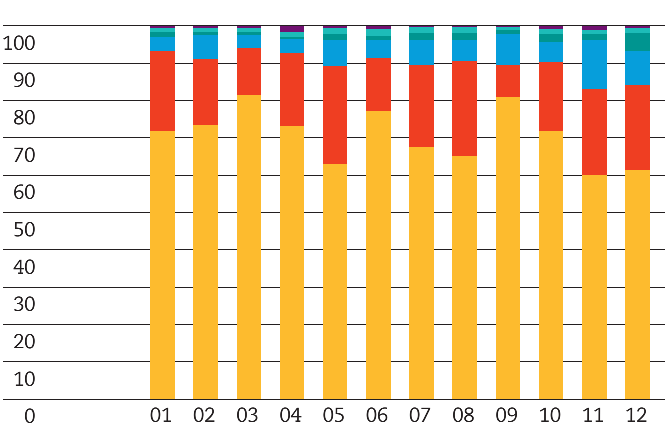
Source: Rentrak, BFI RSU analysis.

Notes:
Box office gross = cumulative total up to 17 February 2013.
Sub-totals may not sum to totals due to rounding.
* 'Studio-backed' means backed by one of the major US film studios.

The changes in market share over time by country of origin of films are shown in Figure 1.6. The share of USA and UK studio-backed films between 2001 and 2012 had remained at around 90% up to 2010, but in 2011 this share dropped to 83%, with the share for USA-only films (60%) being the lowest for the period. Similar shares for USA and UK studio-backed films were also seen in 2012. The main reason for the lower share for USA and UK studio-backed films in 2011 was the increased share for UK independent films which, at over 13%, was at its highest level since our records began. In 2012, the share for UK independent films, at 9%, was lower than for 2011 but still higher than for earlier years. The increased box office share for European films in 2012 kept the share for USA and UK studio-backed films at the same level as in 2011.

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22

Figure 1.6 Market share by country of origin, 2001-2012

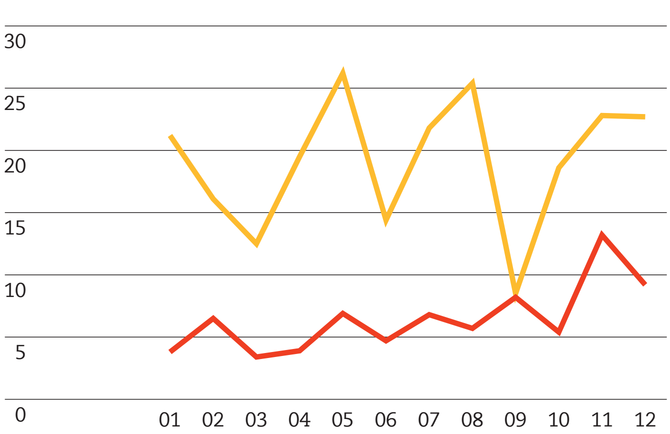


	01	02	03	04	05	06	07	08	09	10	11	12
Rest of the world	0.5	0.5	0.8	1.8	0.8	0.7	0.5	0.3	0.2	0.8	1.0	0.6
India	1.2	1.0	1.0	1.1	1.5	1.8	1.6	1.4	1.0	1.3	1.0	1.2
Europe	1.3	0.7	0.9	0.6	1.6	1.2	1.8	2.3	1.2	2.1	1.7	4.8
UK independent	3.8	6.5	3.4	3.9	6.9	4.7	6.8	5.7	8.2	5.4	13.2	9.2
UK studio-backed	21.2	16.1	12.5	19.5	26.2	14.4	21.8	25.4	8.5	18.6	22.8	22.7
USA	72.0	73.4	81.6	73.2	63.1	77.1	67.7	65.2	81.0	71.8	60.2	61.5

Source: BFI, RSU.

The fluctuating pattern of UK market share is underlined in Figure 1.7 with the annual figure dependent on a small number of high grossing titles. The average UK independent market share for the 12-year period was 6% with a visible upward trend from the low of 3.4% in 2003.

Figure 1.7 UK films' share of the UK theatrical market, 2001-2012



	01	02	03	04	05	06	07	08	09	10	11	12
Market share of UK studio-backed films	21.2	16.1	12.5	19.5	26.2	14.4	21.8	25.4	8.5	18.6	22.8	22.7
Market share of UK independent films	3.8	6.5	3.4	3.9	6.9	4.7	6.8	5.7	8.2	5.4	13.2	9.2

Source: BFI, RSU.

Table 1.8 compares the number of UK and non-UK films released in the UK in 2012 across several gross box office bands. There were two UK films (*Skyfall* and *The Dark Knight Rises*) in the over £30 million gross band compared with five non-UK films (*The Hobbit: An Unexpected Journey, Marvel Avengers Assemble, The Twilight Saga: Breaking Dawn – Part 2, Ted* and *Ice Age 4: Continental Drift*). In the second box office band there were three UK films compared with seven non-UK titles, and three UK films in the third box office band compared with eight non-UK titles. However, in each of these top three bands, the number of UK films represented a slightly higher percentage of total films released in that category than the non-UK films.

Overall, UK films made up 29% of films earning over £10 million in 2012, compared with 34% in 2011. The proportion of UK films in the lowest box office band was 63% in 2012, compared with 55% in 2011.

Table 1.8 UK and non-UK releases by box office band, 2012

Box office gross (£ million)	Non-UK releases Number	% releases	UK releases Number	% releases
>=30	5	1.0	2	1.2
20 – 29.99	7	1.4	3	1.9
10 – 19.99	8	1.6	3	1.9
5 – 9.99	23	4.7	7	4.3
1 – 4.99	55	11.3	13	8.0
0.1 – 0.99	95	19.6	32	19.8
<0.1	292	60.2	102	63.0
Total	**485**	**100.0**	**162**	**100.0**

Source: Rentrak, BFI RSU analysis.

Note: Percentages may not sum to 100 due to rounding.

Table 1.9 shows the percentages of UK releases by box office band from 2007 to 2012. In 2012, 83% of UK films earned less than £1 million at the box office. This is similar to the percentages for 2009 and 2010 but higher than in 2007, 2008 and 2011. The two UK films which earned £30 million or more in 2012 equate to 1.2% of all UK releases. This is lower than the 3.1% seen in 2011, and the second lowest of the six-year period. The percentage of UK films earning between £20 and £30 million in 2012, at 1.9%, was lower than in 2011, but higher than in 2008-2010, and the 5% of UK films in 2012 which earned £10 million or more at the box office was down from 8.6% in 2011.

Table 1.9 UK releases by box office band, 2007-2012

Box office gross (£ million)	2007 Number	% releases	2008 Number	% releases	2009 Number	% releases	2010 Number	% releases	2011 Number	% releases	2012 Number	% releases
>=30	1	0.9	3	2.7	2	1.8	2	1.7	4	3.1	2	1.2
20 – 29.99	4	3.7	0	0.0	1	0.9	1	0.8	3	2.4	3	1.9
10 – 19.99	4	3.7	2	1.8	0	0.0	6	5.0	4	3.1	3	1.9
5 – 9.99	6	5.5	6	5.4	6	5.3	3	2.5	6	4.7	7	4.3
1 – 4.99	12	11.0	17	15.3	14	12.3	10	8.4	16	12.6	13	8.0
0.1 – 0.99	28	25.7	23	20.7	21	18.4	20	16.8	24	18.9	32	19.8
<0.1	54	49.5	60	54.1	70	61.4	77	64.7	70	55.1	102	63.0
Total	**109**	**100.0**	**111**	**100.0**	**114**	**100.0**	**119**	**100.0**	**127**	**100.0**	**162**	**100.0**

Source: Rentrak, BFI RSU analysis.

Note: Percentages may not sum to 100 due to rounding.

1.5 Length of release

In section 1.3 we looked at width of release, but also of interest is the length of time a film is on release. Looking at country of origin, the films which stay in cinemas longest, on average, are the films produced in the UK but made in collaboration with the major US studios (with a median length of release of 19 weeks), followed by films produced in the USA (12 weeks). Indian films have the shortest releases on average, with a median of four weeks (Table 1.10). At 29 weeks, the longest running studio-backed UK film in 2012 was *The Pirates! In an Adventure with Scientists* and the longest running USA film was *Journey 2: The Mysterious Island* (31 weeks).

At seven weeks, the median length of release for UK independent films was lower than for both UK studio-backed films and USA-only films, but some UK independents did receive much longer releases. *The Best Exotic Marigold Hotel*, the second highest grossing UK independent film of 2012, had the longest release in its category at 29 weeks, but *The Woman in Black*, the year's top grossing UK independent film, took all of its revenue in just 12 weeks. *The Iron Lady* and *Salmon Fishing in the Yemen* also had lengthy releases of 20 and 21 weeks respectively.

Table 1.10 Median number of weeks on release by country of origin

Country of origin	Number of films	Median number of weeks on release
USA	198	12
UK independent	148	7
UK studio-backed*	14	19
All UK	162	8
Europe	151	9
India	85	4
Rest of the world	51	7
Total	**647**	**9**

Source: Rentrak, BFI RSU analysis.

Notes:
Number of weeks = the number of weeks on release up to 17 February 2013.
* 'Studio-backed' means backed by one of the major US film studios.

Table 1.11 Median number of weeks on release by type of film

Type of film	Number of films	Median number of weeks on release
English language	415*	10
Foreign language	230*	6
Mainstream film	212#	10.5
Specialised film	432#	8
Of which:		
i) foreign language	230	6
ii) documentary	86	7.5
iii) re-release	34#	9

Source: Rentrak, BFI RSU analysis.

Notes:
Number of weeks is the number of weeks on release up to 17 February 2013.
* Two films, *Samsara* and *Baraka* did not have any dialogue, just a musical score. Because the silent film, *The Artist*, contains a few spoken words in English, it has not been considered a foreign language film in the current analysis.
# *Beauty and the Beast, Star Wars: Episode I – Phantom Menace* and *Titanic* were released as 3D versions. They have not been included as re-releases or specialised films in the current analysis.

Table 1.11 shows the median length of release for English language and foreign language films, mainstream and specialised films, and three sub-categories of specialised films.

English language films (median length of release, 10 weeks) had longer releases on average than foreign language films (6 weeks), and mainstream films (10.5 weeks) had longer releases on average than specialised films (8 weeks). Within specialised films, documentaries had a slightly shorter median length of release (7.5 weeks) than all specialised films but re-releases had slightly longer releases (9 weeks).

Although the median length of release for all specialised films was just eight weeks, within this category some films were shown in cinemas for considerably longer. The foreign language film with the longest release was Turkish crime drama *Once Upon a Time in Anatolia* which was shown for 18 weeks, and the two documentaries with the longest releases were *Marley* (17 weeks) and *Searching for Sugar Man* (16 weeks). The re-release available in cinemas the longest in 2012 was *L'Atalante* with a run of 14 weeks. In 2012, 3D versions of *Beauty and the Beast, Star Wars: Episode I – Phantom Menace* and *Titanic* were released. Usually re-releases are included as specialised films, but as these were first releases of the 3D conversions they are not included in the analysis in this chapter either as re-releases or as specialised films. They are also excluded from the calculation of median length of release for mainstream films.

1.6 Mega hits

Each of the last five years has seen one film generating takings significantly higher than any other release of the year. It has been a period of 'mega-hits', where a film captures the public imagination and a large number of people decide it is a must-see at the cinema (and a significant number see it more than once at the cinema). All of these films took at least one third more than the second highest grossing film at the box office for the same year while for both *Avatar* in 2009 and *Skyfall* in 2012 the percentage increases over the second placed films were more than 80%.

Most of these mega hits have also broken the UK box office record. With a gross of £69.2 million, *Mamma Mia!* was the first film to overtake the record set by *Titanic* in 1998 (£69.0 million) which had held for 10 years, even without adjusting for inflation. Before *Titanic*, again not considering inflation, the highest grossing film at the UK box office was 1997's *The Full Monty* which took £52.2 million. (The previous record holders were *Jurassic Park* (1993) with £47.9 million, *Ghost* (1990) with £23.3 million, and *E.T., The Extra Terrestrial* (1982) with £21.7 million.)

So before *Mamma Mia!* new box office records were infrequent, but in the four years following its release its final gross has been bettered no fewer than four times (although two of the later films which took more than *Mamma Mia!* did not set new records themselves). *Avatar*, released in 2009, grossed £94.0 million at the UK box office (36% more than *Mamma Mia!*'s previous record), helped by 82% of its total box office coming from premium price 3D viewings.

The highest grossing films of 2010 and 2011 both took over £70 million at the box office and, although not approaching *Avatar's* record, they were comfortably ahead of *Mamma Mia!'s* total. *Toy Story 3*, released in July 2010 took £73.8 million (41% more than *Harry Potter and the Deathly Hallows: Part 1*, the second highest grossing film of 2010) and 2011's top film, *Harry Potter and the Deathly Hallows: Part 2*, took £73.1 million (60% more than second placed *The King's Speech*). Both *Toy Story 3* and *Harry Potter and the Deathly Hallows: Part 2* were also shown in 3D, with 72% and 48% respectively of their total grosses coming from 3D screenings.

Avatar's record was beaten in 2012 by *Skyfall*, the first film to take more than £100 million at the UK box office. Its gross of £102.8 million up to 17 February 2013 (at which time it was still on release) is 83% more than the second highest grossing film of that year, *The Dark Knight Rises*. And interestingly, *Skyfall* was released in 2D only.

Table 1.12 shows the top five films of 2008-2012. These are the films which could be considered to be the mega hits. The table also shows the films' box office takings as a percentage of the total box office for the years they were released.

Table 1.12 Mega hits at the UK box office, 2008-2012

Title	Country of origin	UK box office total (£ million)	Box office as % of the total box office for the year	Distributor	Year of release
Skyfall*	UK/USA	102.8	8.7	Sony Pictures	2012
Avatar	USA	94.0	8.2	20th Century Fox	2009
Toy Story 3	USA	73.8	7.2	Walt Disney	2010
Harry Potter and the Deathly Hallows: Part 2	UK/USA	73.1	6.4	Warner Bros	2011
Mamma Mia!	UK/USA	69.2	7.4	Universal	2008

Source: Rentrak, BFI RSU analysis.

Notes:
Box office gross = cumulative total up to 17 February 2013.
Films with an asterisk (*) were still on release on 17 February 2013.

Table 1.13 shows the films which have held the UK box office record from 1975 (when coverage of the top performers started) until 2012.

Table 1.13 Films holding the UK box office record, 1975-2012

Title	Country of origin	UK box office total (£ million)	Distributor	Year of release
Skyfall*	UK/USA	102.8	Sony Pictures	2012
Avatar	USA	94.0	20th Century Fox	2009
Mamma Mia!	UK/USA	69.2	Universal	2008
Titanic	USA	69.0#	20th Century Fox	1998
The Full Monty	UK/USA	52.2	20th Century Fox	1997
Jurassic Park	USA	47.9	UIP	1993
Ghost	USA	23.3	UIP	1990
E.T., The Extra-Terrestrial	USA	21.7	UIP	1982
Grease	USA	14.7	UIP	1978
Star Wars	USA	14.4	20th Century Fox	1977
Jaws	USA	11.8	UIP	1975

Source: Rentrak, BFI RSU analysis.

Notes:
Box office gross = cumulative total up to 17 February 2013.
Films with an asterisk (*) were still on release on 17 February 2013.
Figures have not been adjusted for inflation.
The gross shown here for *Titanic* is its record breaking 1998 gross and is different from the gross shown in Chapter 3, which includes takings from its 2012 re-release.

- For more information about top films in 2012 see Chapter 2 (page 23)
- For further details of film distribution in 2012 see Chapter 9 (page 104)
- For information about weekend/weekday box office performance see Chapter 9, section 9.3 (page 110)
- For a review of the exhibition sector in 2012 see Chapter 10 (page 115)

Chapter 2

Top films in 2012

Skyfall *was the top earning film at the UK box office in 2012, and became the first release to gross more than £100 million.*

FACTS IN FOCUS:

The biggest film of the year was *Skyfall* which earned £103 million at the UK box office to become the highest earning film of all time. It topped the weekend box office charts for four weeks.

Six UK films featured in the top 20 films of the year, and two of these, *The Woman in Black* and *The Best Exotic Marigold Hotel*, were independent UK films. Both of these films grossed more than £20 million.

The top 20 UK films grossed £348 million, nearly one third of the total UK box office.

UK films spent 20 weeks at the top of the UK weekend box office charts.

The box office revenue generated from 3D film screenings was £216 million. This was 18% of the total box office (down from 20% in 2011).

Image: *The Woman In Black* courtesy of Momentum Pictures/eOne Momentum

2.1 The top 20 films

In 2012, the top film of the year at the UK box office was *Skyfall*. The twenty-third James Bond film earned £103 million to become the highest grossing film of all time at the UK box office. In total, six UK titles featured in the top 20, all of which, including *Skyfall*, were UK/USA collaborations, produced, at least partly, in the UK and mainly financed by inward investment from American studios. Four of these films were financed by the major US studios, but *The Woman in Black* and *The Best Exotic Marigold Hotel* were produced independently of the major studios.

Seventeen films earned more than £20 million at the UK box office in 2012, compared with 13 in 2011 (Table 2.1). Sequels and franchises accounted for 13 of the top 20 films, four more than in 2011. *Prometheus* has not been considered part of a franchise here, even though it was originally conceived as a prequel to the Alien series.

Action was the most popular genre in the 2012 list of top 20 films both in number of releases and box office earnings. It accounted for five titles, including *Skyfall*, which between them took £260.4 million. The second most popular genre was comedy with four titles, taking £84.7 million. Animation, which has often been the highest earning genre of the top 20 films in recent years, had three films in the list with a total gross of £75.1 million.

Table 2.1 Box office results for the top 20 films released in the UK and Republic of Ireland, 2012

	Title	Country of origin	Box office gross (£ million)	Number of opening weekend cinemas	Opening weekend gross (£ million)	Distributor
1	Skyfall*	UK/USA	102.8	587	20.2	Sony Pictures
2	The Dark Knight Rises	UK/USA	56.3	594	14.4	Warner Bros
3	The Hobbit: An Unexpected Journey*	USA/NZ	52.2	598	11.6	Warner Bros
4	Marvel Avengers Assemble	USA	51.9	521	15.8	Walt Disney
5	The Twilight Saga: Breaking Dawn – Part 2	USA	35.8	558	15.9	eOne Films
6	Ted	USA	30.4	509	9.3	Universal
7	Ice Age 4: Continental Drift	USA	30.3	134	0.9	20th Century Fox
8	Life of Pi*	USA/Can	28.7	525	3.6	20th Century Fox
9	The Amazing Spider-Man	USA	26.0	552	11.1	Sony Pictures
10	Prometheus	UK/USA	24.8	514	6.2	20th Century Fox
11	The Hunger Games	USA	24.0	511	4.9	Lionsgate
12	Taken 2	Fra	23.5	506	7.4	20th Century Fox
13	Madagascar 3: Europe's Most Wanted	USA	22.7	530	6.0	Paramount
14	Men in Black 3	USA	22.3	532	2.9	Sony Pictures
15	Brave	USA	22.2	143	0.8	Walt Disney
16	The Woman in Black	UK/USA/Swe	21.3	412	3.2	Momentum
17	The Best Exotic Marigold Hotel	UK/USA/Ind	20.4	504	2.3	20th Century Fox
18	War Horse	UK/USA	18.6	491	4.0	Walt Disney
19	American Pie: Reunion	USA	17.0	485	6.3	Universal
20	The Muppets	USA	16.8	538	2.7	Walt Disney

Source: Rentrak, BFI RSU analysis.

Notes:
Box office gross = cumulative total up to 17 February 2013.
Films with an asterisk (*) were still on release on 17 February 2013.

2.2 The top 20 UK qualifying films

The top 20 UK films, shown in Table 2.2, had a combined gross of £348 million, which was 29% of the total UK box office. This was down from £376 million in 2011 (33% of gross box office). Eight UK films took more than £10 million in 2012, compared with 11 in 2011. Most of the top 20 UK films were UK/USA collaborations. Nine of the top 20 titles were UK independent films, compared with seven in 2011, but they accounted for 24% of the total box office for the top 20 UK films, compared with 33% in 2011.

The range of genres in the top 20 illustrates the variety of UK film production, from the high octane thrills of *Skyfall* and the gothic gloom of *The Woman in Black* to the wry humour of *The Best Exotic Marigold Hotel* and the witty animation of *The Pirates! In an Adventure with Scientists*. Comedy, with five appearances, was the most popular genre of the top 20 UK films, followed by action with four appearances.

Table 2.2 Box office results for the top 20 UK qualifying films released in the UK and Republic of Ireland, 2012

	Title	Country of origin	Box office gross (£ million)	Distributor
1	Skyfall*	UK/USA	102.8	Sony Pictures
2	The Dark Knight Rises	UK/USA	56.3	Warner Bros
3	Prometheus	UK/USA	24.8	20th Century Fox
4	The Woman in Black	UK/USA/Swe	21.3	Momentum
5	The Best Exotic Marigold Hotel	UK/USA/Ind	20.4	20th Century Fox
6	War Horse	UK/USA	18.6	Walt Disney
7	The Pirates! In an Adventure with Scientists	UK/USA	16.8#	Sony Pictures
8	Snow White and the Huntsman	UK/USA	15.8	Universal
9	The Iron Lady	UK	9.9	20th Century Fox
10	Nativity 2: Danger in the Manger!*	UK	9.2	eOne Films
11	Wrath of the Titans	UK/USA	7.8	Warner Bros
12	Dark Shadows	UK/USA	7.1	Warner Bros
13	Salmon Fishing in the Yemen	UK	6.2	Lionsgate
14	Total Recall	UK/USA/Can	5.7	Sony Pictures
15	Anna Karenina	UK/USA	5.6	Universal
16	John Carter	UK/USA	4.7	Walt Disney
17	The Sweeney	UK	4.5	eOne Films
18	Dredd	UK/USA/SA	4.4	Entertainment
19	Seven Psychopaths	UK	3.2	Momentum
20	StreetDance 2	UK/Ger/Ita	3.1	Vertigo Films

Source: Rentrak, BFI RSU analysis.

Notes:
Box office gross = cumulative total up to 17 February 2013.
Films with an asterisk (*) were still on release on 17 February 2013.
When not rounded up, the box office gross for *The Pirates! In an Adventure with Scientists* is less than that for *The Muppets* which is listed in Table 2.1.

2.3 The top 20 UK independent films

The top 20 UK independent films, shown in Table 2.3, had a combined gross of £98.5 million, which was 8% of the total UK box office (compared with 13% in 2011). Over two fifths of this total was earned by just two releases, *The Woman in Black* and *The Best Exotic Marigold Hotel*, each of which grossed over £20 million. As with the top 20 list of all UK films, the top independent releases encompassed many genres including action, comedy, drama and horror. In 2011, a documentary appeared in the list of top 20 UK independent films for the first time, but 2012's list includes two documentaries: *The Imposter* and *Marley*.

Table 2.3 Box office results for the top 20 UK independent films released in the UK and Republic of Ireland, 2012

	Title	Country of origin	Box office gross (£ million)	Distributor
1	The Woman in Black	UK/USA/Swe#	21.3	Momentum
2	The Best Exotic Marigold Hotel	UK/USA/Ind#	20.4	20th Century Fox
3	The Iron Lady	UK	9.9	20th Century Fox
4	Nativity 2: Danger in the Manger!*	UK	9.2	eOne Films
5	Salmon Fishing in the Yemen	UK	6.2	Lionsgate
6	The Sweeney	UK	4.5	eOne Films
7	Dredd	UK/USA/SA#	4.4	Entertainment
8	Seven Psychopaths	UK	3.2	Momentum
9	StreetDance 2	UK/Ger/Ita	3.1	Vertigo Films
10	Keith Lemon: The Film	UK	2.9	Lionsgate
11	Great Expectations	UK	2.3	Lionsgate
12	Shame	UK	2.0	Momentum
13	The Angels' Share	UK/Fra/Bel/Ita	2.0	eOne Films
14	Gambit	UK/USA#	1.3	Momentum
15	The Imposter	UK/USA#	1.1	Picturehouse/ Revolver
16	The Wedding Video	UK	1.1	Entertainment
17	Housefull 2	UK/Ind/Thai	1.0	Eros
18	Marley	UK/Jam/USA#	1.0	Universal
19	Coriolanus	UK/USA/Serb#	0.9	Lionsgate
20	Shadow Dancer	UK/Ire/Fra	0.8	Paramount

Source: Rentrak, BFI RSU analysis.

Notes:
Box office gross = cumulative total up to 17 February 2013.
Films with an asterisk (*) were still on release on 17 February 2013.
The Woman in Black, *The Best Exotic Marigold Hotel, Dredd, Gambit, The Imposter, Marley* and *Coriolanus* were made with independent (non-studio) US support.

2.4 The top 3D films

Forty-three 3D films were released in 2012, which generated £215.7 million, up to 17 February 2013, from their 3D screenings. This aggregate gross from 3D screenings represents 18% of the UK and Republic of Ireland box office, down from 20% in 2011 and 24% in 2010.

The top 20 3D releases in 2012 are listed in Table 2.4. *Marvel Avengers Assemble* had the highest 3D takings even though only 58% of its total gross was taken from 3D screens. On average the percentage of films' total box office taken in 3D screenings has decreased since 2010. Excluding films which were shown only on 3D screens, the median 3D takings as a percentage of total takings fell from 71% in 2010 to 57% in 2011, but then rose slightly to 60% in 2012.

Given the decrease in aggregate 3D takings as a percentage of the total UK box office, and the decrease in average 3D takings as a percentage of the total takings for individual films, it would appear that enthusiasm for the 3D format is waning. However, these figures do not tell the whole story. If we compare the average takings per screen for 3D screens with the average takings for 2D screens for a particular film, it provides a measure of the relative popularity of 3D viewings compared with 2D viewings for that film. Looking at the ratio of 3D screen averages to 2D screen averages, the higher the value the more popular were the film's 3D viewings compared with its 2D viewings. Ranking all 2010, 2011 and 2012 3D releases (which were shown on both 2D and 3D screens) by this ratio, there are similar numbers from each year (seven from 2010, seven from 2011 and six from 2012) in the top 20 films (Table 2.5). This suggests that initially audiences were attracted by the novelty of the new technology, but have become more selective about the films they watch in 3D, and choose 3D where the effect makes a perceived contribution to the experience.

Table 2.4 Top 20 3D releases in the UK and Republic of Ireland, 2012 (ranked by 3D gross)

	Title	Total gross (£ million)	3D gross (£ million)	3D as % of total gross	Number of 3D sites	Distributor
1	Marvel Avengers Assemble	51.9	30.2	58	438	Walt Disney
2	The Hobbit: An Unexpected Journey	52.2	24.1	46	479	Warner Bros
3	Life of Pi*	28.7	22.9	80	422	20th Century Fox
4	Prometheus	24.8	15.4	62	434	20th Century Fox
5	The Amazing Spider-Man	26.0	14.0	54	454	Sony Pictures
6	Ice Age 4: Continental Drift	30.3	11.7	39	409	20th Century Fox
7	Men in Black 3	22.3	11.5	51	434	Sony Pictures
8	Titanic	11.1	10.0	91	393	20th Century Fox
9	Madagascar 3: Europe's Most Wanted	22.7	7.7	34	429	Paramount
10	Brave	22.2	7.3	33	424	Walt Disney
11	The Pirates! In an Adventure with Scientists	16.8	6.3	37	402	Sony Pictures
12	Star Wars: Episode I – The Phantom Menace	5.3	5.3	100	367	20th Century Fox
13	Wrath of the Titans	7.8	5.2	66	394	Warner Bros
14	Dredd	4.4	4.2	97	362	Entertainment
15	Journey 2: The Mysterious Island	7.0	3.9	55	352	Warner Bros
16	John Carter	4.7	3.3	71	412	Walt Disney
17	Rise of the Guardians	12.3	3.2	26	412	Paramount
18	Underworld: Awakening	3.2	2.9	91	295	Entertainment
19	Ghost Rider: Spirit of Vengeance	2.9	2.8	97	349	eOne Films
20	Beauty and the Beast	2.9	2.6	90	345	Walt Disney

Source: Rentrak.

Notes:
Box office gross = cumulative total up to 17 February 2013.
Films with an asterisk (*) were still on release on 17 February 2013.
The 3D grosses do not include takings from IMAX screenings but IMAX revenues contribute to the total.

Table 2.5 shows the top 20 films ranked by the ratio of 3D average box office takings per site to 2D average box office ratio per site. The list includes the top films by this ranking from all 3D films released in 2010 to 2012 and which were shown on both 3D and 2D screens. Seven of the films in the list are 2010 releases, seven are 2011 releases and six are 2012 releases.

Table 2.5 Top 20 3D films ranked by ratio of 3D site average box office to 2D site average box office, 2010-2012

	Title	Year of release	3D gross (£ 000)	3D sites	3D site average (£)	2D gross (£ 000)	2D sites	2D site average (£)	Ratio of 3D site average to 2D site average
1	Battle of Warsaw 1920	2011	181	21	8,605	6	21	309	27.9
2	Titanic	2012	10,015	393	25,484	175	178	981	26.0
3	TT3D: Closer to the Edge	2011	1,193	227	5,255	71	116	616	8.5
4	Tron: Legacy	2010	7,743	400	19,357	574	232	2,474	7.8
5	Dredd	2012	4,238	362	11,706	126	73	1,729	6.8
6	Final Destination 5	2011	4,999	383	13,051	461	237	1,947	6.7
7	The Lion King	2011	11,030	402	27,439	1,392	318	4,376	6.3
8	Immortals	2011	5,325	376	14,162	919	326	2,819	5.0
9	Alice in Wonderland	2010	32,155	337	95,414	8,310	426	19,507	4.9
10	Justin Bieber: Never Say Never	2011	2,027	357	5,678	291	219	1,331	4.3
11	Life of Pi*	2012	22,933	422	54,343	5,690	437	13,019	4.2
12	Ghost Rider: Spirit of Vengeance	2012	2,823	349	8,090	62	31	1,991	4.1
13	StreetDance 3D	2010	11,035	345	31,984	639	80	7,985	4.0
14	Step Up 3	2010	6,869	366	18,769	946	198	4,777	3.9
15	Clash of the Titans	2010	15,648	339	46,161	4,501	350	12,861	3.6
16	Spy Kids: All the Time in the World in 4D	2011	3,421	355	9,636	948	349	2,716	3.5
17	How to Train Your Dragon	2010	12,450	324	38,426	4,159	379	10,973	3.5
18	Silent Hill: Revelation 3D	2012	1,602	316	5,070	247	165	1,499	3.4
19	The Last Airbender	2010	3,938	346	11,382	1,097	324	3,385	3.4
20	The Darkest Hour	2012	1,186	335	3,539	135	128	1,056	3.4

Source: Rentrak.

Notes:
Box office gross = cumulative total up to 17 February 2013.
Films with an asterisk (*) were still on release on 17 February 2013.
The 3D grosses do not include takings from IMAX screenings.

2.5 Best weekend performances of UK films

A total of 31 films topped the UK weekend box office charts over the course of 2012. Ten of these were UK titles which spent a total of 20 weeks at number one (Table 2.6). In 2011, 10 UK films achieved the number one slot in the weekend charts for a total of 23 weeks. *Skyfall*, the highest grossing film of the year, spent four weekends at the top of the box office charts in 2012, a number unequalled by any other release in 2012. (*Skyfall's* four weeks at the top were not consecutive; after three weeks leading the weekend charts, it was knocked off the top spot for two weeks by *The Twilight Saga: Breaking Dawn – Part 2*, but returned to the top for one more week on its sixth weekend on release.)

Four independent UK films topped the weekend box office chart in 2012 for a total of six weeks, compared with 10 weeks by three independent UK films in 2011. The highest grossing UK independent film of the year, *The Woman in Black*, spent three weeks in the number one slot and *The Best Exotic Marigold Hotel, Dredd* and *The Sweeney* spent one week each at the top of the chart.

Table 2.6 UK films at number one in the weekend box office charts, 2012

Title	First week at top	Weekend gross (£ million)	Box office gross (£ million)	Distributor	Number of weeks at number one
Skyfall*	26/10/2012	20.2	102.8	Sony Pictures	4
War Horse	13/01/2012	4.0	18.6	Walt Disney	3
The Woman in Black	10/02/2012	3.2	21.3	Momentum	3
Prometheus	01/06/2012	6.2	24.8	20th Century Fox	3
The Dark Knight Rises	20/07/2012	14.4	56.3	Warner Bros	2
The Best Exotic Marigold Hotel	02/03/2012	2.3	20.4	20th Century Fox	1
John Carter	09/03/2012	2.0	4.7	Walt Disney	1
Total Recall	31/08/2012	2.5	5.7	Sony Pictures	1
Dredd	07/09/2012	1.0	4.4	Entertainment	1
The Sweeney	14/09/2012	1.5	4.5	eOne Films	1

Source: Rentrak, BFI RSU analysis.

Notes:
Box office gross = cumulative total up to 17 February 2013.
Films with an asterisk (*) were still on release on 17 February 2013.

- For more about the top films of all time see Chapter 3 (page 31)
- For more about the top films by genre see Chapter 4 (page 37)
- For more on UK talent and awards see Chapter 7 (page 77)
- For further information about film distribution in 2012 see Chapter 9 (page 104)
- For information about weekend/weekday box office performance see Chapter 9, section 9.3 (page 110)
- For an overview of the exhibition sector in 2012 see Chapter 10 (page 115)

Chapter 3

Top films of all time at the UK box office

In 2012, Skyfall *became the highest grossing film of all time at the UK box office. Three other releases entered the list of the top 20 films of all time, and four releases entered the chart of all time top 20 independent UK films.*

FACTS IN FOCUS:

The list of the top 20 highest grossing films at the UK box office features four films from 2012, including the new all time number one, *Skyfall*.

Titanic moves to the top spot in the inflation-adjusted box office chart, following its 3D re-release in 2012, with *Skyfall* in second place.

Sequels and franchise films made up 16 of the all time top 20 chart.

Ten of the top 20 films were UK/USA collaborations.

Thirteen of the top 20 films were based on stories and characters created by UK writers.

Four 2012 releases, *The Woman in Black*, *The Best Exotic Marigold Hotel*, *The Iron Lady* and *Nativity 2: Danger in the Manger!*, appear in the chart of all time top independent UK films.

3.1 Top 20 films at the UK box office, 1989-2012

In 2012, the latest James Bond title became the first film to take more than £100 million at the UK box office, making it the territory's highest grossing release of all time. *Skyfall* is the only film of the all time top five which was not shown in 3D, and so it achieved its record gross without the help of premium ticket prices.

No fewer than four 2012 releases appear in the top 20 all time films. As well as *Skyfall, The Dark Knight Rises* is at number 12 in the list, with takings of £56.3 million, *The Hobbit: An Unexpected Journey* is at number 18 with takings of £52.2 million (up to 17 February 2013) and *Marvel Avengers Assemble* is at number 19 with takings of £51.9 million.

The list, shown in Table 3.1, is dominated by franchise movies, including four of the eight Harry Potter titles, the Lord of the Rings trilogy and the three latest James Bond films. Last year's chart included seven Harry Potter films, but three of them (along with *The Dark Knight*) were pushed out by the four new entries. Only four of the top 20 are neither sequels nor franchise titles, namely *Avatar* (though sequels to this film are currently in development), *The Full Monty, Mamma Mia!* and *Titanic*. Ten of the top 20 films are UK/USA collaborations and 13 of the top 20 are based on stories and characters created by UK writers such as Ian Fleming, JK Rowling and JRR Tolkien, which shows the appetite for home-grown material amongst British audiences.

Ranking all time top films

In the absence of admissions data on individual films, top films can only be measured in terms of earnings at the box office. Inflation is a key factor affecting earnings and this needs to be borne in mind against some of the figures quoted in this chapter (however, some figures are adjusted for inflation). Most of this chapter relates to actual box office receipts from 1989 onwards (although coverage of box office figures for some high earning films goes back to 1975), so can be categorised as all time top films since it is unlikely that anything produced before 1989 will have earned more in nominal terms.

Table 3.1 Top 20 films at the UK box office, 1989-2012

	Title	Country of origin	UK box office total (£ million)	Distributor	Year of release
1	Skyfall*	UK/USA	102.8	Sony Pictures	2012
2	Avatar	USA	94.0	20th Century Fox	2009
3	Titanic#	USA	80.1	20th Century Fox	1998/2012
4	Toy Story 3	USA	73.8	Walt Disney	2010
5	Harry Potter and the Deathly Hallows: Part 2	UK/USA	73.1	Warner Bros	2011
6	Mamma Mia!	UK/USA	69.2	Universal	2008
7	Harry Potter and the Philosopher's Stone	UK/USA	66.1	Warner Bros	2001
8	The Lord of the Rings: The Fellowship of the Ring	USA/NZ	63.0	Entertainment	2001
9	The Lord of the Rings: The Return of the King	USA/NZ	61.1	Entertainment	2003
10	The Lord of the Rings: The Two Towers	USA/NZ	57.6	Entertainment	2002
11	Star Wars Episode I: The Phantom Menace#	USA	56.4	20th Century Fox	1999/2012
12	The Dark Knight Rises	UK/USA	56.3	Warner Bros	2012
13	Casino Royale	UK/USA/Cze	55.6	Sony Pictures	2006
14	Harry Potter and the Chamber of Secrets	UK/USA	54.8	Warner Bros	2002
15	Pirates of the Caribbean: Dead Man's Chest	USA	52.5	Walt Disney	2006
16	Harry Potter and the Deathly Hallows: Part 1	UK/USA	52.5	Warner Bros	2010
17	The Full Monty	UK/USA	52.2	20th Century Fox	1997
18	The Hobbit: An Unexpected Journey*	USA/NZ	52.2	Warner Bros	2012
19	Marvel Avengers Assemble	USA	51.9	Walt Disney	2012
20	Quantum of Solace	UK/USA	51.2	Sony Pictures	2008

Source: Rentrak, BFI RSU analysis.

Notes:
Figures have not been inflation adjusted.
Box office gross = cumulative total up to 17 February 2013.
Films with an asterisk (*) were still on release on 17 February 2013.
The box office grosses for *Titanic* and *Star Wars Episode I: The Phantom Menace* include the gross from their original release plus the gross from their 3D re-release in 2012.

3.2 Inflation-adjusted top 20 films at the UK box office, 1975-2012

Table 3.2 shows an inflation-adjusted box office chart based on films released in the UK since 1975 (when coverage of leading titles begins). With the takings from its original 1998 release plus the takings from its 3D re-release in 2012, *Titanic* is the highest grossing film of all time at the UK box office with £106 million in 2011/12 terms. *Skyfall* is in second place on the list with £103 million and *Avatar*, the previous number one, is down to third place. *Skyfall* is the only 2012 addition to the top 20. Another film moving up the list due to a 2012 3D re-release is *Star Wars Episode I: The Phantom Menace*, which now appears in twelfth place with £74 million.

The first of three Harry Potter films is at number four, with the franchise's first outing, *Harry Potter and the Philosopher's Stone*, earning the equivalent of £86 million. The final Harry Potter film is also in the list in ninth place. All three Lord of the Rings films make the chart with *The Lord of the Rings: The Fellowship of the Ring* in fifth place (£82 million). In sixth place is *Toy Story 3*, the highest earning film of 2010, with a gross of £78 million. Three classic releases from the 1970s remain in the top 20: *Jaws* (1975) is at number eight with adjusted revenues of £75 million, the original *Star Wars* (1977) appears at number 15 with £70 million and *Grease* (1978) is at 17 with £65 million.

Table 3.2 Top 20 highest grossing films at the UK box office, 1975-2012 (inflation adjusted[1])

	Title	Country of origin	UK box office total (2011/12 £ million)	Distributor	Year of release
1	Titanic	USA	105.5#	20th Century Fox	1998/2012
2	Skyfall*	UK/USA	102.8	Sony Pictures	2012
3	Avatar	USA	100.5	20th Century Fox	2009
4	Harry Potter and the Philosopher's Stone	UK/USA	85.7	Warner Bros	2001
5	The Lord of the Rings: The Fellowship of the Ring	USA/NZ	81.7	Entertainment	2001
6	Toy Story 3	USA	77.6	Walt Disney	2010
7	Mamma Mia!	UK/USA	76.0	Universal	2008
8	Jaws	USA	74.9	UIP	1975
9	Harry Potter and the Deathly Hallows: Part 2	UK/USA	74.8	Warner Bros	2011
10	The Lord of the Rings: The Return of the King	USA/NZ	74.6	Entertainment	2003
11	Jurassic Park	USA	74.4	UIP	1993
12	Star Wars Episode I: The Phantom Menace	USA	73.9#	20th Century Fox	1999/2012
13	The Full Monty	UK/USA	73.1	20th Century Fox	1997
14	The Lord of the Rings: The Two Towers	USA/NZ	72.4	Entertainment	2002
15	Star Wars	USA	70.4	20th Century Fox	1977
16	Harry Potter and the Chamber of Secrets	UK/USA	68.9	Warner Bros	2002
17	Grease	USA	64.9	UIP	1978
18	Casino Royale	UK/USA/Cze	62.8	Sony Pictures	2006
19	Pirates of the Caribbean: Dead Man's Chest	USA	59.3	Walt Disney	2006
20	E.T., The Extra-Terrestrial	USA	59.3	UIP	1982

Source: Rentrak, BFI RSU analysis.

Notes:
[1] The 2011/12 £ is calculated using the HMT UK GDP deflator (see link at end of chapter).
Box office gross = cumulative total up to 17 February 2013.
Films with an asterisk (*) were still on release on 17 February 2013.
The box office grosses for *Titanic* and *Star Wars Episode I: The Phantom Menace* include the (inflation adjusted) gross from their original release plus the gross from their 3D re-release in 2012.

3.3 Top 20 UK qualifying films at the UK box office, 1989-2012

The list of the all time top 20 UK films is dominated by US studio-backed features but two 2011 independent films, *The King's Speech* and *The Inbetweeners Movie*, are at numbers 16 and 17 in the list (Table 3.3). *Skyfall* is at number one and joins the two other James Bond films starring Daniel Craig in the top 20. All eight Harry Potter films appear in the list, with 2011's *Harry Potter and the Deathly Hallows: Part 2* in second place. As well as *Skyfall*, one other 2012 release, *The Dark Knight Rises*, features in the top 20. The top 11 UK films have each earned over £50 million at the UK box office.

Table 3.3 Top 20 UK qualifying films at the UK box office, 1989-2012

	Title	Country of origin	UK box office total (£ million)	Distributor	Year of release
1	Skyfall*	UK/USA	102.8	Sony Pictures	2012
2	Harry Potter and the Deathly Hallows: Part 2	UK/USA	73.1	Warner Bros	2011
3	Mamma Mia!	UK/USA	69.2	Universal	2008
4	Harry Potter and the Philosopher's Stone	UK/USA	66.1	Warner Bros	2001
5	The Dark Knight Rises	UK/USA	56.3	Warner Bros	2012
6	Casino Royale	UK/USA/Cze	55.6	Sony Pictures	2006
7	Harry Potter and the Chamber of Secrets	UK/USA	54.8	Warner Bros	2002
8	Harry Potter and the Deathly Hallows: Part 1	UK/USA	52.5	Warner Bros	2010
9	The Full Monty	UK/USA	52.2	20th Century Fox	1997
10	Quantum of Solace	UK/USA	51.2	Sony Pictures	2008
11	Harry Potter and the Half-Blood Prince	UK/USA	50.7	Warner Bros	2009
12	Harry Potter and the Order of the Phoenix	UK/USA	49.9	Warner Bros	2007
13	Harry Potter and the Goblet of Fire	UK/USA	49.2	Warner Bros	2005
14	The Dark Knight	UK/USA	49.1	Warner Bros	2008
15	Harry Potter and the Prisoner of Azkaban	UK/USA	46.1	Warner Bros	2004
16	The King's Speech	UK	45.7	Momentum	2011
17	The Inbetweeners Movie	UK	45.0	Entertainment	2011
18	Bridget Jones's Diary	UK/USA	42.0	UIP	2001
19	Charlie and the Chocolate Factory	UK/USA	37.8	Warner Bros	2005
20	Love Actually	UK/USA	36.8	UIP	2003

Source: Rentrak, BFI RSU analysis.

Notes:
Figures have not been inflation adjusted.
Box office gross = cumulative total up to 17 February 2013.
Films with an asterisk (*) were still on release on 17 February 2013.

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22

3.4 Top 20 independent UK films at the UK box office, 1989-2012

Table 3.4 lists the top 20 all time top earning independent (that is, made without US major studio involvement) UK titles. The two highest grossing independent British films are both 2011 releases. *The King's Speech* and *The Inbetweeners Movie* each took more than £45 million at the UK box office, easily beating the previous record of £32 million taken by *Slumdog Millionaire* in 2009. Four 2012 releases appear in the list. *The Woman in Black* is at number five with takings of £21.3 million, *The Best Exotic Marigold Hotel* is at number six (£20.4 million), *The Iron Lady* is at number 17 (£9.9 million) and *Nativity 2: Danger in the Manger!* is at number 19 with takings of £9.2 million (up to 17 February 2013). The top 16 UK independent films all earned more than £10 million at the UK box office, and the top six earned over £20 million each.

Table 3.4 Top 20 independent UK films at the UK box office, 1989-2012

	Title	Country of origin	UK box office total (£ million)	Distributor	Year of release
1	The King's Speech	UK	45.7	Momentum	2011
2	The Inbetweeners Movie	UK	45.0	Entertainment	2011
3	Slumdog Millionaire	UK	31.7	Pathé	2009
4	Four Weddings and a Funeral	UK	27.8	Carlton	1994
5	The Woman in Black	UK/USA/Swe#	21.3	Momentum	2012
6	The Best Exotic Marigold Hotel	UK/USA/Ind#	20.4	20th Century Fox	2012
7	Tinker, Tailor, Soldier, Spy	UK/Fra/Ger	14.2	StudioCanal	2011
8	Trainspotting	UK	12.4	PolyGram	1996
9	St Trinian's	UK	12.3	Entertainment	2007
10	Gosford Park	UK/USA#	12.3	Entertainment	2002
11	StreetDance 3D	UK/Ger/Ita	11.6	Vertigo Films	2010
12	Kick-Ass	UK/USA#	11.6	Universal	2010
13	Bend it Like Beckham	UK/Ger	11.6	Lionsgate	2002
14	Run, Fat Boy, Run	UK/USA#	11.0	Entertainment	2007
15	Kevin and Perry Go Large	UK	10.5	Icon	2000
16	East is East	UK	10.4	Film Four	1999
17	The Iron Lady	UK	9.9	20th Century Fox	2012
18	The Queen	UK/Fra/Ita	9.4	Pathé	2006
19	Nativity 2: Danger in the Manger!*	UK	9.2	eOne Films	2012
20	Valiant	UK/USA#	8.5	Entertainment	2005

Source: Rentrak, BFI RSU analysis.

Notes:
Figures have not been inflation adjusted.
Box office gross = cumulative total up to 17 February 2013.
Films with an asterisk (*) were still on release on 17 February 2013.
The Woman in Black, *The Best Exotic Marigold Hotel*, *Gosford Park*, *Kick-Ass*, *Run, Fat Boy, Run* and *Valiant* were made with independent (non-studio) US support.

- For the top films at the UK box office in 2012 see Chapter 2 (page 23)
- For more on UK talent see Chapter 7 (page 77)

- For information on the deflators used to calculate inflation adjusted box office takings see hm-treasury.gov.uk/data_gdp_index.htm

Chapter 4

Genre and classification

Action was the UK's favourite genre in 2012, largely due to the success of Skyfall*, pushing the usual favourite, comedy, into second place. There were more '15' releases than any other classification, but '12A' films continued to take the largest single share of the box office.*

FACTS IN FOCUS:

Action, the highest earning genre of 2012, accounted for 7% of releases but, due to the success of films such as *Skyfall* and *The Dark Knight Rises*, took 28% of the box office.

Drama accounted for the highest proportion of releases (24%) but shared only 2% of the box office. The highest earning drama was *Anna Karenina*.

Fantasy, including *The Hobbit: An Unexpected Journey*, took more money per cinema on average than other genres.

Eight of the top performing films by genre were UK films, including the top action, top horror and top sci-fi releases.

Comedy titles took most at the box office amongst UK independent films, mainly due to the success of *The Best Exotic Marigold Hotel* and *Nativity 2: Danger in the Manger!*.

4.1 Genre

For statistical purposes, the BFI Research and Statistics Unit assigned a primary genre to every film released in the UK in 2012. This is not meant to be prescriptive but helps gauge the relative popularity of different genres on a consistent basis from year to year. The list of genres is based on conventions commonly used within the industry and by published sources such as the BFI's Collections Information Database, the British Board of Film Classification (BBFC) and the Internet Movie Database (IMDb).

4.1.1 Genre of all film releases

Table 4.1 shows the relative popularity of different genres at the box office in the UK and Republic of Ireland in 2012. Action, helped by the top grossing film of the year, *Skyfall*, was the highest earning genre (earning £328 million), followed by 2011's highest earner comedy (£234 million) and animation (£142 million). *Skyfall* took nearly one third (31%) of the action genre's total box office. Sci-fi, helped by *Prometheus*, *The Hunger Games* and *Men in Black 3* is fourth in the list, and the success of *The Hobbit: An Unexpected Journey* helped fantasy to fifth place despite this genre having only seven releases during the year. Drama films had the highest proportion of releases (24%) but only 2% of the box office gross.

Eight of the top performing titles by genre were UK films, which demonstrates the variety of story types of successful British films. These eight UK films, including four UK independent films, are *Anna Karenina, The Iron Lady, Prometheus, Skyfall, StreetDance 2, The Sweeney, War Horse* and *The Woman in Black*.

Table 4.1 Films released in the UK and Republic of Ireland by genre, 2012 (ranked by gross box office)

Genre	Number of releases	% of all releases	Gross box office (£ million)	% of total box office	Top performing title
Action	47	7.3	328.1	27.7	Skyfall
Comedy	142	21.9	234.0	19.8	Ted
Animation	20	3.1	142.4	12.0	Ice Age 4: Continental Drift
Sci-fi	13	2.0	99.6	8.4	Prometheus
Fantasy	7	1.1	80.0	6.8	The Hobbit: An Unexpected Journey
Romance	29	4.5	62.1	5.2	The Twilight Saga: Breaking Dawn – Part 2
Horror	45	7.0	62.0	5.2	The Woman in Black
Adventure	7	1.1	37.3	3.2	Life of Pi
Thriller	41	6.3	29.8	2.5	Jack Reacher
Drama	157	24.3	29.2	2.5	Anna Karenina
War	12	1.9	19.5	1.6	War Horse
Family	6	0.9	15.8	1.3	Diary of a Wimpy Kid: Dog Days
Crime	20	3.1	14.8	1.3	The Sweeney
Biopic	7	1.1	12.4	1.1	The Iron Lady
Music/dance	7	1.1	9.4	0.8	StreetDance 2
Documentary	86	13.3	5.9	0.5	Katy Perry: Part of Me
Western	1	0.2	<0.1	<0.1	Blackthorn
Total	**647**	**100.0**	**1,182.4**	**100.0**	

Source: Rentrak, BBFC, IMDb, BFI RSU analysis.

Notes:
Percentages may not sum to 100 due to rounding.
Figures as at 17 February 2013.

The pattern of genres ranked by the average number of sites at the widest point of release (WPR) is shown in Table 4.2. The top genre by WPR in 2012 was animation followed by sci-fi. Third in the list is fantasy, but the average WPR for this genre is based on a relatively low number of films. There were seven films classified to this genre, including *The Hobbit: An Unexpected Journey, Snow White and the Huntsman* and *Wrath of the Titans*, all of which were shown at large numbers of sites (WPRs of 604, 473 and 466 respectively). *The Hobbit: An Unexpected Journey* had the highest WPR of all 2012 releases.

At the opposite end of the scale, the average WPR for the western genre was eight but, again, this average is based on just one film, *Blackthorn*. Documentary, with 27, also had a relatively low average number of sites at WPR. Four of the five documentaries with the highest WPRs feature popular music concerts or are films about popular musicians or bands, and these tend to achieve wider releases (and higher box office grosses) than other documentaries. If music documentaries are excluded, the average WPR for this genre is 16. The documentaries with the highest WPRs were *Marley* (WPR of 333), *Katy Perry: Part of Me* (326), *Led Zeppelin: Celebration Day* (205), *African Cats* (135) and *Crossfire Hurricane* (133).

Table 4.2 Films released in the UK and Republic of Ireland by genre, 2012 (ranked by average widest point of release)

Genre	Average number of sites at widest point of release	Number of releases	Gross box office (£ million)
Animation	329	20	142.4
Sci-fi	289	13	99.6
Fantasy	281	7	80.0
Music/dance	218	7	9.4
Adventure	212	7	37.3
Action	210	47	328.1
Family	176	6	15.8
Horror	135	45	62.0
Comedy	133	142	234.0
Biopic	131	7	12.4
Crime	118	20	14.8
Romance	103	29	62.1
Thriller	100	41	29.8
War	73	12	19.5
Drama	39	157	29.2
Documentary	27	86	5.9
Western	8	1	<0.1
All genres	**110**	**647**	**1,182.4**

Source: Rentrak, BBFC, IMDb, BFI RSU analysis.

Note: Figures as at 17 February 2013.

Table 4.3 shows box office revenues per site by genre, which gives a good indication of performance in the market while controlling for the size of release. Fantasy tops this list, largely due to *The Hobbit: An Unexpected Journey*, and action is second, mainly due to the success of *Skyfall, Marvel Avengers Assemble* and *The Dark Knight Rises*. Comedy, which took the second largest slice of overall box office, is much lower placed when the average box office per site is taken into account, indicating that a large number of comedy releases fail to hit the mark with audiences.

Table 4.3 Films released in the UK and Republic of Ireland by genre, 2012 (ranked by average box office gross per site)

Genre	Average box office per site	Gross box office (£ million)	Total sites
Fantasy	40,624	80.0	1,970
Action	33,194	328.1	9,884
Sci-fi	26,528	99.6	3,755
Adventure	25,219	37.3	1,481
War	22,122	19.5	880
Animation	21,608	142.4	6,589
Romance	20,843	62.1	2,978
Family	14,990	15.8	1,055
Biopic	13,519	12.4	919
Comedy	12,401	234.0	18,873
Horror	10,200	62.0	6,077
Thriller	7,242	29.8	4,118
Crime	6,276	14.8	2,358
Music/dance	6,154	9.4	1,527
Drama	4,738	29.2	6,165
Western	4,095	<0.1	8
Documentary	2,505	5.9	2,349
All genres	**16,657**	**1,182.4**	**70,986**

Source: Rentrak, BBFC, IMDb, BFI RSU analysis.

Notes:
Total sites = number of releases multiplied by average number of sites at widest point of release.
Figures as at 17 February 2013.

4.1.2 Genre of UK and UK independent film releases

For UK films, action topped the box office by genre chart in 2012 with *Skyfall* taking 61% of this genre's total box office (Table 4.4). Comedy (2011's top genre) is second in the list, due mainly to two UK independent films, *The Best Exotic Marigold Hotel* and *Nativity 2: Danger in the Manger!*. *Prometheus*'s gross of £25 million (84% of the genre's total) helped sci-fi to third in the list. Drama (with 36 releases) and documentary (35) had more releases than any of the other genres, but took only 4% and 1% respectively of the total box office gross.

Table 4.4 UK films released in the UK and Republic of Ireland by genre, 2012 (ranked by gross box office)

Genre	Number of releases	% of all releases	Gross box office (£ million)	% of total box office	Top performing title
Action	7	4.3	169.2	44.9	Skyfall
Comedy	27	16.7	56.3	14.9	The Best Exotic Marigold Hotel
Sci-fi	4	2.5	29.5	7.8	Prometheus
Fantasy	2	1.2	23.7	6.3	Snow White and the Huntsman
Horror	15	9.3	22.0	5.8	The Woman in Black
Animation	3	1.9	19.3	5.1	The Pirates! In an Adventure with Scientists
War	2	1.2	18.7	5.0	War Horse
Drama	36	22.2	14.7	3.9	Anna Karenina
Biopic	2	1.2	10.0	2.6	The Iron Lady
Crime	7	4.3	5.1	1.4	The Sweeney
Documentary	35	21.6	3.2	0.8	The Imposter
Music/dance	2	1.2	3.1	0.8	StreetDance 2
Thriller	13	8.0	1.4	0.4	Shadow Dancer
Romance	5	3.1	0.9	0.2	Teri Meri Kahaani
Adventure	2	1.2	<0.1	<0.1	The Dinosaur Project
Total	**162**	**100.0**	**377.0**	**100.0**	

Source: Rentrak, BBFC, IMDb, BFI RSU analysis.

Notes:
Percentages may not add to 100 due to rounding.
Figures as at 17 February 2013.

Of the 162 UK films released in 2012, 148 were UK independent films. As Table 4.5 shows, comedy was the most popular genre for UK independent films. The £41 million earned by comedy films represented 45% of the total box office of all UK independent films. This is largely due to the success of *The Best Exotic Marigold Hotel* which grossed more than £20 million and *Nativity 2: Danger in the Manger!* which contributed £9 million to the genre's total. Horror was the second highest earning genre with 20% of the total box office. *The Woman in Black*'s box office of £21 million accounted for almost all of the genre's total. *The Iron Lady* was the only biopic among UK independent films released in 2012, but its £10 million box office gross took this genre to third in the list.

Table 4.5 UK independent films released in the UK and Republic of Ireland by genre, 2012 (ranked by gross box office)

Genre	Number of releases	% of all releases	Gross box office (£ million)	% of total box office	Top performing title
Comedy	26	17.6	49.2	45.4	The Best Exotic Marigold Hotel
Horror	14	9.5	21.8	20.2	The Woman in Black
Biopic	1	0.7	9.9	9.1	The Iron Lady
Drama	35	23.6	9.0	8.3	Great Expectations
Crime	7	4.7	5.1	4.7	The Sweeney
Action	4	2.7	4.5	4.1	Dredd
Documentary	35	23.6	3.2	2.9	The Imposter
Music/dance	2	1.4	3.1	2.9	StreetDance 2
Thriller	13	8.8	1.4	1.3	Shadow Dancer
Romance	5	3.4	0.9	0.8	Teri Meri Kahaani
Animation	1	0.7	0.1	0.1	Thomas & Friends: Blue Mountain Mystery
War	1	0.7	0.1	<0.1	Private Peaceful
Adventure	2	1.4	<0.1	<0.1	The Dinosaur Project
Sci-fi	2	1.4	<0.1	<0.1	The Man Who Fell to Earth
Total	**148**	**100.0**	**108.3**	**100.0**	

Source: Rentrak, BBFC, IMDb, BFI RSU analysis.

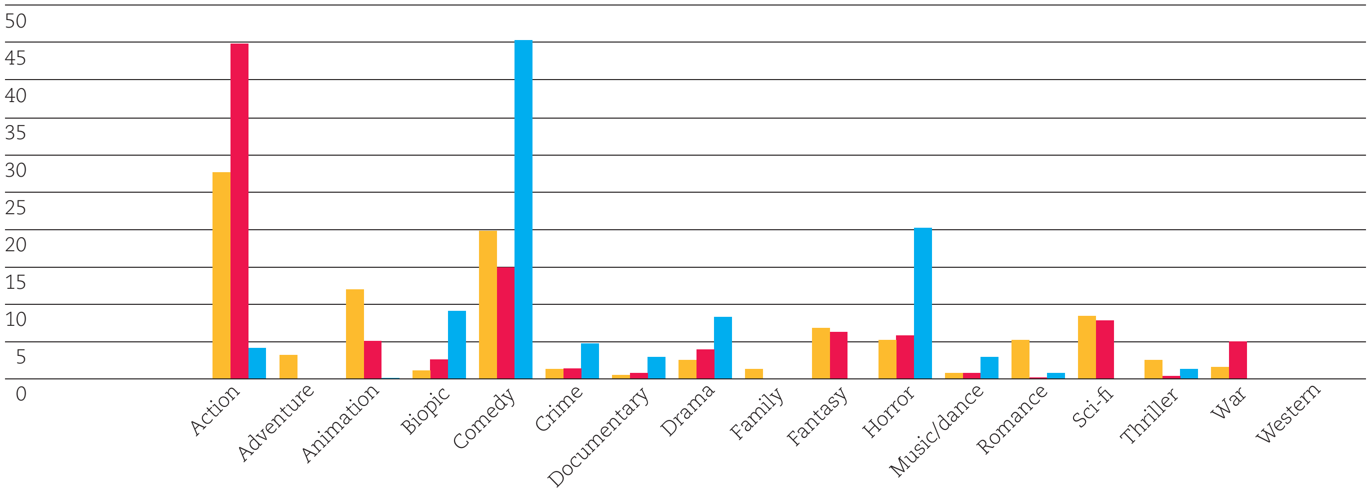
Notes:
Percentages may not add to 100 due to rounding.
Figures as at 17 February 2013.

Looking at UK films and UK independent films released in 2012, we see mainly similar rankings to those for all films in terms of percentages of releases by genre, but differences in the share of box office by genre (Figures 4.1 and 4.2). Drama and documentary are the genres with most releases for UK and UK independent films, with comedy in third place, but for all films comedy is second to drama with documentary in third place. The rankings and shares for other genres for numbers of releases are similar for all three categories.

However, when looking at box office by genre, there are notable differences between the three categories. For all films and UK films action was the top earning genre (28% of the total box office for all films and 45% for UK films), but only the sixth highest earning genre for UK independent films (4.5% share). The top earning genre for UK independent films was comedy with 45% of the total box office. For all films and UK films comedy had the second highest box office share (20% and 15% respectively), and for UK independent films horror was the second highest earning genre (20% of the box office). All three categories of films had different genres in third place in the box office rankings. For all films animation (12% share) was the third highest earning genre, for UK films sci-fi (8%) took the third place and for UK independent films biopic (9%) was in third place (Tables 4.1, 4.4 and 4.5).

Figure 4.1 Proportion of box office by genre for all films, UK films and UK independent films, 2012

% of box office

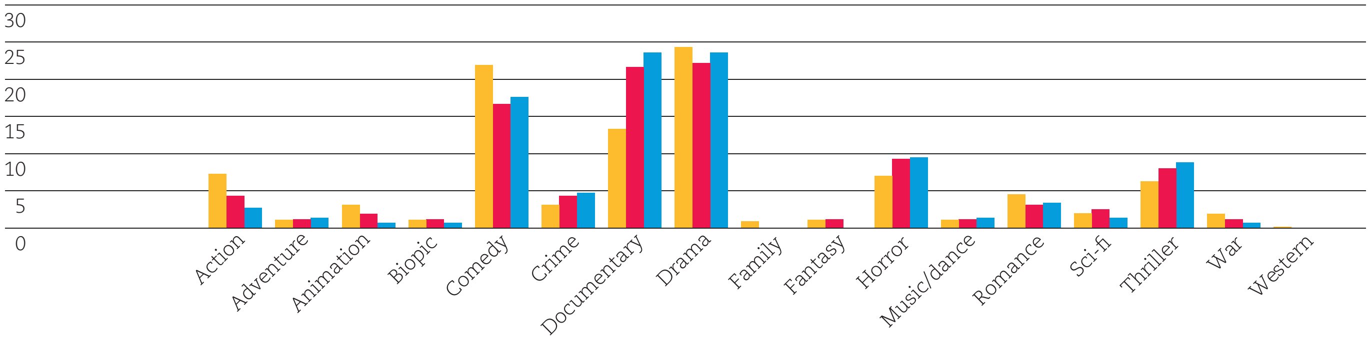


	Action	Adventure	Animation	Biopic	Comedy	Crime	Documentary	Drama	Family	Fantasy	Horror	Music/dance	Romance	Sci-fi	Thriller	War	Western
All films	27.7	3.2	12.0	1.1	19.8	1.3	0.5	2.5	1.3	6.8	5.2	0.8	5.2	8.4	2.5	1.6	<0.1
UK films	44.9	<0.1	5.1	2.6	14.9	1.4	0.8	3.9	–	6.3	5.8	0.8	0.2	7.8	0.4	5.0	–
UK independent films	4.1	<0.1	0.1	9.1	45.4	4.7	2.9	8.3	–	–	20.2	2.9	0.8	<0.1	1.3	<0.1	–

Source: Rentrak, BBFC, IMDb, BFI RSU analysis.

Figure 4.2 Proportion of releases by genre for all films, UK films and UK independent films, 2012

% of releases



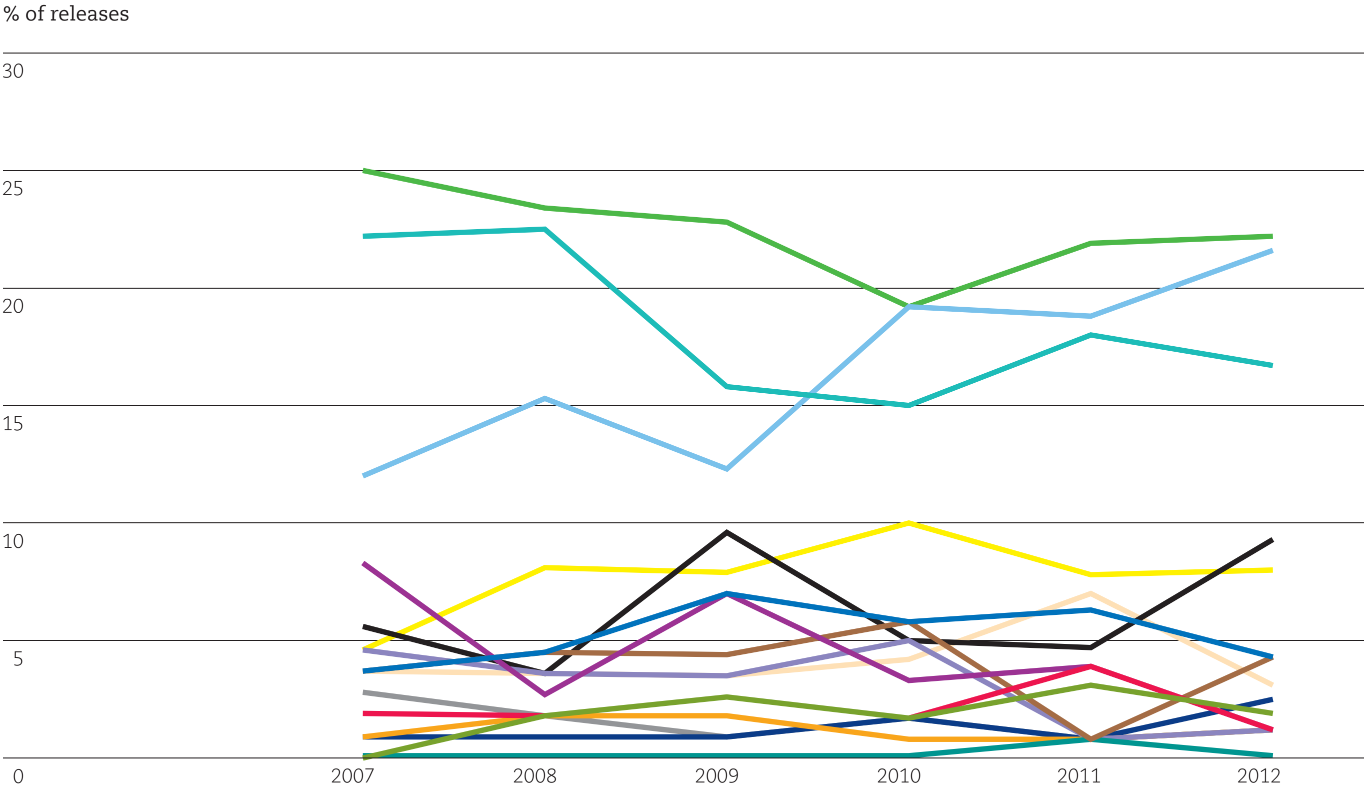
	Action	Adventure	Animation	Biopic	Comedy	Crime	Documentary	Drama	Family	Fantasy	Horror	Music/dance	Romance	Sci-fi	Thriller	War	Western
All films	7.3	1.1	3.1	1.1	21.9	3.1	13.3	24.3	0.9	1.1	7.0	1.1	4.5	2.0	6.3	1.9	0.2
UK films	4.3	1.2	1.9	1.2	16.7	4.3	21.6	22.2	–	1.2	9.3	1.2	3.1	2.5	8.0	1.2	–
UK independent films	2.7	1.4	0.7	0.7	17.6	4.7	23.6	23.6	–	–	9.5	1.4	3.4	1.4	8.8	0.7	–

Source: Rentrak, BBFC, IMDb, BFI RSU analysis.

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22

Figures 4.3 to 4.6 show the percentages of both releases and gross box office by genre, over time, for UK films and UK independent films. Figures 4.3 and 4.4 show that, for both UK films and UK independent films, drama, comedy and documentary are consistently the most popular genres in terms of numbers of releases. The patterns of gross box office by genre are less clear and the top genres are often determined by one or two very successful films (Figures 4.5 and 4.6). For UK films examples include *Mamma Mia!* (music/dance), *Quantum of Solace* and *The Dark Knight* (both action) in 2008, *Harry Potter and the Deathly Hallows: Part 1*, *Clash of the Titans* and *Nanny McPhee and the Big Bang* (all fantasy) in 2010 and *Skyfall* (action) in 2012. Examples of successful UK independent films which have had an impact on the top earning genres are *Slumdog Millionaire* (drama) in 2009, *The King's Speech* (biopic) and *The Inbetweeners Movie* (comedy) in 2011, and *The Best Exotic Marigold Hotel* and *Nativity 2: Danger in the Manger!* (both comedy) in 2012.

Figure 4.3 Percentage of releases of UK films in the UK and Republic of Ireland by genre, 2007-2012

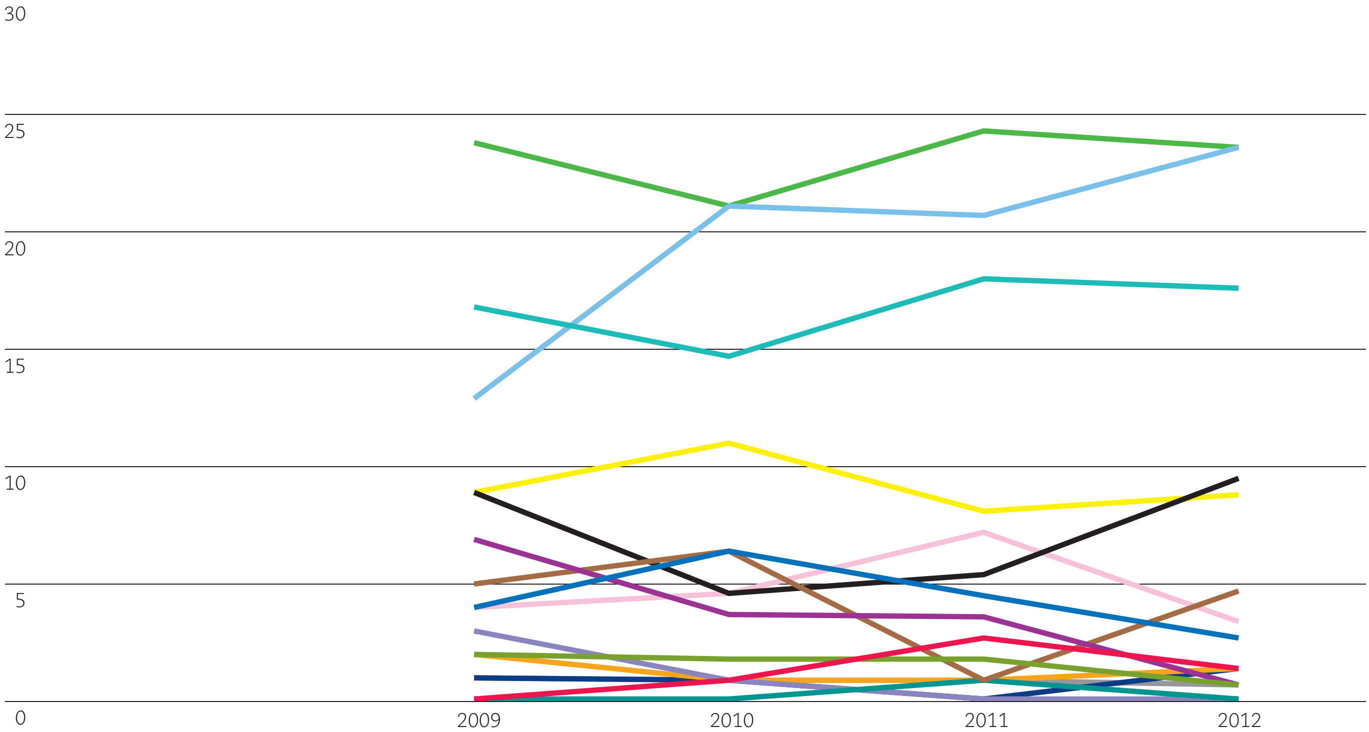


	2007	2008	2009	2010	2011	2012
Action	3.7	4.5	7.0	5.8	6.3	4.3
Adventure	1.9	1.8	–	1.7	3.9	1.2
Animation	<0.1	1.8	2.6	1.7	3.1	1.9
Biopic	8.3	2.7	7.0	3.3	3.9	1.2
Comedy	22.2	22.5	15.8	15.0	18.0	16.7
Crime	3.7	4.5	4.4	5.8	0.8	4.3
Documentary	12.0	15.3	12.3	19.2	18.8	21.6
Drama	25.0	23.4	22.8	19.2	21.9	22.2
Family	–	–	–	–	0.8	–
Fantasy	4.6	3.6	3.5	5.0	0.8	1.2
Horror	5.6	3.6	9.6	5.0	4.7	9.3
Music/dance	0.9	1.8	1.8	0.8	0.8	1.2
Romance	3.7	3.6	3.5	4.2	7.0	3.1
Sci-fi	0.9	0.9	0.9	1.7	0.8	2.5
Thriller	4.6	8.1	7.9	10.0	7.8	8.0
War	2.8	1.8	0.9	1.7	0.8	1.2

Source: Rentrak, BBFC, IMDb, BFI RSU analysis.

Figure 4.4 Percentage of releases of UK independent films in the UK and Republic of Ireland by genre, 2009-2012

% of releases

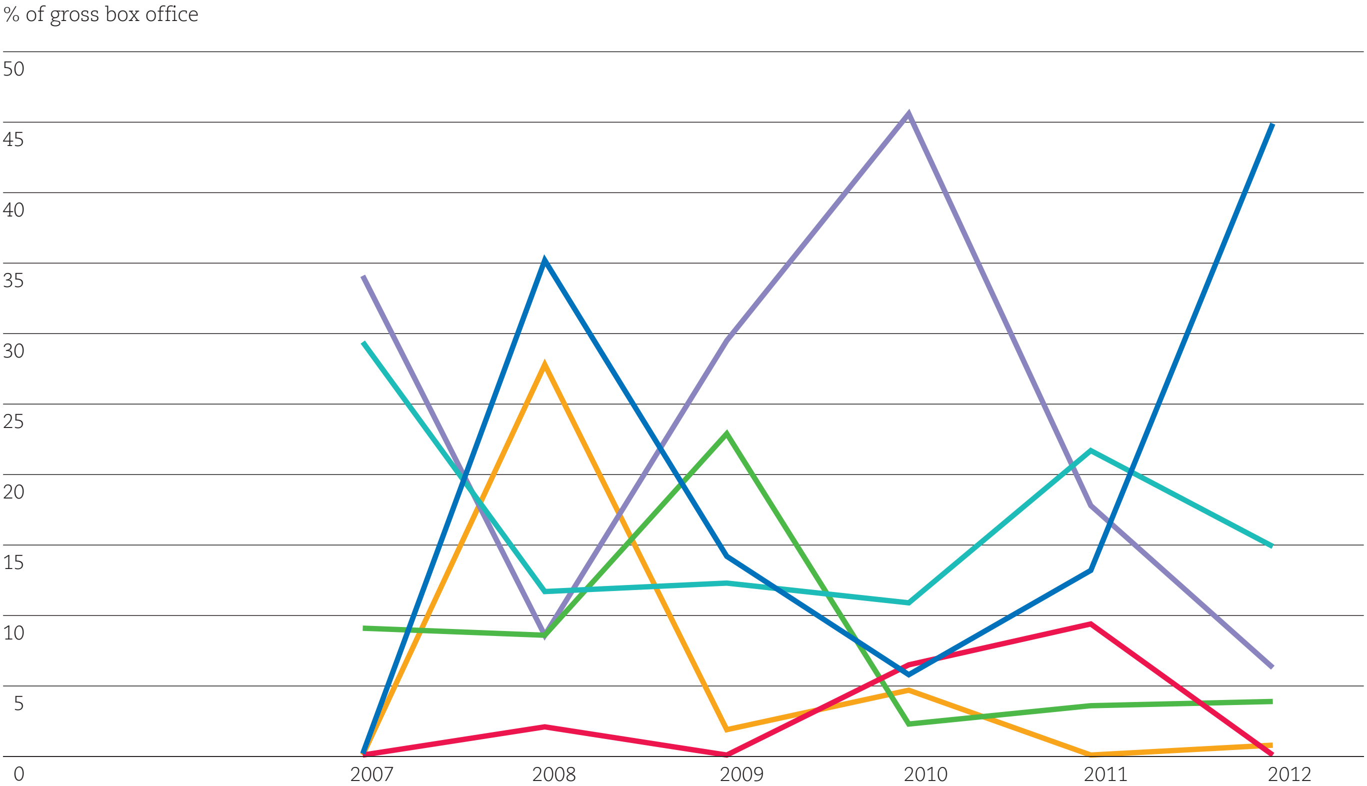


	2009	2010	2011	2012
Action	4.0	6.4	4.5	2.7
Adventure	<0.1	0.9	2.7	1.4
Animation	2.0	1.8	1.8	0.7
Biopic	6.9	3.7	3.6	0.7
Comedy	16.8	14.7	18.0	17.6
Crime	5.0	6.4	0.9	4.7
Documentary	12.9	21.1	20.7	23.6
Drama	23.8	21.1	24.3	23.6
Family	–	–	0.9	–
Fantasy	3.0	0.9	–	–
Horror	8.9	4.6	5.4	9.5
Music/dance	2.0	0.9	0.9	1.4
Romance	4.0	4.6	7.2	3.4
Sci-fi	1.0	0.9	–	1.4
Thriller	8.9	11.0	8.1	8.8
War	1.0	0.9	0.9	0.7

Source: Rentrak, BBFC, IMDb, BFI RSU analysis.

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22

Figure 4.5 Percentage of gross box office for UK films in the UK and Republic of Ireland by genre, 2007-2012

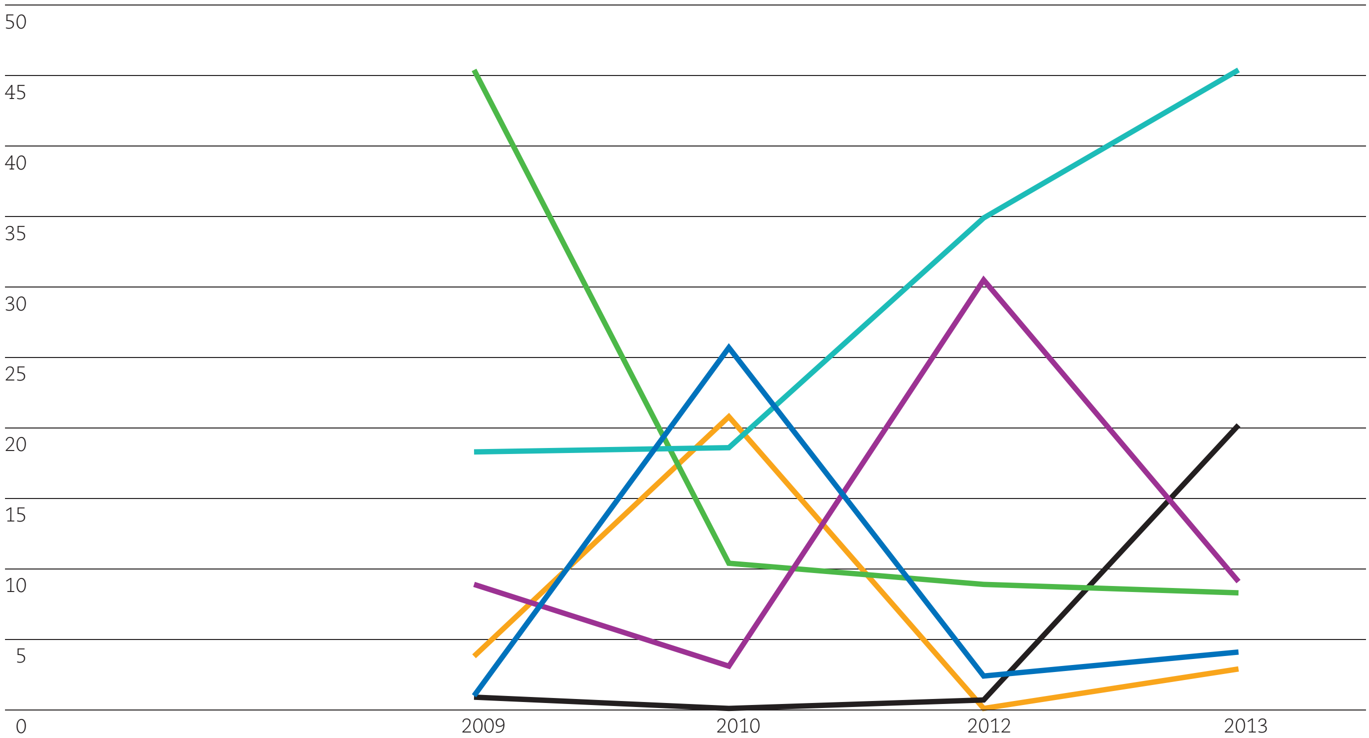


	2007	2008	2009	2010	2011	2012
Action	0.2	35.2	14.2	5.8	13.2	44.9
Adventure	<0.1	2.1	–	6.5	9.4	<0.1
Animation	<0.1	0.9	7.5	0.4	9.1	5.1
Biopic	7.9	0.6	5.6	0.7	13.1	2.6
Comedy	29.4	11.7	12.3	10.9	21.7	14.9
Crime	1.4	3.5	2.4	1.5	0.3	1.4
Documentary	0.3	0.5	0.2	0.3	1.4	0.8
Drama	9.1	8.6	22.9	2.3	3.6	3.9
Family	–	–	–	–	1.6	–
Fantasy	34.1	8.6	29.5	45.6	17.8	6.3
Horror	3.7	0.1	0.8	2.0	0.2	5.8
Music/dance	<0.1	27.8	1.9	4.7	<0.1	0.8
Romance	0.3	0.2	1.4	0.1	4.0	0.2
Sci-fi	1.2	<0.1	0.7	14.9	0.5	7.8
Thriller	12.1	0.3	0.5	1.9	4.0	0.4
War	0.3	<0.1	0.2	2.3	<0.1	5.0

Source: Rentrak, BBFC, IMDb, BFI RSU analysis.

Note: Only the genres which had at least a 20% share of the box office in at least one year are shown in the graph, but the data for all genres are shown above.

Figure 4.6 Percentage of gross box office for UK independent films in the UK and Republic of Ireland by genre, 2009-2012



Genre	2009	2010	2012	2013
Action	1.0	25.7	2.4	4.1
Adventure	<0.1	1.2	<0.1	<0.1
Animation	5.5	1.7	0.1	0.1
Biopic	8.9	3.1	30.5	9.1
Comedy	18.3	18.6	34.9	45.4
Crime	5.0	6.7	0.7	4.7
Documentary	0.5	1.4	1.8	2.9
Drama	45.4	10.4	8.9	8.3
Family	–	–	4.4	–
Fantasy	5.4	<0.1	–	–
Horror	0.9	<0.1	0.7	20.2
Music/dance	3.8	20.8	<0.1	2.9
Romance	2.7	0.4	5.6	0.8
Sci-fi	1.4	1.7	–	<0.1
Thriller	1.0	8.3	10.1	1.3
War	0.3	<0.1	<0.1	<0.1

Source: Rentrak, BBFC, IMDb, BFI RSU analysis.

Note: Only the genres which had at least a 20% share of the box office in at least one year are shown in the graph, but the data for all genres are shown above.

4.2 BBFC classification

All films in the UK must carry a classification indicating their suitability for exhibition in premises licensed for cinematic exhibition by local authorities. The British Board of Film Classification (BBFC) classifies the majority of films for theatrical release, although local authorities may grant their own classification if they decide to do so.

The symbols used by the BBFC, and their meanings, are given in Table 4.6.

Table 4.6 BBFC cinema film classifications

U (Universal)	Suitable for all
PG (Parental Guidance)	General viewing, but some scenes may be unsuitable for young children
12A	No-one younger than 12 may see a '12A' film in a cinema unless accompanied by an adult
15	No-one younger than 15 may see a '15' film in a cinema
18	No-one younger than 18 may see an '18' film in a cinema

Source: BBFC website.

4.2.1 Releases and box office by classification

Table 4.7 provides a picture of how 2012 releases were classified. It shows that, as in previous years, more '15' films (43%) were released than any other category, but the largest share of box office gross was earned by '12A' films (52%). The proportion of '15' films released was slightly higher than in 2011 (38%), while the proportion of '12A' films released was similar to 2011's 30%. The '15' classification accounted for 22% of the gross box office gross.

Table 4.7 All releases in the UK and Republic of Ireland by BBFC film classification, 2012

BBFC classification	Number of releases	% of releases	Gross box office (£ million)	% of gross box office	Top performing title
U	35	5.4	121.3	10.3	Ice Age 4: Continental Drift
PG	86	13.3	162.4	13.7	Life of Pi
12A	186	28.7	612.4	51.8	Skyfall
15	277	42.8	263.6	22.3	Ted
18	48	7.4	22.6	1.9	Dredd
No classification	15	2.3	0.1	<0.1	Bombay Beach
Total	**647**	**100.0**	**1,182.4**	**100.0**	

Source: Rentrak, BBFC, BFI RSU analysis.

Notes:
'No classification' means no classification issued for theatrical release. Some of these films have a classification for video release.
Figures as at 17 February 2013.
Percentages may not add to 100 due to rounding.

Table 4.8 shows the breakdown of classifications for UK films released in 2012, and Table 4.9 shows the breakdown for UK independent films. The proportions of films released by BBFC classification were very similar for all films, UK films and UK independent films, but there were differences in box office takings by classification between the three categories (Figure 4.7).

Table 4.8 Releases of UK films in the UK and Republic of Ireland by BBFC film classification, 2012

BBFC classification	Number of releases	% of releases	Gross box office (£ million)	% of gross box office	Top performing title
U	9	5.6	26.2	6.9	The Pirates! In an Adventure with Scientists
PG	19	11.7	6.6	1.8	StreetDance 2
12A	45	27.8	290.2	77.0	Skyfall
15	69	42.6	46.9	12.4	Prometheus
18	16	9.9	7.1	1.9	Dredd
No classification	4	2.5	<0.1	<0.1	Mission to Lars
Total	**162**	**100.0**	**377.0**	**100.0**	

Source: Rentrak, BBFC, BFI RSU analysis.

Notes:
'No classification' means no classification issued for theatrical release. Some of these films have a classification for video release.
Figures as at 17 February 2013.
Percentages may not add to 100 due to rounding.

Table 4.9 Releases of UK independent films in the UK and Republic of Ireland by BBFC film classification, 2012

BBFC classification	Number of releases	% of releases	Gross box office (£ million)	% of gross box office	Top performing title
U	8	5.4	9.3	8.6	Nativity 2: Danger in the Manger!
PG	17	11.5	4.2	3.9	StreetDance 2
12A	36	24.3	65.8	60.7	The Woman in Black
15	67	45.3	21.9	20.2	The Sweeney
18	16	10.8	7.1	6.5	Dredd
No classification	4	2.7	<0.1	<0.1	Mission to Lars
Total	**148**	**100.0**	**108.3**	**100.0**	

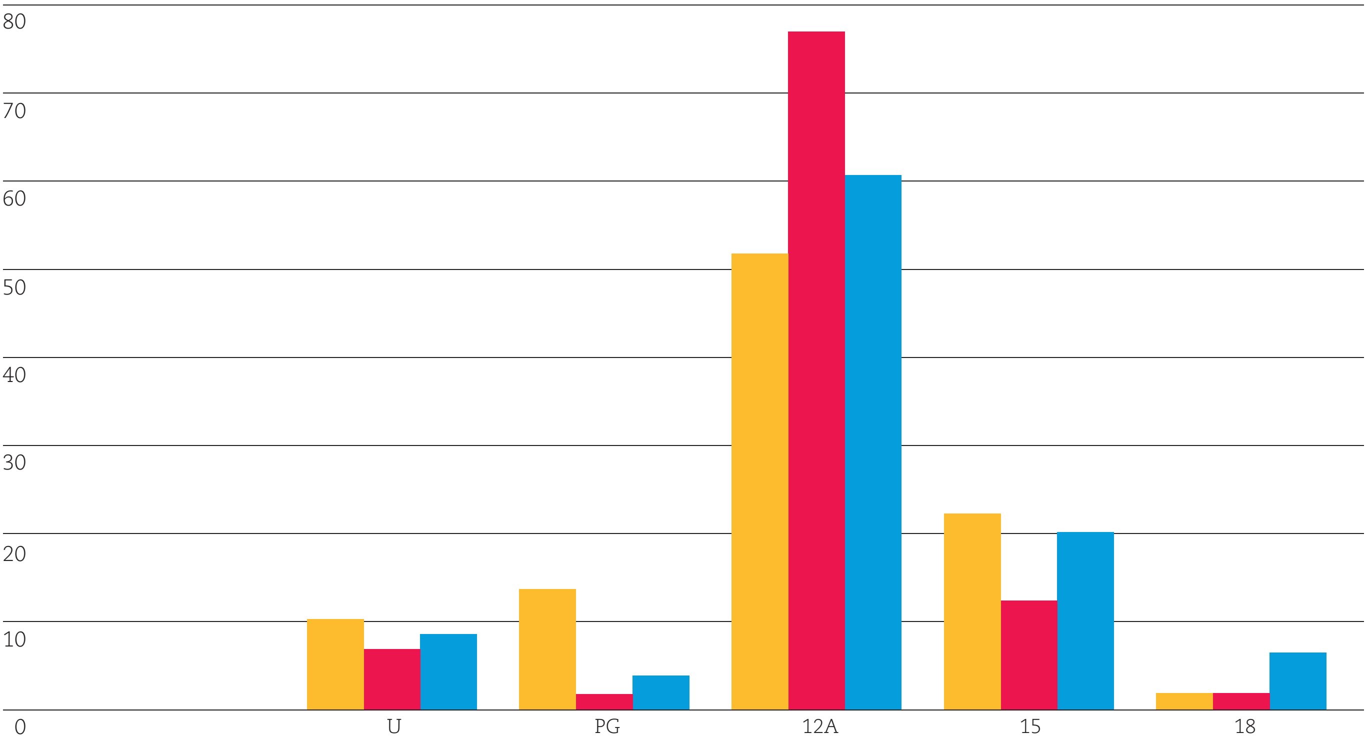
Source: Rentrak, BBFC, BFI RSU analysis.

Notes:
'No classification' means no classification issued for theatrical release. Some of these films have a classification for video release.
Figures as at 17 February 2013.
Percentages may not add to 100 due to rounding.

As Figure 4.7 shows, for all three categories – all films, UK films and UK independent films – the highest earning classification was '12A' followed by '15'. The percentage of box office in the '12A' classification was higher for UK films than for the other two categories, with a corresponding lower percentage of box office in the '15' category for UK films. The top grossing film of the year, *Skyfall*, was a '12A' UK film (but not UK independent), which took 8% of the year's total box office, but 27% of the total box office for UK films. The proportion of box office for 'PG' films is higher for all films than for the other two categories, and the percentage of box office for '18' films is higher for UK independent films than for the other two categories. Four non-UK 'PG' films (*Life of Pi, Madagascar 3: Europe's Most Wanted, Men in Black 3* and *Brave*) all earned more than £20 million in 2012, whereas the total box office for all 'PG' UK films was £6.6 million. The top '18' film of the year was the UK independent film *Dredd*, which earned £4.4 million. This box office gross contributed to '18' rated films taking 7% of the total box office for UK independent films, whereas '18' rated films took only 2% of the box office for the other two categories (Tables 4.7, 4.8 and 4.9).

Figure 4.7 Percentage of gross box office by BBFC film classification for all films, UK films and UK independent films, 2012

% of gross box office



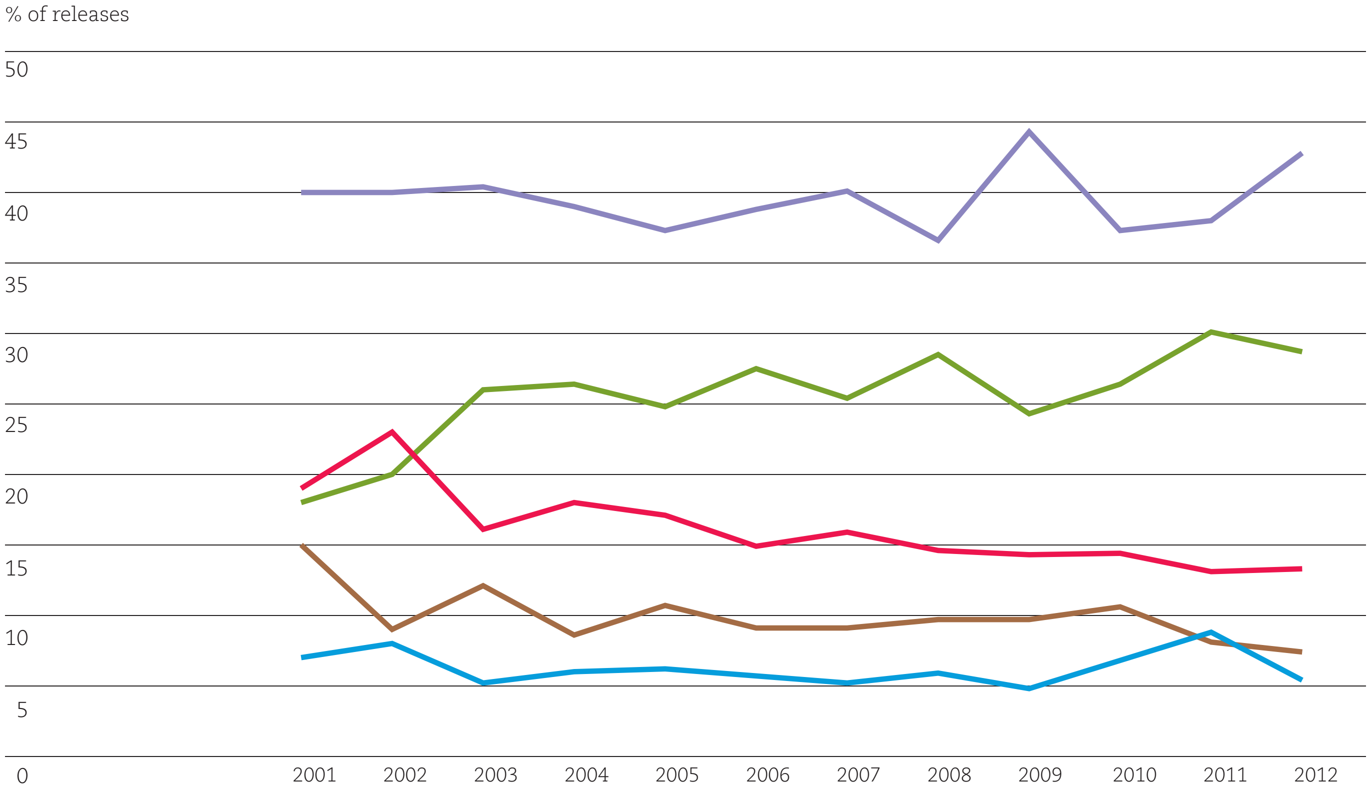
	U	PG	12A	15	18
All films	10.3	13.7	51.8	22.3	1.9
UK films	6.9	1.8	77.0	12.4	1.9
UK independent films	8.6	3.9	60.7	20.2	6.5

Source: Rentrak, BBFC, BFI RSU analysis.

Notes:
Category '12A' includes those films that were given the '12' classification before 2003. The '12' classification was superseded by '12A' for films showing at the cinema in August 2002. The first film given a '12A' classification was *The Bourne Identity*.
Figures as at 17 February 2013.

There has been some gradual change in the proportions of releases by classification over the last 12 years, as shown in Figure 4.8. The share of releases for the most common classification, '15', has mainly been around 40%, and was 43% in 2012. The second and third most common classifications 'PG' and '12A' have together accounted for over 40% of releases in most of the 12 years. During that time, the slow decline in the 'PG' classification has been compensated by a rising trend in the '12A' classification. The 'U' and '18' classifications have consistently accounted for the smallest percentages of releases since 2001. In 2011 there were slightly more 'U' films released than '18' films, but in all other years, more '18' films than 'U' films have been released.

Figure 4.8 Percentage of releases in the UK and Republic of Ireland by film classification, 2001-2012



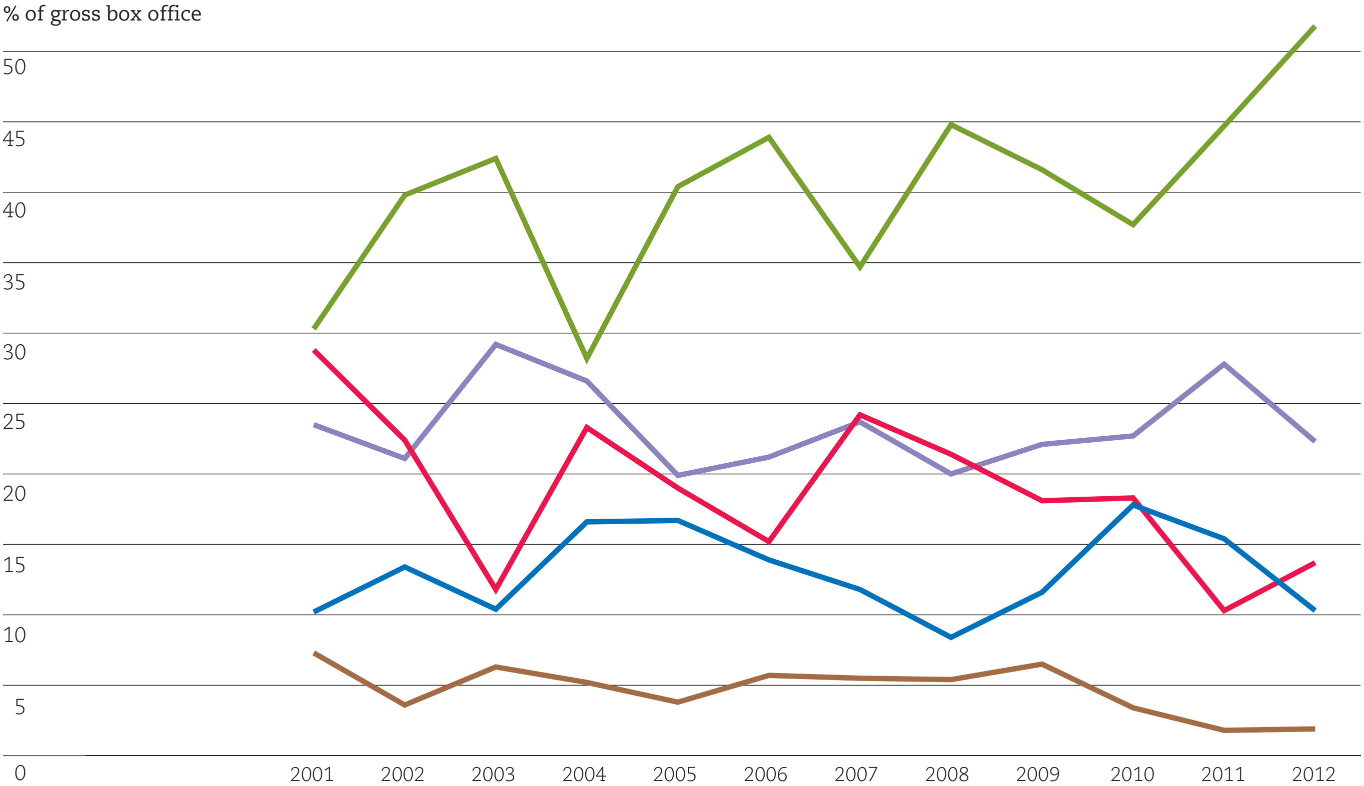
	2001	2002	2003	2004	2005	2006	2007	2008	2009	2010	2011	2012
U	7.0	8.0	5.2	6.0	6.2	5.7	5.2	5.9	4.8	6.8	8.8	5.4
PG	19.0	23.0	16.1	18.0	17.1	14.9	15.9	14.6	14.3	14.4	13.1	13.3
12A	18.0	20.0	26.0	26.4	24.8	27.5	25.4	28.5	24.3	26.4	30.1	28.7
15	40.0	40.0	40.4	39.0	37.3	38.8	40.1	36.6	44.3	37.3	38.0	42.8
18	15.0	9.0	12.1	8.6	10.7	9.1	9.1	9.7	9.7	10.6	8.1	7.4

Source: Rentrak, BBFC, BFI RSU analysis.
See first note to Figure 4.7.

The shares of box office by film classification vary from year to year as demonstrated in Figure 4.9. However, the box office ranking of the classifications has remained fairly constant over time, the top earner being '12A', with 'U' and '18' consistently being the lowest earners, except in 2011 when 'PG' films earned less than 'U' films. With the exception of 2011, 'PG' and '15' films have exchanged second and third places over the years. Since 2010 the '12A' classification has been increasing its share of the box office and, in 2012, more than half of box office takings went to '12A' classified films.

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22

Figure 4.9 Percentage of gross box office of releases in the UK and Republic of Ireland by film classification, 2001-2012



	2001	2002	2003	2004	2005	2006	2007	2008	2009	2010	2011	2012
U	10.2	13.4	10.4	16.6	16.7	13.9	11.8	8.4	11.6	17.8	15.4	10.3
PG	28.8	22.4	11.8	23.3	19.0	15.2	24.2	21.4	18.1	18.3	10.3	13.7
12A	30.3	39.8	42.4	28.2	40.4	43.9	34.7	44.8	41.6	37.7	44.7	51.8
15	23.5	21.1	29.2	26.6	19.9	21.2	23.7	20.0	22.1	22.7	27.8	22.3
18	7.3	3.6	6.3	5.2	3.8	5.7	5.5	5.4	6.5	3.4	1.8	1.9

Source: Rentrak, BBFC, BFI RSU analysis.

See notes to Figure 4.7.

4.2.2 Top films by classification

Table 4.10 shows the top 10 'U' classified films at the box office in the UK and Republic of Ireland in 2012. Animation, which is traditionally aimed at the youngest audiences, is the most popular genre in the table with five of the top 10 titles. Six films in the list were shown in 3D, two fewer than in 2011. Overall, for the six 3D films, 38% of the box office was from 3D screens. *Star Wars: Episode I – Phantom Menace* was shown only in 3D, but of the films shown in both 2D and 3D, *Ice Age 4: Continental Drift*, at 39%, had the highest percentage of total box office taken from 3D screenings. The film with the lowest percentage was *Tinker Bell and the Secret of the Wings* whose 3D screenings accounted for 8% of its box office total. Two UK films appear in the top 10, the same number as in 2011.

Table 4.10 Top 10 'U' classified films, 2012

Title	Country of origin	Gross box office (£ million)	Distributor	Genre
Ice Age 4: Continental Drift	USA	30.3	20th Century Fox	Animation
The Muppets	USA	16.8	Walt Disney	Comedy
The Pirates! In an Adventure with Scientists	UK/USA	16.8	Sony Pictures	Animation
Nativity 2: Danger in the Manger!	UK	9.2	eOne Films	Comedy
Hotel Transylvania	USA	8.1	Sony Pictures	Animation
Diary of a Wimpy Kid: Dog Days	USA/Can	8.0	20th Century Fox	Family
Dr. Seuss' The Lorax	USA	7.9	Universal	Animation
Star Wars: Episode I – The Phantom Menace	USA	5.3	20th Century Fox	Sci-fi
Parental Guidance	USA	4.8	20th Century Fox	Comedy
Tinker Bell and the Secret of the Wings	USA	4.2	Walt Disney	Animation

Source: Rentrak, BBFC, IMDb, BFI RSU analysis.

Note: Figures as at 17 February 2013.

Animation is also the most popular genre in the top 10 performing 'PG' classified films in 2012 with four titles (Table 4.11). Only three of the top 10 'PG' films, *The Artist, Mirror Mirror* and *Jack and Jill*, were not shown in 3D. *Life of Pi*, at 80%, had the highest percentage of total box office taken from 3D screenings, and *Rise of the Guardians*, with 26%, had the lowest percentage. No UK films appear in the list of the top 10 'PG' classified films, compared with two in 2011.

Table 4.11 Top 10 'PG' classified films, 2012

Title	Country of origin	Gross box office (£ million)	Distributor	Genre
Life of Pi	USA/Can	28.7	20th Century Fox	Adventure
Madagascar 3: Europe's Most Wanted	USA	22.7	Paramount	Animation
Men in Black 3	USA	22.3	Sony Pictures	Sci-fi
Brave	USA	22.2	Walt Disney	Animation
Rise of the Guardians	USA	12.3	Paramount	Animation
The Artist	Fra	9.8	Entertainment	Comedy
Mirror Mirror	USA	7.7	StudioCanal	Family
Journey 2: The Mysterious Island	USA	7.0	Warner Bros	Adventure
ParaNorman	USA	6.3	Universal	Animation
Jack and Jill	USA	3.3	Sony Pictures	Comedy

Source: Rentrak, BBFC, IMDb, BFI RSU analysis.

Note: Figures as at 17 February 2013.

Action, with five films, is the genre most represented in the list of top '12A' classified films. The top two films in this list are *Skyfall* and *The Dark Knight Rises*, which were also the top two highest grossing films of the year, and both are UK films. In total, four of the top 10 films came from the UK, one fewer than in 2011 (Table 4.12).

Table 4.12 Top 10 ‘12A’ classified films, 2012

Title	Country of origin	Gross box office (£ million)	Distributor	Genre
Skyfall	UK/USA	102.8	Sony Pictures	Action
The Dark Knight Rises	UK/USA	56.3	Warner Bros	Action
The Hobbit: An Unexpected Journey	USA/NZ	52.2	Warner Bros	Fantasy
Marvel Avengers Assemble	USA	51.9	Walt Disney	Action
The Twilight Saga: Breaking Dawn – Part 2	USA	35.8	eOne Films	Romance
The Amazing Spider-Man	USA	26.0	Sony Pictures	Action
The Hunger Games	USA	24.0	Lionsgate	Sci-fi
Taken 2	Fra	23.5	20th Century Fox	Action
The Woman in Black	UK/USA/Swe	21.3	Momentum	Horror
The Best Exotic Marigold Hotel	UK/USA/Ind	20.4	20th Century Fox	Comedy

Source: Rentrak, BBFC, IMDb, BFI RSU analysis.

Note: Figures as at 17 February 2013.

By definition, ‘15’ classified films contain stronger material than those deemed suitable for younger audiences. Depending on the type of film they are likely to involve more adult-oriented themes and the use of stronger language. This is reflected in the top 10 for 2012, where the comedy genre dominates the list (Table 4.13). The ‘15’ category films were topped by the American film *Ted*. *Prometheus* was the only UK film in the top 10, compared with three in 2011.

Table 4.13 Top 10 ‘15’ classified films, 2012

Title	Country of origin	Gross box office (£ million)	Distributor	Genre
Ted	USA	30.4	Universal	Comedy
Prometheus	UK/USA	24.8	20th Century Fox	Sci-fi
American Pie: Reunion	USA	17.0	Universal	Comedy
The Dictator	USA	11.4	Paramount	Comedy
Looper	USA/Chn	10.2	eOne Films	Sci-fi
21 Jump Street	USA	10.1	Sony Pictures	Comedy
Magic Mike	USA	8.4	Lionsgate	Comedy
The Descendants	USA	8.2	20th Century Fox	Comedy
Safe House	USA/SA	7.2	Universal	Action
Sinister	USA	6.6	Momentum	Horror

Source: Rentrak, BBFC, IMDb, BFI RSU analysis.

Note: Figures as at 17 February 2013.

Films classified as '18' generally appeal to a narrower audience than other classifications, due to their strong content. The most popular genres of the top 10 titles in this category in 2012 were crime and action, with four and two titles respectively (Table 4.14). In recent years, some '18' classified films, such as *Brüno* and *Inglourious Basterds* in 2009 and *The Girl with the Dragon Tattoo* in 2011, broke the £10 million barrier, but it is unusual for '18' films to take so much at the box office. In 2012, the highest grossing '18' classified title was the UK film *Dredd*, which took £4.4 million. In total, three UK films are among the top 10 of this classification in 2012, compared with five in 2011.

Table 4.14 Top 10 '18' classified films, 2012

Title	Country of origin	Gross box office (£ million)	Distributor	Genre
Dredd	UK/USA/SA	4.4	Entertainment	Action
Lawless	USA	4.3	Momentum	Crime
Underworld: Awakening	USA	3.2	Entertainment	Fantasy
Killing Them Softly	USA	2.7	Entertainment	Crime
Project X	USA	2.2	Warner Bros	Comedy
Shame	UK	2.0	Momentum	Drama
The Raid	Indonesia/USA	1.1	Momentum	Action
Killer Joe	USA	0.8	eOne Films	Crime
Piranha 3DD	USA	0.5	Entertainment	Horror
Ill Manors	UK	0.5	Paramount	Crime

Source: Rentrak, BBFC, IMDb, BFI RSU analysis.

Note: Figures as at 17 February 2013.

- For cinema admissions and box office in 2012 see Chapter 1 (page 10)
- For the top foreign language films of the last 12 years see Chapter 5 (page 56)
- For a look at cinema audiences see Chapter 15 (page 165)
- For information about film classification in the UK see bbfc.org.uk

Chapter 5

Specialised films

Specialised films are a vital part of our film culture and offer audiences an experience of cinema that is very different from mainstream commercial fare. In 2012, they made up over two thirds of films released in the UK and grossed nearly £163 million.

FACTS IN FOCUS:

435 specialised films were released in the UK in 2012 (67% of total films released) earning £162.5 million (14% of the total box office).

Films in 33 different languages (including English) were released in the UK in 2012.

230 foreign language films made up 35.5% of total releases, but shared just 2% of the UK box office.

Hindi was the top non-English language at the box office but the highest grossing foreign language film was French language *Untouchable* with £2 million.

86 documentary films were released, accounting for 13% of releases and 0.5% of the total box office.

37 films were re-released (5% of the total), accounting for 1.8% of the total box office.

Image: *Jab Tak Hai Jaan* courtesy of Yash Raj Films

5.1 About specialised films

The BFI considers most feature documentaries, subtitled foreign language films and re-releases of archive/classic films to be specialised. Other films that do not fall into these categories may also be considered as specialised. These films may be less easy to define as a particular genre or may deal with more complex and challenging subject matter than the majority of mainstream films. Many are from the independent production sector (although they may be handled by a mainstream, studio-based distributor) or are made with a low production budget (compared with a studio production). They may focus more on script and character rather than on effects and star names and may be expected to appeal to a narrower audience segment than mainstream films. (Non-feature film releases such as recorded live performances are not considered to be specialised; they are categorised as alternative content. For more information see Chapter 10.)

5.2 Specialised films at the UK box office in 2012

In total, 435 specialised films were released in 2012, representing 67% of the total number of UK theatrical releases in the year (Table 5.1). These films grossed £162.5 million, a 14% share of total box office earnings. However, documentaries (0.5%), foreign language films (2.4%) and re-releases (1.8%) took a very small share of UK box office revenues.

Table 5.1 Specialised films in the UK and Republic of Ireland, 2012

Type	Number of releases	Share of releases (%)	Gross box office (£ million)	Share of gross box office (%)	Average widest point of release
Documentaries	86	13	5.9	0.5	27
Foreign language	230	36	28.0	2.4	20
Re-releases	37	5	20.9	1.8	69
Other specialised films	100	15	108.1	9.1	85
All specialised films*	435	67	162.5	13.7	41
All films	647	100	1,182.4	100.0	110

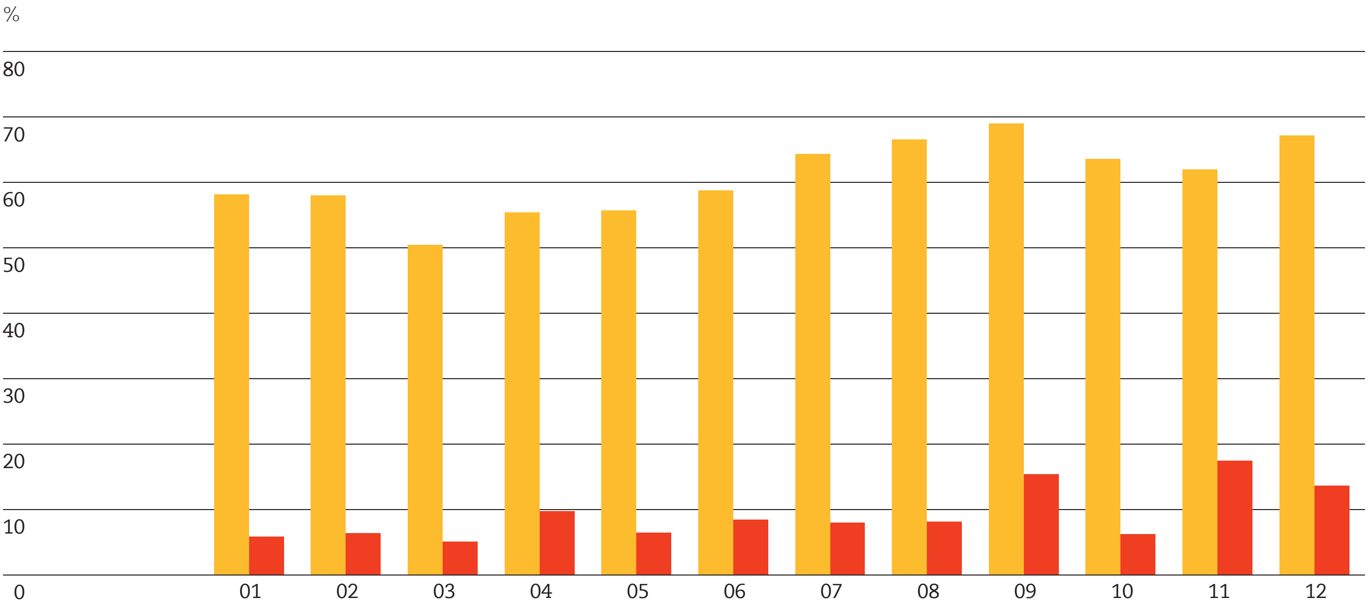
Source: BFI RSU analysis of Rentrak data.

* Due to some overlap of categories (eg a film can be categorised as foreign language and as a documentary) the total refers to the number of specialised films, not the sum total of the categories in the table.

An analysis of specialised film releases and market share from 2001 to 2012 is shown in Figure 5.1. The proportion of specialised film releases increased steadily from 2003 to 2009 while market share has remained at around 8% apart from three peak years in 2009, 2011 and 2012 when a small number of specialised titles crossed over to mainstream audiences.

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22

Figure 5.1 Specialised films 2001-2012: percentage of releases and market share

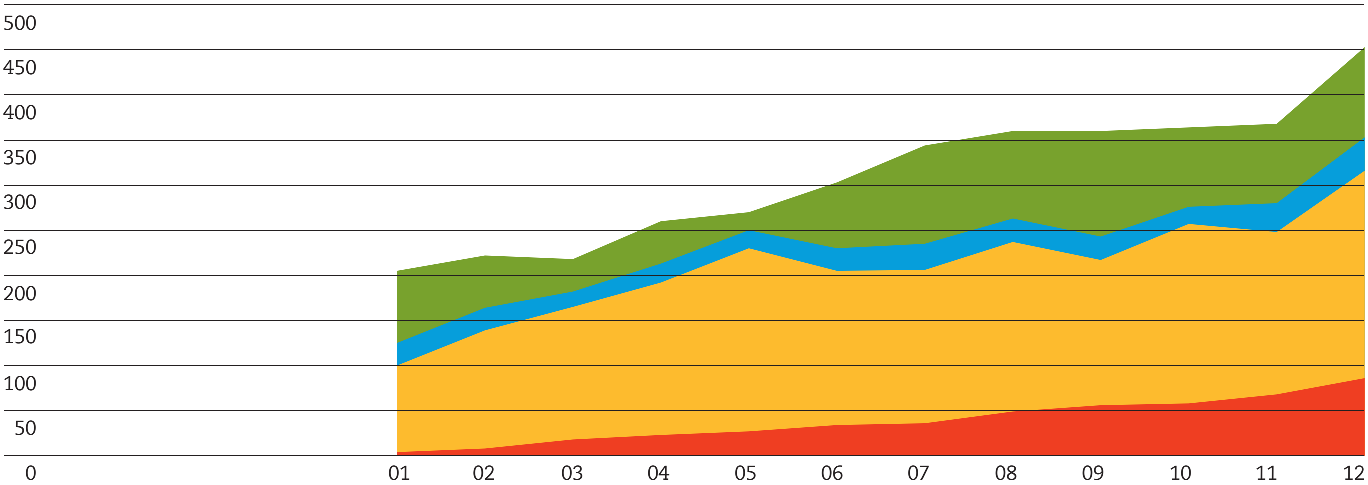


	01	02	03	04	05	06	07	08	09	10	11	12
Specialised films as % of total releases	58.2	58.0	50.5	55.4	55.7	58.8	64.4	66.6	69.0	63.6	62.0	67.2
Market share of specialied films (%)	5.9	6.4	5.1	9.8	6.5	8.5	8.0	8.2	15.4	6.3	17.5	13.7

Source: BFI RSU analysis of Rentrak data.

By sorting specialised films into four separate categories – documentaries, foreign language films, re-releases and other specialised films with a distinctive genre, hook or style – we can better understand the patterns of specialised film distribution over time. As Figure 5.2 shows, there has been a steady increase in the number of theatrically released feature documentaries over the last 12 years – from a low point of four in 2001 to 86 in 2012. The number of foreign language films has also increased over the period, albeit less steadily, from a low of 96 releases in 2001 to a peak of 230 in 2012. The number of re-released films tracked by Rentrak has remained mainly constant, although this figure does not include all re-releases, particularly limited or one-off screenings often in independent cinemas. The highest number of releases in this category occurred in 2011 and 2012 which may partly be explained by the expansion of digital distribution and a growing appetite among US studios for re-releasing proven blockbuster titles in 3D or large screen formats. Finally, the more subjective category of films with an innovative or unconventional approach, genre or style saw numbers decline from 86 in 2000 to a low of 20 in 2005 before rising again to a peak of 117 in 2009. There were 100 releases in this category in 2012, the third highest total of the last 12 years.

Figure 5.2 Number of specialised releases, 2001-2012



	01	02	03	04	05	06	07	08	09	10	11	12
Documentary	4	8	18	23	27	34	36	49	56	58	68	86
Foreign language	96	131	147	169	203	171	170	188	161	199	180	230
Re-release	25	25	17	21	20	25	29	26	26	19	32	37
Other specialised	80	58	36	47	20	73	109	97	117	88	88	100

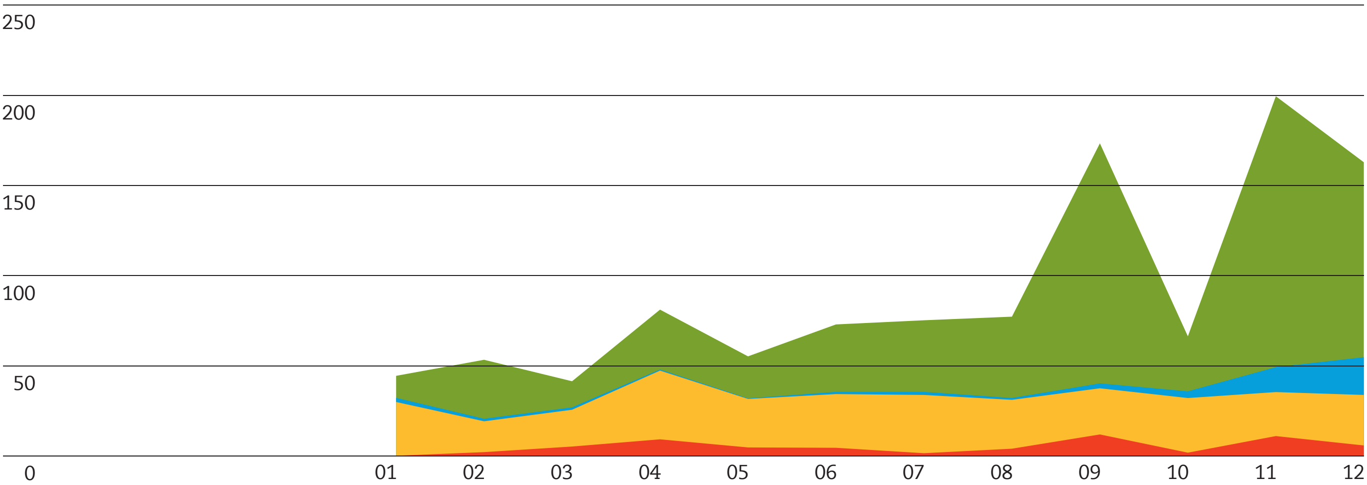
Source: BFI RSU analysis of Rentrak data.

Note: The numbers for foreign language releases have been revised on the basis of new information received since publication of the 2012 Statistical Yearbook.

The box office performance of specialised films, again split into the four categories of documentaries, foreign language films, re-releases and other specialised films with a distinctive hook, genre or style, is shown in Figure 5.3. Box office revenues for all categories of specialised films are particularly affected by the release of a small number of high earning titles. Over the 12-year period, revenues for documentaries have witnessed peaks with the release of a number of break-out titles such as *Farenheit 9/11* and *Super Size Me* in 2004, *Michael Jackson's This Is It* in 2009 and *Senna* and *TT3D: Closer to the Edge* in 2011. Similarly, foreign language film grosses have peaked with the release of titles such as *Crouching Tiger, Hidden Dragon* and *Amélie* in 2001 and *The Passion of the Christ* in 2004. The combined revenues for re-releases are comparatively small and have only risen above £2 million on four occasions in the last 12 years, again depending on one or two high profile re-issues. The 3D re-releases of *The Lion King* in 2011 and *Beauty and the Beast, Star Wars Episode I: The Phantom Menace* and *Titanic* in 2012 contributed to record figures for re-releases in those years. Finally, the more subjective category of titles with distinctive and non-mainstream genres or styles achieved its highest grosses in years when a few of its titles translated critical acclaim into box office success – *Slumdog Millionaire* in 2009, *The King's Speech* in 2011 and *Life of Pi* in 2012.

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22

Figure 5.3 Box office gross (£ million) of specialised films, 2001-2012



	01	02	03	04	05	06	07	08	09	10	11	12
Documentary (£ million)	0.2	2.2	5.3	9.3	4.8	4.6	1.6	4.1	12.0	1.9	11.1	5.9
Foreign language (£ million)	29.8	17.1	20.4	38.1	26.9	29.8	32.3	27.1	25.6	30.3	24.4	28.0
Re-release (£ million)	2.3	1.4	1.3	0.6	0.3	1.2	1.7	1.0	2.7	3.7	13.8	20.9
Other specialised (£ million)	12.2	32.7	14.5	33.2	23.3	37.4	39.7	45.1	133.1	30.5	150.2	108.1

Source: BFI RSU analysis of Rentrak data.

5.3 Non-English language films

Films in 33 different languages (including English) were released in the UK and the Republic of Ireland in 2012, compared with 28 in 2011 (Table 5.2). French was the next most common language after English in terms of number of releases, followed by Hindi, Tamil, Malayalam and Turkish. Hindi was again the top non-English language at the box office by value, with a 1% share of revenues, followed by French (0.5%) and Norwegian (0.1%). The success of *The Artist* meant that silent films accounted for 0.8% of the gross box office in 2012.

Table 5.2 Languages of films released, 2012

Main language	Number of releases	Gross box office (£ million)	Box office share (%)
English	390	1,112.7	94.1
English with others*	24	31.7	2.7
Hindi	44	13.8	1.2
French	49	6.2	0.5
Norwegian	5	1.6	0.1
Tamil	21	1.2	0.1
Indonesian	2	1.1	0.1
Polish	8	1.0	<0.1
Danish	5	0.7	<0.1
Turkish	13	0.5	<0.1
Punjabi	10	0.5	<0.1
Spanish	10	0.4	<0.1
German	8	0.3	<0.1
Arabic	4	0.2	<0.1
Malayalam	19	0.2	<0.1
Farsi	3	0.1	<0.1
Russian	3	<0.1	<0.1
Portuguese	1	<0.1	<0.1
Cantonese	2	<0.1	<0.1
Hungarian	1	<0.1	<0.1
Italian	3	<0.1	<0.1
Greek	2	<0.1	<0.1
Swedish	2	<0.1	<0.1
Afrikaans	1	<0.1	<0.1
Japanese	3	<0.1	<0.1
Catalan	1	<0.1	<0.1
Albanian	1	<0.1	<0.1
Dutch	1	<0.1	<0.1
Serbo-Croat	1	<0.1	<0.1
Korean	2	<0.1	<0.1
Hebrew	1	<0.1	<0.1
Romanian	1	<0.1	<0.1
Mandarin	2	<0.1	<0.1
Icelandic	1	<0.1	<0.1
Silent/no dialogue	3	10.0	0.8
Total	**647**	**1,182.4**	**100.0**

Source: Rentrak, BBFC, IMDb, BFI RSU analysis.

* 'English with others' includes films whose main language was English but with extensive use of other languages, such as *2 Days in New York* in English and French.

The 32 foreign languages were spread over 230 releases in the UK and Republic of Ireland (35.5% of all releases, up three percentage points since 2011), earning £28 million at the box office (Table 5.3). This represented 2.4% of the total UK gross box office for 2012.

Table 5.3 Foreign language films at the UK and Republic of Ireland box office, 2002-2012

	Number	% of all releases	Box office (£ million)	% of total gross box office
2002	131	35.5	17.1	2.2
2003	147	34.7	20.4	2.5
2004	169	37.5	38.1	4.6
2005	203	43.5	26.9	3.2
2006	171	33.9	29.8	3.5
2007	170	32.9	32.3	3.5
2008	188	35.7	27.1	2.9
2009	161	32.0	25.6	2.3
2010	199	35.7	30.3	3.0
2011	180	32.3	24.4	2.2
2012	230	35.5	28.0	2.4

Source: Rentrak, BBFC, IMDb, BFI RSU analysis.

Note: Figures as at 17 February 2013.

Films in European languages other than English earned 0.9% of the gross box office from 15.9% of releases and South Asian subcontinent languages shared 1.3% of the box office from 14.5% of releases (Table 5.4). Taken together, foreign language films played on average at 20 sites at their widest point of release (up from 19 in 2011) compared with an average of 159 sites for English language releases.

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22

Table 5.4 Language of releases in the UK and Republic of Ireland, 2012 (ranked by number of releases)

Main language	Number of releases	% of releases	Gross box office (£ million)	% of gross box office	Average sites at widest point of release
English and English with others*	414	64.0	1,144.4	96.8	159
European other than English	103	15.9	10.4	0.9	17
South Asian subcontinent	94	14.5	15.7	1.3	24
Other international	22	3.4	0.8	0.1	9
Other Asian	11	1.7	1.1	0.1	31
Silent/none	3	0.5	10.0	0.8	153
Total	**647**	**100.0**	**1,182.4**	**100.0**	**110**

Source: Rentrak, BBFC, IMDb, BFI RSU analysis.

Notes:
* See note to Table 5.2.
Figures as at 17 February 2013.
Percentages may not sum to 100 due to rounding.

The top foreign language film of 2012 was French language Oscar® nominee *Untouchable* (Table 5.5) which grossed £2 million. Two other titles broke the £1 million barrier – Norwegian crime thriller *Headhunters* and Indonesian action film *The Raid* (written and directed by Gareth Evans). In total, five French language films feature in the top 10.

Table 5.5 Top 10 foreign language films (excluding Hindi*) released in the UK and Republic of Ireland, 2012

	Title	Country of origin	Gross box office (£ million)	Distributor	Main language
1	Untouchable	France	2.04	Entertainment	French
2	Headhunters	Norway/Germany	1.44	Momentum	Norwegian
3	The Raid	Indonesia/USA	1.07	Momentum	Indonesian
4	Amour	France/Austria/ Germany	0.86	Artifical Eye	French
5	Rust and Bone	France/Belgium	0.83	StudioCanal	French
6	A Royal Affair	Denmark/Sweden/ Czech Rep	0.37	Metrodome	Danish
7	The Kid with a Bike	Belgium/France/Italy	0.37	Artificial Eye	French
8	Le Havre	France/Finland/ Germany	0.35	Artificial Eye	French
9	You Are God	Poland	0.28	Project London Films	Polish
10	Once Upon a Time in Anatolia	Turkey/Bosnia and Herzegovina	0.27	New Wave Film Distribution	Turkish

Source: Rentrak BBFC, IMDb, BFI RSU analysis.

Notes:
* For Hindi titles, see Table 5.6.
Figures as at 17 February 2013.

Table 5.6 shows the top 10 film releases whose principal language is Hindi at the UK box office in 2012. Two titles earned more than £1 million – *Jab Tak Hai Jaan* a romantic drama partly set in London topped the list with £1.6 million, followed by action thriller *Ek Tha Tiger* (partly set in Dublin) with £1.4 million.

Table 5.6 Top 10 Hindi films released in the UK and Republic of Ireland, 2012

	Title	Country of origin	UK box office total (£ million)	Distributor
1	Jab Tak Hai Jaan	India	1.62	Yash Raj Films
2	Ek Tha Tiger	India	1.42	Yash Raj Films
3	Housefull 2	India/UK	0.99	Eros International
4	Dabangg 2	India	0.94	Eros International
5	Talaash	India	0.92	Reliance Big Entertainment
6	Agneepath	India	0.74	Eros International
7	Barfi!	India	0.73	UTV Motion Pictures
8	Cocktail	India/UK	0.68	Eros International
9	Ek Main Aur Ekk Tu	India	0.59	UTV Motion Pictures
10	Teri Meri Kahaani	India/UK	0.44	Eros International

Source: Rentrak, BBFC, IMDb, BFI RSU analysis.

Note: Figures as at 17 February 2013.

Table 5.7 shows the 10 highest grossing non-English language films since 2001. The top film is *The Passion of the Christ* (£11.1 million), followed by *Crouching Tiger, Hidden Dragon* (£9.4 million). There are three Mandarin and three Spanish films in the top 10, but only one French language title. There have been no new entries in this chart since 2007.

Table 5.7 Top 10 non-English language films, 2001-2012

	Title	Language	UK box office total (£ million)	Distributor	Year of release
1	The Passion of the Christ	Aramaic/Latin/Hebrew	11.08	Icon	2004
2	Crouching Tiger, Hidden Dragon	Mandarin	9.37	Sony Pictures	2001
3	Amélie	French/Russian	5.01	Momentum	2001
4	Apocalypto	Mayan	4.11	Icon	2007
5	Hero	Mandarin	3.82	Walt Disney	2004
6	House of Flying Daggers	Mandarin	3.78	Pathé	2004
7	Volver	Spanish	2.88	Pathé	2006
8	The Motorcycle Diaries	Spanish	2.75	Pathé	2004
9	Pan's Labyrinth	Spanish	2.72	Optimum*	2006
10	The Lives of Others	German	2.70	Lionsgate	2007

Source: Rentrak, BFI RSU analysis.

* Optimum Releasing, the UK subsidiary of StudioCanal, was rebranded as StudioCanal in September 2011.

5.4 Documentaries

A total of 86 feature documentaries were released at the UK box office in 2012, representing 13% of theatrical releases. They earned £5.9 million, around 0.5% of the overall box office gross. We have split our analysis of this category into the more traditional expository or observational style of documentary and 'concert' documentaries which feature coverage of a particular performance and behind-the-scenes footage of popular musical performers.

The most successful non-concert documentary of the year was *The Imposter,* which earned £1.1 million. There were two other new entries in the chart – both UK produced music documentaries – *Marley* and *Searching for Sugar Man* (Table 5.8). The highest grossing non-concert feature documentary of all time at the UK box office, Michael Moore's *Fahrenheit 9/11*, grossed £6.5 million in 2004 while 2011 release *Senna* is in second place with £3.2 million.

Table 5.8 Top 20 non-concert feature documentaries at the UK box office, 2001-2012

	Title	Country of origin	Year of release	Box office gross (£ million)	Widest point of release (sites)	Distributor
1	Fahrenheit 9/11	USA	2004	6.55	200	Optimum*
2	Senna	UK/USA	2011	3.17	358	Universal
3	March of the Penguins	Fra	2005	3.08	163	Warner Bros
4	Touching the Void	UK	2003	2.64	50	Pathé
5	Bowling for Columbine	USA	2002	1.67	37	Momentum
6	TT3D: Closer to the Edge	UK	2011	1.26	125	CinemaNX
7	The Imposter	UK/USA	2012	1.13	77	Picturehouse/Revolver
8	Super Size Me	USA	2004	1.11	83	Tartan
9	Marley	UK/Jam/USA	2012	0.99	333	Universal
10	An Inconvenient Truth	USA	2006	0.94	68	Paramount
11	Man on Wire	UK/USA	2008	0.88	43	Icon
12	Etre et Avoir	Fra	2003	0.71	15	Tartan
13	Pina	Ger/Fra	2011	0.67	26	Artificial Eye
14	Cave of Forgotten Dreams	UK/Can/Fra/ Ger/USA	2011	0.62	39	Picturehouse
15	Spellbound	USA	2003	0.48	17	Metrodome
16	The September Issue	USA	2009	0.43	18	Momentum
17	Capturing the Friedmans	USA	2004	0.39	26	Tartan
18	Searching for Sugar Man	UK	2012	0.38	43	StudioCanal
19	Sicko	USA	2007	0.38	166	Optimum*
20	Inside Job	USA	2011	0.32	24	Sony Pictures

Source: BFI RSU analysis of Rentrak data.

Notes:
* Optimum Releasing, the UK subsidiary of StudioCanal, was rebranded as StudioCanal in September 2011.
The table does not include concert performance documentaries, IMAX-only documentaries and shorts.
Based on box office data for 2001-2012.
Fahrenheit 9/11 is regarded as the highest grossing feature documentary of all time because, even with price inflation, it is unlikely that any documentary films before 1989 will have earned more in nominal terms.

Several concert performance documentaries, mostly in 3D, have been released theatrically over the last five years (Table 5.9). The highest grossing of these, *Michael Jackson's This Is It*, earned £9.8 million in 2009. Two 2012 releases feature in the top 10 list – *Katy Perry: Part of Me* and *Led Zeppelin: Celebration Day*.

Table 5.9 Top 10 concert documentaries at the UK box office, 2008-2012

	Title	Country of origin	Year of release	Box office gross (£ million)	Widest point of release (sites)	Distributor
1	Michael Jackson's This Is It	USA	2009	9.80	498	Sony Pictures
2	Justin Bieber: Never Say Never	USA	2011	2.32	388	Paramount
3	Katy Perry: Part of Me	USA	2012	1.17	326	Paramount
4	Hannah Montana/Miley Cyrus: Best of Both Worlds Concert	USA	2008	0.80	65	Walt Disney
5	U2 3D	USA	2008	0.73	67	Revolver
6	Glee: The 3D Concert	USA	2011	0.71	335	20th Century Fox
7	Shine a Light	USA/UK	2008	0.70	159	20th Century Fox
8	JLS: Eyes Wide Open 3D	UK	2011	0.51	210	Omniverse
9	Led Zeppelin: Celebration Day	UK	2012	0.27	205	Omniverse
10	Jonas Brothers: The 3D Concert	USA	2009	0.25	169	Walt Disney

Source: BFI RSU analysis of Rentrak data.

5.5 Re-releases

According to Rentrak, 37 re-released titles accounted for 5% of theatrical releases in 2012 and generated £20.9 million (1.8% of the total gross box office). However, not all box office revenues for re-releases are tracked by Rentrak, which primarily focuses on first-run films. Some additional revenue for films which tend to be booked for a limited time into specialised cinemas long after their initial release is missing from this analysis, so the actual box office share is likely to be greater.

Table 5.10 highlights the top 20 re-releases at UK cinemas over the last 12 years (minus 3D conversions – see Table 5.11). Stanley Kubrick has three entries in the chart, including the all time top non-3D re-release *A Clockwork Orange* which grossed £2.1 million in 2000. His other top 20 re-releases are *2001: A Space Odyssey* in 2001 and *The Shining* in 2012. Two other non-3D re-releases have grossed over £1 million – Steven Spielberg's 20th anniversary re-release of *E.T.* and the 25th anniversary re-release of sci-fi comedy *Back to the Future* in 2010. In addition to *The Shining*, four other 2012 re-releases make it into the chart – *Jaws, Raiders of the Lost Ark, The Rocky Horror Picture Show* and *Chariots of Fire*, which was re-released to coincide with the London 2012 Olympic Games.

Table 5.10 Top 20 re-releases at the UK box office, 2000-2012

	Title (year of original release)	Country of origin	Year of re-release	Box office gross (£)	Widest point of release (sites)	Distributor
1	A Clockwork Orange (1972)	UK	2000	2,067,302	328	Warner Bros
2	E.T. (20th anniversary) (1982)	USA	2002	2,063,690	313	UIP*
3	Back to the Future (1985)	USA	2010	1,108,766	273	Universal
4	Alien: The Director's Cut (1979)	UK/USA	2003	545,782	134	20th Century Fox
5	Jurassic Park (1993)	USA	2011	511,258	277	Universal
6	Apocalypse Now Redux (1979)	USA	2001	455,335	22	Walt Disney
7	Jaws (1975)	USA	2012	368,286	319	Universal
8	The Leopard (1963)	Ita/Fra	2003	346,807	5	BFI
9	It's a Wonderful Life (1946)	USA	2007	329,891	33	Park Circus
10	2001: A Space Odyssey (1968)	UK/USA	2001	326,496	4	Warner Bros
11	Breakfast at Tiffany's (1961)	USA	2001	313,443	5	BFI
12	The Shining (1980)	UK/USA	2012	209,305	29	BFI
13	Chariots of Fire (1981)	UK	2012	181,063	149	20th Century Fox
14	A bout de souffle (1960)	Fra	2000	173,301	5	Optimum**
15	This is Spinal Tap (1984)	USA	2000	166,203	22	Optimum**
16	Amadeus (Director's Cut) (1984)	USA	2002	145,234	8	Warner Bros
17	Raiders of the Lost Ark (1981)	USA	2012	131,625	15	Paramount
18	Ghostbusters (1983)	USA	2011	128,821	73	Park Circus
19	Metropolis (1927)	Ger	2010	128,671	44	Eureka Entertainment
20	The Rocky Horror Picture Show (1975)	UK/USA	2012	120,599	76	20th Century Fox

Source: BFI RSU analysis of Rentrak data.

Notes:
* Until 2006 Paramount and Universal distributed jointly as UIP.
** Optimum Releasing, the UK subsidiary of StudioCanal, was rebranded as StudioCanal in September 2011.

Table 5.11 shows the top 3D re-releases at the UK box office from 2006 to 2012, with 2011's re-release of Walt Disney's *The Lion King* the highest grossing title with £12.4 million. This is followed by three 2012 3D re-issues – *Titanic, Star Wars: Episode I – The Phantom Menace* and *Beauty and the Beast*. *Toy Story* in 2009 and its sequel *Toy Story 2* in 2010 both grossed over £2 million. A seasonal favourite, *Tim Burton's The Nightmare Before Christmas 3-D* appears three times in the list.

Table 5.11: Top 3D re-releases at the UK box office, 2006-2012

	Title (year of original release)	Country of origin	Year of re-release	Box office gross (£)	Widest point of release (sites)	Distributor
1	The Lion King (1994)	USA	2011	12,364,925	454	Walt Disney
2	Titanic (1997)	USA	2012	11,053,930	435	20th Century Fox
3	Star Wars: Episode I – The Phantom Menace (1999)	USA	2012	5,341,631	369	20th Century Fox
4	Beauty and the Beast 3D (1991)	USA	2012	2,938,266	380	Walt Disney
5	Toy Story (1996)	USA	2009	2,017,464	251	Walt Disney
6	Toy Story 2 (1999)	USA	2010	2,000,829	261	Walt Disney
7	Tim Burton's The Nightmare Before Christmas 3-D (1993)	USA	2006	646,798	5	Walt Disney
8	Tim Burton's The Nightmare Before Christmas 3-D (1993)	USA	2007	328,759	44	Walt Disney
9	Tim Burton's The Nightmare Before Christmas 3-D (1993)	USA	2008	360,998	160	Walt Disney

Source: BFI RSU analysis of Rentrak data.

- For more on the box office see Chapter 1 (page 10)
- For more on 3D films see Chapter 2 (page 23)
- For more on genre and BBFC classification see Chapter 4 (page 37)

Chapter 6

UK films internationally

UK qualifying films shared 15% of the $35 billion worldwide gross box office in 2012, with the twenty-third James Bond film, Skyfall, *the top film of the year.* The Best Exotic Marigold Hotel *was the highest ranked UK independent film worldwide, earning over $135 million.*

FACTS IN FOCUS:

The UK share of the global theatrical market in 2012 was 15% ($5.3 billion), down from 17% ($5.6 billion) in 2011. Independent UK films accounted for 2% of this share, at a value of just over $600 million.

Skyfall was the best performing UK film at the worldwide box office, earning over $1.1 billion in 2012.

UK films represented 9% of releases at the North American box office (8% in 2011), and 16% of the market (the same as in 2011), at a value of $1,737 million.

In Europe, the top UK film was *Skyfall* with 28 million admissions. Almost 4 million tickets were sold for *The Iron Lady*, the top UK independent film across Europe.

Seven of the top 20 UK films released in the European Union were independent titles.

Image: *Prometheus*

6.1 UK films worldwide

UK films earned a combined worldwide gross of $5.3 billion in 2012, a 15.3% share of the global box office, which hit a new record of $34.7 billion (Table 6.1). The 2012 gross for UK films was less than 2011's high of $5.6 billion but was more than any other year since our records began.

UK studio-backed films (UK films wholly or partly financed and controlled by US studios but featuring UK cast, crew, locations, facilities, post-production and often UK source material) shared 13.4% of the worldwide box office in 2012, with earnings of $4.6 billion, slightly down from $4.7 billion in 2011. UK independent films earned 1.8% of global revenues with a gross box office of $625 million, down from $900 million in 2011.

Table 6.1 UK films global market share, 2002-2012

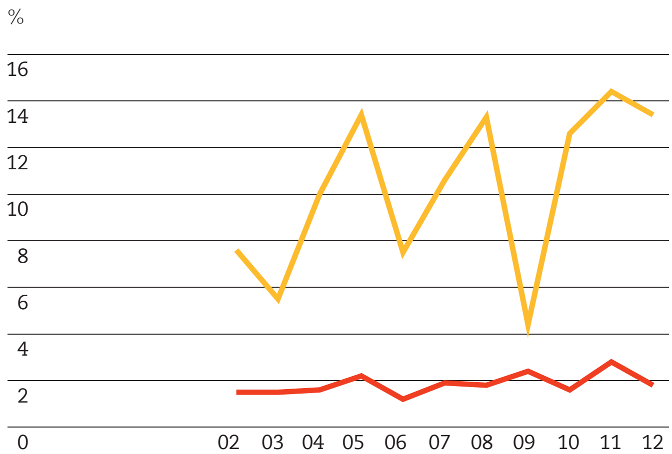
Year	UK films worldwide gross (US$ billion)	Global theatrical market (US$ billion)	UK share (%)	UK studio-backed films share* (%)	UK independent films share (%)
2002	1.8	19.8	9.1	7.6	1.5
2003	1.4	20.1	6.9	5.5	1.5
2004	2.9	24.9	11.6	10.0	1.6
2005	3.6	23.1	15.5	13.4	2.2
2006	2.2	25.5	8.6	7.5	1.2
2007	3.3	26.3	12.5	10.6	1.9
2008	4.2	27.8	15.1	13.3	1.8
2009	2.0	29.4	6.8	4.4	2.4
2010	4.5	31.8	14.2	12.6	1.6
2011	5.6	32.6	17.2	14.4	2.8
2012	5.3	34.7	15.3	13.4	1.8

Source: BFI, Rentrak, MPAA, *IHS*.

* 'Studio-backed' means backed by one of the major US film studios.

As Figure 6.1 shows, the UK/US studio market share fluctuates significantly from year to year and is highly dependent on the performance of a small number of titles. The share for UK independent films has stayed around 2% over time; the increase in market share of independent UK films in 2011 was due mainly to the huge success of *The King's Speech* which grossed $389 million worldwide ($414 million including 2010 earnings). In 2012, the UK independent market share fell by one percentage point from 2011's record level.

Figure 1.6 UK films global market share, 2002-2012



	02	03	04	05	06	07	08	09	10	11	12
UK/US studio share	7.6	5.5	10.0	13.4	7.5	10.6	13.3	4.4	12.6	14.4	13.4
UK independent share	1.5	1.5	1.6	2.2	1.2	1.9	1.8	2.4	1.6	2.8	1.8

Source: BFI.

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22

The highest grossing UK qualifying film of 2012 was *Skyfall*, which earned over $1.1 billion worldwide, closely followed by *The Dark Knight Rises* which grossed just under $1.1 billion (Table 6.2). There were two independent UK titles in the list of top 10 earning UK films in 2012, compared with one in 2011.

Table 6.2 Top 10 UK qualifying films worldwide, 2012

	Title	Country of origin	Worldwide gross (US$ million)
1	Skyfall	UK/USA	1,108
2	The Dark Knight Rises	UK/USA	1,081
3	Prometheus	UK/USA	403
4	Snow White and the Huntsman	UK/USA	397
5	Wrath of the Titans	UK/USA	302
6	John Carter	UK/USA	283
7	Dark Shadows	UK/USA	239
8	Total Recall	UK/USA/Can	199
9	The Best Exotic Marigold Hotel	UK/USA/Ind	135
10	The Woman in Black	UK/USA/Swe	128
Total top 10			**4,275**

Source: BFI RSU.

Notes:
Worldwide gross includes the UK and Republic of Ireland.
Table based on gross box office revenue in the 2012 calendar year.

The highest grossing UK independent film was *The Best Exotic Marigold Hotel* which earned $135 million worldwide in 2012 (Table 6.3). This was followed by *The Woman in Black* ($128 million) and *The Iron Lady* ($59 million). The combined gross of these three films was less than the total gross achieved by *The King's Speech* in 2011.

Table 6.3 Top 10 UK independent films worldwide, 2012

	Title	Country of origin	Worldwide gross (US$ million)
1	The Best Exotic Marigold Hotel	UK/USA/Ind#	135
2	The Woman in Black	UK/USA/Swe#	128
3	The Iron Lady	UK	59
4	Dredd	UK/USA/SA#	36
5	Salmon Fishing in the Yemen	UK	35
6	Seven Psychopaths	UK	26
7	Tinker, Tailor, Soldier, Spy	UK/Fra/Ger	23
8	StreetDance 2	UK/Ger/Ita	16
9	The Angels' Share	UK/Fra/Bel/Ita	14
10	Shame	UK	11
Total top 10			**483**

Source: BFI RSU.

Notes:
Worldwide gross includes the UK and Republic of Ireland.
Table based on gross box office revenue in the 2012 calendar year.
The Best Exotic Marigold Hotel, *The Woman in Black* and *Dredd* were made with independent (non-studio) US support.

6.2 UK films in North America

Table 6.4 shows the country of origin of films released in the USA and Canada in 2012. The UK share of the gross box office was 16.2% (16.5% in 2011) with UK films representing 9% of releases in the North American market (up from 8% in 2011). The total revenue from these films stood at $1,737 million, up from $1,654 million in 2011. UK independent films grossed $164 million, a 1.5% share from 7% of releases (59 films).

Table 6.4 Country of origin of films in the USA and Canada, 2012

Country of origin	Number of releases	% of releases	Box office (US$ million)	Box office share (%)
UK independent films	59	7	164	1.5
UK studio-backed films*	13	2	1,573	14.6
UK films total	72	9	1,737	16.2
USA	433	55	8,675	80.8
Rest of the world	289	36	327	3.0
Total	**794**	**100**	**10,739**	**100.0**

Source: Rentrak, BFI RSU analysis.

Notes:
Percentages may not sum to total/sub-total due to rounding.
* 'Studio-backed' means backed by one of the major US film studios.

As with the global market share, the market share for UK films in North America has fluctuated greatly over the last 10 years depending on the performance of a very small number of titles (Table 6.5). The UK share in 2012 (16.2%) was the third highest recorded, down slightly from the record figure of 2011, while the share of UK independent films increased slightly, from 1.2% in 2011 to 1.5%.

Table 6.5 UK market share in North America, 2002-2012

Year	Total UK share %	UK/US studio-backed share %	UK independent films share %
2002	7.2	6.6	0.6
2003	5.7	4.2	1.5
2004	11.0	9.7	1.3
2005	15.8	15.0	0.8
2006	9.2	7.6	1.6
2007	11.8	10.6	1.2
2008	16.3	14.5	1.8
2009	6.6	5.5	1.1
2010	14.2	12.4	1.8
2011	16.5	15.3	1.2
2012	16.2	14.6	1.5

Source: Rentrak, BFI RSU analysis.

The Dark Knight Rises was the top performing UK qualifying film in North America in 2012 earning $448 million, followed by *Skyfall* with $302 million (Table 6.6). The top performing UK independent title was *The Woman in Black* with $54 million.

Table 6.6 Top 20 UK films at the USA and Canada box office (including co-productions), 2012

	Title	Country of origin	Box office gross (US$ million)	US distributor
1	The Dark Knight Rises	UK/USA	448.1	Warner Bros
2	Skyfall	UK/USA	302.0	MGM/Columbia
3	Snow White and the Huntsman	UK/USA	155.1	Universal Pictures
4	Les Misérables*	UK/USA	138.3	Universal Pictures
5	Prometheus	UK/USA	126.5	20th Century Fox
6	Wrath of the Titans	UK/USA	83.7	Warner Bros
7	Dark Shadows	UK/USA	79.7	Warner Bros
8	John Carter	UK/USA	73.1	Walt Disney
9	Total Recall	UK/USA/Can	58.9	Sony Pictures
10	The Woman in Black	UK/USA/Swe	54.3	CBS Films
11	The Best Exotic Marigold Hotel	UK/USA/Ind	46.4	Fox Searchlight
12	Frankenweenie	UK/USA	35.2	Walt Disney
13	The Pirates! Band of Misfits**	UK/USA	31.1	Columbia/Sony
14	Chimpanzee	UK/USA	29.0	Disneynature
15	Seven Psychopaths	UK	15.0	CBS Films
16	Dredd	UK/USA/SA	13.4	Lionsgate
17	Anna Karenina	UK/USA	12.5	Focus Features
18	Salmon Fishing in the Yemen	UK	9.0	CBS Films
19	Hyde Park on Hudson	UK	5.4	Focus Features
20	Searching for Sugar Man	UK/Swe	3.2	Sony Pictures Classics

Source: Rentrak, BFI RSU analysis.

Notes:
Table lists the gross box office for films released in the USA and Canada in 2012 and includes 2013 earnings up to 17 February 2013.
* *Les Misérables* had earned $87 million by the end of 2012, so it just failed to make the top 10 chart of highest earning UK qualifying films worldwide in 2012 (Table 6.2).
** *The Pirates! In an Adventure with Scientists* was released in North America as *The Pirates! Band of Misfits.*

6.3 UK films in Europe

Outside the UK and Republic of Ireland, the market share for UK films in major European territories ranged from a high of just under 20% in the Netherlands (including 2.3% for UK independent films) to under 15% in Italy (Table 6.7).

Table 6.7 UK market share in selected European territories, 2012

Territory	Box office for UK films (€ million)	UK share (%)	UK studio-backed films share* (%)	UK independent films share (%)	Top independent UK film
Austria	22.6	16.2	14.7	1.5	The Inbetweeners Movie
France	29.4m (admissions)	15.4	13.1	2.4	The Angels' Share
Germany	183.3	18.4	15.7	2.7	The Best Exotic Marigold Hotel
Italy	87.7	14.7	11.3	3.4	Tinker, Tailor, Soldier, Spy
Netherlands	43.4	19.7	17.4	2.3	The Iron Lady
Portugal	14.6	19.2	16.4	2.8	The Iron Lady
Spain	114.0	18.9	15.6	3.3	The Iron Lady

Source: Rentrak, BFI RSU analysis.

Notes:
* 'Studio-backed' means backed by one of the major US film studios.
2011 UK releases *The Inbetweeners Movie* and *Tinker, Tailor, Soldier, Spy* were released in several European territories in 2012.

The most popular UK film in European Union (EU) countries (other than the UK and Republic of Ireland) in 2012 was *Skyfall* with over 28 million admissions (Table 6.8). *The Iron Lady* recorded the highest admissions for an independent UK film in the EU with almost four million ticket sales. Seven of the top 20 were UK independent films, compared with three in 2011.

Table 6.8 Top 20 UK films in other European countries, 2012

	Title	Country of origin	European admissions (million)
1	Skyfall	UK/USA	28,434,828
2	The Dark Knight Rises	UK/USA	17,373,584
3	Snow White and the Huntsman	UK/USA	9,352,352
4	Sherlock Holmes: A Game of Shadows*	UK/USA	8,263,969
5	Prometheus	UK/USA	7,392,493
6	Dark Shadows	UK/USA	6,330,853
7	Wrath of the Titans	UK/USA	4,023,245
8	The Iron Lady	UK	3,949,195
9	John Carter	UK/USA	3,676,089
10	Total Recall	UK/USA/Can	3,346,100
11	The Pirates! Band of Misfits**	UK/USA	3,175,905
12	Hugo*	UK/USA	2,850,171
13	The Best Exotic Marigold Hotel	UK/USA/Ind	2,290,717
14	War Horse	UK/USA	2,236,648
15	Tinker, Tailor, Soldier, Spy*	UK/Fra/Ger	2,009,490
16	The Woman in Black	UK/USA/Swe	1,503,290
17	Frankenweenie	UK/USA	1,093,503
18	StreetDance 2	UK/Ger/Ita	1,055,802
19	The Angels' Share	UK/Fra/Bel/Ita	995,507
20	Salmon Fishing in the Yemen	UK	735,833

Source: European Audiovisual Observatory Lumière Database.

Notes:
Data based on admissions from EU countries (excluding the UK and Republic of Ireland) in the 2012 calendar year.
* *Sherlock Holmes: A Game of Shadows*, *Hugo* and *Tinker, Tailor, Soldier, Spy* were released in 2011, the chart only covers admissions figures for 2012.
** *The Pirates! In an Adventure with Scientists* was released across Europe in translations of *The Pirates! Band of Misfits*.

6.4 UK films in Latin America

UK films earned between 15% and 18% of the box office in the Latin American territories for which data are available (Table 6.9). UK/US studio-backed titles such as *The Dark Knight Rises* were among the top earners in these territories while the top performing independent UK titles included *Dredd*, *The Iron Lady* and *The Woman in Black*.

Table 6.9 UK market share in selected Latin American countries, 2012

Territory	Box office for UK films (US$ million)	UK share (%)	UK studio-backed films share* (%)	UK independent films share (%)	Top UK independent film
Argentina	57.0	15.9	14.3	1.6	The Woman in Black
Brazil	144.1	16.0	14.5	1.5	The Iron Lady
Chile	18.1	15.9	15.0	0.9	The Woman in Black
Colombia	28.7	18.0	16.6	1.4	The Woman in Black
Mexico	153.1	17.5	15.4	2.1	The Woman in Black
Venezuela	42.7	14.8	14.0	0.8	Dredd

Source: Rentrak, BFI RSU analysis.

* 'Studio-backed' means backed by one of the major US film studios.

6.5 UK films in Asia

Les Misérables, which was released late in the year in the Asian territories covered, was the highest grossing UK film in Japan in 2012 and the second highest in South Korea behind *The Dark Knight Rises* (Table 6.10). The highest grossing UK independent in both territories was *The Iron Lady*.

Table 6.10 UK market share in Japan and South Korea, 2012

Territory	Box office for UK films (US$ million)	UK share (%)	UK studio-backed films share* (%)	UK independent films share (%)	Top UK independent film
Japan	243.9	12.4	11.6	0.8	The Iron Lady
South Korea	141.8	10.6	10.2	0.4	The Iron Lady

Source: Rentrak, BFI RSU analysis.

* 'Studio-backed' means backed by one of the major US film studios.

6.6 UK films in Australasia

In 2012, UK films accounted for just over 24% of the theatrical market in Australia and more than 26% in New Zealand (Table 6.11). *Skyfall* was the highest grossing UK film in both territories and *The Best Exotic Marigold Hotel* was the top grossing UK independent film in both territories.

Table 6.11 UK market share in Australia and New Zealand, 2012

Territory	Box office for UK films (US$ million)	UK share (%)	UK studio-backed films share* (%)	UK independent films share (%)	Top UK independent film
Australia	244.4	24.4	19.5	4.9	The Best Exotic Marigold Hotel
New Zealand	32.3	26.4	17.7	8.7	The Best Exotic Marigold Hotel

Source: Rentrak, BFI RSU analysis.

* 'Studio-backed' means backed by one of the major US film studios.

Note: Definition of 'UK film'

For the purposes of this chapter, a UK film is one which is certified as such by the UK Secretary of State for Culture, Media and Sport under Schedule 1 of the Films Act 1985, via the Cultural Test, under one of the UK's bilateral co-production agreements or the European Convention on Cinematographic Co-production, or a film which has not applied for certification but which is obviously British on the basis of its content, producers, finance and talent. Most UK films in the analysis (including the major studio-backed films) fall into the first group – films officially certified as British.

- For more information on the UK and global market for filmed entertainment see Chapter 14 (page 159)
- For more information about the UK film economy see Chapter 21 (page 218)

Chapter 7

UK talent and awards

For the past 12 years, UK actors, directors and writers have been prominent at the global box office and international award ceremonies. UK talent has continued to reach enthusiastic audiences and UK story material has continued to showcase our culture and identity to the world.

FACTS IN FOCUS:

Of the top 200 global box office successes of 2001-2012, 31 films are based on stories and characters created by UK writers. Together they have earned more than $22 billion (£14 billion) at the worldwide box office.

Half of the top 20 global box office successes of the last 12 years are based on novels by UK writers.

Two thirds of the top 200 films released worldwide since 2001 have featured UK actors in lead or prominent supporting roles.

UK directors were behind 27 of the 200 biggest films of the last 12 years with Harry Potter director, David Yates, topping the box office league.

Films based on UK story material represented 4.5% of releases in the UK in 2012 but took 21% of the box office.

UK films and talent won 23 major film awards in 2012, including four Oscars® and 12 BAFTAs. In 2013, six Oscars® and 13 BAFTAs went to UK winners, including Daniel Day-Lewis who won the Leading Actor award at both ceremonies for his role in *Lincoln*.

Image: *Anna Karenina* ©2012 Focus Features. Courtesy of Universal Studios Licensing LLC

7.1 UK story material

7.1.1 UK story material in the top grossing films worldwide since 2001

The global box office performance of UK films and foreign productions which draw on UK source material is a good indicator of the international impact and exposure of British culture. Of the top 200 grossing films released worldwide between 2001 and 2012, 33 are UK qualifying films, and UK-originated story material provided the inspiration for 31 films, a feat bettered only by US story material. Collectively these 31 films have earned $22.4 billion (£13.9 billion) at the global box office.

Novels by British writers have provided the source material for 10 of the top 20 grossing films worldwide since 2001 (Table 7.1). Also appearing in the top 20 are *The Dark Knight* and *The Dark Knight Rises* which feature the character Batman created by American Bob Kane, but the stories for these two films were written by British director/writer Christopher Nolan.

Table 7.1 Top 20 grossing films worldwide, 2001-2012

Rank	Title	Country of origin	Gross box office (US$ million)	US distributor	UK story material (writer)
1	Avatar	USA	2,782	20th Century Fox	
2	Marvel Avengers Assemble	USA	1,512	Walt Disney	
3	Harry Potter and the Deathly Hallows: Part 2	UK/USA	1,328	Warner Bros	Novel by JK Rowling
4	Transformers: Dark of the Moon	USA	1,123	Paramount	
5	The Lord of the Rings: The Return of the King	USA/NZ	1,119	New Line	Novel by JRR Tolkien
6	Skyfall	UK/USA	1,108	MGM/Columbia/ Sony	Based on novels by Ian Fleming
7	The Dark Knight Rises	UK/USA	1,081	Warner Bros	
8	Pirates of the Caribbean: Dead Man's Chest	USA	1,065	Buena Vista	
9	Toy Story 3	USA	1,064	Walt Disney	
10	Pirates of the Caribbean: On Stranger Tides	UK/USA	1,044	Walt Disney	
11	Alice in Wonderland	USA	1,024	Walt Disney	Novel by Lewis Carroll
12	The Hobbit: An Unexpected Journey	USA/NZ	1,014	Warner Bros	Novel by JRR Tolkien
13	The Dark Knight	UK/USA	1,002	Warner Bros	
14	Harry Potter and the Philosopher's Stone	UK/USA	975	Warner Bros	Novel by JK Rowling
15	Pirates of the Caribbean: At World's End	USA	961	Walt Disney	
16	Harry Potter and the Deathly Hallows: Part 1	UK/USA	955	Warner Bros	Novel by JK Rowling
17	Harry Potter and the Order of the Phoenix	UK/USA	939	Warner Bros	Novel by JK Rowling
18	Harry Potter and the Half-Blood Prince	UK/USA	934	Warner Bros	Novel by JK Rowling
19	The Lord of the Rings: The Two Towers	USA/NZ	923	New Line	Novel by JRR Tolkien
20	Shrek 2	USA	915	DreamWorks	

Source: BFI RSU.

Looking just at films based on UK story material, the top 20 grossing films adapted from stories or characters created by UK writers are listed in Table 7.2. Eighteen are adaptations of novels by UK authors, one is based on a successful stage production and one is from an original screenplay.

Table 7.2 Top 20 grossing films worldwide based on stories and characters created by UK writers, 2001-2012

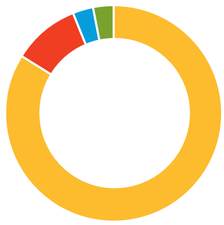
Rank	Title	Country of origin	Gross box office (US$ million)	US distributor	UK story material (writer)
1	Harry Potter and the Deathly Hallows: Part 2	UK/USA	1,328	Warner Bros	Novel by JK Rowling
2	The Lord of the Rings: The Return of the King	USA/NZ	1,119	New Line	Novel by JRR Tolkien
3	Skyfall	UK/USA	1,108	MGM/Columbia/ Sony	Based on novels by Ian Fleming
4	Alice in Wonderland	USA	1,024	Walt Disney	Novel by Lewis Carroll
5	The Hobbit: An Unexpected Journey	USA/NZ	1,014	Warner Bros	Novel by JRR Tolkien
6	Harry Potter and the Philosopher's Stone	UK/USA	975	Warner Bros	Novel by JK Rowling
7	Harry Potter and the Deathly Hallows: Part 1	UK/USA	955	Warner Bros	Novel by JK Rowling
8	Harry Potter and the Order of the Phoenix	UK/USA	939	Warner Bros	Novel by JK Rowling
9	Harry Potter and the Half-Blood Prince	UK/USA	934	Warner Bros	Novel by J K Rowling
10	The Lord of the Rings: The Two Towers	USA/NZ	923	New Line	Novel by JRR Tolkien
11	Harry Potter and the Goblet of Fire	UK/USA	896	Warner Bros	Novel by JK Rowling
12	Harry Potter and the Chamber of Secrets	UK/USA	879	Warner Bros	Novel by JK Rowling
13	The Lord of the Rings: The Fellowship of the Ring	USA/NZ	868	New Line	Novel by JRR Tolkien
14	Inception	UK/USA	826	Warner Bros	Original screenplay by Christopher Nolan
15	Harry Potter and the Prisoner of Azkaban	UK/USA	796	Warner Bros	Novel by JK Rowling
16	The Chronicles of Narnia: The Lion, the Witch and the Wardrobe	USA/NZ	749	Walt Disney	Novel by CS Lewis
17	Mamma Mia!	UK/USA	602	Universal	Musical book and screenplay by Catherine Johnson
18	Casino Royale	UK/USA/ Cze	600	Columbia/Sony	Novel by Ian Fleming
19	The War of the Worlds	USA	596	Paramount	Novel by HG Wells
20	Quantum of Solace	UK/USA	575	Columbia/Sony	Based on novels by Ian Fleming

Source: BFI RSU.

Of the 31 films from the top 200 based on UK stories and characters, the majority (87%) were based on the work of new and classic authors such as Ian Fleming, CS Lewis, JK Rowling and JRR Tolkien (Figure 7.1). Two new films appear in the list, *Skyfall*, which is from an original screenplay, but based on characters from novels by Ian Fleming, and *The Hobbit: An Unexpected Journey*, based on the book by JRR Tolkien. None of the other 2012 films added to the top 200 are based on UK story material.

Figure 7.1 Origin of UK story material in the top 200 films at the international box office, 2001-2012

	%
Novel	87
Original Screenplay	7
Comic book/graphic novel	3
Musical	3



Source: BFI RSU.

7.1.2 Story material of films released in the UK in 2012

This section looks at films with screenplays based on adapted source material (including re-makes of old films) by genre. Of the 647 films released in the UK and Republic of Ireland in 2012, 99 had screenplays based on adapted source material, and 31 of these films were based on UK story material (Table 7.3). Although only 15% of releases were based on adapted source material, these films accounted for almost half the total box office (48%); the 4.8% of films based on screenplays adapted from UK story material accounted for 23% of the total box office.

The majority of adapted screenplays were based on novels or short stories, but a number of 2012 releases were based on other types of source material. Eleven films were based on plays, including *Faust* (based on the nineteenth-century German classic by Goethe) and *Coriolanus* (based on the Shakespeare play). Five films were based on television programmes, including two British TV programmes: *The Sweeney*, which is based on the 1970s television series of the same name and *Keith Lemon: The Film*, based on the comedy series *Celebrity Juice*. One film, *The Snows of Kilimanjaro*, was inspired by the Victor Hugo poem, *Les pauvres gens*. Re-makes of older films released in 2012 included *Contraband, Gambit* and *Total Recall*.

Table 7.3 Number of releases from adapted screenplay based on each type of source material, 2012

Type of source material	Number of releases based on UK story material	Number of releases based on non-UK story material	Total
Cartoon	–	1	1
Comic/graphic novel	–	4	4
Film	1	6	7
Musical	–	1	1
Non-fiction book	1	5	6
Novel/short story	22	39	61
Play	5	6	11
Poem	–	1	1
TV programme	2	3	5
Video game	–	2	2
Total	**31**	**68**	**99**

Source: Rentrak, BBFC, IMDb, BFI RSU analysis.

Table 7.4 shows the top 10 films at the UK box office in 2012 which were based on UK story material. Nine of the films (including *Skyfall* and *The Hobbit: An Unexpected Journey* which appear in the top films worldwide based on UK story material) are based on novels, and one (*The Sweeney*) is based on a television programme. Novels aimed at younger readers have inspired a number of films in the list, from classic adventures *The Hobbit* and *Peter Pan* to modern tales *The Pirates! In an Adventure with Scientists* and *War Horse*.

Table 7.4 Top 10 grossing films at the UK box office based on stories and characters created by UK writers, 2012

Rank	Title	Country of origin	Gross box office (£ million)	UK distributor	UK story material (writer)
1	Skyfall	UK/USA	102.8	Sony Pictures	Based on novels by Ian Fleming
2	The Hobbit: An Unexpected Journey	USA/NZ	52.2	Warner Bros	Novel by JRR Tolkien
3	The Woman in Black	UK/USA/Swe	21.3	Momentum	Novel by Susan Hill
4	The Best Exotic Marigold Hotel	UK/USA/Ind	20.4	20th Century Fox	Novel by Deborah Moggach
5	War Horse	UK/USA	18.6	Walt Disney	Novel by Michael Morpurgo
6	The Pirates! In an Adventure with Scientists	UK/USA	16.8	Sony Pictures	Novel by Gideon Defoe
7	Jack Reacher	USA	9.4	Paramount	Novel by Lee Child
8	Salmon Fishing in the Yemen	UK	6.2	Lionsgate	Novel by Paul Torday
9	The Sweeney	UK	4.5	eOne Films	TV series created by Ian Kennedy Martin
10	Tinker Bell and the Secret of the Wings	USA	4.2	Walt Disney	Based on novel by JM Barrie

Source: Rentrak, BFI RSU.

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22

7.2 UK actors

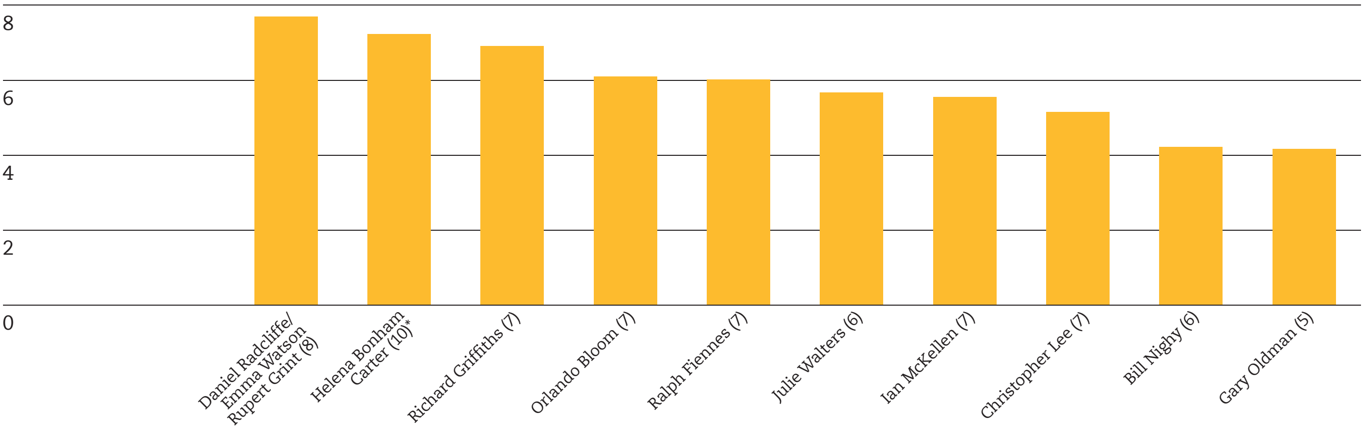
UK acting talent is widely recognised as being among the best in the world and nearly two thirds (133) of the top 200 films at the international box office since 2001 have featured British actors in either lead/title roles (47) or in the supporting cast (86). The prominent role played by UK actors in many of the most successful blockbusters of the last 12 years is reflected in Figure 7.2, which shows the top 12 British actors based on appearances in the top 200 films. The Harry Potter franchise features heavily in this chart.

At the top of the list are the regular stars of the Harry Potter franchise (only the three main performers are shown in Figure 7.2 but several others have appeared in many of the films). Second in the list is Helena Bonham Carter as she has appeared in 10 of the top 200 films, including four Harry Potter films and 2012's *Les Misérables* (a 2012 international release, but a 2013 UK release). In third place is the late Richard Griffiths who appeared in six Harry Potter films as well as *Pirates of the Caribbean: On Stranger Tides*. Orlando Bloom is in fourth place due to his appearances in all three Lord of the Rings films, three Pirates of the Caribbean films and *Troy*. Ralph Fiennes has also appeared in seven of the top 200 films including four Harry Potter films and 2012's *Skyfall*.

Appearances in Harry Potter films and *Mamma Mia!* have helped Julie Walters to sixth place in the list. Ian McKellen and Christopher Lee have both made seven appearances in the top 200 films having featured in some of the biggest franchises in cinema history such as Lord of the Rings, the Star Wars prequels and the X-Men films. Both also appeared in 2012's *The Hobbit: An Unexpected Journey*. Bill Nighy has appeared in two Pirates of the Caribbean films, *Harry Potter and the Deathly Hallows: Part 1* and also in 2012's *Wrath of the Titans* and Gary Oldman has appeared in two Harry Potter films, the two Dark Knight films and *Hannibal*.

Figure 7.2 Top 12 UK actors featured in the top 200 films at the worldwide box office, 2001-2012 (number of appearances in brackets)

Total gross box office (US$ billion)



Total gross box office (US$ billion)	7.69	7.23	6.91	6.09	6.02	5.67	5.55	5.15	4.21	4.16

Source: BFI RSU.

Notes:
Includes actors who have made four or more appearances in the top 200 films, either in lead/title role or supporting role (not including voices in animated films).
* *Les Misérables* was released in the USA and other territories in 2012, and therefore counts as a 2012 release internationally; it was released in the UK in 2013.

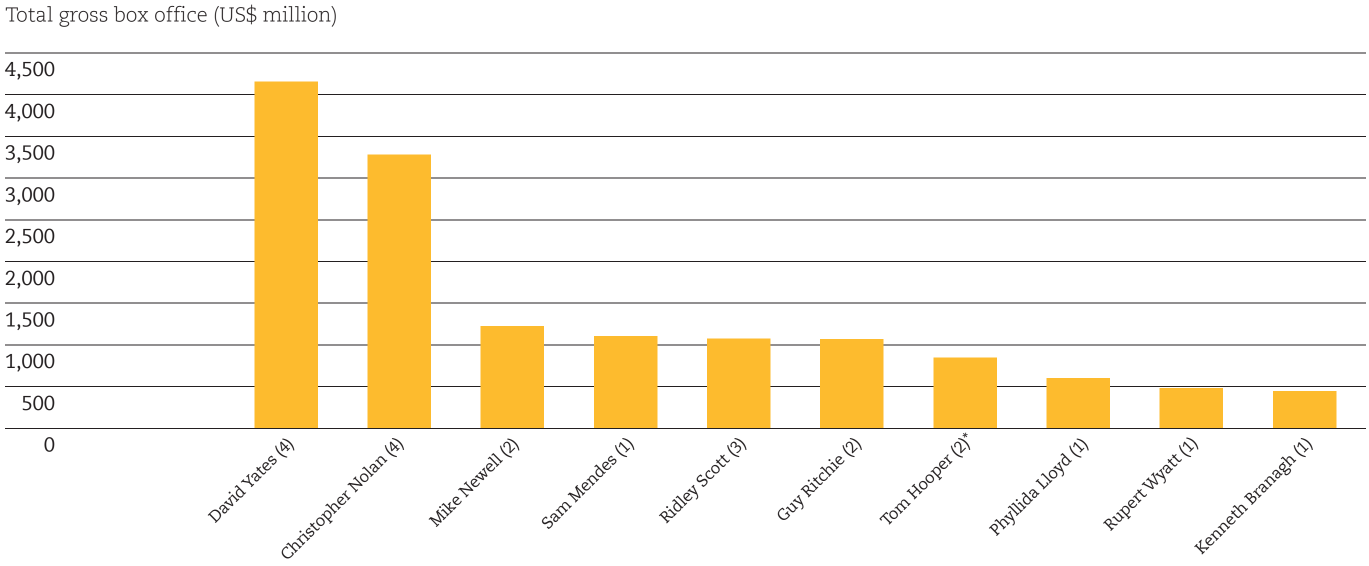
7.3 UK directors

Twenty-seven of the 200 highest grossing films at the worldwide box office were helmed by British directors (Figure 7.3 and Table 7.5). David Yates's four Harry Potter films *(Harry Potter and the Order of the Phoenix, Harry Potter and the Half-Blood Prince* and *Harry Potter and the Deathly Hallows: Parts* 1 and 2) made him the most commercially successful British director in recent years, with total top 200 box office takings of $4.16 billion. Christopher Nolan is second having directed *Batman Begins, The Dark Knight, Inception* and 2012's *The Dark Knight Rises* which have combined box office takings of $3.28 billion. The third place is taken by Mike Newell who directed *Harry Potter and the Goblet of Fire* and *Prince of Persia: The Sands of Time*, which together grossed $1.23 billion. Sam Mendes is a new entry at number four following *Skyfall's* worldwide gross of $1.11 billion in 2012, while Ridley Scott is in fifth place with three films *(Robin Hood, Hannibal* and *Prometheus*) which together grossed over $1.07 billion. Only one British woman features in the top 200: Phyllida Lloyd is eighth on the list with a worldwide gross of $602 million for *Mamma Mia!*.

Three British directors appear for the first time in the list. In addition to Sam Mendes, Rupert Sanders is at number 13 with *Snow White and the Huntsman*, which made $483 million in 2012, and Simon West is at number 16 with *The Expendables 2* ($300 million).

There are two UK independent films in the top 200. These are Tom Hooper's *The King's Speech* (with a worldwide gross of $414 million) and Danny Boyle's *Slumdog Millionaire* ($377 million). Tom Hooper is at number seven in the list with a combined box office of $847 million, following the international release of *Les Misérables*, and Danny Boyle is at number 14.

Figure 7.3 Top 10 UK directors based on top 200 grossing films at the global box office, 2001-2012 (number of films in brackets)



	David Yates (4)	Christopher Nolan (4)	Mike Newell (2)	Sam Mendes (1)	Ridley Scott (3)	Guy Ritchie (2)	Tom Hooper (2)*	Phyllida Lloyd (1)	Rupert Wyatt (1)	Kenneth Branagh (1)
Worldwide gross from films in top 200 (US$ million)	4,156	3,280	1,228	1,108	1,074	1,068	847	602	483	448

Source: BFI RSU.

* *Les Misérables* was released in the USA and other territories in 2012, and therefore counts as a 2012 release internationally; it was released in the UK in 2013.

Table 7.5 UK directors from the top 200 films at the global box office and their films, 2001-2012

Director	Film(s)	Total gross box office (US$ million)
David Yates	Harry Potter and the Deathly Hallows: Part 2	
	Harry Potter and the Deathly Hallows: Part 1	
	Harry Potter and the Order of the Phoenix	
	Harry Potter and the Half-Blood Prince	4,156
Christopher Nolan	The Dark Knight Rises	
	The Dark Knight	
	Inception	
	Batman Begins	3,280
Mike Newell	Harry Potter and the Goblet of Fire	
	Prince of Persia: The Sands of Time	1,228
Sam Mendes	Skyfall	1,108
Ridley Scott	Prometheus	
	Hannibal	
	Robin Hood	1,074
Guy Ritchie	Sherlock Holmes: A Game of Shadows	
	Sherlock Holmes	1,068
Tom Hooper	Les Misérables	
	The King's Speech	847
Phyllida Lloyd	Mamma Mia!	602
Rupert Wyatt	Rise of the Planet of the Apes	483
Kenneth Branagh	Thor	448
Paul Greengrass	The Bourne Ultimatum	443
Michael Apted	The Chronicles of Narnia: The Voyage of the Dawn Treader	416
Rupert Sanders	Snow White and the Huntsman	397
Danny Boyle	Slumdog Millionaire	377
Matthew Vaughn	X-Men: First Class	353
Simon West	The Expendables 2	300

Source: BFI RSU.

7.4 Writers and directors of UK independent films released in the UK, 2003-2012

We have information on 1,079 writers and 824 directors associated with UK independent films released in the UK over the past 10 years (not including re-releases of classic films). More than 80% of both writers and directors have been associated with just one UK independent film during this time, which illustrates how difficult it is to sustain a writing or directing career (Tables 7.6 and 7.7). However, as we are looking just at UK independent films released between 2003 and 2012 it is possible that some directors and writers were involved with more films than these figures indicate. Some might have been involved with earlier films and others will have made successful independent films and gone on to work on studio-backed films. There are also likely to be some writers and directors who have made just one film so far, but will go on to make many more films. An example of a director who fits two of these scenarios is Guy Ritchie. He appears just once in our data, as the director of UK independent film *Revolver*, but had previously directed *Lock, Stock and Two Smoking Barrels* and *Snatch*. Also, he has since gone on to direct two very successful studio-backed films, *Sherlock Holmes* and *Sherlock Holmes: A Game of Shadows*.

The writers who have been involved with the most UK independent films between 2003 and 2012, with six each, are Noel Clarke, Tony Grisoni and Paul Laverty. Ronald Harwood and Frank Cottrell Boyce have both written or co-written the screenplays for five films and writers involved with four films include Simon Beaufoy, Anders Thomas Jensen and Paul Andrew Williams.

Table 7.6 Numbers of films written by writers of UK independent films, release years 2003-2012

Number of films written or co-written	Number of writers	% of writers
1	943	87.4
2	87	8.1
3	39	3.6
4	5	0.5
5	2	0.2
6	3	0.3
Total	**1,079**	**100.0**

Source: Rentrak, BFI RSU analysis.

Note: Percentages may not sum to 100 due to rounding.

Table 7.7 Numbers of films directed by filmmakers of UK independent films, release years 2003-2012

Number of films directed or co-directed	Number of directors	% of directors
1	694	84.2
2	92	11.2
3	25	3.0
4	8	1.0
5	3	0.4
7	1	0.1
8	1	0.1
Total	**824**	**100.0**

Source: Rentrak, BFI RSU analysis.

The director of the most UK independent films released between 2003 and 2012 was Ken Loach with eight films, followed by Michael Winterbottom with seven films. Filmmakers who have directed five films are Marc Evans, Stephen Frears and David Mackenzie, and those who have directed four films include Nick Love, Kevin Macdonald, James Marsh and Shane Meadows.

7.5 Awards for UK films and talent

As the Academy Awards® and the BAFTA Film Awards occur each year before the publication of the Yearbook and the films being considered at these two ceremonies would have been released in cinemas the previous year (the year for which information will be presented in the current Yearbook) it has been decided to include information on Academy Award® and BAFTA Film Award winners from the current year in this chapter. The information presented on winners at the major film festivals will continue to refer to the previous year.

Awards from the film festivals are usually presented to new films which have not been released theatrically (and are often being premiered at the festival), which may then be released the same year and hence be eligible for the Academy Awards® and BAFTA Film Awards the following year. We will therefore consider the awards cycle to start with the Sundance Festival in January of one year, include the major festivals of the same year, and the BAFTA Film Awards and the Academy Awards® of the following year.

In order that winners of Academy Awards® and BAFTA Film Awards in 2012 are not missed, the present chapter includes information on British winners for the calendar year 2012, and for the 2012/13 awards cycle, but future Yearbooks will look at awards won during the awards cycle.

Table 7.8 shows the numbers of winners at the major award ceremonies and film festivals since 2001; to the end of 2012 there were 318 award winners, representing 14% of the available awards made during the period.

UK films and British individuals won 23 awards in calendar year 2012, and 26 awards during the 2012/13 awards cycle (film festivals from 2012 and the 2013 Academy Awards® and BAFTA Film Awards). The 23 awards won in calendar year 2012 represent 9% of the awards available to UK films and British talent (awards specific to foreign nationals or films, eg the Toronto International Film Festival's award for Best Canadian Film, are not included in the present analysis). In calendar year 2011, UK films and British talent won 30 awards (15% of the total number available in that year). The 26 awards won during the 2012/13 awards cycle represent 11% of the available awards.

Table 7.8 Numbers of UK award winners, 2001-2012

Year	Number of UK award winners*	UK share %
2001	25	14
2002	24	15
2003	22	13
2004	22	13
2005	23	14
2006	25	14
2007	32	15
2008	32	15
2009	36	17
2010	24	12
2011	30	15
2012	23	9
Total (to end of 2012)	**318**	**14**
2012/13 awards cycle	*(26)*	*(11)*

Source: BFI.

* Awards include the Academy Awards® and BAFTA Film Awards, as well as those presented at the Berlin, Cannes, Sundance, Toronto and Venice festivals.

Awards and nominations are important for raising the critical reputation and international profile of UK film. In 2012 four awards at the Oscars®, and 12 awards at the BAFTAs went to British talent and films.

Four awards were presented to British films and talent at the 2012 Sundance Film Festival. Feature documentary *Searching for Sugar Man* won two prizes, picking up the World Cinema Audience Award: Documentary and the World Cinema Documentary Special Jury Prize. Grant Orchard accepted the Short Film Jury Award: Animation for *A Morning Stroll* (which also won the 2012 BAFTA Short Animation award) and Kibwe Tavares won the Special Jury Award for Animation Direction for *Robots of Brixton*.

Three further prizes were awarded to UK films and filmmakers at festivals in 2012. Sally El Hosaini's *My Brother the Devil* was awarded the Europa Cinemas Label for Best European Film at Berlin, Ken Loach's *The Angels' Share* won the Jury Prize at Cannes and Martin McDonagh's *Seven Psychopaths* won the People's Choice Award: Midnight Madness at Toronto.

In 2013, six awards were made to British talent and films at the Academy Awards®, and 13 at the BAFTA Film Awards. At both, Daniel Day-Lewis won the Leading Actor award for his portrayal of the US Civil War president in *Lincoln*, and another double winner was the film, *Searching for Sugar Man*, which won the Documentary Feature award at both ceremonies.

Of the 23 awards to British films and talent in 2012, a total of seven were won or shared by British women or won by British films made by women, compared with just three from 30 awards in 2011.

A full list of UK award winners from all the film festivals and award ceremonies in 2012, and from the 2013 Academy Awards® and BAFTA Film Awards, is shown in Table 7.9.

Table 7.9 UK award winners 2012/2013

Award ceremony/festival	Award	Recipient	Title
Academy Awards® 26 February 2012	Makeup	Mark Coulier (with J. Roy Helland)	The Iron Lady
	Short Film (Live action)	Film Award presented to Terry George and Oorlagh George	The Shore
	Sound Mixing	John Midgley (with Tom Fleischman)	Hugo
	Visual Effects	Joss Williams (with Rob Legato, Ben Grossman and Alex Henning)	Hugo
BAFTA Film Awards 12 February 2012	Outstanding British Contribution to Cinema	John Hurt	
	Outstanding British Film	Film Award presented to Tomas Alfredson, Tim Bevan, Eric Fellner, Robyn Slovo, Bridget O'Connor and Peter Straughan	Tinker, Tailor, Soldier, Spy
	Outstanding debut by a British writer, director or producer	Paddy Considine (Director) and Diarmid Scrimshaw (Producer)	Tyrannosaur
	Documentary	Film Award presented to Asif Kapadia, James Gay-Rees, Eric Fellner, Tim Bevan and Manish Pandey	Senna
	Adapted Screenplay	Bridget O'Connor and Peter Straughan	Tinker, Tailor, Soldier, Spy
	Editing	Gregers Sall and Chris King	Senna
	Sound	John Midgley (with Philip Stockton, Eugene, Gearty and Tom Fleischman)	Hugo
	Special Visual Effects	Tim Burke, John Richardson and David Vickery (with Greg Butler)	Harry Potter and the Deathly Hallows: Part 2
	Make-Up and Hair	Mark Coulier and Marese Langan (with J. Roy Helland)	The Iron Lady
	Short Animation	Film Award presented to Grant Orchard and Sue Goffe	A Morning Stroll
	Short Film	Film Award presented to John Maclean and Gerardine O'Flynn	Pitch Black Heist
	Orange Wednesdays Rising Star Award	Adam Deacon	

Award ceremony/festival	Award	Recipient	Title
Sundance Film Festival 19-29 January 2012	Audience Award: World Cinema: Documentary	Film Award presented to Malik Bendjelloul	Searching for Sugar Man
	World Cinema Documentary Special Jury Prize for its Celebration of the Artistic Spirit	Film Award presented to Malik Bendjelloul	Searching for Sugar Man
	Short Film Jury Award: Animation	Film Award presented to Grant Orchard	A Morning Stroll
	Special Jury Award for Animation Direction	Kibwe Tavares	Robots of Brixton
Berlin Film Festival 9-19 February 2012	Europa Cinemas Label award for Best European Film	Film Award presented to Sally El Hosaini	My Brother the Devil
Cannes Film Festival 16-27 May 2012	Jury Prize	Film Award presented to Ken Loach	The Angels' Share
Toronto Film Festival 6-16 September 2012	People's Choice Award: Midnight Madness	Film Award presented to Martin McDonagh	Seven Psychopaths
Academy Awards® 24 February 2013	Actor in a Leading Role	Daniel Day-Lewis	Lincoln
	Costume Design	Jacqueline Durran	Anna Karenina
	Documentary Feature	Film Award presented to Malik Bendjelloul and Simon Chinn	Searching for Sugar Man
	Makeup and Hairstyling	Lisa Westcott and Julie Dartnell	Les Misérables
	Music (Original Song)	Adele Adkins and Paul Epworth	Skyfall
	Sound Mixing	Andy Nelson, Mark Paterson and Simon Hayes	Les Misérables

Table 7.9 UK award winners 2012/2013 (continued)

Award ceremony/festival	Award	Recipient	Title
BAFTA Film Awards 10 February 2013	Academy Fellowship	Sir Alan Parker	
	Outstanding British Contribution to Cinema	Tessa Ross	
	Outstanding British Film	Film Award presented to Sam Mendes, Michael G. Wilson, Barbara Broccoli, Neal Purvis, Robert Wade and John Logan	Skyfall
	Outstanding debut by a British writer, director or producer	Bart Layton (Director) and Dimitri Doganis (Producer)	The Imposter
	Leading Actor	Daniel Day-Lewis	Lincoln
	Production Design	Eve Stewart and Anna Lynch-Robinson	Les Misérables
	Costume Design	Jacqueline Durran	Anna Karenina
	Documentary	Film Award presented to Malik Bendjelloul and Simon Chinn	Searching for Sugar Man
	Sound	Simon Hayes, Andy Nelson, Mark Paterson, Jonathan Allen, Lee Walpole and John Warhurst	Les Misérables
	Make-Up and Hair	Lisa Westcott	Les Misérables
	Short Animation	Film Award presented to Will Anderson and Ainslie Henderson	The Making of Longbird
	Short Film	Film Award presented to Lynne Ramsay, Peter Carlton and Diarmid Scrimshaw	Swimmer
	Rising Star	Juno Temple	

Source: BFI.

Note: No awards were made to British talent or films at Venice in 2012.

- For more details on the film distribution sector in 2012 see Chapter 9 (page 104)
- For more information about the exhibition sector in 2012 see Chapter 10 (page 115)
- For more background on film production in 2012 see Chapter 17 (page 183)

Chapter 8

Theatrical release history and comparative performance of UK films

A successful theatrical release is seen as key to a film's long-term prospects, and competition for the available cinema release slots is fierce. However, three quarters of the domestic UK films and UK co-productions which are not released theatrically do reach audiences by being shown at festivals or becoming available on other platforms.

FACTS IN FOCUS:

Just over half (51%) of domestic UK films and UK co-productions shot between 2003 and 2006 were released within two years of principal photography. For films shot between 2007 and 2010, the percentage released was 39%.

The percentage of domestic UK films and UK co-productions achieving a theatrical release increased with the level of budget.

For higher budget (£5 million or more) domestic UK films and UK co-productions the greatest proportion of box office came from the USA and non-UK European Union (EU) countries; for films with lower budgets the greatest percentage of box office came from the UK and Republic of Ireland and other EU countries.

Using an international box office to budget ratio of 2 or more as an approximate measure of profitability, overall 7% of domestic UK films and UK co-productions produced from 2003 to 2010 were profitable.

Of the films which do not achieve a theatrical release, 76% get shown via another medium or become available on other platforms, with a video release being the most common.

8.1 Theatrical release of UK films

This chapter looks at the theatrical release performance, in the UK and internationally, of UK domestic films and UK films whose productions are structured as international co-productions. A film would be included as such a co-production if it is made jointly by at least one UK production company and at least one production company from another country. Films are categorised as co-productions here based on this production structure; they do not have to be certified as official co-productions. UK domestic films are features made by UK production companies that are produced wholly or partly in the UK. Creative input to domestic films is from the UK producers, but some of the films are made with financial backing from US companies. Inward investment features, where films are made in the UK but the majority of the investment comes from abroad (usually from one of the major US studios) are not included.

The reference period is the production years 2003 to 2010. Production year is defined as the year in which principal photography begins. We restricted our analysis to these years because comprehensive production tracking data are only available from 2003 onwards, and 2010 is the latest production year included as it may take a number of years for a film to be released theatrically. We consider a film to have been released if it is released in the UK or internationally within two years of the start of principal photography. Overall, nearly three fifths (57%) of domestic UK films and UK co-productions with budgets of £500,000 or more produced between 2003 and 2008 were released within two years, but a significant minority (12%) took longer than two years to get a first theatrical release. This means that the closer the time of production is to the present day, the lower the proportion of films which have been released. This will underestimate the final release rate by about 10%, but provides a common measure for comparing films of different budget levels and produced in different periods. In addition, this time criterion could disadvantage the lower budget films as, although we have no robust data on time to complete projects, anecdotal evidence suggests that these films can take longer to complete, due in part to problems with raising the necessary finance.

Our data on box office and theatrical release details (opening date, distributor, gross, etc) are supplied by Rentrak, and so the definition of release also depends on having the release data from this company. Occasionally a film might be released for a short time in a small number of venues and is not tracked by Rentrak. Such a film would be included as not released in the release rate calculations (even if the limited release occurred within two years of principal photography).

In previous Yearbooks we have looked at performance by production year, and by category of film or budget separately. In the present chapter we look at performance by budget and if this has changed over time. To do this we have split our reference period and will be comparing films produced from 2003 to 2006 with those produced from 2007 to 2010.

It should be borne in mind that the number of effective theatrical release slots each year is tightly constrained, there being only 52 weekends per year. Films can also be released on DVD/Blu-ray, shown on television, or downloaded or streamed over different digital platforms.

The theatrical release territories included in the analysis of international release performance are: Argentina, Australia, Austria, Brazil, Chile, Colombia, France, Germany, Italy, Japan, South Korea, Mexico, the Netherlands, New Zealand, Portugal, the UK and Republic of Ireland (one territory), the USA and Canada (one territory) and Venezuela. These 19 territories are covered because they account for the majority (73% in 2012, according to *IHS Cinema Intelligence*) of the global theatrical market, and because title-matched box office data for these territories are available.[1]

It is possible that the 'true' release rates, in particular for the co-productions, could be higher than shown in the following Tables, as our release information covers only the territories listed above. However, while our estimates of the release rates based on the available data might be slightly lower than the true worldwide release rates, they should be sufficient for providing accurate comparisons of release rates by production budget and production period.

[1] For Colombia and Venezuela box office data are available only from early 2007, so it is possible that some of the earlier films were released in these territories but were missed from the present study. The earliest box office data for Portugal, the Netherlands and Japan are for August 2006, September 2004 and January 2004 respectively, so it is also possible that some of the films produced before these dates are wrongly recorded as not having been released in these territories. For the other 14 territories the box office data are available from before 2003.

8.2 Release rate of UK films in the UK and Republic of Ireland

Of the 626 domestic UK films and UK co-productions shot between 2003 and 2006, 199 (32%) were released theatrically in the UK and Republic of Ireland within two years of principal photography (Table 8.1). This compares with a 35% release rate for films produced between 2007 and 2010. For both periods there was a trend of increasing release rate with increasing budget, with two exceptions. For films produced between 2003 and 2006, those with budgets of £5 - £10 million had a lower release rate (26%) than films with budgets of £2 - £5 million (37%). This contrasts with the later period where films with budgets of £5 - £10 million had a release rate of 70%, which was slightly higher than the rate seen for films with budgets of £10 million or more (69%). For all budget levels the films produced in the later period had a higher release rate than those produced in the earlier period.

Table 8.1 Release rates in the UK and Republic of Ireland, by budget and production periods

	Production years 2003-2006				Production years 2007-2010			
Budget band (£ million)	Number of films produced	Number released within two years of principal photography	% released	Median budget of released films (£ million)	Number of films produced	Number released within two years of principal photography	% released	Median budget of released films (£ million)
<0.5	107	16	15.0	0.3	336	74	22.0	0.2
0.5 – 2	154	45	29.2	1.2	227	75	33.0	1.0
2 – 5	210	78	37.1	3.2	106	57	53.8	2.9
5 – 10	99	26	26.3	6.6	54	38	70.4	6.6
10+	56	34	60.7	14.1	26	18	69.2	15.4
Total	**626**	**199**	**31.8**	**3.2**	**749**	**262**	**35.0**	**1.6**

Source: Rentrak, BFI.

Notes:
Release rates subject to two-year release limit (see section 8.1).
A film is considered to be released theatrically if it was recorded as such by Rentrak.

8.3 Box office performance of UK films released in the UK and Republic of Ireland

Table 8.2 shows the median box office takings for non-inward investment UK films by budget and production period. The table shows that in both periods the median box office increases with the level of budget. For films in the two lowest budget bands the median box office was higher in the earlier period, whereas the opposite is true for films in the three highest budget bands. In both periods there is a noticeable increase in median box office takings between films in the £5 - £10 million budget band and films in the £10 million or more budget band. However, it is likely that the distributors of the highest budget films spend more on promotion and advertising of their films, which will have an impact on box office takings. This is particularly true of the high budget films made and distributed with financial support from the major US studios.

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22

Table 8.2 Box office performance of UK films released in the UK and Republic of Ireland, by budget and production period

	Production years 2003-2006			Production years 2007-2010		
Budget band (£ million)	Number of films released	Median box office (£ 000)	Mean box office (£ 000)	Number of films released	Median box office (£ 000)	Mean box office £ 000)
<0.5	16	12	33	74	4	35
0.5 – 2	45	49	175	75	25	246
2 – 5	78	159	707	57	357	1,073
5 – 10	26	701	1,806	38	1,029	3,691
10+	34	2,336	5,521	18	4,100	5,974
Total	**199**	**171**	**1,499**	**262**	**69**	**1,260**

Source: Rentrak, BFI.

Notes:
Figures shown are of UK domestic films and co-productions released in the UK and Republic of Ireland within two years of principal photography (see section 8.1).
Box office figures valid to May 2013.
The median (the value at which equal numbers of films have higher and lower box office values) is a better representation of the 'middle' of the distribution of box office revenues than the mean which tends to have an upward skew due to a small number of high box office films. Means are also shown in the table for reference.

8.4 International release rates of UK films

Table 8.3 shows that 51% of all domestic UK films and UK co-productions shot between 2003 and 2006 were released theatrically in one or more of 19 territories within two years of the start of principal photography, compared with 39% of films produced between 2007 and 2010. However, a higher number of lower budget films are included in the later period, and these have a lower release rate than higher budget films, which lowers the overall release rate for films produced in the later period. Looking at release rate by budget, three of the budget bands have higher release rates in the later period though, for the highest budget band, the release rate is noticeably higher in the earlier period (89% for films produced between 2003 and 2006 compared with 73% for films produced between 2007 and 2010).

Table 8.3 International release rates of UK films by budget and production period

	Production years 2003-2006				Production years 2007-2010			
Budget band (£ million)	Number of films produced	Number released within two years of principal photography	% released	Median budget of released films (£ million)	Number of films produced	Number released within two years of principal photography	% released	Median budget of released films (£ million)
<0.5	107	19	17.8	0.3	336	77	22.9	0.2
0.5 – 2	154	61	39.6	1.2	227	86	37.9	1.1
2 – 5	210	125	59.5	3.1	106	69	65.1	2.9
5 – 10	99	67	67.7	7.1	54	40	74.1	6.6
10+	56	50	89.3	14.1	26	19	73.1	16.1
Total	**626**	**322**	**51.4**	**3.5**	**749**	**291**	**38.9**	**1.6**

Source: Rentrak, BFI.

Notes:
Release rates are calculated two years after principal photography (see section 8.1).
A film is 'internationally released' if it was recorded as such in any one of the 19 Rentrak territories monitored (see section 8.1 for the list).

8.5 Box office performance of films released internationally

The international box office performance (from 19 territories) by budget and production period showed similar patterns to the UK box office. For both periods, the median box office increased with budget and, except for the lowest budget band, the median box office was higher in the later period. However, because there were more films from the lowest two budget bands and fewer in the two highest budget bands released in the later period, the overall median box office was higher in the earlier period than in the later period. Again, as with performance at the UK box office, for both periods there was a noticeable increase in the median box office between the second highest and the highest budget bands (Table 8.4).

Table 8.4 Box office (US$) for UK films released in at least one of 19 territories by budget and production period

	Production years 2003-2006			Production years 2007-2010		
Budget band (£ million)	Number of films released	Median box office (US$ 000)	Mean box office (US$ 000)	Number of films released	Median box office (US$ 000)	Mean box office (US$ 000)
<0.5	19	33	116	77	6	88
0.5 – 2	61	105	549	86	132	872
2 – 5	125	684	2,487	69	778	3,053
5 – 10	67	2,161	7,399	40	4,533	24,663
10+	50	13,132	30,384	19	28,420	38,960
Total	**322**	**973**	**7,334**	**291**	**219**	**6,939**

Source: Rentrak, BFI.

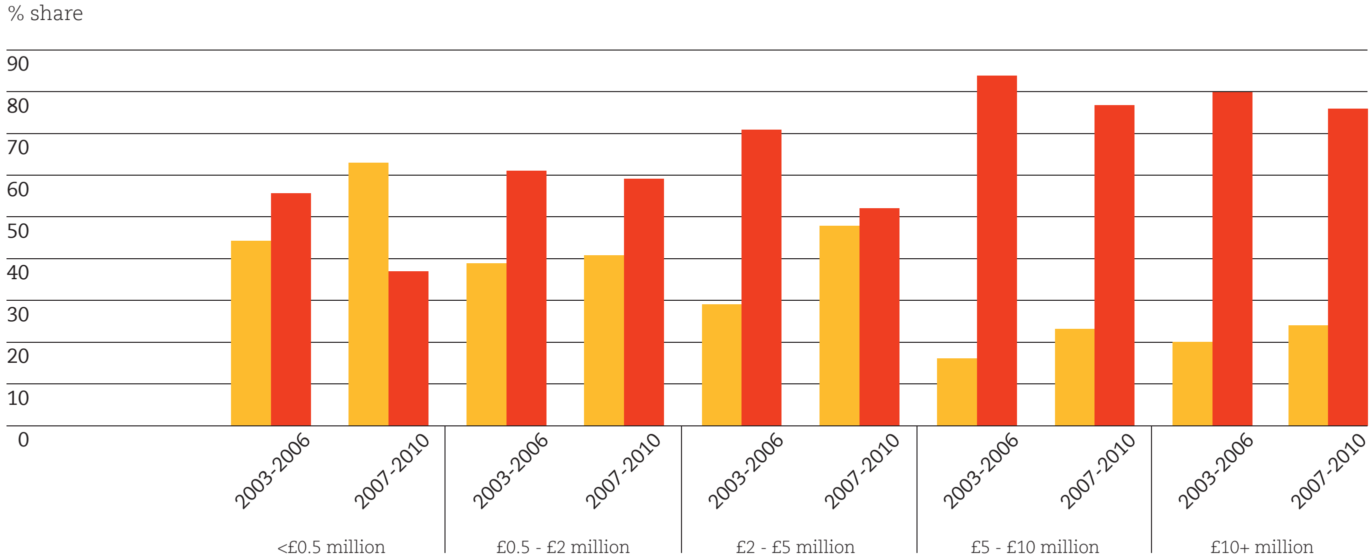
Notes:
Figures shown are for UK films released in at least one of 19 Rentrak territories within two years of principal photography (see section 8.1).
Box office figures valid to May 2013.

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22

8.6 Local and overseas share of box office of UK films

Figure 8.1 shows the share of box office takings in the UK and Republic of Ireland and overseas for non-inward investment UK films by budget and production period. For three budget bands (£0.5 - £2 million, £5 - £10 million and £10+ million) the UK and Republic of Ireland and overseas shares were similar for both periods, but there were differences for the other two bands. For films with budgets of £2 - £5 million, the overseas share of the box office was more than 70% in the earlier period, but was 52% in the later period. For films in the lowest budget band, those produced in the earlier period took more of their total box office from overseas (56%), but the opposite was true for films produced in the later period, which earned a 63% share from the UK and Republic of Ireland market and 37% from overseas.

Figure 8.1 Local and overseas share of UK film box office by budget and production period



	<£0.5 million 2003-2006	<£0.5 million 2007-2010	£0.5 - £2 million 2003-2006	£0.5 - £2 million 2007-2010	£2 - £5 million 2003-2006	£2 - £5 million 2007-2010	£5 - £10 million 2003-2006	£5 - £10 million 2007-2010	£10+ million 2003-2006	£10+ million 2007-2010
UK and Republic of Ireland	44.3	63.0	38.9	40.8	29.1	47.9	16.1	23.2	20.1	24.0
Overseas	55.7	37.0	61.1	59.2	70.9	52.1	83.9	76.8	79.9	76.0

Source: Rentrak, BFI.

Notes:
Release rates subject to limit of two years from principal photography (see section 8.1).
Box office figures valid to May 2013.

Table 8.5 shows the relative importance of geographically grouped international territories for UK films (excluding inward investment films) produced in the two periods. For films produced in both periods the most important markets are the UK and Republic of Ireland, North America and the other European Union (EU) countries. Looking at films produced in the earlier period the EU territories (not including the UK and Republic of Ireland) accounted for one third of the total box office followed by North America with 29% and the UK and Republic of Ireland with 21%. For films made in the later period, the North American market was the most important with a 28% share of the total box office, followed by the UK and Republic of Ireland (27%) and the other EU territories (26%). For films made in both periods, Australia and New Zealand account for around 10% of the total box office, and only a small percentage of the box office is generated in Japan and South Korea or Central and South America.

Table 8.5 Share of 19 territory international box office of UK films by geographically grouped territories, by production period

	Share of international box office (%)	
Territories	Production years 2003-2006	Production years 2007-2010
USA and Canada	29	28
UK and Republic of Ireland	21	27
Austria, France, Germany, Italy, the Netherlands, Portugal, Spain	33	26
Australia, New Zealand	10	9
Japan, South Korea	3	6
Argentina, Brazil, Chile, Colombia, Mexico, Venezuela	4	5
Total of Rentrak multi-territory box office	**100**	**100**

Source: Rentrak, BFI.

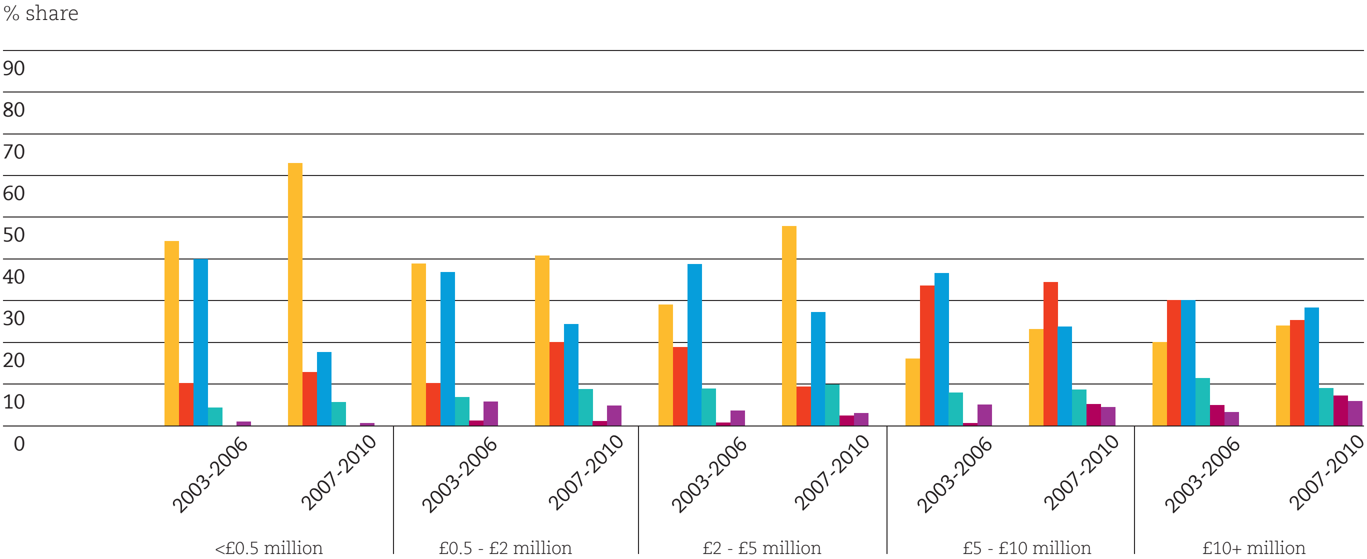
Notes:
Release rates subject to two-year release limit (see section 8.1).
Box office figures valid to May 2013.
Percentages may not sum to 100 due to rounding.

A further breakdown of the international box office shares, by grouped territory, production period and budget, is shown in Figure 8.2.

For most budget bands the rankings of the different grouped territories do not change between the production periods, though there are differences in the shares. An exception is the £2 - £5 million budget band, where there was a clear difference between the periods. Films in this budget band made between 2003 and 2006 took almost two fifths (39%) of their total international box office from territories in continental EU countries whereas for films made in the later period, nearly half (48%) of the international box office came from the UK and Republic of Ireland.

The patterns of international shares of box office did vary by budget, however. For the two highest budget bands, the territories in continental EU countries and North America had the highest shares, whereas for the three lowest budget bands the most important territories were the UK and Republic of Ireland and the other EU territories. The highest shares of international box office taken in Australia and New Zealand, Japan and South Korea and Central and South America were for films with budgets of £10 million or more.

Figure 8.2 Share of 19 territory international box office of UK films by geographically grouped territories by budget and production period



	<£0.5 million 2003-2006	<£0.5 million 2007-2010	£0.5 - £2 million 2003-2006	£0.5 - £2 million 2007-2010	£2 - £5 million 2003-2006	£2 - £5 million 2007-2010	£5 - £10 million 2003-2006	£5 - £10 million 2007-2010	£10+ million 2003-2006	£10+ million 2007-2010
UK and Republic of Ireland	44.3	63.0	38.9	40.8	29.1	47.9	16.1	23.2	20.1	24.0
USA and Canada	10.3	12.9	10.2	20.1	18.9	9.4	33.6	34.5	30.1	25.4
Other EU	40.0	17.7	36.9	24.4	38.8	27.3	36.6	23.8	30.2	28.3
Australia/New Zealand	4.4	5.7	6.9	8.8	8.9	9.9	8.0	8.7	11.4	9.1
Japan/South Korea	–	–	1.3	1.1	0.8	2.5	0.7	5.2	5.0	7.3
Central and South America	1.0	0.7	5.8	4.8	3.6	3.0	5.1	4.5	3.3	5.9

Source: Rentrak, BFI.

See notes to Table 8.5.

8.7 Profitability

It is difficult to measure the overall profitability of UK films. However, a proxy measure such as the ratio of international box office to budget can be a useful indicator. Previous analysis suggested that if a low to medium budget British film generates worldwide box office revenues greater than twice its budget, it is likely to be in profit by the time returns from ancillary revenues (physical video, digital downloads, TV, etc) are added to its income stream and all costs deducted (including VAT, exhibition, distribution and retail margins, prints and advertising, etc). Below that level it is likely to have made a loss.

The box office to budget ratio of 2 has not been tested on very low budget films (under £0.5 million), and it is possible that a different proxy measure of profitability is more appropriate for these films (a higher percentage of total revenue might come from video and digital sales than from box office, for example). However, in this section the same measure is used for all films and, although it might not provide exact comparisons between budget bands, it should provide valid comparisons between the production periods.

In the present study, the international box office from the 19 Rentrak territories is used as a proxy measure for ‘worldwide’ box office.

Table 8.6 shows, by budget and production period, the numbers of films which had gained a theatrical release within two years of principal photography and the number and percentage of these releases which achieved an international box office to budget ratio of 2 or more.

Overall the percentage of released films which achieved an international box office to budget ratio of 2 or more was similar for the films produced in the two periods (6.8% for films made between 2003 and 2006, and 7.2% for films made between 2007 and 2010), but there were differences in the proportions by budget for the two periods. For films made in the earlier period 20% of the highest budget releases achieved the box office to budget ratio of 2 or more, compared with 10% of releases in the £5 - £10 million budget band. For films made in the later period, the £5 - £10 million budget band had the highest percentage of releases which achieved the ratio (15% compared with 11% in the highest budget band). For both periods there was a noticeable difference in the percentage of releases which achieved the ratio between the two highest budget bands and the three lowest budget bands, and more lower budget films which were made in the later period achieved an international box office to budget ratio of 2 or more. Looking at the three lowest budget bands combined, 6% of releases made in the later period achieved the ratio, compared with 2% of those made in the earlier period. (None of the 61 releases made in the earlier period in the £0.5 - £2 million budget band achieved the ratio.)

Table 8.6 Percentage of UK films achieving multi-territory box office to budget ratio of 2 or above by budget and production period

	Production years 2003-2006			Production years 2007-2010		
Budget band (£ million)	Number of films released within two years of principal photography	Number of films achieving a ratio of 2 or above	% of films achieving a ratio of 2 or above	Number of films released within two years of principal photography	Number of films achieving a ratio of 2 or above	% of films achieving a ratio of 2 or above
<0.5	19	1	5.3	77	2	2.6
0.5 – 2	61	0	–	86	6	7.0
2 – 5	125	4	3.2	69	5	7.2
5 – 10	67	7	10.4	40	6	15.0
10+	50	10	20.0	19	2	10.5
Total	**322**	**22**	**6.8**	**291**	**21**	**7.2**

Source: Rentrak, BFI.

Notes:
Release rates subject to two-year release limit (see section 8.1).
Box office figures valid to May 2013.

8.8 Films which were not released theatrically

In this section we look at what has happened to films for which we have information on production, but not on theatrical release at any time (we do not use the release within two years of principal photography criterion in this section). Our data on box office and theatrical release details are supplied by Rentrak, and so the definition of release also depends on having the release data from this company. Occasionally a film might be released for a short time in a small number of venues but is not tracked by Rentrak. Such a film would be included as not released in the release rate calculations (even if the limited release occurred within two years of principal photography). Even where a film is not shown in a cinema (whether tracked or not), there are many other ways for it to be seen by an audience, and so it is of interest to know what happens to films which do not achieve a theatrical release.

Our data included 591 domestic UK films and UK co-productions for which we had information on production, but no data on theatrical release from Rentrak. Using other sources of information (IMDb, film festival websites, films' own websites, etc) the outcome of these film projects (whether they have been shown at any venue or festival or whether they were made available on any medium) was investigated. There are many possibilities for the outcome of a film project and Table 8.7 shows the number of films, by production period and budget, which fall into three broad outcome categories:

- The film has been completed and shown or is available;
- The film is still in production or post-production; and
- No information found.

The last category includes all films for which no information was available from the sources investigated; it does not indicate a definite outcome. For example, any film for which production has been abandoned would fall into the last category, but not all films in this category would have been abandoned. Table 8.7 shows that, overall, 76% of films which did not achieve a theatrical release are shown on another medium or are available on some other platform (84% for films produced between 2003 and 2006 and 71% for films produced between 2007 and 2010).

Table 8.7 Outcome of film projects by budget and production period for UK films which have not been released theatrically

	Production years 2003-2006				Production years 2007-2010			
	Budget				Budget			
Outcome	<£0.5 million	£0.5 - £2 million	£2+ million	Total	<£0.5 million	£0.5 - £2 million	£2+ million	Total
Shown/available	54	60	73	187	167	62	31	260
In production/ post-production	3	2	1	6	12	8	7	27
No information	9	12	9	30	33	44	4	81
Total	**66**	**74**	**83**	**223**	**212**	**114**	**42**	**368**

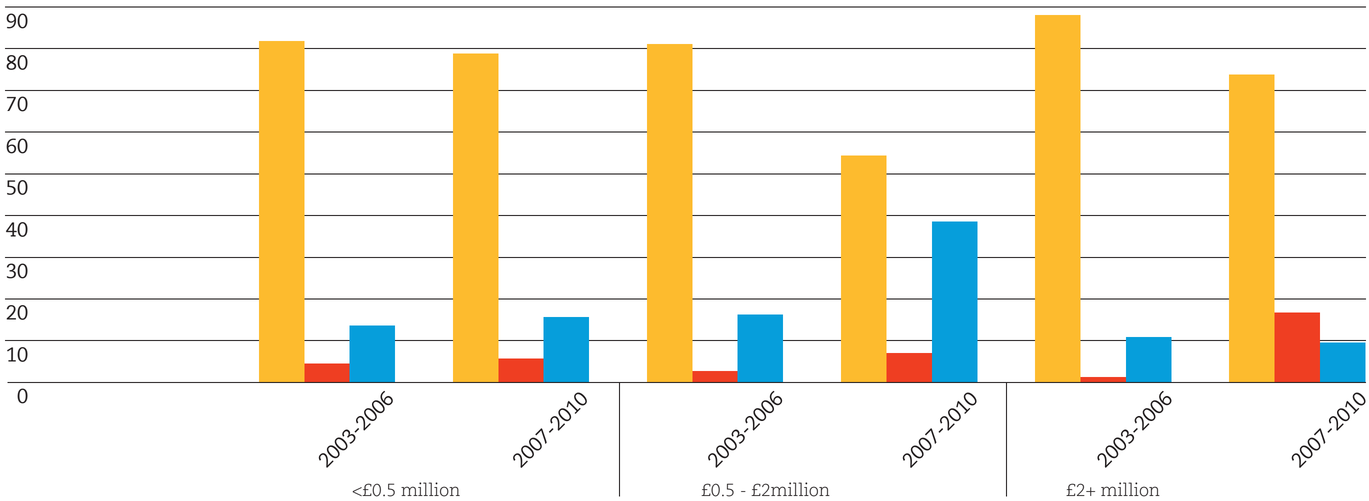
Source BFI RSU.

Note: Films which had limited releases that were not tracked by Rentrak are considered to be not released.

For non-released films in all budget bands, the percentage of films which have been shown at a small venue or festival or are available to audiences on one or more release platforms, is higher in the earlier production period than the later one (Figure 8.3). This is likely to be at least partly due to the older films having had more time to find a release platform or a screening at a festival or on television. The percentage of films which are still in production or post-production is higher in the later period for all budget levels which, again, is likely to be at least partly due to the shorter time since the start of principal photography. The biggest difference in the percentage of films which have found an audience between the production periods is for the middle budget band films. A total of 81% of films with budgets of £0.5 - £2 million from the earlier production period have found an audience, compared with 54% of films from the later production period.

Figure 8.3 Percentages of 'non-released' film projects falling into each of three basic outcome categories by budget level

% of films



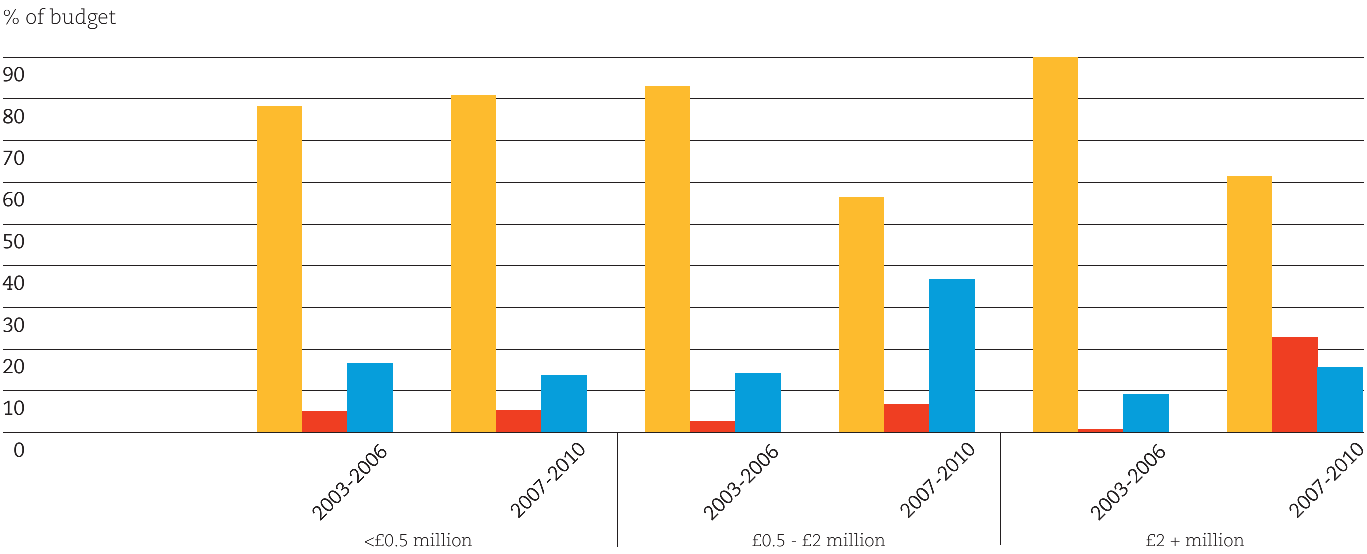
	<£0.5 million 2003-2006	<£0.5 million 2007-2010	£0.5 - £2million 2003-2006	£0.5 - £2million 2007-2010	£2+ million 2003-2006	£2+ million 2007-2010
Shown/available	81.8	78.8	81.1	54.4	88.0	73.8
In production/ post-production	4.5	5.7	2.7	7.0	1.2	16.7
No information	13.6	15.6	16.2	38.6	10.8	9.5

Source: BFI RSU.

Notes:
Films which had limited releases that were not tracked by Rentrak are considered to be not released.
Percentages may not sum to 100 due to rounding.

The amount of total budget by outcome of project for the non-released films shows a similar pattern to the numbers of films by outcome (Figure 8.4). For films in the highest budget band, however, the differences in share of budget by outcome between the two periods are more extreme than for the numbers of films. In the second period only 61% of the total budget for the higher budget films came from films which have found an audience, compared with 90% from the first period. However, in the second period 23% of the total budget was from films still in production, and these films could go on to find an audience (including from a wide theatrical release).

Figure 8.4 Percentages of total budget for 'non-released' film projects falling into each of three basic outcome categories by production period and budget



	<£0.5 million 2003-2006	<£0.5 million 2007-2010	£0.5 - £2 million 2003-2006	£0.5 - £2 million 2007-2010	£2 + million 2003-2006	£2 + million 2007-2010
Shown/available	78.4	81.0	83.0	56.4	90.0	61.4
In production/ post-production	5.1	5.3	2.7	6.8	0.8	22.8
No information	16.6	13.7	14.3	36.8	9.2	15.8

Source: BFI RSU.

Notes:
Films which had limited releases that were not tracked by Rentrak are considered to be not released.
Percentages may not sum to 100 due to rounding.

For films that have been identified as having been shown at some venue or available on some platform, Table 8.8 shows, by production period and budget, where they have been shown or are available. Some films are available on more than one platform or have been shown or broadcast and are also available on video or online.

Table 8.8 Numbers of 'non-released' films shown or available, by production period and budget

	Production years 2003-2006			Production years 2007-2010		
	Budget			Budget		
Outcome	<£0.5 million	£0.5 - £2 million	£2+ million	<£0.5 million	£0.5 - £2 million	£2+ million
Available on video	26	41	57	73	32	20
Available online	1	5	2	9	1	0
Shown on television	3	6	15	8	6	7
Limited UK theatrical release	5	7	4	32	6	3
International release	2	9	6	5	5	3
Shown at film festival and other	16	18	13	47	20	12
Shown at film festival only	21	6	8	63	20	5
Total	**54**	**60**	**73**	**167**	**62**	**31**

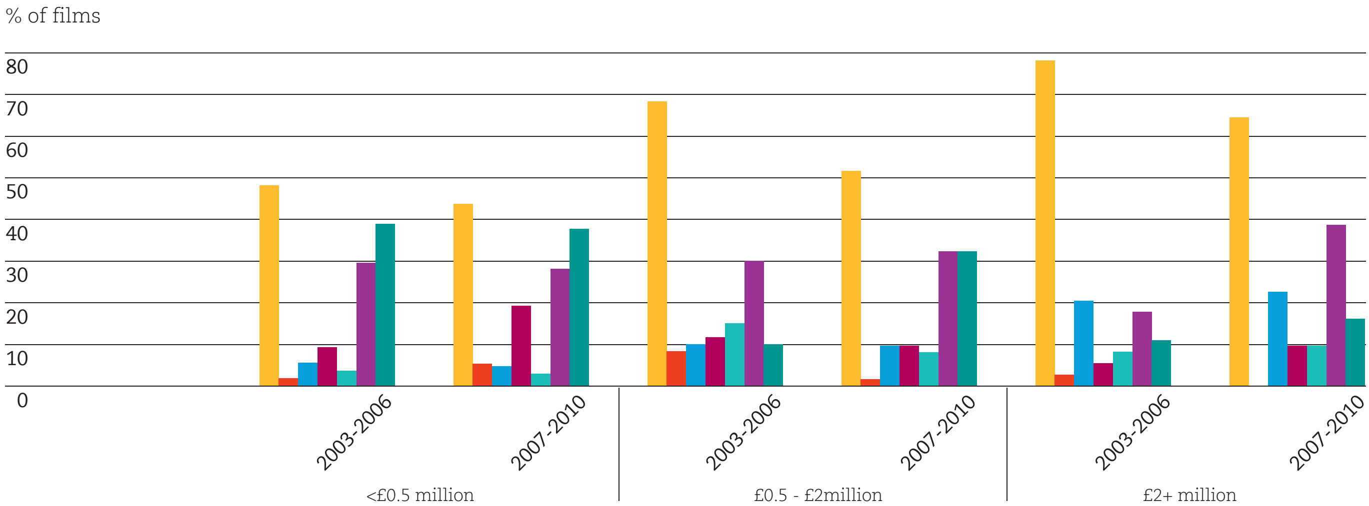
Source BFI RSU.

Note:
Categories may sum to more than the totals as some films are included in more than one category.
Films which had limited releases that were not tracked by Rentrak are considered to be not released.

For the films which did not achieve a theatrical release but are available or have been shown, a video release is the most common platform for reaching audiences, for all budget levels in both production periods (Figure 8.5). The next most common platform for all budgets in both periods is screenings at film festivals. However, for the lowest budget films, more films have been shown just at festivals, whereas for the other budget bands more films have been shown at a festival and are also available on another platform. The films shown at festivals have been divided into films screened at festivals and also available elsewhere and films screened at festivals only. A film festival provides in effect a one-off opportunity for a film to be viewed so a film shown just at a festival has less opportunity to reach an audience than one shown at a festival and also available on other platforms.

For both production periods, the percentages of films shown on television are very similar, but with increasing proportions by budget. A difference between the two production periods which stands out is the percentage of films in the lowest budget band which get a limited (untracked) UK theatrical release. For films in this budget band which were produced between 2003 and 2006, just 9% had a limited release, but this percentage doubled to 19% for films produced between 2007 and 2010.

Figure 8.5 Percentages of 'non-released' films in each shown or availability category by production period and budget



	<£0.5 million 2003-2006	<£0.5 million 2007-2010	£0.5 - £2million 2003-2006	£0.5 - £2million 2007-2010	£2+ million 2003-2006	£2+ million 2007-2010
Available on video	48.1	43.7	68.3	51.6	78.1	64.5
Available online	1.9	5.4	8.3	1.6	2.7	0.0
Shown on television	5.6	4.8	10.0	9.7	20.5	22.6
Limited UK theatrical release	9.3	19.2	11.7	9.7	5.5	9.7
International release	3.7	3.0	15.0	8.1	8.2	9.7
Shown at film festival and other	29.6	28.1	30.0	32.3	17.8	38.7
Shown at film festival only	38.9	37.7	10.0	32.3	11.0	16.1

Source: BFI RSU.

Notes:
Percentages over categories add to more than 100 as some films are included in more than one category.
Films which had limited releases that were not tracked by Rentrak are considered to be not released.

• For cinema admissions and box office in 2012 see Chapter 1 (page 10)
• For UK films on video see Chapter 11 (page 132)
• For UK films on television see Chapter 13 (page 146)
• For UK films internationally see Chapter 6 (page 68)
• Analysis of the film economy is given in Chapter 21 (page 218)

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22

Chapter 9

Distribution

The theatrical marketplace remains dominated by a few very large companies. In 2012, the top 10 distributors generated £1.15 billion in theatrical revenues, while the remainder generated less than £60 million.

FACTS IN FOCUS:

The top 10 distributors had a 95% share of the market in 2012, slightly higher than in 2011.

The market share for distributors outside the top 10, at 5%, was the lowest since 2006.

Weekdays (Monday to Thursday) accounted for 42% of the box office in 2012, the same as in 2011.

Opening weekends represented 27% of the total box office.

The estimated total amount spent by distributors on advertising films released theatrically was £189 million.

The average advertising spend for studio-backed UK films was £1.7 million.

Image: *Untouchable* courtesy of Entertainment Film Distributors

9.1 Distributors

Table 9.1 shows that the top 10 distributors had a 95% share of the market in 2012 from the release of 250 titles (33% of all releases). The number of films is similar to 2011 when the top 10 distributors had 94% of the total box office from 254 releases (37% of all releases). The remaining 119 distributors handled a total of 505 titles, 67% of all releases, but gained only a 5% share of the box office.

The leading distributor was Sony Pictures, which released the top earning film of 2012, *Skyfall*, as well as *The Amazing Spider-Man* and *Men in Black 3*. Table 9.1 shows box office takings by distributor for all films on release during 2012, and hence the box office takings of some films which were released in 2011 but remained on release into 2012 are included. In second place in the list of top 10 distributors is 20th Century Fox whose highest earning films of the year were *Ice Age 4: Continental Drift, Life of Pi, Prometheus* and *Taken 2*. All of these films are in the list of the top 20 films of the year.

Table 9.1 Distributor share of box office, UK and Republic of Ireland, 2012

Distributor	Market share (%)	Films on release in 2012	Box office gross (£ million)
Sony Pictures	18.0	27	216.7
20th Century Fox	16.1	39	194.3
Warner Bros	12.9	26	153.9
Universal	10.7	33	129.1
Walt Disney	10.2	14	123.2
Paramount	7.7	24	92.1
eOne Films	6.7	24	81.2
Lionsgate	5.7	18	68.2
Momentum	4.3	25	51.2
Entertainment	3.1	20	37.6
Sub-total	95.4	250	1,147.5
Others (119 distributors)	4.6	505	56.7
Total	**100.0**	**755**	**1,204.2**

Source: Rentrak.

Notes:
The total number of films on release differs from Table 9.6 as it includes all films on release in 2012, including titles first released in 2011.
Box office gross = cumulative box office total for all films handled by the distributor in the period 30 December 2011 to 3 January 2013.

The distributors' market shares fluctuate from year to year (Table 9.2). Sony Pictures was the leading distributor of 2012 and Warner Bros, the leading distributor of both 2010 and 2011, was in third place. The top independent distributor in the list was eOne Films whose titles included the fifth highest grossing film of 2012, *The Twilight Saga: Breaking Dawn – Part 2*, and independent UK films *The Angels' Share, Nativity 2: Danger in the Manger!* and *The Sweeney*.

The same distributors consistently appear in the top 10. Every year the major US studios are in the top six places, and only six different independent distributors appear in the top 10 over the nine years included in the table. In the last few years the share of box office generated by distributors outside the top 10 has ranged from under 3% in 2005 to just below 8% in 2009. The share in 2012, at less than 5%, was the lowest since 2006.

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22

Table 9.2 Distributor market share as percentage of box office gross, 2004-2012

Distributor	2004	2005	2006	2007	2008	2009	2010	2011	2012
Sony Pictures	10.0	6.8	16.1	8.2	12.5	11.3	6.9	7.2	18.0
20th Century Fox	10.7	14.3	20.9	13.9	9.4	16.6	15.9	12.1	16.1
Warner Bros	14.7	18.2	8.2	15.6	11.0	11.2	18.3	18.2	12.9
Universal	–	–	–	13.9	18.5	10.5	10.2	11.8	10.7
Walt Disney	14.5	13.1	15.7	10.7	9.9	12.4	14.0	8.7	10.2
Paramount	–	–	–	14.7	16.9	10.8	14.8	16.3	7.7
eOne Films	–	–	–	–	–	4.9	5.5	5.1	6.7
Lionsgate	1.0	0.3	2.4	2.3	2.5	2.9	3.5	–	5.7
Momentum	2.2	1.9	2.3	3.4	3.5	–	–	4.6	4.3
Entertainment	7.9	9.4	7.9	9.5	8.0	8.6	2.5	6.7	3.1
Optimum/StudioCanal*	–	–	–	–	–	–	2.2	3.8	–
Pathé	2.8	3.4	3.2	1.3	2.1	2.9	–	–	–
UIP**	29.8	29.1	18.9	–	–	–	–	–	–
Top 10 total***	96.1	97.3	96.4	94.5	94.5	92.2	93.7	94.4	95.4
Others	3.9	2.7	3.6	5.5	5.5	7.8	6.3	5.6	4.6
Total	**100.0**	**100.0**	**100.0**	**100.0**	**100.0**	**100.0**	**100.0**	**100.0**	**100.0**

Source: Rentrak.

Notes:
Percentages may not add to sub-totals due to rounding.
* Optimum Releasing, the UK subsidiary of StudioCanal, was rebranded as StudioCanal in September 2011.
** Until 2006 Paramount and Universal distributed jointly as UIP.
*** Top 10 total refers to the top 10 distributors of that particular year. The table is ranked by top 10 distributors in 2012.

Tables 9.3 to 9.5 show the top 10 distributors of specialised films, foreign language films, and UK independent films in 2012.

The BFI considers films that do not sit easily within a mainstream commercial genre to be ‘specialised’. This includes most feature documentaries, subtitled foreign language films and re-releases of archive/classic films, but may also include films that are less easy to characterise but have a distinctive genre, hook or style. (See Chapter 5 for more on specialised films.)

A total of 435 specialised films were released in the UK in 2012 (two thirds of all releases) which grossed £162.5 million (14% of the total box office). In 2012, 3D versions of *Beauty and the Beast, Star Wars: Episode I – Phantom Menace* and *Titanic* were released. Usually re-releases are included as specialised films, but as these were first releases of the 3D conversions they are not included in the present analysis. The top 10 distributors of specialised films released 119 specialised titles, which took £120 million at the box office (Table 9.3). 20th Century Fox had the highest box office share for specialised films with a total gross of over £60 million. It released 10 films in this category in 2012 including the top three grossing titles, *Life of Pi, The Best Exotic Marigold Hotel* and *The Iron Lady*. Entertainment, the second distributor in the list, released the fourth highest grossing specialised film of 2012, the silent French film, *The Artist*. StudioCanal and Artificial Eye released the highest number of specialised films in 2012, with 30 and 27 releases respectively.

Table 9.3 Top 10 distributors of specialised films in the UK and Republic of Ireland, 2012 (ranked by box office gross)

Distributor	Number of films released in 2012	Average widest point of release	Box office gross (£ million)
20th Century Fox	10	224	60.3
Entertainment	4	259	18.1
Lionsgate	4	194	9.1
eOne Films	8	104	6.5
Eros International	17	49	6.0
StudioCanal	30	44	5.4
Momentum	9	63	4.7
Artificial Eye	27	21	3.5
Universal	4	229	3.5
Paramount	6	161	3.2

Source: Rentrak, BFI RSU analysis.

Notes:
The list includes distributors releasing two or more specialised films in 2012.
The 3D conversions of *Beauty and the Beast, Star Wars: Episode I – Phantom Menace* and *Titanic* are not included in this analysis of specialised films.

Foreign language films accounted for over one third of releases at the UK box office in 2012. The top 10 distributors of foreign language films released 90 of the total 230 titles (Table 9.4). There were more releases in French than any other non-English language, but the next three languages were Indian languages (Hindi, Tamil and Malayalam) so companies releasing Indian films – such as Eros International, Yash Raj Films and UTV Motion Pictures – feature highly in the list.

The distributor of the highest grossing foreign language film of the year, French language film *Untouchable*, was Entertainment, which does not appear in the table as it released only one non-English language title in 2012. (The silent French film, *The Artist*, is not considered a foreign language film in this analysis.) Artificial Eye released the most foreign language titles (17) in 2012, while Eros International's 16 releases had the biggest share of the box office (£5.5 million). The distributor of non-Indian foreign language films with the highest box office share was Momentum (£2.7 million), whose titles included *Headhunters* (in Norwegian), *The Raid* (in Indonesian), and *Café de Flore* and *The Players* (both in French).

Table 9.4 Top 10 distributors of foreign language films in the UK and Republic of Ireland, 2012 (ranked by box office gross)

Distributor	Number of films released in 2012	Average widest point of release	Box office gross (£ million)
Eros International	16	48	5.5
Yash Raj Films	3	58	3.1
Momentum	6	75	2.7
UTV Motion Pictures	9	41	2.5
Artificial Eye	17	18	2.3
StudioCanal	12	14	1.2
Reliance Big Pictures	2	44	0.9
Metrodome	6	23	0.7
New Wave	8	15	0.6
Soda Pictures	11	14	0.6

Source: Rentrak, BFI RSU analysis.

Note: The list includes distributors releasing two or more foreign language titles in 2012.

The total box office gross for all independent UK films released in 2012 was just over £108 million (9% of the total box office) from 148 releases. The films released by the top 10 distributors in this category accounted for £104 million from 50 releases (Table 9.5). The distributor with the largest share was 20th Century Fox which distributed the second and third highest grossing UK independent films of 2012, *The Best Exotic Marigold Hotel* and *The Iron Lady*. Second in the list is Momentum which distributed *The Woman in Black*, the highest grossing UK independent film of the year. StudioCanal distributed the most UK independent films (14) and its titles included *Fast Girls, Sightseers* and the documentary *Searching for Sugar Man*, as well as six re-releases of iconic British films, which included *The Man Who Fell to Earth, Passport to Pimlico, Quatermass and the Pit* and *Woman in a Dressing Gown*.

Table 9.5 Top 10 distributors of UK independent films in the UK and Republic of Ireland, 2012 (ranked by box office gross)

Distributor	Number of films released in 2012	Average widest point of release	Box office gross (£ million)
20th Century Fox	3	378	30.5
Momentum	5	273	27.8
eOne Films	6	205	16.4
Lionsgate	5	297	12.4
Entertainment	3	314	5.6
Vertigo Films	5	119	3.2
StudioCanal	14	92	3.2
Eros International	4	57	2.2
Universal	3	240	1.3
Paramount	2	183	1.3

Source: Rentrak, BFI RSU analysis.

Note: The list includes distributors releasing two or more UK independent films in 2012.

9.2 Width of release

Table 9.6 shows the numbers and percentages of releases by widest point of release from 2007 to 2012. While the total number of films released has increased each year since 2007, the majority of the increase is accounted for by films shown at fewer than 50 sites. Consistently from 2007 to 2012 about 60% of releases have been shown at fewer than 50 sites, with more than one third of releases each year being shown at fewer than 10 sites.

Table 9.6 Numbers and percentages of releases by widest point of release, 2007-2012

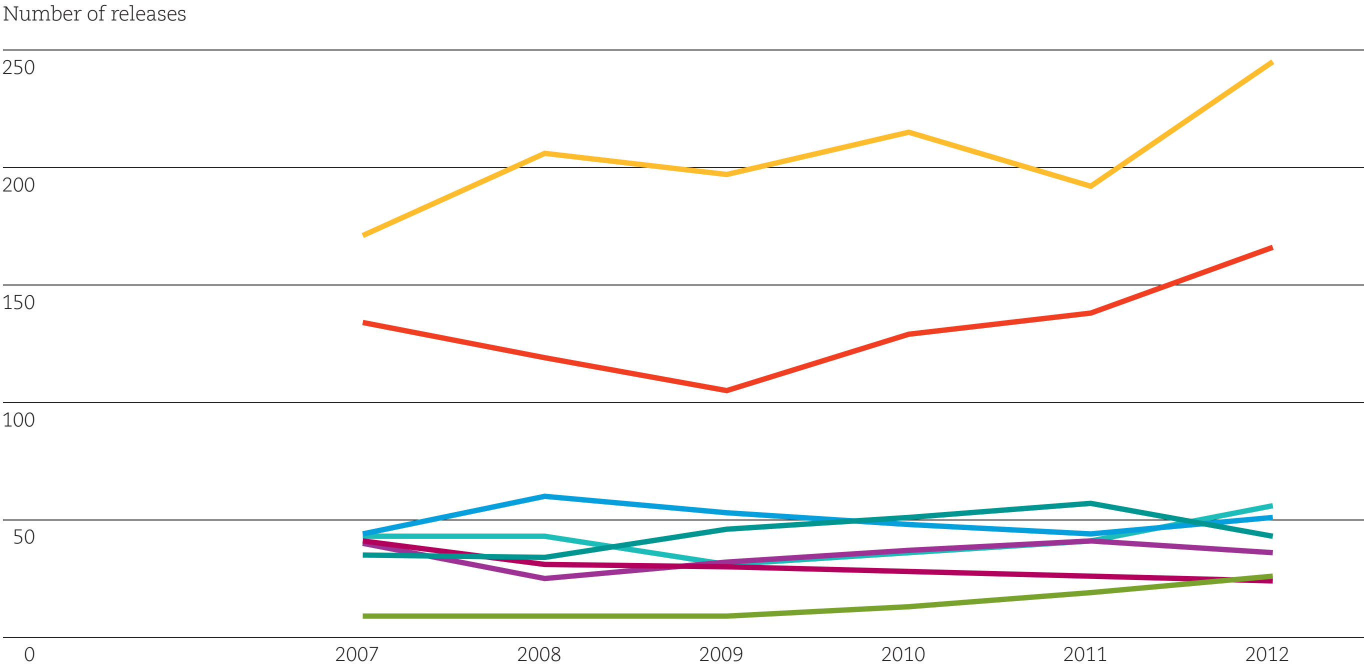
	2007		2008		2009		2010		2011		2012	
Sites at widest point of release	Number of releases	% of releases	Number of releases	% of releases	Number of releases	% of releases	Number of releases	% of releases	Number of releases	% of releases	Number of releases	% of releases
>=500	9	1.7	9	1.7	9	1.8	13	2.3	19	3.4	26	4.0
400 – 499	35	6.8	34	6.5	46	9.1	51	9.2	57	10.2	43	6.6
300 – 399	44	8.5	60	11.4	53	10.5	48	8.6	44	7.9	51	7.9
200 – 299	41	7.9	31	5.9	30	6.0	28	5.0	26	4.7	24	3.7
100 – 199	40	7.7	25	4.7	32	6.4	37	6.6	41	7.3	36	5.6
50 – 99	43	8.3	43	8.2	31	6.2	36	6.5	41	7.3	56	8.7
10 – 49	134	25.9	119	22.6	105	20.9	129	23.2	138	24.7	166	25.7
<10	171	33.1	206	39.1	197	39.2	215	38.6	192	34.4	245	37.9
Total	**517**	**100.0**	**527**	**100.0**	**503**	**100.0**	**557**	**100.0**	**558**	**100.0**	**647**	**100.0**

Source: Rentrak, BFI RSU analysis.

Note: Percentages may not add to totals due to rounding.

As mentioned above, from 2007 to 2012 more films were released in the two lowest width of release bands than in any other category. To 2011 films released at the widest number of sites (500+) represented the category with the lowest number of releases, but in 2012 there were fewer films released at 200-299 sites than films released at 500 or more sites. From 2007 to 2012 the trend in the number of films released at 200-299 sites has shown a gradual decrease, but in the other width of release bands (50-99, 100-199, 300-399 and 400-499 sites) the numbers of releases vary and no consistent patterns are evident (Figure 9.1). For information on box office by width of release see Chapter 1.

Figure 9.1 Numbers of releases by widest point of release, 2007-2012



	2007	2008	2009	2010	2011	2012
>=500	9	9	9	13	19	26
400 – 499	35	34	46	51	57	43
300 – 399	44	60	53	48	44	51
200 – 299	41	31	30	28	26	24
100 – 199	40	25	32	37	41	36
50 – 99	43	43	31	36	41	56
10 – 49	134	119	105	129	138	166
<10	171	206	197	215	192	245

Source: Rentrak, BFI RSU analysis.

9.3 Weekend box office

In 2012, 58% of the box office was taken at weekends (Friday to Sunday), the same proportion as in 2011 (Table 9.7). Continuing the trend of the past three years, the films released in 2012 included a significant number which attracted large weekday audiences. Films which appeal to older audiences tend to get good weekday admissions as do family films which are often released during school holidays to maximise weekday audiences. Some of the top films of the year belonged in these categories. *The Best Exotic Marigold Hotel*, which was marketed to older adults, took 48% of its box office during the week, while *The Pirates! In an Adventure with Scientists*, which was released to coincide with the school Easter holidays, took 57% of its box office gross during the week. *Skyfall* was such a success at the box office because it appealed to a broad cross section of cinema-goers. It took 39% of its box office (to 17 February 2013) from Monday to Thursday.

In addition, the 'Orange/EE Wednesdays' promotion continued to have an impact in 2012 with 13% of the box office being taken on Wednesdays (slightly lower than 2011's percentage which was the highest over the last nine years).

Table 9.7 Box office percentage share by weekday/weekend, 2004-2012

	2004	2005	2006	2007	2008	2009	2010	2011	2012
Friday	15.3	18.0	16.5	16.4	16.7	16.4	16.0	16.6	16.4
Saturday	24.5	27.0	25.1	27.8	24.4	24.0	24.1	23.8	24.1
Sunday	19.9	19.0	18.7	19.3	18.3	17.8	18.5	17.6	17.6
Weekend	**59.7**	**64.0**	**60.3**	**63.5**	**59.4**	**58.2**	**58.6**	**57.9**	**58.1**
Monday	9.7	8.0	9.5	7.2	9.4	9.2	9.5	9.2	9.3
Tuesday	10.1	8.0	9.5	9.0	9.5	9.5	9.3	9.1	9.3
Wednesday	10.7	10.0	10.9	11.6	11.9	13.7	13.2	13.9	13.4
Thursday	9.8	10.0	9.7	8.7	9.9	9.5	9.3	9.8	9.8
Weekday	**40.3**	**36.0**	**39.7**	**36.5**	**40.7**	**41.8**	**41.4**	**42.1**	**41.9**
Total	**100.0**	**100.0**	**100.0**	**100.0**	**100.0**	**100.0**	**100.0**	**100.0**	**100.0**

Source: Rentrak.

Note: Percentages may not add to weekend/weekday sub-totals due to rounding.

For many films the opening weekend box office represents a large proportion of their total theatrical gross. Overall, the opening weekend box office as a share of total theatrical revenue was 27% in 2012 as shown in Table 9.8. The year's top film, *Skyfall* took £20.2 million on its opening weekend (the second highest ever for a three-day opening weekend; if a film is previewed before the official Friday opening, its opening weekend box office figures include the takings from its previews). However, because of its record breaking total box office gross, *Skyfall's* opening weekend represented just less than 20% of its total gross (to 17 February 2013, when it had been on release for 17 weeks). The other four films in the top five of the year all took more than 20% of their total box office in the opening weekend, with the weekend openings for *Marvel Avengers Assemble* and *The Twilight Saga: Breaking Dawn – Part 2* accounting for 30% and 44% respectively of their total grosses. *Marvel Avengers Assemble's* theatrical run lasted for 25 weeks while *The Twilight Saga: Breaking Dawn – Part 2* was on release for 13 weeks. For information on box office by length of release see Chapter 1.

Table 9.8 Opening weekend as percentage of total box office, 2007-2012

	% of total in opening weekend					
Range of box office (£ million)	2007	2008	2009	2010	2011	2012
>30	35.8	21.7	18.8	27.4	29.4	27.0
20 – 30	30.2	31.0	23.0	35.8	22.6	22.4
10 – 19.9	20.0	29.2	32.2	26.1	27.6	24.6
5 – 9.9	25.4	27.6	26.1	26.7	26.2	26.1
1 – 4.9	28.1	27.4	30.3	30.4	32.2	31.8
0.2 – 0.9	31.9	34.1	35.5	31.9	35.5	37.7
<0.2	34.1	34.8	36.5	34.8	38.5	37.8
All films	**28.5**	**27.3**	**26.1**	**28.6**	**28.1**	**26.8**

Source: Rentrak, BFI RSU analysis.

Note: Opening weekends include preview figures. For films with a limited initial opening, the wider release figure is included in the analysis.

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22

9.4 Release costs

The opening weekend is recognised as being crucial to the success of a film, both in cinemas and on subsequent release platforms. A good opening weekend, for example, will encourage exhibitors to continue to screen a film which is particularly important for independent films which do not have the backing of the major studios.

Distributors invest heavily in advertising in order to raise a film's profile across all media (outdoor posters, print media, television, radio and online). The estimated total advertising spend by distributors in 2012 was £189 million, down 4% from £197 million in 2011 (Table 9.9). However, there were 647 films released in 2012 compared with 558 in 2011, so the average advertising spend per film decreased by 17% (from £0.35 million per film in 2011 to £0.29 million per film in 2012). Both press and radio spend have fallen by around a third since 2003, while the spend on TV and outdoor advertising has increased by more than 40% over the same period.

Table 9.9 Estimated advertising spend, 2003 and 2007-2012

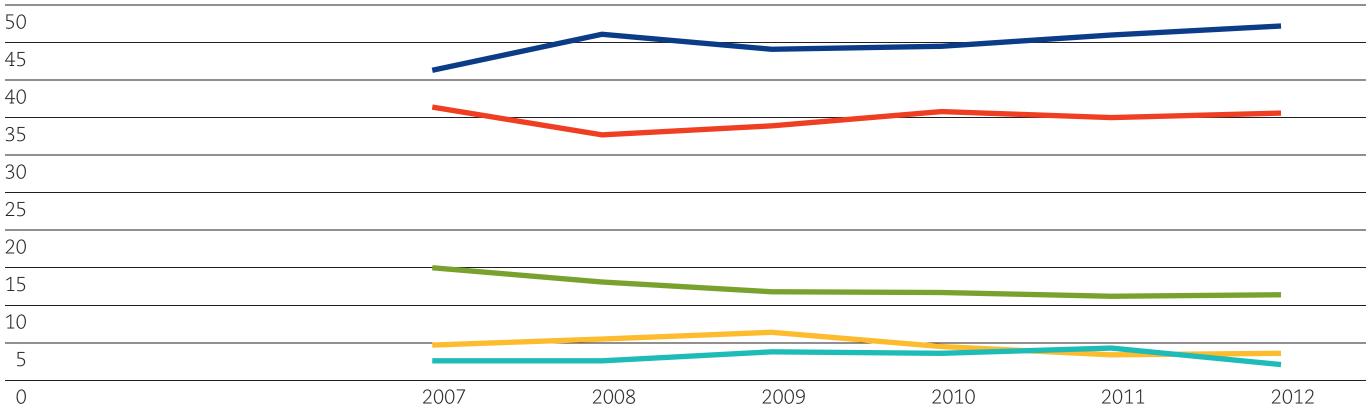
(£ million)

Medium	2003	2007	2008	2009	2010	2011	2012
TV	61.2	74.1	79.3	74.3	76.0	90.8	89.1
Outdoor	46.6	65.3	56.2	57.0	61.0	69.1	67.2
Press	30.1	27.0	22.6	19.9	19.9	22.0	21.5
Radio	9.7	8.4	9.4	10.7	7.6	6.8	6.8
Internet	–	4.7	4.5	6.4	6.1	8.5	4.0
Total	**147.6**	**179.5**	**172.0**	**168.3**	**170.6**	**197.2**	**188.6**

Source: Nielsen Media Research.

Figure 9.2 shows the percentage share of advertising spend by medium since 2007. Over the period most advertising spend has been via TV and outdoor advertisements. As noted, the spend on advertising in the press has been steadily decreasing, in part due to falling newspaper circulations. In most years, advertising on the internet accounted for the lowest spend compared with other media, but it increased every year from 2007 to 2011, when it overtook the amount spent on radio advertising. There was a fall in internet spend in 2012, however, when it was not only the medium with the lowest spend, but it was also at its lowest level of all the years web-based advertising has been monitored.

Figure 9.2 Percentage share of advertising spend by medium, 2007-2012



	2007	2008	2009	2010	2011	2012
TV	41.3	46.1	44.1	44.5	46.0	47.2
Outdoor	36.4	32.7	33.9	35.8	35.0	35.6
Press	15.0	13.1	11.8	11.7	11.2	11.4
Radio	4.7	5.5	6.4	4.5	3.4	3.6
Internet	2.6	2.6	3.8	3.6	4.3	2.1

Source: Nielsen Media Research.

Approximately £49 million was spent on advertising British films in 2012, a slight increase on 2011's £47 million. However, 162 UK films were released in 2012 compared with 127 in 2011. The advertising spend for studio-backed UK films was £24 million (£1.7 million per film on average, compared with £1.6 million in 2011). Our data on advertising spend for individual films show that the amount spent on advertising independent UK films was £25 million (an average of £0.2 million per film), but this is likely to be an underestimate as some advertising spend for smaller films is not allocated to individual titles but to generic spend by distributor.

Using the information on advertising spend, and estimating print costs, the total release costs for various release widths can be estimated. When all cinema screens used 35mm prints, we estimated print costs at £1,000 per print. However, at the end of 2012 more than 90% of cinema screens were equipped for digital projection. Working with both analogue and digital distribution, as well as striking and refurbishing 35mm prints, distributors incur digital mastering and duplication costs and in many instances now Virtual Print Fees.

Although it is likely that producing a digital print is cheaper than producing a 35mm print, no in depth research has been carried out on the average cost for a combination of digital and 35mm prints, taking account of the extra costs and fees described above. In the absence of any empirical data on the current average cost, we will continue to use the same estimate as when all prints were analogue.

So, keeping the estimate of a typical print cost of £1,000 per print and adding the Nielsen Media Research advertising spend estimate plus 20% for other public relations campaigns, publicity and premiere costs, the average release cost for different levels of theatrical release can be calculated (Table 9.10). This shows that for films released across the widest number of cinemas (500+) in 2012, the average release cost was £3.1 million, the same as in 2011 but higher than 2010's £2.6 million. Within this width of release band there were differences in release costs between the films produced by the major US studios and independent films. The average release costs for films produced by the major studios was £3.8 million compared with £2.8 million for independent films.

For films released at between 300 and 499 sites release costs were lower in 2012 than in 2011, but release costs increased slightly for films released at between 100 and 199 sites. There was also a slight decrease in release costs in 2012 compared with 2011 for films released at between 50 and 99 sites, but for all other width of release categories the 2012 release costs were almost identical to those of 2011.

Table 9.10 Estimated release cost by width of release, 2008-2012

Sites at widest point of release	Average release costs 2008 (£ million)	Average release costs 2009 (£ million)	Average release costs 2010 (£ million)	Average release costs 2011 (£ million)	Average release costs 2012 (£ million)
500+	3.95	3.40	2.65	3.14	3.13
400 – 499	2.21	2.05	2.09	2.17	1.99
300 – 399	1.39	1.32	1.24	1.38	1.28
200 – 299	0.90	0.84	0.77	0.82	0.83
100 – 199	0.43	0.51	0.33	0.31	0.36
50 – 99	0.18	0.21	0.20	0.16	0.12
10 – 49	0.08	0.06	0.04	0.05	0.04
<10	0.01	0.01	0.01	0.01	0.01

Source: Nielsen Media Research, Rentrak, BFI RSU analysis.

Note: The print costs calculations assume print costs for a combination of digital and analogue distribution are the same as for analogue distribution.

Table 9.11 shows the average release costs by production budget for 141 of the 162 UK films released in 2012. (These are the films for which budget information is available.) Average release costs increase with the size of the production budget, with the largest increase being seen between films made for £5 to £9.9 million and those made for £10 million or more. However, the figure for films made for £10 million or more (£2.4 million) is skewed higher by the fact this budget band includes the high budget inward investment films backed by the major US studios which have large promotional budgets. The average release costs for independent films in this budget band were £1.4 million.

Table 9.11 Estimated release cost by budget for UK films, 2012

Budget (£ million)	Number of films	Average release costs (£ million)
10+	19	2.39
5 – 9.9	15	0.79
2 – 4.9	26	0.43
0.5 – 1.9	31	0.19
<0.5	50	0.04
All films	**141**	**0.54**

Source: Nielsen Media Research, BFI RSU analysis.

Note: The print costs calculations assume print costs for a combination of digital and analogue distribution are the same as for analogue distribution.

- For further details about the UK box office in 2012 see Chapter 1 (page 10)
- For more information about the top films at the UK box office in 2012 see Chapter 2 (page 23)
- For information about specialised film releases at the UK box office see Chapter 5 (page 56)
- For an overview of employment in film distribution see Chapter 22 (page 230)

Chapter 10

Exhibition

The number of screens in the UK continues to rise, although the number of screens per person and admissions per person vary considerably across the country. Complementing commercial cinema is a thriving voluntary sector in film exhibition, and film society admissions are highest in areas less well served by commercial cinemas.

FACTS IN FOCUS:

At the end of 2012, the UK had 3,817 screens, 50 more than 2011, in 769 cinemas.

For the first time since 1984 the net increase in screens in traditional cinemas was greater than the net increase in multiplex screens.

There were six screens for every 100,000 people, the same as in 2011, but lower than countries such as the USA (12.6), France (9.0), Australia (8.7), Spain (8.3) and Italy (6.4).

Only 7% of screens were dedicated to specialised programming, with 0.2% dedicated mainly to South Asian films.

More than 90% of all screens in the UK were equipped for digital projection.

Membership of community cinemas and film societies continued to grow; the British Federation of Film Societies estimated a total membership of around 55,000 across all film societies, compared with 54,000 in the previous year.

There were 584,000 admissions at more than 50 film festivals in the UK in 2012.

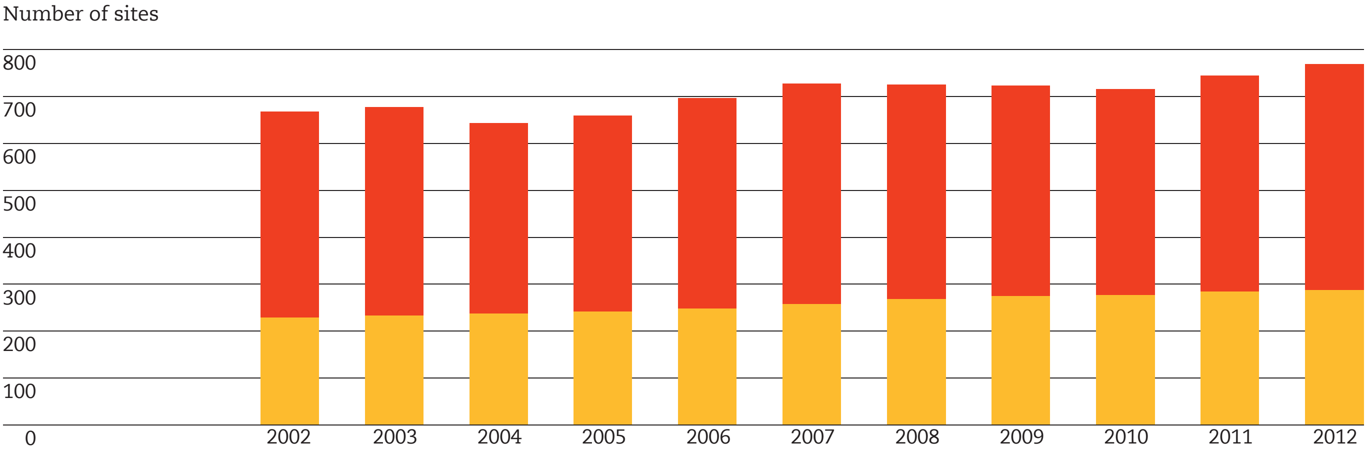
The average ticket price at commercial cinemas was £6.37.

Image: *Life of Pi* © Twentieth Century Fox. All rights reserved

10.1 UK cinema sites

Figure 10.1 shows the number of cinema sites in the UK from 2002 to 2012. The total number of sites has fluctuated over the period with a low of 644 in 2004 and a high of 769 in 2012. The number of purpose-built multiplex sites, however, has steadily risen from 229 in 2002 to 288 in 2012. Multiplexes made up 37% of all cinema sites in 2012.

Figure 10.1 UK cinema sites by type of site, 2002-2012



	2002	2003	2004	2005	2006	2007	2008	2009	2010	2011	2012
Multiplex	229	234	238	242	249	258	269	275	278	285	288
Traditional and mixed use	439	444	406	417	448	469	457	448	438	460	481
Total sites	**668**	**678**	**644**	**659**	**697**	**727**	**726**	**723**	**716**	**745**	**769**
% multiplex sites	34	35	37	37	36	35	37	38	39	38	37

Source: Dodona Research, BFI RSU analysis.

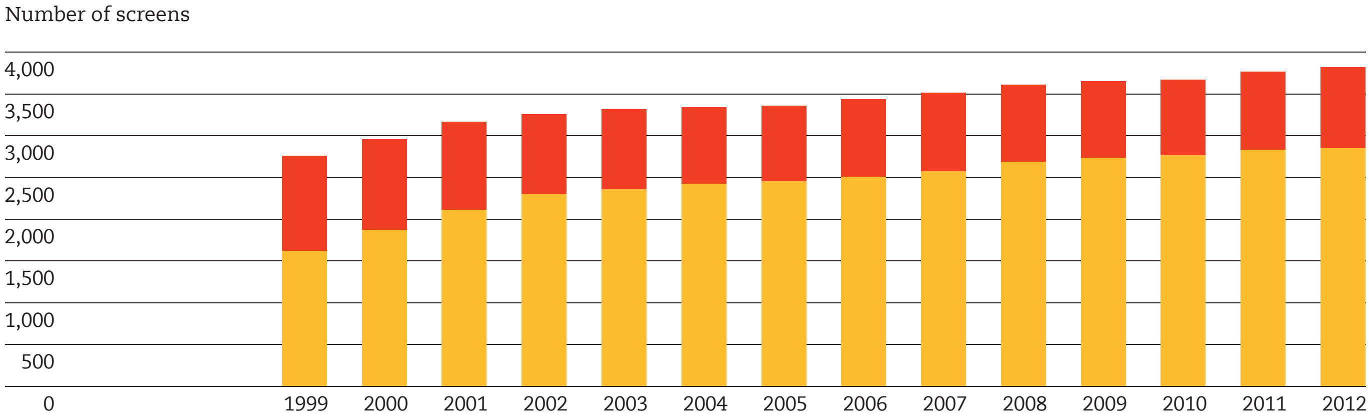
Notes:
Data on cinema sites before 2002 are not available.
Multiplexes are defined as purpose-built cinema complexes with five or more screens while excluding those that were converted from traditional cinema sites.

10.2 UK screens

As Figure 10.2 shows, the total number of owned or programmed cinema screens in the UK (excluding those operated in venues such as schools and private screening rooms) has increased every year since 1999. In 2012 the total number of screens stood at 3,817, a rise of 50 compared with 2011.

The UK has gained 1,235 multiplex screens (see definition in the note to Figure 10.1) since 1999 and lost 176 traditional or mixed use screens (used for film screenings only part of the time). The percentage of multiplex screens increased from 59% in 1999 to 75% in 2009, and this proportion has been maintained since then.

Figure 10.2 UK cinema screens by type of site, 2002-2012



	1999	2000	2001	2002	2003	2004	2005	2006	2007	2008	2009	2010	2011	2012
Multiplex	1,624	1,874	2,115	2,299	2,362	2,426	2,453	2,512	2,578	2,689	2,735	2,767	2,833	2,851
Traditional and mixed use	1,134	1,080	1,049	959	956	916	904	928	936	921	916	904	934	966
Total sites	**2,758**	**2,954**	**3,164**	**3,258**	**3,318**	**3,342**	**3,357**	**3,440**	**3,514**	**3,610**	**3,651**	**3,671**	**3,767**	**3,817**
% multiplex sites	58.9	63.4	66.8	70.6	71.2	72.6	73.1	73.0	73.4	74.5	74.9	75.4	75.2	74.7

Source: Dodona Research, BFI RSU analysis.

See note to Figure 10.1.

Table 10.1 shows that more multiplex sites and screens opened than closed in 2012, but there were even greater net gains in the number of traditional sites and screens over the year. According to Dodona Research, 2012 was the first year since 1984 when the number of traditional screens increased more than the number of multiplex screens.

A total of 25 sites (24 of them traditional) closed in 2012, seven more than the number of closures in 2011, with a loss of 33 screens, eight more than in 2011. Forty-nine sites opened (including four multiplexes), adding 83 screens, including 27 multiplex screens. (The changes in screen numbers shown in Table 10.1 include changes in numbers of screens in existing cinemas as well as in newly opened and closed cinemas.)

Table 10.1 Site openings and closures, 2012

	Multiplex		Traditional	
Status	Sites	Screens	Sites	Screens
Opened	4	27	45	56
Closed	1	9	24	24
Net difference	+3	+18	+21	+32

Source: Dodona Research, BFI RSU analysis.

See note to Figure 10.1.

10.3 Screen location

In 2012, 96% of all screens in the UK were located in town or city centres, edge of centre, ‘out of town’ or suburban locations.

Table 10.2 shows suburban and rural cinemas tend to have fewer screens on average than their urban counterparts, although town and city centre sites are also relatively small. In 2012, the number of out of town screens and suburban screens decreased, but there was an increase in the numbers of screens in all other locations. The increase in the number of rural screens was small, however, with the addition of just one screen.

Table 10.2 Screens by location, 2003-2012

Location	2003	2004	2005	2006	2007	2008	2009	2010	2011	2012	% change 2011-2012	Average no. of screens per site
Town/city centre	1,470	1,502	1,495	1,555	1,616	1,683	1,732	1,726	1,785	1,848	3.5	3.8
Out of town	1,234	1,243	1,250	1,262	1,284	1,303	1,297	1,311	1,335	1,310	-1.9	9.8
Edge of centre	464	465	479	478	486	499	498	506	518	523	1.0	8.9
Suburban	33	33	38	40	30	30	27	28	28	27	-3.6	1.8
Rural	117	99	95	105	98	95	97	100	101	109	7.9	1.4
Total	**3,318**	**3,342**	**3,357**	**3,440**	**3,514**	**3,610**	**3,651**	**3,671**	**3,767**	**3,817**	**1.3**	**5.0**

Source: Dodona Research, BFI RSU analysis.

10.4 Screen density and admissions per person – international comparisons

A standard way to gauge the level of cinema provision is by ‘screen density’, ie the number of screens per unit of population. In 2012, the UK figure was 6.1 screens per 100,000 people, the same as in 2011. This level of access to screens falls short of the numbers in other major film territories: USA (12.6), France (9.0), Australia (8.7), Spain (8.3) and Italy (6.4). Germany’s screen density, of 5.6 screens per 100,000 people, is slightly less than the UK’s (source: *IHS*).

Table 10.3 shows the numbers of admissions per person in a number of major film territories. The UK saw more admissions per person (2.7) than Spain, Italy and Germany despite having a lower screen density than Spain and Italy. Of the major territories, the USA (3.9) and Australia (3.7) had the highest admissions per person.

Table 10.3 Admissions per person in major film territories, 2003-2012

	USA	Australia	France	**UK**	Spain	Italy	Germany
2003	4.8	4.5	3.0	**2.8**	3.2	1.5	1.8
2004	4.6	4.5	3.4	**2.9**	3.3	1.7	1.9
2005	4.3	4.0	3.0	**2.7**	2.9	1.5	1.5
2006	4.3	4.0	3.2	**2.6**	2.7	1.6	1.7
2007	4.3	4.0	3.0	**2.7**	2.6	1.7	1.5
2008	4.1	3.9	3.2	**2.7**	2.3	1.7	1.6
2009	4.2	4.1	3.4	**2.8**	2.4	1.6	1.8
2010	4.0	4.1	3.5	**2.7**	2.2	1.8	1.5
2011	3.8	3.8	3.6	**2.7**	2.1	1.7	1.6
2012	3.9	3.7	3.4	**2.7**	2.0	1.5	1.7

Source: *IHS*.

10.5 Screen density and admissions per person in the UK

As in previous Yearbooks we are able to present screen provision data based on two types of regional classification. The datasets are not directly comparable because of differences in the way the regions are defined; they do, however, shed light on different aspects of national and regional variation in screen provision.

The Cinema Advertising Association produces monthly admissions totals for each of the television advertising regions used by the Incorporated Society of British Advertisers (ISBA). Screen and admissions data for 2012 using these television regions are presented in Table 10.4. Although London had the highest numbers of screens and sites, its screen density at 6.6 screens per 100,000 people was lower than that of Northern Ireland (11.3) and only slightly higher than Wales and West, Central Scotland and South West (all 6.4). The North East had the lowest screen density (4.1) among all ISBA regions.

Table 10.4 Screens and admissions by ISBA TV region, 2012 (ranked by screens per 100,000 people)

ISBA TV region	Screens	% of total screens	Sites	Population (000)*	Screens per 100,000 people	Admissions (000)	Admissions per screen	Admissions per person
Northern Ireland	203	5.3	29	1,811	11.2	5,967	29,396	3.3
London	848	22.2	162	12,898	6.6	43,209	50,954	3.4
Wales and West	314	8.2	77	4,876	6.4	12,229	38,946	2.5
Central Scotland	234	6.1	36	3,646	6.4	12,116	51,777	3.3
South West	117	3.1	41	1,836	6.4	4,308	36,820	2.3
Lancashire	451	11.8	66	7,151	6.3	17,370	38,514	2.4
Northern Scotland	80	2.1	20	1,274	6.3	3,928	49,099	3.1
Border	37	1.0	20	600	6.2	1,381	37,320	2.3
Southern	343	9.0	84	5,629	6.1	16,061	46,825	2.9
Midlands	542	14.2	102	10,133	5.3	23,839	43,984	2.4
Yorkshire	311	8.1	56	5,980	5.2	14,100	45,337	2.4
East of England	218	5.7	49	4,299	5.1	11,455	52,545	2.7
North East	119	3.1	27	2,913	4.1	6,536	54,925	2.2
Total	**3,817**	**100.0**	**769**	**63,046**	**6.1**	**172,499**	**45,192**	**2.7**

Source: Dodona Research, Beacon Dodsworth, Cinema Advertising Association (CAA), BFI RSU analysis.

Notes:
* Beacon Dodsworth estimates based on Census data 2011.
Percentages may not sum to 100 due to rounding.

Table 10.5 gives screen information for each of the English regions, plus Scotland, Wales and Northern Ireland.

Northern Ireland had the highest number of screens per 100,000 people of the four UK nations in 2012 (11.2), followed by Wales (6.3), Scotland (6.2) and England (5.8). The order of national and regional variation in screen provision changed slightly compared with 2011, with the South West moving from seventh place to sixth in the screen density rankings (exchanging places with Scotland).

Table 10.5 Screens and population in the nations and regions, 2012 (ranked by screens per 100,000 people)

Nation/region	Screens	% of total screens	Sites	Population (in 000)*	Screens per 100,000 people	Average number of screens per site
Northern Ireland	203	5.3	29	1,811	11.2	7.0
London	617	16.2	118	8,174	7.5	5.2
North West	454	11.9	69	7,052	6.4	6.6
Wales	197	5.2	50	3,063	6.4	3.9
South East	548	14.4	122	8,635	6.3	4.5
South West	333	8.7	93	5,289	6.3	3.6
Scotland	327	8.6	65	5,295	6.2	5.0
West Midlands	302	7.9	55	5,602	5.4	5.5
Yorkshire and The Humber	268	7.0	49	5,284	5.1	5.5
East Midlands	211	5.5	41	4,533	4.7	5.1
North East	113	3.0	23	2,597	4.4	4.9
East of England	226	5.9	50	5,847	3.9	4.5
Others**	18	0.5	5	n/a	n/a	3.6
Total	**3,817**	**100.0**	**769**	**63,182**	**6.0**	**5.0**

Source: Dodona Research, Office for National Statistics (ONS), BFI RSU analysis.

* Census data, 2011.
** Others include the Channel Islands and the Isle of Man.
n/a = not available.

Table 10.5 also shows that Northern Ireland and the North West had the highest averages for screens per site at 7.0 and 6.6 respectively. The South West and Wales along with 'others' (which include the Channel Islands and the Isle of Man) had the lowest averages for screens per site showing a tendency towards smaller cinemas and, particularly for the South West and others, proportionally fewer multiplex screens (Table 10.6).

10.6 Type of cinema screens by nation and region

Table 10.6 provides a snapshot of variations in multiplex provision around the UK. London had the largest number of multiplex screens (409) in 2012, six more than both the North West and the South East. The North West had the highest proportion of multiplex screens (89%) followed by Northern Ireland and Yorkshire and The Humber. In England the lowest concentration of multiplex screens was found in the South West (57%), which had a high number of traditional and mixed use screens (the third highest after London and the South East). The proportion of multiplex screens for England as a whole was 75%.

Table 10.6 Cinema screens by type by nation or region, 2012 (ranked by percentage multiplex)

Nation/region	Multiplex	% multiplex	Traditional and mixed use	Total
North West	403	88.8	51	454
Northern Ireland	169	83.3	34	203
Yorkshire and The Humber	221	82.5	47	268
North East	92	81.4	21	113
East Midlands	167	79.1	44	211
Wales	151	76.6	46	197
Scotland	249	76.1	78	327
West Midlands	229	75.8	73	302
South East	403	73.5	145	548
East of England	166	73.5	60	226
London	409	66.3	208	617
South West	190	57.1	143	333
Others*	10	55.6	8	18
Total	**2,859**	**74.9**	**958**	**3,817**

Source: Dodona Research, BFI RSU analysis.

* Others include the Channel Islands and the Isle of Man.

10.7 Mainstream, specialised and South Asian programming

Dodona Research categorises screens according to whether they show mostly mainstream, specialised (ie non-mainstream, including 'arthouse') or South Asian films.

Table 10.7 shows that by far the majority of screens chiefly show mainstream films. In 2012, 589 cinemas with 3,542 screens showed mostly mainstream films (a 1% increase in the number of screens and a 3% increase in the number of sites compared with 2011). There were 177 sites (268 screens, 7% of screens) showing mostly specialised films and three cinemas (seven screens, 0.2% of screens) dedicated mainly to South Asian films. The number of screens showing mostly specialised films increased by 3% in 2012 and the number of sites increased by 4%.

Table 10.7 Sites and screens by programme, 2005-2012

	Sites								Screens							
Programme	2005	2006	2007	2008	2009	2010	2011	2012	2005	2006	2007	2008	2009	2010	2011	2012
South Asian	5	5	4	4	4	3	3	3	18	18	10	10	10	7	7	7
Specialised	132	157	177	168	168	163	171	177	206	231	255	250	253	248	259	268
Mainstream	522	535	546	554	551	550	571	589	3,133	3,191	3,249	3,350	3,388	3,416	3,501	3,542

Source: Dodona Research, BFI RSU analysis.

The majority (68%) of specialised screens were found in single, independent cinemas (ie not part of a chain).

The pattern of programme type by location in 2012 is shown in Table 10.8. Screens showing mostly South Asian films were located in town or city centres and suburban areas, while those devoted to specialised film were mainly found in town or city centres. The overall pattern remained similar to earlier years.

Table 10.8 Percentages of screens by location and programme, 2012

Location	Mainstream	Specialised	South Asian	Total
Town/city centre	45.7	84.3	71.4	48.4
Out of town	36.8	2.6	–	34.3
Edge of centre	14.6	1.9	–	13.7
Suburban	0.5	3.0	28.6	0.7
Rural	2.5	8.2	–	2.9
Total	**100.0**	**100.0**	**100.0**	**100.0**

Source: Dodona Research, BFI RSU analysis.

Note: Percentages may not sum to totals due to rounding.

This geographical analysis is extended in Table 10.9, which shows the distribution of specialised screens around the UK. Screens showing mainly specialised films were concentrated in London and the South East, which jointly accounted for 44% of the UK total in 2012. The South West had 31 specialised screens and Scotland 26, accounting for 12% and 10% respectively, of such screens. The North East, Wales (both 2.6%) and Northern Ireland (0.7%) had the smallest percentages of specialised screens.

Screens showing South Asian films were found in only two regions, London (with 71% of the total number of screens) and the East Midlands (29%), both areas having large British South Asian populations.

Table 10.9 Geographical spread of specialised screens, 2012

Nation/region	Specialised screens	%
London	80	29.9
South East	38	14.2
South West	31	11.6
Scotland	26	9.7
East of England	18	6.7
West Midlands	18	6.7
East Midlands	15	5.6
Yorkshire and The Humber	14	5.2
North West	12	4.5
North East	7	2.6
Wales	7	2.6
Northern Ireland	2	0.7
Total	**268**	**100.0**

Source: Dodona Research, BFI RSU analysis.

10.8 Exhibitors

The number of exhibitors that owned or programmed 20 or more screens in the UK was 10 at the end of January 2013 (compared with 11 in the previous four years), as shown in Table 10.10. However, two exhibitors no longer feature on the list compared with 2011: AMC sold one of its two sites to the Odeon chain, reducing its number of screens to under 20, and the Apollo cinema chain was sold to Vue. In 2012, Ward Anderson, which was fifth in the list in 2011, became two separate operations: Empire Cinemas and Anderson (in fifth and sixth places in the current list). There were two other significant changes to the list from 2011: Cineworld bought City Screen although the company retained a separate brand identity and Reel Cinemas bought four of the previous Apollo sites from Vue, which moved it up the list compared with 2011, from ninth place to seventh.

At the start of 2013, the five largest exhibitors owned 74% of all UK screens.

Table 10.10 Cinema screens by exhibitors with 20+ screens, 2012

Exhibitor	Sites	Screens	% of total screens
Odeon	114	868	22.7
Cineworld	80	799	20.9
Vue	79	746	19.5
National Amusements	20	264	6.9
Empire Cinemas	16	150	3.9
Anderson	11	88	2.3
Reel Cinemas	16	63	1.7
Cineworld/City Screen	22	60	1.6
Movie House Cinemas	5	39	1.0
Merlin Cinemas	11	32	0.8
Others (21 major exhibitors and 329 independent single venue exhibitors)	395	708	18.5
Total	**769**	**3,817**	**100.0**

Source: Dodona Research.

Notes:
Figures correct as at January 2013.
Percentages may not sum to 100 due to rounding.
The Odeon chain was owned by Terra Firma Capital Partners, a European private equity firm
Cineworld was the only publicly-quoted exhibitor in the UK. It was formed in 1995 and acquired the former Cine-UK and UGC chains in 2004.
Vue, which acquired Warner Village cinemas in 2003 and the Apollo cinema chain in 2012, was sold to Canadian investors Omers Private Equity and Alberta Investment Management in 2013.
National Amusements was owned by the family of Sumner Redstone, chairman of US media giant Viacom.
Ward Anderson became Anderson and Empire Cinemas at the start of 2013.

10.9 Exhibitor revenues

Dodona Research reports that total exhibitor revenue in 2012 stood at £1,314 million, 6% higher than in 2011. The total revenue includes net box office receipts, net concession revenue and screen advertising receipts. Net concession revenue stood at £334 million (an increase of 17% compared with 2011). The top 10 exhibitors had an 86% share of gross box office in the UK and Republic of Ireland in 2012, and more than 70% of the box office was shared between the top three exhibitors (Table 10.11).

Average ticket prices, calculated by dividing the UK-only box office gross for the year (£1,099 million) by total UK admissions (172.5 million), rose from £6.06 in 2011 to £6.37 in 2012, an increase of 5%.

Table 10.11 Exhibitor share of box office in the UK, 2012

Exhibitor	Market share (%)	Box office gross (£ million)
Odeon	24.9	295.2
Cineworld	24.7	292.6
Vue	21.5	255.2
National Amusements	6.1	72.4
Empire Cinemas	3.8	45.4
Cineworld/City Screen	1.7	20.4
Apollo	1.4	17.1
Everyman	0.6	7.2
Curzon	0.5	6.5
AMC	0.3	3.5
Sub-total	85.6	1,015.5
Others	14.4	171.3
Total	**100.0**	**1,186.8**

Source: Rentrak.

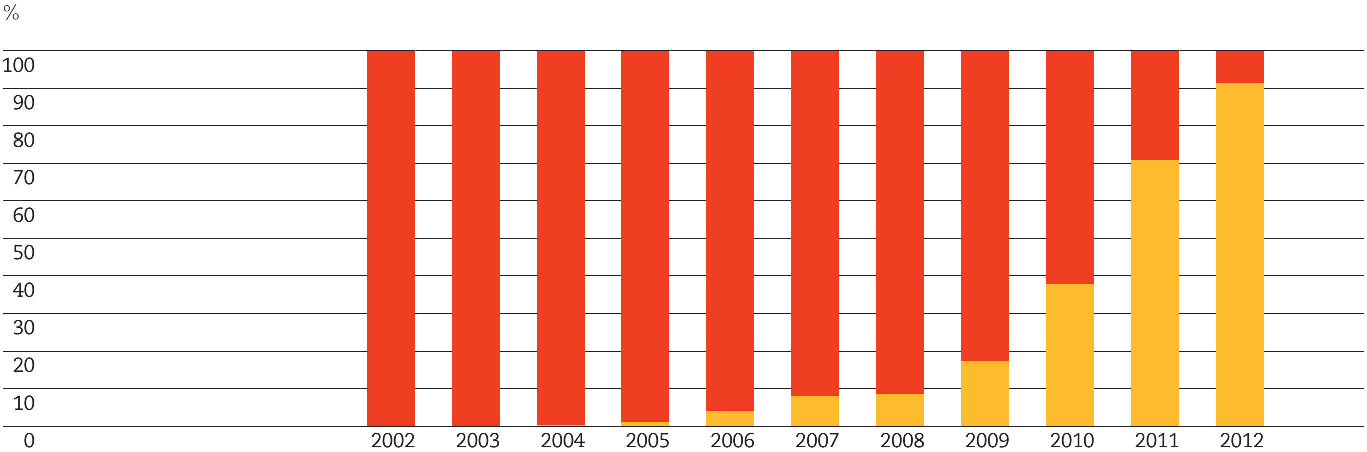
Note: Figures may not sum to sub-totals due to rounding.

10.10 Digital projection

10.10.1 Digital screens

According to IHS, the number of digital screens in the UK increased by 30% (to 3,538) between 2011 and 2012, so that by the end of the year more than 90% of all screens in the UK were equipped for digital projection. Figure 10.3 shows the percentage of digital screens in the UK since 2002.

Figure 10.3 Percentage of digital screens, 2002-2012



	2002	2003	2004	2005	2006	2007	2008	2009	2010	2011	2012
Digital	0.1	0.2	0.3	1.1	4.1	8.2	8.5	17.4	37.8	71.0	91.4
Analogue	99.9	99.8	99.7	98.9	95.9	91.8	91.5	82.6	62.2	29.0	8.6

Source: *IHS*.

10.10.2 Accessible cinema

The increasing digitisation of cinema projection has increased the scope for making films more accessible to a diverse range of audiences. Subtitles for the hearing impaired, and audio description for the visually impaired, are now widely available. Data from 'YourLocalCinema.com' show that in 2012, 137 English language films (28% of all English language films released) were shown in UK cinemas with subtitles, and 130 (26%) were shown with audio description. Eighty-eight of the top 100 films at the UK box office in 2012 had subtitles and 86 had audio description and, on average, nine of the top 10 films at the weekend box office in 2012 had subtitle/audio description tracks.

10.10.3 3D and event cinema

Of the 3,538 digital screens in the UK in 2012, 1,564 (44%) were 3D-capable digital screens. Some of the popular 3D screenings in 2012 included *The Hobbit: An Unexpected Journey*, *Ice Age 4: Continental Drift*, *Life of Pi* and *Marvel Avengers Assemble*.

Table 10.12 shows the increasing number of 3D digital screens in the UK. The growth in 3D screens coincided with an increase in the availability of 3D content internationally. Slightly fewer 3D films were released in 2012 compared with 2011 (47 in 2011 and 43 in 2012), but some of the year's most popular films were released in this format.

Table 10.12 3D digital screens in the UK, 2006-2012

Year	Number of 3D digital screens	Total digital screens	3D % of all digital screens	Top performing digital 3D title in the UK and Republic of Ireland
2006	5	148	3.4	Tim Burton's The Nightmare Before Christmas 3-D
2007	47	296	15.9	Beowulf
2008	69	310	22.3	Fly Me to the Moon
2009	449	642	69.9	Avatar
2010	1,067	1,415	75.4	Toy Story 3
2011	1,475	2,714	54.3	Harry Potter and the Deathly Hallows: Part 2
2012	1,564	3,538	44.2	The Hobbit: An Unexpected Journey

Source: *IHS*, Rentrak, BFI RSU analysis.

Notes:
3D digital screens are capable of screening content made in stereoscopic 3D format.
Top performing digital 3D titles in the UK and Republic of Ireland are based on takings from 3D and IMAX screenings.

Event cinema, alternative content or non-feature film programming has become a regular feature over the past five years in the UK as more cinemas become equipped with digital screens. The availability of a digital screen base has widened the range of content on the big screen, allowed interactivity between the screen and the audience and potentially improved the use of auditorium capacity during typically quiet periods. Also, since events usually have only one or two screenings they can often generate higher occupancy rates than feature films.

According to IHS, the UK is the most advanced market for event cinema in Europe, and in the last few years such events have ranged from live or recorded operas, ballets and pop music concerts to film screenings with live question and answer sessions and live sporting events. There were 131 alternative content events in UK cinemas in 2012, compared with 109 in 2011, with March and October being the months with the highest numbers of events screened. The number of event providers increased from 20 in 2011 to 28 in 2012. Of the 131 events, 68 were screened live while 63 were recorded, and 10 were screened in 3D with 121 screened in 2D.

As in earlier years, in 2012 opera was the most popular alternative content event; opera, ballet and classical music concerts combined made up 65% of all events. These were followed by popular music concerts, musicals and theatre productions. Four sporting events were shown, including the Wimbledon men's singles final. The number of each type of event screened is shown in Table 10.13.

Table 10.13 Numbers of events screened in UK cinemas by type of event, 2012

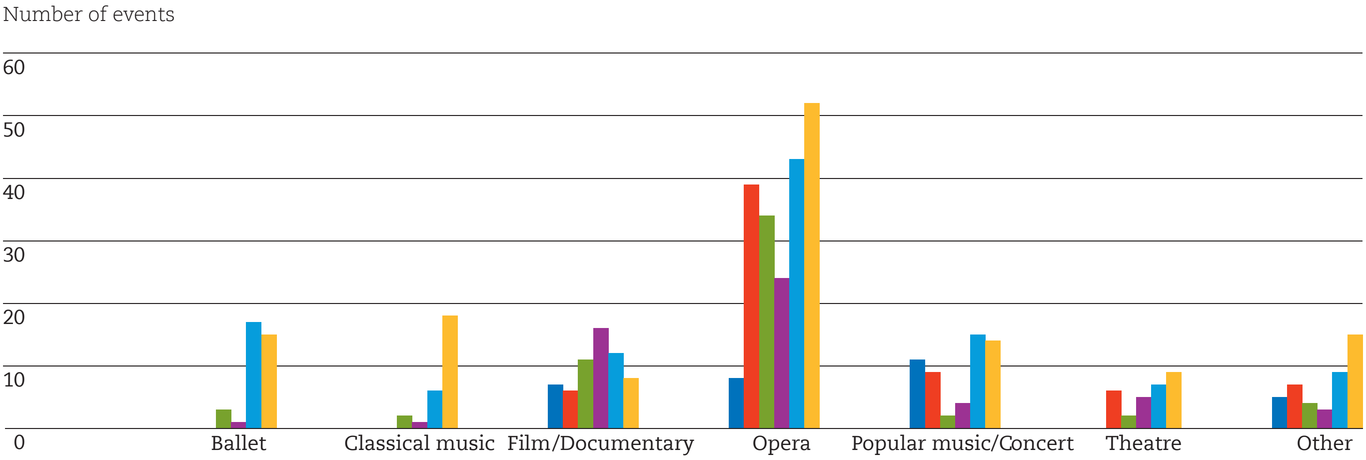
Type of event	Number of events	% of events
Opera	52	39.7
Classical music	18	13.7
Ballet	15	11.5
Popular music	14	10.7
Musical	9	6.9
Theatre	9	6.9
Documentary	8	6.1
Sport	4	3.1
Awards ceremony	1	0.8
Film/documentary with Q&A	1	0.8
Total	**131**	**100.0**

Source: *IHS*.

Note: Percentages may not sum to 100 due to rounding.

Figure 10.4 shows the numbers of events by type of event (grouped into seven main categories) from 2007 to 2012.

Figure 10.4 Events screened in UK cinemas by type of event, 2007-2012



	Ballet	Classical music	Film/Documentary	Opera	Popular music/Concert	Theatre	Other
2007	0	0	7	8	11	0	5
2008	0	0	6	39	9	6	7
2009	3	2	11	34	2	2	4
2010	1	1	16	24	4	5	3
2011	17	6	12	43	15	7	9
2012	15	18	8	52	14	9	15

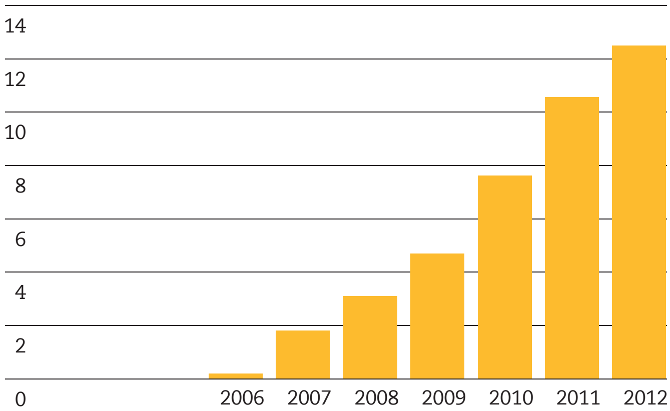
Source: *IHS*.

Notes:
Figures include live and recorded events.
'Film' includes film screenings followed by a live 'question and answer' session.

In 2012, revenues from alternative content events continued to grow, reaching £12.5 million. In 2011, box office takings were just under £10.5 million, and in 2010 were £7.5 million (Figure 10.5).

Figure 10.5 Revenues from alternative content events screened in UK cinemas, 2006-2012

£ million



	2006	2007	2008	2009	2010	2011	2012
Alternative content revenue	0.2	0.8	3.1	4.7	7.5	10.5	12.5

Source: *IHS*.

10.11 Community cinema in the UK

The screening of feature films in the UK is not limited to cinemas belonging to the major cinema operators. There is a thriving sector of voluntary providers which makes a wide variety of films available to local communities which are often underserved by the commercial operators. This sector is often referred to as community cinema. Members of local communities are generally more involved in the programming of such cinemas than their commercial counterparts. Screenings of films in this sector are in venues such as village halls, mixed arts spaces, independent cinemas and the like.

The British Federation of Film Societies (BFFS) has surveyed its members on an annual basis since 2005/06 in order to measure the size, composition and geographical distribution of the community cinema sector in the UK. Here we present a summary of the key findings from the 2011/12 survey.

While many film societies and community cinemas have been in existence over a long period, new ones are established all the time. Six out of 10 (61%) of the responding organisations in the latest survey were established in 2000 or later, while 16% were established in the 1960s or earlier.

The majority of responding societies have an online presence: 88% provided a website address and 99% provided an email address.

Most of the film societies that responded (74%) operated a membership system in 2011/12 (down from 79% in 2010/11) and the average membership size was 152, but there was a wide range of membership sizes. The smallest membership was nine and the largest was 2,800. The total membership of responding societies stood at 14,912, and the BFFS estimates a total membership of around 55,000 across all film societies known to it.

The average full annual membership fee was £25.91 (up from £23.50 in 2010/11). Just under one third (29%) of societies that operated a membership system charged an additional admission fee. The average admission fee was £4.18. Just over one quarter (27%) of responding societies offered season tickets (17% in 2010/11). The average season ticket price was £33.00 and charges ranged from £2.40 to £180.00. The average number of season ticket holders in responding societies was 75, down from 100 in 2010/11.

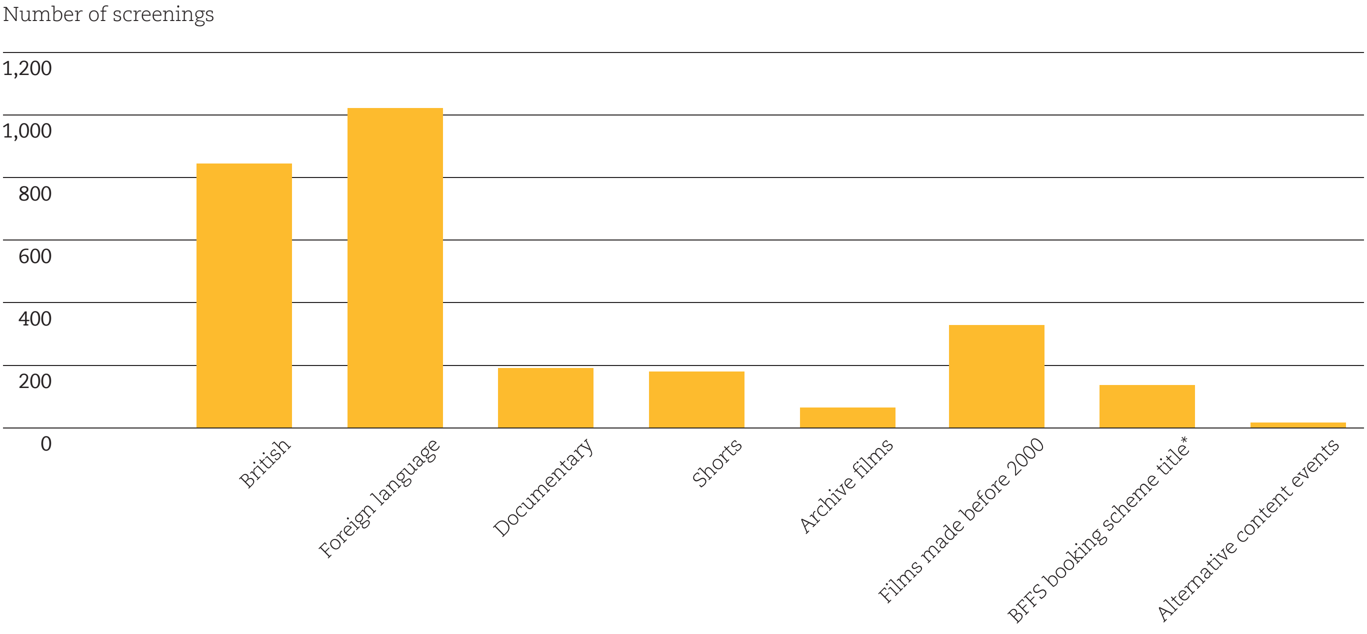
More than three quarters (81%) of societies allowed non-members to attend any of their screenings for a charge on the door. The average admission fee for non-members was £4.89, which is lower than the average cost of a cinema ticket (£6.37 in 2012).

The responding organisations programmed a total of 600 different titles across 3,604 screenings during the 2011/12 season. British films accounted for 23% of the titles screened, and 28% of the films shown were in a foreign language (very similar to 2009/10's 27%). More than two thirds (73%) of titles were screened by only one film society (up slightly from 70% in 2010/11), indicating the diversity of programming choices made by individual societies. However, some titles proved popular choices across many film societies, and 14 films were programmed by 10 or more societies. Figure 10.6 shows the number of screenings by category of film. Titles sourced via the BFFS booking scheme accounted for 137 screenings.

Alternative content (via satellite or events recorded and delivered on Blu-ray) is increasingly available to community cinemas, and 16 events were screened by responding societies during 2011/12.

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22

Figure 10.6 Number of film society/community cinema screenings by type, 2011/12



	British	Foreign language	Documentary	Shorts	Archive films	Films made before 2000	BFFS booking scheme title*	Alternative content events
2012	845	1,022	191	180	65	328	137	16

Source: BFFS.

Notes:
* The booking scheme provides BFFS members with access to a catalogue of over 550 non-mainstream films.
Figures include both film societies and community cinemas.

Of the films programmed by 10 or more responding societies in 2011/12, seven were British, and four were in a foreign language. The three most programmed films were *Of Gods and Men* (in Arabic and French), *The Secret in Their Eyes* (in Spanish), and *Potiche* (in French). *Of Gods and Men* and *The Secret in Their Eyes* were both first released in 2010 and *Potiche* was released in 2011. Just over half (54%) of all responding organisations held special events (eg screenings with guest appearances by the filmmakers, film themed social events, etc) in addition to regular screenings in 2011/12.

The average audience size in 2011/12 was 66 (slightly down from the 70 recorded for 2010/11), and the sum total of all admissions from responding organisations was 119,355. Two fifths (41%) of community cinemas saw an increase in their annual admissions compared with 2010/11, and 38% recorded roughly the same number.

The most commonly used format for screenings was DVD (used 'usually' or 'sometimes' by 97% of responding organisations), but 2011/12 saw a strong shift towards the use of Blu-ray. This format was 'usually' used for screening purposes by 26% of respondents, which was only slightly higher than the 22% recorded in 2010/11, but the percentage of respondents who never used Blu-ray decreased to 29%, compared with 49% in 2010/11. Just 5% of responding societies still used VHS, nearly one in five (18%) 'usually' project using 35mm, and 5% 'sometimes' used 16mm.

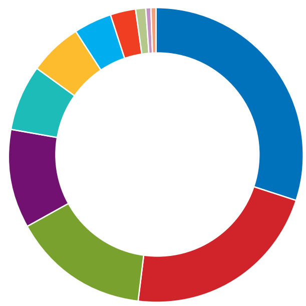
New digital screening formats are becoming increasingly available to community cinema providers, and their use is growing. Screenings via digital cinema were 'usually' or 'sometimes' used by 16% of respondents (compared with 10% in 2010/11), and 10% 'sometimes' used online downloads/streaming. Just over half (52%) of responding societies said they already had, or were planning to, upgrade their screening equipment to a High Definition format (eg Blu-ray, D-Cinema projection, DCI-compliant digital).

Film societies and community cinemas enhance film provision in thematic or geographical areas otherwise underserved by commercial cinemas. On average, film societies and community cinemas were located around nine miles from the nearest commercial cinema. Moreover, 42% operated in rural areas (with 11% in remote rural areas more than 10 miles from the nearest settlement) compared with less than 3% of commercial screens (see Table 10.8).

Figure 10.7 shows the percentage share of film society/community cinema admissions by nation and region in 2011/12. The South East, West Midlands and South West regions accounted for two thirds (67%) of the total annual admissions. In comparison, the Southern and South West ISBA regions accounted for only 12% of total admissions to commercial cinemas in 2012 (see Table 10.4).

Figure 10.7 Share of film society/community cinema admissions by nation and region, 2011/12

Region	%
South East	30
West Midlands	22
South West	15
East Midlands	11
North West	7
Yorkshire and The Humber	6
East of England	4
Scotland	3
Wales	1
London	<1
Northern Ireland	<1
North East	n/a



Source: BFFS.

10.12 Film festivals

In addition to commercial and community cinemas, many films find an audience through film festivals. According to the Independent Cinema Office (ICO), there were 584,000 admissions at more than 50 film festivals in the UK in 2012. The festivals encompassed many themes and genres, eg horror, animation, shorts and films from a particular country or in a particular language. They also took place in many parts of the country but the highest attendances were at large city festivals. The largest festivals, in terms of admissions, were the London Film Festival, followed by the Edinburgh International Film Festival and the Glasgow Film Festival.

- For cinema admissions and box office see Chapter 1 (page 10)
- For more on 3D films see Chapter 2 (page 23)
- For information on specialised films see Chapter 5 (page 56)
- For a look at cinema audiences see Chapter 15 (page 165)
- For employment in the exhibition sector see Chapter 22 (page 230)

- For more information on accessible cinema see yourlocalcinema.com
- Website for British Federation of Film Societies (BFFS): bffs.org.uk
- Website for the Independent Cinema Office (ICO): independentcinemaoffice.org.uk/

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22

Chapter 11

Film on physical video

Despite falling revenues, physical video remains a crucial element of the film value chain. In 2012, feature film video sales and rentals in the UK generated just under £1.2 billion.

FACTS IN FOCUS:

The combined sales and rental market for all video on physical media in 2012 was £1.8 billion; feature film on video accounted for just under £1.2 billion.

There were 127 million sales of feature film on physical video (152 million in 2011) and 78 million rentals of film on video (86 million in 2011).

Film accounted for 71% of the volume of the video sales market and 63% of the value. UK films accounted for around 23% of all films sold on video.

The most popular purchase on both DVD and Blu-ray in 2012 was *The Dark Knight Rises*.

Online video rental with postal delivery accounted for 48% of all feature film video rental transactions in 2012.

Image: *Tinker, Tailor, Soldier, Spy* courtesy of StudioCanal

11.1 Film in the retail video market

'Video' is used in this chapter as the generic description of all physical video, including DVD, Blu-ray and other physical formats, in line with the British Video Association's (BVA) definition, and does not include downloads. (For information on films rented or purchased by download or streaming, see Chapters 12 and 14.)

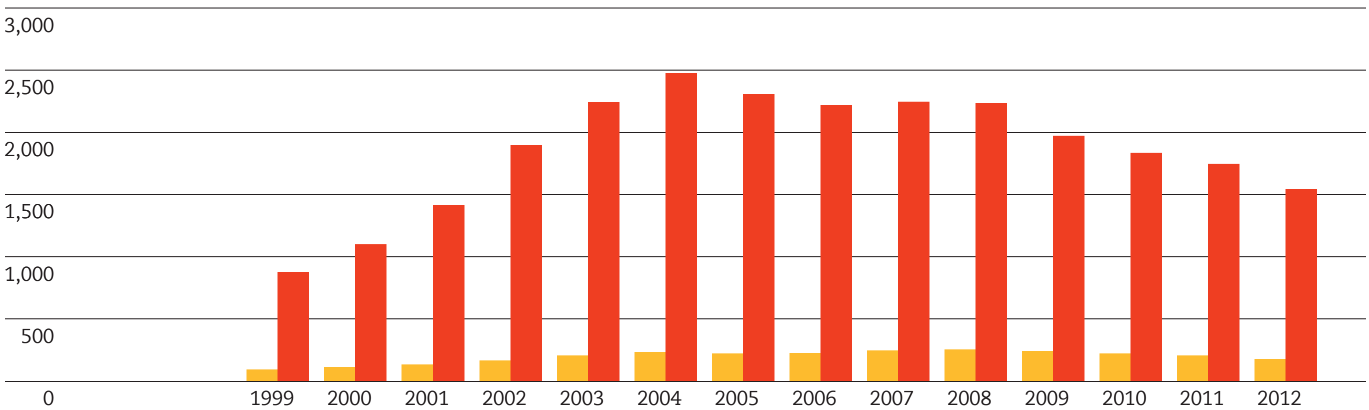
In 2012, 179 million videos in all categories were sold, down 14% on 2011. As Figure 11.1 shows, the total market value was £1,543 million, down 12% from £1,749 million in 2011. The sales of videos peaked in 2004, and since then the trends for both sales value and volume have been decreasing.

DVDs accounted for the majority of all categories of video sales (85% by value and 91% by volume). Blu-ray disc sales accounted for 14.8% of total video sales by value and 9.4% of sales by volume in 2012 (compared with 12.7% by value and 7.4% by volume in 2011).

Feature film represented approximately 63% of the retail video market by value (£968 million) and 71% by volume (127 million units) in 2012. UK films accounted for around 23% of sales, by volume, of film on video.

Figure 11.1 Retail video sales (all categories), 1999-2012

Million



	1999	2000	2001	2002	2003	2004	2005	2006	2007	2008	2009	2010	2011	2012
Volume (million)	96	114	135	169	208	234	222	228	249	257	243	223	207	179
Value (£ million)	878	1,101	1,417	1,896	2,245	2,478	2,309	2,219	2,246	2,237	1,975	1,839	1,749	1,543

Source: *IHS*.

Note: Data in this table include all categories of retail video: film, TV, sport, fitness, etc.

The number of films sold on video more than trebled between 1999 and 2008, from 61 million units to 196 million, before falling in 2009 to 180 million. The decrease in sales has continued since 2009, with 152 million units sold in 2011 and 127 million sold in 2012 (Figure 11.2).

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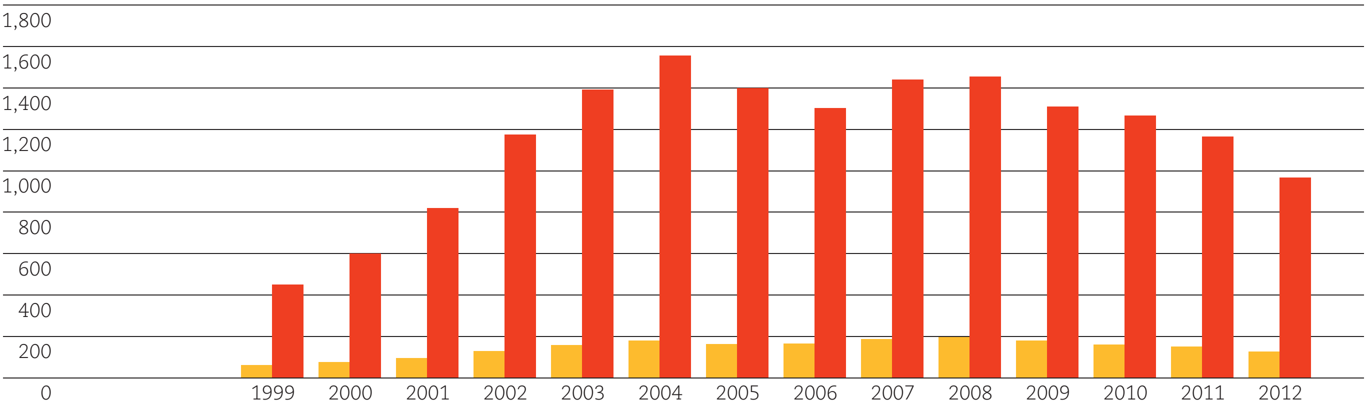
Figure 11.2 Film on video retail sales, 1999-2012

Million



	1999	2000	2001	2002	2003	2004	2005	2006	2007	2008	2009	2010	2011	2012
Volume (million)	61	76	96	128	158	180	164	165	188	196	180	160	152	127
Value (£ million)	451	601	821	1,175	1,392	1,557	1,399	1,302	1,440	1,454	1,311	1,267	1,165	968

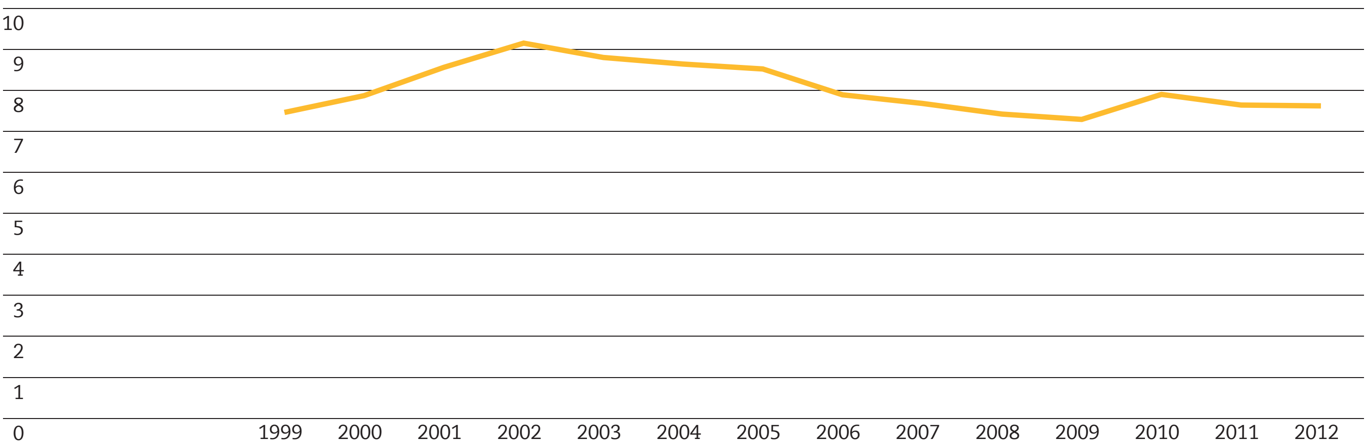
Source: BFI RSU analysis of Official Charts Company and BVA data.

Note: Includes some feature films which would be classified as 'children's' videos in the BVA Yearbook.

As Figure 11.3 shows, the average unit price for films increased with the introduction of DVD in the late 1990s to reach a peak in 2002, but there was a general downward trend from 2002 to 2009. The average price increased to £7.90 in 2010 compared with 2009's £7.29, but then fell to £7.64 in 2011 and stayed at almost the same value (£7.62) in 2012.

Figure 11.3 Average retail price of film per unit, 1999-2012

Price (£)



	1999	2000	2001	2002	2003	2004	2005	2006	2007	2008	2009	2010	2011	2012
Price	7.46	7.87	8.56	9.15	8.80	8.64	8.52	7.89	7.68	7.42	7.29	7.90	7.64	7.62

Source: BFI RSU analysis of Official Charts Company and BVA data.

Table 11.1 shows the top selling films on video in 2012. At the top of the list is *The Dark Knight Rises*, which was the second highest grossing film at the UK box office in 2012. *Harry Potter and the Deathly Hallows: Part 2*, the highest selling film on video in 2011, continued to sell well in 2012 and is at number 10 in the current list.

Seven of the top 10 selling films on video were titles released theatrically in 2012, and the other three (*The Twilight Saga: Breaking Dawn – Part 1, Sherlock Holmes: A Game of Shadows* and *Harry Potter and the Deathly Hallows: Part 2*) were released in 2011. Of these, only the final Harry Potter title was also in the top selling video chart for 2011, but the other two were not released on video until 2012.

The Dark Knight Rises was also the highest selling film on Blu-ray disc in 2012, followed by *Marvel Avengers Assemble* and *Prometheus*.

Table 11.1 Top 10 best selling films on physical video formats, 2012

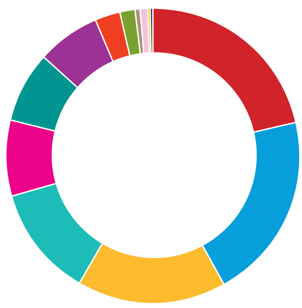
	Title	Country of origin	Distributor
1	The Dark Knight Rises	UK/USA	Warner Bros
2	The Twilight Saga: Breaking Dawn – Part 1	USA	eOne Films
3	Marvel Avengers Assemble	USA	Walt Disney
4	Ted	USA	Universal
5	War Horse	UK/USA	Walt Disney
6	Sherlock Holmes: A Game Of Shadows	UK/USA	Warner Bros
7	The Hunger Games	USA	Elevation Sales/Lionsgate
8	The Best Exotic Marigold Hotel	UK/USA/Ind	20th Century Fox
9	Prometheus	UK/USA	20th Century Fox
10	Harry Potter And The Deathly Hallows: Part 2	UK/USA	Warner Bros

Source: Official Charts Company, BVA.

Comedy was the highest selling genre of films sold on video in 2012, accounting for 21% of the market (23% in 2011) as Figure 11.4 shows. Action/adventure was the next most popular with just under 21% of all sales, followed by drama with 17%. In 2011 drama was the second highest selling genre with a 17% share and action/adventure was third with 15%. (It should be noted that these categories, as defined by the BVA, differ from the genre categories assigned to the theatrical market by the BFI Research and Statistics Unit in Chapter 4.)

Figure 11.4 Sales breakdown by film genre, 2012

Genre	%
Comedy	21.4
Action/adventure	20.6
Drama	16.6
Family	12.2
Thriller	8.2
Sci-fi	7.9
Horror	6.9
War	2.8
Musical	1.5
Western	0.7
Documentary	0.7
Anime	0.4
Adult	0.1
Bollywood	<0.1



Source: Official Charts Company, BVA.

Note: These genres are assigned by the BVA and the categories are not the same as those from Chapter 4.

The list of the top 10 UK qualifying films on sell-through video in 2012 (Table 11.2) features six titles which are also in the overall top 10 for the year. These include *The Dark Knight Rises* which was the second highest earning film at the UK box office in 2012 and *Harry Potter and the Deathly Hallows: Part 2*, which was both the highest earning film at the UK box office in 2011 and the top selling film on video in 2011. The highest earning film at the UK box office in 2012 was another UK film, *Skyfall*, but this was not released on video in 2012. The top two UK independent films at the UK box office in 2012, *The Woman in Black* and *The Best Exotic Marigold Hotel*, also appear in the list.

Four of the titles in the list of top selling UK films on video, *The Dark Knight Rises, Sherlock Holmes: A Game of Shadows, Prometheus* and *Harry Potter and the Deathly Hallows: Part 2*, also appear in the list of top 10 selling film titles on Blu-ray disc in 2012.

Table 11.2 Top 10 best selling UK qualifying films on physical video formats, 2012

	Title	Country of origin	Distributor
1	The Dark Knight Rises	UK/USA	Warner Bros
2	War Horse	UK/USA	Walt Disney
3	Sherlock Holmes: A Game of Shadows	UK/USA	Warner Bros
4	The Best Exotic Marigold Hotel	UK/USA/Ind	20th Century Fox
5	Prometheus	UK/USA	20th Century Fox
6	Harry Potter and the Deathly Hallows: Part 2	UK/USA	Warner Bros
7	Tinker, Tailor, Soldier, Spy	UK/Fra/Ger	StudioCanal
8	Johnny English Reborn	UK/USA	Universal
9	The Woman in Black	UK/USA/Swe	Momentum
10	Snow White and the Huntsman	UK/USA	Universal

Source: BFI RSU analysis of Official Charts Company data.

The list of top 10 UK independent films sold on video in 2012 is topped by *The Best Exotic Marigold Hotel* followed by *Tinker, Tailor, Soldier, Spy* and *The Woman in Black* (Table 11.3). *Tinker, Tailor, Soldier, Spy* was released theatrically in 2011, but not released on video until 2012. Three films from the list of top 10 selling UK independent films on video in 2011 also appear in the present list. These are *The Inbetweeners Movie, The King's Speech* and *Horrid Henry: The Movie*. At number seven in the list is *Nativity!*, which was released theatrically in 2009. The video sales for this title might have been boosted by the theatrical success in 2012 of its sequel *Nativity 2: Danger in the Manger!*.

Table 11.3 Top 10 best selling UK independent films on physical video formats, 2012

	Title	Country of origin	Distributor
1	The Best Exotic Marigold Hotel	UK/USA/Ind#	20th Century Fox
2	Tinker, Tailor, Soldier, Spy	UK/Fra/Ger	StudioCanal
3	The Woman in Black	UK/USA/Swe#	Momentum
4	The Inbetweeners Movie	UK	Channel 4 DVD
5	Keith Lemon: The Film	UK	Lionsgate
6	The King's Speech	UK	Momentum
7	Nativity!	UK	eOne Films
8	The Iron Lady	UK	Pathé
9	Horrid Henry: The Movie	UK	eOne Films
10	The Eagle	UK/USA#	Universal

Source: BFI RSU analysis of Official Charts Company data.

The Best Exotic Marigold Hotel, *The Woman in Black* and *The Eagle* were made with independent (non-studio) US support.

Table 11.4 shows the top 10 best selling feature documentaries on video in 2012. This list does not include documentaries which are based on music concerts. The top selling documentary on video in 2012 was *Senna*, the all time highest grossing UK documentary at the UK box office, and the top selling documentary on video of 2011. In second place in the chart is another documentary about motor sport, the 3D film about the Isle of Man TT motorcycle races, *TT3D: Closer to the Edge*. (This title was also the second highest selling documentary on video of 2011.) Documentaries about sport or sports personalities were popular in 2012, accounting for six of the top 10 selling feature documentaries on video (*Senna, TT3D: Closer to the Edge, Fire in Babylon, One Night in Turin, Touching the Void* and *Tyson*).

In third place is *Inside Job*, an American film about the global financial crisis of 2008. The only film in the list which was released theatrically in 2012 is *Searching for Sugar Man*. Six of the documentaries in the list were released in 2010 or 2011, but some older documentaries remain popular: *Tyson* was released in the UK in 2009, *March of the Penguins* was released in 2005 and *Touching the Void* was released in 2003. Seven of the top 10 documentaries were UK films.

Table 11.4 Top 10 best selling documentary films on physical video formats, 2012

	Title	Country of origin	Distributor
1	Senna	UK/USA	Universal
2	TT3D: Closer to the Edge	UK	eOne Films
3	Inside Job	USA	Sony Pictures
4	March of the Penguins	Fra	Warner Bros
5	Fire in Babylon	UK	Revolver
6	One Night in Turin	UK	Kaleidoscope
7	Exit Through the Gift Shop	UK	Revolver
8	Touching the Void	UK	Channel 4 DVD
9	Searching for Sugar Man	UK/Swe	StudioCanal
10	Tyson	USA	Revolver

Source: BFI RSU analysis of Official Charts Company data.

Note: Recordings of music concerts are not included.

Scandinavian titles accounted for six of the top 10 best selling foreign language films on video in 2012, four of which were Nordic noir adaptations: the Millennium trilogy films and *Headhunters* (Table 11.5). There are two Spanish language films on the list: Pedro Almodóvar's *The Skin I Live In* and Guillermo del Toro's *Pan's Labyrinth*. The only non-European language titles were Zhang Yimou's *The Flowers of War* (in Mandarin) and *The Raid* (in Indonesian). The latter film was written and directed by the British filmmaker Gareth Evans.

Five of the films also appeared in the top 10 list in 2011: all three Millennium trilogy films, *Arn: The Knight Templar* and *Pan's Labyrinth*. Three of the films were released theatrically in the UK in 2012: *Headhunters, The Flowers of War* and *The Raid*.

Table 11.5 Top 10 best selling foreign language films on physical video formats, 2012

	Title	Country of origin	Distributor
1	The Girl with the Dragon Tattoo	Swe/Den/Ger	Momentum
2	Troll Hunter	Nor	Momentum
3	The Girl Who Played with Fire	Swe/Den/Ger	Momentum
4	The Girl Who Kicked the Hornets' Nest	Swe/Den/Ger	Momentum
5	The Raid	Indonesia/USA	Momentum
6	Headhunters	Nor/Ger	Momentum
7	The Flowers of War	China/Hong Kong	Revolver
8	Arn: The Knight Templar	Swe/UK	High Fliers
9	The Skin I Live In	Spa	Pathé
10	Pan's Labyrinth	Mex/Spa/USA	Elevation Sales/StudioCanal

Source: BFI RSU analysis of Official Charts Company data.

Classic titles, in particular classic family films, also remain popular video purchases, due in part to theatrical re-releases or other events associated with the films. *The Lion King* and *Beauty and the Beast* both had 3D theatrical re-releases and both sold well on video in 2012. *Chariots of Fire* was re-released just before the Olympic Games and it also sold well on video. Other classic titles with significant video sales in 2012 included *Mary Poppins, The Muppet Christmas Carol* and *The Wizard of Oz*.

11.2 Film in the video rental market

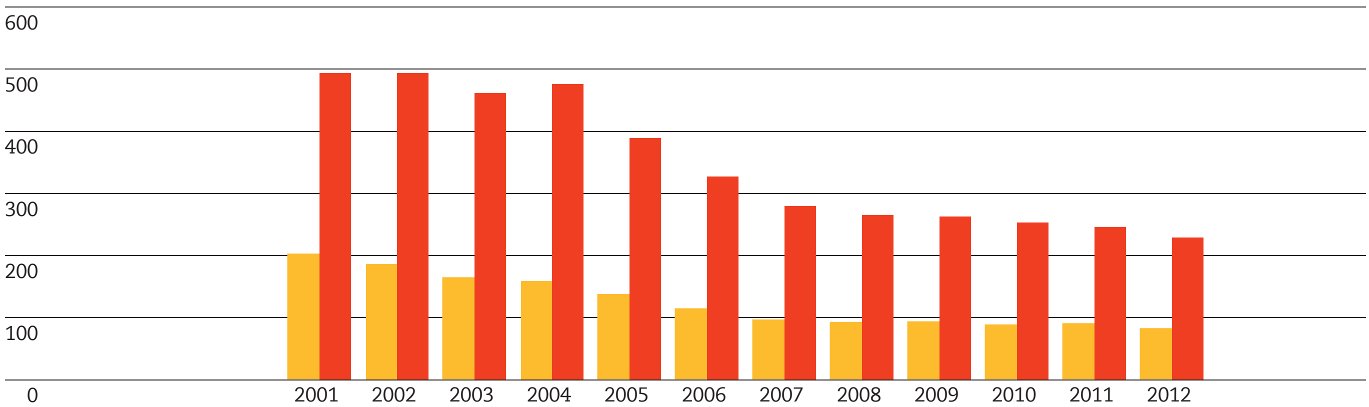
There were 87 million rental transactions of all categories of physical video in 2012, with a total value of £259 million, including over-the-counter and online rentals.

Film on video rentals in the UK in 2012 totalled 78 million, with an average value of £2.94. Online renting of physical discs (with postal delivery) accounted for 54% of rental transactions of all categories of video, and 48% of film on video rental transactions.

The number of feature film rental transactions in 2012 fell by 9% compared with 2011's 86 million, and the value of the physical rental market fell from £246 million in 2011 to £229 million in 2012. The peak value of the physical rental market was £494 million in 2001 and the current value of the market is just under half that (Figure 11.5). The decrease in the market's value is due mainly to the rapid decline of the over-the-counter rental market in the face of competition from multi-channel television, rental downloads (from providers such as iTunes), film theft and the availability and lower cost of retail DVDs.

Figure 11.5 Film on video rental market, 2001-2012

Million



	2001	2002	2003	2004	2005	2006	2007	2008	2009	2010	2011	2012
Transactions (million)	198	183	160	159	133	110	92	88	89	84	86	78
Value (£ million)	494	494	462	476	389	327	280	265	263	253	246	229

Source: *IHS*, BVA.

As Figure 11.6 shows, the most popular genres of rented films were drama and comedy, both of which accounted for 22% of rentals, followed by action and children's/family titles. (It should be noted that as with the Official Charts Company/BVA categories used in Figure 11.4, the Kantar Worldpanel definitions differ from the genre categories assigned to the theatrical market by the BFI Research and Statistics Unit in Chapter 4.)

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22

Figure 11.6 Video rental share by genre, 2012

Genre	%
Drama	21.9
Comedy	21.8
Action	16.9
Children's/family	10.6
Thriller	10.3
Horror	7.5
Sci-fi	7.1
Others	3.9

Source: Kantar Worldpanel, BVA.

Note: These genres are assigned by Kantar Worldpanel and the categories are not the same as those from Chapter 4.

The list of top 10 online rentals in 2012 is topped by American film *Rise of the Planet of the Apes*, but two UK independent films, *Tinker, Tailor, Soldier, Spy* and *The Inbetweeners Movie* also appear in the chart (Table 11.6). No film from this list appears in the overall list of top 10 selling films on video in 2012, although *Tinker, Tailor, Soldier, Spy* appears in both the top 10 selling UK films on video list and the top 10 selling UK independent films list. *The Inbetweeners Movie* also appears in the latter list.

Table 11.6 Top 10 online video rentals*, 2012

	Title	Country of origin	Distributor
1	Rise of the Planet of the Apes	USA	20th Century Fox
2	Tinker, Tailor, Soldier, Spy	UK/Fra/Ger	Elevation Sales/StudioCanal
3	The Hangover Part II	USA	Warner Bros
4	Horrible Bosses	USA	Warner Bros
5	Cowboys & Aliens	USA	Paramount
6	The Inbetweeners Movie	UK	Channel 4 DVD
7	Drive	USA	Icon
8	The Ides of March	USA	eOne Films
9	Bad Teacher	USA	Sony Pictures
10	The Help	USA/Ind/UAE	Walt Disney

Source: BVA, LOVEFiLM.

* 'Online rental' refers to online ordering with postal delivery. See Glossary.

The list of top 10 over-the-counter rentals in 2012 shows a different pattern from the online rentals, with only two titles, *Tinker, Tailor, Soldier, Spy* and *Cowboys & Aliens,* appearing in both rental lists (Table 11.7). Two films from this chart, *The Hunger Games* and *Marvel Avengers Assemble,* also appear in the overall list of top 10 selling films on video in 2012 while *Tinker, Tailor, Soldier, Spy* and *The Woman in Black* both appear in the lists of the top 10 selling UK films on video and the top 10 selling UK independent films on video.

Table 11.7 Top 10 over-the-counter video rentals, 2012

	Title	Country of origin	Distributor
1	Tinker, Tailor, Soldier, Spy	UK/Fra/Ger	Elevation Sales/StudioCanal
2	The Woman in Black	UK/USA/Swe	Momentum
3	Friends with Benefits	USA	Sony Pictures
4	The Hunger Games	USA	Elevation Sales/Lionsgate
5	Battleship	USA	Universal
6	Cowboys & Aliens	USA	Paramount
7	Marvel Avengers Assemble	USA	Walt Disney
8	The Girl with the Dragon Tattoo*	USA/Swe	Sony Pictures
9	Mission: Impossible – Ghost Protocol	USA	Paramount
10	Safe House	USA/SA	Universal

Source: BVA, Kantar Worldpanel.

* This is the English language adaptation of the Stieg Larsson novel.

11.3 Hardware

According to the BVA, in 2012 some 4.3 million DVD players and 1.3 million Blu-ray stand-alone players were sold in the UK. The 2012 Blu-ray player sales increased the cumulative sales since launch by 40%. BVA and *IHS* figures also show that by the end of the year, just under 18% of households owned a Blu-ray player and nearly 93% of households owned at least one video player (including all physical formats).

- For more information on the top films at the UK box office see Chapter 2 (page 23)
- For more information about the video on demand (VoD) market see Chapter 12 (page 142)
- For more information about the UK film market as a whole see Chapter 14 (page 159)

Chapter 12

Video on Demand

Video on Demand (VoD) enables audiences to access films through a range of devices, anytime, anywhere. Revenues for online services overtook television-based earnings for the first time in 2012, but our overall understanding of this emerging market is hampered by a lack of robust data.

FACTS IN FOCUS:

The total VoD film market was estimated to be worth £243 million in 2012, up 50% on 2011.

Online film revenues increased by 123% to an estimated £122 million, driven by a growth in subscription VoD income for services such as LOVEFiLM Instant and Netflix.

More than 16 million households were able to access television-based VoD and spent (excluding VAT) an estimated £121 million on films.

Recent research from Ofcom suggests that 25% of internet users aged 12+ have downloaded or streamed film content.

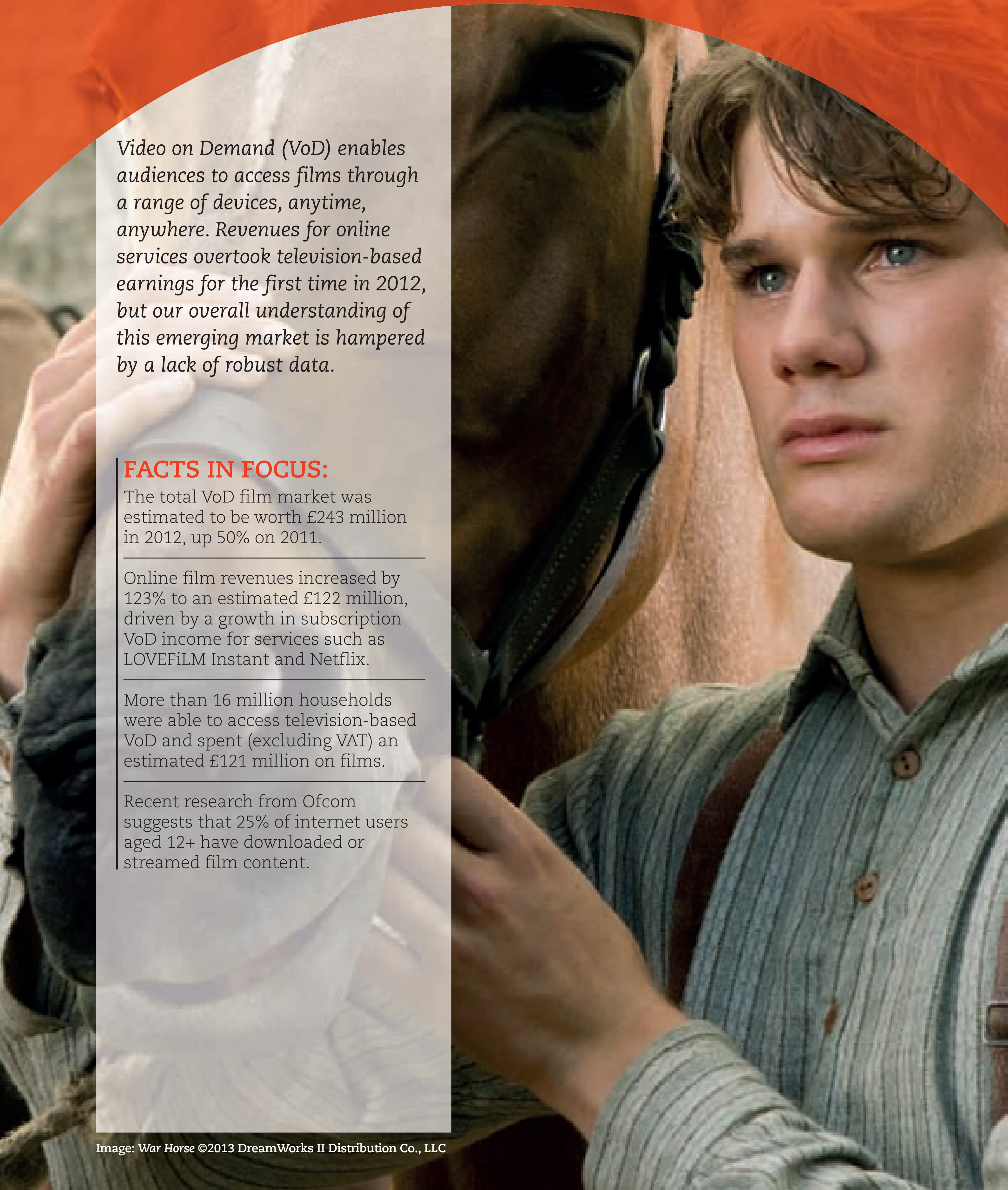


Image: *War Horse* ©2013 DreamWorks II Distribution Co., LLC

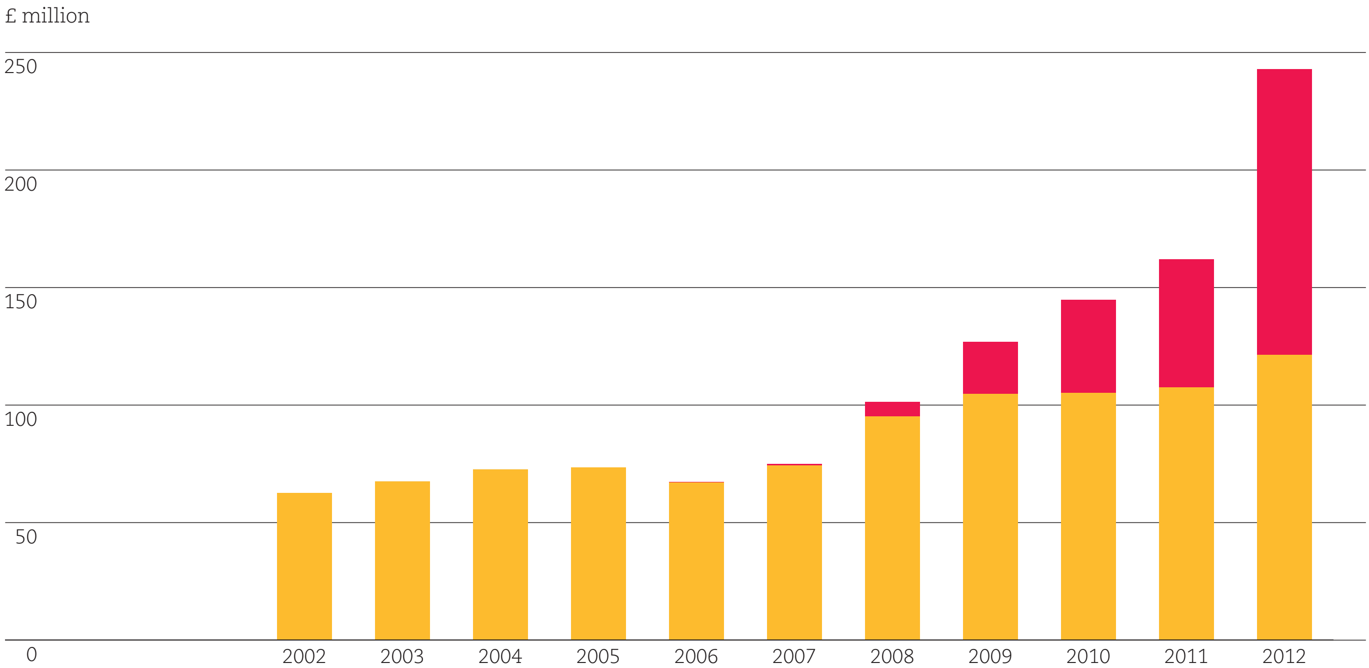
12.1 The value of the UK VoD market

According to *IHS*, there was a significant increase in the value of the UK VoD film market in 2012, primarily due to rapid growth in online revenues. The increasing popularity of streaming via subscription services such as Netflix (which launched in the UK in January 2012) and LOVEFiLM Instant raised the value of the online market by 123% from an estimated £55 million in 2011 to £122 million in 2012 (Figure 12.1). With broadband penetration of 76% (fixed and mobile), average broadband speeds increasing from 7.6 Mbps to 12 Mbps and a range of offers which appear to be attractive to audiences, the online market is now experiencing the rate of growth which has been anticipated for a number of years.

The television-based market (including Sky, Virgin Media and BT services) increased by 12% from an estimated £108 million in 2011 to £121 million in 2012.

IHS estimates that the combined value of the television-based and online VoD film market was £243 million in 2012, up from £162 million in 2011 (an increase of 50%). The combined film on VoD revenues represents approximately 6% of the total UK filmed entertainment market, compared with 4% in 2011.

Figure 12.1 Estimated value of the film on VoD market in the UK, 2002-2012



	2002	2003	2004	2005	2006	2007	2008	2009	2010	2011	2012
Television-based VoD	62.6	67.6	72.7	73.5	67.2	74.4	95.2	104.7	105.2	107.5	121.3
Online VoD	0.0	0.0	0.0	0.0	0.2	0.6	6.2	22.3	39.5	54.6	121.7
Total value of VoD market (£ million)	**62.6**	**67.6**	**72.7**	**73.5**	**67.4**	**75.0**	**101.4**	**127.0**	**144.7**	**162.1**	**243.0**

Source: *IHS*.

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22

Online VoD services in the UK employ four basic types of business model – the first two are transactional VoD (TVoD) models:

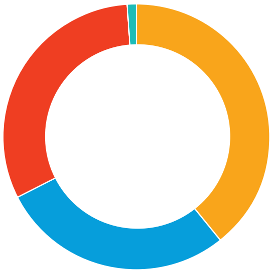
- Rental VoD – one-off rental, also known as download-to-rent (DTR) eg from SkyGo or Blinkbox;
- Retail or download-to-own (DTO), also known as electronic-sell-through (EST) eg iTunes or Xbox Video;
- Subscription VoD (SVoD) – unlimited access to content for a fixed monthly sum eg LOVEFiLM Instant or Netflix;
- Free/advert-supported VoD from eg BBC iPlayer or 4oD.

IHS estimates that digital retail accounted for 39% of online film revenues in the UK in 2012, followed by subscription services at 31% (up from just 0.6% in 2011) and digital rental at 28% (Figure 12.2).

Figure 12.2 Online VoD film revenue by type of service, 2012

	%
Digital retail	39.5
Digital rental	28.4
Subscription	31.5
Advertising	0.6

Source: *IHS*.



12.2 Audiences for on-demand film services

VoD is available on a range of platforms including connected television, cable/satellite/internet protocol television (IPTV), digital terrestrial television (DTT), mobile and online. As data on the performance of individual titles are still unavailable for this sector, we are unable to report statistics on the top performing titles or the market share of UK, independent or specialised films. In previous years, we have reported the findings of major national audience research projects such as *Opening our eyes* (BFI, 2011) and *Portrayal vs Betrayal* (UK Film Council, 2011).

Although detailed data are not available, it is possible to gauge the potential audience for film VoD content. In terms of television-based VoD providers, approximately, 10.5 million Sky satellite subscribers, 3.8 million Virgin Media TV subscribers, 810,000 BT Vision IPTV subscribers and 230,000 TalkTalk TV subscribers were able to access a range of on-demand services. For DTT viewers, Picturebox via Top Up TV Anytime offers a limited number of titles through a compatible Freeview+ set-top box and the long awaited YouView service, which was launched in July 2012, offers a range of options for accessing on-demand film content. We estimate that the potential audience for television-based VoD in the UK was likely to have been greater than 16 million by the end of 2012.

Recent research commissioned by Ofcom has provided valuable new information on the online consumption habits of the UK population. The second wave of its Online Copyright Infringement Tracker study, which covered the period August to October 2012, revealed that 25% of internet users aged over 12 had downloaded or streamed film content and 17% had done so in the three months of the survey (Table 12.1).

Table 12.1 Accessing online film content among internet users aged 12+

Method used to access film content	Ever done	Aug-Oct 2012
Download	13	8
Stream or access	21	14
Share	2	1
Download or stream/access ie consumed	25	17
Download, stream/access or share	25	17

Source: *Ofcom Online Copyright Infringement Tracker Wave 2*, Kantar Media.

The survey revealed that in the three months of the study, for those accessing online film content, the mean number of film titles consumed was 13 and the median was three (Table 12.2). As the median figures are lower than the mean, this suggests that the mean was heavily skewed by a small number of consumers downloading a large number of files.

Table 12.2 Average number of titles consumed among 12+ internet users who consume content, Aug-Oct 2012

Method used to access film content	Mean	Median
Download	11	3
Stream or access	9	3
Share	31	3
Download or stream/access ie consumed	13	4

Source: *Ofcom Online Copyright Infringement Tracker Wave 2*, Kantar Media.

With regards to payment for digital film content, the Ofcom study categorises people according to the proportion of content they claimed to have paid for. Of those who consumed film content online in the three months of the survey, 29% paid for all content while 56% accessed all content for free (Table 12.3). Of all internet users, 5% paid for all film content while 9% paid for none.

Table 12.3 Proportion who paid to consume content or did so for free, Aug-Oct 2012

Payment group	% of all who consumed	% of 12+ internet users
100% paid	29	5
Mix of paid and free	15	2
100% free	56	9
Any free	71	12

Source: *Ofcom Online Copyright Infringement Tracker Wave 2*, Kantar Media.

- For more information on film on physical video see Chapter 11 (page 132)
- For more information on film on television see Chapter 13 (page 146)
- For an overview of the film market as a whole see Chapter 14 (page 159)
- For more information on film audiences see Chapter 15 (page 165)

Chapter 13

Film on UK television

In terms of viewer numbers, the single most important platform for film consumption is television. Viewers had a choice of over 7,400 film titles across all channels in 2012, and the cumulative film audience was just under 3.9 billion.

FACTS IN FOCUS:

There were 7,409 unique film titles on television in 2012, including 1,914 on terrestrial channels, 1,386 on pay TV film channels and 4,109 on other channels.

There were 2,141 film transmissions (1,914 unique titles) on terrestrial channels, down from 2,221 in 2011. Of these, 443 (21%) were UK films, 269 (13%) were channel premieres and 71 (3%) were foreign language films.

The top film on terrestrial television was *Shrek Forever After* on BBC One, with 5.4 million viewers.

There were just under 3.9 billion viewings of feature film across all television formats (except pay-per-view) in 2012 – over 22 times the number of cinema admissions.

Image: *The Inbetweeners Movie* courtesy of Entertainment Film Distributors

13.1 Programming on the terrestrial channels

Table 13.1 shows the total number of feature films broadcast on the five terrestrial channels in 2012 and the number of UK titles broadcast in that time. UK films are broken down into older titles (more than eight years old) and recent theatrical releases (released in the last eight years). Here, UK films include all titles listed as UK originated by the Broadcasters' Audience Research Board (BARB), plus UK qualifying films given other nationalities (mostly USA) in the BARB data.

There were 2,141 films on terrestrial television in 2012, down from 2,221 in 2011, an average of just under six films a day.

Table 13.1 Feature films broadcast on terrestrial television, 2012

Channel	Number of films broadcast	Number of UK films broadcast	UK films as % of total	Number of recent UK films broadcast[1]	Recent UK films as % of total films broadcast[1]
BBC One	231	39	17	22	10
BBC Two	463	134	29	44	10
ITV1*	348	102	29	27	8
Channel 4	604	114	19	27	4
Channel 5	495	54	11	6	1
Total	**2,141**	**443**	**21**	**126**	**6**

Source: Attentional, BFI RSU analysis.

Notes:
[1] A recent film is one which has been theatrically released, or intended for theatrical release, in the UK since 2004.
* The rebranding of ITV1 as ITV came into effect in January 2013; the 2012 designation is used throughout this text.

In 2012, 13% of films broadcast on terrestrial television (269 films) were premieres (films shown for the first time on terrestrial television); 53 of these were UK films (Table 13.2). Channel 4 showed the highest number of premieres overall and the highest number of UK film premieres, with 118 and 20 films respectively, whereas ITV1 showed the smallest number of premieres overall with 15, only three of which were UK premieres.

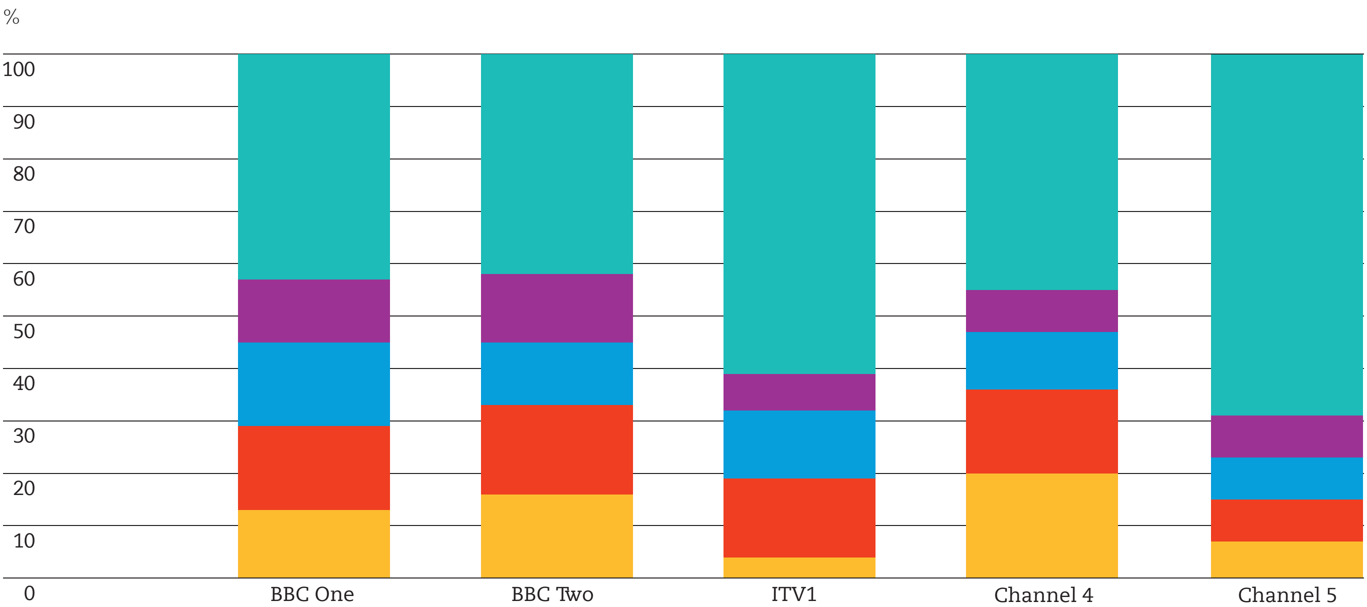
Table 13.2 Premiere feature films broadcast on terrestrial television, 2012

Channel	Number of premiere films broadcast	Number of UK premiere films broadcast	UK premiere films as % of total premiere films	Average audience (million)	Top premiere	Audience for top premiere (million)
BBC One	30	10	33	1.5	Shrek Forever After	5.4
BBC Two	72	18	25	0.4	Last Chance Harvey	1.7
ITV1	15	3	20	1.3	Harry Potter and the Half-Blood Prince	4.4
Channel 4	118	20	17	0.8	The Inbetweeners Movie	4.2
Channel 5	34	2	6	1.0	The Expendables	2.8
Total	**269**	**53**	**20**	**0.8**		

Source: Attentional, BARB, BFI RSU analysis.

Figure 13.1 shows the percentage of films shown categorised by the number of times they have been screened by a particular channel. The number of times a film is shown varies across the channels, although for each channel films shown five times or more account for the greatest proportion (53%) of film broadcasts. BBC One, BBC Two and Channel 5 show about the same proportion of premieres and films broadcast for the second to fourth time. Premieres account for only 4% of all films shown on ITV1, the smallest proportion of all film broadcasts on this channel, and on Channel 4 the proportion of premieres is greater than films shown for the second to fourth time.

Figure 13.1 Feature film premieres and repeat broadcasts on terrestrial channels, 2012



	BBC One	BBC Two	ITV1	Channel 4	Channel 5
Premiere	13	16	4	20	7
2nd broadcast	16	17	15	16	8
3rd broadcast	16	12	13	11	8
4th broadcast	12	13	7	8	8
5th or more broadcast	43	43	61	45	70

Source: Attentional, BARB, BFI RSU analysis.

Note: Percentages may not sum to 100 due to rounding.

The most popular film to premiere on terrestrial television in 2012 was BBC One's *Shrek Forever After*, with 5.4 million viewers (Table 13.3). This was followed by *How to Train Your Dragon* with 5.1 million viewers and *Alice in Wonderland* with 4.9 million viewers, both also shown on BBC One. The top 10 is dominated by films from the USA, most of which are family films, whereas the UK is only represented by three films: *Harry Potter and the Half-Blood Prince, The Inbetweeners Movie* and *127 Hours*.

Table 13.3 Top 10 film premieres on terrestrial television, 2012

	Title	Channel	Country of origin	Year of theatrical release	Audience (million)
1	Shrek Forever After	BBC One	USA	2010	5.4
2	How to Train Your Dragon	BBC One	USA	2010	5.1
3	Alice in Wonderland	BBC One	USA	2010	4.9
4	Harry Potter and the Half-Blood Prince	ITV1	UK/USA	2009	4.4
5	The Inbetweeners Movie	Channel 4	UK	2011	4.2
6	Bolt	BBC One	USA	2009	4.2
7	A Christmas Carol	BBC One	USA	2009	4.1
8	Tangled	ITV1	USA	2011	3.9
9	Avatar	Channel 4	USA	2009	3.5
10	127 Hours	Channel 4	UK/USA	2011	3.2

Source: Attentional, BARB, BFI RSU analysis.

As Table 13.4 shows, 71 foreign language films were screened on the main terrestrial channels in 2012 (3% of all films shown) up from 60 in 2011. As in 2011, only three terrestrial channels broadcast foreign language films: BBC Two, ITV1 and Channel 4. Most of the foreign language films broadcast on terrestrial channels (70%) were shown by Channel 4.

Table 13.4 Foreign language films broadcast on terrestrial television, 2012

Channel	Number of foreign language films broadcast	% of channel's film output	Average audience (million)	Top foreign language film	Total audience for top rated foreign language film[1] (million)
BBC One	–	0	–	–	–
BBC Two	19	4.1	0.09	The Science of Sleep	0.18
ITV1	2	0.6	0.12	A Very Long Engagement*	0.24
Channel 4	50	8.3	0.14	The Girl with the Dragon Tattoo	1.18
Channel 5	–	0	–	–	–
Total	**71**	**3.32**	**0.12**		

Source: Attentional, BARB, BFI RSU analysis.

Notes:
[1] Total audience for all transmissions for the foreign language film, on the terrestrial channel listed.
* *A Very Long Engagement* was broadcast twice on ITV1, on 7 June and 9 June.

With nearly 1.2 million viewers, the top foreign language film premiered on terrestrial television was the first of the Millennium trilogy, *The Girl with the Dragon Tattoo*, followed by the second in the series, *The Girl Who Played with Fire* with over 700,000 viewers, and *The Death of Mr Lazarescu* with over 560,000 viewers (Table 13.5). The Millennium trilogy was fully represented in the top 10 of foreign language films as *The Girl Who Kicked the Hornet's Nest* was fourth on the list with just under 500,000 viewers. All these films were shown on Channel 4.

Table 13.5 Top 10 foreign language films[1] on terrestrial television, 2012

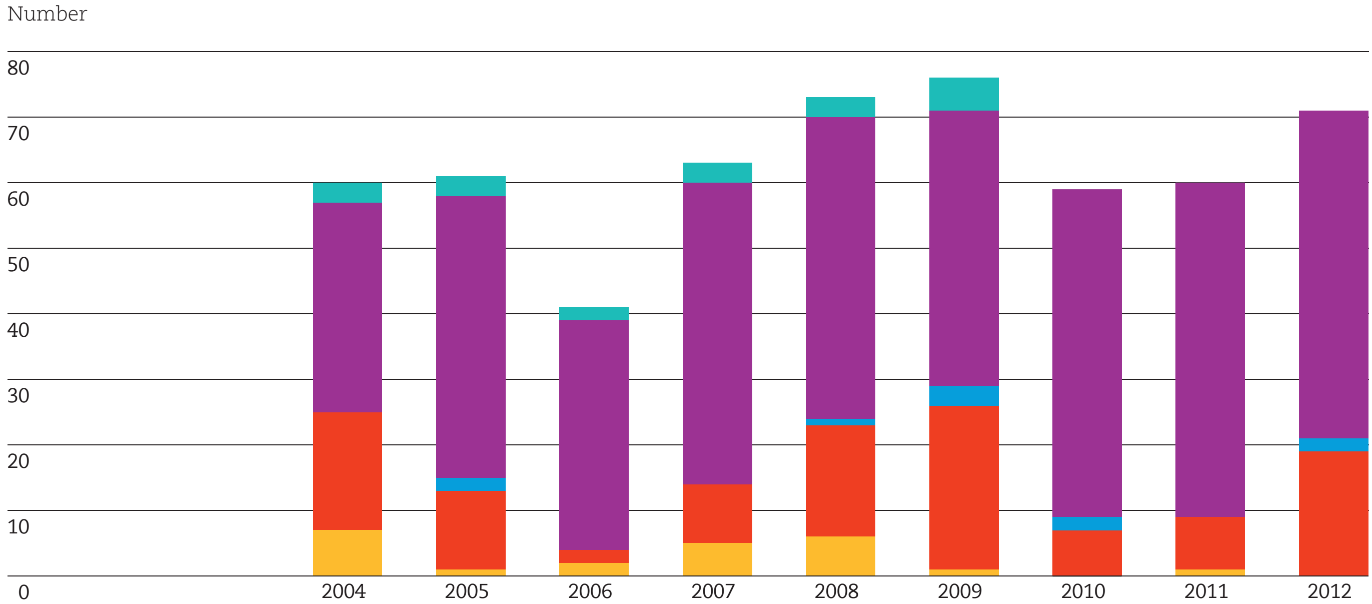
	Title	Channel	Country of origin	Year of theatrical release	Audience (million)
1	The Girl with the Dragon Tattoo	Channel 4	Swe/Den/Ger	2009	1.18
2	The Girl Who Played with Fire	Channel 4	Swe/Den/Ger	2009	0.70
3	The Death of Mr Lazarescu	Channel 4	Romania	2005	0.56
4	The Girl Who Kicked the Hornet's Nest	Channel 4	Swe/Den/Ger	2009	0.49
5	Red Cliff	Channel 4	China	2008	0.28
6	My Name is Khan	Channel 4	India	2010	0.21
7	A Very Long Engagement*	ITV1	Fra/USA/Spa/Ger	2004	0.19
8	A Prophet	Channel 4	Fra/Ita	2009	0.19
9	The Science of Sleep	BBC Two	Fra/Ita	2005	0.18
10	XXY	BBC Two	Arg/Fra/Spa	2007	0.18

Source: Attentional, BFI RSU analysis.

Notes:
[1] Foreign language films with the highest audience figure for an individual transmission.
* Transmission of *A Very Long Engagement* on 7 June, which had the greatest audience of all transmissions of the film.

Figure 13.2 illustrates the number of foreign language films broadcast on terrestrial television between 2004 and 2012. 2012 saw the third highest number of titles shown, after 2009 (76 titles) and 2008 (73 titles), although the number of titles has remained consistently low in comparison to the number of English language titles. Channel 4 has shown the most foreign language films throughout the period.

Figure 13.2 Number of foreign language films broadcast on terrestrial television, 2004-2012



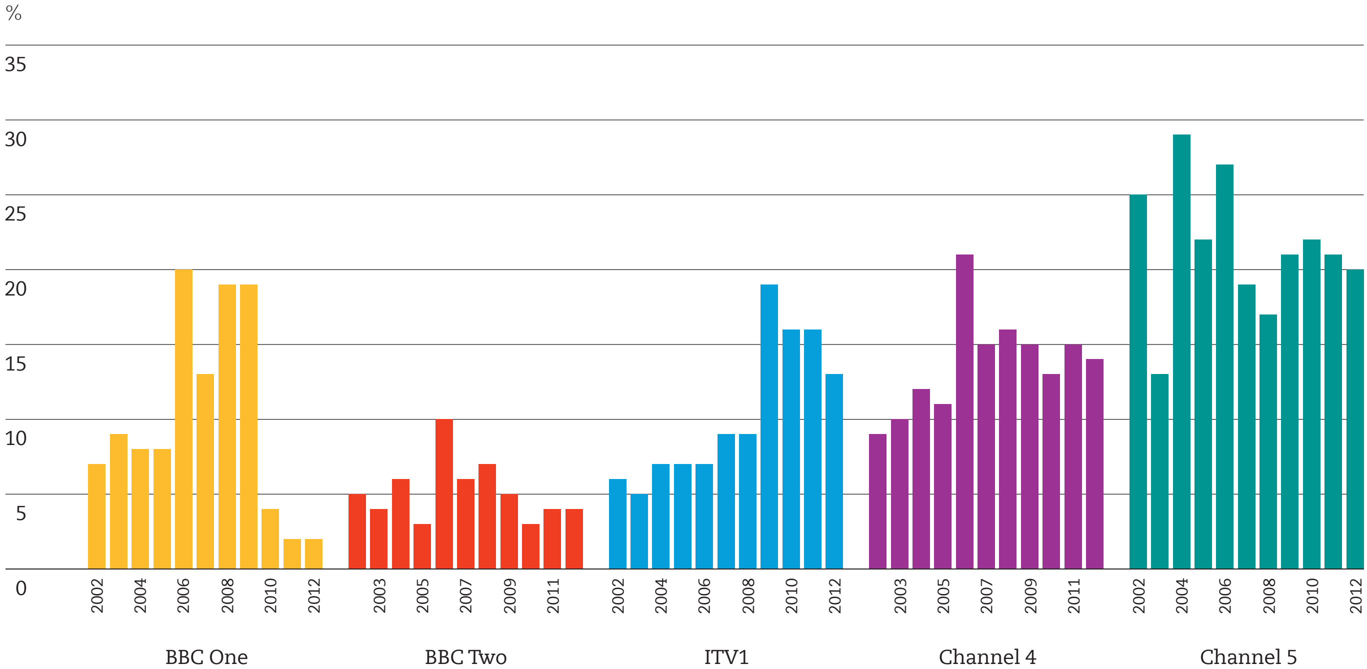
	2004	2005	2006	2007	2008	2009	2010	2011	2012
BBC One	7	1	2	5	6	1	0	1	0
BBC Two	18	12	2	9	17	25	7	8	19
ITV1	0	2	0	0	1	3	2	0	2
Channel 4	32	43	35	46	46	42	50	51	50
Channel 5	3	3	2	3	3	5	0	0	0
Total	**60**	**61**	**41**	**63**	**73**	**76**	**59**	**60**	**71**

Source: Attentional, BFI RSU analysis.

13.2 Films on peak time terrestrial television, 2002-2012

The proportion of peak time hours (18:00 to 23:59 hours) dedicated to feature films varied widely across the terrestrial channels between 2002 and 2012 (Figure 13.3), but this declined for all channels from 2011 to 2012. As in 2011, Channel 5 had the highest proportion of peak time hours dedicated to films, with 20%, followed by Channel 4 with 14%. BBC One had the lowest proportion of films shown at peak time, at just over 2%.

Figure 13.3 Film as a percentage of peak time programming hours by channel, 2002-2012



	2002	2003	2004	2005	2006	2007	2008	2009	2010	2011	2012
BBC One	7	9	8	8	20	13	19	19	4	2	2
BBC Two	5	4	6	3	10	6	7	5	3	4	4
ITV1	6	5	7	7	7	9	9	19	16	16	13
Channel 4	9	10	12	11	21	15	16	15	13	15	14
Channel 5	25	13	29	22	27	19	17	21	22	21	20

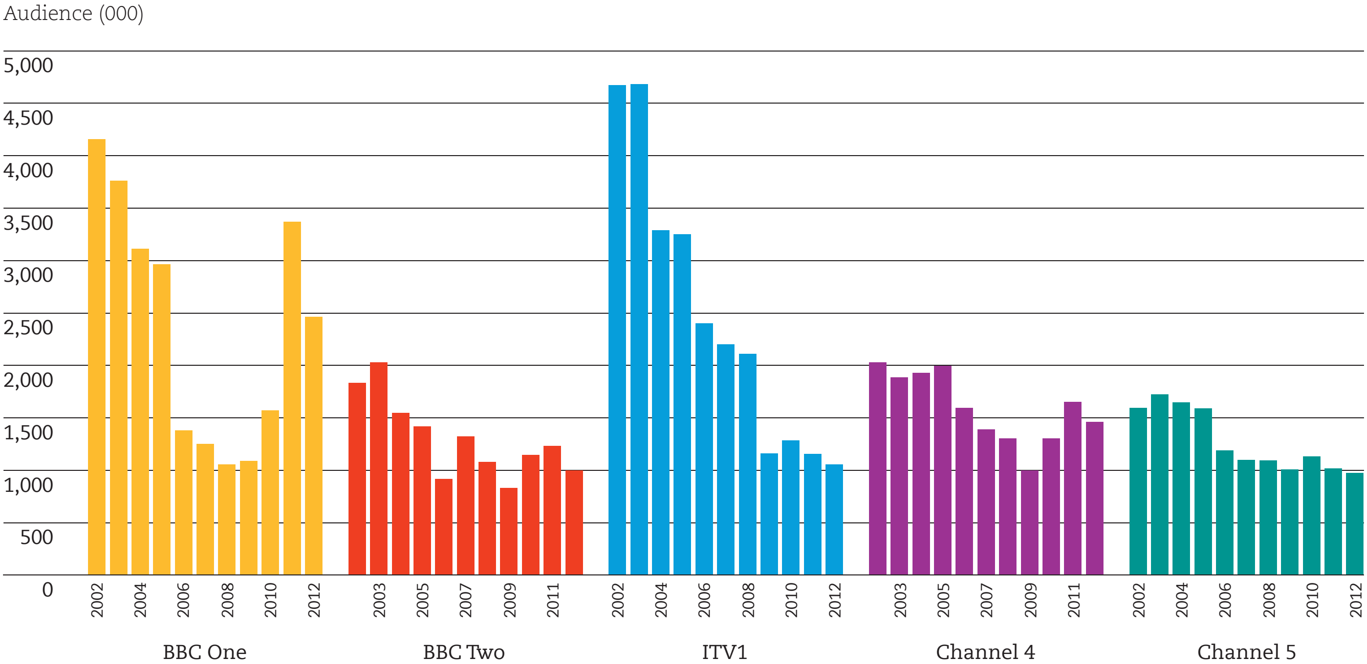
Source: Attentional.

13.3 Audiences for film on terrestrial television

As with the proportion of films broadcast on peak time terrestrial television, the average audience for films at this time was lower for all channels in 2012 than in 2011. BBC One had the biggest decrease, with an average audience of 2.5 million, down from 3.4 million in 2011. BBC Two had an average audience in 2012 of nearly 1 million, ITV1 had just over 1 million, Channel 4 had 1.5 million and Channel 5 had just under 1 million (Figure 13.4).

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22

Figure 13.4 Average audience for peak time film, 2002-2012



	2002	2003	2004	2005	2006	2007	2008	2009	2010	2011	2012
BBC One	4,156	3,760	3,112	2,964	1,383	1,250	1,056	1,088	1,574	3,371	2,463
BBC Two	1,836	2,028	1,547	1,417	917	1,324	1,081	830	1,146	1,232	1,000
ITV1	4,671	4,684	3,290	3,253	2,400	2,201	2,112	1,161	1,283	1,157	1,057
Channel 4	2,031	1,886	1,931	1,997	1,595	1,388	1,306	1,001	1,306	1,655	1,460
Channel 5	1,594	1,722	1,650	1,593	1,190	1,099	1,094	1,009	1,135	1,017	973

Source: Attentional, BARB.

13.4 Top films on terrestrial television

The most popular film on terrestrial television in 2012 was *Shrek Forever After*, with just over 5.4 million viewers tuning in to watch it on Christmas Day on BBC One (Table 13.6). In theatrical revenue terms, this is equivalent to a box office gross of £34.5 million (its actual gross in the UK was £32.4 million). As previously mentioned, this was also the most watched film premiere on terrestrial television. The top 10 in 2012 is full of films that appeal to families, with classic and modern animations *Lady and the Tramp* and *How to Train Your Dragon*, three Indiana Jones adventures and updated favourite *Alice in Wonderland*.

Table 13.6 Top 10 films[1] on terrestrial television, 2012

	Title	Channel	Country of origin	Year of theatrical release	Audience (million)
1	Shrek Forever After	BBC One	USA	2010	5.4
2	Mamma Mia!	ITV1	UK/USA	2008	5.3
3	How to Train Your Dragon	BBC One	USA	2010	5.1
4	Lady and the Tramp	BBC One	USA	1955	5.0
5	Alice in Wonderland	BBC One	USA	2010	4.9
6	Elf	Channel 4	USA	2003	4.8
7	Indiana Jones and the Kingdom of the Crystal Skull	BBC One	USA	2008	4.7
8	Raiders of the Lost Ark	BBC One	USA	1981	4.6
9	Indiana Jones and the Temple of Doom	BBC One	USA	1984	4.4
10	Harry Potter and the Half-Blood Prince	ITV1	UK/USA	2009	4.4

Source: Attentional, BARB.

[1] Films with the highest audience figure for an individual transmission.

The list of the top 10 UK films of 2012 (Table 13.7) covers a range of film genres from musical (*Mamma Mia!*) to action (*Quantum of Solace*) via classic wartime drama (*Ice Cold in Alex*). The most watched UK film was *Mamma Mia!* with an audience of 5.3 million. *Harry Potter and the Half-Blood Prince* appears twice in the list because it was broadcast twice on ITV1: first on New Year's Day (second in the top 10) and then in the run-up to Easter.

Table 13.7 Top 10 UK originated films[1] on terrestrial television, 2012

	Title	Channel	Country of origin	Year of theatrical release	Audience (million)
1	Mamma Mia!	ITV1	UK/USA	2008	5.3
2	Harry Potter and the Half-Blood Prince	ITV1	UK/USA	2009	4.4
3	Harry Potter and the Half-Blood Prince	ITV1	UK/USA	2009	4.3
4	The Inbetweeners Movie	Channel 4	UK	2011	4.2
5	Harry Potter and the Philosopher's Stone	ITV1	UK/USA	2001	4.0
6	Ice Cold in Alex	Channel 4	UK	1957	3.4
7	Quantum of Solace	ITV1	UK/USA	2008	3.4
8	The Chronicles of Narnia: Prince Caspian	BBC One	UK/USA	2008	3.3
9	127 Hours	Channel 4	UK/USA	2011	3.2
10	Prince of Persia: The Sands of Time	BBC One	UK/USA	2010	2.9

Source: Attentional, BARB.

[1] UK originated films with the highest audience figure for an individual transmission.

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22

The most popular UK independent film on terrestrial television in 2012 was *The Inbetweeners Movie* with 4.2 million viewers, followed by *Ice Cold in Alex* and *St Trinian's 2: The Legend of Fritton's Gold* all of which were shown on Channel 4 (Table 13.8). As in 2011, nearly all of the UK independent films in the top 10 were shown on either BBC Two or Channel 4. *The Duchess*, the top independent UK film in 2011, was still popular with British viewers a year later; it appears twice in the 2012 top 10 (at number four and number eight) for broadcasts in January and at Christmas.

Table 13.8 Top 10 independent UK films[1] on terrestrial television, 2012

	Title	Channel	Country of origin	Year of theatrical release	Audience (million)
1	The Inbetweeners Movie	Channel 4	UK	2011	4.2
2	Ice Cold in Alex	Channel 4	UK	1957	3.4
3	St Trinian's 2: The Legend of Fritton's Gold	Channel 4	UK	2009	2.5
4	The Duchess	BBC Two	UK/Fra/Ita	2008	2.4
5	Great Expectations	Channel 4	UK	1946	2.1
6	Attack the Block	Channel 4	UK	2010	2.0
7	The Three Musketeers	ITV1	UK/USA/Spa/Panama	1973	1.9
8	The Duchess	BBC Two	UK/Fra/Ita	2008	1.9
9	Last Chance Harvey	BBC Two	UK/USA	2008	1.7
10	Nativity!	BBC Two	UK	2009	1.7

Source: Attentional, BARB.

[1] UK independent films with the highest audience figure for an individual transmission.

13.5 Films on multi-channel television

Multi-channel television (freeview/satellite/cable) accounted for almost 46% of all television viewing in 2012. Table 13.9 lists the number of films shown, the average audience, the top film and audience for the top film, for a selection of digital channels which broadcast feature films. After dedicated film channels Film4 and Turner Classics, the highest number of films was screened by the ITV digital channels with nearly 3,500 films with an average audience of around 148,400 viewers. For many of the channels, including Film4, ITV 2-4, Gold and 5*, the number of transmissions had greatly increased since 2011 due mainly to the increase in the number of +1 channels. *Indiana Jones and the Last Crusade* recorded the largest audience for a single screening on multi-channel television, with nearly 1.4 million viewers on BBC Three.

Table 13.9 Feature films on selected digital channels, 2012

Channel	Number of transmissions	Average audience (000)	Top film[1]	Audience for top film (000)
Film4*	5,766	108	Avatar	1,126
Turner Classic Movies 1-2	4,194	15	Fort Utah	116
ITV 2-4*	3,485	148	Quantum of Solace	1,200
Movies4Men 1-2*	2,443	4	Lady Libertine	50
Star Gold, Star Plus and Life OK	1,879	6	Patiala House	109
Horror Channel*	1,392	8	The Mummy's Shroud	55
Sahara One	1,108	5	Sharaabi	60
Sunrise TV	968	4	Dil Diya Dard Liya	63
More 4*	794	70	Taken	1,084
Movies 24*	738	6	Flight of the Navigator	83
5 USA*	649	95	Two Mules for Sister Sara	449
Syfy*	618	25	Flight of the Navigator	233
Watch*	536	60	Batman Begins	314
5**	480	91	Ghost Rider	388
True Entertainment and True Movies 1-2	404	8	The Other Woman	46
Gold*	332	53	Bruce Almighty	210
E4*	266	238	Ice Age 2: The Meltdown	607
Sky 1-2*	244	94	Forrest Gump	493
Dave*	132	65	Resident Evil: Apocalypse	387
BBC Three	127	613	Indiana Jones and the Last Crusade	1,383
Sky Living and Livingit*	84	73	Pretty Woman	330
CITV	75	88	Mr Bean's Holiday	348
BBC Four	58	226	Girl with a Pearl Earring	669
Viva	54	74	Jumanji	323

Source: Attentional, BARB.

Notes:
[1] Film with the highest audience figure for an individual transmission.
* Includes data for +1 channel.

The top film on digital multi-channel in 2012 (in terms of total audience across all transmissions) was *Mr Bean's Holiday* on ITV2 and CITV with a total audience of 7.2 million from 22 transmissions (Table 13.10). ITV2 dominates the top 10, with seven films.

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22

Table 13.10 Top 10 feature films on free-to-air digital multi-channel television, 2012

	Title	Channel	Number of transmissions	Country of origin	Year of theatrical release	Total audience[1] (million)
1	Mr Bean's Holiday	CITV/ITV2	22	UK/USA	2007	7.15
2	The Mummy: Tomb Of the Dragon Emperor	ITV2	16	USA/Ger/Chn	2008	6.39
3	Nanny McPhee	ITV2	12	UK/USA/Fra	2005	6.14
4	Charlie and the Chocolate Factory	ITV2	22	UK/USA	2005	6.14
5	Mamma Mia!	ITV2	12	UK/USA	2008	6.10
6	Taken	Film4/ More4	12	USA/Fra	2008	5.75
7	The Incredible Hulk	ITV2	16	USA	2008	5.49
8	Gladiator	ITV2	20	UK/USA	2000	4.84
9	The Day the Earth Stood Still	E4/Film4/ More4	26	USA/Can	2008	4.68
10	Iron Man	Film4	14	USA	2008	4.55

Source: Attentional, BARB.

[1] Total audience figure for all transmissions across all free-to-air digital channels.

Table 13.11 outlines the number of films shown, the average audience and the top film on the UK's pay TV film channels in 2012. The various Sky Movies channels broadcast a total of 1,238 unique titles across 47,663 slots with an average audience of over 10,700, while Disney Cinemagic broadcast 50 titles across 3,458 slots with an average audience of just under 12,900. The highest rated broadcast of a film on UK pay TV was *Rango*, with 343,500 viewers on Sky Movies Premiere. UK films made up just over 2% of all films (1,047 films) shown on the Sky Movies channels; this equates to 44 unique titles and an audience of just over 21 million.

The number of transmissions increased for all pay TV film channels in 2012 compared with 2011, but the average audience has decreased. For Sky and Disney Cinemagic this may have been due to the advent of +1 channels (Sky Premiere+1; Disney Cinemagic+1).

Table 13.11 Feature films on pay TV film channels, 2012

Channel	Number of film transmissions	Average film audience	Top film[1]	Audience for top film
Disney Cinemagic	3,458	12,883	Cars 2	247,100
MGM HD	1,498	969	Blown Away	25,900
Sky Movies	47,663	10,785	Rango	343,500

Source: Attentional, BARB.

[1] Film with the highest audience figure for an individual transmission.

Table 13.12 shows the top film in terms of combined viewings on the pay TV film channels in 2012 was *Toy Story 3*, which attracted a total audience of over 5.5 million from 122 transmissions across the Sky Movies channels (including Disney Cinemagic).

Table 13.12 Top 10 feature films[1] on pay TV film channels, 2012

	Title	Channel	Number of transmissions	Country of origin	Year of theatrical release	Total Audience (million)
1	Toy Story 3	Sky Movies/ Disney Cinemagic/	122	USA	2010	5.56
2	Pirates of the Caribbean: On Stranger Tides	Sky Movies	205	UK/USA	2011	4.99
3	Thor	Sky Movies	87	USA	2011	4.34
4	Transformers: Dark of the Moon	Sky Movies	238	USA	2011	4.06
5	Tangled	Disney Cinemagic	148	USA	2011	3.94
6	Despicable Me	Sky Movies	94	USA	2010	3.92
7	Captain America: The First Avenger	Sky Movies	85	UK/USA	2011	3.90
8	Kung Fu Panda 2	Sky Movies	115	USA	2011	3.87
9	Paul	Sky Movies	129	UK/USA	2011	3.81
10	Puss in Boots	Sky Movies	67	USA	2011	3.73

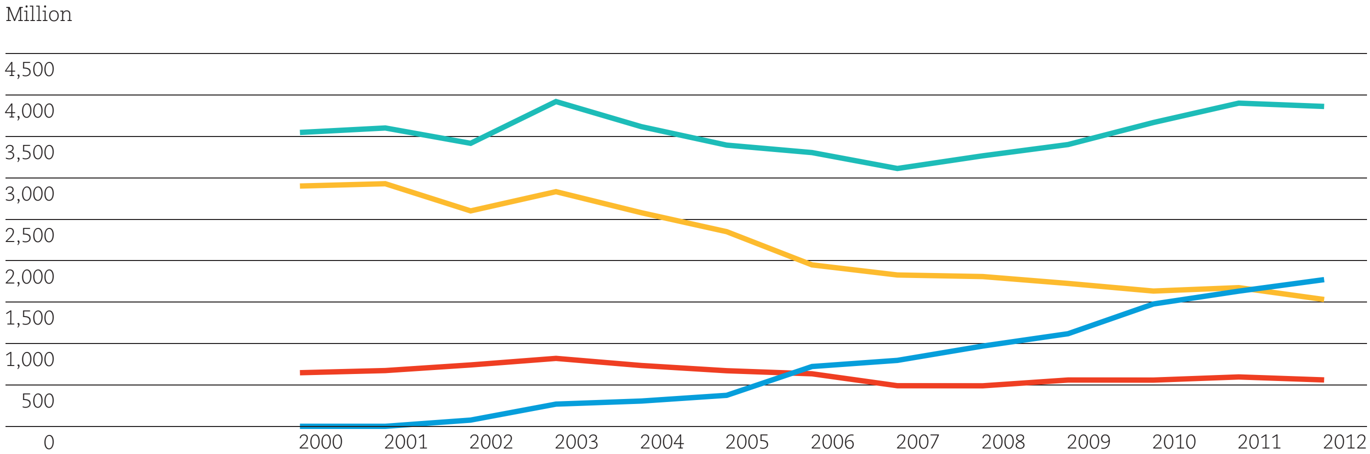
Source: Attentional, BARB.

[1] Films with the highest total audience for all transmissions across all subscription film channels.

13.6 The audience for film on all television channels, 2000-2012

In 2012, there were almost 3.9 billion viewings of film on television in the UK, compared with cinema admissions of 172.5 million. After 2011, this is the second highest number of viewings since our records began and represents approximately 61 film viewings per person per year (Figure 13.5). Following seven years of steady growth, the audience for multi-channel film screenings (1.8 billion) surpassed the number of terrestrial television viewings (1.5 billion) for the first time, which is significant as 2012 was the year of the digital switch over.

Figure 13.5 Total audience for feature film on television (except pay-per-view), 2000-2012



	2000	2001	2002	2003	2004	2005	2006	2007	2008	2009	2010	2011	2012
Terrestrial	2,901	2,929	2,601	2,833	2,579	2,350	1,949	1,827	1,808	1,725	1,633	1,674	1,531
Pay TV film channels	647	673	741	820	734	671	634	490	489	559	558	596	560
Other digital multi-channel	0	0	75	268	305	374	722	796	969	1,118	1,477	1,632	1,771
Total	**3,548**	**3,602**	**3,417**	**3,921**	**3,618**	**3,395**	**3,305**	**3,113**	**3,266**	**3,402**	**3,668**	**3,902**	**3,862**

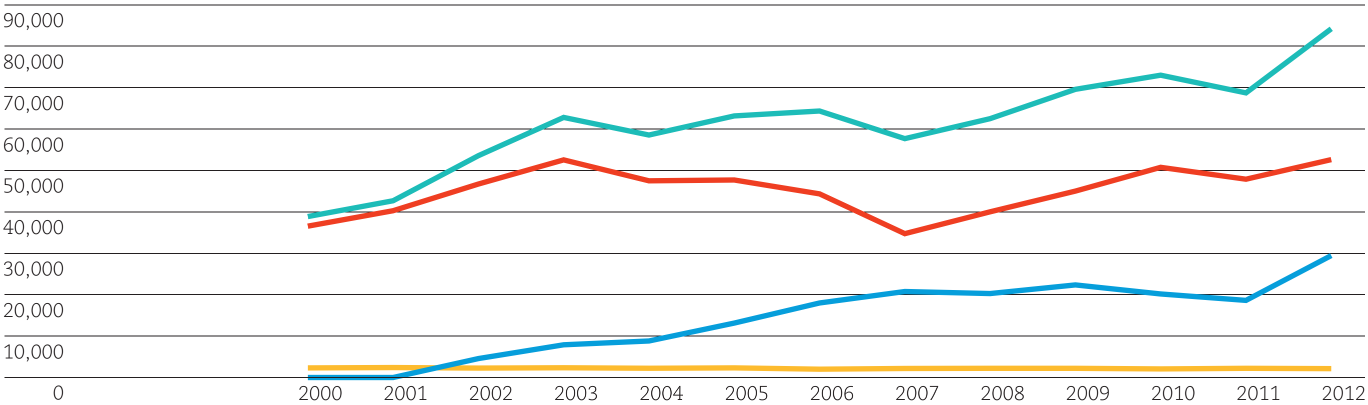
Source: BFI RSU, Attentional, BARB.

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22

Figure 13.6 shows the total number of film transmissions on television since 2000. The total number of screenings increased in 2012 compared with 2011 and is the highest recorded of the period. The growth may be a result of there being nearly double the number of channels showing films in 2012 compared with 2011, half of which were new to our analysis (the majority were +1 channels). Of these new channels, 33 showed fewer than 100 films in the year, whereas the top four, ITV4+1, Film4+1, Sahara One and Star Gold, showed over 1,000 films.

In terms of unique film titles, there were 1,914 films broadcast on terrestrial, 1,386 titles on the pay TV film channels and 4,109 on other digital channels. Overall, 7,409 individual film titles were shown across all television channels in 2012.

Figure 13.6 Total number of film transmissions on all television channels (except pay-per-view), 2000-2012



	2000	2001	2002	2003	2004	2005	2006	2007	2008	2009	2010	2011	2012
Terrestrial	2,318	2,405	2,275	2,355	2,234	2,326	2,011	2,182	2,221	2,218	2,075	2,221	2,141
Pay TV film channels	36,547	40,277	46,720	52,552	47,499	47,698	44,346	34,737	40,014	45,015	50,756	47,889	52,619
Other digital multi-channel	0	0	4,573	7,900	8,821	13,144	17,998	20,765	20,274	22,359	20,174	18,622	29,451
Total	**38,865**	**42,682**	**53,568**	**62,807**	**58,554**	**63,168**	**64,355**	**57,684**	**62,509**	**69,592**	**73,005**	**68,732**	**84,211**

Source: BFI RSU, Attentional.

13.7 The value of feature film to broadcasters

Based on a model developed by Attentional, the BFI Research and Statistics Unit has estimated the value of feature film to UK broadcasters to be approximately £1.5 billion in 2012. This figure is derived from the annual revenue per channel – ie net advertising revenue for the commercial channels, subscription revenues for the pay TV channels and the proportion of licence fee applied to programming on the BBC channels – multiplied by the percentage of broadcast hours for feature film.

• For cinema admissions see Chapter 1 (page 10)
• For an overview of the film market as a whole see Chapter 14 (page 159)

Chapter 14

The UK film market as a whole

The UK is the third largest film market in the world, generating revenues in excess of £4 billion. Cinema-going proved its resilience in 2012, with theatrical grosses overtaking video retail sales as the single largest revenue source in the market.

FACTS IN FOCUS:

The total filmed entertainment market in the UK in 2012 was worth an estimated £4 billion, the same as 2011.

Theatrical, terrestrial and multi-channel television and VoD revenues all recorded increases, but physical video and pay television revenues declined.

Sell-through video on physical media fell below £1 billion, but it still accounted for 24% of total revenues.

Gross revenues for UK film were an estimated £1 billion.

The UK had the third largest filmed entertainment market in the world after the USA and Japan.

Image: *Great Expectations* courtesy of Lionsgate Films

14.1 The UK filmed entertainment market as a whole

In 2012, theatrical revenues overtook physical video retail as the most significant component of the film value chain in the UK for the first time since our records began. As Table 14.1 shows, the box office accounted for 27% of total revenues (£1.1 billion) with video retail accounting for 24% (£968 million). In 2011, theatrical revenues totalled £1 billion (a 25% share of the UK market) and video retail grossed £1.2 billion (29%). Gross television revenues increased by 7% from £1,398 million to £1,492 million, due mostly to a rise in multi-channel income, although much of this accrued to the television industry rather than to the suppliers of film.

Gross revenues for UK films were estimated to be £1 billion, with the share for UK films highest in the theatrical market (34%) and lowest in pay TV and multi-channel television (both at 21%).

Table 14.1 UK filmed entertainment market, 2011 and 2012

Window	Total gross value (£ million) 2011	Attributable to UK films (£ million) 2011	Total gross value (£ million) 2012	Attributable to UK films (£ million) 2012
Theatrical	1,040	374	1,099	377
Video rental (physical)	246	54	229	53
Video retail (physical)	1,165	256	968	223
Pay TV	676	117	671	142
Terrestrial television	150	36	205	45
Other multi-channel television	572	123	616	131
nVoD and VoD	162	37	243	56
Total UK	**4,011**	**997**	**4,031**	**1,027**

Source: Rentrak, BVA, Official Charts Company, Attentional, *IHS*, BFI RSU analysis.

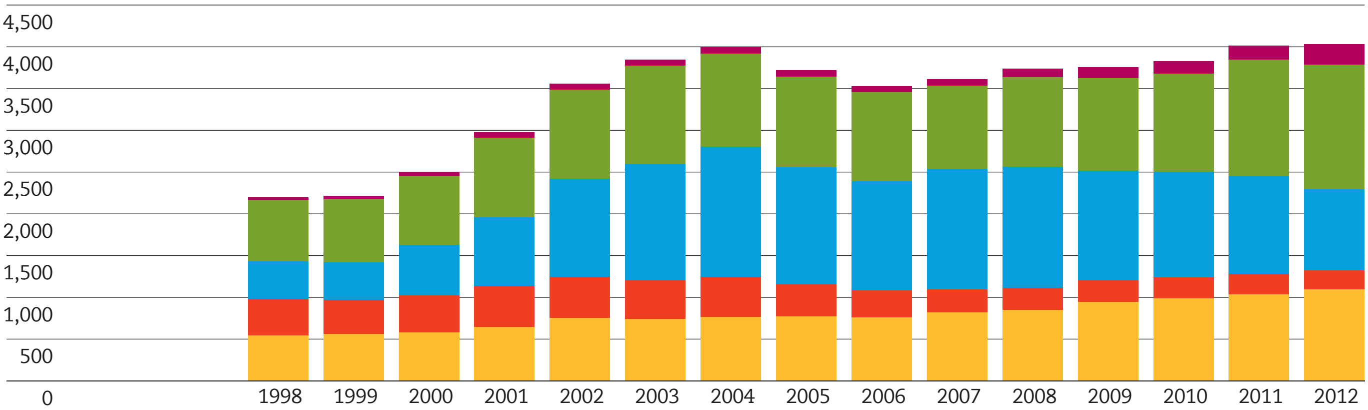
Notes:
'Theatrical' is the total gross UK theatrical revenues (including VAT) in the calendar years 2011 and 2012 for all films exhibited in the UK. See Chapter 1.
'Video rental (physical)' is the total revenue from physical video rental (DVD, Blu-ray, etc) transactions in the calendar years 2011 and 2012. See Chapter 11.
'Video retail (physical)' is the total revenue from physical video retail transactions in the calendar years 2011 and 2012. See Chapter 11. The television values are retail equivalent values calculated from the dataset of films shown on UK television. Values are estimated by multiplying the film share of the total channel time by the total revenue applicable to that channel (licence fee, subscription or advertising revenue). Television values cover terrestrial, pay TV and other digital multi-channel. See Chapter 12. An estimate for pay-per-view is included in nVoD.
Video on Demand and near-Video on Demand revenues are derived from *IHS* estimates of the combined size of the television and online markets. UK share is based on an estimate derived from knowledge of UK film share in the pay TV and video markets. 2011 figures revised since publication of the 2012 Yearbook. See Chapter 13.
The above values are gross values and include distributor and exhibitor margins, VAT, prints and advertising costs, DVD/video retail margins, broadcaster and multi-channel television operator margins in addition to net returns to the film production sector and film investors.
The revenues shown here are revenues earned by film in the UK market, whether UK or foreign films. The table does not include export revenues for the UK film industry. See Chapter 21 for UK film export revenues.

14.2 The evolution of UK film revenues, 1998-2012

Aggregate film revenues increased rapidly from 1999 to 2004 with the emergence of the DVD format before falling in 2005 and 2006 (Figure 14.1). Growth resumed in 2007, with increased theatrical and television revenues compensating for a decline in the value of the physical rental and retail markets. Combined revenues from television-based and online on-demand services remain a small but growing component (6%) of the overall film value chain.

Figure 14.1 Gross film revenues, all platforms, 1998-2012

£ million



	1998	1999	2000	2001	2002	2003	2004	2005	2006	2007	2008	2009	2010	2011	2012
Theatrical	547	563	583	645	755	742	770	770	762	821	850	944	988	1,040	1,099
Rental video (physical)	437	408	444	494	494	462	476	389	327	280	265	263	253	246	229
Retail video (physical)	453	451	601	821	1,175	1,392	1,557	1,399	1,302	1,440	1,454	1,311	1,267	1,165	968
Film on television	726	755	826	954	1,066	1,182	1,119	1,089	1,066	994	1,067	1,108	1,173	1,398	1,492
Film on VoD and nVoD	33	40	50	65	63	68	73	74	67	75	101	127	145	162	243
Total	**2,196**	**2,217**	**2,504**	**2,979**	**3,553**	**3,846**	**3,995**	**3,721**	**3,524**	**3,610**	**3,737**	**3,753**	**3,826**	**4,011**	**4,031**

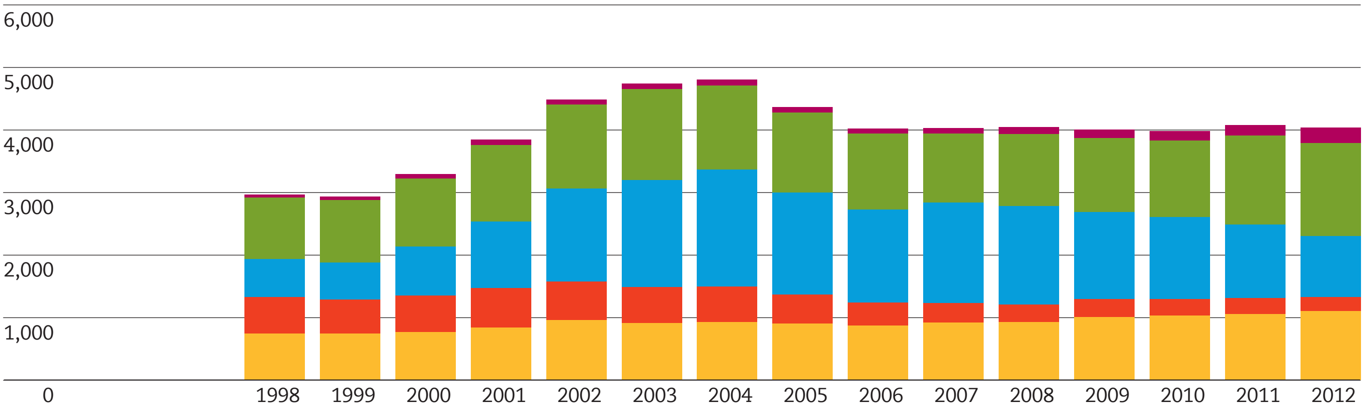
Source: Rentrak, BVA, Official Charts Company, Attentional, *IHS*, BFI RSU analysis.

Notes:
‘Film on television’ covers terrestrial, pay TV and other multi-channel. Television-based VoD is included within the VoD total.
2008-2011 figures for film on VoD and nVoD revised since publication of the 2012 Yearbook.

The revenues shown in Figure 14.1 are the actual figures; if adjusted for inflation (Figure 14.2), the decline in revenues from 2004 is clear, with the 2012 market down 16% from the peak. In real terms, film revenues have plateaued since 2006.

Figure 14.2 Gross inflation-adjusted film revenues, all platforms, 1998-2012 (expressed in 2012 pounds)

2012 £ million



	1998	1999	2000	2001	2002	2003	2004	2005	2006	2007	2008	2009	2010	2011	2012
Theatrical	736	743	764	831	952	913	923	902	867	914	919	1,006	1,026	1,055	1,099
Rental video (physical)	588	538	582	637	623	568	571	456	372	312	286	280	263	249	229
Retail video (physical)	610	595	788	1,058	1,482	1,712	1,867	1,638	1,481	1,604	1,572	1,398	1,316	1,182	968
Film on television	977	996	1,083	1,229	1,344	1,454	1,342	1,275	1,213	1,107	1,154	1,181	1,218	1,418	1,492
Film on VoD and nVoD	44	53	66	84	79	84	88	87	76	84	109	135	151	164	243
Total	**2,955**	**2,925**	**3,283**	**3,839**	**4,480**	**4,731**	**4,791**	**4,358**	**4,009**	**4,021**	**4,040**	**4,000**	**3,974**	**4,068**	**4,031**

Source: Rentrak, BVA, Official Charts Company, Attentional, *IHS*, BFI RSU analysis.

Notes:
Actual revenues deflated by the UK GDP deflator.
'Film on television' covers terrestrial, pay TV and other digital multi-channel. Television-based VoD is included in the VoD total.

14.3 The UK market in the global context

In 2012, the UK had the third largest filmed entertainment market in the world after the USA and Japan (Table 14.2). The USA accounted for almost 35% of the world market, Japan accounted for 9% and the UK just under 7%. The next biggest individual territories were France, Germany, China and Australia.

Table 14.2 Filmed entertainment revenues by country/region, US$ million, 2012

Country/region	Revenue in $US million	% of total
USA	30,719	34.7
Japan	8,243	9.3
UK	5,958	6.7
Other Western Europe	5,312	6.0
France	4,229	4.8
Germany	3,580	4.0
China	3,264	3.7
Other Asia Pacific	3,234	3.6
Australia	3,196	3.6
Canada	3,092	3.5
South Korea	2,963	3.3
Brazil	2,203	2.5
Russia	1,583	1.8
Italy	1,492	1.7
India	1,468	1.7
Mexico	1,415	1.6
Other Central and Eastern Europe	1,392	1.6
Middle East and Africa	1,381	1.6
Spain	1,318	1.5
Taiwan	1,299	1.5
Other Latin America	1,284	1.4
Total	**88,625**	**100.0**

Source: PricewaterhouseCoopers, *Global entertainment and media outlook 2013-2017*, June 2013.

Notes:
'Filmed entertainment revenue' includes box office receipts, physical video (rental and retail) and online download and streaming revenues. It does not include television revenues.
Percentages may not sum to 100 due to rounding.
Other Western Europe comprises Austria, Belgium, Denmark, Finland, Greece, Ireland, Netherlands, Norway, Portugal, Sweden and Switzerland.
Other Asia Pacific comprises Hong Kong, Indonesia, Malaysia, New Zealand, Pakistan, Philippines, Singapore, Thailand and Vietnam.
Other Central and Eastern Europe comprises Czech Republic, Hungary, Poland, Romania and Turkey.
Middle East and Africa comprises Algeria, Bahrain, Egypt, Israel, Jordan, Kenya, Kuwait, Lebanon, Morocco, Nigeria, Oman, Qatar, Saudi Arabia, South Africa and the United Arab Emirates.
Other Latin America comprises Argentina, Chile, Colombia and Venezuela.

According to PricewaterhouseCoopers forecasts, the top three markets for film will remain unchanged over the next four years but China's share of the global market will increase to just over 6% by 2017. Brazil's share will increase to 2.9% and Russia's to 2.4%.

Table 14.3 Filmed entertainment revenues by country/region, US$ million, forecast for 2017

Country/region	Revenue in $US million	% of total
USA	36,350	34.3
Japan	8,227	7.8
UK	6,822	6.4
China	6,486	6.1
Other Western Europe	5,551	5.2
France	5,386	5.1
Germany	3,737	3.5
Other Asia Pacific	3,737	3.5
Australia	3,540	3.3
Canada	3,444	3.2
South Korea	3,122	2.9
Brazil	3,048	2.9
Russia	2,548	2.4
India	2,353	2.2
Other Latin America	1,978	1.9
Other Central and Eastern Europe	1,805	1.7
Mexico	1,802	1.7
Middle East and Africa	1,785	1.7
Italy	1,639	1.5
Spain	1,403	1.3
Taiwan	1,249	1.2
Total	**106,011**	**100.0**

Source: PricewaterhouseCoopers, *Global Entertainment and Media Outlook 2013-2017*, June 2013.

Notes:
Forecasts are in nominal US dollars at the average 2012 exchange rate and therefore do not estimate the impact of any changes in exchange rates between 2012 and 2017.
Figures may not sum to totals due to rounding.
See notes to Table 14.2.

- For more information on the box office see Chapter 1 (page 10)
- For more information on physical video see Chapter 11 (page 132)
- For further details about the Video on Demand market see Chapter 12 (page 142)
- For more information on film on television see Chapter 13 (page 146)
- For information on the export revenues of the UK film industry see Chapter 21 (page 218)

Chapter 15

Audiences

Understanding the audience is key to a vibrant film economy and culture. Surveys of the UK cinema audience provide us with an insight into one element of the film offer, but more research is needed on audience engagement with the full range of online experiences.

FACTS IN FOCUS:

In 2012, the proportion of over-45s in the UK cinema audience increased to 36% compared to 28% in 2011, while the 15-24 audience decreased from 31% to 25%.

UK films appealed across all demographic groups, with at least one UK film appearing in the top five films with an above-average audience for all age, gender and social groups.

Salmon Fishing in the Yemen had a larger than average share of its audience drawn from both the 45-54 and 55+ age groups, while the largest share of *The Pirates! In an Adventure with Scientists* audience was the 35-44 age group.

Black and minority ethnic groups were over-represented among cinema-goers, video rental and pay-per-view consumers; disabled people were over-represented amongst video buyers.

Image: *Salmon Fishing in the Yemen* courtesy of Lionsgate Films

15.1 Audiences for film in the UK

In previous editions of the Yearbook, we have been able to estimate the total size of the film audience in the UK based on data from a range of sources. In 2012, however, while we have been able to track a significant growth in revenues for online services (see Chapter 12), we have been unable to define viewing figures for films accessed online via streaming or download-to-own, nor have we been able to define viewing figures for films watched on physical video such as DVD or Blu-ray.

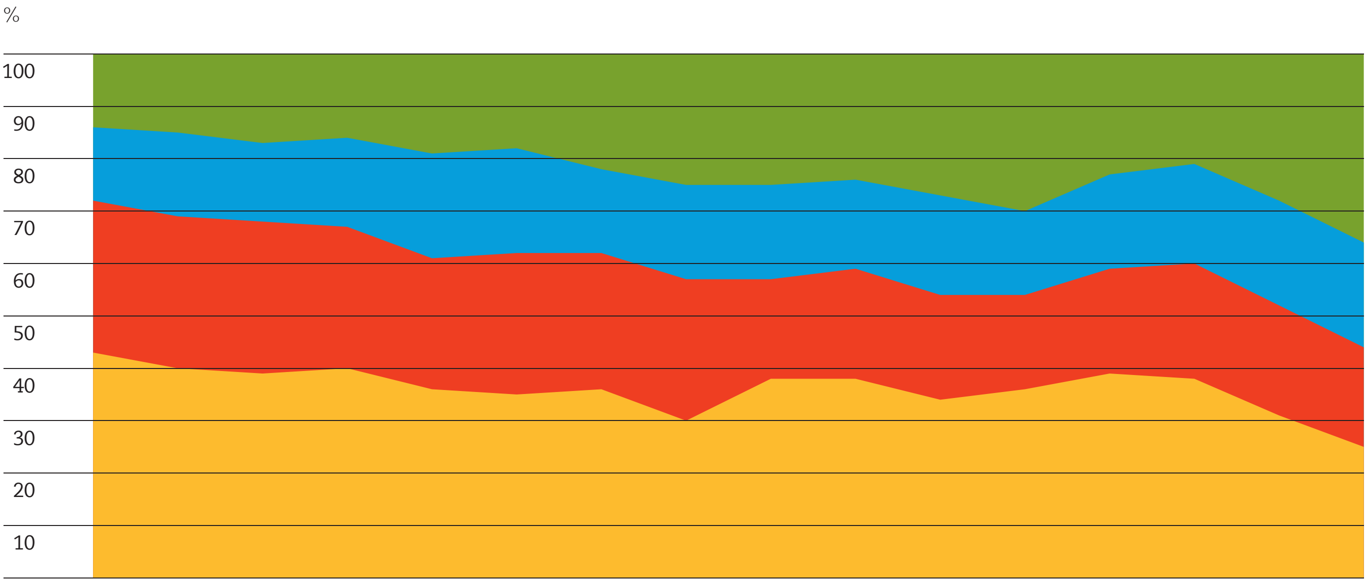
As we have seen in previous chapters, in 2012 television remained the most popular platform in the UK for watching film while cinema-going overtook physical retail video to become the largest single gross revenue source for the film industry. In this chapter, we look at cinema-goers' film preferences by age, gender, geographical location and socio-economic status and how films are consumed by ethnicity and disability.

15.2 Cinema audience by age

Figure 15.1 shows the age trends of cinema-goers from 1997 to 2012. The proportion of people aged 45 or above going to the cinema increased gradually between 1997 and 2008 and increased sharply in 2011 and 2012 after a two-year decline. In 2012, they represented the highest proportion (36%) of 15+ cinema-goers for the first time since our records began. This rise is likely to be due to the greater number of films being released with particular appeal to the older demographic, such as *Mamma Mia!* in 2008, *The King's Speech* in 2011 and *Salmon Fishing in the Yemen* and *The Best Exotic Marigold Hotel* in 2012.

Conversely, the proportion of people aged 15-24 and 25-34 going to the cinema has gradually decreased over the period, ending with particularly sharp falls for 15-24 year olds who made up only 25% of the cinema-going audience in 2012, compared to 31% in 2011 and 38% in 2010.

Figure 15.1 Age distribution of cinema-goers aged 15+, 1997-2012



	1997	1998	1999	2000	2001	2002	2003	2004	2005	2006	2007	2008	2009	2010	2011	2012
15-24	43	40	39	40	36	35	36	30	38	38	34	36	39	38	31	25
25-34	29	29	29	27	25	27	26	27	19	21	20	18	20	22	21	19
35-44	14	16	15	17	20	20	16	18	18	17	19	16	18	19	20	20
45+	14	15	17	16	19	18	22	25	25	24	27	30	23	22	28	36

Source: National Readership Survey (NRS), Cinema Advertising Association.

Note: Cinema-goers are defined as those who reported to have 'ever gone' to the cinema in the surveys. Figures for any given year may have included audiences for a small number of titles released in the latter part of the previous year.

15.3 Film preferences by age

Tables 15.1-15.6 outline films with an above-average audience share across different age groups to show the range of films that appealed most to each group. UK films had a significant appeal across all age groups, particularly the older age groups.

Animations and family films such as *The Pirates! In an Adventure with Scientists*, *Brave* and *Nativity 2: Danger in the Manger!* were of particular appeal to the 7-14 age group (Table 15.1). Comedies and action films appealed most to 15-24 year olds, where the films with the highest above-average audiences were *Ted, American Pie: Reunion, Taken 2* and *The Hunger Games* (Table 15.2). Action and comedy films also appealed to 25-34 year olds where *American Pie: Reunion* and *Prometheus* had the highest above-average audiences (Table 15.3). The first American Pie film would have appealed to the 15-24 demographic on its initial release in 1999 so it appears that the key audience has now aged 10 years, matching the events of the film. Parents and carers in the 35-44 age group meant that shares for *The Pirates! In an Adventure with Scientists* (the only film with significant above-average audience for this age group) *The Muppets* and *Madagascar 3: Europe's Most Wanted* were higher than average (Table 15.4). Drama, fantasy and comedy were popular in the 45-54 and 55+ age groups with *Salmon Fishing in the Yemen* attracting significant above-average audiences in both groups. Other popular titles for the 45-54 age group were *The Hobbit: An Unexpected Journey* and *Men in Black 3* (Table 15.5), while *The Best Exotic Marigold Hotel* and *Anna Karenina* had above-average audiences in the 55+ age group (Table 15.6).

Table 15.1 Films with an above-average audience in the 7-14 age group, 2012 top 20 films and top UK films[1]

Title	Age group % of the film's total audience
Nativity 2: Danger in the Manger! (UK)	47
Madagascar 3: Europe's Most Wanted	32
The Pirates! In an Adventure with Scientists (UK)	32
Ice Age 4: Continental Drift	31
Brave	31
The Muppets	31
StreetDance 2 (UK)	28
Men in Black 3	22
7-14 age group in top 20 and top UK audience (%)	15
7-14 age group in total survey population (%)	14

Source: CAA Film Monitor.

Notes:
[1] Audience data were only available for 19 of the top 20 UK films released in 2012.
'Audience' in this table and throughout this chapter refers to film-going occasions. That is, if a person went to the cinema to see 10 films in 2012, that person would have contributed 10 film-going occasions to the audience figures above, unless otherwise stated. Repeat visits to the same films are not recorded in CAA Film Monitor.
CAA Film Monitor included 93 film titles (mostly mainstream) of the 647 theatrical releases in 2012. The Film Monitor survey is carried out via a fortnightly omnibus survey of over 1,000 adults and children aged 7+, of those who had been to the cinema in the last three months. Films are also age-filtered based on the film certificate.

Table 15.2 Films with an above-average audience in the 15-24 age group, 2012 top 20 films and top UK films

Title	Age group % of the film's total audience
Ted	58
American Pie: Reunion	58
Taken 2	54
The Hunger Games	47
The Dark Knight Rises (UK)	43
The Woman in Black (UK)	42
The Sweeney (UK)	42
15-24 age group in top 20 and top UK audience (%)	30
15-24 age group in total survey population (%)	34

Source: CAA Film Monitor.

See notes to Table 15.1.

Table 15.3 Films with an above-average audience in the 25-34 age group, 2012 top 20 films and top UK films

Title	Age group % of the film's total audience
American Pie: Reunion	30
Prometheus (UK)	27
The Sweeney (UK)	*25*
Dredd (UK)	*25*
Dark Shadows (UK)	*23*
25-34 age group in top 20 and top UK audience (%)	17
25-34 age group in total survey population (%)	18

Source: CAA Film Monitor.

Notes:
Films in italics do not have statistically significant above-average audiences.
See notes to Table 15.1.

Table 15.4 Films with an above-average audience in the 35-44 age group, 2012 top 20 films and top UK films

Title	Age group % of the film's total audience
The Pirates! In an Adventure with Scientists (UK)	27
The Muppets	*24*
Dredd (UK)	*22*
The Hobbit: An Unexpected Journey	*20*
Madagascar 3: Europe's Most Wanted	*20*
35-44 age group in top 20 and top UK audience (%)	17
35-44 age group in total survey population (%)	16

Source: CAA Film Monitor.

See notes to Tables 15.1 and 15.3.

Table 15.5 Films with an above-average audience in the 45-54 age group, 2012 top 20 films and top UK films

Title	Age group % of the film's total audience
Salmon Fishing in the Yemen (UK)	17
The Hobbit: An Unexpected Journey	15
The Best Exotic Marigold Hotel (UK)	14
Men in Black 3	13
War Horse (UK)	13
45-54 age group in top 20 and top UK audience (%)	9
45-54 age group in total survey population (%)	9

Source: CAA Film Monitor.

See notes to Tables 15.1 and 15.3.

Table 15.6 Films with an above-average audience in the 55+ age group, 2012 top 20 films and top UK films

Title	Age group % of the film's total audience
Salmon Fishing in the Yemen (UK)	58
The Best Exotic Marigold Hotel (UK)	53
Anna Karenina (UK)	52
The Iron Lady (UK)	44
War Horse (UK)	36
Life of Pi	20
55+ age group in top 20 and top UK audience (%)	11
55+ age group in total survey population (%)	9

Source: CAA Film Monitor.

See notes to Table 15.1.

15.4 Film preferences by gender

The overall audience for the top 20 and top UK films in 2012 had a slight bias towards males who made up 52% of total cinema-goers for these films. On an individual basis, some films attracted substantially more of one gender than the other (Table 15.7). As in 2011, males preferred action films with *Dredd, Wrath of the Titans* and *The Sweeney* topping the list of films with a greater male audience appeal. Females preferred a broader range of genres with *Anna Karenina, StreetDance 2* and *Nativity 2: Danger in the Manger!* having the highest female audience appeal.

Table 15.7 Audience gender split of top performing films released in the UK and Republic of Ireland, 2012 top 20 films and top UK films

Greater female audience share	Male %	Female %
Anna Karenina (UK)	29	71
StreetDance 2 (UK)	30	70
Nativity 2: Danger in the Manger! (UK)	31	69
Snow White and the Huntsman (UK)	31	69
The Twilight Saga: Breaking Dawn – Part 2	34	66
The Best Exotic Marigold Hotel (UK)	36	64
Brave	37	63
Salmon Fishing in the Yemen (UK)	37	63

Greater male audience share	Male %	Female %
Dredd (UK)	74	26
Wrath of the Titans (UK)	70	30
The Sweeney (UK)	69	31
Marvel Avengers Assemble	69	31
Total Recall (UK)	69	31
John Carter (UK)	67	33
Prometheus (UK)	67	33
The Dark Knight Rises (UK)	64	36

Gender difference not significant	Male %	Female %
The Hobbit: An Unexpected Journey	57	43
Skyfall (UK)	55	45
The Pirates! In an Adventure with Scientists (UK)	52	48
Ted	51	49
Life of Pi	50	50
The Iron Lady (UK)	46	54
The Woman in Black (UK)	44	56

Source: CAA Film Monitor.

15.5 Film preferences by social group

UK films were popular among all social groups, often attracting a significant above-average audience share. Tables 15.8 to 15.11 outline both films with and without an above-average audience to show the range of films that appealed most to each group.

UK drama appealed most to the AB social group, with *Salmon Fishing in the Yemen, The Iron Lady* and *Anna Karenina* attracting significant above-average audiences (Table 15.8).

Table 15.8 Films with above-average AB audience share, 2012 top 20 films and top UK films

Title	AB group % of film's total audience
Salmon Fishing in the Yemen (UK)	50
The Iron Lady (UK)	47
Anna Karenina (UK)	47
The Best Exotic Marigold Hotel (UK)	39
Life of Pi	38
AB share of top 20 and top UK audience (%)	31
AB in total survey population (%)	30

Source: CAA Film Monitor.

See notes to Table 15.3.

No films had a significant above-average audience share in the C1 social group, but action films had the greatest appeal. The most popular titles were *The Hunger Games*, *Dredd* and *John Carter*. Table 15.9 shows the top five films amongst audiences in this group.

Table 15.9 Films with above-average C1 audience share, 2012 top 20 films and top UK films

Title	C1 group % of film's total audience
The Hunger Games	42
Dredd (UK)	40
John Carter (UK)	39
Prometheus (UK)	37
The Best Exotic Marigold Hotel (UK)	37
C1 share of top 20 and top UK audience (%)	32
C1 in total survey population (%)	32

Source: CAA Film Monitor.

See notes to Table 15.3.

A range of genres appealed to the C2 and DE groups, but comedy, action and family films attracted significant above-average audiences (Tables 15.10 and 15.11). Six in 10 of the *StreetDance 2* audience were from these groups.

Table 15.10 Films with above-average C2 audience share, 2012 top 20 films and top UK films

Title	C2 group % of film's total audience
StreetDance 2 (UK)	30
American Pie: Reunion	29
Wrath of the Titans (UK)	*27*
The Woman in Black (UK)	*26*
The Muppets	*26*
C2 share of top 20 and top UK audience (%)	19
C2 in total survey population (%)	20

Source: CAA Film Monitor.

See notes to Table 15.3.

Table 15.11 Films with above-average DE audience share, 2012 top 20 films and top UK films

Title	DE group % of film's total audience
StreetDance 2 (UK)	30
Taken 2	27
Dredd (UK)	*24*
Ice Age 4: Continental Drift	*23*
Wrath of the Titans (UK)	*23*
DE share of top 20 and top UK audience (%)	17
DE in total survey population (%)	18

Source: CAA Film Monitor.

See notes to Table 15.3.

15.6 Film preferences by nation or region

The national/regional distribution of audiences for the top 20 films and top UK films in 2012 focuses on releases that attracted an above-average audience in each ISBA television region as defined by the Cinema Advertising Association (Tables 15.12-15.17). A broad range of films and genres achieved an above-average audience, but only 11 films had a significant appeal, which included the top five UK independent films: *The Woman in Black, The Best Exotic Marigold Hotel, The Iron Lady, Nativity 2: Danger in the Manger!* and *Salmon Fishing in the Yemen*.

Most regions had one or two films with a significant above-average audience; none of the top 20 and top UK films attracted a significant above-average audience in Scotland, the Midlands and Yorkshire regions. Interestingly, *Brave*, an animation set in a mythical Highland kingdom, had the highest audience share for Scotland (Table 15.17).

The tables below outline both films with and without a significant above-average audience for areas with an audience share of 10% or greater (except Wales and Scotland) to show the range of films that appealed most to each group.

Table 15.12 Top five films with above-average North West audience share, 2012 top 20 films and top UK films

Title	North West % of film's total audience
Wrath of the Titans (UK)	21
Ted	16
Taken 2	16
Ice Age: Continental Drift	14
Total Recall (UK)	14
North West share of top 20 and top UK audience (%)	11
North West in total survey population (%)	12

Source: CAA Film Monitor.

North West region corresponds with ISBA 'Granada' region.
See notes to Table 15.3.

Table 15.13 Top five films with above-average Yorkshire audience share, 2012 top 20 films and top UK films

Title	Yorkshire % of film's total audience
Ted	15
The Pirates! In an Adventure with Scientists (UK)	15
Marvel Avengers Assemble	14
War Horse (UK)	14
Wrath of the Titans (UK)	14
Yorkshire share of top 20 and top UK audience (%)	10
Yorkshire in total survey population (%)	10

Source: CAA Film Monitor.

Yorkshire region corresponds with ISBA 'Yorkshire and The Humber' region.
See notes to Table 15.3.

Table 15.14 Top five films with above-average Midlands audience share, 2012 top 20 films and top UK films

Title	Midlands % of film's total audience
Skyfall (UK)	22
Total Recall (UK)	23
Taken 2	21
Salmon Fishing in the Yemen (UK)	21
The Sweeney (UK)	21
Midlands share of top 20 and top UK audience (%)	16
Midlands in total survey population (%)	16

Source: CAA Film Monitor.

Midlands region corresponds with ISBA 'Central' region.
See notes to Table 15.3.

Table 15.15 Top five films with above-average London and the home counties audience share, 2012 top 20 films and top UK films

Title	London/home counties % of film's total audience
The Iron Lady (UK)	36
John Carter (UK)	33
The Woman in Black (UK)	31
The Sweeney (UK)	*30*
Life of Pi	*27*
London/home counties share of top 20 and top UK audience (%)	21
London/home counties in total survey population (%)	22

Source: CAA Film Monitor.

London and the home counties corresponds with ISBA 'LWT Carlton' region.
See notes to Table 15.3.

Table 15.16 Top five films with above-average Wales audience share, 2012 top 20 films and top UK films

Title	Wales % of film's total audience
StreetDance 2 (UK)	15
The Pirates! In an Adventure with Scientists (UK)	14
The Muppets	13
The Woman in Black (UK)	*11*
The Best Exotic Marigold Hotel (UK)	*11*
Wales share of top 20 and top UK audience (%)	7
Wales in total survey population (%)	7

Source: CAA Film Monitor.

Wales corresponds with ISBA 'HTV' region.
See notes to Table 15.3.

Table 15.17 Top five films with above-average Scotland audience share, 2012 top 20 films and top UK films

Title	Scotland % of film's total audience
Brave	*17*
American Pie: Reunion	*13*
Anna Karenina (UK)	*13*
Madagascar 3: Europe's Most Wanted	*12*
The Muppets	*11*
Scotland share of top 20 and top UK audience (%)	8
Scotland in total survey population (%)	8

Source: CAA Film Monitor.

Scotland corresponds with ISBA 'Border, STV and Grampian' regions.
See notes to Table 15.3.

15.7 Film audience by ethnicity

Looking across film platforms, black and minority ethnic groups (Asian, Chinese, mixed and other) were over-represented among buyers of cinema tickets, video rental and pay-per-view (PPV), and under-represented among viewers of sell-through video (Table 15.18). The size of each of these markets is outlined in Table 15.19. Among white audiences sell-through video had the highest estimated buyers, followed by cinema, which had the highest number of individual purchases (over 182 million); this is more than double the next highest market, video rental.

Table 15.18 Ethnicity of audiences aged 13+ for cinema, rental and retail video and PPV, 2012

	Black, Asian, Chinese, mixed and other %	White %
Population aged 13+	7.6	92.4
Total buyers of cinema, rental, retail and PPV film	7.1	92.9
Cinema-goers	9.8	91.7
Video buyers	4.9	95.1
Video renters	9.1	91.0
PPV buyers	8.3	91.7

Source: Kantar Worldpanel.

Notes:
Field work took place in November 2012. Purchased data for 52 weeks ending 20 January 2013. Video includes all physical video formats, including DVD, Universal Media Disc, high-definition DVD and Blu-ray. PPV now includes subscription VoD services such as LOVEFiLM and Netflix.

Table 15.19 Size of cinema, retail, rental and PPV markets for 13+ age groups, 2012

	Population/ number of buyers (million)	Market volume (individual purchases, million)
Population aged 13+	49.2	n/a
Total buyers of cinema, rental, retail and PPV film	31.5	473.8
Cinema-goers	17.3	182.4
Video buyers	23.8	34.6
Video renters	6.7	91.0
PPV buyers	4.8	34.6

Source: Kantar Worldpanel.

See notes to Table 15.18.

15.8 Film audience by disability

Disabled people were under-represented in all film markets except sell-through video, but were slightly over-represented in the market as a whole due to the high consumption of sell-through titles. Disabled audiences were particularly under-represented among buyers of cinema tickets.

Table 15.20 Disabled audiences aged 13+ for cinema, retail and rental video and PPV, 2012

	Disabled %	Not disabled %
Population aged 13+	14.2	85.8
Total buyers of cinema, rental, retail and PPV film	14.3	85.7
Cinema-goers	9.4	90.6
Video buyers	15.3	84.7
Video renters	12.2	87.8
PPV buyers	11.8	88.2

Source: Kantar Worldpanel.

See notes to Table 15.18.

- For more information about top films at the box office in 2012 see Chapter 2 (page 23)
- For further details about film on video see Chapter 11 (page 132)
- For more information on audiences for films on demand see Chapter 12 (page 142)
- For further information about film on television see Chapter 13 (page 146)

Chapter 16

Film education

Film education gives children and young people opportunities to watch, understand and make films to enrich their lives, express their creativity and gain practical skills. For older learners, film education can also be a stimulating part of lifelong learning.

FACTS IN FOCUS:

Almost 62,000 students were entered for GCSE media studies related subjects in 2011/12, up 35% in seven years.

There were 4,600 students enrolled in higher education film studies courses in 2011/12, an increase of 209% on 2003/04, and the number enrolled on film production courses increased seven times over the same period.

Over 540,000 schoolchildren visited the cinema as part of National Schools Film Week in 2012.

By the end of 2012, there were 7,037 school film clubs in the UK, with an estimated 192,649 pupils involved.

Since 2001, First Light has supported the production of over 1,400 films involving over 23,300 children and young people.

There were 37,000 admissions to BFI Southbank education events in 2011/12, and 80,000 video streaming requests were made via the Screenonline website.

Image: *The Artist* courtesy of Entertainment Film Distributors

16.1 Learning about and through film

Film education takes place in both formal and informal settings, from schools and colleges to voluntary interest groups like youth clubs and film societies. Film is a rich and versatile medium for exploring subjects in the classroom and elsewhere, as well as a worthwhile and rewarding focus of study in its own right. This chapter presents the most complete record of film education related data currently available, beginning with a look at activity in formal education settings.

16.2 Film education in formal education settings

Film education activity generally involves watching and listening to a range of film texts, discussing and analysing them; generating discursive and written work, storyboards and scripts; making films and re-purposing archive material. Outside of dedicated film and media studies courses, film is also used in other parts of the curriculum, such as English or modern languages.

In terms of film and media specific subjects taught in schools and colleges, there has been a 35% increase in the number of students entering GCSE media, film or TV studies in England, Wales and Northern Ireland since 2004/05 (Table 16.1). Almost 62,000 students entered in 2011/12, 1.2% of all GCSE entries.

Table 16.1 Entries for GCSE media/film/TV studies in England, Wales and Northern Ireland, 2004-2012

Number of media/film/ TV studies entries	2004/05	2005/06	2006/07	2007/08	2008/09	2009/10	2010/11	2011/12	% change 2004-2012
England	42,483	54,126	62,683	65,693	63,685	63,134	62,915	57,451	+35
Wales	2,415	2,615	2,874	3,288	3,438	3,705	3,357	2,905	+20
Northern Ireland	785	780	868	842	849	925	1,161	1,324	+69
Total	**45,683**	**57,521**	**66,425**	**69,823**	**67,972**	**67,764**	**67,433**	**61,680**	**+35**
All GCSE entries	5,875,373	5,736,505	5,752,152	5,827,319	5,669,077	5,469,260	5,151,970	5,225,288	-11

Source: Joint Council for Qualifications (JCQ).

Notes:
These numbers, published in August 2012, are provisional and do not include the results from any appeals, declines or late cash-ins.
Scotland is not included because of its separate examinations system.

The number of students taking GCE A Level media, film or TV studies in England, Wales and Northern Ireland has risen by 14% since 2004/05 (Table 16.2). There were over 32,000 entries in 2011/12, 4% of all A Level entries.

Table 16.2 Entries for GCE A Level media/film/TV studies in England, Wales and Northern Ireland, 2004-2012

Number of media/film/ TV studies entries	2004/05	2005/06	2006/07	2007/08	2008/09	2009/10	2010/11	2011/12	% change 2004-2012
England	26,633	29,123	30,036	30,651	31,618	31,032	31,400	29,682	+11
Wales	1,160	1,239	1,252	1,353	1,307	1,380	1,403	1,288	+11
Northern Ireland	468	602	654	745	897	963	1,052	1,141	+144
Total	**28,261**	**30,964**	**31,942**	**32,749**	**33,822**	**33,375**	**33,855**	**32,111**	**+14**
All GCE A Level entries	783,878	805,698	805,657	827,737	846,977	853,933	867,317	861,819	+10

Source: Joint Council for Qualifications (JCQ).

See notes to Table 16.1.

Meanwhile, the number of entries for Scottish Higher media studies has increased every year since 2009 following a period of fluctuating numbers (Table 16.3).

Table 16.3 Entries for Scottish Higher media studies, 2004-2012

	2004	2005	2006	2007	2008	2009	2010	2011	2012	% change 2004-2012
Number of media studies entries	827	814	843	819	797	765	803	870	927	+12
All entries	165,575	164,142	159,140	161,081	162,576	167,792	175,614	178,925	181,699	+10

Source: Scottish Qualifications Authority.

Film Education was an industry-funded organisation which provided structured programmes for the teaching of film criticism and appreciation within schools and offered professional development opportunities and curriculum linked film-related resources for teachers. The organisation was active in 2012 but closed in April 2013.

Film Education's flagship event, National Schools Film Week, was the largest festival for school groups and cinemas in the world. In 2012, over 541,000 schoolchildren visited the cinema for free as part of the event (Table 16.4). In 2012, 1,021 teachers took part in 24 events including the annual Film Industry Conference aimed at film and media studies educators.

Table 16.4 Attendances at National Schools Film Week and other Film Education screenings, 2002-2012

	2002	2003	2004	2005	2006	2007	2008	2009	2010	2011	2012
National Schools Film Week attendances	75,490	105,392	125,761	213,794	259,964	298,586	335,733	392,452	473,000	469,000	541,744
Other Film Education screenings	n/a	25,755	24,803	12,737	35,756	34,188	23,754	13,481	5,400	12,380	32,689

Source: Film Education.

Study of the moving image and allied creative industries remains popular in UK higher education, through media and film studies courses. Over 31,000 students were enrolled on media studies related courses in 2011/12, up 22% in eight years (Table 16.5). The film studies subject area saw an increase of 209% in numbers over the same period, from 1,490 first degree and postgraduate students in 2003/04 to 4,600 in 2011/12, and the number enrolled on film production courses in 2011/12 was seven times higher than the figure recorded eight years earlier.

Table 16.5 Higher education students in the subject area media studies, 2003-2012

	2003/04	2004/05	2005/06	2006/07	2007/08	2008/09	2009/10	2010/11	2011/12	% change 2003/04-2011/12
All media studies related courses	26,135	26,495	26,665	27,010	28,085	28,245	30,815	31,480	31,860	+22
Media studies	20,215	20,200	19,785	18,995	17,860	17,595	19,190	19,690	19,745	-2
Film studies	1,490	1,840	2,155	2,540	3,610	3,815	4,250	4,500	4,600	+209
Film production	135	165	420	545	520	530	680	675	930	+589

Source: HESA Student Record 2003/04-2011/12.

Notes:
Figures have been rounded to the nearest multiple of 5.
Includes first degree, postgraduate and other degrees.
Media studies related courses include media, film, television, radio, electronic and print-based media studies courses.

In the last few years Creative Skillset, the creative industries' sector skills council, has worked with industry and further and higher education institutions to establish a network of film and media academies recognised as centres of excellence in either film or television and interactive media. In 2012/13 there were 23 media academies and three film academies. The film academies are endorsed by the film industry as providers of the highest standard of relevant vocationally-orientated education, training and development at a further, higher and postgraduate level. In 2012/13 the network offered 17 courses (National Film and Television School, 10; Screen Academy Scotland, five; and London Film School, two) with 371 students enrolled.

16.3 National and regional film education providers

The BFI aims to ensure that everyone in the UK, particularly young people, can learn about and enjoy the widest range of film. In 2012, the BFI worked with a range of partners in the cultural and education sector to develop a new integrated education offer for all 5-19 year olds aimed especially at schools, cinemas, youth organisations and community groups. It was envisaged this new offer would incorporate a mixture of online and physical resources to transform the reach and impact of film education across the UK. In addition, as part of its strategy for film education, the BFI announced the creation of a Film Academy programme, supported in England by the Department for Education, which was designed to help 16-19 year olds develop their skills and build careers in the film industry. An initial pilot scheme was launched at the end of 2012 which offered nearly 500 places to young people across England but it is intended to roll out the network to cover the entire UK.

The BFI continued to run programmes for learners of all ages at BFI Southbank, as well as providing resources to support film education initiatives and research across the UK. Table 16.6 provides details of some of the BFI's main education activities.

In 2011/12 there were 37,000 admissions to BFI Southbank education events (up 89% on 2004/05) and 5,000 education admissions to BFI festivals (down 8% on 2004/05). The number of visits to the BFI Reuben Library was higher in 2011/12 (11,900) than in the previous year, whereas the number of BFI information services enquries (4,000) was lower.

The BFI Screenonline website (screenonline.org.uk) is a web-based encyclopaedia of British film and television featuring hundreds of hours of clips from the BFI National Archive, supplemented by contextual material, stills, posters and press books. Users in UK schools, colleges, universities and libraries can access the entire site for free; in 2011/12 there were 80,000 video streaming requests.

Table 16.6 BFI education activity, 2004-2012

	2004/05	2005/06	2006/07	2007/08	2008/09	2009/10	2010/11	2011/12
BFI Southbank education event admissions	19,625	15,149	12,648	33,945	30,999	32,954	38,707	37,000
BFI festivals – education admissions	5,451	4,881	4,106	3,733	5,698	5,615	4,825	5,000
BFI Reuben Library visits	n/a	12,331	11,919	11,905	12,024	10,969	10,983	11,900
BFI information service enquiries	n/a	27,044	25,655	25,711	19,539	29,341	18,444	4,000
BFI Screenonline video streaming requests	n/a	n/a	n/a	n/a	172,142	115,194	92,020	80,000

Source: BFI.

FILMCLUB, an education charity supported by the BFI, the Department for Education, the Cabinet Office, Film Agency Wales and the Welsh Government, Northern Ireland Screen and the Northern Ireland Executive, and LOVEFiLM has developed a network of film clubs in schools across the UK which currently run in 7,410 primary and secondary schools, reaching an estimated 214,890 pupils weekly during term time.

FILMCLUB encourages children and young people to learn through film and to develop their critical thinking, literacy and discussion skills as well as a long-term relationship with film. Since its national roll out in 2008, FILMCLUB has helped teachers and their pupils watch and discuss a diverse range of films from around the world. Although schools within the scheme can use their own DVDs, in 2012 102,528 films were ordered through the FILMCLUB website including 2,588 unique titles, covering 45 languages and 130 countries. Table 16.7 outlines the national and regional distribution of film clubs.

Table 16.7 National and regional distribution of FILMCLUB schools, 2012

	Number of schools with FILMCLUB	% of FILMCLUB schools
East Midlands	799	10.7
East of England	670	9.0
London	996	13.4
North East	504	6.8
North West	908	12.2
South East	1,082	14.6
South West	761	10.2
West Midlands	682	9.2
Yorkshire and The Humber	732	9.8
Northern Ireland	94	1.2
Wales	182	2.9
Total	**7,410**	**100.0**

Source: FILMCLUB.

Learning about film can be enhanced by practical involvement in filmmaking, which gives learners the opportunity to see for themselves how images and sounds are recorded and combined to create meaningful stories. There are a number of opportunities to gain filmmaking experience outside of professional film production. One of these, First Light, was established to fund and mentor children and young people aged 5 to 19 to make short digital films. Over the last 12 years it has supported the production of over 1,400 films involving more than 23,300 children and young people (Table 16.8).

Table 16.8 First Light Projects, 2001-2012

Year	2001/02	2002/03	2003/04	2004/05	2005/06	2006/07	2007/08	2008/09	2009/10	2010/11	2011/12	2012/13
Number of films made	10	155	121	150	114	121	117	90	142	150	132	123
Number of young people participating	143	2,178	1,988	2,470	1,694	1,644	1,840	1,291	2,240	2,742	2,595	2,516

Source: First Light.

Second Light is First Light's talent development programme aimed at young filmmakers up to the age of 25. In 2012/13 the Second Light Lab programme was funded by The Grierson Trust, the FT2 Legacy Fund and Creative Skillset and was delivered in partnership with the Script Factory, IdeasTap, Directors UK, the Independent Cinema Office, Lime Pictures and the Producer's Forum. Combined with Lottery funding this investment in industry training for new talent supported and trained 135 young people, many of whom went on to complete industry placements and mentoring programmes.

- For more information on the film education providers described in this chapter, please see the following links:
  bfi.org.uk
  filmclub.org
  firstlightonline.co.uk
  creativeskillset.org
- For more information on public investment in film in the UK see Chapter 19 (page 202)

Chapter 17

Film production in 2012

The value of production spend in the UK reached over £929 million in 2012, more than two thirds of which was associated with inward investment features. The UK spend of domestic features hit a three-year high of £226 million, but 64% of these films were made with budgets of less than £500,000.

FACTS IN FOCUS:

Total UK production activity in 2012 was £929 million, compared with £1,274 million in 2011.

249 films were produced wholly or in part in the UK, down from 331 in 2011.

There were 181 UK domestic features (250 in 2011), 40 co-productions (47 in 2011) and 28 inward investment features (34 in 2011).

The UK spend associated with inward investment features was £630 million, down 38% from £1,017 million in 2011.

Nine big budget films accounted for 65% of the total UK production spend.

Image: *Spike Island* courtesy of Vertigo Films

17.1 The value of UK film production

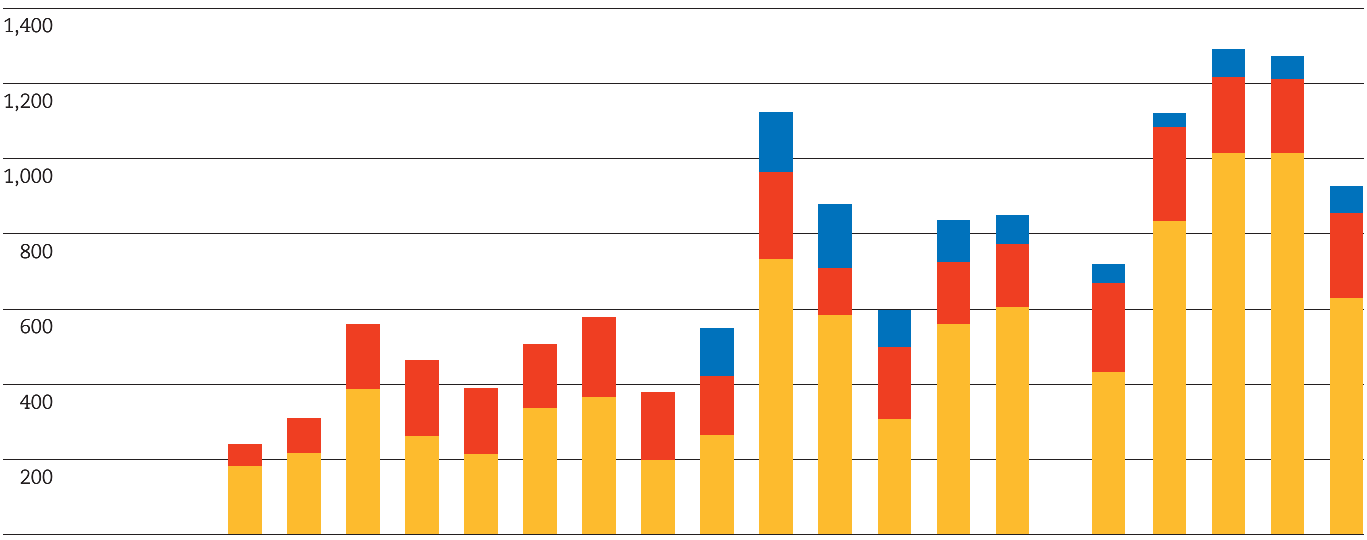
As Figure 17.1 shows, the aggregate UK spend of features that commenced principal photography in 2012 was £929 million, down 27% from £1,274 million in 2011. (The data in this chapter differ from those in Chapter 18 which analyses UK films based on year of certification.)

Inward investment films contributed £630 million (68%) towards the total UK production spend in 2012, down from 2011's record figure of £1,017 million. Some of the big budget films contributing to this figure were *All You Need Is Kill, Fast & Furious 6, Jack Ryan, Maleficent* and *Rush*.

Domestic UK features, including *The Invisible Woman, The Look of Love*, *Les Misérables, Spike Island* and *The World's End* spent £226 million in the UK, up from £195 million in 2011 – the highest figure in three years. Official and unofficial co-productions contributed £74 million, up from almost £63 million in 2011. These included *A Long Way Down, Diana, Filth* and *I Give It a Year*.

Figure 17.1 UK spend of feature films produced in the UK, 1994-2012, £ million

£ million



	1994	1995	1996	1997	1998	1999	2000	2001	2002	2003	2004	2005	2006	2007	2008	2009	2010	2011	2012
Inward	182.7	216.5	387.1	261.9	214.2	336.4	366.6	198.5	265.9	733.0	583.8	307.3	558.9	604.2	434.3	834.6	1,015.7	1,016.7	629.8
Domestic	59.5	94.0	172.2	202.9	175.0	170.3	211.7	180.1	156.4	231.1	125.4	192.3	167.4	167.6	235.8	249.8	201.6	194.6	225.7
Co-production	–	–	–	–	–	–	–	–	128.2	158.3	169.2	97.7	110.6	78.5	51.5	38.6	75.4	62.6	73.6
Of which… majority and parity co-production	–	–	–	–	–	–	–	–	–	62.1	52.0	35.1	67.5	53.0	33.5	14.9	59.2	31.2	56.5
minority co-production	–	–	–	–	–	–	–	–	–	96.2	117.2	62.6	43.1	25.5	18.0	23.7	16.3	31.4	17.1
Total	242.2	310.5	559.3	464.8	389.2	506.7	578.3	378.6	550.5	1,122.4	878.3	597.3	836.9	850.4	721.6	1,123.0	1,292.8	1,274.0	929.1

Source: BFI.

Notes:
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 commenced.
Films with budgets under £500,000 are included in this analysis after 2008.
Numbers have been revised on the basis of new information received since publication of the 2012 Statistical Yearbook.
Inward investment feature films include inward co-production and VFX-only films.

Definitions:
An inward investment film is defined as a feature film which is substantially financed and controlled from outside the UK and where the production is attracted to the UK because of script requirements, the UK's infrastructure or UK tax relief.
A domestic (indigenous) UK film is a feature made by a UK production company that is produced wholly or partly in the UK.
A co-production is a production (other than an inward co-production) involving various country partners usually under the terms of a bilateral co-production agreement or the European Convention on Cinematographic Co-production.

Measurement:
The above numbers include only the UK spend associated with productions shot or post-produced in whole or in part in the UK.
Spend is allocated to the year in which principal photography started or to the year in which the visual effects were undertaken in the case of VFX-only films.

According to *IHS*, the UK is ranked third in the world in terms of the value of feature film production[1] behind the USA and Japan.

Since 1994, the variation in the total value of UK spend has principally been driven by fluctuations in inward investment. In contrast, the combined UK spend of co-productions and UK domestic films declined from £389 million in 2003 to £299 million in 2012, mainly due to the general decline in co-productions following changes to the UK film tax relief but also to the challenging economic conditions.

Table 17.1 distinguishes independent UK films from UK/USA studio films and non-UK films made partly or wholly in the UK. In 2012, UK independent films accounted for 30% of the production spend in the UK, up from 21% in 2011. The 10-year average share for UK independent film production spend is 27%, with UK/USA studio films making up most of the rest.

Table 17.1 Value of UK spend of UK/USA studio and independent films, £ million, 2003-2012

	2003	2004	2005	2006	2007	2008	2009	2010	2011	2012
UK/USA studio films	750.0	558.4	236.2	587.6	566.3	409.6	772.1	987.4	961.8	619.6
UK independent films	355.5	313.8	356.3	233.8	265.8	287.8	303.3	283.4	268.7	282.4
Non-UK films	17.0	6.2	4.8	15.4	18.2	24.3	47.7	22.0	43.4	27.1
Total	**1,122.4**	**878.3**	**597.3**	**836.9**	**850.4**	**721.6**	**1,123.0**	**1,292.8**	**1,274.0**	**929.1**
% UK independent films	31.7	35.7	59.7	27.9	31.3	39.9	27.0	21.9	21.1	30.4

Source: BFI.

17.2 The volume of UK film production

In 2012, 249 films were produced wholly or in part in the UK, down from 331 in 2011. Of these, 40 were co-productions, 181 were domestic UK features (of which 115 had budgets under £500,000) and 28 were inward investment films (Figure 17.2).

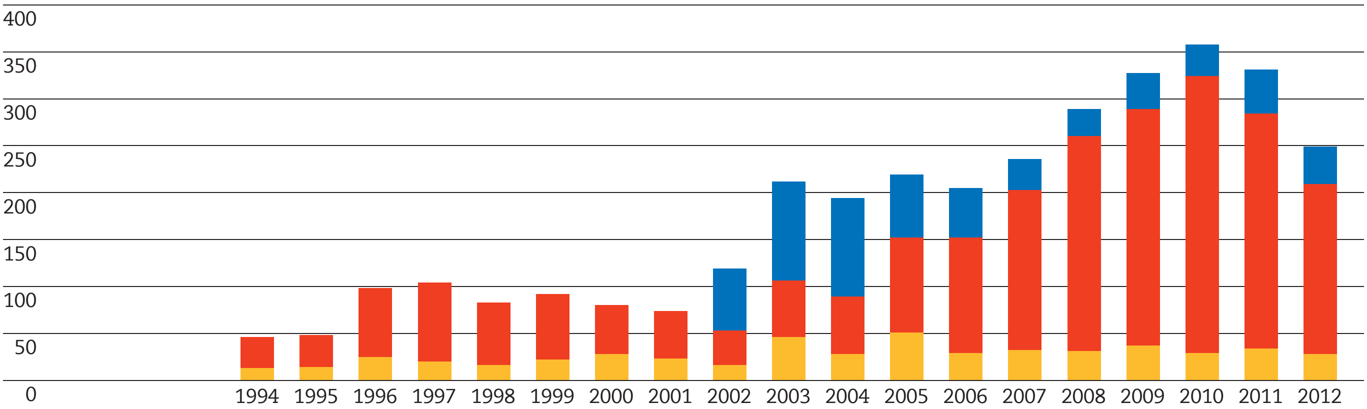
Prior to 2010, the Research and Statistics Unit tracked all features shooting in the UK with a minimum budget of £500,000. However, evidence from a variety of sources (data on British film certification and the 2008 UK Film Council report *Low and Micro-Budget Film Production in the UK*) revealed a substantial number of films produced below this budget level. In order to broaden the evidence base, production tracking was extended to include feature films with budgets of less than £500,000 and data were collected from 2008 onwards.

The decline in domestic features between 1997 and 2004 was offset by a large number of co-productions, suggesting it was easier at that time to make films as official co-productions than as stand-alone UK productions. From 2005 to 2008 this trend was reversed, reflecting a tightening in co-production certification requirements followed by the introduction of the new UK film production tax relief based on a film's UK spend rather than the entirety of the production budget. Minority co-productions saw the greatest reduction. From 2008 to 2010, the number of domestic productions increased, driven by a 49% rise in the number of films shot with budgets of less than £500,000. The statistics suggest this number has fallen since the 2010 peak, although there is often a delay in acquiring full data on low and micro-budget feature film activity in the UK. Therefore, the numbers for 2012 are likely to be revised upwards.

[1] *IHS Cinema Intelligence, 2013.*

Figure 17.2 Number of feature films produced in the UK, 1994-2012

Number of features



	1994	1995	1996	1997	1998	1999	2000	2001	2002	2003	2004	2005	2006	2007	2008	2009	2010	2011	2012
Inward	13	14	25	20	16	22	28	23	16	46	28	51	29	32	31	37	29	34	28
Domestic	33	34	73	84	67	70	52	51	37	60	61	101	123	171	229	252	295	250	181
Of which budgets under £500,000	–	–	–	–	–	–	–	–	–	14	21	45	66	100	146	163	217	165	115
Co-production	–	–	–	–	–	–	–	–	66	106	105	67	53	33	29	38	34	47	40
Of which… majority and parity co-production	–	–	–	–	–	–	–	–	–	23	22	14	20	18	15	13	22	22	20
minority co-production	–	–	–	–	–	–	–	–	–	83	83	53	33	15	14	25	12	25	20
Total	46	48	98	104	83	92	80	74	119	212	194	219	205	236	289	327	358	331	249

Source: BFI RSU.

Notes:
Inward features include inward investment co-productions from 2002 and a small number of visual effects (VFX) only titles from 2007.
UK co-productions not available by shoot date prior to 2002.
Data for 2003-2011 updated since publication of the 2012 Statistical Yearbook.
Inward investment includes a spike in the number of non-USA (mainly Indian) inward investment films in 2005.
Includes both official and unofficial co-productions.
Majority co-production means a co-production in which the UK investment is the largest single national investment (not necessarily an absolute majority).
Parity co-production means a co-production in which the UK and at least one other country contributed equal largest investments.
Minority co-production means a co-production in which at least one other country made a larger investment than the UK.

Table 17.2 shows that UK independent films represented almost 92% of all films produced in the UK in 2012, the second highest share recorded. The average over the 10-year period was 89%. The number of independent UK films increased markedly from 2008 to 2010 reflecting the number of low and micro-budget features commencing principal photography. The number of UK/USA films shooting in the UK was 14 in 2012, a similar number to previous years. These few films accounted for the majority of UK production spend.

Table 17.2 Numbers of UK/USA studio and independent films, 2003-2012

	2003	2004	2005	2006	2007	2008	2009	2010	2011	2012
UK/USA studio films	27	14	15	21	17	14	14	16	13	14
UK independent films	177	175	198	177	208	259	288	333	295	228
Non-UK films	8	5	6	7	11	15	25	9	23	7
Total	**212**	**194**	**219**	**205**	**236**	**288**	**327**	**358**	**331**	**249**
% UK independent films	83.5	90.2	90.4	86.3	88.1	89.9	88.1	93.0	89.1	91.6

Source: BFI.

17.3 Productions by genre, 2010-2012

Table 17.3 shows a breakdown of production by genre for the years 2010-2012. Drama accounted for 20% of the films, the highest proportion, but only 5% of the budget. Comedy is second highest, accounting for 17% of the films and 8% of the budget. After drama and comedy, the most numerous genres were documentary (15%), thriller (13%) and horror (9%). The biggest spending genres were action, fantasy, sci-fi and comedy.

Table 17.3 Genre of production in the UK, 2010-2012

Genre	Number of films	% of total	Budget (£ million)	% of total	UK spend (£ million)	% of total
Action	34	5.2	1,409.5	30.0	908.4	26.8
Adventure	11	1.7	374.5	8.0	261.3	7.7
Animation	12	1.8	167.4	3.6	102.5	3.0
Biopic	16	2.4	100.9	2.1	52.7	1.6
Comedy	111	16.9	396.5	8.4	328.5	9.7
Crime	26	4.0	30.1	0.6	28.3	0.8
Documentary	97	14.8	81.9	1.7	51.3	1.5
Drama	132	20.2	228.3	4.9	161.0	4.7
Family	5	0.8	15.0	0.3	14.4	0.4
Fantasy	8	1.2	657.1	14.0	561.8	16.6
Horror	59	9.0	180.2	3.8	149.3	4.4
Romance	30	4.6	102.6	2.2	72.5	2.1
Sci-fi	15	2.3	492.9	10.5	370.1	10.9
Thriller	88	13.4	332.8	7.1	216.3	6.4
War	5	0.8	65.3	1.4	58.0	1.7
Other	6	0.9	60.1	1.3	54.6	1.6
Total	**655**	**100.0**	**4,695.1**	**100.0**	**3,391.0**	**100.0**

Source: BFI.

Notes:
The data have been presented for a three-year period to show as many genres as possible without disclosing the budgets of individual films.
The category 'other' contains musical and western films, grouped because of their low numbers.
Percentages may not sum to 100 due to rounding.
These figures do not include VFX-only films.

Looking at UK independent films alone over the three-year period (Table 17.4) the top three genres in terms of numbers were drama, comedy and documentary. Drama accounted for 21% of the films and 15% of the budget, followed by comedy (17% of the films and 19% of the budget) but there was a reasonable representation of documentary (16% of the films, 6% of the budget) thriller (14% of the films, 16% of the budget) and horror (10% of the films, 4% of the budget).

Table 17.4 Independent UK productions by genre, 2010-2012

	Number of films	% of total	Budget (£ million)	% of total	UK spend (£ million)	% of total
Action	23	3.8	193.2	15.8	99.1	12.0
Adventure	8	1.3	16.9	1.4	8.3	1.0
Animation	9	1.5	25.5	2.1	16.0	1.9
Biopic	15	2.5	87.8	7.2	49.4	6.0
Comedy	106	17.3	234.2	19.1	181.0	22.0
Crime	25	4.1	18.8	1.5	17.4	2.1
Documentary	95	15.5	73.7	6.0	47.2	5.7
Drama	130	21.2	182.3	14.9	132.4	16.1
Family	5	0.8	15.0	1.2	14.4	1.8
Fantasy	4	0.7	12.2	1.0	9.6	1.2
Horror	58	9.5	49.2	4.0	43.7	5.3
Romance	29	4.7	89.9	7.3	62.4	7.6
Sci-fi	11	1.8	17.2	1.4	13.7	1.7
Thriller	85	13.9	192.3	15.7	117.9	14.3
War	4	0.7	7.3	0.6	5.2	0.6
Other	5	0.8	9.5	0.8	4.7	0.6
Total	**612**	**100.0**	**1,225.2**	**100.0**	**822.3**	**100.0**

Source: BFI.

Notes:
See notes to Table 17.3
Figures may not sum to totals due to rounding.

17.4 Budget trends

The median budget of domestic UK features remained at £200,000 in 2012 (Table 17.5). The median budget for inward investment features fell markedly compared with 2011 from an unusually high £81.7 million to £9.7 million but the co-production median budget increased from £1.2 million to £1.8 million.

Table 17.5 Median feature film budgets, £ million, 2008-2012

Production category	2008	2009	2010	2011	2012
Inward investment films	8.7	18.4	24.5	81.7	9.7
Domestic UK films	0.2	0.2	0.1	0.2	0.2
Co-productions	1.5	1.3	3.0	1.2	1.8

Source: BFI.

Notes:
Median budget is the middle value of budgets when ordered lowest to highest (ie there are equal numbers of films above and below the median). The median in this case is a better measure of central tendency than the average as it avoids the upward skew of a small number of high budget productions.
Includes films with budgets of less than £500,000.
Data for 2008-2011 updated since publication of the 2012 Statistical Yearbook.

17.5 Size distribution of budgets

The budget size distribution for the three main categories of films made in 2012 is shown in Tables 17.6 to 17.8. In 2012, both inward investment and co-production budgets were more evenly distributed than those of domestic films.

The eight features with budgets of over £30 million (30% of all inward investment features) accounted for 84% of the total budget for this category, while 10 inward features (37% of total) had budgets between £100,000 and £5 million.

Table 17.6 Size distribution of budgets, inward investment features, 2012

Budget band	Number	Total budget in band (£ million)	% of total budget
>£30 million	8	717.9	83.5
£10 – £29.9 million	5	103.2	12.0
£5 – £9.9 million	4	29.3	3.4
£0.1 – £4.9 million	10	9.9	1.2
Total	**27**	**860.2**	**100.0**

Source: BFI.

Notes:
Figures may not sum to totals due to rounding.
Does not include VFX-only titles.

In contrast to the other two production categories, the majority of domestic UK features (64%) had budgets under £500,000 and only 10 productions (6%) had budgets of over £5 million (Table 17.7). The domestic features in the highest budget band accounted for 60% of this category's aggregate budget while those in the lowest budget band accounted for 6%.

Table 17.7 Size distribution of budgets, domestic UK features, 2012

Budget band	Number	Total budget in band (£ million)	% of total budget
>£5 million	10	150.9	60.3
£2 – £4.9 million	15	48.1	19.2
£0.5 – £1.9 million	41	37.3	14.9
<£0.5 million	115	14.0	5.6
Total	**181**	**250.3**	**100.0**

Source: BFI.

Eleven out of 40 co-productions had budgets of over £5 million, accounting for more than 76% of the total budget in this category (Table 17.8). The nine co-productions with budgets under £500,000 accounted for 1% of the total budget.

Table 17.8 Size distribution of budgets, co-productions, 2012

Budget band	Number	Total budget in band (£ million)	% of total budget
>£5 million	11	117.3	75.6
£2 – £4.9 million	8	25.6	16.5
£0.5 – £1.9 million	12	10.3	6.6
<£0.5 million	9	2.0	1.3
Total	**40**	**155.2**	**100.0**

Source: BFI.

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22

17.6 Big budget productions, 2008-2012

The importance to UK spend of a small number of big budget productions – usually inward investment films – is demonstrated in Table 17.9. In 2012, the nine films with budgets greater than £30 million accounted for 65% of UK production spend.

Table 17.9 Big budget films' contribution to UK spend, 2008-2012

	2008	2009	2010	2011	2012
Number of films with budgets >£30 million	13	16	13	17	9
Value of associated UK spend (£ million)	410.8	748.9	965.4	965.3	606.2
Total UK spend (£ million)	721.6	1,123.0	1,292.8	1,274.0	929.1
Big budget film % of UK spend	56.9	66.7	74.7	75.8	65.2

Source: BFI.

Note: Data for 2008-2011 updated since publication of the 2012 Statistical Yearbook.

17.7 UK spend as percentage of total production budget

Table 17.10 shows UK spend as a percentage of the total production budget for inward investment films, UK domestic films and co-productions. UK domestic films had the highest proportion of UK spend in 2012 (90%), followed by inward investment films at 77%. Co-productions had the lowest UK spend percentage (47.5%).

Table 17.10 UK spend as percentage of total production budget, 2008-2012

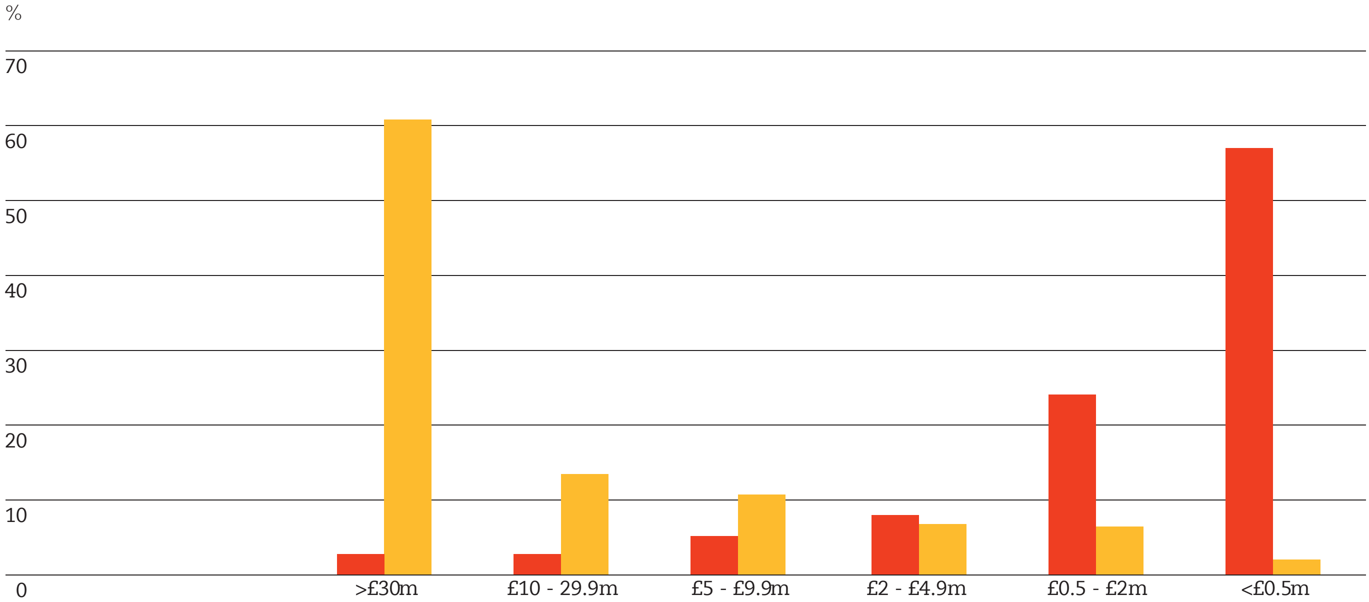
Production category	2008	2009	2010	2011	2012
Inward investment films	70.1	70.7	76.3	66.4	76.9
UK domestic films	77.0	84.4	88.9	87.0	90.2
Co-productions	45.5	38.3	41.7	47.7	47.5

Source: BFI.

Notes:
Data for 2008-2011 updated since the publication of the 2012 Statistical Yearbook.
VFX-only films not included in 'inward investment films'.

Figure 17.3 underlines that a small proportion (3%) of titles with a UK spend of over £30 million are responsible for the majority (61%) of UK production spend. Conversely, 57% of films have a UK spend of less than £500,000, but they represent just 2% of production investment in the UK.

Figure 17.3 Percentage of productions and UK spend by category of UK spend, 2012



	>£30m	£10 - 29.9m	£5 - £9.9m	£2 - £4.9m	£0.5 - £2m	<£0.5m
% of productions	2.8	2.8	5.2	8.0	24.1	57.0
% of UK spend	60.8	13.4	10.7	6.7	6.4	2.0

Source: BFI.

17.8 UK domestic productions by territory of shoot

Table 17.11 analyses UK domestic productions in 2012 according to whether they were wholly shot in the UK, or shot partly or wholly abroad. The majority (155 out of 181) were shot exclusively in the UK, while 26 films were shot partly or wholly outside the UK. The non-UK spend of domestic productions in 2012 as a proportion of budget was 10%.

Table 17.11 UK domestic productions by territory of shoot, 2012

Shooting in...	Number of films	Budget (£ million)	Non-UK spend (£ million)	Non-UK spend as % of total budget
UK only	155	185.7	5.6	3.0
UK and other/wholly outside the UK	26	64.6	19.0	29.4
Total UK domestic films	**181**	**250.3**	**24.6**	**9.8**

Source: BFI.

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22

Table 17.12 shows the number of shoots by territory for UK domestic films. Because some films were shot in two or more territories, the total number of shoots was greater than the total number of films. There were eight shoots in the USA, three in South Africa and Turkey, two each in Brazil, France and Morocco and single shoots in various other international territories.

Table 17.12 UK domestic productions, shoots by territory or region, 2012

Territory of shoot	Number of shoots
UK	180
USA	8
South Africa	3
Turkey	3
Brazil	2
France	2
Morocco	2
Other Europe	8
Other Asia Pacific	3
Other	2
Total shoots	**213**

Source: BFI.

17.9 Co-productions by territory of shoot

In contrast to UK domestic productions, co-productions were usually shot partly or wholly abroad, as Table 17.13 shows. Only five out of 40 films, with a total budget of £26 million, were shot wholly in the UK. Non-UK spend accounted for 53% of the total budget of co-productions in 2012.

Table 17.13 Co-productions by territory of shoot, 2012

Shooting in…	Number of films	Budget (£ m)	Non-UK spend (£ m)	Non-UK spend as % of total budget
UK only	5	25.7	3.9	15.2
UK and other	15	61.6	26.2	42.5
Other only	20	67.9	51.5	75.8
Total co-productions	**40**	**155.2**	**81.6**	**52.6**

Source: BFI.

Note: Includes both official and unofficial co-productions.

The country distribution of co-production shoots is shown in Table 17.14. As most co-productions were shot in two or more territories, the total number of shoots was greater than the total number of films. The majority of shoots were in the UK or elsewhere in Europe. Of the non-European shoots, three were in India and Israel and two each in China, South Africa, Thailand and the USA.

Table 17.14 Co-productions, shoots by territory or region, 2012

Country	Number of shoots
UK	20
France	4
Germany	3
India	3
Israel	3
Spain	3
China	2
Republic of Ireland	2
Lithuania	2
Romania	2
South Africa	2
Thailand	2
USA	2
Other Europe	8
Other Africa	3
Other Asia Pacific	3
Other Latin America	2
Other Middle East	1
Total shoots	**67**

Source: BFI.

17.10 Production company activity levels

UK film production in 2012 was dispersed among a large number of production companies, as shown in Table 17.15. The BFI Research and Statistics Unit recorded 392 production companies associated with films shot in the UK or co-productions involving the UK in the year. Of these, 363 (93%) were associated with a single feature. These were a mixture of distinct production companies and special purpose vehicles set up to make a single film.

Table 17.15 Film production company activity, 2012

Number of features per company	Number of companies
7	1
6	1
5	1
4	0
3	7
2	19
1	363
Total	**392**

Source: BFI RSU.

Note: Includes all production categories.

- Information about film companies is given in Chapter 20 (page 210)
- For details about employment in the film production sector see Chapter 22 (page 230)
- For more information about the UK film economy see Chapter 21 (page 218)

Chapter 18

Films certified as British 1998-2012

In 2012, 200 films were certified as British, the second highest number since our records began. The total production value of these films was £1,243 million, £878 million of which was attributed to UK spend.

FACTS IN FOCUS:

A total of 200 UK films (203 in 2011) received final certification as British films in 2012. Of these, 187 were films which passed the Cultural Test and 13 were official co-productions.

The total production budget of finally certified Cultural Test films was £1,170 million in 2012 (£2,118 million in 2011) and the total production budget of finally certified co-productions was £73.5 million (£131 million in 2011).

There were 155 interim Cultural Test approvals in 2012, with a predicted production value of £1,361 million and 17 interim co-production approvals with an anticipated production value of £132 million.

Fourteen Cultural Test films had budgets of over £10 million in 2012 (20 in 2011) and two co-productions had budgets of over £10 million (four in 2011).

In 2012, the median budget of Cultural Test films was £0.4 million while that of co-productions was £2.8 million.

Image: *The Angels' Share* courtesy of eOne Films

18.1 Qualifying as an official British film

To access UK film tax relief or be eligible for Lottery funding, a film must be certified as British. To qualify as British, a film must either pass the Cultural Test under Schedule 1 of the Films Act 1985 or be certified as an official co-production under one of the UK's bilateral co-production agreements or the European Convention on Cinematographic Co-production. The current Cultural Test has been in place since 2007. Before then, films which were not certified as co-productions had to pass the Production Costs Test to be certified as British.

The Secretary of State for Culture, Media and Sport is responsible for approving the issuing of British Film Certificates on the basis of recommendations made by the BFI Certification Unit. An 'interim approval' may be granted before its completion, to a film which meets the certification criteria, and 'final certification' is awarded once the film has been completed and final documents submitted.

To qualify as a British film under the Cultural Test, films have to achieve a requisite number of points based on the UK cultural elements for content, contribution, hubs and practitioners (see the links at the end of the chapter for details of the Cultural Test). A wide variety of films qualified as British under the Cultural Test in 2012, from *Arthur Christmas, Fast Girls* and *Johnny English Reborn* to *Prometheus* and *Skyfall*.

To qualify as British under one of the UK's official co-production agreements, films must be jointly certified by the competent authorities in each co-producing country. Each party co-producer is required to meet the certifying criteria of the specific co-production agreement, which include the creative, artistic, technical and financial input from each co-producer. Once certified, a film counts as a national film in each of the territories and may qualify for public support on the same basis as national films in that territory. British films certified as official co-productions are not required to pass the Cultural Test. Films which received final co-production certification in 2012 include *The Angels' Share, Shadow Dancer* and *Tinker, Tailor, Soldier, Spy*.

At the end of 2012, the UK had nine active bilateral treaties in place, with Australia, Canada, France, India, Israel, Jamaica, New Zealand, the Occupied Palestinian Territories and South Africa. At that time the UK had also signed treaties with Brazil and Morocco which were subject to constitutional procedures and ratification before they could come into force. Official UK co-productions can also be certified under the European Convention on Cinematographic Co-production which allows for both bilateral and multilateral film co-productions.

18.2 Cultural Test certifications, 2011 and 2012

In 2012, a total of 187 films (189 in 2011) received final certification as British under the Cultural Test (Table 18.1). The total budget of finally certified films decreased from £2,118 million in 2011 to £1,170 million in 2012. The number of interim Cultural Test approvals increased slightly in 2012 compared with 2011 (151 in 2011 and 155 in 2012), but the total production value decreased from £1,615 million in 2011 to £1,361 million in 2012.

Table 18.1 Cultural Test certifications, 2011 and 2012

	2011		2012	
Type of certification	Number	Budget (£ million)	Number	Budget (£ million)
Interim approval	151	1,614.8	155	1,360.8
Final certification	189	2,118.3	187	1,169.7

Source: DCMS, BFI.

18.3 Co-production certifications, 2011 and 2012

In 2012, with 13 final certifications (£73.5 million) and 17 interim approvals (£132 million), the number of official co-productions was slightly lower than in 2011.

In 2012, eight of the 13 final co-production certifications were under the European Convention on Cinematic Co-production, four were under the UK-South Africa agreement and one was under the UK-Canada agreement.

Of the 17 interim co-production certifications, 11 were under the European Convention, two were under the UK-Canada agreement and one each was under the UK-Australia, the UK-France, the UK-Israel and the UK-South Africa agreements.

Table 18.2 Co-production certifications, 2011 and 2012

	2011		2012	
Type of certification	Number	Budget (£ million)	Number	Budget (£ million)
Interim approval	19	68.1	17	131.8
Final certification	14	131.4	13	73.5

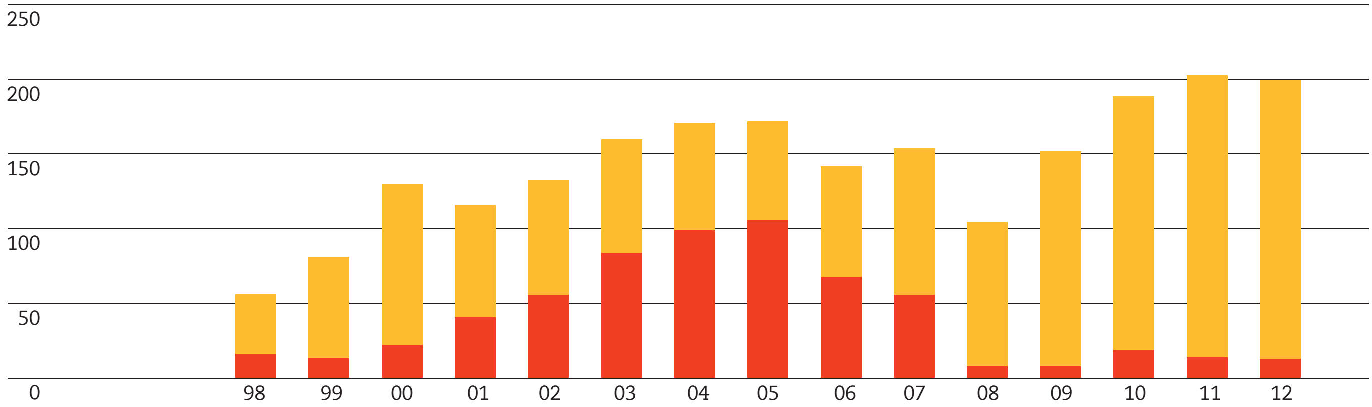
Source: DCMS, BFI.

18.4 Finally certified British films, 1998-2012

Due in part to a competitive tax regime, the number of UK films (Cultural Test/Production Costs Test and co-productions) receiving final certification has risen sharply in the past few years. The high figures of 2010 (189), 2011 (203) and 2012 (200) contrast sharply with the low totals of 1998 (56) and 1999 (81). As Figure 18.1 shows, in the first half of the 2000s the number of Cultural Test/Production Costs Test films remained fairly constant while co-productions increased to become the dominant financing model for production. The decline in co-production numbers since then has been influenced by the government's closing of tax loopholes and the redesign of the post-2006 tax relief to accrue more benefit to the UK economy (see below).

Figure 18.1 Number of finally certified (Cultural Test/Production Costs Test and co-production) UK films, calendar years 1998-2012

Number of final certifications



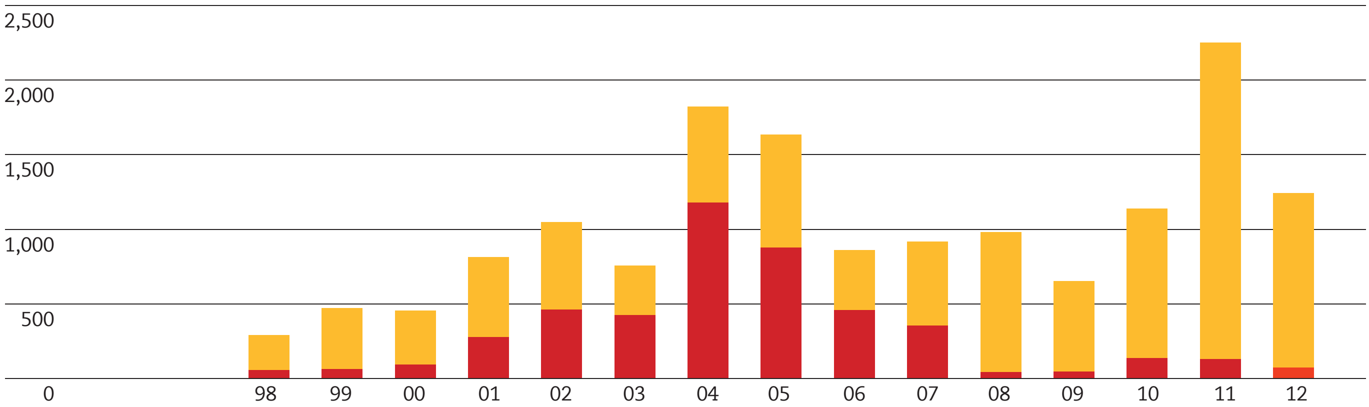
	98	99	00	01	02	03	04	05	06	07	08	09	10	11	12
Cultural Test/Production Costs Test	40	68	108	75	77	76	72	66	74	98	97	144	170	189	187
Co-production	16	13	22	41	56	84	99	106	68	56	8	8	19	14	13
Total	**56**	**81**	**130**	**116**	**133**	**160**	**171**	**172**	**142**	**154**	**105**	**152**	**189**	**203**	**200**

Source: DCMS, BFI.

The total production budget of finally certified British films in 2012, at £1,243 million was lower than 2011's record high of £2,250 million, but higher than 2010's £1,140 million (Figure 18.2). Before 2012, the previous highest aggregate budget was £1,822 million in 2004, which was the highpoint (in terms of value) of the surge in official UK co-productions in the early 2000s. In 2004/05 a series of cooling measures designed to restore balance in co-production relations was introduced by the Department for Culture, Media and Sport (DCMS) and Her Majesty's Revenue and Customs (HMRC) and in 2007 the basis of tax relief was shifted from total budget to UK spend. This intervention reduced the incentive to structure films as co-productions as these films generally have lower levels of UK spend than Cultural Test/Production Costs Test films. The value of official co-productions in 2008 and 2009 was similar to the pre-2000s level, then increased slightly in 2010 and 2011, followed by another decrease in 2012.

Figure 18.2 Total production budget of finally certified (Cultural Test/Production Costs Test and co-production) UK films, calendar years 1998-2012

Total production budget (£ million)



	98	99	00	01	02	03	04	05	06	07	08	09	10	11	12
Cultural Test/Production Costs Test	232.1	407.8	361.2	538.5	585.4	330.0	643.5	757.7	402.0	561.4	935.1	604.8	1,001.7	2,118.3	1,169.7
Co-production	59.5	66.3	95.5	277.7	462.2	427.6	1,178.2	877.1	459.5	356.7	45.2	48.0	137.4	131.4	73.5
Total	**291.6**	**474.1**	**456.7**	**816.1**	**1,047.5**	**757.6**	**1,821.7**	**1,634.8**	**861.6**	**918.1**	**980.3**	**652.8**	**1,139.1**	**2,249.7**	**1,243.2**

Source: DCMS, BFI.

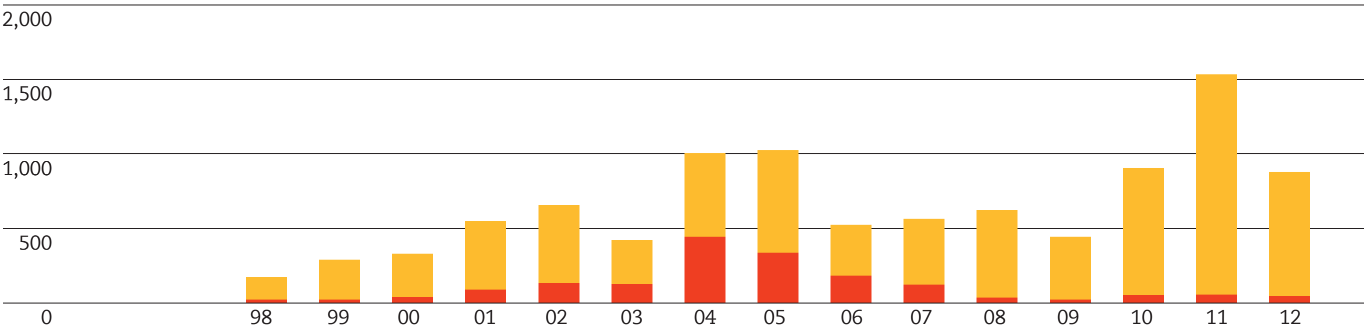
Notes:
Total production budget is the sum of production activity in the UK and production activity outside the UK for Cultural Test/Production Costs Test films and total investment for co-productions.
Figures may not sum to totals due to rounding.

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22

Figure 18.3 shows the levels of UK spend between 1998 and 2012. UK spend is generally that part of the production budget spent in the UK (see notes to Figure 18.3). As with aggregate budgets, 2011 saw a record total of UK spend (£1,534 million), with the 2012 total being similar to that in 2010 (£905 million in 2010 and £878 million in 2012). The previous peak of UK spend was £1,023 million in 2005. Although well over half the total production budget was contributed by co-productions at their peak in 2004-2005, the UK spend of co-productions has always been less than that of the Cultural Test/Production Costs Test films. In 2012, Cultural Test films accounted for 95% of the UK spend of finally certified films.

Figure 18.3 UK spend of finally certified (Cultural Test/Production Costs Test and co-production) UK films, calendar years 1998-2012

UK spend (£ million)



	98	99	00	01	02	03	04	05	06	07	08	09	10	11	12
Cultural Test/Production Costs Test	151.4	269.3	292.4	459.3	522.5	293.3	560.2	685.4	341.1	442.4	588.5	422.9	853.8	1,478.5	834.2
Co-production	22.9	21.6	37.8	88.2	132.2	127.3	442.7	337.4	183.1	123.1	34.0	21.6	51.3	55.0	44.3
Total	**174.4**	**290.9**	**330.3**	**547.5**	**654.7**	**420.6**	**1,002.9**	**1,022.8**	**524.2**	**565.5**	**622.5**	**444.6**	**905.1**	**1,533.5**	**878.5**

Source: DCMS, BFI.

Notes:
'UK spend' is the 'value of the production activities in the UK' for Cultural Test/Production Costs Test films and 'UK expenditure' for co-productions (bilateral and European Convention). UK spend for co-productions may include some expenditure on UK goods and services which took place outside the UK.
Figures may not sum to totals due to rounding.

UK spend as a percentage of total budget is typically lower for co-productions than for Cultural Test/Production Costs Test films (Table 18.3). The co-production UK spend share is usually around one third, although it was as high as 75% in 2008 and 45% in 2009 when the number of co-productions was particularly small. The aggregate UK spend as percentage of total budget of co-productions in 2012 was the second highest of the last 15 years at 60%. The annual average UK spend share of Cultural Test/Production Costs Test films has ranged from 63% to 91% and in 2012 was 71%. Tax relief for British films is based on UK spend up to a maximum of 80% of the qualifying budget.

Table 18.3 UK spend as % of total production budget, 1998-2012

	1998	1999	2000	2001	2002	2003	2004	2005	2006	2007	2008	2009	2010	2011	2012
Cultural Test/ Production Costs Test	65.2	66.0	81.0	85.3	89.3	88.9	87.1	90.5	84.8	78.8	62.9	69.9	85.2	69.8	71.3
Co-production	38.5	32.5	39.6	31.8	28.6	29.8	37.6	38.5	39.8	34.5	75.2	45.0	37.3	41.9	60.3
Total	**59.8**	**61.3**	**72.3**	**67.1**	**62.5**	**55.5**	**55.1**	**62.6**	**60.8**	**61.6**	**63.5**	**68.1**	**79.5**	**68.2**	**70.7**

Source: BFI.

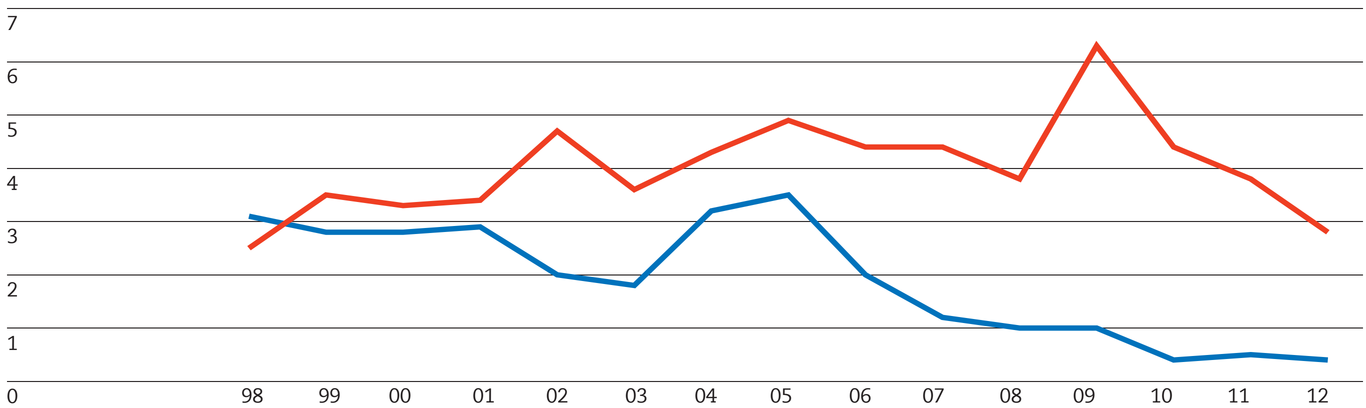
18.5 Median budgets, 1998-2012

Median budgets for final certifications are shown in Figure 18.4. From 1998 to 2005 the median budget for co-productions was on a rising trend, increasing to £4.9 million. This was followed by a drop in 2006-2008 to £3.8 million then a steep rise in 2009 to £6.3 million followed by falls in 2010, 2011 and 2012 to £4.4 million, £3.8 million and £2.8 million respectively. The sharp rise in the median budget for 2009 is likely to be partly due to the very low numbers of films certified in that year, as with low numbers the median is more susceptible to the effects of individual budgets.

From 1998 to 2001, the median budget of Production Costs Test films was around £3 million. This dipped in 2002 and 2003 to around £2 million, but then rose to over £3 million in 2004 and 2005. Since then, as the number of Cultural Test/Production Costs Test films has increased, the median budget has fallen to £1 million in 2008 and 2009 and to between £0.4 million and £0.5 million in 2010, 2011 and 2012.

Figure 18.4 Median budgets of final certifications, 1998-2012

Median budget (£ million)



Cultural Test/ Production Costs Test	3.1	2.8	2.8	2.9	2.0	1.8	3.2	3.5	2.0	1.2	1.0	1.0	0.4	0.5	0.4
Co-production	2.5	3.5	3.3	3.4	4.7	3.6	4.3	4.9	4.4	4.4	3.8	6.3	4.4	3.8	2.8

Source: BFI.

Note: The median is the middle value, ie there are equal numbers of films above and below the median.

18.6 Final certifications by budget band, 1998-2012

Table 18.4 shows that the reason for the decline in the Cultural Test/Production Costs Test median budget is the growth in the number of very low budget (under £2 million) films being certified. This growth has been particularly marked since 2006, suggesting that UK tax relief has become more accessible to low budget filmmakers, following the introduction of the new rules in 2007. The total number of medium and high budget Cultural Test/Production Costs Test films (over £10 million) had remained fairly consistent, at around 10 to 15 films each year, from 2004 to 2010, then increased to 20 in 2011 before going back to a more 'typical' 14 in 2012.

Table 18.4 Final Cultural Test/Production Costs Test certifications by budget band, 1998-2012

Budget band (£ million)	1998	1999	2000	2001	2002	2003	2004	2005	2006	2007	2008	2009	2010	2011	2012
>30	2	3	1	3	2	2	5	5	2	3	9	4	6	13	9
10 – 30	2	3	3	10	13	3	7	9	7	7	6	7	9	7	5
5 – 10	5	12	14	7	10	5	13	7	9	9	11	8	10	15	7
2 – 5	20	26	43	24	13	25	23	25	21	18	9	24	16	20	21
0.5 – 2	9	22	39	30	27	32	19	16	23	36	24	49	41	40	44
=<0.5	2	2	8	1	12	9	5	4	12	25	38	52	88	94	101
Total	**40**	**68**	**108**	**75**	**77**	**76**	**72**	**66**	**74**	**98**	**97**	**144**	**170**	**189**	**187**

Source: DCMS, BFI.

Table 18.5 shows the distribution of Cultural Test budgets by budget band for all films certified in the years 2007 to 2012. The 5% of films with budgets over £30 million accounted for 73% of the aggregate budget, while the 71% of films with budgets under £2 million accounted for only 5% of the aggregate budget. This reflects both the growth in the number of low budget Cultural Test films and of big budget inward investment UK/USA titles in the top budget band.

Table 18.5 Final Cultural Test certifications, budget distribution by budget band, 2007-2012

Budget band (£ million)	Number	Total budget (£ million)	% number	% budget
>30	44	4,662.8	5.0	73.0
10 – 30	41	648.8	4.6	10.2
5 – 10	60	425.4	6.8	6.7
2 – 5	108	336.3	12.2	5.3
0.5 – 2	234	244.5	26.4	3.8
=<0.5	398	73.2	45.0	1.1
Total	**885**	**6,391.0**	**100.0**	**100.0**

Source: DCMS, BFI.

Note: Figures may not sum to totals due to rounding.

For co-productions the pattern is different. The rise and fall in co-production numbers is clear from Table 18.6, which also shows a disproportionate increase in high budget co-production certifications in 2004-2005. This reflects the structuring of some high budget UK/USA inward investment films as co-productions at that time, a practice that has fallen away since the tax rules changed.

Table 18.6 Final co-production certifications by budget band, 1998-2012

Budget band (£ million)	1998	1999	2000	2001	2002	2003	2004	2005	2006	2007	2008	2009	2010	2011	2012
>30	–	–	–	1	1	–	8	4	2	2	–	–	–	1	–
10 – 30	–	2	2	7	14	11	20	15	5	7	2	1	3	3	2
5 – 10	5	2	4	8	12	18	14	32	20	13	1	4	5	1	2
2 – 5	6	6	13	19	21	39	40	39	28	25	4	1	7	8	5
0.5 – 2	5	3	3	6	8	14	17	16	13	9	1	2	3	1	3
=<0.5	–	–	–	–	–	2	–	–	–	–	–	–	1	–	1
Total	**16**	**13**	**22**	**41**	**56**	**84**	**99**	**106**	**68**	**56**	**8**	**8**	**19**	**14**	**13**

Source: DCMS, BFI.

The budget distribution for co-productions certified between 2007 and 2012 was much more even than for Cultural Test films, with just under 80% of films having budgets between £2 million and £30 million and accounting for 82% of the total budget, as shown in Table 18.7.

Table 18.7 Final co-production certifications, budget distribution by budget band, 2007-2012

Budget band (£ million)	Number	Total budget (£ million)	% number	% budget
>30	3	118.3	2.5	14.9
10 – 30	18	282.7	15.3	35.7
5 – 10	26	191.1	22.0	24.1
2 – 5	50	172.6	42.4	21.8
0.5 – 2	19	27.0	16.1	3.4
=<0.5	2	0.4	1.7	0.1
Total	**118**	**792.1**	**100.0**	**100.0**

Source: DCMS, BFI.

- For information on UK film production see Chapter 17 (page 183)
- For details of the UK film economy see Chapter 21 (page 218)
- For information on public investment in film in the UK see Chapter 19 (page 202)

- For information about British films, tax relief and the Cultural Test, see bfi.org.uk/film-industry/british-film-certification-tax-relief
- For more information on the European Convention on Cinematographic Co-production, see the Council of Europe website: conventions.coe.int (number 147 under the full list of treaties)

Chapter 19

Public investment in film in the UK

In recognition of the cultural and economic value of film, the UK Government and the European Union provide financial support to film in the UK through a variety of channels. The single biggest source of public funding in 2011/12 was film tax relief, followed by the National Lottery and UK government grant-in-aid.

FACTS IN FOCUS:

Total measured public funding for film in the financial year 2011/12 was £366 million, an increase of 2% on 2010/11.

The principal sources of public funding for UK film in 2011/12 were the film production tax relief (58.5% of public funding), the National Lottery (14%) and grant-in-aid from central government (11%).

Film production benefited from 70% of the total financial support, followed by distribution and exhibition (7%) then film archives and heritage (6%).

Image: *The Selfish Giant* courtesy of Protagonist Pictures

19.1 Public funding for film in the UK by source

Public funding for film identified in Table 19.1 is estimated to have been £366 million in the financial year 2011/12, up 2% from £358 million in 2010/11. The estimate does not include some local authority, research council, higher or further education funding.

The largest source of public funding was the UK film tax relief, which provided £214 million in 2011/12 (58.5% of the total). This was followed by the National Lottery (£52 million, 14% of the total) and grant-in-aid (£42 million, 11% of the total) to the BFI and the National Film and Television School (NFTS) via the Department for Culture, Media and Sport (DCMS). Film4 contributed £15 million and BBC Films £12.5 million. The European Union (EU) contributed £6.6 million, of which £5 million (£6.5 million in 2010/11) came from the MEDIA Programme.

Table 19.1 Public funding for film in the UK by source, 2011/12

Source	£ million	% of total	Notes
National Lottery Distribution Fund (DCMS) – Film	51.6	14.1	National Lottery allocations to the BFI, Creative Scotland, Film Agency for Wales, Northern Ireland Screen, plus Heritage Lottery Fund
DCMS grant-in-aid to the BFI and NFTS	41.7	11.4	Awards to the BFI and NFTS
Film4	15.2	4.2	Includes Film4's production investment and Channel 4 investment in the NFTS
BBC Films	12.5	3.4	Includes BBC Films' production investment and investment in the NFTS and film archives
National and Regional Development Agencies	11.1	3.0	Contributions to the Screen Agencies
EU MEDIA Programme[1]	5.0	1.4	
Department for Education	3.0	0.8	Includes funding for the BFI Film Academy
Northern Ireland Executive	1.9	0.5	Includes spend from all Northern Ireland government agencies into strategic bodies/projects
Scottish Government	1.6	0.4	Includes spend from all Scottish government agencies into strategic bodies/projects
Other EU	1.6	0.4	European Regional Development Fund and European Social Fund
Welsh Assembly Government	1.4	0.4	Includes spend from all Welsh government agencies into strategic bodies/projects
Higher Education Funding Councils (HEFC)[2]	1.4	0.4	HEFC investment in Creative Skillset film academies and a small number of projects by strategic agencies[3]
Arts Councils	1.3	0.4	Arts Council England and Arts Council of Wales
Department for Business, Innovation & Skills	0.9	0.2	Funding for export support
Skills Investment Fund training levy[3]	0.6	0.2	Made up of contributions from all film productions either based in the UK or in receipt of UK public funding, collected and re-distributed by Creative Skillset

Table 19.1 Public funding for film in the UK by source, 2011/12 (continued)

Source	£ million	% of total	Notes
Foreign and Commonwealth Office	0.6	0.2	Funding for UK-originated British Council activity. Excludes partnership funding of 'in country' events (outside the UK)
Cabinet Office	0.5	0.1	Funding for schools film clubs
Other public sector	0.2	0.1	Very small awards (under £10,000) from a range of public sector agencies
Local government	0.1	<0.1	Investment by local authorities in National and Regional Screen Agency activities
Department for Work and Pensions	<0.1	<0.1	Funding for training and business support
Total public sector selective investment[4]	**152.1**	41.5	National Lottery and grant-in-aid from all sources as above
UK film production tax relief (HMRC)[5]	214.0	58.5	Cost of film tax relief in 2011/12
Total public investment	**366.1**	100.0	Sum of all the above

Source: BFI.
Figures may not sum to subtotal due to rounding.

Notes:
1. Investment for the MEDIA Programme is for awards made from 1 April 2011 to 31 March 2012.
2. Includes the Higher Education Funding Councils for England, Scotland and Wales, support and subsidy from Higher Education institutions.
3. This comprises support for the Creative Skillset film academy network, film archives and other strategic agencies. It does not include payments from educational funding councils to other film courses (film studies, etc.) in higher or further education.
4. Does not include transfers to and from reserves.
5. Film Tax Relief Summary, HMRC, July 2012.

19.2 Spend by agency

As Table 19.2 shows, the largest net spender on film in 2011/12 was HMRC (£214 million for film tax relief), followed by the BFI (£87.2 million), Film4 (£15 million) and BBC Films (£12 million).

Table 19.2 Net film spend by agency[1]

Source	£ million	%
HMRC	214.0	55.4
BFI	87.2	22.6
Film4	15.0	3.9
BBC Films	12.0	3.1
Northern Ireland Screen	9.8	2.5
NFTS	8.8	2.3
Scottish agencies[2]	5.1	1.3
EU MEDIA Programme	4.7	1.2
Film London	3.6	0.9
Creative Skillset	3.5	0.9
FILMCLUB	3.3	0.8
North East England agencies[3]	2.9	0.8
Welsh agencies[4]	2.5	0.6
Screen West Midlands	2.0	0.5
First Light	1.8	0.5
South West England agencies[5]	1.8	0.5
Creative England	1.7	0.4
East & East Midlands agencies[6]	1.5	0.4
North West England agencies[7]	1.2	0.3
South East England agencies[8]	1.1	0.3
Yorkshire agencies[9]	1.1	0.3
Arts Council England	0.8	0.2
British Council	0.6	0.2
Heritage Lottery Fund	0.3	0.1
Total public sector[10]	**386.2**	**100.0**

Source: BFI RSU.

Notes:
1. Net spend means spend after deducting grants and awards to other organisations in this table. Figures are presented net to avoid double counting.
2. Includes film expenditure on the part of Creative Scotland and the Scottish Screen Archive (part of the National Library of Scotland).
3. Includes Northern Film and Media and the North East Film Archive.
4. Welsh agencies means Film Agency for Wales, the Film Archive of Wales (part of the National Library of Wales) and film investments made by Finance Wales (part year only).
5. Includes South West Screen (part year only) and the South West Film and Television Archive.
6. Includes EM Media (part year only), the Media Archive for Central England, which provides film archive services for the East and West Midlands and the East Anglian Film Archive.
7. Includes Vision and Media (part year only) and the North West Film Archive.
8. Includes Screen South, the Wessex Film and Sound Archive and Screen Archive South East.
9. Includes Screen Yorkshire and the Yorkshire Film Archive.
10. The spending tabulated above includes net transfers to and from reserves and spending financed by commercial income (eg from film rights earned by agencies. For these reasons the total spending by agencies (£386.2 million) is higher than total public funding for film in the year 2011/12 (£366.1 million, Table 19.1).

19.3 Activities supported by public spend on film

The areas of activity supported by public spend on film in the UK in 2011/12 are shown in Table 19.3. As in previous years, film production took the largest share, accounting for £271 million (70% of the total). Distribution and exhibition activity was second with £25.5 million (7%), followed by film archives and heritage (6%) and education, young people and lifelong learning (5%).

Table 19.3 Activities supported by public spend on film, 2011/12

Activity	£ million	% of total
Production[1]	271.2	70.2
Distribution and exhibition	25.5	6.6
Film archives and heritage[2]	22.0	5.7
Education, young people and lifelong learning	19.8	5.1
Administration and services to the public	19.3	5.0
Training and skills[3]	13.4	3.5
Development	9.3	2.4
Export and inward investment promotion[4]	3.3	0.9
Business support[5]	2.4	0.6
Total public film expenditure[6]	**386.2**	**100.0**

Source: BFI.

Notes:
1. Non-tax relief production spend in 2011/12 was £58.4 million.
2. BFI National Archive, National/Regional Archives, Heritage Lottery Fund investments.
3. Skills Investment Fund, National/Regional training investment, film/craft and technical skills academies.
4. British Film Commission; British Council, locations services in the nations and regions.
5. National/Regional Screen Agency investment: primary beneficiaries are independent production companies.
6. 2011/12 total expenditure (£386.2 million) was greater than total public funding (£366.1 million, Table 19.1) as expenditure was supplemented earned/self-generated income, grants from trusts and foundations and transfers from reserves.

19.4 BFI Lottery awards, 2012

Table 19.4 shows the Lottery awards made by the BFI in 2012. The BFI became a Lottery distributor for film funding on 1 April 2011, when it took over the majority of the UK Film Council's previous functions. There were 294 awards in total (275 in 2011), with a combined value of £33.5 million up from £24.6 million in 2011.

Table 19.4 BFI Lottery awards, 2012

	Number of awards	Total value (£ million)
Film Fund – development	144	3.6
Film Fund – production	51	20.5
Film Fund – short film	26	1.0
Exhibition – P&A	25	2.8
Film Export Fund	24	0.2
Partnerships Lottery	9	3.4
Film Fund – completion	7	0.7
Transition Fund	3	0.4
Partnerships Lottery – film education	2	<0.1
Film Fund – pilots	1	<0.1
International Fund	1	<0.1
Exhibition – audience development	1	0.5
Total awards	**294**	**33.5**

Source: BFI.

Notes:
BFI awards data are for calendar year 2012.
Figures may not sum to total due to rounding.

The large awards (£250,000+) made by the BFI in 2012 are shown in Table 19.5. From a total of 30 projects, 11 received awards of £1 million or more.

Table 19.5 Large awards (£250,000+) made by the BFI, 2012

	Project (total = 30)	Amount of award (£)
Film Fund	The Invisible Woman	1,603,059
	Belle	1,280,000
	How I Live Now	1,250,857
	71	1,168,736
	The Double	1,130,000
	Frank	1,090,000
	Ginger & Rosa	1,055,000
	Untitled 13	1,035,000
	Half of a Yellow Sun	1,013,630
	Last Days on Mars	1,000,000
	Cuban Fury	1,000,000
	Calvary	798,980
	The Lost Child of Philomena Lee	750,000
	Blood (aka Conviction)	700,000
	The Selfish Giant	618,600
	Sunshine on Leith	545,000
	Le Weekend	535,000
	Catch Me Daddy	500,000
	Alan Partridge: Alpha Papa (aka Alan Partridge: The Movie)	500,000
	Untitled Joanna Hogg Project	430,194
	Fast Girls	397,650
	Gone Too Far	392,000
	Bypass	376,380
	Brand New-U	362,000
	Sightseers	322,846
	Byzantium	300,000
	In Real Life (aka Blow Job)	300,000
	Ill Manors	288,000
	Under the Skin	265,000
	Shooting Bigfoot (aka Of Monsters and Men)	250,000

Source: BFI.

Note: BFI awards data are for calendar year 2012.

19.5 Leading public investors in British film production, 2010-2012

Table 19.6 shows the leading public agency and public service broadcaster investment in British films for the calendar years 2010-2012. The most frequent public investor was the BFI/UK Film Council with 81 projects (combined budget £277 million), followed by BBC Films/BBC (63 projects, £220 million) and Film4/Channel 4 (55 projects, £158 million). These budget figures are for the total budget of the films, including the share of the budget provided by private investors and pre-sales.

Table 19.6 Leading public investors in British film production, 2010-2012

Public funder	Number	Estimated budget (£ million)	Examples
BFI/UK Film Council	81	277	Cuban Fury, How I Live Now, The Invisible Woman, The Selfish Giant, Seven Psychopaths, Sightseers, Spike Island, Sunshine on Leith
BBC Films/BBC	63	220	Good Vibrations, My Week with Marilyn, Quartet, Shadow Dancer, Song for Marion
Film4/Channel 4	55	158	A Field in England, A Long Way Down, Complicit, The Double, Hyde Park on Hudson, The Look of Love
European agencies[1]	54	438	A Most Wanted Man, I, Anna, The Three Musketeers, Trishna
Creative Scotland and other Scottish agencies	29	43	The Decoy Bride, Lore, Outcast, Perfect Sense, Under the Skin
Irish Film Board	17	41	Calvary, Citadel, Good Vibrations, Shadow Dancer
Northern Film and Media	17	17	Ashes, Flutter, The Liability, The Scapegoat
Welsh agencies	13	13	Hunky Dory, The Machine, Panda Eyes, Resistance
EM Media	10	4	Best Laid Plans, High Hopes, Weekender
Northern Ireland Screen	9	16	Jump, Keith Lemon: The Film, Made in Belfast, Whole Lotta Sole
Film London	8	1	Ill Manors, Lilting, Strawberry Fields
Screen Yorkshire	6	8	Berberian Sound Studio, For Those in Peril, Wuthering Heights

Source: BFI production tracking
In some cases more than one public agency contributed funding to the same film, so there is some double counting of budgets in the above table. Hence there is no 'total budget' row. Data in this table are for the calendar years 2010-12.

Note:
1. Except for the Irish Film Board. Other European agencies include the Icelandic Film Centre, Isle of Man Film, Filmbüro Bremen, Medienboard Berlin-Brandenburg, Filmstiftung Nordrhein-Westfalen and CNC (France).

- For more information on film production in the UK see Chapter 17 (page 183)
- For more information on the UK film economy see Chapter 21 (page 226)
- For more information on UK film companies, see Chapter 20 (page 218)

Chapter 20

Film industry companies

In the UK, the majority of film industry companies are in the production and post-production sectors although the largest companies are found in film distribution and exhibition.

FACTS IN FOCUS:

In 2012, there were over 5,000 film production companies and over 2,200 post-production companies in the UK.

There were 415 film distributors and 205 exhibitors.

The majority of companies were small (turnover under £250,000).

The production, post-production and distribution sectors were concentrated in London and the South East, while the exhibition sector was more dispersed.

Outside London and the South East there were significant production and post-production clusters in the East of England, South West, North West and Scotland.

Image: *Les Misérables* ©2012 Universal City Studios, LLC. Courtesy of Universal Studios Licensing LLC

20.1 Number of companies in the film industry

The number of companies involved in the film industry has grown significantly in the last 17 years, particularly in the production sector which saw an increase of over 400% between 1996 and 2012, compared with the UK average of 56%. Part of this growth reflects the improvement in coverage in 2008 when companies registered for PAYE but not VAT were added to the totals. It might also reflect the number of special purpose vehicles (SPVs) created for a specific production which still remain in existence as a company after the completion of that title. (These SPVs will not usually be involved in the production of another film.) In 2012, there were 8,865 film and video production companies, 475 film and video distributors and 205 exhibitors (Table 20.1).

Table 20.1 Number of companies by industry group, 1996-2012

Year	Film and video production	Film and video distribution	Film exhibition	UK all industries
1996	1,745	355	155	1,380,695
1997	2,460	360	160	1,547,175
1998	3,065	370	160	1,573,935
1999	3,460	380	165	1,595,705
2000	3,900	425	165	1,616,835
2001	4,185	485	190	1,623,025
2002	4,605	515	195	1,619,195
2003	5,065	530	205	1,623,715
2004	5,275	455	200	1,611,535
2005	5,785	445	200	1,631,540
2006	6,210	415	200	1,646,280
2007	6,575	400	200	1,673,835
2008	7,970	435	230	2,161,555
2009	7,965	460	225	2,152,400
2010	8,015	440	225	2,100,370
2011	8,215	465	210	2,080,860
2012	8,865	475	205	2,149,190
Growth 1996-2012 (%)	**408.0**	**33.8**	**32.3**	**55.7**

Source: Office for National Statistics.

Notes:
From 1996 to 2007, data include only companies registered for VAT.
For 2008-2012, data include in addition companies registered for PAYE but not registered for VAT, so give improved coverage of the company population Standard Industrial Classifications (SICs) are used to classify businesses according to the type of their economic activity. The classifications were last revised in 2003 and in 2007. For 1996-2008 data are for 2003 Standard Industrial Classifications (SICs) 9211 (film and video production), 9212 (film and video distribution) and 9213 (film exhibition).
For 2009-2012, film and video production is the sum of 2007 SICs 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).

The introduction of the 2007 Standard Industrial Classifications makes possible a more detailed breakdown of the sector, as shown in Tables 20.2 and 20.3. This gives a view of film production and distribution separately from video production and distribution, and confirms that film production and distribution make up the majority of the sector. In 2012, film, video and TV post-production activity represented 23% of companies and 20% of turnover.

Table 20.2 Number of film and video companies by sub-sector, 2012

Sub-sector	Number of companies	% of total
Film production	5,190	54.4
Video production	1,470	15.4
Film, video and TV post-production*	2,205	23.1
Film distribution	415	4.3
Video distribution	60	0.6
Film exhibition	205	2.1
Total	**9,545**	**100.0**

Source: Office for National Statistics.

Notes:
Data as at March 2012.
* Companies in the post-production sector usually work on films, commercials, videos and television programmes, and therefore have a combine statistical classification.

Although film distributors were just over 4% of the companies, in 2012 they accounted for over one fifth (21%) of the turnover (Table 20.3). This reflects the dominant position of the UK subsidiaries of the major Hollywood studios in the film value chain.

Table 20.3 Turnover of film and video companies by sub-sector, 2012

Sub-sector	Turnover (£ 000)	% of total
Film production	2,688,724	36.1
Video production	186,902	2.5
Film, video and TV post-production*	1,493,355	20.0
Film distribution	1,538,451	20.6
Video distribution	272,039	3.6
Film exhibition	1,277,739	17.1
Total	**7,457,210**	**100.0**

Source: Office for National Statistics.

Notes:
Data as at March 2012.
Percentages may not sum to 100 due to rounding.
* Companies in the post-production sector usually work on films, commercials, videos and television programmes, and therefore have a combined statistical classification.

20.2 Size distribution of film companies

The size distribution of film companies is shown in Tables 20.4 to 20.7. In all sectors apart from film exhibition, the majority of companies were very small with turnover less than £250,000 per year.

Table 20.4 Size distribution of film production companies, 2012

Turnover size band £ 000	Number	%	Turnover (£ 000)	%
5,000+	90	1.7	c	c
1,000 – 4,999	345	6.6	694,533	25.8
500 – 999	260	5.0	166,898	6.2
250 – 499	375	7.2	127,809	4.8
100 – 249	1,255	24.2	186,719	6.9
50 – 99	1,370	26.4	97,286	3.6
0 – 49	1,495	28.8	c	c
Total	**5,190**	**100.0**	**2,688,724**	**100.0**

Source: Office for National Statistics.

Notes:
Data as at March 2012.
Percentages may not sum to 100 due to rounding.
'c' indicates the data have been made confidential by the Office for National Statistics to avoid disclosing details of individual companies.

Table 20.5 Size distribution of post-production companies, 2012

Turnover size band £ 000	Number	%	Turnover (£ 000)	%
5,000+	55	2.5	1,023,515	68.5
1,000 – 4,999	100	4.5	211,197	14.1
500 – 999	105	4.8	76,343	5.1
250 – 499	150	6.8	52,391	3.5
100 – 249	460	20.9	66,749	4.5
50 – 99	655	29.7	46,401	3.1
0 – 49	680	30.8	16,759	1.1
Total	**2,205**	**100.0**	**1,493,355**	**100.0**

Source: Office for National Statistics.

Notes:
Data as at March 2012.
Percentages may not sum to 100 due to rounding.

Table 20.6 Size distribution of film distribution companies, 2012

Turnover size band £ 000	Number	%	Turnover (£ 000)	%
5,000+	35	8.4	c	c
1,000 – 4,999	35	8.4	c	c
500 – 999	45	10.8	c	c
250 – 499	45	10.8	15,164	1.0
100 – 249	80	19.3	12,018	0.8
50 – 99	90	21.7	6,510	0.4
0 – 49	85	20.5	1,886	0.1
Total	**415**	**100.0**	**1,538,451**	**100.0**

Source: Office for National Statistics.

Notes:
Data as at March 2012.
Percentages may not sum to 100 due to rounding.
'c' indicates the data has been made confidential by the Office for National Statistics to avoid disclosing details of individual companies.

Table 20.7 Size distribution of film exhibition companies, 2012

Turnover size band £ 000	Number	%	Turnover (£ 000)	%
5,000+	10	4.9	1,153,956	90.3
1,000 – 4,999	40	19.5	82,235	6.4
500 – 999	30	14.6	21,192	1.7
250 – 499	25	12.2	10,063	0.8
100 – 249	45	22.0	7,276	0.6
50 – 99	35	17.1	2,345	0.2
0 – 49	20	9.8	672	0.1
Total	**205**	**100.0**	**1,277,739**	**100.0**

Source: Office for National Statistics

Notes:
Data as at March 2012.
Percentages may not sum to 100 due to rounding.

20.3 National/regional distribution of film companies in the UK

Tables 20.8 and 20.9 show the national/regional distribution of film companies and film company turnover in 2012. Overall, almost 71% of film companies were concentrated in London and the South East and over 79% of turnover was generated by companies located in these two regions. The London concentration was particularly strong for distribution (61% of companies and 94% of turnover) but the exhibition sector was more widely spread across the UK, with 71% of companies and 41% of turnover associated with companies based outside London.

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

Table 20.8 National/regional distribution of film companies, 2012

	Film production		Post-production		Film distribution		Film exhibition		Total UK film	
	Number	%	Number	%	Number	%	Number	%	Number	%
London	2,980	57.4	1,135	51.5	255	61.4	60	29.3	4,430	55.3
South East	735	14.2	405	18.4	70	16.9	25	12.2	1,235	15.4
East of England	320	6.2	145	6.6	25	6.0	25	12.2	515	6.4
South West	275	5.3	150	6.8	10	2.4	15	7.3	450	5.6
North West	180	3.5	90	4.1	15	3.6	15	7.3	300	3.7
Scotland	150	2.9	60	2.7	5	1.2	10	4.9	225	2.8
Yorkshire and The Humber	140	2.7	45	2.0	5	1.2	15	7.3	205	2.6
West Midlands	120	2.3	60	2.7	15	3.6	5	2.4	200	2.5
East Midlands	90	1.7	35	1.6	5	1.2	10	4.9	140	1.7
Wales	90	1.7	35	1.6	5	1.2	10	4.9	140	1.7
North East	65	1.3	25	1.1	0	0.0	0	0.0	90	1.1
Northern Ireland	45	0.9	20	0.9	5	1.2	15	7.3	85	1.1
Total UK	**5,190**	**100.0**	**2,205**	**100.0**	**415**	**100.0**	**205**	**100.0**	**8,015**	**100.0**

Source: Office for National Statistics.

Notes:
Data as at March 2012, for business enterprises.
Percentages may not sum to 100 due to rounding.

Table 20.9 National/regional distribution of film company turnover, 2012

	Film production		Post-production		Film distribution		Film exhibition		Total UK film	
	Turnover (£ 000)	%	Turnover (£ 000)	%	Turnover (£ 000)	%	Turnover (£ 000)	%	Turnover (£ 000)	%
London	2,148,237	79.9	1,203,754	80.6	1,450,103	94.3	757,260	59.3	5,559,354	79.4
South East	151,085	5.6	164,695	11.0	c	c	3,747	0.3	c	c
South West	99,049	3.7	29,677	2.0	c	c	15,329	1.2	c	c
East of England	70,799	2.6	26,631	1.8	c	c	21,990	1.7	c	c
North West	55,970	2.1	c	c	c	c	c	c	c	c
Wales	34,964	1.3	c	c	c	c	c	c	c	c
Scotland	32,851	1.2	c	c	c	c	10,606	0.8	52,350	0.7
Yorkshire and The Humber	28,288	1.1	c	c	c	c	8,355	0.7	c	c
Northern Ireland	21,246	0.8	2,792	0.2	c	c	c	c	c	c
West Midlands	20,807	0.8	7,460	0.5	2,884	0.2	c	c	c	c
East Midlands	14,133	0.5	c	c	c	c	c	c	c	c
North East	11,295	0.4	2,275	0.2	c	c	c	c	15,657	0.2
Total UK	**2,688,724**	**100.0**	**1,493,355**	**100.0**	**1,538,451**	**100.0**	**1,277,739**	**100.0**	**6,998,269**	**100.0**

Source: Office for National Statistics.

Notes:
Data as at March 2012, for business enterprises.
'c' indicates the data have been made confidential by the Office for National Statistics to avoid disclosing details of individual companies.
The geographic 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 that have local units around the UK.
The overall total differs from that in Table 20.3 as it excludes figures for video production and distribution.

20.4 Leading film production companies in the UK

Drawing on the BFI Research and Statistics Unit's production database and public information, Table 20.10 presents the production companies involved in the most productions in the UK over the three-year period 2010 to 2012. Working Title Films came top of the list with 12 films with a combined budget of £250 million (equivalent to a mean budget per film of £21 million), followed by Press On Features with nine (combined budget of £12 million).

Table 20.10 Top 20 production companies involved in UK production, ranked by number of films, 2010-2012

Production company	Number of films	Estimated combined budget (£ million)	Selected titles
Working Title Films	12	250	Anna Karenina, I Give It a Year, Johnny English Reborn, Les Misérables, Tinker, Tailor, Soldier, Spy
Press On Features	9	12	Airborne, The Hooligan Wars, The Rise and Fall of a White Collar Hooligan
Black and Blue Films	9	5	Elfie Hopkins, How to Stop Being a Loser, Strippers vs Werewolves
Vertigo Films	7	18	Horrid Henry: The Movie, Monsters, StreetDance 2 3D, The Sweeney
Passion Pictures	7	8	The Green Prince, Searching for Sugar Man, The Summit
Matador Pictures	6	26	8 minutes idle aka Eight Minutes Idle, In the Dark Half, The Numbers Station
Trash Arts	6	<0.5	Love You Too, One Road, Our Last Summer, The Wasters
Revolution Films	6	40	Good Vibrations, The Look of Love, Rush, Trishna
Chata Pictures	6	2	The Fall of the Essex Boys, GBH aka Riot, White Collar Hooligan 2: England Away
Film & Music Entertainment	6	5	The Arbiter, Children of the Revolution, Streetkids United
Big Talk Productions	6	43	Attack the Block, Cuban Fury, Sightseers, The World's End
Gateway Films	6	7	Anuvahood, Get Lucky, Outside Bet, Saving Santa
Zelica Films	5	<0.5	Baudelaire's Women, Le Fear II: Le Sequel, Get Ca$h
Templeheart Films	5	3	AB Negative, The Reverend, The Zombie King
Scott Free Productions	5	135	The Counselor, Life in a Day, Prometheus
Sterling Pictures	5	2	Scar Tissue, The Seasoning House
Warp Films	5	5	Berberian Sound Studio, For Those in Peril, Kill List, The Stone Roses: Made of Stone, Tyrannosaur
Embargo Films	5	13	Hysteria, I, Anna, Still Life
Met Film Production	4	0.8	The Dark Matter of Love, The Great Hip Hop Hoax, Pantomime, Village at the End of the World
Palm Tree Entertainment	4	3	Crab Island, Going Green, Heckle

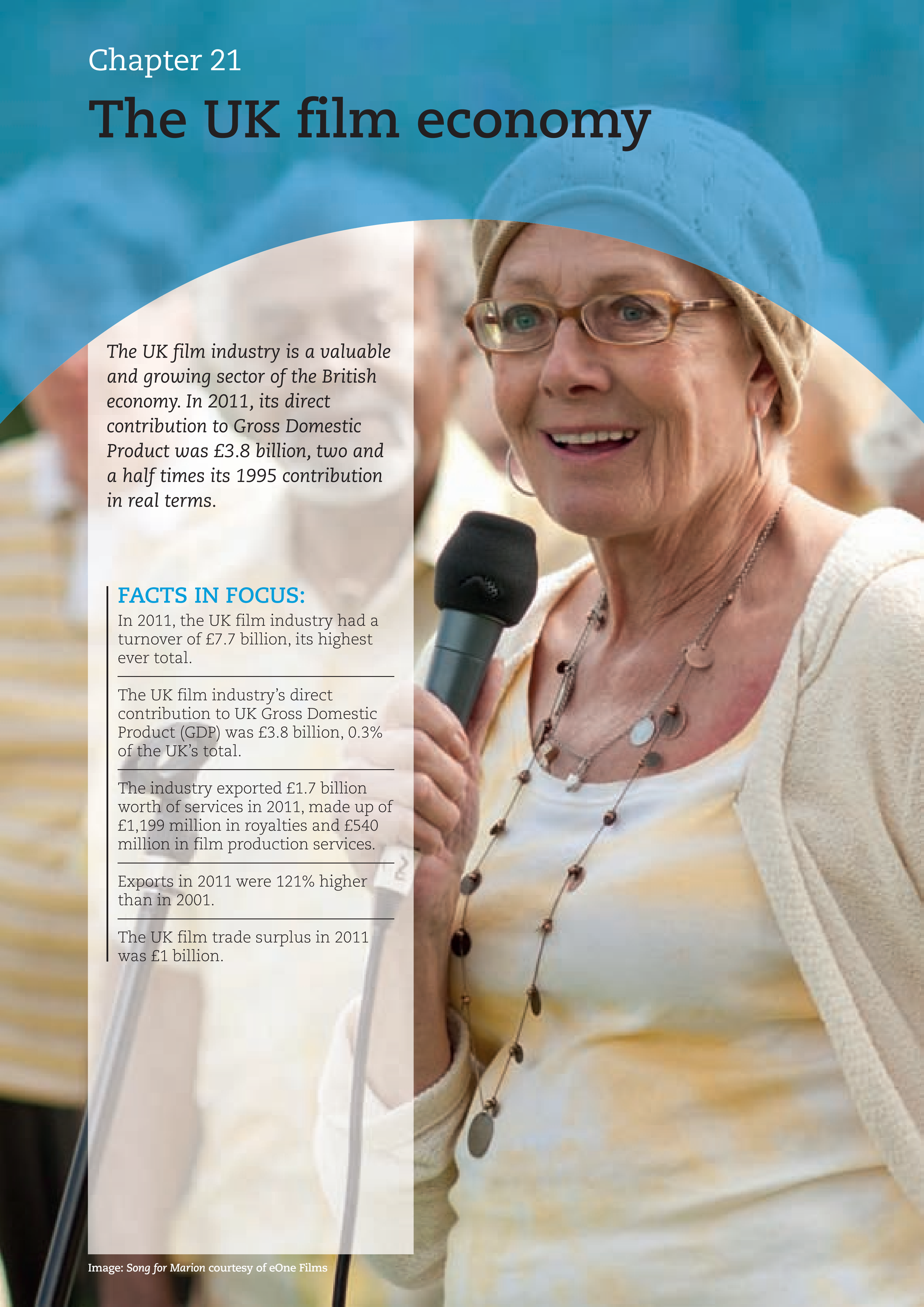
Source: BFI.

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 funding 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 four or more films over the three-year period. This cut off point omits a number of other major production companies behind well-known UK films, including Ruby Films, Sixteen Films, CinemaNX and Blueprint Pictures.

- For film production company activity levels in 2012 see Chapter 17 (page 183)
- For leading film distributors in the UK in 2012 see Chapter 9 (page 104)
- For leading film exhibitors in the UK in 2012 see Chapter 10 (page 115)
- For numbers and size distribution of film workplaces in 2012 see Chapter 22 (page 238)

Chapter 21

The UK film economy



The UK film industry is a valuable and growing sector of the British economy. In 2011, its direct contribution to Gross Domestic Product was £3.8 billion, two and a half times its 1995 contribution in real terms.

FACTS IN FOCUS:

In 2011, the UK film industry had a turnover of £7.7 billion, its highest ever total.

The UK film industry's direct contribution to UK Gross Domestic Product (GDP) was £3.8 billion, 0.3% of the UK's total.

The industry exported £1.7 billion worth of services in 2011, made up of £1,199 million in royalties and £540 million in film production services.

Exports in 2011 were 121% higher than in 2001.

The UK film trade surplus in 2011 was £1 billion.

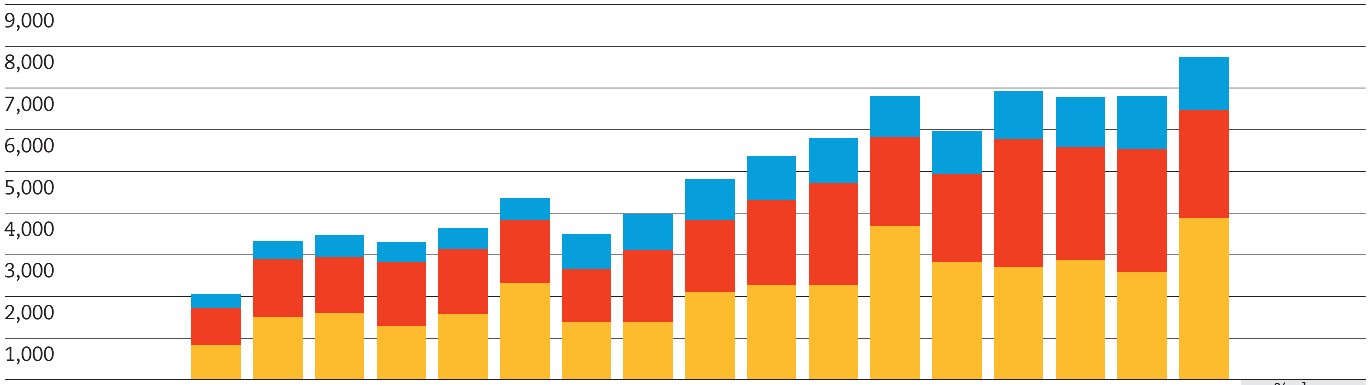
Image: *Song for Marion* courtesy of eOne Films

21.1 Film industry turnover, 1995-2011

Figure 21.1 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 period 1995-2011. (2011 is the latest year for which data are available.) Each of the three sectors has shown strong growth over this period, with total industry turnover increasing from £2 billion in 1995 to nearly £8 billion in 2011.

Figure 21.1 Total turnover of UK film industry by sector, 1995-2011

£ million



	1995	1996	1997	1998	1999	2000	2001	2002	2003	2004	2005	2006	2007	2008	2009	2010	2011	% change 1995-2011
Film and video production	829	1,514	1,612	1,306	1,589	2,334	1,402	1,389	2,119	2,281	2,280	3,693	2,830	2,717	2,889	2,596	3,880	368.0
Film and video distribution	895	1,385	1,328	1,521	1,555	1,494	1,271	1,721	1,718	2,030	2,450	2,125	2,105	3,069	2,710	2,950	2,592	189.6
Film exhibition	329	420	527	485	485	519	828	871	987	1,065	1,065	976	1,022	1,141	1,176	1,257	1,265	284.5
Total	**2,053**	**3,319**	**3,467**	**3,312**	**3,629**	**4,347**	**3,501**	**3,981**	**4,824**	**5,376**	**5,795**	**6,794**	**5,957**	**6,927**	**6,775**	**6,803**	**7,737**	**276.9**

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

Notes:
'Total turnover' is expressed in current values, ie not adjusted for inflation.
Standard Industrial Classifications (SICs) are used to classify businesses according to the type of their economic activity. The classifications were last revised in 2003 and in 2007.
For 1995-2007 data are for 2003 SICs 9211 (film and video production), 9212 (film and video distribution) and 9213 (film exhibition).
For 2008-2011 film and video production is the sum of 2007 SICs 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 2009-2011, only film is included in the distribution sector as the data for video distribution are confidential.
The figures for 2009-2010 have been revised since publication of the 2012 Yearbook.

The introduction of new categories in the 2007 Standard Industrial Classifications (SICs) makes possible a more detailed breakdown of the industry by sub-sector, as shown in Table 21.1. This gives an official measure of film production and distribution separate from video production and distribution, and confirms that film production and distribution make up the majority of the industry. It also highlights the relative importance of the post-production sector (19% of turnover) which was previously included in the film and video production total.

Table 21.1 Total turnover (£ million) of UK film industry by sub-sector, 2011

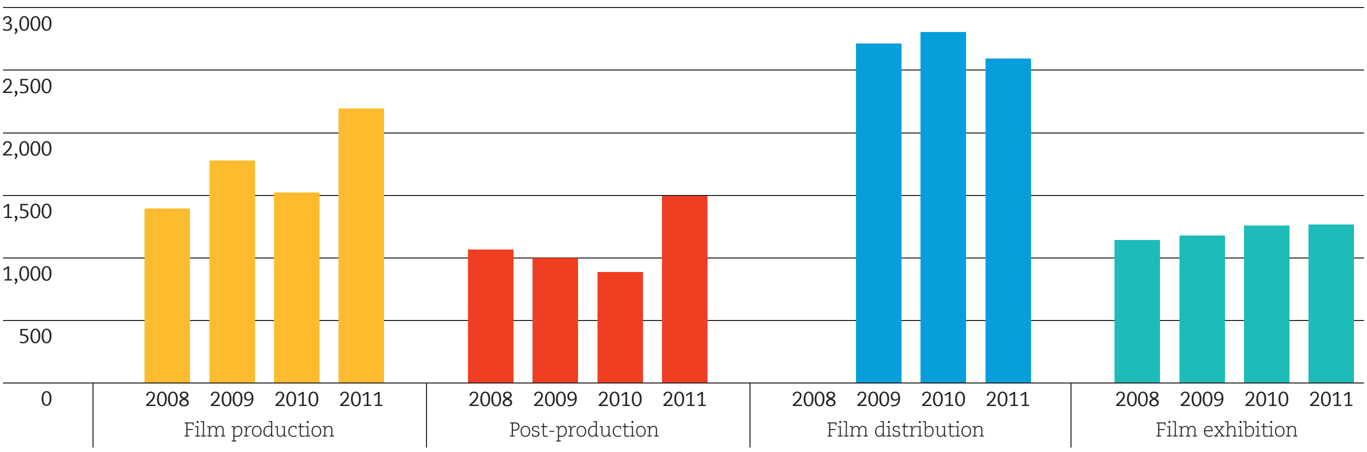
Sub-sector	Turnover	% of total
Film production	2,194	28.4
Video production	193	2.5
Film, video and TV post-production	1,493	19.3
Film distribution	2,592	33.5
Video distribution	c	c
Film exhibition	1,265	16.4
Sector total (excluding video distribution)	**7,737**	**100.0**

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.
'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.

Figure 21.2 shows the turnover for film production, film, video and TV post-production, film distribution and film exhibition from 2008 to 2011. Film distribution is consistently the sub-sector with the highest turnover, but this area saw a decrease in turnover between 2010 and 2011, whereas both film production and film, video and TV post-production showed significant increases in turnover between 2010 and 2011.

Figure 21.2 Total turnover (£ million) of film sub-sectors, 2008-2011



	Film production 2008	2009	2010	2011	Post-production 2008	2009	2010	2011	Film distribution 2008	2009	2010	2011	Film exhibition 2008	2009	2010	2011
Turnover	1,393	1,778	1,520	2,194	1,065	996	885	1,493	c	2,710	2,805	2,592	1,141	1,176	1,257	1,265

Source: Office for National Statistics Annual Business Survey.

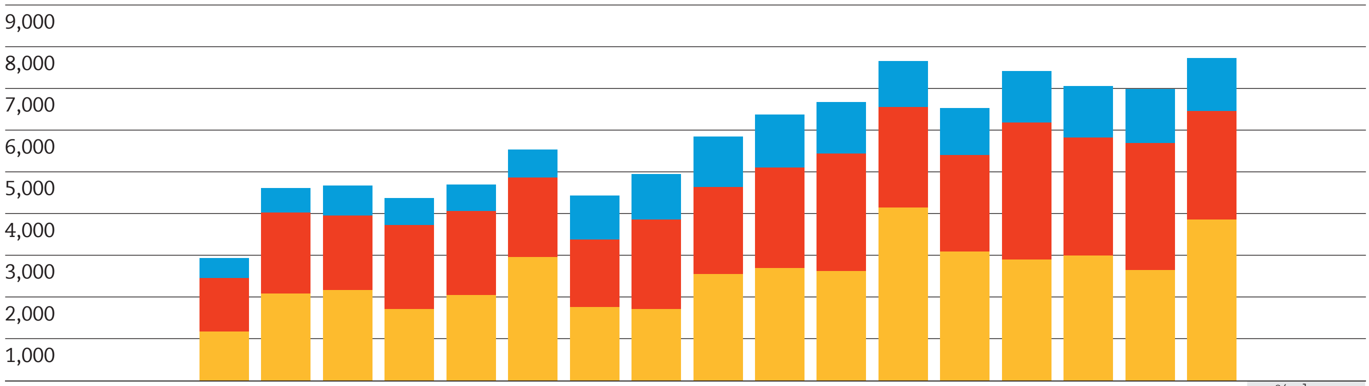
See notes to Table 21.1.

The total industry turnover expressed in real terms, ie with the effects of inflation removed, is shown in Figure 21.3. The real increase since 1995 has been significant: 227% for film and video production, 102% for film and video distribution and 168% for film exhibition. Overall, in real terms, industry turnover in 2011 was more than two and a half times its 1995 level.

Turnover increased to £7.7 billion in 2011 after decreasing slightly for the previous two years, and is at its highest level for the period shown in the chart (the previous highest real turnover was in 2006 when total turnover was just under £7.7 billion in 2011 pounds).

Figure 21.3 Inflation-adjusted turnover of UK film industry by sub-sector, 1995-2011

£ million (2011 pounds)



	1995	1996	1997	1998	1999	2000	2001	2002	2003	2004	2005	2006	2007	2008	2009	2010	2011	% change 1995–2011
Film and video production	1,187	2,110	2,180	1,731	2,064	2,978	1,779	1,730	2,575	2,712	2,633	4,169	3,111	2,914	3,017	2,671	3,880	226.8
Film and video distribution	1,282	1,931	1,796	2,017	2,020	1,906	1,613	2,143	2,087	2,413	2,829	2,399	2,314	3,292	2,830	3,035	2,592	102.2
Film exhibition	471	585	713	643	630	662	1,051	1,085	1,199	1,266	1,230	1,102	1,124	1,224	1,228	1,293	1,265	168.5
Total	**2,940**	**4,626**	**4,689**	**4,391**	**4,714**	**5,547**	**4,443**	**4,958**	**5,862**	**6,391**	**6,692**	**7,670**	**6,549**	**7,430**	**7,074**	**6,998**	**7,737**	**163.2**

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.
Values expressed in constant 2011 pounds.
For sector classifications, see notes to Figure 21.1.
For 2009-2011, only film is included in the distribution sector as the data for video distribution are confidential.

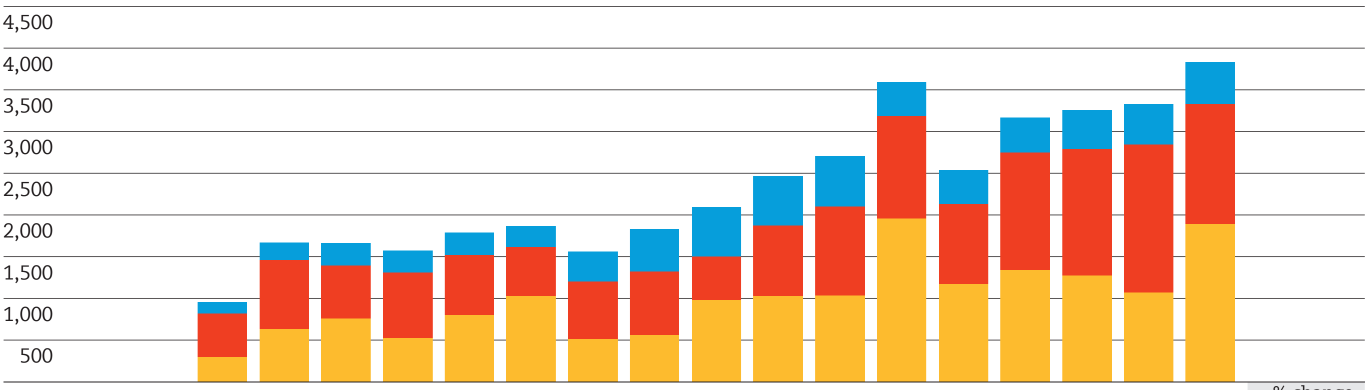
21.2 Film industry contribution to GDP, 1995-2011

The direct contribution an industry makes to UK Gross Domestic Product 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 total GVA in 2011, at £3.8 billion, accounted for 0.3% of the UK’s total GDP. Production accounted for 49% of the industry’s value added, distribution 38% and exhibition 13%.

Figure 21.4 UK film industry gross value added, 1995-2011

£ million



	1995	1996	1997	1998	1999	2000	2001	2002	2003	2004	2005	2006	2007	2008	2009	2010	2011	% change 1995–2011
Film and video production	299	663	758	525	805	1,032	514	562	983	1,032	1,035	1,957	1,170	1,342	1,275	1,071	1,891	532.4
Film and video distribution	522	829	638	784	716	582	689	760	520	841	1,072	1,232	964	1,411	1,517	1,774	1,442	176.2
Film exhibition	135	208	264	260	266	250	354	504	592	592	600	407	403	415	466	483	500	270.4
Total	**956**	**1,700**	**1,660**	**1,569**	**1,787**	**1,864**	**1,557**	**1,826**	**2,095**	**2,465**	**2,707**	**3,596**	**2,537**	**3,168**	**3,258**	**3,328**	**3,833**	**300.9**

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

Table 21.2 shows the gross value added breakdown by 2007 SICs. Film accounted for the majority of the sector contribution, with film distribution being the highest single contributor at £1.4 billion, 38% of the total.

Table 21.2 UK film industry gross value added (£ million), 2011

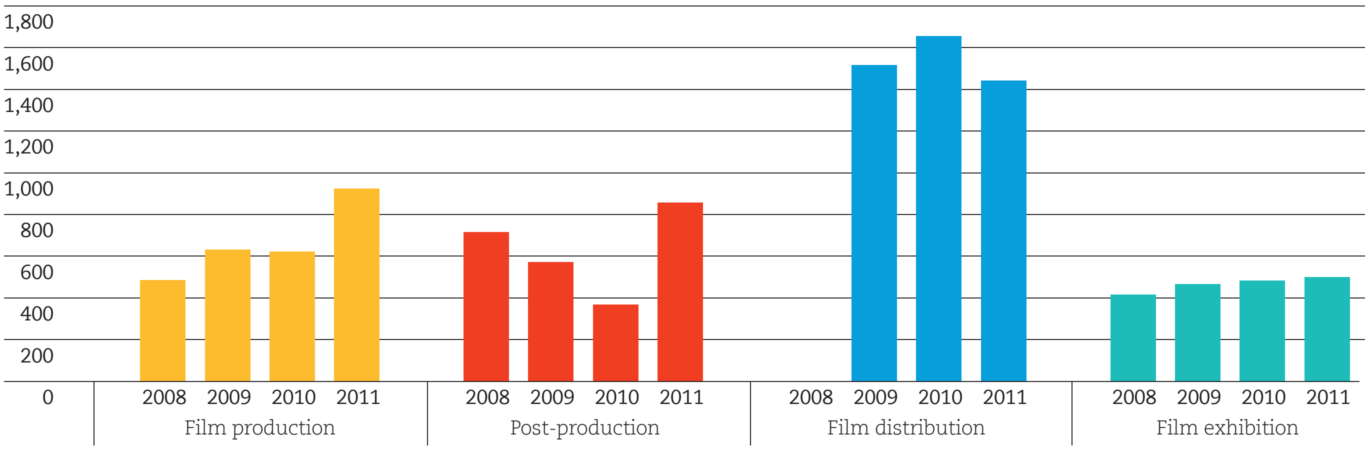
Sub-sector	GVA	% of total
Film production	925	24.1
Video production	108	2.8
Film, video and TV post-production	858	22.4
Film distribution	1,442	37.6
Video distribution	c	c
Film exhibition	500	13.0
Sector total (excluding video distribution)	**3,833**	**100.0**

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.
'c' indicates the GVA of video distribution is suppressed to avoid disclosing confidential data.
Percentages may not sum to 100 due to rounding.

The patterns of GVA by sub-sector from 2008 to 2011 are similar to those for total turnover (Figure 21.5). As with turnover, film distribution consistently has the highest value added, but film production and film, video and TV post-production showed significant increases in value added between 2010 and 2011.

Figure 21.5 Gross value added (£ million) of film sub-sectors, 2008-2011



	Film production 2008	2009	2010	2011	Post-production 2008	2009	2010	2011	Film distribution 2008	2009	2010	2011	Film exhibition 2008	2009	2010	2011
GVA	486	631	621	925	716	572	367	858	c	1,517	1,656	1,442	415	466	483	500

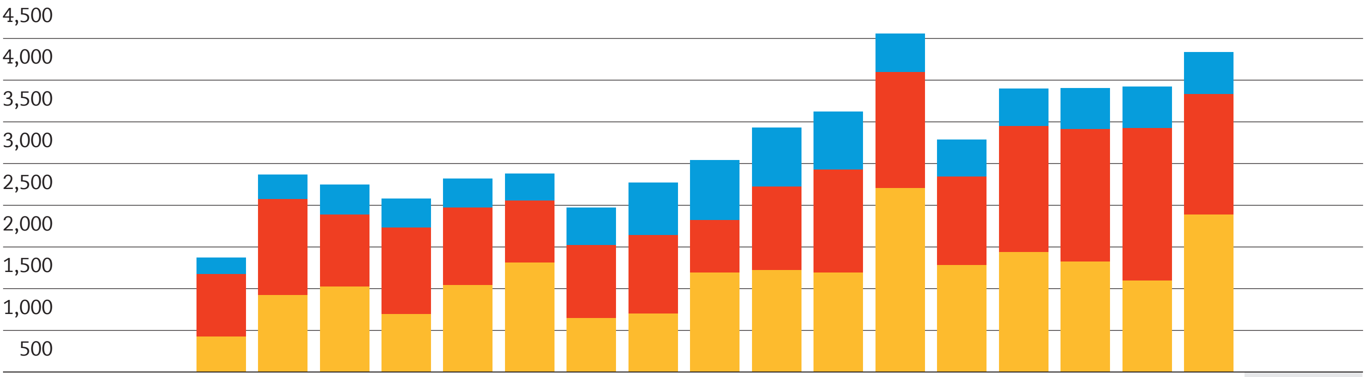
Source: Office for National Statistics Annual Business Survey.

See notes to Table 21.2.

Figure 21.6 shows the industry's value added expressed in real terms, ie with the effects of inflation removed. There was a sharp increase in real industry GVA between 1995 and 1996, followed by a plateau from 1996 to 2002. Real GVA then began to increase strongly again, reaching a peak of £4 billion in 2006. For the three years 2008, 2009 and 2010, real GVA stayed around £3.4 billion but increased in 2011 to £3.8 billion. In real terms, film industry GVA in 2011 was two and a half times its value in 1995.

Figure 21.6 UK film industry real gross value added, 1995-2011

£ million (2011 pounds)



0	1995	1996	1997	1998	1999	2000	2001	2002	2003	2004	2005	2006	2007	2008	2009	2010	2011	% change 1995-2011
Film and video production	428	924	1,025	696	1,046	1,317	652	700	1,194	1,227	1,195	2,209	1,286	1,440	1,331	1,102	1,891	157.3
Film and video distribution	748	1,156	863	1,039	930	743	874	947	632	1,000	1,238	1,391	1,060	1,514	1,584	1,825	1,442	144.1
Film exhibition	193	290	357	345	346	319	449	628	719	704	693	459	443	445	487	497	500	157.0
Total	**1,369**	**2,370**	**2,245**	**2,080**	**2,321**	**2,379**	**1,976**	**2,274**	**2,546**	**2,931**	**3,126**	**4,060**	**2,789**	**3,398**	**3,402**	**3,424**	**3,833**	**150.1**

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

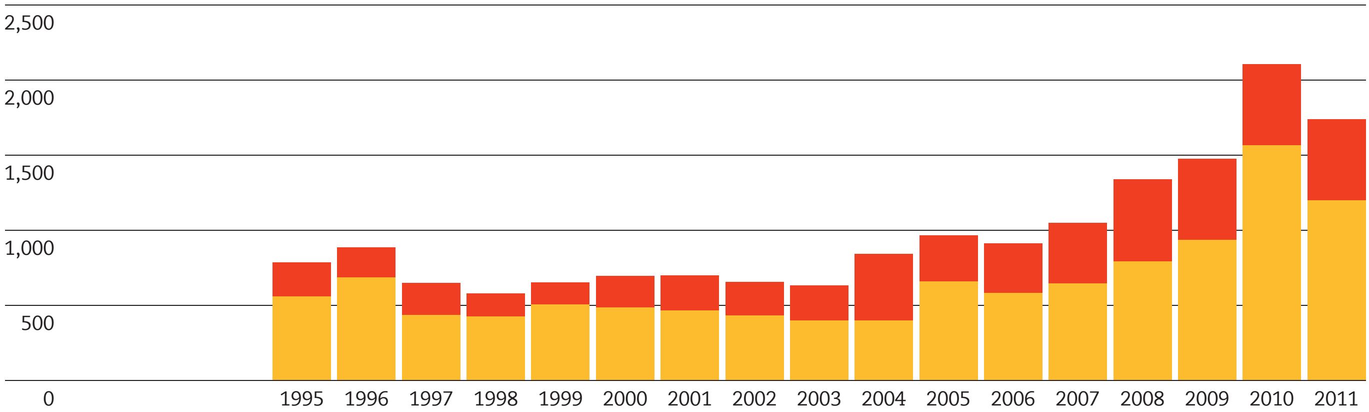
Notes:
The deflator used to calculate real values is the UK whole economy deflator.
Values expressed in constant 2011 pounds.
For 2009-2011, only film is included in the distribution sector as the data for video distribution are confidential.

21.3 Film exports, 1995-2011

The UK film industry exported £1,739 million worth of services in 2011 (the latest year for which data are available), of which £1,199 million came from royalties and £540 million from film production services. Royalties fell by 23% compared with 2010, but the export value of film-related services was very similar in 2011 to that in 2010. Film exports in 2011 were 121% higher than in 1995 as can be seen in Figure 21.7.

Figure 21.7 UK film industry exports, 1995-2011

£ million



	1995	1996	1997	1998	1999	2000	2001	2002	2003	2004	2005	2006	2007	2008	2009	2010	2011
Royalties	560	686	438	427	508	487	468	434	400	399	660	582	646	792	935	1,565	1,199
Film production services	227	202	212	154	145	210	232	222	233	444	307	330	403	549	541	541	540
Total film company exports	**787**	**888**	**650**	**581**	**653**	**697**	**700**	**656**	**633**	**843**	**967**	**912**	**1,049**	**1,341**	**1,476**	**2,106**	**1,739**

Source: Office for National Statistics.

Notes:
Data for 2012 will be available in February 2014.
The export data to 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 Standard Industrial Classification 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. The above chart shows the results for film companies only.

21.4 Film imports, 1995-2011

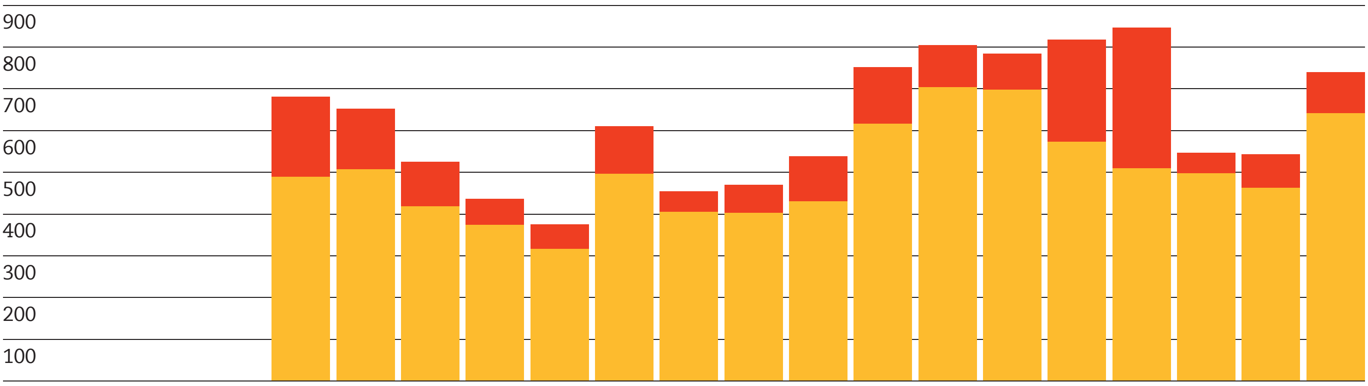
The UK film industry imported £740 million worth of services in 2011, of which £642 million (87%) comprised royalties and £98 million (13%) film production services.

As Figure 21.8 shows, in most years royalties make up the vast majority of imports with film production services accounting for only around 15% of the total. In 2007 and 2008, this pattern changed, with the royalties share dropping to 60% and the production services share increasing to 40%. Since 2008, however, the production services share of the imports total has decreased to similar percentages seen before 2007.

The reasons for the increase of the production services share in 2007 and 2008 are unclear as the reported level of production imports is high in relation to total UK film production for these years (see Chapter 17). One possible explanation could be the categorisation of the non-UK spend of UK/USA inward investment productions as imports of production services. However, this explanation cannot be confirmed as the survey returns are confidential.

Figure 21.8 UK film industry imports, 1995-2011

£ million



	1995	1996	1997	1998	1999	2000	2001	2002	2003	2004	2005	2006	2007	2008	2009	2010	2011
Royalties	489	507	419	374	317	497	405	403	430	616	704	698	573	510	498	463	642
Film production services	192	145	106	63	58	113	50	67	108	136	100	86	245	336	49	80	98
Total film company imports	**681**	**652**	**525**	**437**	**375**	**610**	**455**	**470**	**538**	**752**	**804**	**784**	**818**	**846**	**547**	**543**	**740**

Source: Office for National Statistics.

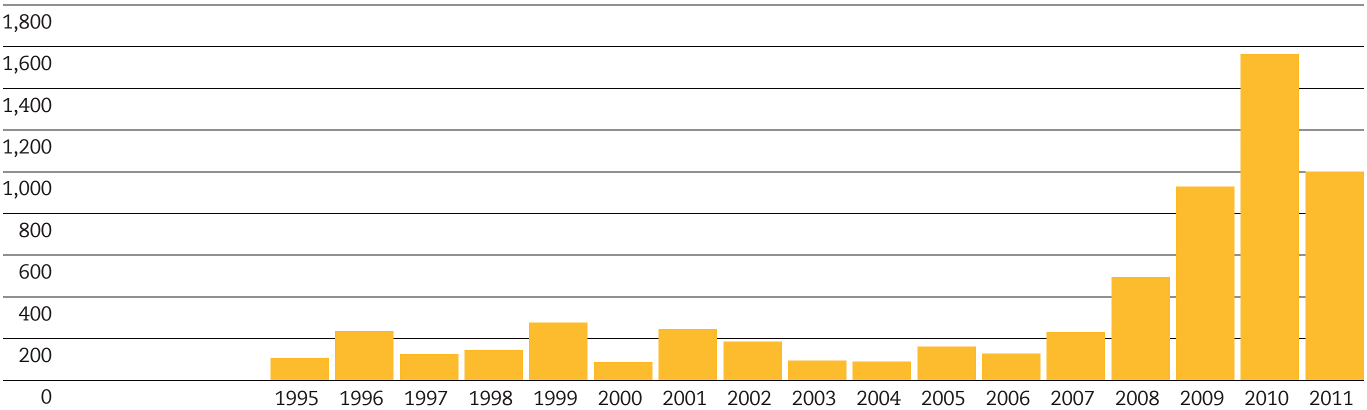
See notes to Figure 21.7.

21.5 The film trade balance, 1995-2011

The film industry has made a continuous positive contribution to the UK balance of payments since 1995, as Figure 21.9 shows. The trade surplus (positive balance of exports over imports) of £1 billion in 2011 was the second highest over the period.

Figure 21.9 Trade surplus of UK film industry, 1995-2011

£ million



	1995	1996	1997	1998	1999	2000	2001	2002	2003	2004	2005	2006	2007	2008	2009	2010	2011
Balance	106	236	125	144	278	87	245	186	95	91	163	128	231	495	929	1,564	1,000

Source: Office for National Statistics.

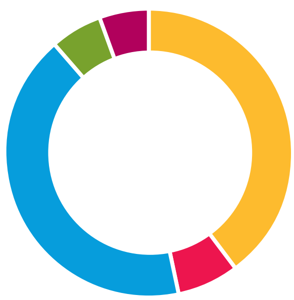
Note: 'Trade surplus' equals exports minus imports. Where a company (eg the UK subsidiary of a US major) receives income from another country on behalf of its parent company and subsequently passes it on to its parent company, this is recorded both as a receipt and a payment, leaving the measure of the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

21.6 Film export markets

Figure 21.10 shows the geographic distribution of UK film exports for the years 2007-2011. The leading export destinations were the USA at 42% and the European Union (EU) at 40%. However, Europe as a whole is a bigger market than the USA, and accounts for 47% of all UK film exports. Asia took 6% and 'rest of the world' 5% of the total.

Figure 21.10 Destination of UK film exports as percentage of the total, 2007-2011

	%
EU	39.9
Other Europe	6.8
USA	42.0
Asia	6.0
Rest of the world	5.3



Source: Office for National Statistics.

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

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22

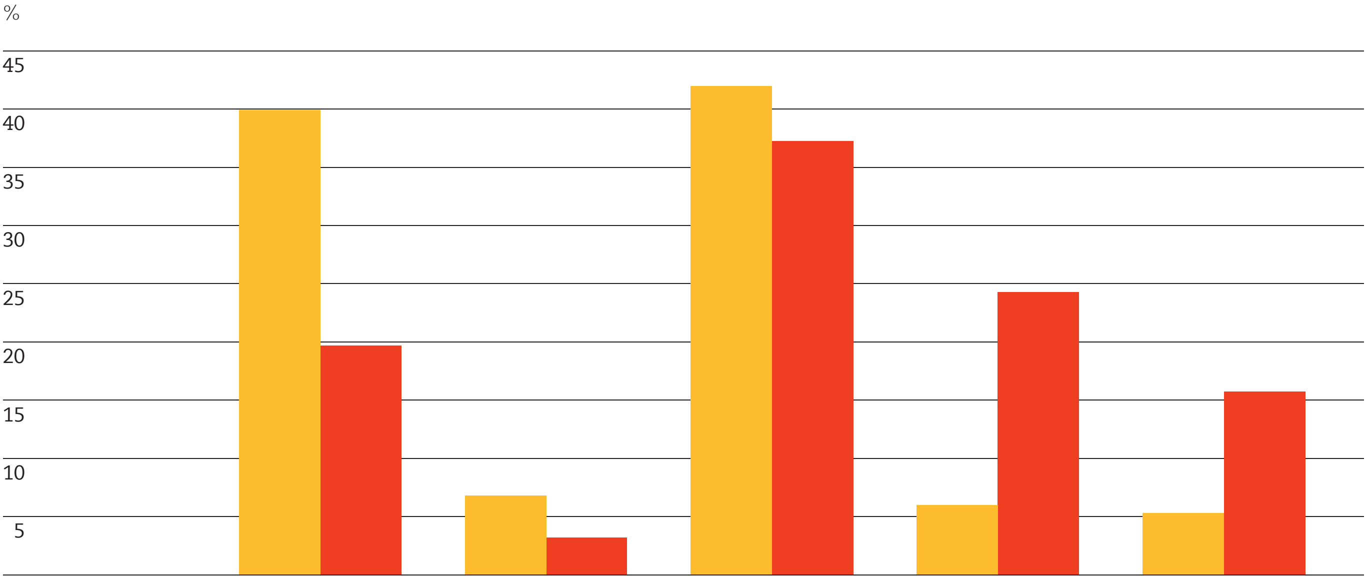
21.7 UK film exports compared with the global market for filmed entertainment

A useful comparison can be made between UK film export shares and the geographical distribution of the global market for filmed entertainment (Figure 21.11). For the EU, USA and 'other Europe' the shares of UK exports are higher than the shares of the ex-UK global filmed entertainment market in each of those regions, whereas the reverse is true in Asia and 'rest of the world'. The differences that stand out are:

- The higher proportion of UK exports to Europe (40% of the UK's film exports are to the EU compared with the EU's 20% share of the ex-UK global filmed entertainment market, and 7% of film exports are to 'other Europe' compared with a 3% ex-UK global market share);
- The lower proportion of UK exports to Asia (6%) compared with the Asian countries' share of the ex-UK global market (24%).

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 Hollywood and UK films.

Figure 21.11 UK export shares, 2007-2011, compared with the ex-UK global market for filmed entertainment, 2012



	EU	Other Europe	USA	Asia	Rest of the world
% of total film exports	39.9	6.8	42.0	6.0	5.3
% of total ex-UK global filmed entertainment market	19.7	3.2	37.2	24.3	15.7

Sources: Office for National Statistics, PricewaterhouseCoopers.

Note: Percentages may not sum to 100 due to rounding.

21.8 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 13% of the film trade balance, with 'rest of the world', as shown in Table 21.3. In the years 2007-2011, just over two fifths of the surplus came from the EU and, in contrast with some earlier years, the UK ran large film trade surpluses with the USA during the latest five-year period, which has led to the USA accounting for 55.5% of the UK's film trade surplus in 2007-2011.

Table 21.3 International transactions of the UK film industry by geographical area, annual average, 2007-2011

	Exports (£ million)	Imports (£ million)	Balance (£ million)	% balance
EU	614.8	252.6	362.2	42.9
Other Europe	104.8	44.4	60.4	7.2
USA	648.0	179.6	468.4	55.5
Asia	92.4	28.0	64.4	7.6
Rest of the world	82.4	194.2	-111.8	-13.3
Total	**1,542.4**	**698.8**	**843.6**	**100.0**

Source: Office for National Statistics.

Note: Percentages may not sum to 100 due to rounding.

- For more information on the UK and global film market see Chapter 14 (page 159)
- For more information on the performance of UK films internationally see Chapter 6 (page 68)
- For more information on inward investment in film production in the UK see Chapter 17 (page 183)
- For details of public investment in film see Chapter 19 (page 202)

Chapter 22

Employment in the film industry

The UK film industry employs significant numbers of skilled people but is a volatile employment sector. In 2012, employment was high with more than 70,000 people working across the industry's three main sectors.

FACTS IN FOCUS:

In 2012, over 70,000 people worked in the UK film industry, of whom 46,000 worked in film and video production.

Employment in the production and distribution sectors was concentrated in London and the South East.

Just under half (47%) of people working in film and video production were freelance. This is lower than the 60% seen in 2011.

Women made up 13% (19% in 2011) of the screenwriters of UK films released in the UK in 2012 and only 8% (15% in 2011) of the directors.

Most film industry businesses had low numbers of employees, in particular those involved in film and video production, where 95% of workplaces employed 10 people or fewer.

Image: *Nativity 2: Danger in the Manger!* courtesy of eOne Films

22.1 The workforce

According to the Labour Force Survey (LFS) conducted by the Office for National Statistics (ONS), over 70,000 people worked in film and video production and distribution, and film exhibition in the year 2012 (Oct 2011-Sep 2012). The figures include both workers whose main jobs are in these sectors and those with second jobs. They also include full- and part-time workers. Table 22.1 shows the breakdown.

Table 22.1 Film industry workforce, 2012

Sector	Number in employment
Film and video production	46,246
Film and video distribution	6,786
Film exhibition	17,407
Total	**70,439**

Source: Office for National Statistics Labour Force Survey.

Notes:
Numbers in employment are averages of the four calendar quarters, Oct-Dec 2011, Jan-Mar, Apr-Jun and Jul-Sep 2012.
People in employment include individuals aged 16 or over who undertook paid work (as an employee or self-employed), those who had a job that they were temporarily away from, those on government-supported training and employment programmes, and those doing unpaid family work.

Changes to Labour Force Survey estimates

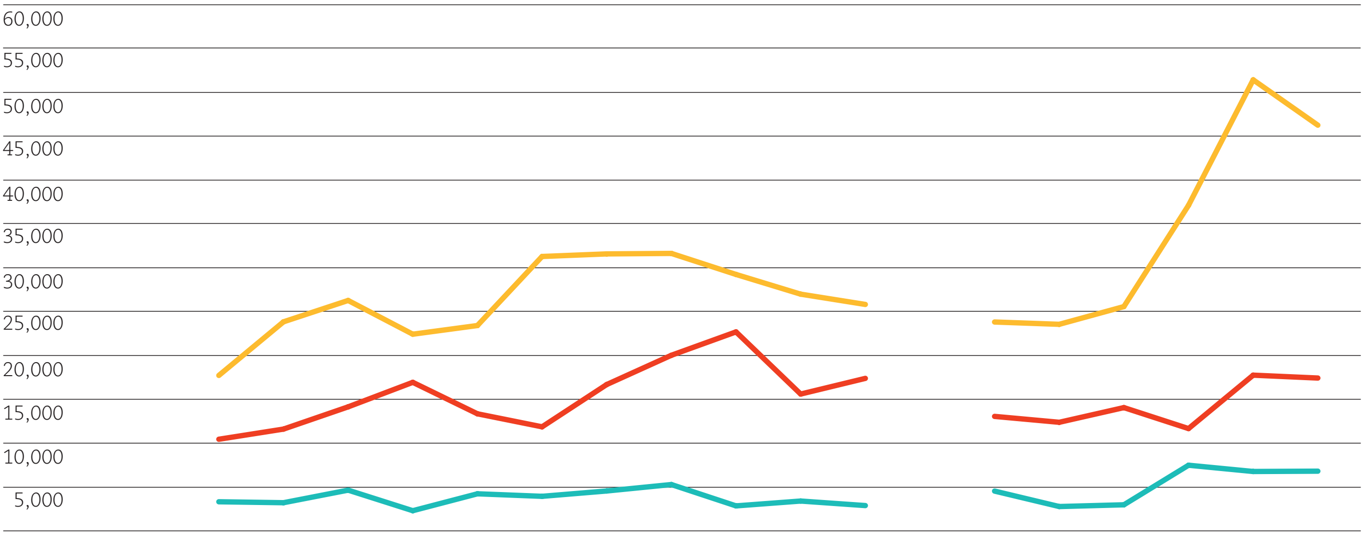
There is an important difference between the estimates relating to the years up to 2006 and those for 2007 onwards. The Standard Industrial Classification (SIC), which classifies businesses by the type of their economic activity, was updated in 2007; the data to 2006 are based on the old classification while data for 2007 onwards are based on the new classification. For film exhibition the two classifications are directly comparable, but there are differences in production and distribution. The figures for the years up to 2006 include people working in television production, but the later classification allows television production to be identified separately, and people working exclusively in this sector are excluded from the later years' data. Figures for 2010 and 2011 in the latest charts also differ from those published in previous editions of the Yearbook because of LFS reweighting.

As Figure 22.1 shows, employment in film and video production and distribution, and film exhibition generally decreased between 2003 and 2006 but, because of the changes to the data explained above, it is difficult to compare the data for the years up to 2006 with the data for 2007 onwards. However, for all three sectors, the LFS estimates indicate a decrease in employment from 2007 to 2008, then an increase in 2009. For production the increase continued in both 2010 and 2011 followed by a fall in 2012. Employment numbers in distribution and exhibition have been varied since 2009, with employment levels being flat for distribution between 2010 and 2012 following an increase between 2009 and 2010, while exhibition saw a decrease in employment between 2009 and 2010, followed by an increase in 2011 and little subsequent change in 2012.

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22

Figure 22.1 Size of the film workforce, 1996-2012

Number in employment



	1996	1997	1998	1999	2000	2001	2002	2003	2004	2005	2006	2007	2008	2009	2010	2011	2012
Film and video production	17,705	23,819	26,255	22,407	23,396	31,271	31,565	31,620	29,222	26,974	25,802	23,797	23,535	25,556	37,107	51,418	46,246
Film and video distribution	3,296	3,188	4,622	2,277	4,205	3,918	4,527	5,261	2,826	3,379	2,862	4,514	2,752	2,951	7,463	6,749	6,786
Film exhibition	10,427	11,585	14,121	16,917	13,328	11,844	16,667	20,004	22,670	15,581	17,368	13,032	12,361	14,036	11,643	17,734	17,407

Source: Office for National Statistics Labour Force Survey.

Notes:
The employment figures are averages of the four ‘calendar quarters’ (Oct-Dec, Jan-Mar, Apr-Jun and Jul-Sep), referred to as ‘year to September’.
In 2006, the European Commission required all countries in the European Union to base their labour force surveys on calendar quarters.
Figures for 2010 and 2011 differ from those published in previous editions of the Yearbook because of LFS reweighting.

Most people working in the distribution and exhibition sectors were employees, but the production sector had a higher proportion of freelance workers. In 2012, 46% of those engaged in film and video production, a total of more than 21,000 people, were self-employed (Table 22.2 and Figure 22.2).

Table 22.2 Film and video production workforce, 1996-2012

Year	Total in employment	Self-employed	Self-employed as % of total	Unpaid family worker	Unpaid family worker as % of total
1996	17,705	7,539	42.6	215	1.2
1997	23,819	9,313	39.1	488	2.0
1998	26,255	13,276	50.6	–	–
1999	22,407	10,776	48.1	422	1.9
2000	23,396	10,764	46.0	107	0.5
2001	31,271	12,201	39.0	705	2.3
2002	31,565	14,885	47.2	305	1.0
2003	31,620	17,406	55.0	111	0.4
2004	29,222	15,406	52.7	251	0.9
2005	26,974	11,382	42.2	1,076	4.0
2006	25,802	12,687	49.2	502	1.9
2007	23,797	11,026	46.3	–	–
2008	23,535	11,769	50.0	–	–
2009	25,556	15,278	59.8	–	–
2010	37,107	22,952	61.9	–	–
2011	51,418	31,495	61.3	1,312	2.6
2012	46,246	21,125	45.7	727	1.6

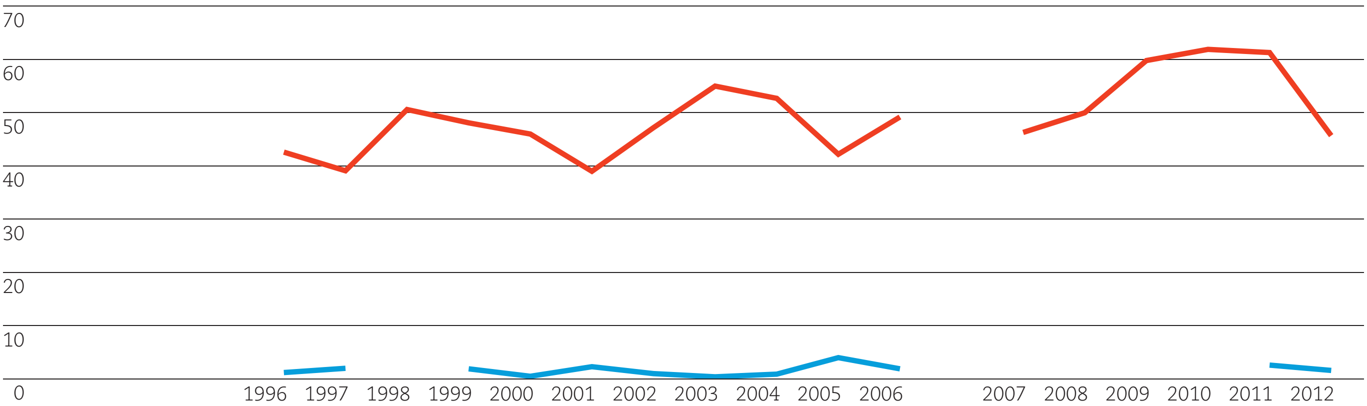
Source: Office for National Statistics Labour Force Survey.

Notes:
Year means the year ending September. See note to Figure 22.1 for explanation.
Figures for 2010 and 2011 differ from those published in previous editions of the Yearbook because of LFS reweighting.
An 'unpaid family worker' is defined as a person who is doing unpaid work for a business which they own or which a relative owns.

The proportion of self-employed workers in film and video production fluctuated mainly between 40%-50% between 1996 and 2006. For 2007 onwards, the proportion has been slightly higher on average, reaching 60% or just over in 2009, 2010 and 2011 (though the proportion was as high as 55% in 2003). The figure for 2012, however, at 46% is lower and more in line with the 1996-2006 data. The figures shown for 2007 onwards are based on the new Standard Industrial Classification, and so the higher average percentages of freelancers in the industry since 2007 could be due to the change in the classification (which allows film and video production to be separated from television production), changes in industry practices, or a combination of both. In comparison, only 15% of the total UK workforce was self-employed in the year to September 2012.

Figure 22.2 Self-employed and unpaid family workers as proportions of total film and video production workforce, 1996-2012

% of total in employment



	1996	1997	1998	1999	2000	2001	2002	2003	2004	2005	2006	2007	2008	2009	2010	2011	2012
Self-employed as % of total	42.6	39.1	50.6	48.1	46.0	39.0	47.2	55.0	52.7	42.2	49.2	46.3	50.0	59.8	61.9	61.3	45.7
Unpaid family worker as % of total	1.2	2.0	–	1.9	0.5	2.3	1.0	0.4	0.9	4.0	1.9	–	–	–	–	2.6	1.6

Source: Office for National Statistics Labour Force Survey.

Notes:
Year means the year ending September. See note to Figure 22.1 for explanation.
Figures for 2010 and 2011 differ from those published in previous editions of the Yearbook because of LFS reweighting.
Data for unpaid family workers were unavailable for 1998 and 2007-2010 due to sampling, but numbers were likely to be small.

22.2 The gender of writers and directors of UK films

Since 2007, we have been tracking the under-representation of women among screenwriters and directors of UK films. In 2012, of 187 identified writers of UK films released during the year 25 (13%) were women (Table 22.3).

Table 22.3 Gender of writers of UK films released in the UK, 2007-2012

	2007	2008	2009	2010	2011	2012
Number of UK films released in the UK	108	111	113	122	127	162
Number of writers associated with these films	169	168	139	144	159	187
Number of male writers	149	139	116	127	129	162
Number of female writers	20	29	23	17	30	25
% male	88.2	82.7	83.5	88.2	81.1	86.6
% female	11.8	17.3	16.5	11.8	18.9	13.4

Source: BFI.

The proportion of female writers in 2012 is the third lowest of all years since our monitoring of female writers and directors began in 2007. Some of the female writers associated with UK films released in 2012 were: Jane Goldman (*The Woman in Black*), Abi Morgan (*The Iron Lady* and *Shame*) and Amy Jump and Alice Lowe (*Sightseers*). As well as being involved in the writing of films, many of the female writers also directed or co-directed their films.

Table 22.4 Gender of directors of UK films released in the UK, 2007-2012

	2007	2008	2009	2010	2011	2012
Number of UK films released in the UK	108	111	113	122	127	162
Number of directors associated with these films	117	113	122	136	140	179
Number of male directors	110	100	101	119	119	165
Number of female directors	7	13	21	17	21	14
% male	94.0	88.5	82.8	87.5	85.0	92.2
% female	6.0	11.5	17.2	12.5	15.0	7.8

Source: BFI.

The proportion of female directors in 2012 (8%) was the lowest since 2007 and the number of female directors was the lowest since 2008. Some of the female directors associated with UK films released in 2012 are: Debbie Isitt (*Nativity 2: Danger in the Manger!*), Phyllida Lloyd (*The Iron Lady*), Deepa Mehta (*Midnight's Children*) and Sally Potter (*Ginger & Rosa*). Debbie Isitt and Sally Potter wrote the screenplays of their films as well as directing them.

22.3 The workplace location

The UK film and video production and distribution sectors are concentrated in London and the South East, as shown in Table 22.5. In contrast, the London and South East share of the film exhibition sector workforce is lower than the overall UK average.

Table 22.5 London and South East employment as percentage of total, 2012

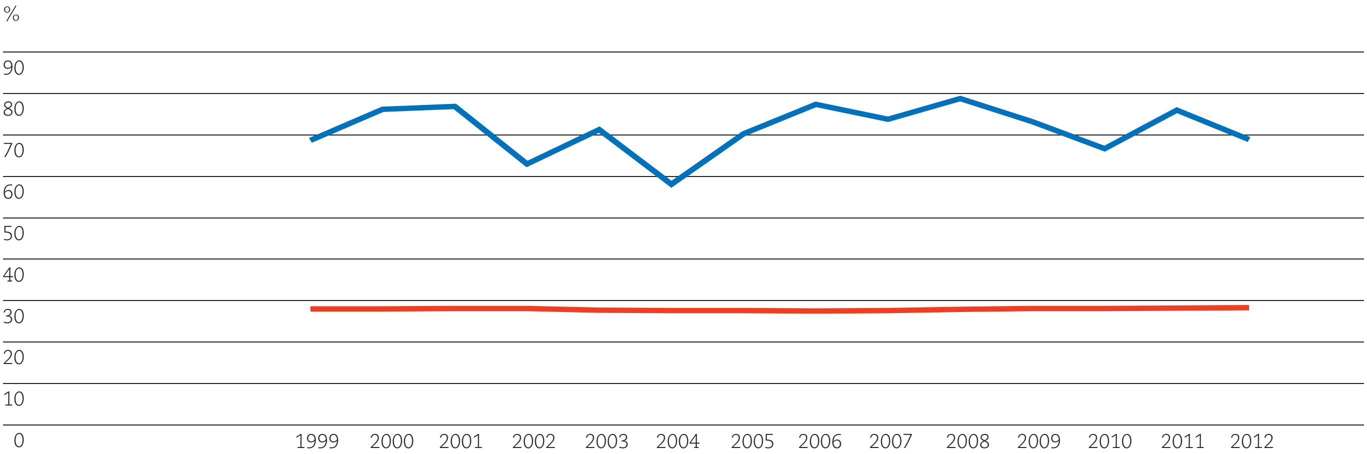
Sector	Total UK employment	London and South East employment	London and South East as % of UK total
UK all industries	30,263,035	8,568,799	28.3
Film and video production	46,246	31,880	68.9
Film and video distribution	6,786	3,883	57.2
Film exhibition	17,407	3,529	20.3

Source: Office for National Statistics Labour Force Survey.

Notes:
The South East region wraps around London so includes the major studios to the west of the city.
Totals shown in this table are averages of the four calendar quarters, Oct-Dec 2011, Jan-Mar, Apr-Jun and Jul-Sep 2012.

The London and South East share of the film and video production workforce was 69% in the year to September 2012 (76% in 2011). In comparison the percentage of the total workforce based in London and the South East has consistently been around 28% since 1999 (Figure 22.3). The LFS estimate of the share of the film and video production workforce in London and the South East in 2012 was similar to that for 2010 but lower than for 2011. This estimate is erratic from year to year, mainly due to statistical error arising from the small sample size of the survey at industry sub-sector level.

Figure 22.3 London and South East percentage share of the film and video production and total workforce, 1999-2012



	1999	2000	2001	2002	2003	2004	2005	2006	2007	2008	2009	2010	2011	2012
Film and video production	68.7	76.2	76.9	63.0	71.3	58.1	70.3	77.4	73.8	78.8	73.2	66.7	76.0	68.9
UK all industries	28.0	28.0	28.1	28.1	27.7	27.6	27.6	27.5	27.6	27.9	28.1	28.1	28.2	28.3

Source: Office for National Statistics Labour Force Survey.

Notes:
Year means the year to September of the year. See note to Figure 22.1 for explanation.
Figures for 2010 and 2011 differ from those published in previous editions of the Yearbook because of LFS reweighting.

22.4 The scale of the workplace

Tables 22.6 to 22.8 show the numbers of employees, by size of workplace for film and video production, film and video distribution and film exhibition.

Employment Data

The data in tables 22.6 to 22.8 are from the Inter-Departmental Business Register (IDBR), which is maintained by the Office for National Statistics. These data differ from the estimates shown in sections 22.1 and 22.3 which are based on the Labour Force Survey. The LFS counts the number of people employed whereas the IDBR, which is updated from administrative sources and from surveys of employers, includes numbers of jobs. The numbers of jobs and the numbers of people employed are not the same thing, and the data come from different sources, but the numbers arising from them should be similar. However, this is not always the case. The ONS has identified a number of reasons for differences between the estimates, but the two most important ones when looking at particular industry sub-sectors are likely to be sampling error arising from the small LFS sample size at industry sub-sector level and the fact that there are two classification processes involved. In the LFS, individuals are classified by industry depending on the industrial information they give, whereas in the IDBR the classification is based on companies' activities. As people and companies often work across more than one industry (television and film, for example) this gives rise to unpredictable variations between the LFS and the IDBR measures.

In previous Yearbooks these data were from the ONS's Annual Business Inquiry and the Northern Ireland Census of Employment. The Annual Business Inquiry covered only Great Britain, so Great Britain and Northern Ireland data were shown separately. However, the IDBR covers the whole UK, so the tables in the present Yearbook show data for the UK as a whole.

The film and video production sector had a very high number of workplaces with low numbers of employees. Workplaces with 1-10 employees accounted for 95% of all workplaces in the sector and nearly half of its total workforce (46%), as Table 22.6 shows. At the other end of the scale, there were a small number of workplaces with a high numbers of employees. The 60 workplaces with 50 or more employees accounted for over 8,700 employees, an average of 145 each.

Table 22.6 Numbers of employees in film and video production by size of workplace for the UK, 2012

Workplace size band	Number of workplaces in band	% of total workplaces	Number of employees in band	% of total employees
50+	60	0.8	8,709	32.6
11 – 49	305	4.3	5,843	21.9
1 – 10	6,725	94.9	12,180	45.6
Total	**7,090**	**100.0**	**26,732**	**100.0**

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

Note: Percentages may not sum to 100 due to rounding.

In contrast, employment in the film and video distribution sector was not as concentrated in small workplaces as the production sector, with 77% of employees based in workplaces with 11 or more employees (Table 22.7) and 48% of employees based in workplaces with 50 or more employees.

Table 22.7 Numbers of employees in film and video distribution by size of workplace for the UK, 2012

Workplace size band	Number of workplaces in band	% of total workplaces	Number of employees in band	% of total employees
50+	10	2.5	1,769	47.7
11 – 49	50	12.5	1,093	29.4
1 – 10	340	85.0	850	22.9
Total	**400**	**100.0**	**3,712**	**100.0**

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

Table 22.8 shows that the film exhibition sector had a concentration that was the reverse of the production sector, with 51% of employees in workplaces of 50 or more and only 3% in workplaces in the 1-10 employee band.

Table 22.8 Numbers of employees in film exhibition by size of workplace for the UK, 2012

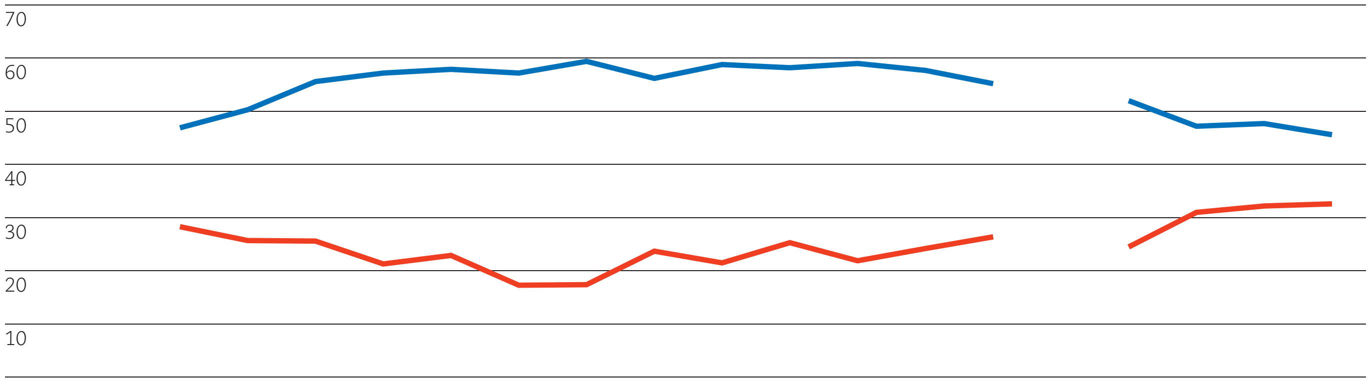
Workplace size band	Number of workplaces in band	% of total workplaces	Number of employees in band	% of total employees
50+	135	23.9	9,591	51.1
11 – 49	290	51.3	8,625	46.0
1 – 10	140	24.8	545	2.9
Total	**565**	**100.0**	**18,761**	**100.0**

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

Figure 22.4 shows the proportion of employees in workplaces with 1-10 employees and the proportion in workplaces with 50 or more employees in the film and video production sector from 1996 to 2012. There is a break in this series as the data from 1996 to 2008 are from ONS Annual Business Inquiry (ABI), and are based on the old industrial classification whereas the 2009-2011 data are from the IDBR and are based on the new industrial classification. The declining trend in the proportion of employment in workplaces with 50 or more employees in the early years shown in the chart has been reversed in recent years, though the increasing numbers employed in workplaces of this size appears to have slowed between 2010 and 2012. In contrast, the proportion of all employees in workplaces with 1-10 employees grew rapidly between 1996 and 2000 and then remained at a consistent level until declining between 2006 and 2010 before levelling out again in 2011 and 2012. For both the percentage of employees in workplaces with 1-10 employees and the percentage in workplaces with 50 or more employees, the trends from the IDBR data are similar to the latest trends in the ABI data.

Figure 22.4 Film and video production employees by workplace size band, percentage of total, 1996-2012

% of sector workforce



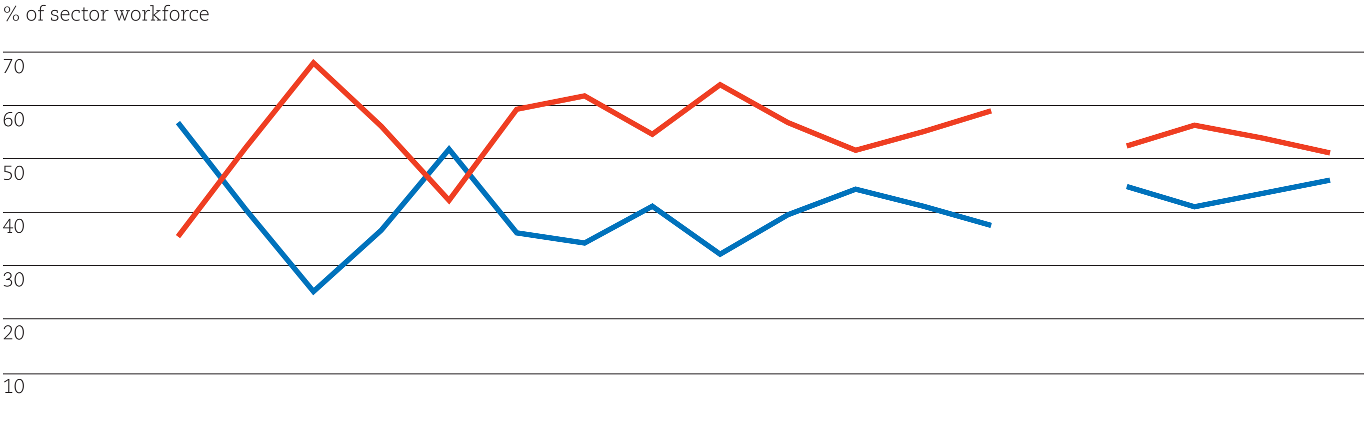
	1996	1997	1998	1999	2000	2001	2002	2003	2004	2005	2006	2007	2008	2009	2010	2011	2012
50+ employees	28.3	25.7	25.6	21.3	22.9	17.3	17.4	23.7	21.5	25.3	21.9	24.2	26.4	24.5	31.0	32.2	32.6
1-10 employees	46.9	50.3	55.6	57.2	57.9	57.2	59.4	56.2	58.8	58.2	59.0	57.7	55.2	52.0	47.2	47.7	45.6

Source: Office for National Statistics Annual Business Inquiry and Inter-Departmental Business Register.

Note: The 1996 to 2008 figures cover England, Scotland and Wales only; 2009 to 2012 include Northern Ireland.

In the exhibition sector the proportion of employees in workplaces with 50 or more employees increased from 2006 to 2008, after decreasing between 2004 and 2006. The reverse happened in the 11-49 size band where the proportion of employees appeared to decline between 2006 and 2008 after seeing an increase between 2004 and 2006, as shown in Figure 22.5. As with Figure 22.4 the data for 2009 and 2010 are from the IDBR and are based on the latest industrial classification, while the data from 1996 to 2008 are from the ABI and are based on the old industrial classification. The IDBR data show an increase in the proportion of employees employed in large workplaces between 2009 and 2010 with a corresponding decrease in the proportion employed in medium sized workplaces in the same period, but these trends reversed from 2010 to 2012.

Figure 22.5 Film exhibition employees by workplace size band, percentage of total, 1996-2012



	1996	1997	1998	1999	2000	2001	2002	2003	2004	2005	2006	2007	2008	2009	2010	2011	2012
50+ employees	35.4	52.1	68.0	56.1	42.2	59.3	61.8	54.6	63.9	56.8	51.6	55.1	59.0	52.4	56.3	53.9	51.1
11-49 employees	56.8	40.5	25.1	36.6	51.8	36.1	34.2	41.1	32.1	39.5	44.3	41.1	37.5	44.8	41.0	43.5	46.0

Source: Office for National Statistics Annual Business Inquiry and Inter-Departmental Business Register.

See note to Figure 22.4.

• For more information on film distribution, see Chapter 9 (page 104)
• For details of the exhibition sector, see Chapter 10 (page 115)
• For more on film production, see Chapter 17 (page 183)

Glossary

Alternative content
Also known as 'event cinema'. Non-feature film programming in cinemas, such as the live screening of events happening elsewhere. Alternative content has become a regular feature of some UK cinemas in recent years, and has been made possible by the availability of digital projection

BAFTA
British Academy of Film and Television Arts (bafta.org)

BARB
Broadcasters' Audience Research Board. The company that compiles audience figures for UK television (barb.co.uk)

BBFC
British Board of Film Classification. Independent body responsible for classifying films and video. See Cinema film classification (bbfc.org.uk)

Blu-ray disc (BD)
An optical disc format that can store up to 50 Gb of data, almost six times the capacity of a dual layer DVD. It uses a short wavelength blue-violet laser to read and write information to disc

Box office
Total value of ticket sales for a film screened commercially at cinemas

Box office gross
Box office takings before deduction of Value Added Tax (VAT)

BVA
British Video Association. The trade body representing the interests of publishers and rights owners of pre-recorded home entertainment on video (bva.org.uk)

CAA
Cinema Advertising Association. The trade association of cinema advertising contractors operating in the UK and Republic of Ireland (cinemaadvertisingassociation.com)

Cinema film classification
Classification given to a film by the British Board of Film Classification for a theatrical release. Indicates the film's suitability for audiences according to their age

Community cinema
Voluntary providers of films bringing a variety of programming, often non-mainstream, to local communities which may be underserved by the commercial operators

Concession revenue
Revenue from sales of food, drink and merchandise at cinemas

Co-production
A film made by companies from more than one country, often under the terms of a bilateral co-production treaty or the European Convention on Cinematographic Co-production

Country of origin
The nationality of a film. In the case of co-productions, this may include more than one country

DCI-compliant digital
A high quality projection standard for the exhibition of films based on specifications outlined by Digital Cinema Initiatives, LLC (DCI). DCI was created in March 2002 and is a joint venture of Disney, Fox, Paramount, Sony Pictures Entertainment, Universal and Warner Bros Studios. Its primary purpose is to establish and document voluntary specifications for an open architecture for digital cinema that ensures a uniform and high level of technical performance, reliability and quality control (dcimovies.com)

DCMS
Department for Culture, Media and Sport. Government department responsible for setting UK film policy and for administering the National Lottery Distribution Fund (culture.gov.uk)

Digital projection
The projection of a film onto a cinema screen using a digital master and a digital projector, ie using electronic signals to direct light onto the screen rather than passing light through a celluloid strip

Digital terrestrial television (DTT)
Multi-channel television delivered free to the consumer by means of a signal decoder between the aerial and the television set

Digital video recorder (DVR)
A digital set-top box with hard drive capable of storing large amounts of audiovisual content. Sometimes referred to as Personal video recorder (PVR)

Distributor
A person or company that acquires the right to exploit the commercial and creative values of a film in the theatrical, video and television market. Also undertakes the promotional and marketing activities to attract audiences to a film

Domestic UK feature
A domestic (indigenous) UK feature is a film made by a UK production company that is produced wholly or partly in the UK

Download
See 'Film download'

Download to Own (DTO)
The purchase of permanent film downloads for storage on a hard drive, and in some cases to burn an additional copy to DVD. Also known as Electronic-sell-through (EST)

Download to Rent (DTR)
A type of Video on Demand model which allows users to download content to view within a limited time period (often up to 48 hours following the first play)

DVD
Digital versatile disc

Electronic-sell-through (EST)
See Download to Own (DTO)

English Regions
Formerly known as Government Office Regions (GORs) they were an administrative classification used to establish the boundaries of the Regional Development Agencies and the Regional Screen Agencies. In 2011 the administrative function of GORs was abolished but the areas were kept for statistical purposes and are now known just as 'Regions'

Exhibitor
A cinema operator that rents a film from a distributor to show to a cinema audience. See Film rental

Feature film
A film made for cinema release, rather than a film made for television, and usually of at least 80 minutes duration

Film download
A digital version of a film transferred (either officially or unofficially) from the internet to a personal computer or mobile device. Downloads may also go directly to television sets via games consoles, internet protocol television or dedicated set-top boxes

Film rental
The sum of money paid to the distributor by the exhibitor in return for the right to show a particular film. Usually calculated as a percentage of net box office

Film tax relief (FTR)
Available for British qualifying films. Films must either pass the Cultural Test or qualify as an official co-production

Franchise
A film series such as *Harry Potter and the Philosopher's Stone* and its sequels

GCE – General Certificate of Education
An academic qualification comprising Advanced Level (A Level) and Advanced Subsidiary Level (AS Level)

GCSE – General Certificate of Secondary Education
An academic qualification awarded in a specific subject, generally taken by students aged 14-16 in secondary education in England, Wales and Northern Ireland (Scottish equivalent is the Standard Grade)

GDP – Gross Domestic Product
A measure of a country's income and output. GDP is defined as the total market value of all final goods and services produced within the country in a given period of time. GDP is also the sum of the value added at each stage of the production process. 'Gross' refers to the fact that GDP includes capital investment but does not subtract depreciation

Genre
A style or category of film defined on the basis of common story and cinematic conventions (eg action, crime, drama, romantic comedy, etc)

Grant-in-aid
A payment by a public sector funder (normally a central government department) to finance all or part of the costs of the body in receipt of the grant-in-aid. Grant-in-aid is paid where the government has decided, subject to parliamentary controls, that the recipient body should operate at arm's length

GVA – Gross Value Added
The amount that individual businesses, industries or sectors contribute to the economy. Broadly, this is measured by the income generated by the business, industry or sector less their intermediate consumption of goods and services used in order to produce their output. GVA consists of labour costs (for example, wages and salaries) and an operating surplus (or loss). The latter is a good approximation to profits. The cost of capital investment, financial charges and dividends to shareholders are met from the operating surplus

High-definition DVD
A high-density optical disc format designed for the storage of data and high-definition video. Abandoned in February 2008 after Blu-ray prevailed in the competition to become the next generation DVD format

Higher (Scottish)
In Scotland, the Higher is one of the national school-leaving certificate exams and university entrance qualifications of the Scottish Qualifications Certificate offered by the Scottish Qualifications Authority

HMRC
Her Majesty's Revenue and Customs. The government department charged with collecting revenue on behalf of the Crown

HMT
Her Majesty's Treasury. The government department responsible for formulating and implementing the Government's financial and economic policy

Independent film
A film produced without creative or financial input from the major US studio companies. These are: Fox Entertainment Group, NBC Universal, Paramount Motion Pictures Group, Sony Pictures Entertainment, Walt Disney Motion Pictures Group and Warner Bros Entertainment

Internet Protocol Television (IPTV)
Television connected to the internet that uses internet digital protocols to communicate data

Inward investment features
A term used by the BFI Research and Statistics Unit to denote a feature film which is substantially financed and controlled from outside the UK and which is attracted to the UK by script requirements (eg locations) and/or the UK's filmmaking infrastructure and/or UK film tax relief

ISBA TV Regions
System for classifying regions developed by the Incorporated Society of British Advertisers for use by the advertising industry (isba.org.uk)

Mainstream programming
Category of films aimed at the general audience

Mbps
Megabits per second. A data transfer rate of one million bits per second.

Mean

A statistical term for the average of a set of values, which is calculated by summing the values and then dividing by the count of the values

MEDIA Programme

The European Union's support programme for the audiovisual industries. From 2007-2013 it has a budget of €755 million

Median

A statistical term meaning the middle value in an ordered set of values. Half of the values fall below the median, and half of the values fall above the median

Mixed-use venue

An arts venue which screens films on a part-time basis alongside other activities such as concerts and plays

Megaplex site

Defined by Dodona Research as a purpose-built cinema with 20 or more screens

Multiplex site

Defined by Dodona Research as a purpose-built cinema with five or more screens

Multi-channel television

Digital television programming carried by satellite, cable or freeview delivery systems, in this case excluding the five main network channels (BBC One, BBC Two, ITV1, Channel 4 and Channel 5)

Near-Video on Demand (nVoD)

A pay-per-view system which allows television viewers to purchase individual films to view. The film is shown at the same time to everyone ordering it, as opposed to true-Video on Demand, which allows the viewers to see the film at any time. Films can be purchased via an on-screen guide, automated telephone or customer services line

Net box office

Box office takings after deduction of VAT

Online DVD rental

Selecting and renting DVDs via a website for postal delivery

ONS

Office for National Statistics. Executive office of the UK Statistics Authority, responsible for the production of official statistics in the UK (ons.gov.uk)

Out of town cinema

Cinema located on the outskirts of a town, typically in a large shopping development

PAYE

Pay as you earn. A method of collecting income tax and national insurance where these are deducted at source by the employer and remitted to HMRC

Pay-per-view

See near-Video on Demand

Pay TV

A satellite or cable television system in which viewers pay a subscription to access television content including feature films

Personal computer (PC)

A lap-top or desk-top computer capable of operating independently of a network (although frequently networked in office environments)

Personal video recorder (PVR)

See Digital video recorder (DVR)

Physical media

Refers to the various physical formats on which video can be distributed, such as VHS, DVD, Blu-ray, etc

Post-production

All stages of film production occurring after the shooting of raw footage. These typically include: editing the picture, adding the soundtrack, adding visual special effects and sound effects and preparing a final cut

Principal photography

The phase of film production in which the movie is filmed, with actors on set and cameras rolling, as distinct from pre-production and post-production

Producer
A film producer oversees and delivers a film project to all relevant parties while preserving the integrity, voice and vision of the film

Standard Industrial Classification (SIC)
A system used by the Office for National Statistics to classify businesses according to the type of their economic activity

Sites
Individual cinema premises

Socio-economic group
Section of the population defined by employment status

South Asian films
Films originating from South Asia, for example Bollywood, and generally, though not exclusively, aimed at a South Asian audience and in a South Asian language

Specialised films
Generally, non-mainstream films. This category includes foreign language and subtitled films, feature documentaries, 'arthouse' productions and films aimed at niche audiences

Streaming
The transmission of audiovisual content that is constantly received by and presented to a user at the same time as it is being delivered by the provider. The client media player can start playing the data before the entire file has been transmitted

Subscription VoD (SVoD)
A VoD business model based on a subscription payment (usually monthly) in return for unlimited access to content

Terrestrial television
The five main free-to-air channels: BBC One, BBC Two, ITV1, Channel 4 and Channel 5

Traditional cinema
A cinema generally with fewer than five screens and that shows more mainstream product. Often an older building located in city centres or suburbs

Transactional VoD
A description of VoD models based on transactions of individual titles such as download to rent or download to own

Turnover
The revenue that a company receives from its normal business activities during a period of time, usually from the sale of goods and services to customers

UK and Republic of Ireland
The distribution territory comprising the UK and Republic of Ireland. Where this publication indicates a film has been released 'in the UK and Republic of Ireland' it refers to the distribution territory and not necessarily to an actual release in both countries

UK film
A film which is certified as such by the UK Secretary of State for Culture, Media and Sport under Schedule 1 of the Films Act 1985, via the Cultural Test, under one of the UK's bilateral co-production agreements or the European Convention on Cinematographic Co-production; a film which has not applied for certification but which is obviously British on the basis of its content, producers, finance and talent; or (in the case of a re-release) a film which met the official definition of a British film prevailing at the time it was made or was generally considered to be British at that time

UK spend
The 'value of the production activities in the UK' for Cultural Test/Production Costs Test films and 'UK expenditure' for co-productions (bilateral and European Convention). UK spend for co-productions may include some expenditure on UK goods and services which took place outside the UK

UMD
Universal media disc. An optical disc medium developed by Sony for use on the PlayStation Portable

US studio
Any of the six major US film companies, including: 20th Century Fox, Paramount, Sony Pictures, Universal, Walt Disney and Warner Bros

VFX

Visual effects. The various processes by which imagery is created and/or manipulated outside of live action material

VHS

Video home system. Standard format for cassette tapes containing recorded films and other audiovisual content

Video on Demand (VoD)

A pay-per-view system that allows users to select and watch films on a television set, PC or mobile device at the time they want over an interactive network. The user can buy or rent films and download them before viewing starts or stream content to be viewed in real time

Video on physical media

See Physical media

Virtual Print Fee (VPF)

The commercial joint funding model designed to help film exhibitors purchase digital cinema equipment. The VPF is a contribution towards exhibitors' costs of digital cinema equipment, paid by distributors. This is based on the assumption that distributors will benefit from cost savings associated with using digital print distribution instead of analogue film print distribution

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Creative and Cultural Associates

Creative Skillset

Department for Culture, Media and Sport (DCMS)

Department for Education (DfE)

Dodona Research

European Audiovisual Observatory (EAO)

European Film Agency Research Network (EFARN)

FILMCLUB

Film Education

First Light

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Her Majesty's Treasury (HMT)

IHS

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Joint Council for Qualifications (JCQ)

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Rentrak

YourLocalCinema.com

Written by:
Nick Maine
Sean Perkins
Alex Tosta

Additional material:
Emma Duffy
Angela Topping
Miranda Townsend

Editorial management:
John Murray

Design:
Incorporate Design

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- Office for National Statistics, *International Trade in Services*
- Office for National Statistics, *Labour Force Survey*, Quarterly to September 2012
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BFI activities include:

- Supporting filmmakers, and the industry more widely, through Lottery grants from the Film Fund
- Supporting film education at all levels
- The BFI London Film Festival, the BFI London Lesbian and Gay Film Festival, and the BFI Future Film Festival
- BFI distribution (including UK-wide cinema releases, DVD and online)
- BFI publishing, including Sight & Sound magazine
- Providing research and statistics
- Certifying British films eligible for tax relief
- MEDIA Desk UK, facilitating access for film companies to EU funding
- The BFI Library
- The BFI National Archive.

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21 Stephen Street, London W1T 1LN
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