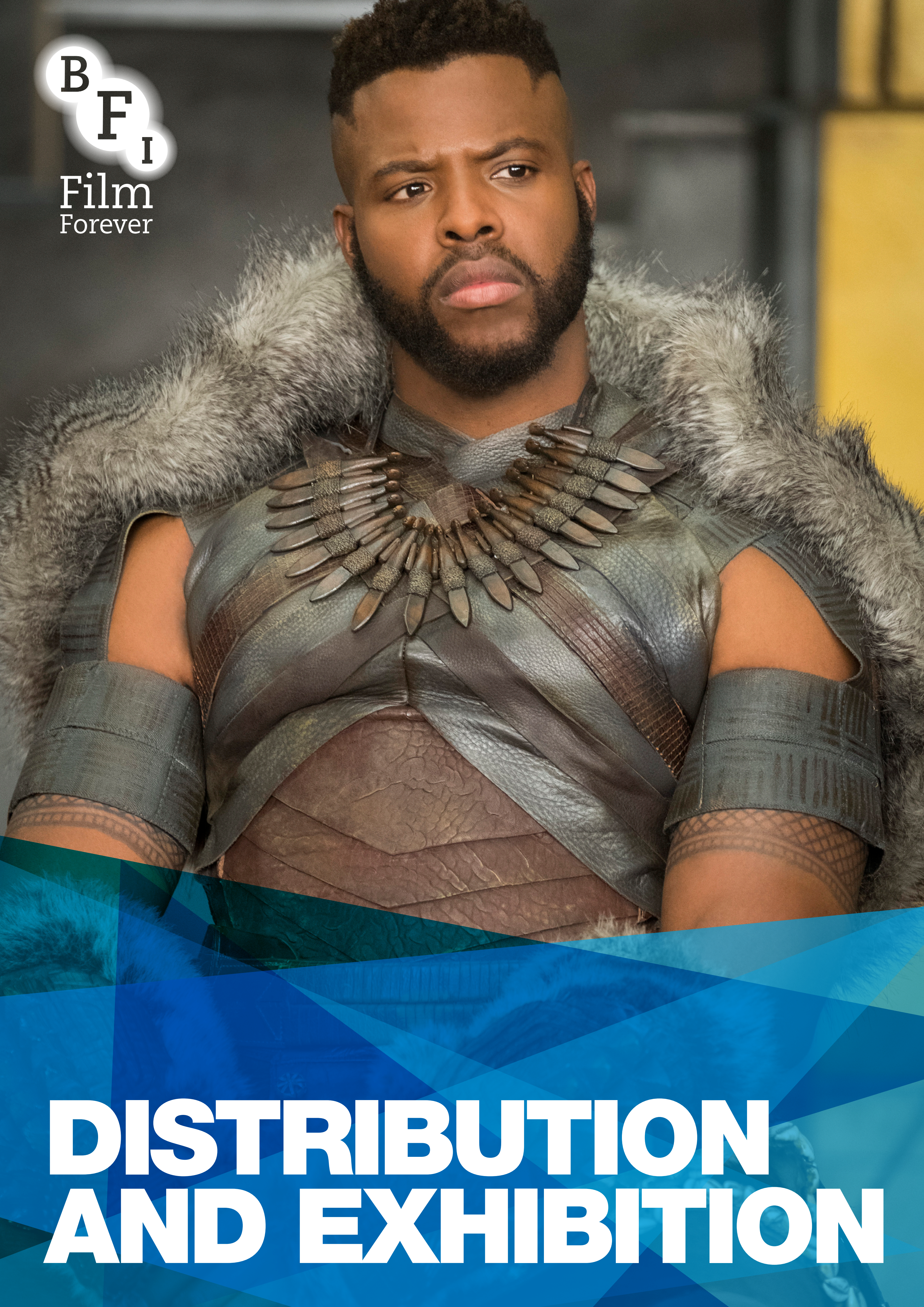
BFI
Film Forever



DISTRIBUTION AND EXHIBITION

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Facts in focus

DISTRIBUTOR REVENUES

TOP 10 **distributors** had **95.5%** share of the theatrical market in the UK and Republic of Ireland in 2018 with revenues of **£1.3 billion**

TOP EARNING DISTRIBUTORS

Walt Disney: Overall top earner with theatrical revenues of **£326m**

Universal: Top earning distributor of UK independent films with theatrical revenues of **£46m** from these titles and total revenues of **£269m**

AVERAGE AD SPEND FOR UK FILMS IN 2018

UK STUDIO BACKED £2.1m

UK INDEPENDENT £0.2m

AVERAGE COMMERCIAL CINEMA TICKET PRICE

2017 £7.49

2018 £7.21

WIDTH OF RELEASE IN 2018

64% of films (503) released at fewer than 50 sites

7% of films (58) released at 500 sites or more

UK CINEMA SITE PROVISION

2017: 774 — 4,264 screens

2018: 775 — 4,340 screens

CINEMA OWNERSHIP IN 2018

3 LARGEST EXHIBITORS OWNED

38% of all UK cinemas

63% of UK screens

SCREEN DENSITY IN THE UK

2017 6.5 SCREENS PER 100,000 PEOPLE

2018 6.6 SCREENS PER 100,000 PEOPLE

Distribution and exhibition

DISTRIBUTORS

The top 10 feature film distributors had a 95.5% share of the market in 2018 from the release of 251 titles (26% of all films on release). The same 10 distributors achieved a market share of 96% in 2017 from 284 releases (30% of all releases). A further 128 film distributors were involved in the theatrical release of films in the UK and Republic of Ireland in 2018, compared with 117 companies outside the top 10 in 2017. These distributors handled a total of 715 titles (74% of all releases) but generated only 4.5% of the total box office.

Table 1 shows box office takings by distributor for all films on release during 2018, and hence includes revenues for titles which were released in 2017 but remained in cinemas into 2018. The top earning distributor was Walt Disney, which handled seven of the top 20 releases of 2018 including *Avengers: Infinity War*, *Incredibles 2* and *Black Panther*, as well as *Star Wars: The Last Jedi*, a December 2017 release which continued to generate significant box office in 2018. (The 24% box office share generated by Walt Disney in 2018 is the highest share achieved by a single distributor since our records began.) The second highest earning distributor was Universal which released four of 2018's top 20 titles including *Mamma Mia! Here We Go Again*, *Jurassic World: Fallen Kingdom* and *The Grinch*.

The top earning independent distributor in 2018 was eOne Films, whose highest grossing titles were *The Post*, *The House With a Clock in Its Walls* and *Finding Your Feet*.

Table 1 Distributor share of box office, UK and Republic of Ireland, 2018

Distributor	Market share (%)	Films on release in 2018	Box office gross (£ million)
Walt Disney	23.6	24	325.6
Universal	19.5	40	268.5
20th Century Fox	14.5	28	199.3
Warner Bros	13.9	31	191.4
Sony	10.7	33	146.8
Paramount	4.8	12	66.0
eOne Films	3.2	22	43.9
StudioCanal	2.8	31	38.4
Lionsgate	1.5	21	21.2
Entertainment	1.1	9	15.6
Top 10 total	95.5	251	1,316.8
Others (128 distributors)	4.5	715	61.4
Total	**100.0**	**966**	**2,695.0**

Source: comScore

Notes:

The total number of films on release differs from Table 5 as it includes all films shown in cinemas in 2018, including titles first released in 2017.

Box office gross = cumulative box office total for all films handled by the distributor in the period 1 January 2018 to 31 December 2018.

Figures may not sum to sub-totals/totals due to rounding.

The distributors' market shares fluctuate from year to year (Table 2). In 2018, Walt Disney was the UK's leading distributor for the third consecutive year (and the third time in the 10-year period covered in the table). The second highest earning distributor of 2018, Universal, has headed the top 10 chart on one other occasion over the period, whilst third placed 20th Century Fox has topped the chart twice since 2009.

The same distributors consistently appear in the top 10. In all years up to 2012, the major US studios took the leading places in the list, with only six different independent distributors appearing in the top 10 over the period. However, between 2013 and 2017, a number of the independent distributors ranked higher than one or more of the studio distributors. In 2018, the top six places were taken by the major US studios.

Throughout the period, the share of box office generated by distributors outside the top 10 has ranged from 3.7% in 2014 to 7.8% in 2009; the share in 2018 was 4.5%.

Table 2 Distributor market share as percentage of box office gross, 2009-2018 (ranked by 2018 market share)

Distributor	2009	2010	2011	2012	2013	2014	2015	2016	2017	2018
Walt Disney	12.4	14.0	8.7	10.2	15.2	10.1	20.0	23.2	19.7	23.6
Universal	10.5	10.2	11.8	10.7	15.1	11.2	21.6	14.0	16.0	19.5
20th Century Fox	16.6	15.9	12.1	16.1	13.1	21.8	14.9	15.7	15.1	14.5
Warner Bros	11.2	18.3	18.2	12.9	17.2	15.9	9.0	15.6	16.6	13.9
Sony	11.3	6.9	7.2	18.0	8.7	6.2	11.8	6.6	10.3	10.7
Paramount	10.8	14.8	16.3	7.7	7.8	5.8	4.0	5.4	3.7	4.8
eOne Films	4.9	5.5	5.1	6.7	9.0	8.0	3.9	8.4	2.5	3.2
Optimum/StudioCanal[1]	-	2.2	3.8	-	2.8	6.7	4.7	1.5	4.2	2.8
Lionsgate	2.9	3.5	-	5.7	4.7	5.5	4.0	4.0	6.3	1.5
Entertainment	8.6	2.5	6.7	3.1	1.9	5.2	1.6	1.5	1.7	1.1
Momentum[2]	-	-	4.6	4.3	-	-	-	-	-	-
Pathé	2.9	-	-	-	-	-	-	-	-	-
Top 10 total[3]	92.2	93.7	94.4	95.4	95.5	96.3	95.5	95.9	96.1	95.5
Others	7.8	6.3	5.6	4.6	4.5	3.7	4.5	4.1	3.9	4.5
Total	**100.0**	**100.0**	**100.0**	**100.0**	**100.0**	**100.0**	**100.0**	**100.0**	**100.0**	**100.0**

Source: comScore

Notes:

[1] Optimum Releasing, the UK subsidiary of StudioCanal, was rebranded as StudioCanal in September 2011.

[2] Momentum was taken over by eOne Films in January 2014.

[3] Top 10 total refers to the top 10 distributors of that particular year.

Tables 3 and 4 show the top 10 distributors of foreign language films and independent UK titles released in the UK and Republic of Ireland in 2018. (In total, there were 787 film releases in 2018.)

Foreign language films accounted for 43% of releases at the UK box office in 2018, grossing a total of £30 million (2% of overall box office). The high volume of foreign language releases is reflected by the number of companies in the UK handling such titles: 78 different distributors released non-English language films in the year. As Table 3 shows, the top 10 distributors associated with these films released 81 titles (24.5% of the 331 foreign language films released during the year). These films generated £17.3 million which equates to 57% of the total box office for foreign language films. Hindi was the most popular non-English language for releases both in terms of numbers and box office revenues, with 53 titles taking £12.3 million. Polish was the next most popular foreign language in terms of box office, grossing £4.6 million (from 15 releases), while French language films accounted for the second highest number of releases with 36 titles (which grossed £1.8 million).

Indian film distributor Yash Raj had the largest share of the foreign language box office overall with earnings of £3.2 million from seven Hindi language releases, including *Race 3* and *Thugs of Hindostan*, while Murugan Talkies released the highest number of non-English language titles (23). The distributor of non-Indian foreign language films with the highest box office earnings was Curzon Artificial Eye (£2.9 million), whose titles included *Cold War* (in Polish) and *A Fantastic Woman* (in Spanish). Polish film specialist Phoenix was the third highest earning distributor of non-English language films in 2018, with takings of £2.5 million from five releases, which included *Clergy*, the highest grossing non-Hindi foreign language film of the year, and *Women of Mafia*. (For more on the top earning foreign language films of 2018, see the Film at the cinema chapter.)

Table 3 Top 10 distributors of foreign language films in the UK and Republic of Ireland, 2018 (ranked by box office gross)

Distributor	Number of foreign language films released in 2018	Average widest point of release	Box office gross (£ million)
Yash Raj	7	90	3.2
Curzon Artificial Eye	20	18	2.9
Phoenix	5	216	2.5
Paramount	1	137	2.2
20th Century Fox	2	83	1.8
Zee Studios	10	40	1.6
Ayngaran	9	40	1.2
Murugan Talkies	23	10	0.9
Thunderbird	4	27	0.9

Source: comScore, BFI RSU analysis

Image: *Early Man* ©2017 StudioCanal S.A.S and the British Film Institute

In total, 71 distributors released independent UK films in 2018, generating a combined box office gross of £171 million (13% of overall box office) from 182 releases. The 52 films released by the top 10 distributors of independent UK titles accounted for £157 million, which equates to 91% of the total box office generated by these films (Table 4). Universal had the largest share of box office for UK independent film releases with earnings of £46 million from five titles, which included the category's top two earning films, *Darkest Hour* and *Johnny English Strikes Again*, while StudioCanal had the highest number of releases (10), which included titles such as *Early Man* and *King of Thieves*.

Table 4 Top 10 distributors of UK independent films in the UK and Republic of Ireland, 2018 (ranked by box office gross)

Distributor	Number of UK independent films released in 2018	Average widest point of release	Box office gross (£ million)
Universal	5	389	45.6
20th Century Fox	6	431	35.1
StudioCanal	10	263	30.4
eOne Films	8	247	17.8
Lionsgate	8	186	9.0
Walt Disney	2	544	7.0
Sony	2	433	3.9
Entertainment	3	181	3.7
Curzon Artificial Eye	6	42	2.7
STX Entertainment	2	313	2.2

Source: comScore, BFI RSU analysis

Image: *Clergy* ©2018 Bartosz Mrozowski. Courtesy of Phoenix Productions

WIDTH OF RELEASE

Table 5 shows the numbers and percentages of films released in the UK and Republic of Ireland from 2011 to 2018 by widest point of release. For the majority of the period, around 75% of all films were released at less than 100 sites, while two thirds of films were released at less than 50 sites. Since 2011, there has been a downward trend in the share of films released at 100-500 sites, with the sharpest fall being seen in films released at 300-399 sites, which decreased from 7.9% in 2011 to 2.8% in 2018. At the same time, there has been an increase in the share of films released at 500 sites or over, which rose from 3.4% in 2011 to 7.4% in 2018.

Table 5 Numbers and percentages of releases by widest point of release, 2011-2018

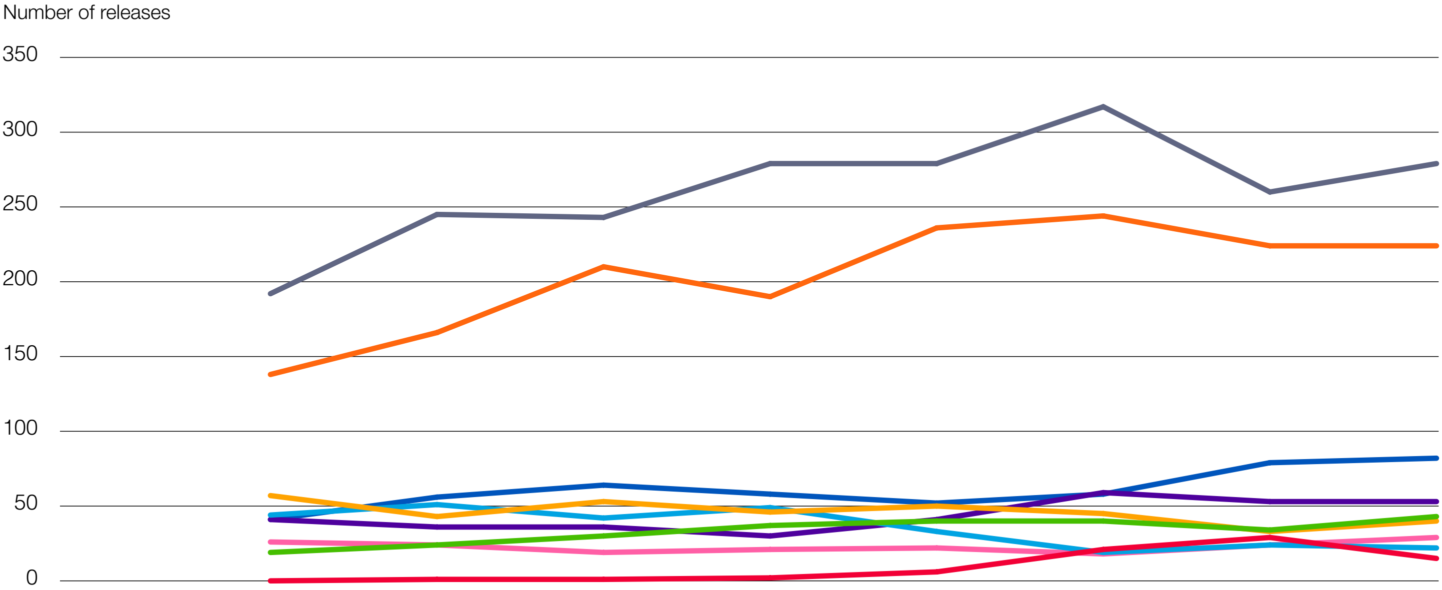
	2011		2012		2013		2014		2015		2016		2017		2018	
Sites at widest point of release	Number	% of releases	Number	% of releases	Number	% of releases	Number	% of releases	Number	% of releases	Number	% of releases	Number	% of releases	Number	% of releases
>=600	0	-	1	0.2	1	0.1	2	0.3	6	0.8	21	2.6	29	3.8	15	1.9
500 - 600	19	3.4	24	3.7	30	4.3	37	5.2	40	5.3	40	4.9	34	4.5	43	5.5
400 - 499	57	10.2	43	6.6	53	7.6	46	6.5	50	6.6	45	5.5	33	4.3	40	5.1
300 - 399	44	7.9	51	7.9	42	6.0	49	6.9	33	4.3	19	2.3	24	3.2	22	2.8
200 - 299	26	4.7	24	3.7	19	2.7	21	2.9	22	2.9	18	2.2	24	3.2	29	3.7
100 - 199	41	7.3	36	5.6	36	5.2	30	4.2	41	5.4	59	7.2	53	7.0	53	6.7
50 - 99	41	7.3	56	8.7	64	9.2	58	8.1	52	6.9	58	7.1	79	10.4	82	10.4
10 - 49	138	24.7	166	25.7	210	30.1	190	26.7	236	31.1	244	29.7	224	29.5	224	28.5
<10	192	34.4	245	37.9	243	34.8	279	39.2	279	36.8	317	38.6	260	34.2	279	35.5
Total	**558**	**100.0**	**647**	**100.0**	**698**	**100.0**	**712**	**100.0**	**759**	**100.0**	**821**	**100.0**	**760**	**100.0**	**787**	**100.0**

Source: comScore, BFI RSU analysis

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

As Figure 1 shows, between 2011 and 2018 more films were shown at fewer than 50 sites at their widest point of release than at any of the higher release width bands. During the period, the number of films released at 300-399 sites and 400-499 sites has shown a gradual decrease, whilst the number of films released at all other release width bands has increased. It is interesting to note the increase in the number of films released at 500 or more sites, which grew from 19 in 2011 to 58 in 2018.

Figure 1 Number of releases by widest point of release, 2011-2018



	2011	2012	2013	2014	2015	2016	2017	2018
600+	0	1	1	2	6	21	29	15
500-600	19	24	30	37	40	40	34	43
400-499	57	43	53	46	50	45	33	40
300-399	44	51	42	49	33	19	24	22
200-299	26	24	19	21	22	18	24	29
100-199	41	36	36	30	41	59	53	53
50-99	41	56	64	58	52	58	79	82
10-49	138	166	210	190	236	244	224	224
<10	192	245	243	279	279	317	260	279

Source: comScore, BFI RSU analysis

WEEKEND BOX OFFICE

In 2018, 59% of box office revenue was taken at weekends (Friday to Sunday), the same share as in 2017. As Table 6 shows, the share of box office takings by day has been broadly consistent between 2009 and 2018, with the exception of the middle of the working week, which was boosted for most of the period by the 'Orange/EE Wednesdays' promotion. Since the end of this promotion in February 2015, the box office share has been more evenly distributed across weekdays, although the current 'Meerkat Movies' promotion, which offers two-for-one tickets on Tuesdays and Wednesdays, is likely to be responsible for some of the recent increase in Tuesday attendances. (In June 2018, the company behind the promotion announced that, since the launch of the scheme, there had been over 10 million redemptions of two-for-one tickets.)

Table 6 Box office percentage share by weekday/weekend, 2009-2018

	2009	2010	2011	2012	2013	2014	2015	2016	2017	2018
Friday	16.4	16.0	16.6	16.4	15.8	15.3	15.3	16.1	15.7	15.5
Saturday	24.0	24.1	23.8	24.1	24.9	25.2	23.9	24.6	24.7	24.1
Sunday	17.8	18.5	17.6	17.6	18.2	18.8	18.8	18.3	18.9	19.1
Weekend	**58.2**	**58.6**	**57.9**	**58.1**	**58.9**	**59.2**	**58.1**	**58.9**	**59.2**	**58.7**
Monday	9.2	9.5	9.2	9.3	8.9	9.1	9.5	9.7	8.7	9.6
Tuesday	9.5	9.3	9.1	9.3	9.4	9.4	10.6	10.4	10.3	10.0
Wednesday	13.7	13.2	13.9	13.4	12.6	12.4	10.8	10.9	11.3	11.2
Thursday	9.5	9.3	9.8	9.8	10.2	9.8	10.9	10.1	10.6	10.6
Weekday	**41.8**	**41.4**	**42.1**	**41.9**	**41.1**	**40.8**	**41.9**	**41.1**	**40.8**	**41.3**
Total	**100.0**	**100.0**	**100.0**	**100.0**	**100.0**	**100.0**	**100.0**	**100.0**	**100.0**	**100.0**

Source: comScore

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

Image: *Incredibles 2* ©2018 Disney•Pixar. All Rights Reserved

Table 7 shows the opening weekend box office as a share of total theatrical revenue by box office band between 2009 and 2018. In 2018, 28% of the overall box office take was generated by opening weekends, the joint third lowest share of the 10-year period. The table illustrates that the highest earning films generally take the lowest percentage of their box office in the opening weekend. In 2018, three of the year's top five earning films took less than 20% of their total grosses on their opening weekends: *Mamma Mia! Here We Go Again* earned 15% of its final box office, *Incredibles 2* earned 17% (to 21 February 2019) and *Bohemian Rhapsody* earned 18% (to 21 February 2019). For many films, however, opening weekend earnings represent a significant proportion of their final theatrical gross. In 2018, *Robin Hood* earned 48% of its final gross on its opening weekend, *The Festival* earned 41% and *Widows* earned 38%.

Table 7 Opening weekend as percentage of total box office, by box office band, 2009-2018

	% of total in opening weekend									
Range of box office (£ million)	**2009**	**2010**	**2011**	**2012**	**2013**	**2014**	**2015**	**2016**	**2017**	**2018**
>30	18.8	27.4	29.4	27.0	24.0	27.1	32.2	27.2	26.5	26.9
20 - 30	23.0	35.8	22.6	22.4	30.9	21.9	25.9	28.0	33.3	24.7
10 - 19.9	32.2	26.1	27.6	24.6	27.6	30.9	25.6	29.1	28.5	25.3
5 - 9.9	26.1	26.7	26.2	26.1	28.4	25.9	28.7	32.2	33.2	29.5
1 - 4.9	30.3	30.4	32.2	31.8	32.1	30.3	32.3	33.1	32.1	34.5
0.2 - 0.9	35.5	31.9	35.5	37.7	37.0	36.7	37.3	37.7	35.1	35.6
<0.2	36.5	34.8	38.5	37.8	38.3	40.0	39.6	39.6	41.4	41.6
All films	**26.1**	**28.6**	**28.1**	**26.8**	**28.4**	**27.9**	**29.9**	**29.8**	**29.9**	**27.9**

Source: comScore, 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.

Image: *Mamma Mia! Here We Go Again* ©2017 Universal Studios. Courtesy of Universal Studios Licensing LLC

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, may encourage exhibitors to continue to screen a film, and is likely to have a positive impact on the rest of the value chain, which is particularly important for independent films which do not have the backing of the major studios. Distributors invest heavily in advertising across all media (outdoor posters, print, television, radio and online) in order to raise a film's profile with potential audiences.

The estimated total advertising spend by distributors in 2018 was £197.5 million, down 14% from £229.5 million in 2017 (Table 8). However, there were 787 film releases in the UK and Republic of Ireland in 2018 compared with 760 in 2017, so the average advertising spend per film decreased by 17%, from £0.3 million to £0.25 million.

Advertising spend was down across all traditional media in 2018, with the biggest decreases occurring in press and radio. At £10.8 million, the spend on press advertising was down 23% compared with 2017, and was the lowest value of the 10-year period covered in the table, while radio advertising spend (£8.7 million) was down 28% on 2017. Expenditure on television advertising, which consistently accounts for the greatest spend on traditional media platforms, was £79.2 million in 2018, a decrease of 2% compared with 2017. (The value of advertising spend on television in 2018 was the lowest since 2010.) The spend on outdoor advertising was £54.9 million, down 3% year-on-year, and the lowest total of the period.

The greatest decrease in value compared with 2017 was seen in internet advertising, the spend on which fell by 33%, from £65.5 million to £43.7 million. It should be noted, however, that the data for online advertising values only cover desktop/mobile display and pre-roll advertising; they do not include estimates for advertising on websites or social media platforms which require a log-in. Search advertising and pay-per-click are also not included. The value of internet advertising as reported in the table represents 22% of the total advertising spend for film in 2018. However, as the data for this category it not wholly comprehensive, we believe this share to be an underestimate. (Nielson is currently developing a new methodology to enhance data gathering in this area.)

It is interesting to note that the world's largest advertising media company, Group M[1], estimates that online advertising will account for 61% of the total measured advertising market in 2019.

Approximately £74 million was spent on advertising British films in 2018, up from £64 million in 2017, although more UK films were released in 2018 than in 2017 (197 compared to 159). The increase is mainly due to a greater spend on UK independent films, which rose from £26 million in 2017 (an average of £186,000 per film) to £43 million in 2018 (an average of £236,000 per film). The total advertising spend associated with UK studio-backed features fell from £38 million in 2017 to £31 million in 2018. However, as there were fewer UK studio-backed film releases in 2018 (15) than in 2017 (20) the average spend per film increased from £1.9 million to £2.1 million.

Table 8 Estimated advertising spend 2009-2018 (£ million)

Medium	2009	2010	2011	2012	2013	2014	2015	2016	2017	2018
TV	74.3	76.0	90.8	89.1	89.2	101.0	102.2	93.3	81.1	79.2
Outdoor	57.0	61.0	69.1	67.2	71.2	64.2	60.5	52.8	56.5	54.9
Press	19.9	19.9	22.0	21.5	20.7	24.2	21.3	14.9	14.0	10.8
Radio	10.7	7.6	6.8	6.8	5.9	4.6	7.4	5.7	12.1	8.7
Sub-total	**161.9**	**163.5**	**188.7**	**188.1**	**187.8**	**194**	**191.4**	**166.7**	**163.7**	**153.6**
Internet*	6.4	6.1	8.5	4.0	2.5	1.1	0.7	46.4	65.5	43.7
Total	**168.3**	**170.6**	**197.2**	**188.6**	**189.4**	**195.1**	**192.1**	**213.1**	**229.5**	**197.5**

Source: Nielsen Media Research

Notes:

Figures may not sum to totals due to rounding.

* The figures for 2014 onwards are not historically comparable; different methodologies were used for internet advertising spend for the periods 2008-2013, 2014- 2015 and 2016-2018.

[1] *Group M, 2019 Ad-Forecast Press Release:* December 2018

Using the information on advertising spend and estimating print costs, the total release costs for various release widths can be estimated. With the advent of digital projection, the 35mm print has largely been replaced by the Digital Cinema Package (DCP). In creating a DCP, distributors incur digital mastering and duplication costs and in many instances Virtual Print Fees (the fee for booking a film that contributes to the cost of an exhibitor's conversion from analogue projection to digital projection). In the absence of any empirical data on the current average cost of a DCP, we continued to use the same estimate as when all prints were analogue, which was typically £1,000 per print. So, taking this estimate and adding it to the Nielsen Media Research advertising spend estimate (to which we add +20% for additional public relations campaigns, publicity and premiere costs), the average release cost for different levels of theatrical release can be calculated.

The average cost of release for films shown at the widest number of cinemas (500+) in 2018 was £3.0 million, down 11% from £3.3 million in 2017. This downward trend in costs was seen in films in all release width categories with the exception of the three lowest bands. The average cost of release for films shown at 50-99 sites at their widest point of release was £190,000, an increase of 34% from £140,000 in 2017, while there was no change in the average cost of release for films in the two lowest bands.

Table 9 Estimated release cost by width of release for all films, 2009-2018

	Average release cost (£ million)									
Number of sites at widest point of release	2009	2010	2011	2012	2013	2014	2015	2016	2017	2018
500+*	3.40	2.65	3.14	3.13	3.04	2.94	2.87	3.21	3.34	2.97
400 - 499	2.05	2.09	2.17	1.99	2.04	2.04	1.59	1.91	1.82	1.59
300 - 399	1.32	1.24	1.38	1.28	1.15	1.21	1.30	1.01	1.09	1.07
200 - 299	0.84	0.77	0.82	0.83	0.76	0.76	0.72	0.69	0.63	0.54
100 - 199	0.51	0.33	0.31	0.36	0.30	0.35	0.25	0.27	0.41	0.28
50 - 99	0.21	0.20	0.16	0.12	0.13	0.18	0.12	0.12	0.14	0.19
10 - 49	0.06	0.04	0.05	0.04	0.03	0.05	0.03	0.03	0.04	0.04
<10	0.01	0.01	0.01	0.01	0.01	0.01	<0.01	<0.01	<0.01	<0.01

Source: Nielsen Media Research, comScore, BFI RSU analysis

Notes:

The print costs calculations assume current DCP/print costs are the same as for analogue distribution.

* We are not able to calculate release costs for 600+ locations for this edition of the Yearbook.

Table 10 shows the average cost of release by production budget for the 160 UK films released in 2018 for which budget information is available. The average cost of release increased with the size of the production budget, with the largest rise seen between films in the £5-£9.9 million budget range and those made for £10 million or over. However, the highest budget films are most likely to have the greatest promotional spend, in particular the large scale inward investment films backed by the major US studios which have considerable marketing budgets. The average release cost for studio-backed films in the top budget band was £3.2 million while the average release cost for independent films in this band was £1.7 million.

Table 10 Estimated release cost by budget for UK films, 2018

Budget (£ million)	Number of films	Average release cost (£ million)
10+	40	2.30
5 - 9.9	17	0.66
2 - 4.9	28	0.32
0.5 - 1.9	39	0.15
<0.5	36	0.02
All films	**160**	**0.74**

Source: Nielsen Media Research, BFI RSU analysis
See note to Table 9.

Image: *Finding Your Feet* courtesy of eOne Films

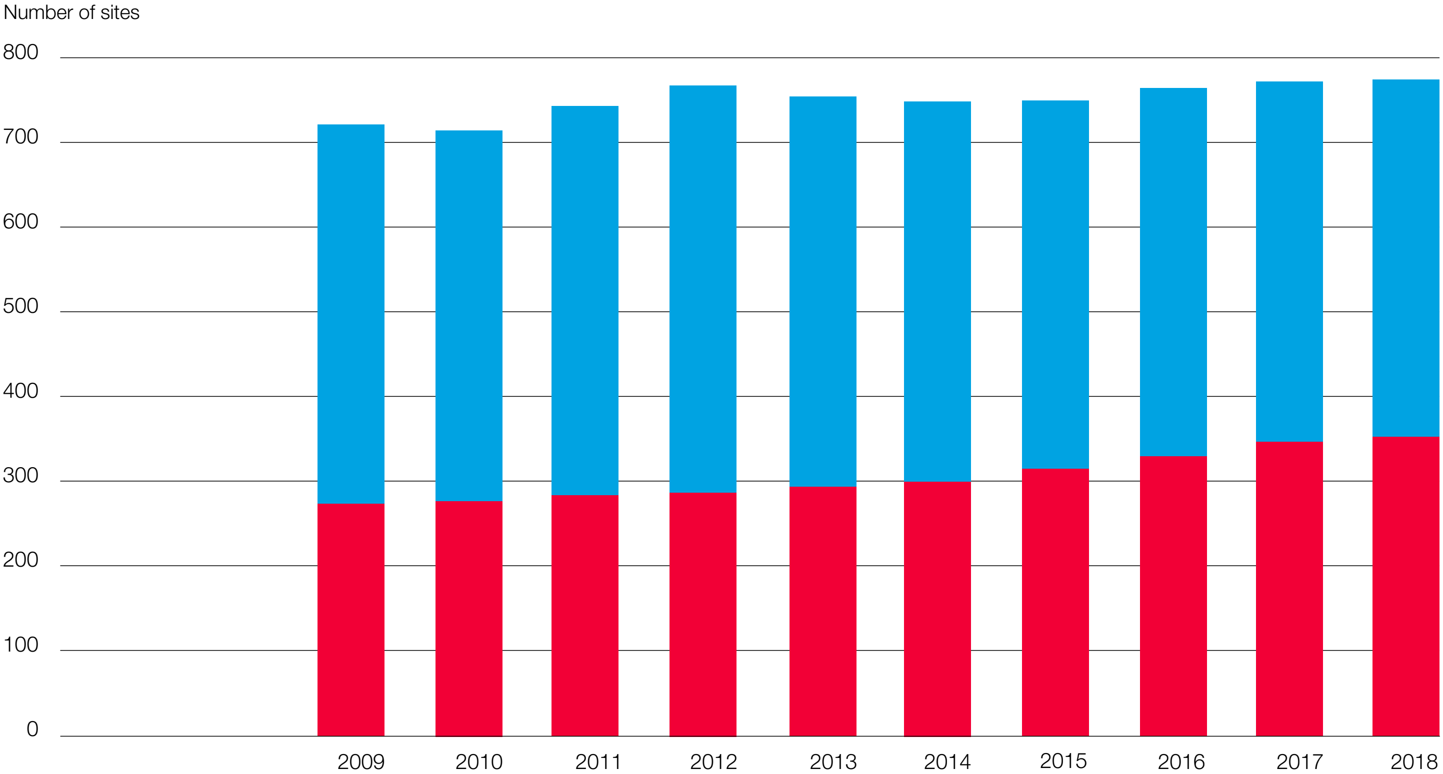
EXHIBITION

Cinemas provide the best environment for people to enjoy films as they are intended - on the big screen, with a large audience. The performance of the commercial exhibition sector is therefore an important indicator of the vitality of film culture.

UK CINEMA SITES

Figure 2 shows the number of cinema sites in the UK from 2009 to 2018. While the total number of sites has fluctuated over the period there has been an overall increase in provision; there were 775 cinemas in the UK in 2018 compared with 723 in 2009. However, the make-up of sites has changed over the decade. The number of traditional and mixed use sites (mixed use cinemas are used for film screenings only part of the time) has declined, falling from 448 cinemas in 2009 to 422 in 2018, while the number of purpose-built multiplex sites has grown, rising from 275 cinemas in 2009 to 353 in 2018. Multiplex cinemas made up 45.5% of all sites in 2018 compared with 38% in 2009.

Figure 2 UK cinema sites by type of site, 2009-2018



	2009	2010	2011	2012	2013	2014	2015	2016	2017	2018
Multiplex	275	278	285	288	295	301	316	331	348	353
Traditional and mixed use	448	438	460	481	461	449	435	435	426	422
Total sites	723	716	745	769	756	750	751	766	774	775
% multiplex sites	38.0	38.8	38.3	37.5	39.0	40.1	42.1	43.2	45.0	45.5

Source: Dodona Research, BFI

Notes:

Multiplexes are defined as purpose-built cinema complexes with five or more screens while excluding those that were converted from traditional cinema sites.

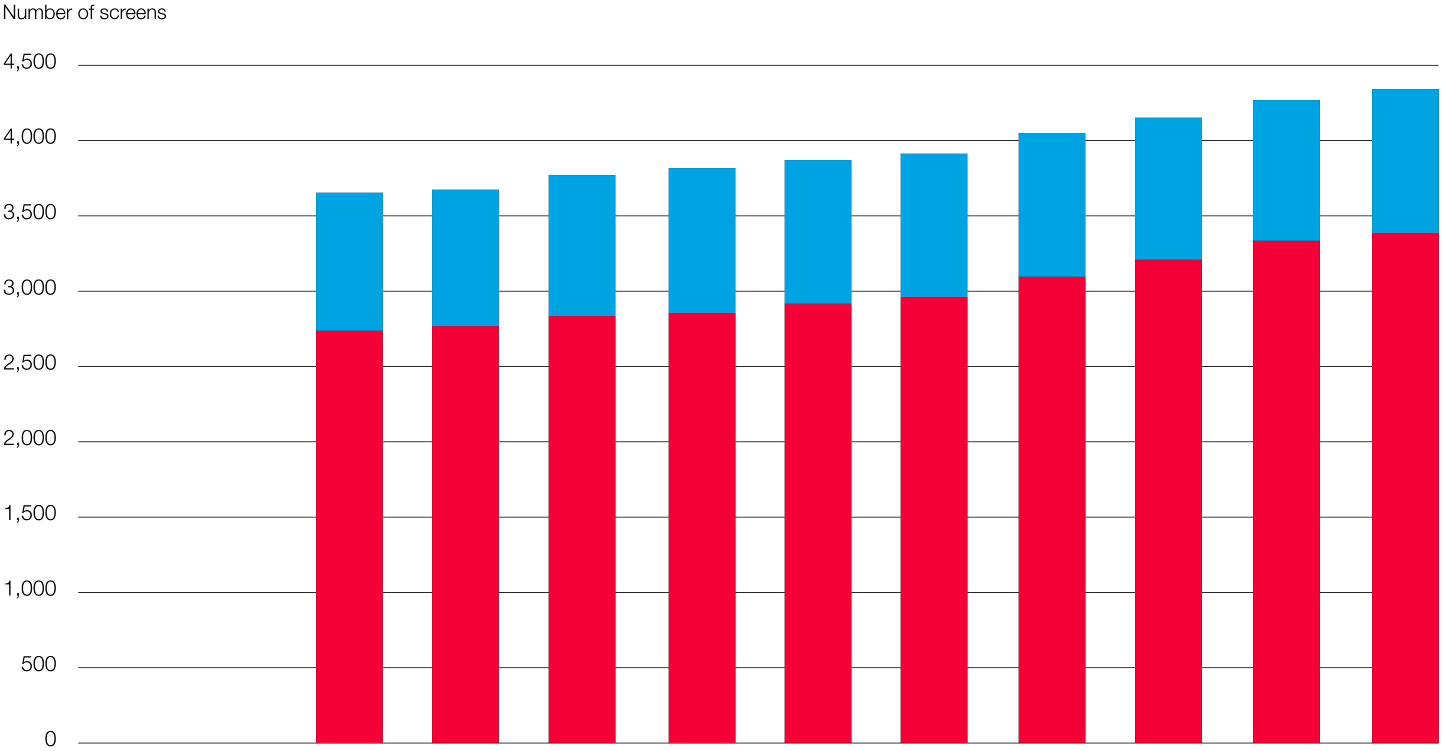
Mixed use cinemas are used for screenings only part of the time.

UK SCREENS

As Figure 3 shows, the overall number of cinema screens in the UK (excluding those operated in venues such as schools and private screening rooms) increased every year between 2009 and 2018. In 2018, the total number of screens stood at 4,340, a rise of 19% over the 10-year period.

This growth is primarily due to an increase in multiplex provision. Over the period, the UK gained 649 multiplex screens and 40 traditional or mixed use screens, while the share of multiplex screens increased from 75% to 78%. In 2018, there were 3,384 multiplex screens and 956 traditional or mixed use screens.

Figure 3 UK cinema screens by type of cinema, 2009-2018



	2009	2010	2011	2012	2013	2014	2015	2016	2017	2018
Multiplex	2,735	2,767	2,833	2,851	2,915	2,959	3,096	3,209	3,334	3,384
Traditional and mixed use	916	904	934	966	952	950	950	941	930	956
Total screens	3.651	3,671	3,767	3,817	3,867	3,909	4,046	4,150	4,264	4,340
% multiplex screens	74.9	75.4	75.2	74.7	75.4	75.7	76.5	77.3	78.2	78.0

Source: Dodona Research, BFI

See notes to Figure 2.

SCREEN LOCATION

In 2018, 97.5% of all screens in the UK were located in urban or suburban locations. There were increases in the numbers of screens in all locations during the year compared with 2017, with the exception of suburban and rural areas, where numbers remained the same (Table 11). The largest increase numerically was seen in town and city centre cinemas, where there were 55 new screens, an increase in provision of 3% compared with 2017, whilst there were 17 new out of town screens (a 1% increase).

The table also shows that 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.

Table 11 Screens by location, 2009-2018

Location	2009	2010	2011	2012	2013	2014	2015	2016	2017	2018	% change 2017-2018	Average number of screens per site
Town/city centre	1,732	1,726	1,785	1,848	1,866	1,901	1,932	1,998	2,057	2,112	2.7	4.4
Out of town	1,297	1,311	1,335	1,310	1,328	1,335	1,413	1,422	1,457	1,474	1.2	10.2
Edge of centre	498	506	518	523	534	540	561	592	613	617	0.7	8.7
Suburban	27	28	28	27	26	25	26	29	29	29	-	1.9
Rural	97	100	101	109	113	108	114	109	108	108	-	1.6
Total	**3,651**	**3,671**	**3,767**	**3,817**	**3,867**	**3,909**	**4,046**	**4,150**	**4,264**	**4,340**	**1.8**	**5.6**

Source: Dodona Research, BFI


Image: *A Fantastic Woman* courtesy of Curzon Artificial Eye

SCREEN DENSITY AND ADMISSIONS PER HEAD OF POPULATION – INTERNATIONAL COMPARISONS

A standard way to gauge the level of cinema provision is by 'screen density', i.e. the number of screens per unit of population. According to IHS Markit, in 2018, screen density in the UK was 6.6 screens per 100,000 people, a slight increase from 6.5 in 2017. This level of access to screens falls short of that in other major film territories: USA (12.4), France (9.2), Australia (9.2), Spain (7.6) and Italy (6.7). Germany's screen density, at 5.3 screens per 100,000 people, is less than the UK's. (The world's fastest expanding territory, China, gained an additional 10,000 screens in 2018, which increased the number of screens per 100,000 people from 3.6 in 2017 to 4.2.)

Table 12 shows the level of admissions per head of population in a number of major film territories. The UK saw more admissions per head (2.7) than Spain, Italy and Germany despite having a lower screen density than Spain and Italy. Of the selected territories, the USA (3.7) and Australia (3.6) had the highest admissions per head of population.

Table 12 Admissions per head of population in selected major film territories, 2009-2018 (ranked by 2018 admissions)

	USA	Australia	France	UK	Spain	Italy	Germany
2009	4.3	4.2	3.2	**2.8**	2.4	1.7	1.8
2010	4.0	4.2	3.3	**2.7**	2.2	1.8	1.6
2011	3.8	3.8	3.4	**2.7**	2.1	1.7	1.6
2012	3.9	3.8	3.2	**2.7**	2.0	1.5	1.7
2013	3.8	3.5	3.0	**2.6**	1.7	1.6	1.6
2014	3.6	3.3	3.2	**2.4**	1.9	1.5	1.5
2015	3.8	3.8	3.1	**2.6**	2.0	1.7	1.7
2016	3.8	3.8	3.2	**2.6**	2.2	1.8	1.5
2017	3.5	3.5	3.2	**2.6**	2.2	1.6	1.5
2018	3.7	3.6	3.0	**2.7**	2.1	1.4	1.3

Source: IHS Markit

Note: Data updated since publication of the 2018 Statistical Yearbook.

SCREEN DENSITY AND ADMISSIONS PER HEAD OF POPULATION IN THE UK

This section looks at screen provision data for the UK based on two types of national/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 2018 using these television regions are presented in Table 13.

The table shows that, although London had the greatest numbers of screens and sites, its screen density, at 7.1 screens per 100,000 people, was lower than that of Northern Ireland (11.9), Central Scotland (7.2) and the Midlands (7.2). The South and South East had the lowest screen density (5.2) of all the ISBA regions.

Table 13 also shows the wide variation in ticket prices across the country, with an average ticket in London being over 80% more expensive than in Northern Ireland, which had both the lowest average ticket price (£4.91) and the highest admissions per head of population (3.2) of any ISBA region. However, the correlation between low ticket prices and admissions does not relate to London which had the joint second highest admissions per head (3.0) but also substantially the highest average ticket price (£8.85).

The overall average cost of a cinema ticket in the UK in 2018 was £7.21, down from £7.49 in 2017. This is the first time the average ticket price has fallen since 2001. The UK Cinema Association, which represents the interests of the majority of UK cinema operators, partially attributed this drop to 'tactical discounting', which is seen in areas with strong local competition among exhibitors, as well as the impact of nationwide discount schemes such as Meerkat Movies, Cineworld Unlimited and Odeon Limitless.

Table 13 Screens and admissions by ISBA TV region, 2018 (ranked by screens per 100,000 people)

ISBA TV region	Screens per 100,000 people	Screens	% of total screens	Sites	Population (000)*	Admissions (million)	Admissions per screen	Admissions per head	Average ticket price (£)#
Northern Ireland	11.9	227	5.2	31	1,865	5.9	25,991	3.2	4.91
Central Scotland	7.2	273	6.3	41	3,786	11.3	41,392	3.0	7.04
Midlands	7.2	630	14.5	108	8,842	21.3	33,810	2.4	6.95
London	7.1	956	22.0	165	13,440	40.0	41,841	3.0	8.85
North West	7.0	497	11.5	71	7,053	17.5	35,211	2.5	6.61
Northern Scotland	6.3	82	1.9	20	1,324	3.4	41,463	2.6	6.54
South West	6.3	113	2.6	33	1,816	4.3	38,053	2.4	6.16
Wales and West	5.8	357	8.2	76	5,452	13.5	37,815	2.2	6.41
Yorkshire	5.7	362	8.3	60	6,386	15.3	42,265	2.4	6.71
North East	5.6	151	3.5	24	2,726	7.0	46,358	2.6	6.51
East of England	5.5	269	6.2	51	4,937	14.5	53,903	2.9	7.26
Border	5.3	32	0.7	15	623	1.1	34,375	1.8	6.79
South and South East	5.2	391	9.0	80	7,464	21.7	55,499	2.9	7.13
Total	**6.5**	**4,340**	**100.0**	**775**	**65,535**	**177.0**	**40,783**	**2.7**	**7.21**

Source: Dodona Research, BARB, Cinema Advertising Association (CAA), comScore, BFI

Notes:

* The population totals in Tables 13 and 14 are both 2018 estimates but differ slightly due to the difference in regional estimates.

Average ticket prices for the UK as a whole are calculated by dividing the UK-only box office gross by total UK admissions. In 2018, the box office gross was £1.282 billion and admissions were 177 million.

Figures may not sum to totals due to rounding.

Table 14 provides screen information for each of the English regions as defined by the UK government, plus Scotland, Wales and Northern Ireland. Northern Ireland had the highest number of screens per 100,000 people in 2018 (12.2), followed by the South East (7.4), and London (7.3). The East of England had the fewest screens per 100,000 people at 4.6 screens, followed by the East Midlands at 4.8 screens.

Table 14 Screens and population in the nations and regions, 2018 (ranked by screens per 100,000 people)

Nation/region	Screens	% of total screens	Sites	Population (000)*	Screens per 100,000 people	Average number of screens per site
Northern Ireland	227	5.2	31	1,856	12.2	7.3
South East	666	15.3	133	9,004	7.4	5.0
London	650	15.0	111	8,897	7.3	5.9
North West	499	11.5	73	7,194	6.9	6.8
Scotland	364	8.4	66	5,364	6.8	5.5
South West	375	8.6	84	5,495	6.8	4.5
Wales	208	4.8	49	3,104	6.7	4.2
West Midlands	357	8.2	56	5,811	6.1	6.4
Yorkshire and The Humber	326	7.5	54	5,404	6.0	6.0
North East	138	3.2	19	2,616	5.3	7.3
East Midlands	229	5.3	43	4,723	4.8	5.3
East of England	284	6.5	52	6,144	4.6	5.5
Other	17	0.4	4	n/a	-	4.3
England sub-total	3,526	81.2	626	55,288	6.4	5.6
Total	**4,340**	**100.0**	**775**	**65,612**	**6.6**	**5.6**

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

Notes:

* See note to Table 13.

Other includes the Channel Islands and the Isle of Man.

n/a = not available.

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

Table 14 also shows that Northern Ireland and the North East had the highest averages for screens per site at 7.3 screens each. The South West and Wales along with ‘other’ (which includes 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 ‘other’, proportionally fewer multiplex screens (Table 15).

TYPE OF CINEMA SCREENS BY NATION AND REGION

Table 15 provides a snapshot of variations in multiplex provision around the UK. The South East had the largest number of multiplex screens (507) in 2018, followed by London (444) and the North West (441). Northern Ireland had the highest proportion of multiplex screens (92%) followed by the North East (91%) and North West (88%). In England the lowest concentration of multiplex screens was found in the South West (64%), which had a high number of traditional and mixed use screens (the third highest after London and the South East). London had the highest number of traditional and mixed use screens but its percentage of multiplex screens, at 68%, was the second lowest in England. Across the nations, after Northern Ireland, Wales had the highest proportion of multiplex screens (79%), followed by England and Scotland, both of which had 77%.

Table 15 Cinema screens by type by nation or region, 2018 (ranked by percentage multiplex)

Nation/region	Multiplex	% multiplex	Traditional and mixed use	Total
Northern Ireland	209	92.1	18	227
North East	126	91.3	12	138
North West	441	88.4	58	499
Yorkshire and The Humber	270	82.8	56	326
East Midlands	185	80.8	44	229
West Midlands	285	79.8	72	357
Wales	165	79.3	43	208
East of England	223	78.5	61	284
Scotland	280	76.9	84	364
South East	507	76.1	159	666
London	444	68.3	206	650
South West	239	63.7	136	375
Other	10	58.8	7	17
England sub-total	2,720	77.1	804	3,524
Total	**3,384**	**78.0**	**956**	**4,340**

Source: Dodona Research, BFI

Note: Other includes the Channel Islands and the Isle of Man.

MAINSTREAM, SPECIALISED AND ASIAN PROGRAMMING

Dodona Research categorises screens according to whether they show mostly mainstream, specialised (i.e. non-mainstream, including ‘arthouse’) or Asian films.

Table 16 shows that by far the majority of screens primarily show mainstream films. In 2018, 610 cinemas with 3,999 screens showed mostly mainstream films (79% of sites, 92% of screens). There were 162 sites with 335 screens showing mainly specialised films (21% of sites, 8% of screens) and three cinemas with six screens dedicated mainly to Asian films (0.4% of sites, 0.1% of screens).

Table 16 Sites and screens by programme, 2009-2018

Programme	Sites									
	2009	2010	2011	2012	2013	2014	2015	2016	2017	2018
Mainstream	551	550	571	589	586	583	595	604	609	610
Specialised	168	163	171	177	168	165	153	159	162	162
Asian*	4	3	3	3	2	2	3	3	3	3
Total	**723**	**716**	**745**	**769**	**756**	**750**	**751**	**766**	**774**	**775**
Programme	Screens									
	2009	2010	2011	2012	2013	2014	2015	2016	2017	2018
Mainstream	3,388	3,416	3,501	3,542	3,598	3,630	3,760	3,844	3,946	3,999
Specialised	253	248	259	268	265	275	280	300	312	335
Asian*	10	7	7	7	4	4	6	6	6	6
Total	**3,651**	**3,671**	**3,767**	**3,817**	**3,867**	**3,909**	**4,046**	**4,150**	**4,264**	**4,340**

Source: Dodona Research, BFI

* Dodona Research renamed this category in 2018; it was previously titled ‘South Asian’.

For the third consecutive year, the majority of specialised screens (53%) were found in chain cinemas rather than single, independent venues. This is partly a result of recent increases in the number of sites owned by boutique cinema chains such as Everyman, Light Cinemas and Picturehouse (itself owned by Cineworld) which have a broader programming focus than the larger exhibitors.

The pattern of programme type by location in 2018 is shown in Table 17. Screens showing mostly specialised films were located mainly in town or city centres, while those devoted to Asian films were found in town or city centres and suburban areas. The overall pattern remained similar to earlier years.

Table 17 Percentages of screens by location and programme, 2018

Location	Mainstream	Specialised	South Asian	Total
Town/city centre	45.2	89.3	66.7	48.7
Out of town	36.8	1.2	-	34.0
Edge of centre	15.3	1.2	-	14.2
Suburban	0.4	3.3	33.3	0.7
Rural	2.3	5.1	-	2.5

Source: Dodona Research, BFI

This geographical analysis is extended in Table 18, 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 50% of the UK total in 2018. Yorkshire and The Humber and Scotland both had 28 specialised screens (8% of total screens) and the South West had 25 (7.5%). Northern Ireland (0.6%), the North East (1.8%) and Wales (2.7%) had the smallest shares of specialised screens.

The six screens showing Asian films were found in only three cinemas; two in London and the other in Leicester in the East Midlands.

Table 18 Geographical spread of specialised screens, 2018

Nation/region	Number of specialised screens	% of specialised screens
London	114	34.0
South East	55	16.4
Yorkshire and The Humber	28	8.4
Scotland	28	8.4
South West	25	7.5
East of England	21	6.3
North West	20	6.0
East Midlands	15	4.5
West Midlands	12	3.6
Wales	9	2.7
North East	6	1.8
Northern Ireland	2	0.6
Other	0	-
England sub-total	296	88.4
Total	**335**	**100.0**

Source: Dodona Research, BFI

Image: *Thugs of Hindostan* courtesy of Yash Raj Films

EXHIBITORS

The UK exhibition sector is made up of a small number of larger exhibitors which own and operate the majority of sites and screens and a large number of smaller companies with one or two sites and screens. At the end of 2018, the three largest exhibitors owned 38% of all UK cinemas and 63% of UK screens.

Table 19 shows that in 2018, 17 exhibitors owned or programmed 20 or more screens in the UK. (This has remained the same since 2015.) Collectively, these exhibitors have gained seven sites since 2017 and 69 screens. The largest increases were recorded by Everyman, which added four sites and 15 screens, and Light Cinemas, which added two sites and 12 screens. Three of the 17 exhibitors (Cineworld, Odeon and Reel Cinemas) had a net loss of sites but increased their number of screens.

Table 19 Cinema screens by exhibitors with 20 or more screens, 2018

Exhibitor	Sites	Screens	% of total screens
Cineworld	97	1,015	23.4
Odeon	108	878	20.2
Vue	87	840	19.4
National Amusements	21	278	6.4
Empire Cinemas	14	129	3.0
Omniplex	15	117	2.7
Everyman Media Group	27	84	1.9
Picturehouse (Cineworld)	25	82	1.9
Light Cinemas	10	74	1.7
Reel Cinemas	13	60	1.4
Curzon	13	43	1.0
Merlin Cinemas	15	42	1.0
Movie House Cinemas	5	39	0.9
Irish Multiplex Cinemas	5	34	0.8
PDJ Cinemas	5	23	0.5
Savoy Cinemas	4	21	0.5
Parkway Entertainment	4	20	0.5
Other (16 major exhibitors and 258 independent single venue exhibitors)	307	561	12.9
Total	**775**	**4,340**	**100.0**

Source: Dodona Research

Notes:

Figures correct as at December 2018.

Percentages may not sum to 100 due to rounding.

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. It also acquired Picturehouse in 2012.

In 2016, the Odeon chain was bought by AMC Entertainment, a US cinema chain owned by Chinese conglomerate Dalian Wanda, the world's largest cinema operator. It was previously owned by Terra Firma Capital Partners, a European private equity firm.

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 is owned by the family of Sumner Redstone, chairman of US media giant Viacom.

Empire is owned by the Anderson family. It emerged as a buyer of sites from UCI and Odeon in 2005 and UGC and Cineworld in 2006, which were divested as a result of the companies' mergers.

EXHIBITOR REVENUES

As Table 20 shows, the top seven exhibitors had a 79.5% share of overall box office receipts in the UK and Republic of Ireland in 2018; 66% of the box office was shared between the top three exhibitors.

Dodona Research reports that exhibitors' revenues from refreshment sales in 2018 were £549 million, an increase of 2% compared with 2017 (£537 million). The average spend on refreshments per individual visit decreased from £3.15 in 2017 to £3.10. (It should be noted that Dodona Research has revised its 2017 figures since publication of the 2018 Statistical Yearbook.)

Table 20 Exhibitor share of box office in the UK and Republic of Ireland, 2018

Exhibitor	Market share (%)	Box office gross (£ million)*
Cineworld	24.0	332.2
Odeon	22.5	310.5
Vue	19.9	274.9
National Amusements	6.1	84.2
Everyman Media Group	2.5	35.1
Picturehouse (Cineworld)	2.3	31.4
Empire Cinemas	2.2	30.7
Sub-total	**79.5**	**1,099.0**
Other	20.5	282.7
Total	**100.0**	**1,381.7**

Source: Dodona Research and comScore

Notes:

* Box office gross is for all films and event cinema screenings shown in cinemas in 2018. This includes titles which were first released in 2017.

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

DIGITAL PROJECTION

Since 2014, nearly every screen in the UK has been capable of digital projection. The digitisation of cinema projection has increased the scope for making a wider range of films available to audiences and allowed for the introduction of subtitles for the hearing impaired and audio description for the visually impaired. Audiences are also able to watch films in digital 3D and access a wide range of alternative content programming, such as live screenings of cultural and sporting events.

ACCESSIBLE CINEMA

All UK cinemas now have English language subtitle/caption and audio description (ST/AD) facilities. Almost every multiplex cinema and many smaller cinemas (around 530 sites, almost 70% of all cinemas in the UK) regularly screen the latest popular releases with on-screen English language captions. There are around 1,500 such screenings weekly. The estimated audience for these screenings in 2018 was 1.1 million.

Data from 'YourLocalCinema.com' shows that in 2018, 183 English language films were shown in UK cinemas with captions, including all the top 100 films.

3D AND EVENT CINEMA

According to IHS Markit, of the 4,399 digital screens in the UK at the end of 2018, 2,063 (47%) were 3D-capable digital screens. (The total number of screens differs here to the figure used previously because of the different methodologies employed by IHS Markit and Dodona Research.) Some of the popular 3D screenings in 2018 included *Avengers: Infinity War*, *Jurassic Park: Fallen Kingdom* and *Black Panther*. Table 21 shows the increase in the number of 3D digital screens in the UK since 2009. The growth in such screens coincided with an increase in the availability of 3D content internationally. In 2018, 39 films were released in 3D (two more than in 2017).

Table 21 3D digital screens in the UK, 2009-2018

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
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
2013	1,655	3,868	42.8	Gravity
2014	1,772	3,946	44.9	The Hobbit: The Battle of the Five Armies
2015	1,854	4,123	45.0	Star Wars: The Force Awakens
2016	1,908	4,231	45.1	Rogue One: A Star Wars Story
2017	2,038	4,309	47.3	Star Wars: The Last Jedi
2018	2,063	4,399	46.9	Avengers: Infinity War

Source: IHS Markit, comScore, BFI

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 3D screenings.

Event cinema, alternative content or non-feature film programming has become a regular feature in the UK over recent years following the shift to digital projection. The roll-out of a digital screen base has widened the range of content available on the big screen, allowed for greater interactivity between the screen and the audience and has potentially improved the use of auditorium capacity during typically quiet periods. Also, since events are usually shown only once or twice (often as a simultaneous screening of a live performance or event and a subsequent catch-up screening) they can often generate higher occupancy rates than feature films.

Table 22 shows the number of events and box office takings by type of event released in 2018. According to comScore, 125 individual events, the majority of which were live, were screened (at least once) in the year, down from 134 in 2017. However, these events generated a total box office of £42 million compared with £34.5 million in 2017. Opera had the greatest number of releases in 2018 with screenings of 30 different productions (24% of all events), while screenings of theatre performances generated the highest earnings (£14 million), a 32% share of the total box office.

Table 22 Number and box office takings of event cinema releases in UK and Republic of Ireland cinemas by type of event, 2018 (ranked by gross box office)

Type of event	Number of events	% of events	Box office (£ million)	% of box office
Theatre	25	20.0	13.7	32.4
Film/documentary	21	16.8	10.5	24.8
Opera	30	24.0	6.2	14.7
Ballet/dance	19	15.2	5.6	13.2
Popular music concert	8	6.4	3.3	7.8
Classical concert	6	4.8	2.0	4.7
TV	4	3.2	0.6	1.4
Exhibition	8	6.4	0.4	0.9
Sport*	4	3.2	<0.1	0.0
Total	**125**	**100.0**	**42.3**	**100.0**

Source: comScore

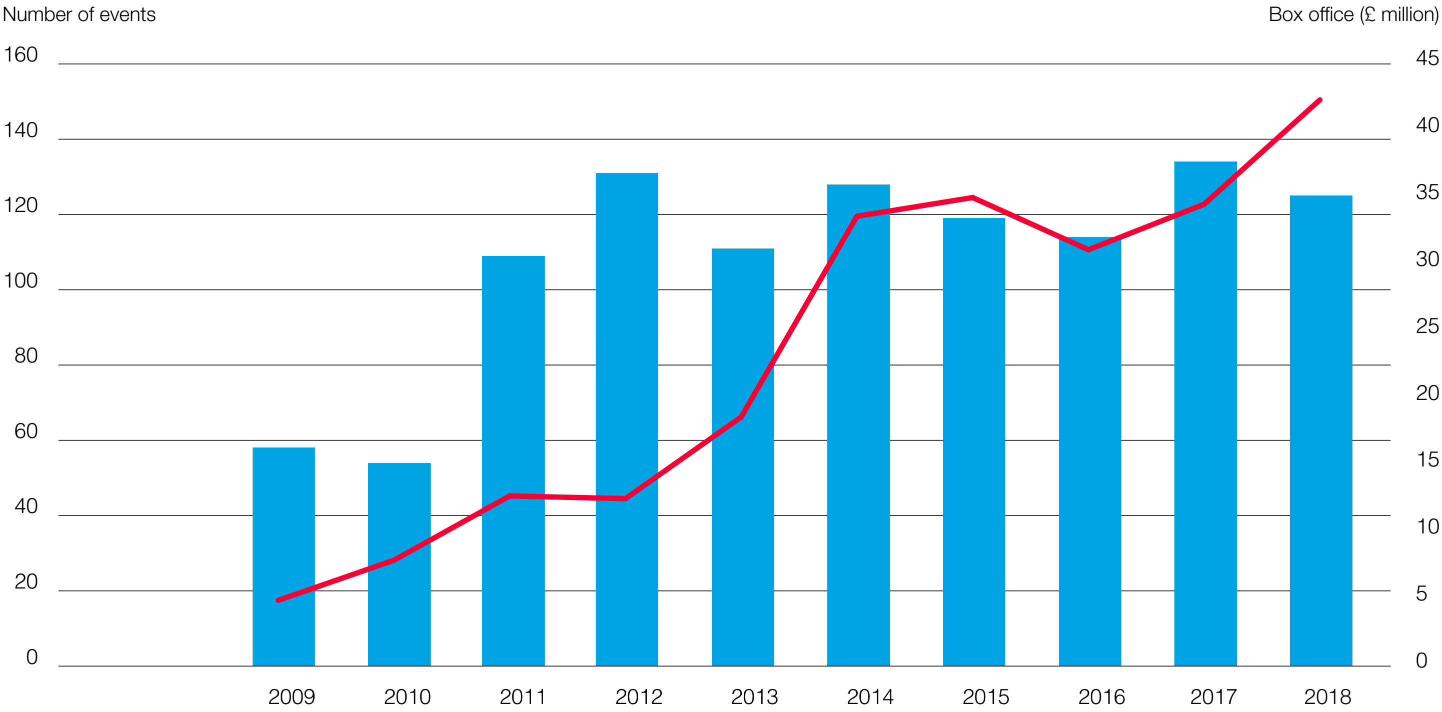
Notes:

Percentages/figures may not sum to totals due to rounding.

* Sport includes e-sporting events.

Figure 4 shows the total number of event cinema releases and their associated box office earnings between 2009 and 2018. Since 2011, the number of individual events screened annually has generally ranged between 110 and 130. There has been an overall upward trend in box office earnings over the period, with 2018 seeing record earnings of £42 million.

Figure 4 Total number of event cinema releases and box office earnings, 2009-2018



	2009	2010	2011	2012	2013	2014	2015	2016	2017	2018
Number of events	58	54	109	131	111	128	119	114	134	125
Box office (£ million)	4.9	7.9	12.7	12.5	18.6	33.6	35.0	31.1	34.5	42.3

Source: comScore

Note: Data updated since publication of the 2018 Statistical Yearbook.

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