

BFI Research and Statistics User Survey

Key Findings

- Eighty nine per cent of respondents use the Statistical Yearbook either regularly or occasionally; 71% use the official statistics releases at least once a year; and 52% use the weekend box office reports.
- Just over four fifths (81%) of users access RSU's statistics via the statistics pages of the BFI website
- Most respondents say that RSU's data are easy to find: 83% say it is either completely or reasonably easy to find the information they are looking for on the website; 90% said it was either easy or reasonably easy to find information in the official statistics releases; and 87% said it was either easy or reasonably easy to find information in the weekend box office reports.
- Ninety four per cent of the Yearbook users are either completely or fairly satisfied with it, but 93% of respondents support the proposal to make the Yearbook a more interactive web-based product.
- The most used information in the Yearbook is on the UK theatrical market (63% of respondents), the release performance of UK films (45%), the UK film economy (44%) and the UK film market (42%).
- Forty two per cent of respondents had used the RSU enquiry service and, of those who had used the service, 85% considered the requested information to have been supplied at least reasonably well.
- The majority of respondents (97%) found it useful to have separate information on independent UK films, and more than 80% agreed with the current definition of independent and thought this definition to be workable.
- General comments on the RSU were largely supportive (eg, 'The RSU is essential for the research I do on UK film', 'The work of the BFI Research and Statistics Unit is crucial to the industry', 'It is absolutely crucial the work undertaken by the RSU remains a funding priority for the BFI as it provides the foundations for industry policy') and the fact that the survey was carried out to get user feedback was also appreciated.

Recommendations

- 1. BFI should look at ways of making research and statistics information easier to find on the website.** Of the users who do use the website 17% either had difficulty finding the information they were looking for or could not find it at all. Navigation from the BFI home page (or from any of the BFI's non-statistics pages) to the statistics pages is neither intuitive nor well signposted. This is supported by user comments from the present survey.
- 2. BFI needs to make sure that its outputs and products are accessible in some form to users who do not use the website** (in particular if the Yearbook migrates to a more interactive web-based product – see recommendation 3 below). Almost 20% of respondents to the survey had either not used the statistics part of the BFI website or were not sure if they had. If BFI implements recommendation 1, the website should become more easy to use and this will encourage some current non-users to use it to access RSU's outputs. However, at least in the short term, there are likely to be a minority of users of BFI statistics who will not use the website. RSU's statistics and reports should continue to be available to these users.
- 3. BFI is proposing to produce the Statistical Yearbook as a web-based interactive product. This product should be developed and the chapters should be published as they are ready but, when all chapters are available, there should be a single version of the Yearbook for that year. The single version of the Yearbook should be available in different formats so that it is accessible to both Internet users and non-Internet users.** Most users (93% of respondents) support the web based interactive Yearbook and, when this product is in place, there is also support (68%) for publishing Yearbook chapters as they become available. However, users considered that there would be risks associated with publishing chapters at different times without also bringing them together in a single publication. The main concern was that it could be more difficult to find information across a range of areas at the same time.
- 4. BFI should look at ways of making research and statistics based events more accessible to more users.** Many respondents (40%) would like to attend launches of RSU products (Yearbook, reports of commissioned research etc) but have never been invited
- 5. BFI should continue to present information in its outputs separately for independent UK films, and continue to use the same definition of independent.** 97% of respondents agreed that RSU should continue to present information separately for independent UK films where possible. Further, 84% of respondents agreed that the current definition of independent is the correct one, and 88% of respondents agreed that this definition is workable. However, users did make some suggestions for modifications to the definition of independent (eg films made by mini-majors or films with public funding should not be considered independent). There might be specific projects when it is useful and appropriate to look at different definitions of independent.
- 6. BFI has to ensure that the RSU is fully resourced to enable it to continue to produce independent information on the film industry.** According to user comments, RSU 'is an outstanding and expert service and should be fully resourced to do its work' and 'The work undertaken by the RSU is world class and it is absolutely crucial it remains a funding priority for the BFI as it provides the foundations for industry policy both at a government and industry level.'

Introduction

The BFI's Research and Statistics Unit (RSU) provides information for a wide range of users. It provides information internally for the BFI, most importantly to contribute to evidence-based policy, but also for many other purposes (such as providing information on the performance of funded films to help the Production Finance team to recoup BFI's share); to central government, also to contribute to the formation and monitoring of policy for film and, among other things, for answering parliamentary questions. Film academics and students use the information for research and teaching. People working in the film industry use RSU's data for market intelligence, in particular independent producers who need to draw up business plans for financing projects and need to show how well similar films have performed. Other users include the media and the general public.

In autumn 2014, users of the BFI's Statistical Yearbook and/or other research and statistics services were invited to share their views on the services provided by RSU. The survey was aimed at RSU's external users. It was considered that colleagues within BFI could approach RSU directly

A survey of RSU users was last carried out in 2009 (when the RSU was part of the UK Film Council), and changes to the Statistical Yearbook and other RSU products were made following feedback from that survey. As with the previous survey, in the present survey respondents were encouraged to highlight any gaps in coverage so as to enable RSU to adapt and improve the services it provides.

Most respondents to the present survey were from a film policy background, followed by working in film production, film academics and working in film distribution. General interest also featured on the list of reasons for using RSU's statistics, but there was overlap between this reason and the other backgrounds. RSU's data were used mainly for general awareness of trends and economic analysis.

As well as seeking general feedback on the RSU's services, the survey respondents were asked for feedback on two specific issues. The first was the proposed change of the Statistical Yearbook from a single publication to a more interactive web-based product (with the publication of chapters as they become available rather than a single publication of the whole Yearbook). Secondly, because of recent discussions on the status of a small number of films RSU wanted to canvass opinion on whether it remains useful to present information separately for independent UK films and, if so, whether the current definition of independent used by RSU is the best one. (The current definition is that the film is produced without involvement - either financial support or creative control - from the major six US studios.)

The present user survey was carried out at the end of 2014 and was split into the following 10 parts:

- General use of BFI's statistics pages on website
- The Statistical Yearbook
- Official statistics releases
- Weekend box office reports
- Commissioned research reports
- The launch of the Yearbook and commissioned research
- RSU's enquiry service
- Independent UK films
- The origin of respondent's interest in RSU's outputs
- Diversity

The following sections in the report show the results from each of the above sections of the survey (except that the results from respondents' interests and diversity are summarised together). Not all respondents answered every question. Percentages are calculated from the total number of answers to each question.

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Section 1 - General use of BFI's research and statistics section of the website

Table 1.1 shows the percentages of respondents who had used the research and statistics section of the BFI website, and Figure 1.1 shows the type of information sought. Of the 157 respondents, 127 (81%) said they had used the statistics pages of the BFI's website. Just over 10% of respondents did not use the website and 9% were not sure. A higher percentage of users are using the website now than was reported in the 2009 survey. Then 44% used the website, 49% did not use the website and 7% were not sure.

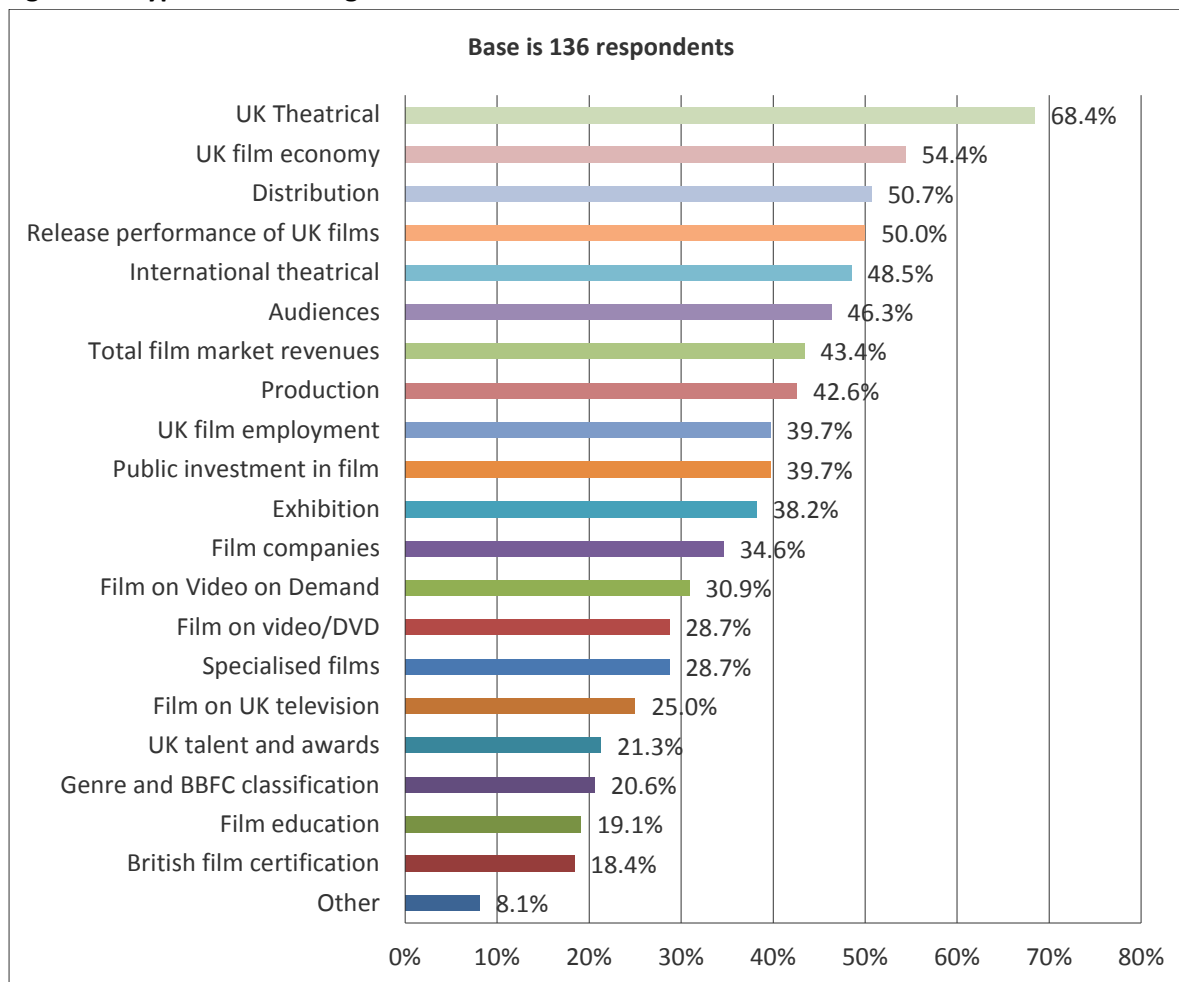
However, even now almost one fifth of RSU's users do not use the website, so RSU must be aware of the need for making these users aware of outputs and publications, in particular if the Yearbook migrates to a more interactive, web-based product (see section 2).

Table 1.1 Do you use the research and statistics section of the BFI website

	Response %	Response Count
Yes	80.9	127
No	10.2	16
Not sure	8.9	14
Total		157

As Figure 1.1 shows, for the respondents who did use the website, the most sought after information was on the UK box office and release information (68% of respondents), followed by the UK film economy (54%), distribution (51%) and theatrical release performance of UK films (50%).

Figure 1.1 Types of data sought from the BFI website



Notes:

Percentages add to more than 100 as respondents could select more than one category
 The percentage of respondents who selected each category is shown at the end of the bar

Examples of information being sought in the 'Other' category included analysis of the BFI's archive, information on copyright infringement, diversity, 16mm film libraries in the UK, economic benefit to tourist attractions arising from film and information on women writers and directors.

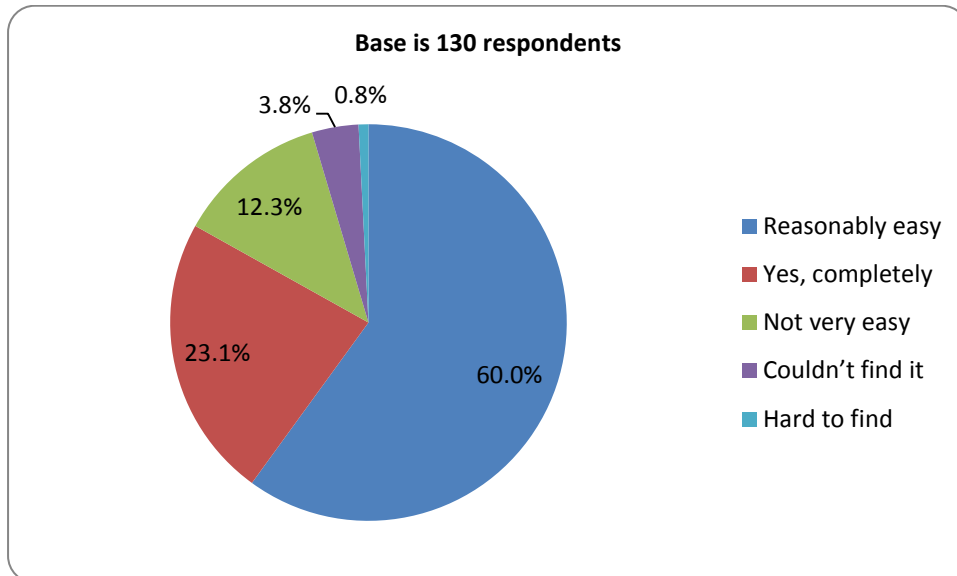
Respondents were asked if the information they were looking for was easy to find on the website, and the responses are shown in Figure 1.2. Of the respondents who provided answers to the question 83% said they found the information at least reasonably easy to find. However, this means that for more than 16% of respondents the information was either difficult to find or they couldn't find what they wanted (this is a higher percentage that reported in the 2009 survey when 10% of respondents said they found the information not easy or hard to find or couldn't find it at all).

Some of the information not found was not RSU information (eg data on BFI's film archive or piracy) but ease of finding information needs to be improved.

RSU recognises that improvements could be made to the statistics web pages to describe better the content available on them, but of greater concern is finding the statistics web pages from other

parts of the BFI website. There is a shortcut to the statistics pages (www.bfi.org.uk/statistics) but, for users who do not know the shortcut, navigation to the statistics landing page from other parts of the website (even the home page) is neither intuitive nor well signposted.

Figure 1.2 Ease of finding information on BFI’s website



Note: Percentage of respondents who selected each category are shown on the chart

Respondents who couldn't find the information they were looking for were looking for information on 16mm libraries in the UK, sites and screens by cinema operators and admissions in overseas territories. RSU does not have information on 16mm libraries, but the exhibition information is published in the Yearbook.

Respondents who did find the information they were looking for but not easily, were looking for information on piracy, event cinema and demographic breakdowns of audiences.

Section 2 - The Statistical Yearbook

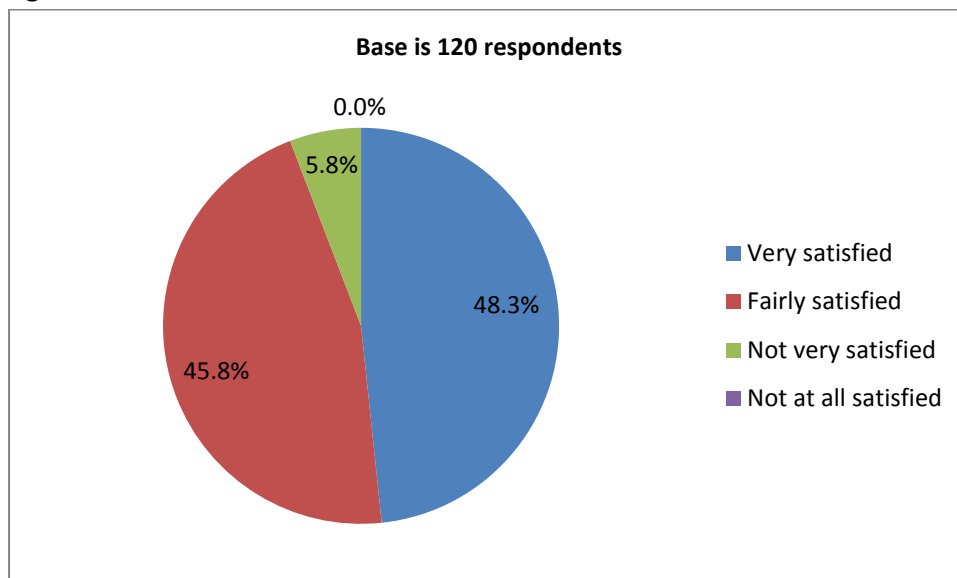
The BFI's Statistical Yearbook is RSU's main statistical output. It aims to bring information on all sectors of the film industry together in a single publication. It therefore presents the most comprehensive picture of film in the UK and the performance of UK films abroad. This publication is one of the ways the BFI delivers on its commitment to evidence-based policy for film.

Respondents were asked whether they use the BFI's Statistical Yearbook and, if so, how satisfied they were with it. The responses to these questions are shown in Table 2.1 and Figure 2.1. Nearly 90% of respondents use the Yearbook at least occasionally and 94% are at least fairly satisfied with it. In the 2009 survey, 43.3% of respondents were very satisfied with the Yearbook, 53.5% were fairly satisfied and 3.2% not very satisfied.

Table 2.1 Frequency of use of the BFI's Statistical Yearbook

	Response %	Response Count
Occasionally	49.3	67
Regularly	39.7	54
Never	11.0	15
Total		136

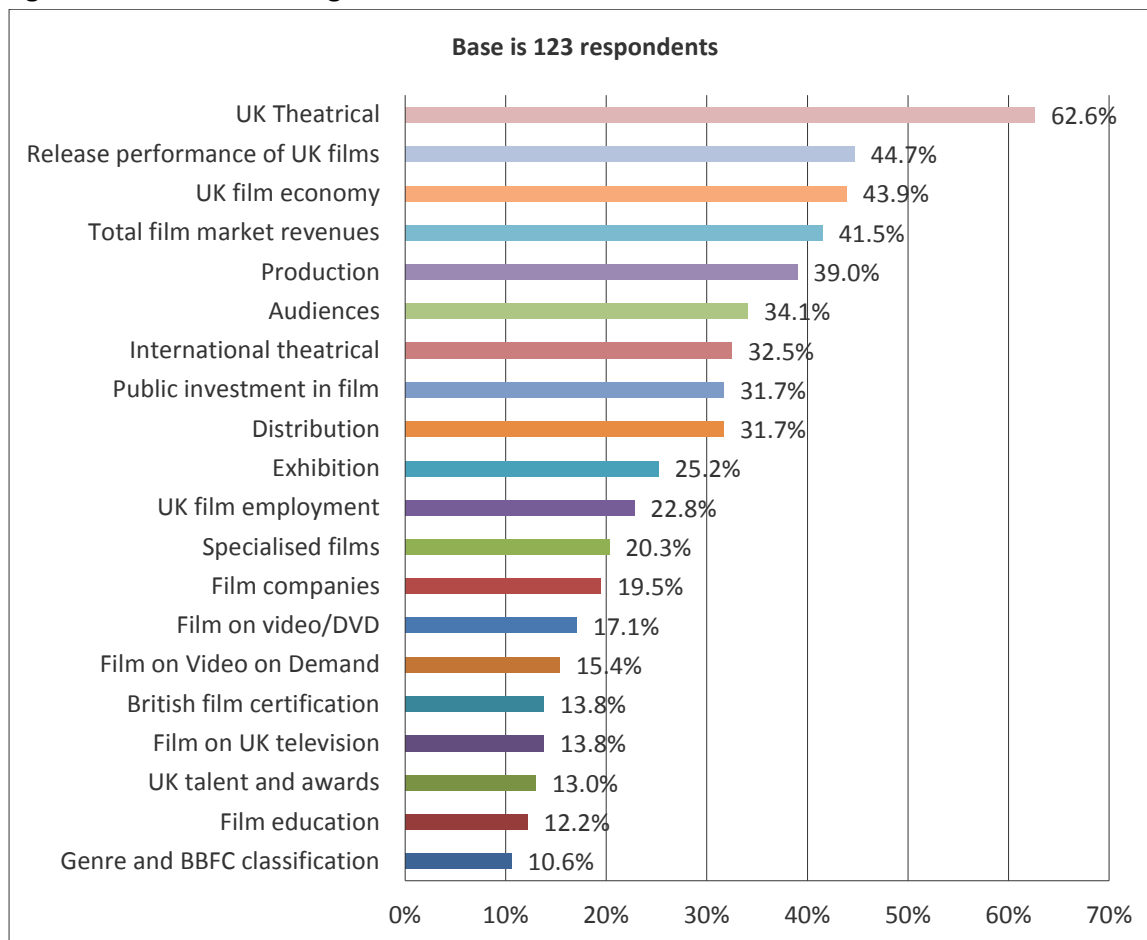
Figure 2.1 Satisfaction with the Statistical Yearbook



Note: Percentage of respondents who selected each category are shown on the chart

Figure 2.2 shows that the most used information is on the UK theatrical market (63% of respondents), the release performance of UK films (45%), the UK film economy (44%) and the UK film market (42%). These results are similar to those from the 2009 survey.

Figure 2.2 Information sought from the Yearbook



Notes:

Percentages add to more than 100 as respondents could select more than one category
 The percentage of respondents who selected each category is shown at the end of the bar

Respondents were asked about information which is currently not included in the Yearbook, but which they would like to see there. Suggestions included more information on

- UK/European film market comparisons
- Low budget films
- Source of film finance
- The workforce
- The fate of film projects
- VoD

More information at regional level was also requested by some respondents.

Table 2.2 shows that most respondents (88%) found the data to be completely or mainly presented in a useful and interesting way in the Yearbook. This is lower than reported in the 2009 survey when 94% of respondents said that the Yearbook was either completely or mainly presented in a useful or interesting way.

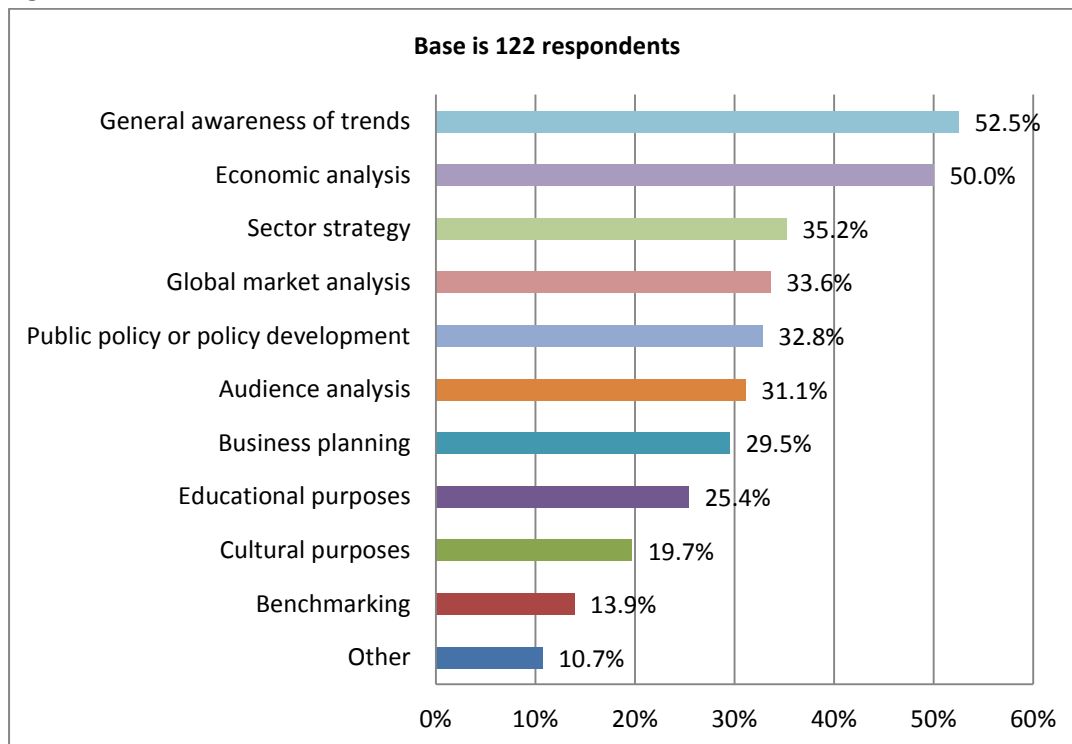
There were some comments on how data could be better presented, but they were mainly about showing more data, which RSU could not do due to licence agreements with suppliers (eg showing box office for all films rather than just the top films) or because of confidentiality (eg film budgets and investors in film). Other comments suggested more debate rather than just the information should be included in the Yearbook and also more use of infographics.

Table 2.2 Are the data in the Yearbook presented in an interesting and useful way?

	Response %	Response Count
Yes, mainly	64.2	77
Yes, completely	24.2	29
Some of the time	11.7	14
Not at all	0.0	0
If not, how would you like to see the data presented?		8
Total		120

Figure 2.3 shows what the Yearbook information is used for. The top five uses of the Yearbook mentioned in that survey were general awareness of trends, economic analysis, audience analysis, sector strategy and business planning. These results are similar to the results from the 2009 survey.

Figure 2.3 What the Yearbook information is used for



Notes:

Percentages add to more than 100 as respondents could select more than one category
The percentage of respondents who selected each category is shown at the end of the bar

Other uses of the Yearbook data include academic research, research for publication on film financing, creating business model for fundraising and understanding and analysis of the UK film industry.

RSU is proposing to make the Yearbook a more interactive web-based product, which will allow the user more access to background data in order to carry out some bespoke analyses. Also, chapters (or in-depth reports) will be made available on the website as they become available rather than released as a single publication as at present.

As Table 2.3 shows most users currently access the Yearbook by viewing the pdf on screen. However, a number of respondents commented that they usually look on screen to find the chapter or section they are interested in and then print out the pages of interest. The majority of respondents (93%) supported the idea of a more interactive version of the Yearbook on the website (Table 2.4) and 68% of respondents supported publishing chapters as they became available rather than a one-off publication (Table 2.5). However, although there was support for publishing chapters as they become available, users also wanted to have a complete version of the Yearbook published when all chapters were available. The complete Yearbook should be available both as an online page turner and a pdf, as at present. Users pointed out in the comments that there are risks associated with publishing chapters at different times without bringing them all together in a single publication. It could be more difficult to find information across a range of areas at the same time, and one user commented that more challenging data capture areas could be cut if budgets become tight during the year.

Users also suggested that there should also continue to be a single pdf of the whole Yearbook available, which can be downloaded and printed, because web access 'can be clunky' and it more convenient to flick between Tables/charts in different sections/chapters with a hard copy than with an online version. Some comments also supported the idea of making more raw data available.

Table 2.3 How users currently access the Statistical Yearbook

	Response %	Response Count
Viewing the pdf on screen	52.1	61
Using a printed version of the pdf	24.8	29
Using the website 'page turner'	23.1	27
Total		117

Table 2.4 Would you be interested in a new interactive version of the Yearbook?

	Response %	Response Count
Yes	93.3	111
No	6.7	8
Total		119

Table 2.5 Users' preference of the timing of publication of Yearbook chapters

	Response %	Response Count
Chapters released as soon as they are available	68.1	81
Yearbook released as a single publication	21.0	25
No preference	10.9	13
Total		119

Section 3 – Official statistics releases

The BFI releases official statistics on the UK film industry throughout the year. These are statistics which have been certified by the UK Statistics Authority as complying with its Code of Practice for Official Statistics. The Code of Practice demands that the statistics should be produced according to a set of principles and core values. A full description can be found at:

www.statisticsauthority.gov.uk/assessment/code-of-practice/.

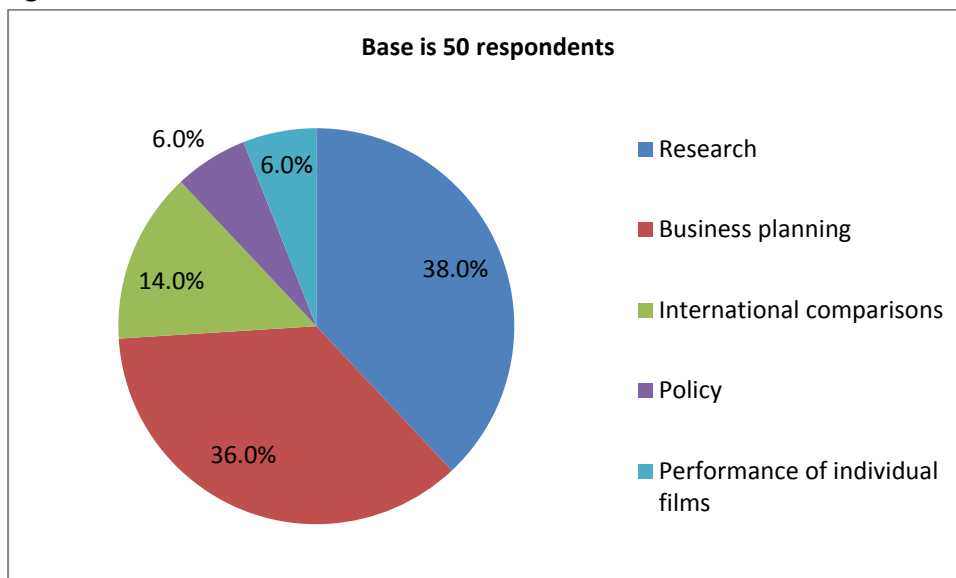
Less than half of the survey respondents (44%) use the official statistics releases every quarter, and 16% never use them (Table 3.1). However, just less than 90% of respondents found the information contained in the releases at least reasonably easy to find. The respondents who used the releases less regularly than once a year mostly used them only once for specific one-off projects.

Table 3.1 Frequency of use of official statistics releases

	Response %	Response Count
Every quarter	43.7	52
Once a year	27.7	33
Never	16.0	19
Less regularly than once a year	12.6	15
Total		119

Five broad reasons for using the statistics came out from the analysis: research, business planning and analysis, evidence for policy decisions, international comparisons and performance of individual films (Figure 3.1).

Figure 3.1 What the official statistics releases are used for



Note: Percentage of respondents who selected each category are shown on the chart

Respondents were asked whether they agreed that the releases were produced according to the principle of meeting user needs and according to the core values of integrity, honesty, objectivity and impartiality, as described in the Code of Practice for Official Releases.

Table 3.2 shows that 95% of respondents agreed that the releases adhered to the principle of meeting user needs. The reasons given by the five respondents who did not agree were more to do with availability of data (such as information on copyright infringement and information on the artistic value of films, not just on their economic returns) rather than with RSU’s production of the releases and presentation of available data.

Table 3.2 Do you agree that the official statistics releases’ adhere to the principle of meeting user needs?

	Response %	Response Count
Agree	95.2	99
Disagree	4.8	5
Total		104

Table 3.3 shows that all respondents who answered the questions considered that the official statistics releases were produced according to the core values of integrity and honesty. For the core values of objectivity and impartiality the corresponding percentages were 98% and 99% respectively.

Of the two respondents who disagreed that the releases adhered to the objectivity core value, one did not comment on why he or she disagreed and the other commented that there is poor coverage of the music sector in the releases. The respondent who considered that the releases don’t adhere to the impartiality core value commented that to look at film as a whole, it is necessary to look at all ways film is consumed including digitally from illegitimate sources.

Table 3.3 Official Do you agree that the official statistics releases are consistent with the following core values?

Integrity		
	Response %	Response Count
Agree	100.0	98
Disagree	0.0	0
Total		98

Honesty		
	Response %	Response Count
Agree	100.0	98
Disagree	0.0	0
Total		98

Objectivity		
	Response %	Response Count
Agree	97.9	95
Disagree	2.1	2
Total		97

Impartiality		
	Response %	Response Count
Agree	99.0	97
Disagree	1.0	1
Total		98

Section 4 – Weekend box office reports

Every week the BFI publishes information on box office takings for the previous weekend. Included in the data are the 15 films with the highest takings over the weekend, all UK films on release over the weekend, and all new releases.

As Table 4.1 shows, over half the respondents use the weekend box office reports, and a significant proportion (9%) use them every week. Most respondents (87%) said the data they were looking for were either very easy or reasonably easy to find.

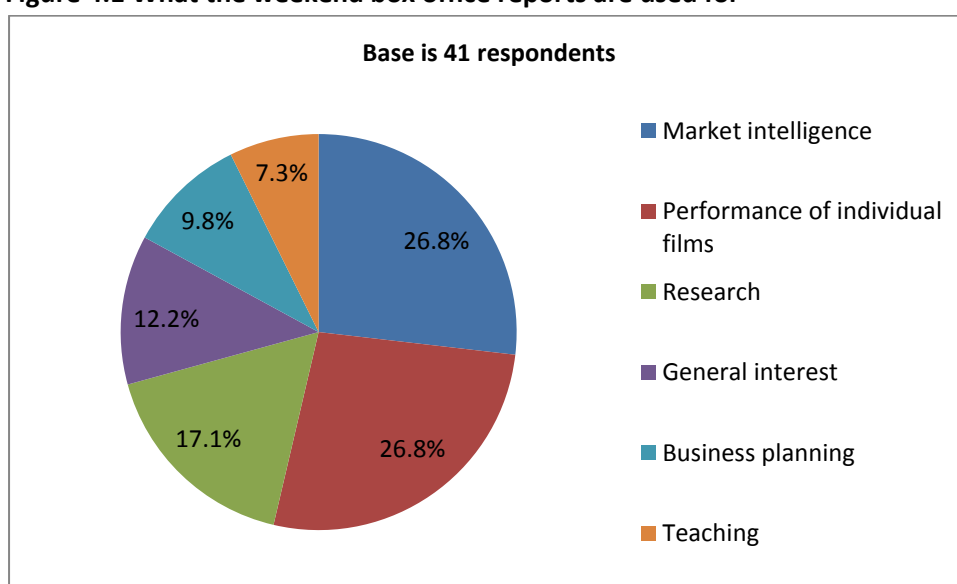
Table 4.1 Frequency of use of weekend box office reports

	Response %	Response Count
Never	48.2	55
Less regularly than every week	43.0	49
Every week	8.8	10
If you answered 'Less regularly', please say how often you use them:		24
Total		114

Most respondents who looked at the reports less regularly than weekly, looked at them once or twice a month. Others looked when a specific need arose, such as when a film of particular interest was on release.

The weekend box office data are used for many reasons, which can be grouped into the following broad categories: market intelligence, research, teaching, performance of films of particular interest (including UK films), business planning and analysis (including providing evidence of success to stakeholders) and general interest (Figure 4.1).

Figure 4.1 What the weekend box office reports are used for



Note: Percentage of respondents who selected each category are shown on the chart

Comments from respondents who could not find the data they were looking for were that it would be useful to have more comprehensive information about the full year's box office for the films, and also that it would be useful to include the films' genres in the report.

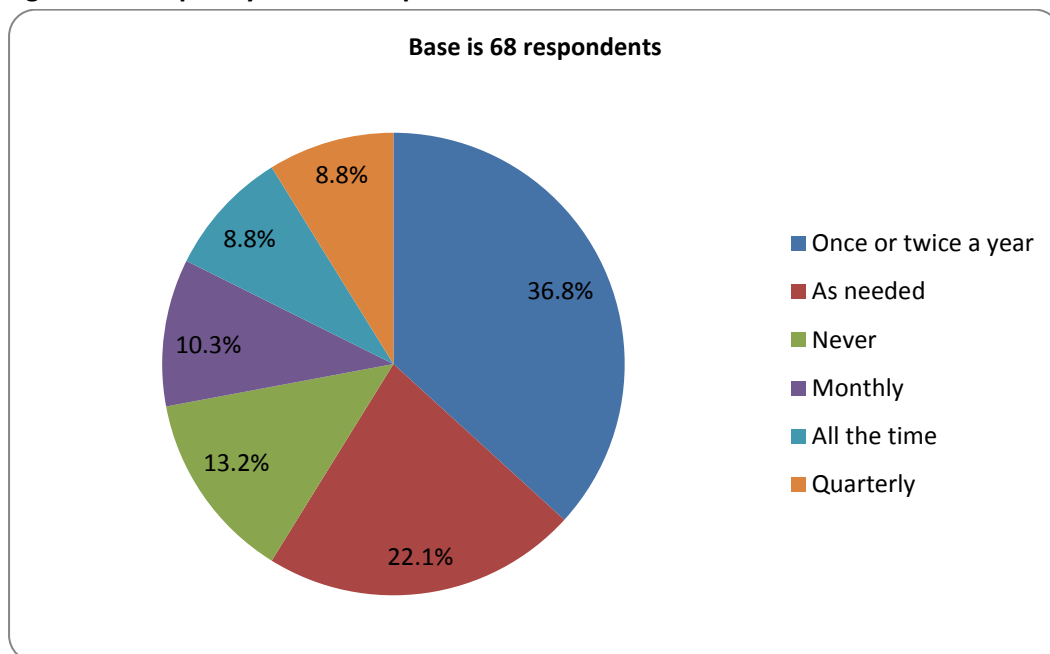
Section 5 – Commissioned research reports

As well as publishing regular statistics the BFI also carries out commissioned research. The results of these research projects are published on the BFI website and provide market intelligence and information on the UK's film industry and film culture.

Respondents were asked how often they accessed RSU's commissioned research report, and the responses were grouped into six broad categories: all the time, monthly, quarterly, once or twice a year, as needed and never. Figure 5.1 shows that the highest frequency of use (37% of respondents) was 'once or twice a year', followed by 'as needed' (22%).

This was an open ended question and there was great variation in the frequency of access and in the descriptions of frequency of access. Some assumptions had to be made when assigning some responses to these categories. For example 'frequently' has been assigned to monthly, 'infrequently' and 'occasionally' have been assigned to once or twice a year, 'ad hoc' has been assigned to as needed.

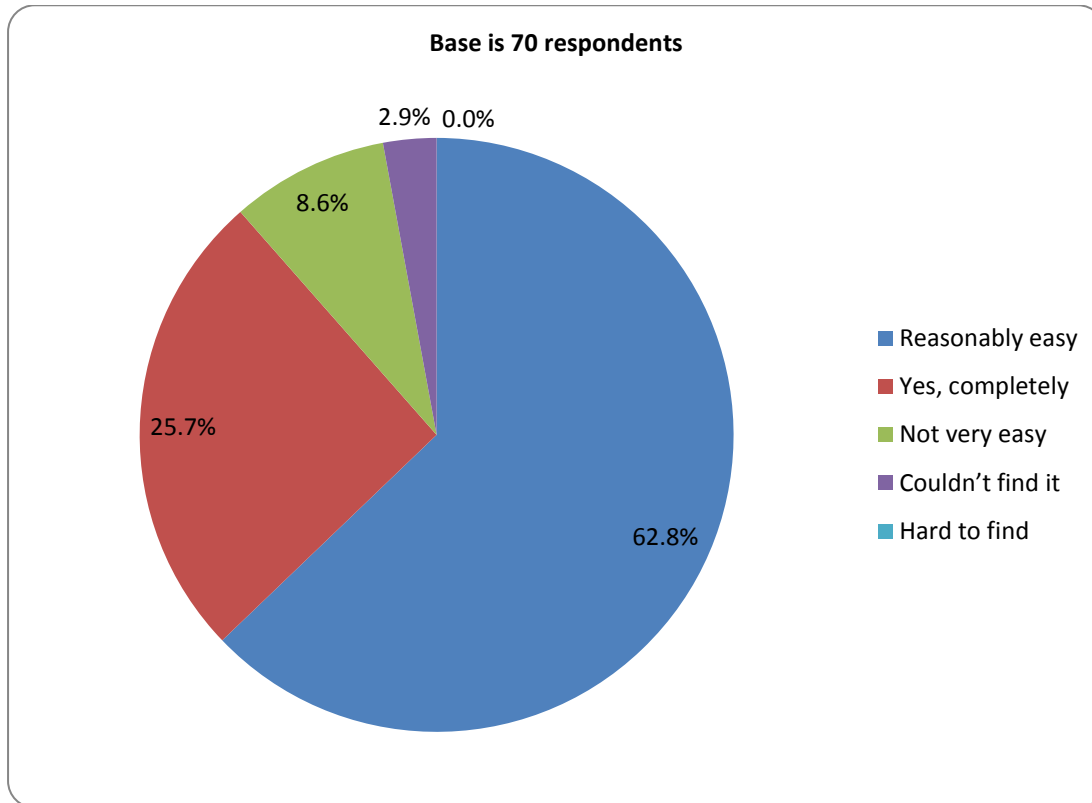
Figure 5.1 Frequency of use of reports of commissioned research



Note: Percentage of respondents who selected each category are shown on the chart

Figure 5.2 shows that 89% of respondents found accessing the information contained in the research report at least reasonably easy to find. Although, some users said it was challenging to find the reports in the first place.

Figure 5.2 Ease of finding information in reports of commissioned research

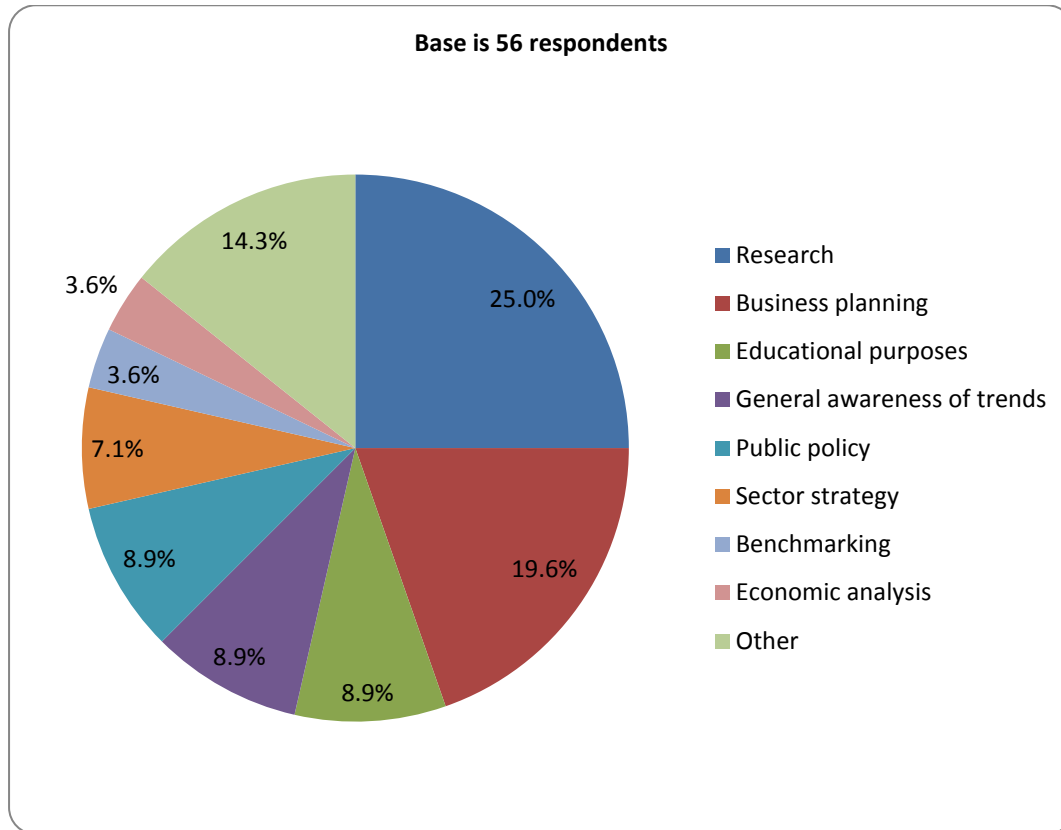


Note: Percentage of respondents who selected each category are shown on the chart

Respondents were asked what they used the research reports for and, again, this was an open ended question. The responses have been assigned to the same categories as used for the Yearbook (see Figure 5.3), with the extra category of 'Research' added. However, respondents were allowed to choose more than one category for the use they made of the Yearbook, whereas for the current question just one category per respondent was allowed.

Figure 5.3 shows that the highest proportion of respondents (25%) use the reports for their own research, followed by business planning (20% of respondents). Responses in the 'other' category included general interest and keeping up with what the BFI is investigating.

Figure 5.3 What the research reports are used for



Note: Percentage of respondents who selected each category are shown on the chart

Section 6 – Attending the launches of RSU outputs

As Table 6.1 shows, for attending events to launch RSU outputs and reports, the highest number of respondents (40%) were in the category ‘Would like to attend but have not been invited’.

Table 6.1 Attendance at RSU launches of outputs and reports

	Response %	Response Count
Would like to attend but have not been invited	40.0	42
Have often attended the launch event of the Yearbook or other research report	31.4	33
Not interested in attending	28.6	30
Do you have any suggestions on other ways statistical information and research results could be launched/publicised?		10
Total		105

Respondents commented that the launch events were always held in London, which is not convenient for people based outside easy commuting distance of London. Other suggestions included broadcasting (and repeating) the events over the Internet, and publishing a regularly updated inventory of available information. The inventory should also contain links to the reports and statistical products.

Section 7 – The RSU enquiry service

A large majority of users of the enquiry service were positive about the service they had received. Table 7.1 shows that 42% of respondents had used the RSU enquiry service and Table 7.2 shows that, of those who had used the service, 84% had received the information they had requested. This is a similar percentage to the 2009 survey when 82% of respondents had received their requested data.

Table 7.1 Have you used RSU's enquiry service?

	Response %	Response Count
Yes	41.9%	44
No	55.2%	58
Not sure	2.9%	3
Total		105

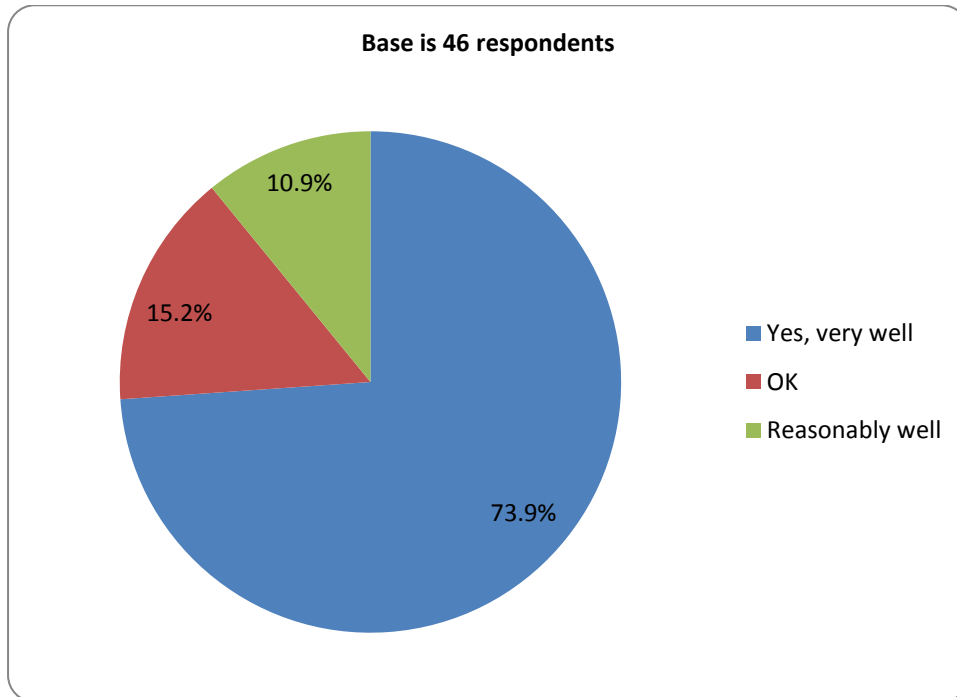
Table 7.2 Did RSU supply the requested information?

	Response %	Response Count
Yes	84.0%	42
No	16.0%	8
Total		50

Figure 7.1 shows that 74% of respondents considered that the enquiry service had 'very well' supplied the requested information quickly and efficiently, and a further 11% of respondents considered that information had been supplied 'reasonably well'. The remaining 15% of respondents considered that the supply had been 'OK'. Other options to this question were 'fair' and 'poor' but none of the respondents had chosen either of these options. These results are similar to those from the 2009 survey.

Three respondents commented on why they thought the supply of information was just 'OK'. These comments referred to lack of information on low budget films and on recent information about the release of UK films.

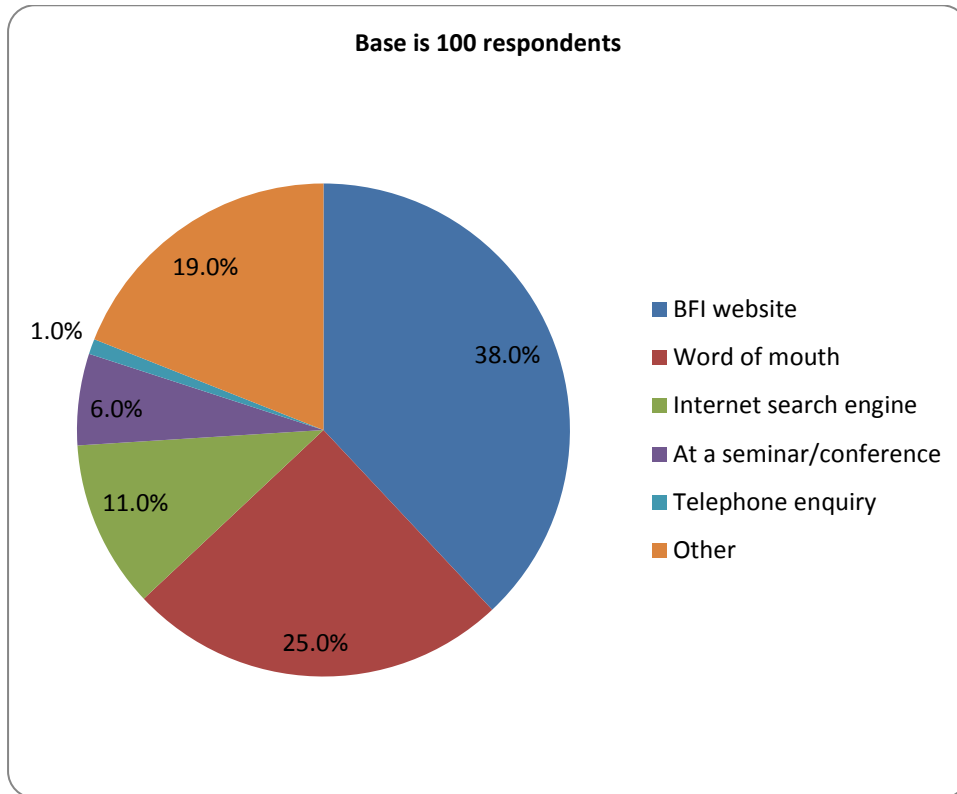
Figure 7.1 How well the enquiry service supplied information quickly and efficiently



Note: Percentage of respondents who selected each category are shown on the chart

Figure 7.2 shows that users had heard about the enquiry service through a variety of sources, with the main one (38% of respondents) being the BFI website, followed by word of mouth (25%). The BFI library, the BFI archive, via trades unions and from working in the public sector were other cited sources. Some respondents stated that they had known about the service for so long that they could not remember how they first heard about it. No users had heard about the service via the media or through other websites.

Figure 7.2 Source of information about RSU's enquiry service



Note: Percentage of respondents who selected each category are shown on the chart

Comments on the RSU were largely supportive (eg, 'The RSU is essential for the research I do on UK film', 'The work of the BFI Research and Statistics Unit is crucial to the industry', 'It is absolutely crucial the work undertaken by the RSU remains a funding priority for the BFI as it provides the foundations for industry policy') and the fact that the survey was carried out to get user feedback was also appreciated. There were a number of constructive comments on how the service could be improved. It was also commented that it would be useful to have a group of people to re-evaluate what data would be valuable to collate, analyse and disseminate.

Section 8 – Independent UK films

Since the previous RSU user survey carried out in 2009, RSU has, where possible and appropriate, published information separately for all UK films and for UK independent films. The current definition is that the film is produced without involvement (financial support or creative control) from the major six US studios. Because of recent discussions on the status of a small number of films) RSU wanted to canvass opinion on whether it remains useful to present information separately for independent UK films. Users were therefore asked if it was useful to have separate data on independent UK films, and if the current definition of independent was useful and workable. Table 8.1 shows that the majority of respondents (97%) found it useful to have separate information on independent UK films.

Table 8.1 Is it useful to have separate information for independent UK films?

	Response %	Response Count
Yes	96.9	95
No	3.1	3
Total		98

More than 80% agreed that the current definition of independent is useful (Table 8.2) but there were some interesting comments made by respondents. Some thought the definition not sufficiently detailed and that there should be different levels of independence. For example the ‘one man band’ and privately financed films should be considered to be different from the higher budget independent films. One respondent pointed out that it did not match the definition used in many European countries which would exclude films with significant national (presumably public) funding. This was supported by other comments which considered that films receiving finance from public funders (BBC, BFI and Film 4) or non-US studios should not be considered as independent.

Table 8.2 Do you agree that the RSU definition of independent film is useful

	Response %	Response Count
Yes	84.0	79
No	16.0	15
Total		94

Although RSU has good information about the production of UK films, occasionally there can be ‘grey areas’ about the involvement of the major US studios with films and in these cases RSU sometimes has to make informed judgements on the independence or not of these films. Respondents were asked if the current definition of independent is workable given these occasional ‘grey areas’, and if they had any suggestions for modifications to the definition of independent. Table 8.3 shows that 88% of respondents did consider the current definition to be workable.

Table 8.3 Is the current definition of independent films workable?

	Response %	Response Count
Yes	87.5	84
No	12.5	12
Total		96

The comments for modifications to the definition repeated the suggestions that publicly funded films should not be considered independent and that films made by the mini-majors should be considered a special case of independent.

Some of the comments on possible modifications to the definition of independent contradicted each other ('Add some extra information eg did studios become involved before or after production' vs 'Avoid excessive complexity. There will always be grey areas with any definition' and 'I think that this needs a more rounded selection of individuals around the table to inform and re-evaluate' vs 'One must rely on the expertise of the RSU people, as long as producers have a right to challenge the categorisation if necessary').

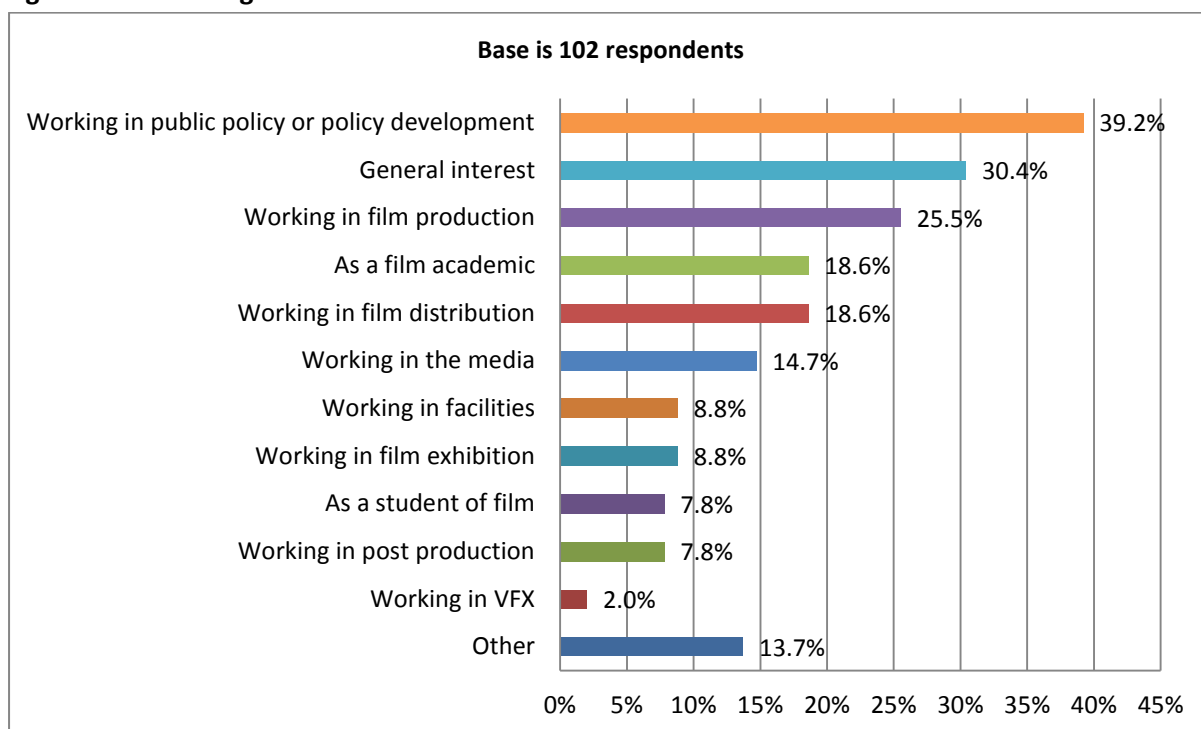
Other comments included using production budget to decide whether a film is independent and to accept that there will be 'grey areas' but that films falling into them should be clearly labelled as such.

Section 9 – Our Users

As mentioned in the Introduction, the respondents to the survey do not necessarily represent all RSU’s users. Some users, those within BFI, were not targeted for the survey as it was considered that they could approach RSU directly with any concerns or suggestions. In the context of the present section therefore, ‘users’ means external users of RSU’s services.

Figure 9.1 shows, working in public policy was the background (38%) of the highest number of users, with general interest (30%) the second highest. The ‘other’ category included working for other National Film Institutes, working for trades unions, working in film funding, running film festivals and working for film charities.

Figure 9.1 The backgrounds and sources of interest in film statistics of users of RSU’s services



Notes:

Percentages add to more than 100 as respondents could select more than one category

The percentage of respondents who selected each category is shown at the end of the bar

Respondents were asked if they had any comments on the services provided by RSU not covered elsewhere in the survey, and if they would be willing to be included in a pool of users who could be contacted for immediate opinions on issues as they occur. Thirty-eight respondents provided their contact details for this purpose.

As in section 7 the comments were mainly supportive of RSU, but some constructive criticism was also received. This included RSU being too slow to pick up on changes in the industry and that trends are occurring which are not being dealt with; RSU should be more open and aggregate good research from other sources; RSU should present both median and mean values when looking at budget trends; more information on public subsidy and return on public subsidy per film should be

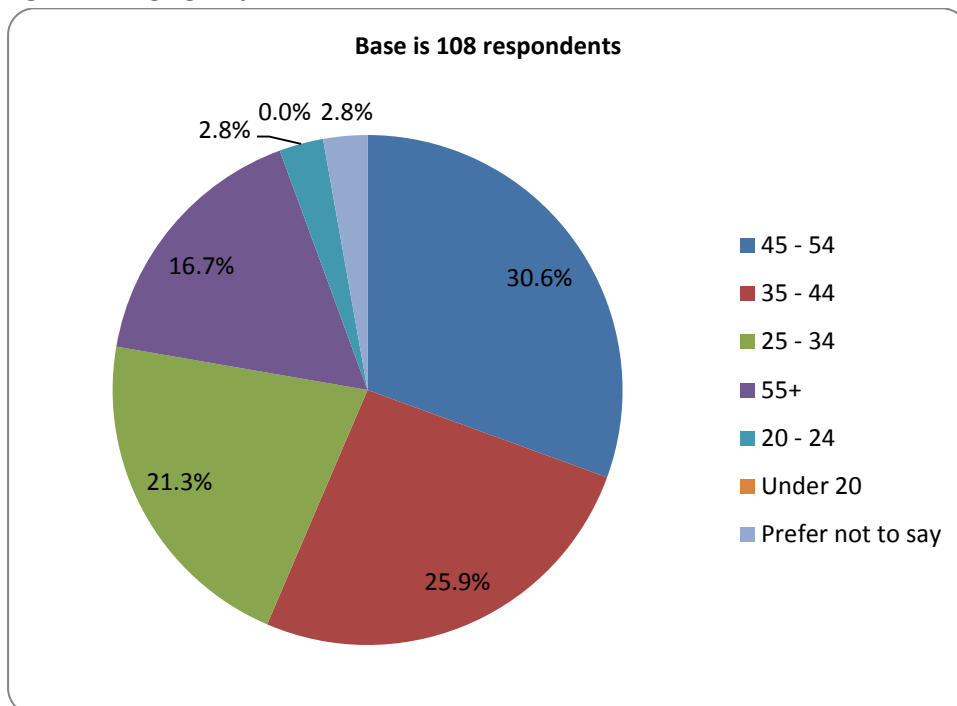
made available; the languages of films released listed in the specialised chapter of the 2014 Yearbook were incorrect; and there should be more research into employment in specific categories.

Table 9.1 shows that 60% of users responding to the survey were males, and Figure 9.2 shows that the highest number of respondents (31%) were in the 45-54 age group (78% of respondents were aged between 25 and 54). None of the respondents was aged less than 20. Other sources (eg Creative Skillset’s Creative Media Workforce surveys and Censuses) show that the film industry does not have a diverse workforce, and this is supported in the present survey.

Table 9.1 Sex of users of RSU’s services

	Response %	Response Count
Male	60.2	65
Female	38.0	41
Prefer not to say	1.9	2
Total		108

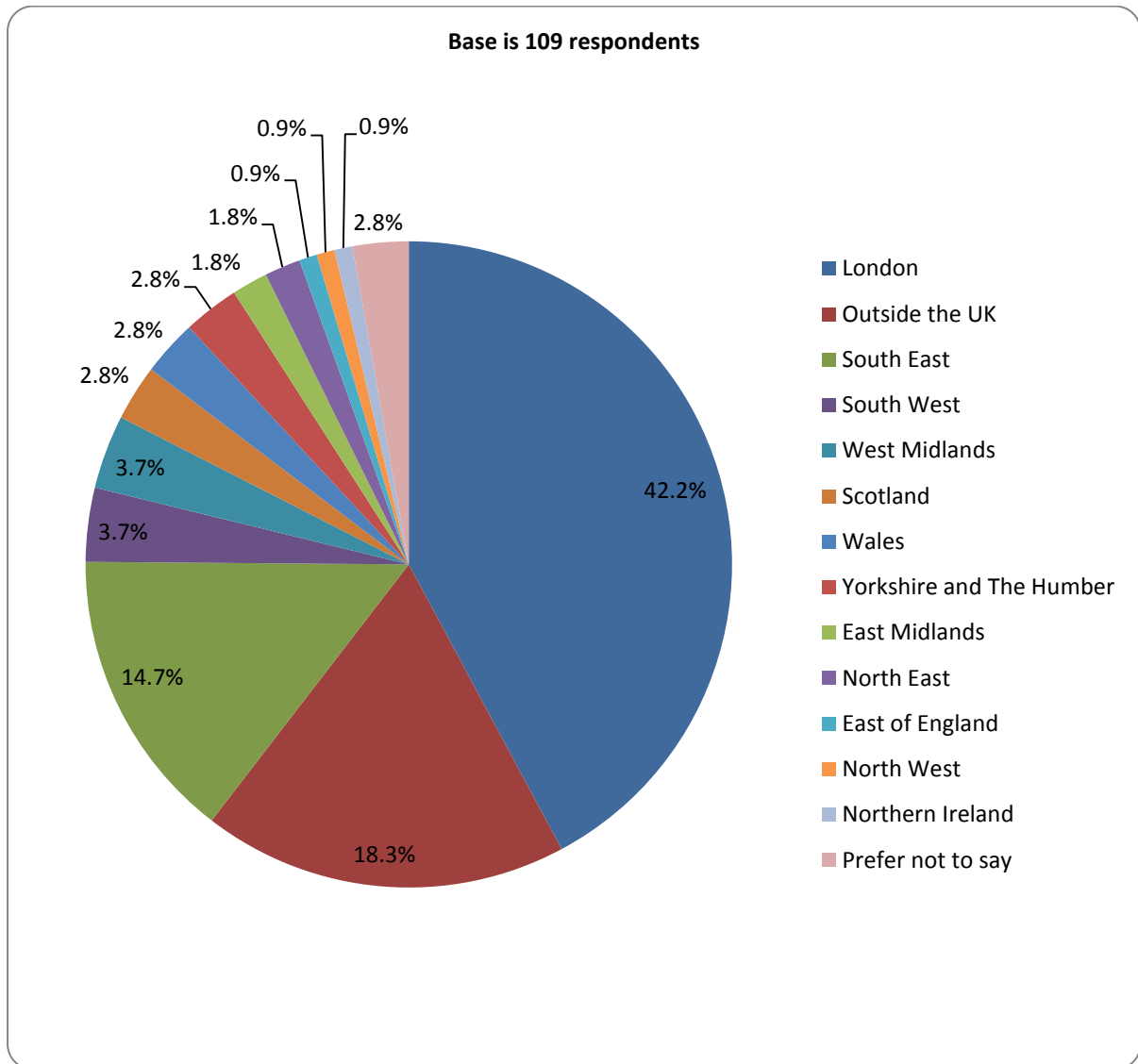
Figure 9.2 Age group of users of RSU’s services



Note: Percentage of respondents who selected each category are shown on the chart

Figure 9.3 shows that London was the region where the greatest number of respondents were based (42%), followed by outside the UK (18%) and the South East (15%).

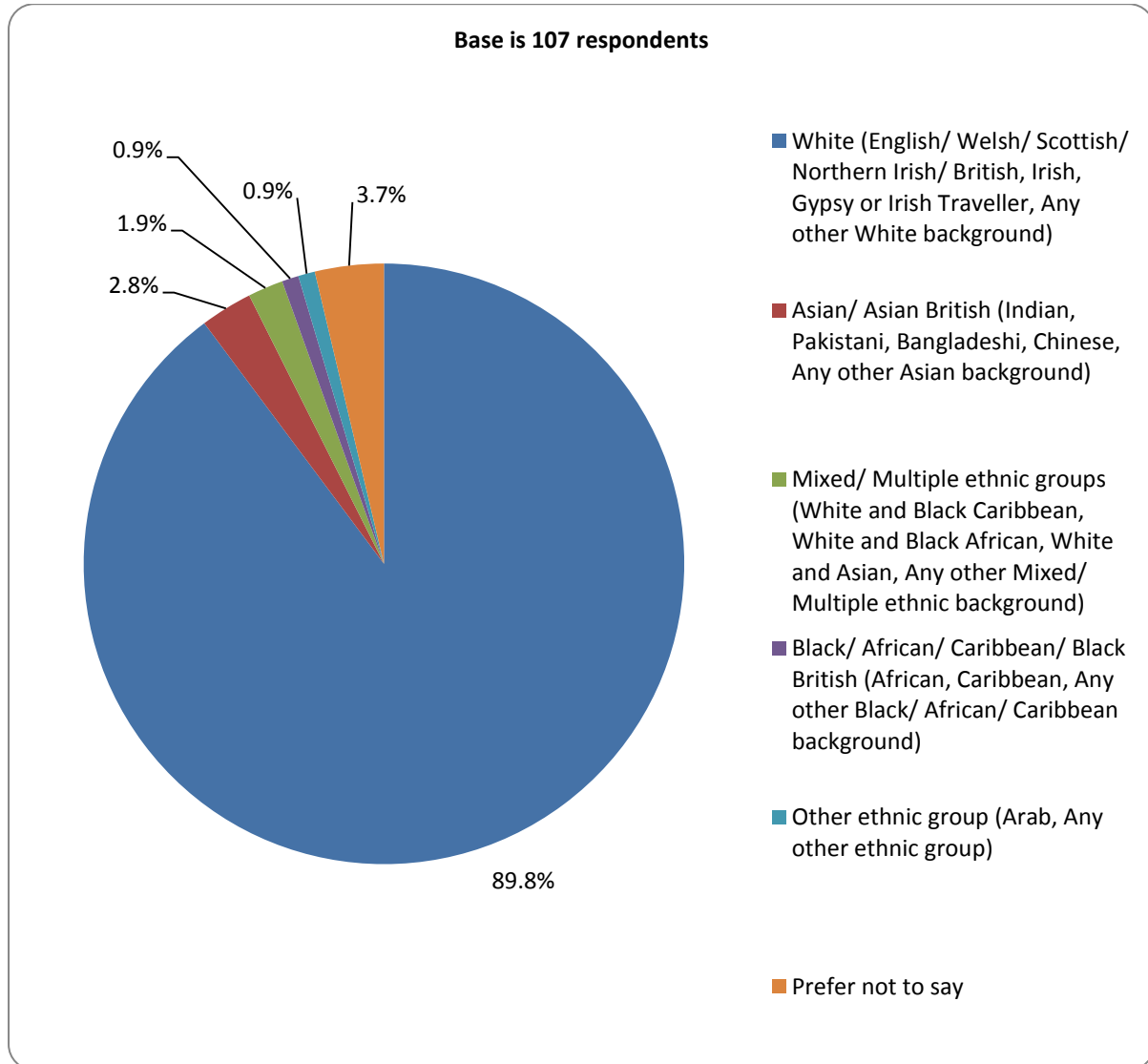
Figure 9.3 Region where users are based



Note: Percentage of respondents who selected each category are shown on the chart

Figure 9.4 shows that 90% of users were white, and Table 9.2 shows that 96% of respondents consider themselves to be not disabled.

Figure 9.4 Ethnicity of the survey respondents



Note: Percentage of respondents who selected each category are shown on the chart

Table 9.2 Disability status of the survey respondents

	Response %	Response Count
Yes	1.0	1
No	96.2	101
Prefer not to say	2.9	3
Total		105

Method

The online survey was conducted during October, November and December 2014. The survey was advertised on the statistics pages of the BFI website, and emails with links to the survey were sent to contacts by both the Research and Statistics Unit and by the Press and PR Department (with duplicates removed). These were all external contacts. RSU considered that internal BFI colleagues could approach RSU directly with comments and suggestions about RSU's outputs. However, as the survey was also advertised on the website it is possible that some BFI colleagues did respond to it.

A total of 157 people responded to the survey, and 38 chose to provide their contact details in order to allow RSU to contact them in future, if necessary, for more in-depth feedback on the Unit's work.

The survey was split into 10 parts

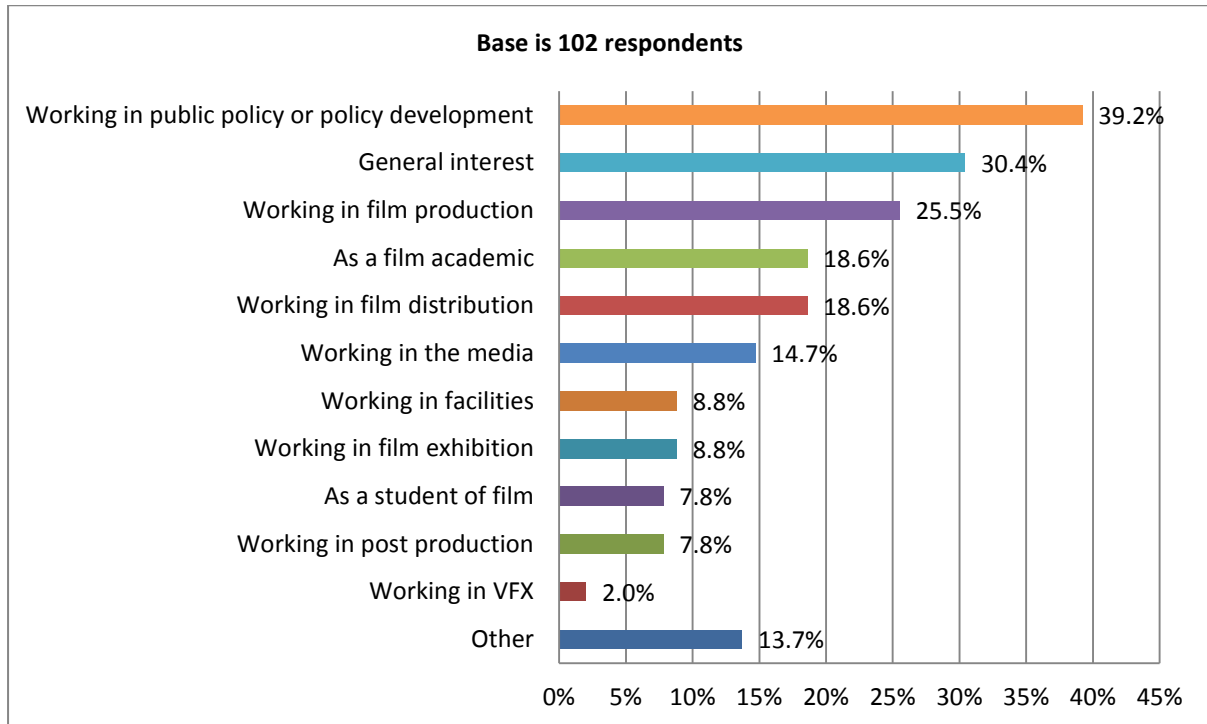
- General use of BFI's statistics pages on website
- The Statistical Yearbook
- Official statistics releases
- Weekend box office reports
- Commissioned research reports
- The launch of the Yearbook and commissioned research
- RSU's enquiry service
- Independent UK films
- The origin of respondent's interest in RSU's outputs
- Diversity

Not all respondents answered every question and 'n/a' and missing results have been excluded from percentage calculations when reporting on findings.

Respondents' comments appended to particular questions have been summarised in the text accompanying the Tables or charts presenting the answers to those questions.

Respondents were asked about their backgrounds and where their interests in film statistics arose from. Working in public policy was the background (38%) of the highest number of responders, with general interest (30%) the second highest (see Figure M1 below). The other category included working for other National Film Institutes, working for trades unions, working in film funding, running film festivals and working for film charities.

Figure M.1 The backgrounds and sources of interest in film statistics of the survey respondents



Notes:

Percentages add to more than 100 as respondents could select more than one category
The percentage of respondents who selected each category is shown at the end of the bar
This figure is the same as Figure 9.1 in section 9 on survey results

Just over 60% of respondents were male, 31% were in the 45-54 age group, 42% were based in London, 90% were white and 96% considered themselves to be not disabled. For more detail on demographic and diversity breakdowns of the respondents see section 9.