11

Statistical Yearbook

BFI discover film

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Welcome to the 2011 BFI Statistical Yearbook. This Yearbook is a rich source of industry data and analysis on film in the UK. This publication is one of the ways we deliver on our commitment to evidence-based film policy. We hope you enjoy this Yearbook and find it useful.

Contents

The British Film Institute is the lead body for film in the UK with the ambition to create a flourishing film environment in which innovation, opportunity and creativity can thrive.

We do this by:

- Connecting audiences to the widest choice of British and World cinema
- Preserving and restoring the most significant film collection in the world for today and future generations
- Investing in creative, distinctive and entertaining work
- Promoting British film and talent to the world
- Growing the next generation of filmmakers and audiences

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Chief Executive's foreword

The publication of the Statistical Yearbook, now in its ninth edition, is always an event much anticipated by the film and creative industries. The Yearbook is undoubtedly the most authoritative and complete snapshot of the film landscape in the UK over the previous 12 months and with each new analytical view of the past year's performance, another valuable layer of intelligence is added as we track the trends.

Although the wider economic environment remains testing, the outlook for film is still generally positive with much to be optimistic about, particularly in terms of Britain's wealth of talent and creativity in filmmaking and people's appetite to watch both new and classic films on the big and the small screen. Also, whilst inward investment was at its healthiest last year, home-grown film is equally successful at promoting British culture abroad. But there are still challenges to address and the BFI looks forward to working closely with the industry and with Government to address these, particularly in the context of the Chris Smith UK film policy review.

The wealth of data and knowledge captured within the pages that follow is vital to all our understanding of the health of film in the UK and what the key influences are. Without this solid, evidence-based research, uniquely collected and available in a single online source, accessible to all for free, the hard work in building and growing a vibrant creative industry for everyone would be so much harder.

We must acknowledge the fact that the publication of this year's Statistical Yearbook marks a particular watershed in film history as responsibility for its production passed from the now-closed UK Film Council to the BFI. Going forward, continued delivery of the Yearbook will require new partnership funding models to secure the future. We are in no doubt about the tremendous value and importance of the work of the Research and Statistics Unit, and working with industry partners we are committed to help ensure it can carry on its great work.

Amanda Nevill
Chief Executive

2010 – the year in review

This year marks the 65th anniversary of the peak of British cinema-going, when an astonishing 1.6 billion tickets were sold – the equivalent of approximately 36 cinema visits per person per year. Of course, back in 1946 the cinema was the only place in which the British public could watch feature films. Television was still in its infancy (the limited London service was re-introduced that year following its wartime hiatus) and the first trials of videotape recording at the BBC was another six years away. Both television and the VCR had a huge impact on cinema-going in the years that followed, and yet, as this Yearbook shows, our appetite for film has not diminished – in fact, it has increased.

In 2010, we watched feature films on 4.6 billion occasions, that's around 81 films per person. We now inhabit a far more complex multi-platform world of digital film consumption and we can experience film through DVD, Blu-ray, on free-to-air and pay television, online, on mobile devices and of course at the cinema, which remains the crucial first step in the lifecycle of a film.

UK cinemas had another strong year, achieving record box office receipts (£988 million) despite the impact of the FIFA World Cup in the summer and the winter's big freeze. As in 2009, a 3D release led the way with *Toy Story 3* becoming the second highest grossing film of all time at the UK box office with earnings of £74 million. UK films attracted a 24% share of the box office, up from 17% in 2009.

The audience demand for UK film was evident across the range of platforms. *Harry Potter and the Deathly Hallows: Part 1* was the second highest grossing film of the year while independent UK films *StreetDance 3D* and *Kick-Ass* both earned over £11 million. Christopher Nolan's *Inception* featured in the top 10 box office and video charts while six of the top 10 films on terrestrial television were UK titles, including Danny Boyle's *Slumdog Millionaire*.

In terms of home entertainment, sell-through DVD and Blu-ray represented the largest single revenue source for film in the UK market, worth £1.3 billion in 2010, although sales of film on video were down 11% on 2009 and Blu-ray has yet to meet expectations. Major shifts in home film consumption are likely with the increased uptake of internet-enabled television unlocking the potential for direct online delivery of films to the television set. The vast majority of film viewings (80%) in 2010 were via television and combining the most popular film viewing medium with direct access to on-demand services will surely be the long-awaited catalyst for Video on Demand.

The UK is the third largest film market in the world and the industry makes a substantial contribution to GDP. In 2009, the UK film trade surplus was a record £929 million as the industry exported £1,476 million worth of services, of which £935 million came from royalties and £541 million from film production services. The film and video industries employed 48,500 people in 2010, of whom 30,500 worked in film and video production.

It was a record year for inward investment in the UK, with *Captain America: The First Avenger, Harry Potter and the Deathly Hallows: Part 2, The Invention of Hugo Cabret, Pirates of the Caribbean: On Stranger Tides, Sherlock Holmes 2, War Horse* and *X-Men: First Class* shooting here. However, the value of domestic production fell by 22% reflecting the tougher economic conditions facing the independent UK production sector. We have seen a large fall in the median budget of UK films (to £1.2 million for interim Cultural Test certifications) so this year we have extended production tracking to include feature films with budgets under £500,000. This has revealed a huge amount of activity (147 films in 2010 alone) which not only reflects the pressure on budgets but also the impact of digital filmmaking and the wider value of these films in nurturing the filmmaking talent of the future.

UK box office

£988m

UK films' share of the UK box office

24%

Public investment, through the Film Tax Relief, Lottery support and broadcasters is of vital importance here – 15 of the top 20 independent films of all time at the UK box office received public money through the Lottery or a broadcaster. Public funding for the UK film sector increased slightly in 2009/10 to £266 million from £256 million the previous year. Within this total, tax relief for UK film production again made the single biggest contribution, at £95 million.

Last year we included information for the first time on an increasingly important film activity supported by public investment, film education. There were over 7,000 candidates for A Level film studies in 2010 (up from 6,674 in 2009) and 4,252 students enrolled in higher education film studies courses (up from 3,815 in 2009). By the end of the year there were 6,612 school film clubs across the UK involving 204,972 pupils (up from 2,978 and 92,000 respectively in 2009) and 392 moving image education providers (up from 355 in 2009). The growing reach of film education means more children and young people have an opportunity to watch a wide range of film – encouraging learning, critical understanding and stimulating creativity.

UK filmmaking has an impressive global profile, taking our culture and identity to the world. *Harry Potter and the Deathly Hallows: Part 1* earned almost $1 billion at the worldwide box office in 2010 with Matthew Vaughn's *Kick-Ass* the highest grossing independent title. Films based on UK story material have earned almost $20 billion at the global box office since 2001 and more than half of the top 200 films released worldwide since 2001 have featured UK actors in lead or prominent supporting roles. Of course, another measure of a film's impact beyond the box office is success at major international film festival and award ceremonies. UK films and talent won 24 major film awards in 2010 including Academy Awards® for Sandy Powell (Costume Design for *The Young Victoria*) and Ray Beckett (Sound Mixing for *The Hurt Locker*). *The King's Speech* won the People's Choice Award at the Toronto Film Festival in September 2010, the first major recognition for a film which in 2011 would gross £45 million in the UK, £256 million worldwide and win seven BAFTA Awards and four Oscars®.

2009 UK film trade surplus

£929m

Regular readers of the Statistical Yearbook will notice some additions this year:

- A 10-year analysis of market share by country of origin (Chapter 1);
- An updated analysis of the theatrical release history and international box office performance of UK films (Chapter 8);
- Findings from a major survey of film audiences (Chapters 13 and 15);
- New research on low and micro-budget feature film production activity in the UK (Chapter 17).

We welcome feedback on the Yearbook and we thank those who gave us their ideas in 2010/11. We can be contacted at rsu@bfi.org.uk.

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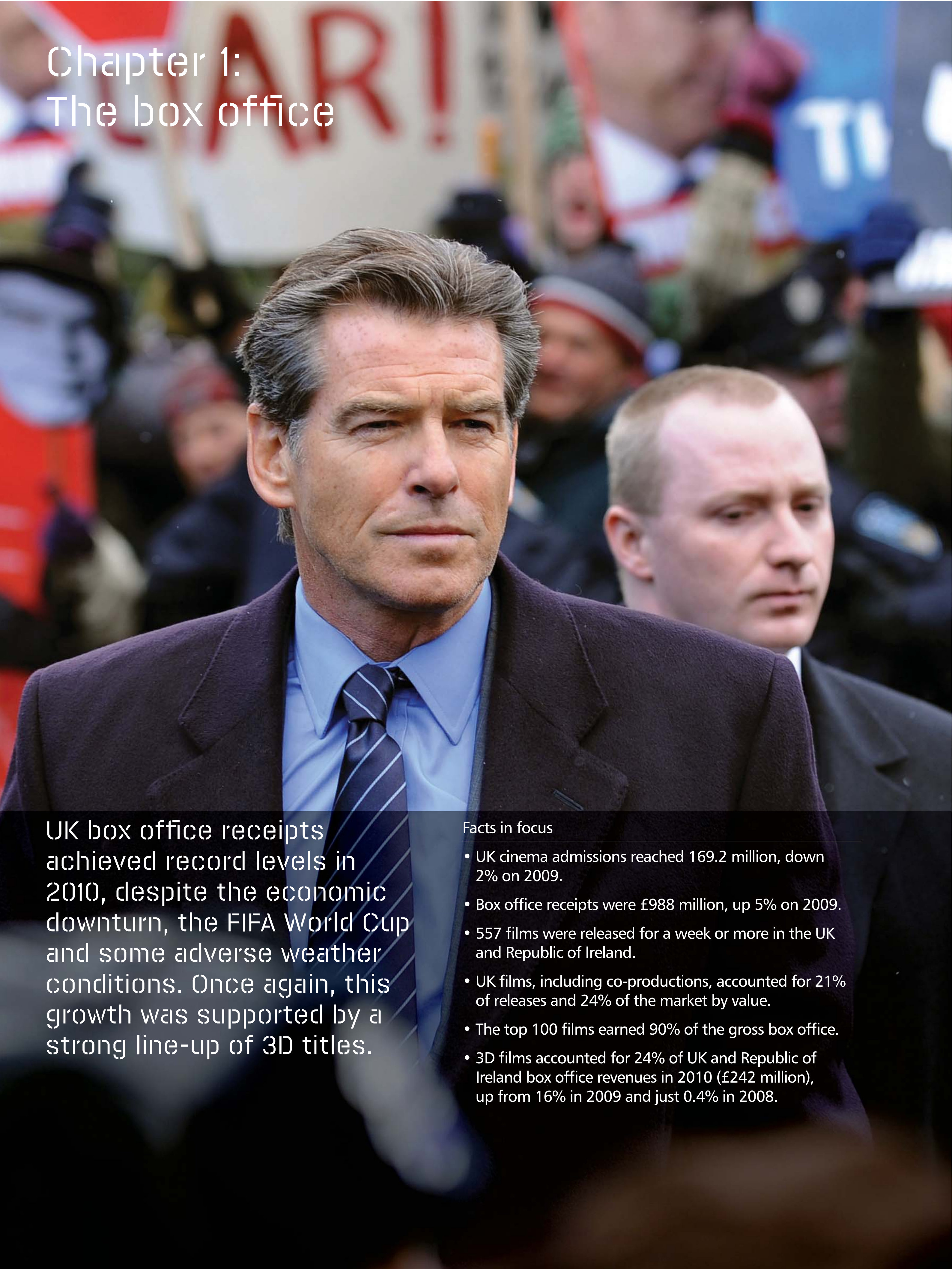


Chapter 1: The box office

UK box office receipts achieved record levels in 2010, despite the economic downturn, the FIFA World Cup and some adverse weather conditions. Once again, this growth was supported by a strong line-up of 3D titles.

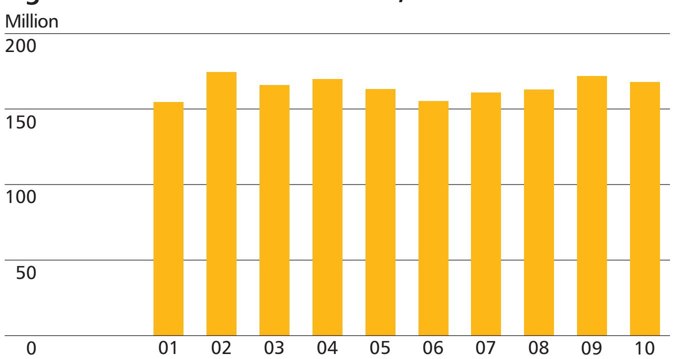
Facts in focus

- UK cinema admissions reached 169.2 million, down 2% on 2009.
- Box office receipts were £988 million, up 5% on 2009.
- 557 films were released for a week or more in the UK and Republic of Ireland.
- UK films, including co-productions, accounted for 21% of releases and 24% of the market by value.
- The top 100 films earned 90% of the gross box office.
- 3D films accounted for 24% of UK and Republic of Ireland box office revenues in 2010 (£242 million), up from 16% in 2009 and just 0.4% in 2008.

1.1 Admissions

Over 169 million cinema tickets were sold in the UK in 2010, which was slightly down (–2.4%) on the 2009 admissions figure. It was the fourth highest total of the last decade and maintains the plateau in admissions which has been apparent since 2002 (Figure 1.1).
It was a mixed picture across other major international territories – admissions were also down in the USA (–5.2%), Germany (–13.5%) and Spain (–11.7%) but increased in France (2.7%), Italy (11%) and Russia (19.5%).

Figure 1.1 Annual UK admissions, 2001–2010



Source: CAA, Rentrak EDI.

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

Source: CAA, Rentrak EDI.

Admissions in January and February 2010 remained roughly consistent with 2009's strong figures, thanks largely to the continuing pull of two films released in 2009, *Avatar*, which was to become the highest grossing film of all time, and UK film *Sherlock Holmes*. The arrival in March of Tim Burton's 3D version of *Alice in Wonderland* helped to increase ticket sales by 22% compared with March 2009.

More 3D releases followed in April with *Clash of the Titans* and *How to Train Your Dragon* while May saw the release of several blockbusters including *Iron Man 2* and *Robin Hood* as studios cleared their June release schedules in anticipation of the impact of the FIFA World Cup in South Africa. The most successful release at this time was *Sex and the City 2*, an example of counter-programming aimed at attracting female audiences to the cinema during the World Cup season. The dearth of other films with large appeal led to low box office returns in June and monthly admissions figures which were 30% down on the same month in 2009.
Nevertheless, with England's early exit and a new raft of major new releases including *Shrek Forever After*, *The Twilight Saga: Eclipse*, *Inception* and *Karate Kid* admissions recovered to over 20 million in July.
The year's biggest hit, *Toy Story 3*, helped to increase the level of cinema ticket sales in August by over 30% compared with the same month in 2009. A low-key series of releases in September gave way to a diverse autumn release schedule which included significant titles such as *Despicable Me*, *The Social Network* and *Harry Potter and the Deathly Hallows: Part 1*. However, December admissions were severely affected by a spell of extremely cold weather and heavy snowfall. The fact that Christmas Day fell on a Saturday, the most popular cinema-going day of the week, also contributed to a 25% decline in December admissions.

Table 1.1 Monthly UK cinema admissions, 2009–2010

Month	2009 (million)	2010 (million)	% +/– on 2009
January	14.5	14.6	+0.7
February	15.0	14.9	–0.7
March	11.9	14.5	+21.8
April	13.8	14.7	+6.5
May	15.8	12.8	–19.0
June	12.5	8.7	–30.4
July	20.0	20.3	+1.5
August	15.5	20.2	+30.3
September	9.7	10.1	+4.1
October	13.5	12.9	–4.4
November	14.9	13.5	–9.4
December	16.3	12.2	–25.2
Total	**173.5**	**169.2**	**–2.4**

Source: CAA, Rentrak EDI.
Note: Figures may not sum to totals due to rounding.

Image: *The Ghost* courtesy of Optimum Releasing

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

Average weekly admissions ranged from 2 million during the World Cup in June to 4.6 million in July and August (Table 1.2). August saw the largest increase in weekly admissions compared with 2009's 3.5 million, while June and December saw the largest decreases, down from 2.7 million in June 2009 and from 3.7 million in December 2009 to 2.8 million.

Table 1.2 Average weekly admissions, 2009–2010

Month	2009 weekly average (million)	2010 weekly average (million)
January	3.3	3.3
February	3.7	3.7
March	2.7	3.3
April	3.2	3.4
May	3.6	2.9
June	2.9	2.0
July	4.5	4.6
August	3.5	4.6
September	2.3	2.4
October	3.1	2.9
November	3.5	3.1
December	3.7	2.8

Source: CAA, Rentrak EDI.

Table 1.3 shows how the 2009 admissions break down by ISBA TV region, with London accounting for almost a quarter of UK admissions (25%). The pattern of national and regional admissions has remained largely unchanged over the last decade.

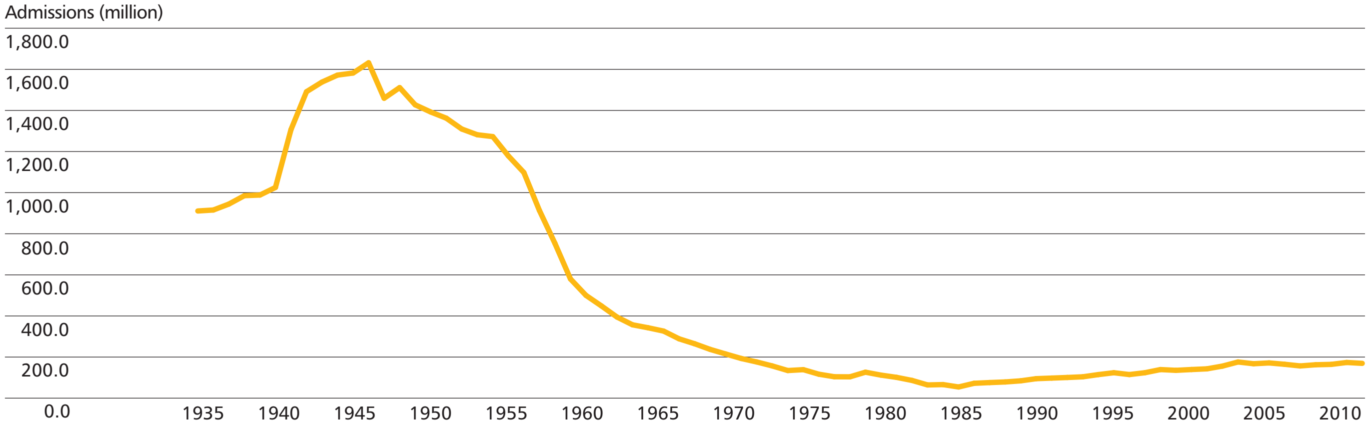
Table 1.3 Cinema admissions by region, 2010

Region	Admissions (million)	%
London	41.6	24.6
Midlands	23.8	14.0
Lancashire	18.1	10.7
Southern	15.7	9.3
Yorkshire	14.0	8.3
Central Scotland	12.1	7.2
Wales and West	11.9	7.0
East of England	11.1	6.5
North East	6.4	3.8
Northern Ireland	5.6	3.3
South West	4.2	2.5
Northern Scotland	3.6	2.1
Border	1.3	0.8
Total	**169.2**	**100.0**

Source: CAA, Rentrak EDI.
Note: Figures may not sum to totals due to rounding.

Figure 1.2 puts UK admissions in a longer term perspective. Cinema-going increased rapidly during the Second World War, as audiences sought the latest news as well as escapism from the conflict. Ticket sales reached a peak of 1.64 billion in 1946 but then declined steeply throughout the late 1950s and early 1960s as television ownership became commonplace. The introduction of the VCR in the early 1980s had a further negative impact on admissions and the nadir was reached in 1984 with cinema-going levels down to an average of one visit per person per year. However, the introduction of multiplex cinemas to the UK from 1985 onwards reversed the trend and ushered in a decade and a half of steady growth. After a pause from 2003 to 2006, admissions grew again in 2007 to 2009 returning to levels last seen in the early 1970s.

Figure 1.2 Annual UK admissions, 1935–2010



	1935	1940	1945	1950	1955	1960	1965	1970	1975	1980	1985	1990	1995	2000	2005	2010
Admissions	912.3	1,027.0	1,585.0	1,395.8	1,181.8	500.8	326.6	193.0	116.3	101.0	72.0	97.4	114.6	142.5	164.7	169.2

Source: BFI, CAA, Rentrak EDI.

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

1.2 Box office earnings

According to the CAA/Rentrak EDI, the total UK box office for 2010 was £988 million, up 5% on 2009. This figure covers all box office earnings during the calendar year 2010 for all films exhibited in the UK. The trends in box office takings from 2001 are shown in Table 1.4 and indicate growth of 53% in the period.

Table 1.4 UK box office trends, 2001–2010

Year	Box office gross (£ million)	%+/–	Cumulative %
2001	645	–	–
2002	755	17.0	17.0
2003	742	–1.7	15.0
2004	770	3.8	19.4
2005	770	0.0	19.4
2006	762	–1.0	18.1
2007	821	7.7	27.3
2008	850	3.5	31.8
2009	944	11.1	46.4
2010	988	4.7	53.2

Source: CAA, Rentrak EDI.

1.3 Film releases and box office revenues

In the UK and Republic of Ireland in 2010, 557 films were released for a week or more, up 11% on 2009. They generated £1,024 million in box office revenues, a fall of 9% on 2009. This figure differs from the £988 million in paragraph 1.2 because it includes revenues generated in 2011 by films released in 2010 and covers the Republic of Ireland as well as the UK, which distributors treat as a single distribution territory. The subsequent analysis in this chapter includes all titles released in 2010 and includes revenue generated in 2011 up to 10 February 2011.

As can be seen in Table 1.5, the top 100 films took 90% of the box office, a slight fall from 2009's figure. The remaining 457 films (82% of all releases) accounted for just 10% of gross revenues. A total of 28 films were released in the 3D format, twice the number released in 2009, and these films accounted for 24% of the UK and Republic of Ireland box office in 2010, up from 16% in 2009 and just 0.4% in 2008.

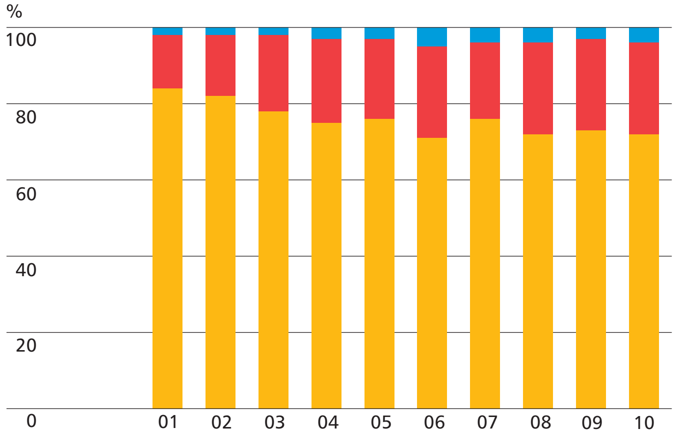
Table 1.5 Summary of results at the UK and Republic of Ireland box office, 2006–2010

	2006	2007	2008	2009	2010
Releases	505	516	527	503	557
Combined gross £ million	845.3	933.8	934.5	1,126.7	1,023.6
Top 20 films (% of box office)	48.1	51.2	49.6	48.6	48.2
Top 50 films (% of box office)	71.1	75.7	72.4	72.9	71.9
Top 100 films (% of box office)	88.6	91.0	90.3	91.1	89.7

Source: Rentrak EDI, RSU analysis.
Table 1.5 and all subsequent analysis of the theatrical market includes all titles released in 2010. The combined gross reflects the territorial gross (that is, including the Republic of Ireland), and includes those titles released in 2010 but also making money into 2011, up to and including 10 February 2011.

Figure 1.3 shows that the share of the top 50 films released in 2010 fell from 84% in 2001 to 72% last year. This reflects the increasing number of releases and a range of strong performances from specialised and domestic films typically earning between £700,000 and £4 million.

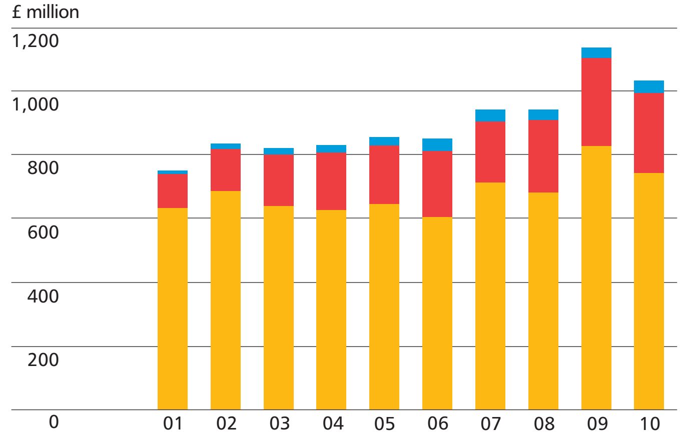
Figure 1.3 Market share percentage of top 50, top 51–150 and rest of films, 2001–2010



	01	02	03	04	05	06	07	08	09	10
% share of rest	2	2	2	3	3	5	4	4	3	4
% share of top 51–150	14	16	20	22	21	24	20	24	24	24
% share of top 50	84	82	78	75	76	71	76	72	73	72

Source: Rentrak EDI, RSU analysis.

Figure 1.4 Gross box office of top 50, top 51–150 and rest of films, 2001–2010



	01	02	03	04	05	06	07	08	09	10
Gross box office of rest	11	16	21	23	25	38	37	32	33	39
Gross box office top 51–150	105	132	160	179	182	206	190	226	273	249
Gross box office of top 50	628	680	634	622	641	600	707	676	821	736

Source: Rentrak EDI, RSU analysis.

Figure 1.4 depicts the increase in box office revenue over the last decade, with the top 50 film releases of 2010 earning £736 million, up 17% since 2001, while those ranked 51–150 earned £249 million in 2010, up 137% since 2001. The 2009 figure includes all revenues for *Avatar*, which was released in December 2009 but made 71% of its total gross earnings in 2010.

The number of films released in the UK in 2010 by the number of sites at the widest point of release (WPR) is outlined in Table 1.6. A total of 177 films were released at 100 sites or more (32%), while 215 films were released on fewer than 10 sites (39% of all films released). Almost seven out of 10 films released in the UK went out on 99 prints or fewer.

Table 1.6 Number of releases and median box office gross by number of sites at widest point of release, 2010

Number of sites at WPR	Number	% of releases	Average box office (£)
>500	13	2.3	21,183,000
400–499	51	9.2	6,944,000
300–399	48	8.6	2,915,000
200–299	28	5.0	1,079,000
100–199	37	6.6	328,000
10–99	165	29.6	86,000
<10	215	38.6	6,000
Total	**557**	**100.0**	**1,838,000**

Source: Rentrak EDI, RSU analysis.
Notes:
Median box office rounded to nearest £1,000.
Percentages may not sum to 100.0 due to rounding.

1.4 Country of origin of film releases

As Table 1.7 indicates, 38% of all films released in the UK were of USA origin (excluding UK co-productions) and these films accounted for 72% of the total box office earnings (down from 81% in 2009).

UK films, including co-productions, represented 21% of releases (down from 23% in 2009) and shared 24% of the box office, of which UK independent films earned 5% and UK studio-backed titles 19%.

Films whose country of origin lies outside the UK and USA accounted for 41% of releases (up from 35% in 2009) but only 4.2% of earnings (up from 2.4% in 2009). European films represented 18.5% of all releases and 2.1% of revenues while films from India accounted for 1.3% of the box office from 12.7% of the releases. Films from the rest of the world represented just 0.8% of the box office gross from 9.5% of releases.

Table 1.7 Country of origin of films released in the UK and Republic of Ireland, 2010

Country of origin	No. of releases in 2010	% of all releases	2010 box office (£ million)	2010 box office share (%)
USA	211	37.9	734.5	71.8
UK independent films	108	19.4	55.7	5.4
UK studio-backed films*	11	2.0	190.5	18.6
All UK	119	21.4	246.1	24.0
Europe	103	18.5	21.8	2.1
India	71	12.7	13.3	1.3
Rest of the world	53	9.5	7.8	0.8
Total	**557**	**100.0**	**1,023.6**	**100.0**

Source: Rentrak EDI, RSU analysis.
* 'Studio-backed' means backed by one of the major US film studios.
Note: Box office gross = cumulative total up to 10 February 2011.

The changes in market share over time by country of origin of films are shown in Figure 1.5. The share of USA and UK studio-backed films over the last decade has stayed around the 90% level, which has meant that the combined share of UK independent films and films from international territories other than the USA has rarely climbed above 10%.

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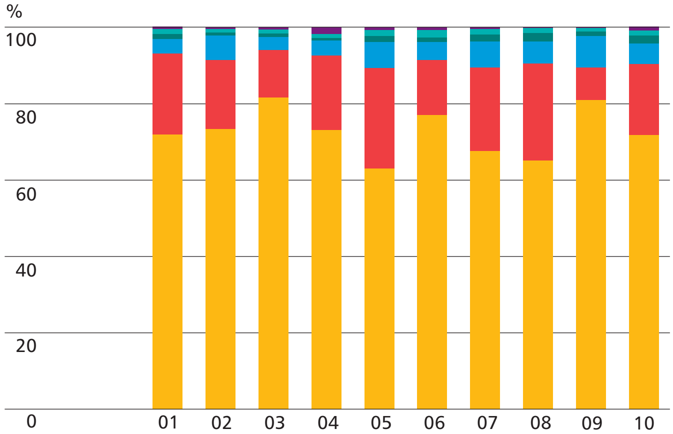
Figure 1.5 Market share by country of origin, 2001–2010



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

Source: UK Film Council RSU.
* 'Studio-backed' means backed by one of the major US film studios.

Table 1.8 compares the number of UK films across several gross box office bands with the non-UK output in 2010. The UK is better represented in the over £30 million gross category thanks to the success of *Harry Potter and the Deathly Hallows: Part 1* and *Inception.* However, 64% of UK releases earned less than £100,000.

Table 1.8 UK and non-UK releases by box office gross band, 2010

Box office gross (£ million)	Non-UK releases		UK releases	
	Number	% releases	Number	% releases
>30	3	0.7	2	1.7
20 – 29.99	3	0.7	1	0.8
10 – 19.99	14	3.2	6	5.0
5 – 9.99	24	5.5	3	2.5
1 – 4.99	71	16.2	10	8.4
0.1 – 0.99	96	21.9	21	17.6
Less than 0.1	227	51.8	76	63.9
Total	**438**	**100.0**	**119**	**100.0**

Source: Rentrak EDI, RSU analysis.
Note: Percentages may not sum to 100.0 due to rounding.

▸ For more information about top films in 2010 see Chapter 2 (page 16)
▸ For further details of film distribution in 2010 see Chapter 9 (page 76)
▸ For information about weekend/weekday box office performance see Chapter 9, section 9.3 (page 79)
▸ For a review of the exhibition sector in 2010 see Chapter 10 (page 82)

Chapter 2: Top films in 2010

The top film of 2010, **Toy Story 3**, became the second highest grossing film of all time at the UK box office. It was the second year running that a 3D release has topped the annual chart, signalling the continuing popularity of the format.

Facts in focus

- The biggest film of the year was *Toy Story 3*, which earned £74 million to become the second highest grossing film of all time at the UK box office. It also topped the weekend box office charts for four weeks in 2010, more than any other 2010 release.
- Nine UK films featured in the top 20 – most were UK/USA collaborations, but independent UK films *StreetDance 3D* and *Kick-Ass* appeared in the list with both films earning over £11 million.
- There were nine sequels in the top 20, the same number as in 2009.
- The top 20 UK films grossed £232 million at the UK box office, up from £173 million in 2009.
- 3D film screenings accounted for 24% of the UK and Republic of Ireland box office for films released in 2010 (£242 million).

2.1 The top 20 films

In 2010 the top film of the year at the UK box office was *Toy Story 3*. This film grossed £74 million to become the second highest grossing film of all time, behind 2009's *Avatar*. *Harry Potter and the Deathly Hallows: Part 1*, the seventh in the Harry Potter franchise, grossed £52 million to claim the runner-up spot in the 2010 chart. Nine films earned more than £20 million, down from 14 in 2009, but four of the films in the top 20 which have earned less than £20 million are still on release, so their final grosses may exceed this amount (Table 2.1). Sequels and franchises accounted for nine of the top 20 films, the same number as in 2009.

Nine UK titles featured in the top 20. Eight of these were UK/USA collaborations, produced, at least partly, in the UK and mainly financed by inward investment from the major US studios. The highest placed independent UK film was *StreetDance 3D*, which appeared at number 18 in the chart. Animation continued its success of recent years with 2010 titles *Toy Story 3*, *Shrek Forever After*, *Despicable Me*, *How to Train Your Dragon* and *The Princess and the Frog* earning more than £150 million between them.

Table 2.1 Box office results for the top 20 films released in the UK and Republic of Ireland, 2010

	Title	Country of origin	Box office gross (£ million)	Number of opening cinemas	Opening weekend gross (£ million)	Distributor
1	Toy Story 3	USA	73.79	562	21.19	Walt Disney
2	Harry Potter and the Deathly Hallows: Part 1*	UK/USA	52.38	579	18.32	Warner Bros
3	Alice in Wonderland	USA	42.54	533	10.56	Walt Disney
4	Inception	UK/USA	35.81	452	5.91	Warner Bros
5	Shrek Forever After	USA	32.38	539	8.96	Paramount
6	The Twilight Saga: Eclipse	USA	29.75	523	13.76	eOne Films
7	Sex and the City 2	USA	21.65	530	6.14	Warner Bros
8	Iron Man 2	USA	21.18	521	7.66	Paramount
9	Clash of the Titans	UK/USA	20.20	446	5.68	Warner Bros
10	Despicable Me*	USA	19.90	522	3.66	Universal
11	Little Fockers*	USA	19.07	488	3.04	Paramount
12	How to Train Your Dragon	USA	17.26	471	4.85	Paramount
13	Nanny McPhee and the Big Bang	UK/USA	16.53	512	2.59	Universal
14	Robin Hood	UK/USA	15.44	537	5.75	Universal
15	Gulliver's Travels*	UK/USA	15.00	497	7.03	20th Century Fox
16	The Chronicles of Narnia: The Voyage of the Dawn Treader*	UK/USA	14.11	536	2.46	20th Century Fox
17	The Karate Kid	USA/China	12.38	446	4.88	Sony Pictures
18	StreetDance 3D	UK	11.62	412	2.49	Vertigo Films
19	Kick-Ass	UK/USA	11.60	402	3.88	Universal
20	The Princess and the Frog	USA	11.14	1	0.02	Walt Disney

Source: Rentrak EDI, RSU analysis.
Notes:
Box office gross = cumulative total up to 10 February 2011.
Films with an asterisk (*) were still on release on 10 February 2011.

Image: *London Boulevard* courtesy of Entertainment Film Distributors

2.2 The top 20 UK films

The top 20 UK films, shown in Table 2.2, had a combined gross of £232 million, which was 23% of the total UK box office. This was up from £173 million in 2009 (15% of gross box office). There were more high earning UK films in 2010 than in 2009 with nine films taking more than £10 million at the box office compared with three in 2009. UK/USA collaborations dominated the top of the chart and accounted for 89% of the top 20 UK films' combined box office. At number eight in the chart, *StreetDance 3D* was the highest ranked independent UK film. Nine of the top 20 titles were independent films, compared with 15 in 2009. The top 20 UK films encompassed a wide range of genres including action, animation, comedy, fantasy and war.

Table 2.2 Box office results for the top 20 UK films released in the UK and Republic of Ireland, 2010

	Title	Country of origin	Box office gross (£ million)	Distributor
1	Harry Potter and the Deathly Hallows: Part 1*	UK/USA	52.38	Warner Bros
2	Inception	UK/USA	35.81	Warner Bros
3	Clash of the Titans	UK/USA	20.20	Warner Bros
4	Nanny McPhee and the Big Bang	UK/USA	16.53	Universal
5	Robin Hood	UK/USA	15.44	Universal
6	Gulliver's Travels*	UK/USA	15.00	20th Century Fox
7	The Chronicles of Narnia: The Voyage of the Dawn Treader*	UK/USA	14.11	20th Century Fox
8	StreetDance 3D	UK	11.62	Vertigo Films
9	Kick-Ass	UK/USA#	11.60	Universal
10	Prince of Persia: The Sands of Time	UK/USA	8.86	Walt Disney
11	Green Zone	UK/Fra/USA/Spa	5.71	Universal
12	The Wolfman	UK/USA	5.01	Universal
13	The Ghost	UK/Fra/Ger	4.09	Optimum
14	Made in Dagenham	UK	3.67	Paramount
15	Four Lions	UK	2.93	Optimum
16	Tamara Drewe	UK	2.58	Momentum
17	Burke and Hare	UK	2.36	Entertainment
18	Another Year	UK	1.70	Momentum
19	Cemetery Junction	UK/USA	1.43	Sony Pictures
20	London Boulevard	UK/USA#	1.36	Entertainment

Source: Rentrak EDI, RSU analysis.
Notes:
Box office gross = cumulative total up to 10 February 2011.
Films with an asterisk (*) were still on release on 10 February 2011.
Kick-Ass and *London Boulevard* were made with independent (non-studio) US support.

2.3 The top 20 UK independent films

The top 20 UK independent films, shown in Table 2.3, had a combined gross of £45 million, which was 4% of the total UK box office. *StreetDance 3D* was the highest earning film of the UK independent films closely followed by *Kick-Ass* and their joint gross accounted for nearly half (46%) of the combined gross of the top 20 UK independent films. Again, the top 20 UK independent films encompassed many genres and included six comedy films, and two crime films, *London Boulevard* and *4.3.2.1*.

Table 2.3 Box office results for the top 20 UK independent films released in the UK and Republic of Ireland, 2010

	Title	Country of origin	Box office gross (£ million)	Distributor
1	StreetDance 3D	UK	11.62	Vertigo Films
2	Kick-Ass	UK/USA#	11.60	Universal
3	The Ghost	UK/Fra/Ger	4.09	Optimum
4	Made in Dagenham	UK	3.67	Paramount
5	Four Lions	UK	2.93	Optimum
6	Tamara Drewe	UK	2.58	Momentum
7	Burke and Hare	UK	2.36	Entertainment
8	London Boulevard	UK/USA#	1.36	Entertainment
9	Solomon Kane	UK/Fra/Czech	1.32	Entertainment
10	It's a Wonderful Afterlife	UK	1.02	Icon
11	4.3.2.1	UK	0.99	The Works UK
12	Monsters	UK	0.95	Vertigo Films
13	The Illusionist	UK/Fra	0.92	Warner Bros
14	Sex & Drugs & Rock & Roll	UK	0.89	Entertainment
15	Wild Target	UK	0.80	Entertainment
16	Mr. Nice	UK	0.77	eOne Films
17	Housefull	UK/Ind	0.68	Eros
18	Africa United	UK	0.68	Warner Bros
19	The Infidel	UK	0.59	Revolver
20	Shank	UK	0.55	Revolver

Source: Rentrak EDI, RSU analysis.
Notes:
Box office gross = cumulative total up to 10 February 2011.
Kick-Ass and *London Boulevard* were made with independent (non-studio) US support.

2.4 The top 3D films

The development of digital 3D exhibition is having an increasing impact on the UK box office. In 2010, 28 3D films were released (double the number for 2009), generating £241.8 million, up to 10 February 2011, from their 3D screenings (24% of the UK and Republic of Ireland box office). The top 20 3D releases are listed in Table 2.4. Two of the 3D films, *3-D Jackass* and *Piranha 3D* were shown only on 3D screens, but most films took around two-thirds to three-quarters of their total box office gross at 3D screens.

Toy Story 3 was the highest grossing film of the year, and it also appears at the top of the 3D list. Its 3D takings of £53.3 million (72% of its total gross) were greater than the total gross of any other 2010 film. The top nine 3D films all appear in the top 20 films of the year (compared with six in 2009), which indicates the increasing popularity of 3D films and their importance to the UK box office.

Table 2.4 Top 20 3D releases in the UK and Republic of Ireland, 2010

	Title	Total gross (£ million)	3D gross (£ million)	3D as % of total gross	Number of 3D sites	Distributor
1	Toy Story 3	73.79	53.30	72	409	Walt Disney
2	Alice in Wonderland	42.54	32.15	76	337	Walt Disney
3	Shrek Forever After	32.38	21.52	66	404	Paramount
4	Clash of the Titans	20.20	15.65	77	339	Warner Bros
5	Despicable Me*	19.90	14.21	71	412	Universal
6	How to Train Your Dragon	17.26	12.44	72	324	Paramount
7	Gulliver's Travels*	15.00	10.02	67	375	20th Century Fox
8	The Chronicles Of Narnia: The Voyage of the Dawn Treader*	14.11	9.48	67	351	20th Century Fox
9	StreetDance 3D	11.62	11.03	95	345	Vertigo Films
10	Tron: Legacy	10.33	7.70	75	400	Walt Disney
11	Megamind*	10.10	6.63	66	398	Paramount
12	Saw 3D	8.65	8.15	94	383	Lions Gate
13	Step Up 3	7.81	6.87	88	366	Universal
14	3-D Jackass	5.64	5.64	100	372	Paramount
15	Piranha 3D	5.30	5.30	100	354	Entertainment
16	The Last Airbender	5.02	3.94	78	346	Paramount
17	Cats & Dogs: The Revenge of Kitty Galore	4.79	2.72	57	339	Warner Bros
18	Resident Evil: Afterlife	4.77	4.46	94	355	Sony Pictures
19	Legend of the Guardians: The Owls of Ga'Hoole	3.20	2.09	66	299	Warner Bros
20	Alpha and Omega	3.08	1.69	55	299	Warner Bros

Source: Rentrak EDI.
Notes:
Box office gross = cumulative total up to 10 February 2011.
Films with an asterisk (*) were still on release on 10 February 2011.
The 3D figures do not include IMAX screenings, although IMAX revenues contribute to the total gross.

2.5 Best weekend performances of UK films

A total of 32 films topped the UK weekend box office charts over the course of 2010 and eight of those were UK titles, which spent a total of 11 weeks at number one (Table 2.5). *Harry Potter and the Deathly Hallows: Part 1* spent three weekends at the top of the box office charts, a number beaten only by *Avatar* (released in 2009 but which remained on release for many weeks in 2010), which was number one for eight weekends, and *Toy Story 3*, which was number one for four weekends. (*Avatar* was the top grossing 2009 film and *Toy Story 3* was the top grossing 2010 film.)

StreetDance 3D was the only independent film of the eight UK films which topped the weekend box office charts in 2010. Ignoring previews, its opening weekend gross was just under £1.8 million, which was 15% of its final box office gross. In comparison, the opening weekend gross for *Harry Potter and the Deathly Hallows: Part 1*, at £18.3 million, was 35% of its total gross (to 10 February 2011).

Table 2.5 UK films at number one in the weekend box office charts, 2010

Title	First week at top	Weekend gross (£ million)	Box office gross (£ million)	Distributor	No. of weeks at no. 1
Harry Potter and the Deathly Hallows: Part 1	19 November 2010	18.3	52.4	Warner Bros	3
Clash of the Titans	2 April 2010	5.7	20.2	Warner Bros	2
Nanny McPhee and the Big Bang	26 March 2010	2.6	16.5	Universal	1
Robin Hood	14 May 2010	5.8	15.4	Universal	1
StreetDance 3D	21 May 2010	2.5	11.6	Vertigo Films	1
Inception	16 July 2010	5.9	35.8	Warner Bros	1
The Chronicles of Narnia: The Voyage of the Dawn Treader	10 December 2010	2.5	14.1	20th Century Fox	1
Gulliver's Travels	31 December 2010	7.0	15.0	20th Century Fox	1

Source: Rentrak EDI, RSU analysis.

- For more about the top films of all time see Chapter 3 (page 22)
- For more on UK talent and awards see Chapter 7 (page 57)
- For further information about film distribution in 2010 see Chapter 9 (page 76)
- For information about weekend/weekday box office performance see Chapter 9, section 9.3 (page 79)
- For an overview of the exhibition sector in 2010 see Chapter 10 (page 82)

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

Chapter 3:
Top films of all time at the UK box office

Avatar holds on to its record, set last year, as the top earning film of all time at the UK box office, while titles based on UK characters and stories continue to dominate the chart with 13 of the top 20 films.

Facts in focus

- The top 20 highest grossing films at the UK box office include two films from 2010 – *Toy Story 3* and *Harry Potter and the Deathly Hallows: Part 1*.
- *Avatar* remains in the top spot in the inflation-adjusted box office chart, with *Titanic* in second place.
- Harry Potter and Lord of the Rings films made up six and three respectively of the top 20 films in the unadjusted all time chart. James Bond titles scored two in the top 20.
- Sequels and franchise films made up 16 of the top 20.
- Eleven of the top 20 films were UK/USA collaborations.
- Thirteen of the top 20 films were based on stories and characters created by UK writers.

3.1 All time top 20 films at the UK box office

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

Avatar remains the highest grossing film of all time at the UK box office, with a final gross of just over £94 million. Two films released in 2010 are in the list of top 20 all time films at the UK box office – *Toy Story 3*, the highest grossing film of 2010, and the seventh Harry Potter release, *Harry Potter and the Deathly Hallows: Part 1*. The list, shown in Table 3.1, is dominated by franchise movies, including six of the seven Harry Potter titles, the Lord of the Rings trilogy and two James Bond films. Only four of the top 20 are neither sequels nor franchise titles, namely *Avatar*, *Mamma Mia!, Titanic* and *The Full Monty*. Eleven of the top 20 films are UK/USA collaborations and the importance of UK creative talent to the global film industry is underlined by the presence of no fewer than 13 films based on stories and characters created by UK writers.

Table 3.1 All time top 20 films at the UK box office

	Title	Country of origin	UK box office total (£ million)	UK distributor	Year of release
1	Avatar	USA	94.0	20th Century Fox	2009
2	Toy Story 3	USA	73.8	Walt Disney	2010
3	Mamma Mia!	UK/USA	69.2	Universal	2008
4	Titanic	USA	69.0	20th Century Fox	1998
5	Harry Potter and the Philosopher's Stone	UK/USA	66.1	Warner Bros	2001
6	The Lord of the Rings: The Fellowship of the Ring	USA/NZ	63.0	Entertainment	2001
7	The Lord of the Rings: The Return of the King	USA/NZ	61.1	Entertainment	2003
8	The Lord of the Rings: The Two Towers	USA/NZ	57.6	Entertainment	2002
9	Casino Royale	UK/USA/Czech	55.6	Sony Pictures	2006
10	Harry Potter and the Chamber of Secrets	UK/USA	54.8	Warner Bros	2002
11	Pirates of the Caribbean: Dead Man's Chest	USA	52.5	Buena Vista	2006
12	Harry Potter and the Deathly Hallows: Part 1*	UK/USA	52.4	Warner Bros	2010
13	The Full Monty	UK/USA	52.2	20th Century Fox	1997
14	Quantum of Solace	UK/USA	51.2	Sony Pictures	2008
15	Star Wars Episode 1: The Phantom Menace	USA	51.1	20th Century Fox	1999
16	Harry Potter and the Half-Blood Prince	UK/USA	50.7	Warner Bros	2009
17	Harry Potter and the Order of the Phoenix	UK/USA	49.9	Warner Bros	2007
18	Harry Potter and the Goblet of Fire	UK/USA	49.2	Warner Bros	2005
19	The Dark Knight	UK/USA	49.1	Warner Bros	2008
20	Shrek 2	USA	48.2	UIP	2004

Source: Rentrak EDI, RSU analysis.
Notes:
Figures have not been inflation adjusted. Box office gross = cumulative total up to 10 February 2011.
Films with an asterisk (*) were still on release on 10 February 2011.
Based on box office data for 1989–2010. The table is titled all time because, with price inflation, it is unlikely that any films before 1989 will have earned more in nominal terms.

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

Table 3.2 shows an inflation-adjusted box office chart based on films released in the UK since 1975 (when coverage of leading titles begins). Even after adjusting the figures for inflation, *Avatar* is the highest grossing film of all time at the UK box office with £96 million in 2009/10 terms, with *Titanic* in second place with £90 million.

The first of three Harry Potter films is at number three, with the franchise's first outing *Harry Potter and the Philosopher's Stone* earning the equivalent of £81.5 million. All three Lord of the Rings films make the chart with *The Lord of the Rings: The Fellowship of the Ring* in fourth place (£78 million). In fifth place is *Toy Story 3*, the highest grossing film of 2010, with a gross of £74 million (as this is a 2010 film, no adjustment for inflation has been applied). Three classic releases from the 1970s remain in the top 20: Steven Spielberg's *Jaws* (1975) is at number seven with adjusted revenues of £71 million, the original *Star Wars* (1977) appears at number 12 with £67 million and *Grease* (1978) is at 15 with £62 million.

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

	Title	Country of origin	UK box office total (2009/10 £ million)	UK distributor	Year of release
1	Avatar	USA	95.6	20th Century Fox	2009
2	Titanic	USA	89.9	20th Century Fox	1998
3	Harry Potter and the Philosopher's Stone	UK/USA	81.5	Warner Bros	2001
4	The Lord of the Rings: The Fellowship of the Ring	USA/NZ	77.7	Entertainment	2001
5	Toy Story 3	USA	73.8	Walt Disney	2010
6	Mamma Mia!	UK/USA	72.3	Universal	2008
7	Jaws	USA	71.3	UIP	1975
8	The Lord of the Rings: The Return of the King	USA/NZ	71.0	Entertainment	2003
9	Jurassic Park	USA	70.8	UIP	1993
10	The Full Monty	UK/USA	69.5	20th Century Fox	1997
11	The Lord of the Rings: The Two Towers	USA/NZ	68.8	Entertainment	2002
12	Star Wars	USA	67.0	20th Century Fox	1977
13	Harry Potter and the Chamber of Secrets	UK/USA	65.5	Warner Bros	2002
14	Star Wars Episode 1: The Phantom Menace	USA	65.2	20th Century Fox	1999
15	Grease	USA	61.7	UIP	1978
16	Casino Royale	UK/USA/Czech	59.8	Sony Pictures	2006
17	Pirates of the Caribbean: Dead Man's Chest	USA	56.4	Buena Vista	2006
18	E.T., The Extra-Terrestrial	USA	56.4	UIP	1982
19	Toy Story 2	USA	55.9	Buena Vista	2000
20	Harry Potter and the Goblet of Fire	UK/USA	54.6	Warner Bros	2005

Source: UK Film Council RSU analysis of Rentrak EDI data.
[1] The 2009/10 £ calculated using the HMT UK GDP deflator (see http://www.hm-treasury.gov.uk/data_gdp_index.htm).

3.3 All time top 20 UK films at the UK box office

The list of the all time top 20 UK films is dominated by inward investment features, with British talent, infrastructure and locations supported by US studio investment, but one independent film, *Slumdog Millionaire*, is at number 20 in this list (Table 3.3). All seven Harry Potter films feature in the top 20, together with three titles from the James Bond franchise.

Table 3.3 All time top 20 UK films at the UK box office

	Title	Country of origin	UK box office total (£ million)	UK distributor	Year of release
1	Mamma Mia!	UK/USA	69.2	Universal	2008
2	Harry Potter and the Philosopher's Stone	UK/USA	66.1	Warner Bros	2001
3	Casino Royale	UK/USA/Czech	55.6	Sony Pictures	2006
4	Harry Potter and the Chamber of Secrets	UK/USA	54.8	Warner Bros	2002
5	Harry Potter and the Deathly Hallows: Part 1*	UK/USA	52.4	Warner Bros	2010
6	The Full Monty	UK/USA	52.2	20th Century Fox	1997
7	Quantum of Solace	UK/USA	51.2	Sony Pictures	2008
8	Harry Potter and the Half-Blood Prince	UK/USA	50.7	Warner Bros	2009
9	Harry Potter and the Order of the Phoenix	UK/USA	49.9	Warner Bros	2007
10	Harry Potter and the Goblet of Fire	UK/USA	49.2	Warner Bros	2005
11	The Dark Knight	UK/USA	49.1	Warner Bros	2008
12	Harry Potter and the Prisoner of Azkaban	UK/USA	46.1	Warner Bros	2004
13	Bridget Jones's Diary	UK/USA	42.0	UIP	2001
14	Charlie and the Chocolate Factory	UK/USA	37.8	Warner Bros	2005
15	Love Actually	UK/USA	36.8	UIP	2003
16	Die Another Day	UK/USA	36.1	20th Century Fox	2002
17	Bridget Jones: The Edge of Reason	UK/USA	36.0	UIP	2004
18	Inception	UK/USA	35.8	Warner Bros	2010
19	Wallace and Gromit: The Curse of the Were-Rabbit	UK/USA	32.0	UIP	2005
20	Slumdog Millionaire	UK	31.7	Pathé	2009

Source: Rentrak EDI, RSU analysis.
Notes:
Figures have not been inflation adjusted. Box office gross = cumulative total up to 10 February 2011.
Films with an asterisk (*) were still on release on 10 February 2011.
Based on box office data for 1989–2010. The table is titled all time because, with price inflation, it is unlikely that any films before 1989 will have earned more in nominal terms.

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

3.4 All time top 20 independent UK films at the UK box office

Table 3.4 highlights the all time top earning independent (that is, made without US major studio involvement) UK titles. The highest grossing independent British film is *Slumdog Millionaire* (£31.7 million) followed by *Four Weddings and a Funeral* (£27.8 million) and *Trainspotting* (£12.4 million). Two 2010 releases, *StreetDance 3D* and *Kick-Ass* appear in the list at number six and number seven respectively with grosses of £11.6 million. Each of the top 11 independent UK films earned more than £10 million at the UK box office, and all the top 20 independent UK films earned £6 million or over.

Table 3.4 All time top 20 independent UK films at the UK box office

	Title	Country of origin	UK box office total (£ million)	UK distributor	Year of release
1	Slumdog Millionaire	UK	31.7	Pathé	2009
2	Four Weddings and a Funeral	UK	27.8	Carlton	1994
3	Trainspotting	UK	12.4	Polygram	1996
4	St Trinian's	UK	12.3	Entertainment	2007
5	Gosford Park	UK/USA#	12.3	Entertainment	2002
6	StreetDance 3D	UK	11.6	Vertigo Films	2010
7	Kick-Ass	UK/USA#	11.6	Universal	2010
8	Bend it Like Beckham	UK/Ger	11.6	Lions Gate	2002
9	Run, Fat Boy, Run	UK/USA#	11.0	Entertainment	2007
10	Kevin and Perry Go Large	UK	10.5	Icon	2000
11	East is East	UK	10.4	Film Four	1999
12	The Queen	UK/Fra/Ita	9.4	Pathé	2006
13	Valiant	UK/USA#	8.5	Entertainment	2005
14	The Duchess	UK/Fra/Ita	7.1	Pathé	2008
15	St Trinian's 2: The Legend of Fritton's Gold	UK	7.1	Entertainment	2009
16	Waking Ned	UK/Fra/USA#	7.1	20th Century Fox	1999
17	Miss Potter	UK/USA#	6.9	Momentum	2007
18	Stormbreaker	UK/Ger/USA#	6.8	Entertainment	2006
19	The Constant Gardener	UK/Ger/USA#	6.2	UIP	2005
20	The Magic Roundabout	UK/Fra	6.0	Pathé	2005

Source: Rentrak EDI, RSU analysis.
Notes:
Figures have not been inflation adjusted. Based on box office data for 1989-2010.
The table is titled all time because, with price inflation, it is unlikely that any films before 1989 will have earned more in nominal terms.
Gosford Park, Kick-Ass, Run, Fat Boy, *Run*, *Valiant*, *Waking Ned*, *Miss Potter*, *Stormbreaker* and *The Constant Gardener* were made with independent (non-studio) US support.

▸ For top films in 2010 see Chapter 2 (page 16)
▸ For more on UK talent see Chapter 7 (page 57)

Chapter 4: Genre and classification

Cinema-goers enjoy a wide choice of styles, genres and subjects. Comedy is consistently the UK's favourite genre, taking just under one-fifth of the box office in 2010. More films were classified '15' than any other classification, but '12A' films took the largest single share of the box office.

Facts in focus

- Comedy, which is traditionally popular with a broad spectrum of audiences, accounted for 21% of releases and 19% of the box office.
- Drama accounted for the highest proportion of releases (27%) but shared only 5% of the box office.
- Fantasy, including *Harry Potter and the Deathly Hallows: Part 1*, took more money per site on average than other genres.
- The genre pattern of UK films and UK independent films was broadly similar to that of all films on release but there were differences in the patterns of box office by genre.
- Amongst UK independent films action films took most at the box office, mainly due to the box office success of *Kick-Ass*.
- More films were released with a '15' classification than any other category (37% of all releases) though '12A' films took the largest share of the box office (38% of total box office).

4.1 Genre

For statistical purposes, the Research and Statistics Unit assigned a primary genre to every film released in the UK in 2010. This is not meant to be prescriptive but helps gauge the relative popularity of different genres on a consistent basis from year to year. The list of genres is based on conventions commonly used within the industry and by published sources such as the British Board of Film Classification (BBFC) and the Internet Movie Database (IMDb).

4.1.1 Genre of all film releases

Table 4.1 indicates the relative popularity of different genres at the box office in the UK and Republic of Ireland in 2010. Comedy was once again the top grossing genre (earning £196 million), followed by animation (£190 million) and fantasy (£169 million). The top film at the UK box office in 2010, *Toy Story 3*, accounted for 39% of the animation genre's box office, while the second highest grossing film *Harry Potter and the Deathly Hallows: Part 1* accounted for 31% of the box office for fantasy. The action genre is fourth in the list (£141 million) and romance is higher than usual, at number five, largely due to the success of *The Twilight Saga: Eclipse*, which took just over half of this genre's £58 million total box office. Drama films had the highest proportion of releases (27%) but only 5% of the box office gross.

Table 4.1 Films released in the UK and Republic of Ireland by genre, 2010, ranked by gross box office

Genre	Number of releases	% of all releases	Gross box office (£ million)	% of total box office	Top performing title
Comedy	119	21.4	195.9	19.1	Sex and the City 2
Animation	27	4.8	190.1	18.6	Toy Story 3
Fantasy	12	2.2	168.9	16.5	Harry Potter and the Deathly Hallows: Part 1
Action	57	10.2	140.5	13.7	Iron Man 2
Romance	19	3.4	58.4	5.7	The Twilight Saga: Eclipse
Science fiction	7	1.3	56.0	5.5	Inception
Drama	153	27.5	54.5	5.3	Up in the Air
Horror	31	5.6	54.1	5.3	Paranormal Activity 2
Musical/dance	5	0.9	21.5	2.1	StreetDance 3D
Adventure	10	1.8	20.6	2.0	Robin Hood
Thriller	20	3.6	19.3	1.9	Shutter Island
Biopic	13	2.3	18.6	1.8	The Social Network
Crime	22	3.9	17.5	1.7	The Town
War	4	0.7	5.8	0.6	Green Zone
Documentary	58	10.4	1.9	0.2	Exit Through the Gift Shop
Total	**557**	**100.0**	**1,023.6**	**100.0**	

Source: Rentrak EDI, BBFC, IMDb, RSU analysis.
Figures as at 10 February 2011.

No fewer than six of the top performing films by genre are UK films, demonstrating the variety of story types of successful British films (*Harry Potter and the Deathly Hallows: Part 1*, *Inception*, *StreetDance 3D*, *Robin Hood*, *Green Zone* and *Exit Through the Gift Shop*).

Image: *The Girl with the Dragon Tattoo* courtesy of Momentum Pictures, an Alliance Films Company

The pattern of genres ranked by the average number of sites at the widest point of release (WPR) is shown in Table 4.2. The top genre by WPR in 2010 was fantasy, which was third in 2009's list. Second in the present list is science fiction (fourth in 2009) for which the average WPR is based on relatively few films (7) and which included *Inception*, *Predators* and *Skyline*, all of which were shown at large numbers of sites (WPRs of 472, 397 and 381 respectively). The film with the highest WPR (581) was the fantasy genre's *Harry Potter and the Deathly Hallows: Part 1*. Documentary continued to have a low average number of sites at WPR: 2010's average of 10 is similar to 2008's average of 11, after increasing to 20 in 2009 largely due to the release of *Michael Jackson's This Is It*.

Table 4.2 Films released in the UK and Republic of Ireland by genre, 2010, ranked by average widest point of release

Genre	Average number of sites at widest point of release	Number of releases	Gross box office (£ million)
Fantasy	373	12	168.9
Science fiction	287	7	56.0
Animation	261	27	190.1
Musical/dance	239	5	21.5
Action	177	57	140.5
Romance	163	19	58.4
Adventure	157	10	20.6
Horror	150	31	54.1
Comedy	146	119	195.9
War	111	4	5.8
Crime	96	22	17.5
Biopic	90	13	18.6
Thriller	73	20	19.3
Drama	46	153	54.5
Documentary	10	58	1.9
Total	**115**	**557**	**1,023.6**

Source: Rentrak EDI, BBFC, IMDb, RSU analysis.
Figures as at 10 February 2011.

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

Table 4.3 demonstrates what the different genres generated in box office revenues per site, which gives a good indication of performance in the market while controlling for the size of release. Fantasy tops this list, largely due to *Harry Potter and the Deathly Hallows: Part 1*. Despite including the majority of 2010's 3D releases, which usually attract premium prices, animation is only third in the list behind fantasy and science fiction. Comedy, which took the largest slice of box office overall, is much lower placed when the average WPR is taken into account, indicating a long tail of less able performers.

Table 4.3 Films released in the UK and Republic of Ireland by genre, 2010, ranked by average box office gross per site

Genre	Average box office per site (£)	Gross box office (£ million)	Total sites
Fantasy	37,759	168.9	4,472
Science fiction	27,939	56.0	2,006
Animation	26,993	190.1	7,041
Romance	18,861	58.4	3,096
Musical/dance	18,000	21.5	1,195
Biopic	15,805	18.6	1,175
Action	13,907	140.5	10,105
Adventure	13,182	20.6	1,566
Thriller	13,151	19.3	1,468
War	13,092	5.8	444
Horror	11,624	54.1	4,650
Comedy	11,247	195.9	17,420
Crime	8,314	17.5	2,104
Drama	7,817	54.5	6,970
Documentary	3,442	1.9	553
Total	**15,927**	**1,023.6**	**64,265**

Source: Rentrak EDI, BBFC, IMDb, RSU analysis.
Figures as at 10 February 2011.
Note: Total sites = number of releases multiplied by average number of sites at widest point of release.

4.1.2 Genre of UK and UK independent film releases

Looking at the genres of UK films and UK independent films released in 2010 we see similar rankings to those for all films released for percentages of releases by genre, but differences in share of box office by genre (Figures 4.1 and 4.2). Comedy, drama and documentary occupied the top three places for numbers of releases for UK, UK independent and all film releases. For all releases drama was the genre with the greatest proportion of releases, followed by comedy, while for both UK and UK independent films drama had the greatest proportion of releases, with documentary second. However, when looking at box office by genre, there are notable differences between the three categories. For all films, comedy was the top earning genre (19% of the total box office for all films), while the box office success of *Harry Potter and the Deathly Hallows: Part 1* made fantasy (with 46% of the total box office for UK films) the highest earning category for UK films, and action (26% of the box office for UK independent films) the highest earning genre for UK independent films. Action heads the UK independent films' ranking largely because of the success of *Kick-Ass*, which grossed 21% of the total box office. Comedy accounted for 11% of the box office for UK films and 19% of the box office for UK independent films. For all films, animation was the second highest grossing genre, taking 19% of the total box office. This was largely due to the success of *Toy Story 3*. Animation accounted for just 0.4% of the total box office for UK films and 1.7% of the total box office for UK independent films (Tables 4.1, 4.4 and 4.5).

Table 4.4 UK films released in the UK and Republic of Ireland by genre, 2010, ranked by gross box office

Genre	Number of releases	% of all releases	Gross box office (£ million)	% of total box office	Top performing title
Fantasy	5	4.2	112.09	45.56	Harry Potter and the Deathly Hallows: Part 1
Science fiction	2	1.7	36.76	14.94	Inception
Comedy	18	15.3	26.78	10.89	Gulliver's Travels
Adventure	2	1.7	16.12	6.55	Robin Hood
Action	7	5.9	14.31	5.82	Kick-Ass
Musical/dance	1	0.8	11.62	4.72	StreetDance 3D
Drama	24	20.3	5.76	2.34	Made in Dagenham
War	2	1.7	5.73	2.33	Green Zone
Horror	6	5.1	5.02	2.04	The Wolfman
Thriller	12	10.2	4.63	1.88	The Ghost
Crime	7	5.9	3.71	1.51	London Boulevard
Biopic	4	3.4	1.75	0.71	Sex & Drugs & Rock & Roll
Animation	2	1.7	0.93	0.38	The Illusionist
Documentary	23	19.5	0.79	0.32	Exit Through the Gift Shop
Romance	3	2.5	0.04	0.02	Chikku Bukku
Total	**118**	**100.0**	**246.03**	**100.00**	

Source: Rentrak EDI, BBFC, IMDb, RSU analysis.
Figures as at 10 February 2011.
Note: Percentages may not add to 100.0 due to rounding.

Looking just at UK films, fantasy topped the box office by genre chart in 2010 (Table 4.4). *Harry Potter and the Deathly Hallows: Part 1*'s gross of £52.4 million was itself more than the total gross for any other genre, and helped the total gross for the fantasy genre to £112 million. Science fiction is second in the list with £37 million (15% of the box office gross). Comedy was the third highest earning genre, mainly due to the success of the US studio-backed film, *Gulliver's Travels*, which took more than half of this genre's box office. The success of another studio-backed film, *Robin Hood*, pushed adventure to fourth in the chart, taking 96% of the genre's total box office. Drama had more releases than any other genre (20% of releases), but took only 2% of the total box office gross.

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

Table 4.5 UK independent films released in the UK and Republic of Ireland by genre, 2010, ranked by gross box office

Genre	Number of releases	% of all releases	Gross box office (£ million)	% of total box office	Top performing title
Action	7	6.5	14.31	25.76	Kick-Ass
Musical/dance	1	0.9	11.62	20.92	StreetDance 3D
Comedy	16	15.0	10.36	18.65	Four Lions
Drama	24	22.4	5.76	10.36	Made in Dagenham
Thriller	12	11.2	4.63	8.33	The Ghost
Crime	7	6.5	3.71	6.68	London Boulevard
Biopic	4	3.7	1.75	3.16	Sex & Drugs & Rock & Roll
Science fiction	1	0.9	0.95	1.72	Monsters
Animation	2	1.9	0.93	1.67	The Illusionist
Documentary	23	21.5	0.79	1.42	Exit Through the Gift Shop
Adventure	1	0.9	0.68	1.22	Africa United
Romance	3	2.8	0.04	0.07	Chikku Bukku
War	1	0.9	0.02	0.04	Went The Day Well?
Horror	5	4.7	0.01	0.01	Cherry Tree Lane
Total	**107**	**100.0**	**55.6**	**100.00**	

Source: Rentrak EDI, BBFC, IMDb, RSU analysis.
Figures as at 10 February 2011.
Note: Percentages may not add to 100 due to rounding.

In 2010, 118 UK films were released, of which 107 were UK independent films. Because of the small number of non-independent UK films there are only small differences in the proportions of releases by genre. However, because some of the non-independent UK films, such as *Harry Potter and the Deathly Hallows: Part 1*, *Inception* and *Clash of the Titans*, had considerable success at the box office, there are differences in the percentages of box office takings by genre.

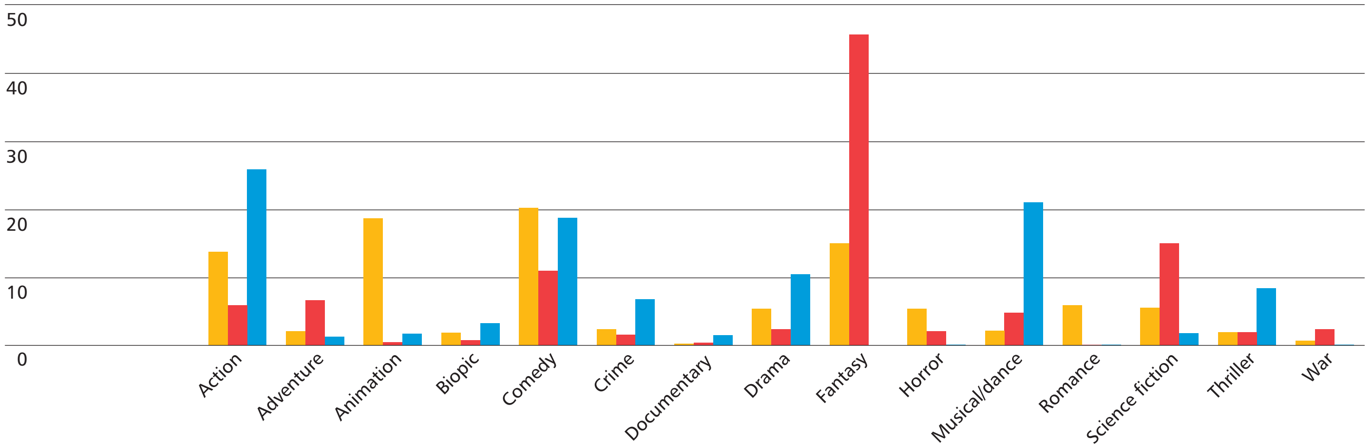
Action was the most popular genre for UK independent films. The £14 million earned by action films represented 26% of the total box office of all UK independent films. This is largely due to the success of *Kick-Ass* which grossed £11.6 million. Musical/dance was the second highest earning genre with 21% of the total box office. The entire gross for this genre (£11.6 million) is from one film, *StreetDance 3D*. The musical/dance genre contributed 5% of the total gross for UK films and just 2% for all films (see Tables 4.1, 4.4 and 4.5).

Comedy was the third highest earning genre for UK independent films. *Four Lions* was the highest grossing UK independent film in the category, which also included other popular films such as *The Infidel*, *It's a Wonderful Afterlife* and *Tamara Drewe*.

Action, musical/dance, crime and thrillers formed a higher proportion of UK independent film releases than of all films and UK films released in the UK and Republic of Ireland in 2010 (Figure 4.1). Fantasy and science fiction were over-represented in UK films compared with all films and UK independent films whereas romance, horror and, in particular, animation were under-represented in UK and UK independent films compared with all films. Of the 27 animations released in the UK and Republic of Ireland in 2010 only two were UK films (*The Illusionist* and *Jackboots on Whitehall*) and both were independent films.

Figure 4.1 Proportion of box office by genre for all films, UK films and UK independent films, 2010

% of box office

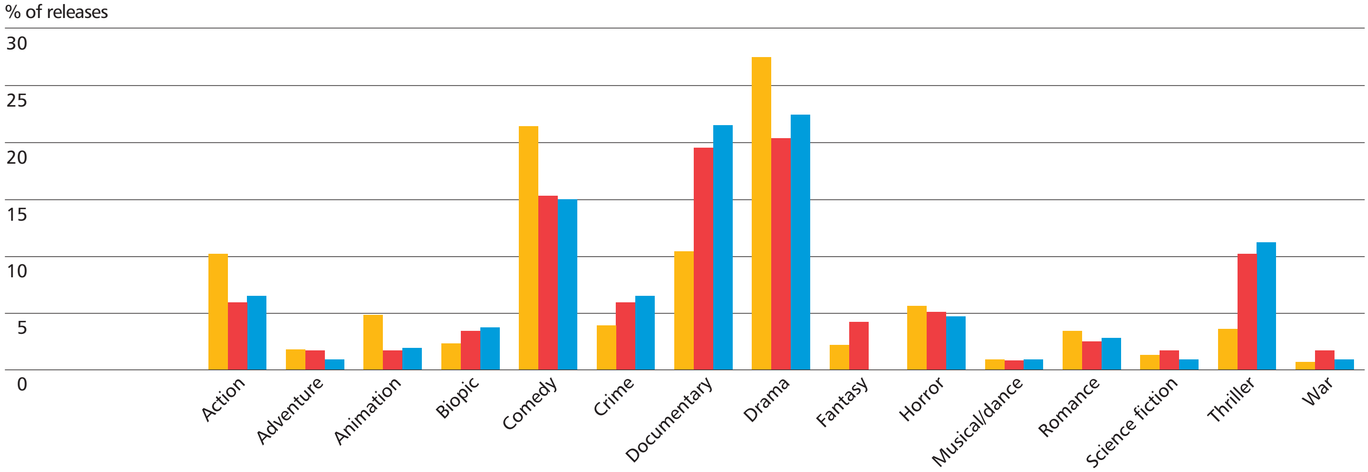


	Action	Adventure	Animation	Biopic	Comedy	Crime	Documentary	Drama	Fantasy	Horror	Musical/dance	Romance	Science fiction	Thriller	War
All films	13.7	2.0	18.6	1.8	20.1	2.3	0.2	5.3	14.9	5.3	2.1	5.8	5.5	1.9	0.6
UK films	5.8	6.6	0.4	0.7	10.9	1.5	0.3	2.3	45.6	2.0	4.7	0.0	14.9	1.9	2.3
UK independent films	25.76	1.22	1.67	3.16	18.65	6.68	1.42	10.36	–	0.01	20.92	0.07	1.72	8.33	0.04

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

Figure 4.2 Proportion of releases by genre for all films, UK films and UK independent films, 2010

% of releases



	Action	Adventure	Animation	Biopic	Comedy	Crime	Documentary	Drama	Fantasy	Horror	Musical/dance	Romance	Science fiction	Thriller	War
All films	10.2	1.8	4.8	2.3	21.4	3.9	10.4	27.5	2.2	5.6	0.9	3.4	1.3	3.6	0.7
UK films	5.9	1.7	1.7	3.4	15.3	5.9	19.5	20.3	4.2	5.1	0.8	2.5	1.7	10.2	1.7
UK independent films	6.5	0.9	1.9	3.7	15.0	6.5	21.5	22.4	–	4.7	0.9	2.8	0.9	11.2	0.9

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

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

4.2 BBFC classification

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

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

Table 4.6 BBFC film classifications

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

Source: BBFC website.

4.2.1 Releases and box office by classification

Table 4.7 provides a picture of how 2010 releases were classified. It shows that, as in previous years, more '15' films were released than any other category, though the proportion of '15' films released (37%) was lower than in 2009 (44%). Although the '15' classification accounted for almost two-fifths of films released, it accounted for a smaller proportion of the gross box office (22%). The largest share of gross box office was earned by '12A' films (38%). This was slightly less than the proportion earned by '12A' films in 2009 (42%). There was a slight increase in the proportion of '12A' certified films released, however, up from 24% to 26%.

Table 4.7 Releases in UK and Republic of Ireland by BBFC film classification, 2010

BBFC classification	Number of releases	% of releases	Gross box office (£ million)	% of gross box office	Top performing title
U	38	6.8	182.6	17.84	Toy Story 3
PG	80	14.4	187.7	18.34	Alice in Wonderland
12A	147	26.4	385.9	37.70	Harry Potter and the Deathly Hallows: Part 1
15	208	37.3	232.3	22.69	Sex and the City 2
18	59	10.6	34.9	3.41	Saw 3D
No classification	25	4.5	0.2	0.01	Late Autumn
Total	**557**	**100.0**	**1,023.6**	**100.00**	

Source: Rentrak EDI, BBFC, RSU analysis.
Figures as at 10 February 2011.
Notes:
'No classification' means no classification issued for theatrical release. Some of these films have a classification for video release.
Percentages may not add to 100 due to rounding.

Table 4.8 shows how 2010 releases of UK films were classified, and Table 4.9 shows how releases of UK independent films were classified. The proportions of films released by BBFC classification were broadly similar for all films, UK films and for UK independent films. The one notable difference was a higher proportion of '18' films than '12A' and 'PG' films for UK and UK independent films, whereas the reverse was true for all films. However, because of the high earning international and UK non-independent films there were differences in box office takings by classification between UK independent films and the others, all films and UK films (Figure 4.3). For all films and UK films the highest earning classification was '12A' (38% of the total box office for all films and 57% of the total box office for UK films), whereas for UK independent films the highest earning classification was '15' (60% of the total box office). Five of the top 10 films at the UK box office in 2010 were '12A' films (including *Harry Potter and the Deathly Hallows: Part 1*, *Inception* and *The Twilight Saga: Eclipse*) and none was an independent film. All three contributed to the difference between all films and UK independent films while the first two had a major impact on the difference between UK films and UK independent films (see Tables 4.7, 4.8 and 4.9).

Table 4.8 Releases of UK films in UK and Republic of Ireland by BBFC film classification, 2010

BBFC classification	Number of releases	% of releases	Gross box office (£ million)	% of gross box office	Top performing title
U	4	3.4	16.6	6.73	Nanny McPhee and the Big Bang
PG	10	8.5	41.8	17.00	Gulliver's Travels
12A	21	17.8	139.2	56.58	Harry Potter and the Deathly Hallows: Part 1
15	52	44.1	45.3	18.41	Kick-Ass
18	22	18.6	3.1	1.25	London Boulevard
No classification	9	7.6	0.1	0.02	No Greater Love
Total	**118**	**100.0**	**246.0**	**100.00**	

Source: Rentrak EDI, BBFC, RSU analysis.
Figures as at 10 February 2011.
Notes:
'No classification' means no classification issued for theatrical release. Some of these films have a classification for video release.
Percentages may not add to 100 due to rounding.

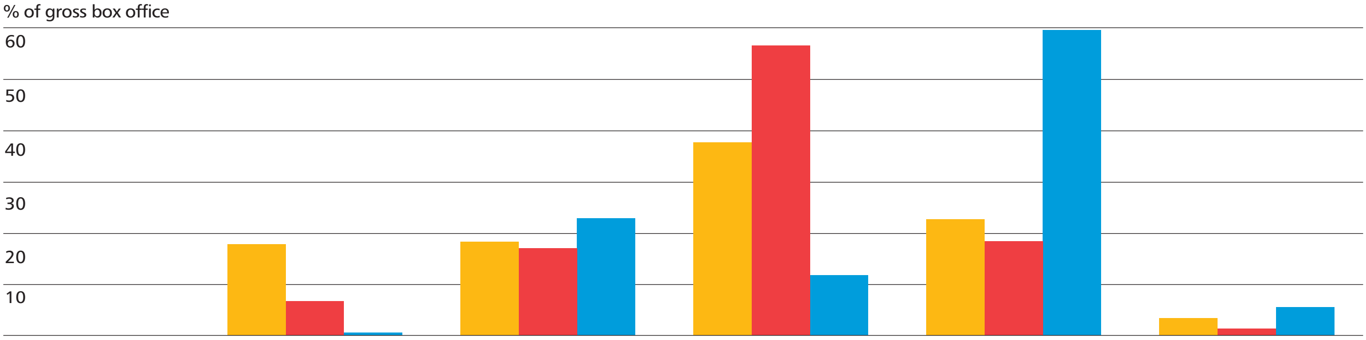
Table 4.9 Releases of UK independent films in UK and Republic of Ireland by BBFC film classification, 2010

BBFC classification	Number of releases	% of releases	Gross box office (£ million)	% of gross box office	Top performing title
U	3	2.8	0.03	0.05	Robinson in Ruins
PG	8	7.5	12.72	22.90	StreetDance 3D
12A	16	15.0	6.51	11.72	Another Year
15	49	45.8	33.15	59.68	Kick-Ass
18	22	20.6	3.08	5.55	London Boulevard
No classification	9	8.4	0.06	0.10	No Greater Love
Total	**107**	**100.0**	**55.55**	**100.00**	

Source: Rentrak EDI, BBFC, RSU analysis.
Figures as at 10 February 2011.
Notes:
'No classification' means no classification issued for theatrical release. Some of these films have a classification for video release.
Percentages may not add to 100 due to rounding.

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

Figure 4.3 Percentage of gross box office by BBFC film classification for all films, UK films and UK independent films, 2010

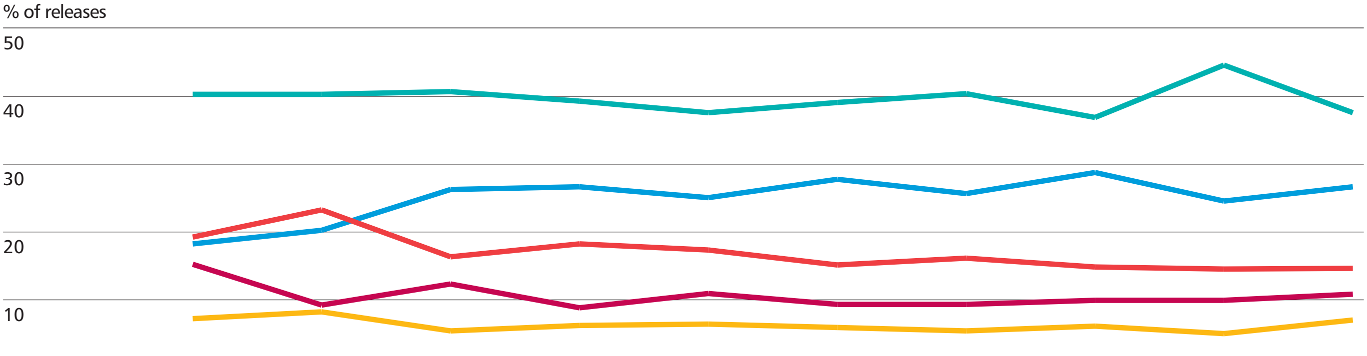


	U	PG	12A	15	18
All films	17.8	18.3	37.7	22.7	3.4
UK films	6.7	17.0	56.6	18.4	1.3
UK independent films	0.05	22.90	11.72	59.68	5.55

Source: Rentrak EDI, BBFC, RSU analysis.
Figures as at 10 February 2011.
Note: Category '12A' includes those films that were given the '12' classification before 2003. The '12' classification was superseded by '12A' for films showing at the cinema in August 2002. The first film given a '12A' classification was *The Bourne Identity*.

There has been some gradual change in the proportions of films by classification over the last 10 years, as shown in Figure 4.4. The proportion of the most common '15' classification fell slightly below its average 40% mark in 2008 then increased to 44% in 2009 but fell again (to 37%) in 2010. Until 2008 a slow decline in the 'PG' classification was compensated for by the gentle rise of the '12A' classification, then in 2009 the increase in the proportion of films released with a '15' classification saw a compensating decrease in the proportion of '12A' films. In 2010 the proportion of '15' releases fell slightly with a compensating increase in the proportion of '12A' films, while the proportion of 'PG' releases has remained at about 14.5% for the last three years.

Figure 4.4 Percentage of releases in UK and Republic of Ireland by film classification, 2001–2010



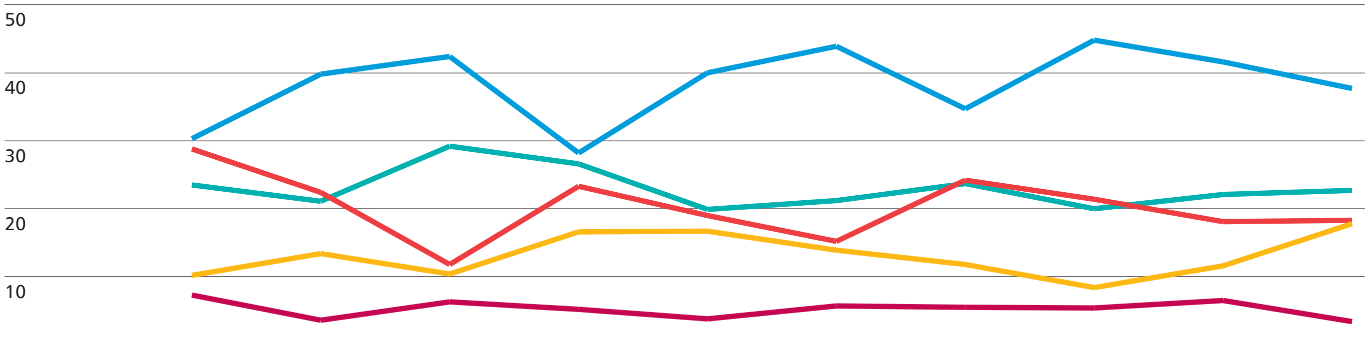
	2001	2002	2003	2004	2005	2006	2007	2008	2009	2010
U	7.0	8.0	5.2	6.0	6.2	5.7	5.2	5.9	4.8	6.8
PG	19.0	23.0	16.1	18.0	17.1	14.9	15.9	14.6	14.3	14.4
12A	18.0	20.0	26.0	26.4	24.8	27.5	25.4	28.5	24.3	26.4
15	40.0	40.0	40.4	39.0	37.3	38.8	40.1	36.6	44.3	37.3
18	15.0	9.0	12.1	8.6	10.7	9.1	9.1	9.7	9.7	10.6

Source: Rentrak EDI, BBFC, RSU analysis.
See note to Figure 4.3.

The shares of box office by film classification vary widely from year-to-year as demonstrated in Figure 4.5. However, the box office ranking of the classifications has remained fairly constant over time, the top earner being '12A', with 'U' and '18' consistently being the lowest earners (though the earnings of 'U' films has increased over the past two years), and 'PG' and '15' exchanging second and third places over the years. In 2007 and 2008 films in the 'PG' category earned more at the box office than those in the '15' category, but this was reversed in 2009 with the '15' films increasing their share of the box office to 22% and 'PG' films reducing their share to 18%. The box office shares for these two categories in 2010 are similar to those for 2009 (23% for '15' and 18% for 'PG' in 2010).

Figure 4.5 Percentage of gross box office of releases in UK and Republic of Ireland by film classification, 2001–2010

% of gross box office



	2001	2002	2003	2004	2005	2006	2007	2008	2009	2010
U	10.2	13.4	10.4	16.6	16.7	13.9	11.8	8.4	11.6	17.8
PG	28.8	22.4	11.8	23.3	19.0	15.2	24.2	21.4	18.1	18.3
12A	30.3	39.8	42.4	28.2	40.0	43.9	34.7	44.8	41.6	37.7
15	23.5	21.1	29.2	26.6	19.9	21.2	23.7	20.0	22.1	22.7
18	7.3	3.6	6.3	5.2	3.8	5.7	5.5	5.4	6.5	3.4

Source: Rentrak EDI, BBFC, RSU analysis.
Figures as at 10 February 2011.
See note to Figure 4.3.

4.2.2 Top films by classification

Table 4.10 gives the top 10 ‘U’ classified films in 2010. Animation is the genre represented most in the table with seven out of 10 titles (traditionally aimed at the youngest audiences for which a ‘U’ classification is preferable). Six of the animations were shown in 3D (the exception was *The Princess and the Frog*) with the 3D gross for all but one of the films being a significant percentage of the total gross (*Animals United* generated only 20% of its total gross from 3D screenings). Only one of the 10 films came from the UK, two fewer than last year.

Table 4.10 Top 10 ‘U’ classified films, 2010

Title	Country of origin	Gross box office (£ million)	Distributor	Genre
Toy Story 3	USA	73.8	Walt Disney	Animation
Shrek Forever After	USA	32.4	Paramount	Animation
Despicable Me	USA	19.9	Universal	Animation
Nanny McPhee and the Big Bang	UK/USA	16.5	Universal	Comedy
The Princess and the Frog	USA	11.1	Walt Disney	Animation
Marmaduke	USA	5.7	20th Century Fox	Comedy
Cats & Dogs: The Revenge of Kitty Galore	USA	4.8	Warner Bros	Animation
The Tooth Fairy	USA	3.9	20th Century Fox	Comedy
Alpha and Omega	USA/Ind	3.1	Lions Gate	Animation
Animals United	Ger	2.5	Entertainment	Animation

Source: Rentrak EDI, BBFC, IMDb, RSU analysis.
Figures as at 10 February 2011.

Fantasy, with four films, is the genre most represented in the top 10 performing ‘PG’ classified films (Table 4.11). Only two films in the list (*The Karate Kid* and *Percy Jackson and the Olympians: The Lightning Thief*) were not shown in 3D. The top 10 ‘PG’ films includes 2010’s top UK independent film, *StreetDance 3D*. This was one of three UK films in the chart, two more than in 2009.

Table 4.11 Top 10 'PG' classified films, 2010

Title	Country of origin	Gross box office (£ million)	Distributor	Genre
Alice in Wonderland	USA	42.5	Walt Disney	Fantasy
How to Train Your Dragon	USA	17.3	Paramount	Animation
Gulliver's Travels	UK/USA	15.0	20th Century Fox	Comedy
The Chronicles of Narnia: The Voyage Of The Dawn Treader	UK/USA	14.1	20th Century Fox	Fantasy
The Karate Kid	USA/China	12.4	Sony Pictures	Action
StreetDance 3D	UK	11.6	Vertigo Films	Musical
Tron: Legacy	USA	10.3	Walt Disney	Science fiction
Megamind	USA	10.1	Paramount	Animation
Percy Jackson and the Olympians: The Lightning Thief	USA	7.4	20th Century Fox	Fantasy
The Last Airbender	USA	5.0	Paramount	Fantasy

Source: Rentrak EDI, BBFC, IMDb, RSU analysis.
Figures as at 10 February 2011.

The top '12A' film in 2010 was *Harry Potter and the Deathly Hallows: Part 1*, which was the second highest grossing film of the year (and top UK film of the year). No single genre dominates this list, but action, comedy and fantasy are all represented twice. Four of the top 10 films came from the UK, two more than last year (Table 4.12).

Table 4.12 Top 10 '12A' classified films, 2010

Title	Country of origin	Gross box office (£ million)	Distributor	Genre
Harry Potter and the Deathly Hallows: Part 1	UK/USA	52.4	Warner Bros	Fantasy
Inception	UK/USA	35.8	Warner Bros	Science fiction
The Twilight Saga: Eclipse	USA	29.8	eOne Films	Romance
Iron Man 2	USA	21.2	Paramount	Action
Clash of the Titans	UK/USA	20.2	Warner Bros	Fantasy
Little Fockers	USA	19.1	Paramount	Comedy
Robin Hood	UK/USA	15.4	Universal	Adventure
The Social Network	USA	10.6	Sony Pictures	Biopic
The A-Team	USA	10.3	20th Century Fox	Action
Valentine's Day	USA	10.2	Warner Bros	Comedy

Source: Rentrak EDI, BBFC, IMDb, RSU analysis.
Figures as at 10 February 2011.

By definition, '15' classified films contain stronger material than the younger categories. Depending on the type of film they are likely to involve more adult-oriented themes, comedy, crime and language. This is reflected in the top 10, where the comedy, horror and thriller genres account for half of the films in the list (Table 4.13). The '15' category films were topped by the comedy *Sex and the City 2* followed by the UK action film *Kick-Ass*. Only one of the 10 films came from the UK, the same number as last year.

Table 4.13 Top 10 '15' classified films, 2010

Title	Country of origin	Gross box office (£ million)	Distributor	Genre
Sex and the City 2	USA	21.6	Warner Bros	Comedy
Kick-Ass	UK/USA	11.6	Universal	Action
Paranormal Activity 2	USA	11.0	Paramount	Horror
Shutter Island	USA	10.7	Paramount	Thriller
Due Date	USA	10.7	Warner Bros	Comedy
The Expendables	USA	10.6	Lions Gate	Action
It's Complicated	USA	9.3	Universal	Romance
Salt	USA	7.1	Sony Pictures	Action
Get Him to the Greek	USA	7.0	Universal	Comedy
Up in the Air	USA	6.5	Paramount	Drama

Source: Rentrak EDI, BBFC, IMDb, RSU analysis.
Figures as at 10 February 2011.

Because of the challenging nature of '18' classified films, which contain the strongest content, their audience appeal is generally much narrower than other categories. The most popular genre of the top 10 titles in this category in 2010 was crime, with four titles, followed by action and horror, with two titles each (Table 4.14). In 2009, two films, *Bruno* and *Inglourious Basterds* broke the £10 million barrier, but it is unusual for '18' films to take so much at the box office, and none of the 2010 '18' films did so. There is only one UK film among the top 10 of this classification in 2010, compared with two in 2009.

Table 4.14 Top 10 '18' classified films, 2010

Title	Country of origin	Gross box office (£ million)	Distributor	Genre
Saw 3D	USA/Can	8.6	Lions Gate	Horror
3-D Jackass	USA	5.6	Paramount	Comedy
Daybreakers	Aus/USA	4.6	Lions Gate	Action
Nightmare on Elm Street	USA	3.6	Warner Bros	Horror
The Girl with the Dragon Tattoo	Swe/Den/Ger	2.1	Momentum	Crime
Brooklyn's Finest	USA	1.4	Momentum	Action
London Boulevard	UK/USA	1.4	Entertainment	Crime
A Prophet	Fra/Ita	1.3	Optimum	Crime
Bad Lieutenant: Port of Call New Orleans	USA	1.2	Lions Gate	Crime
The Secret in their Eyes	Argentina/Spa	0.8	Metrodome	Drama

Source: Rentrak EDI, BBFC, IMDb, RSU analysis.
Figures as at 10 February 2011.

► For cinema admissions and box office in 2010 see Chapter 1 (page 8)
► For top foreign language films of the last decade see Chapter 5 (page 40)
► For a look at cinema audiences see Chapter 15 (page 125)
► For information about film classification in the UK see www.bbfc.org.uk

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Chapter 5: Specialised films

Specialised films offer audiences an experience of cinema that is very different from mainstream commercial fare. They may offer an innovative cinematic style, engage with challenging subject matter, be in foreign languages or portray different cultures. Evidence shows that specialised films are a vital part of our film culture.

Facts in focus

- 355 specialised films were released in the UK in 2010 (64% of the total) earning £66.2 million (6.5% of the total gross box office).
- Films in 29 different languages (including English) were released in the UK in 2010.
- 199 foreign language films made up 36% of total releases, but shared just 3% of the UK box office.
- 47 Hindi films were released, with *My Name is Khan* and *Dabangg* being the two most popular.
- 58 documentary films were released, accounting for 10% of releases but only 0.2% of the gross box office.
- 28 classic and archive films were re-released (5% of the total), accounting for 0.4% of the box office.

5.1 Specialised films at the UK box office in 2010

The Research and Statistics Unit's definition of 'specialised' is broad and relates to those films that do not sit easily within a mainstream and highly commercial genre. Many are from the independent production sector (although they may be handled by a mainstream, studio-based distributor) or are made with a low production budget (compared with a studio production) and may focus more on script and character than on effects and star names. They may be expected to appeal to a narrower audience segment than mainstream films.

Specifically, the Research and Statistics Unit considers most subtitled foreign language films, documentaries and archive/classic films to be specialised. For films that do not fall into these categories, other criteria are applied and consideration is given to films that are less easy to define as a particular genre or those that deal with challenging and complex subject matter.

In total, 355 specialised films were released in 2010, representing 64% of the total number of UK theatrical releases last year. These films grossed £66 million, a 6.5% share of total box office earnings (Table 5.1).

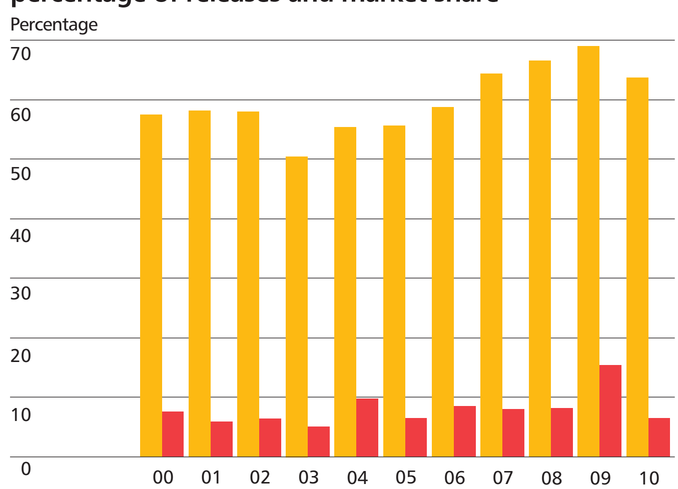
Table 5.1 Specialised films in the UK and Republic of Ireland, 2010

Type	Number of releases	Share of releases (%)	Gross box office (£ million)	Share of gross box office (%)	Average widest point of release
Foreign language	199	36	30.3	3.0	19
Documentaries	58	10	1.9	0.2	9
Re-releases	28	5	4.0	0.4	29
Other specialised films	88	16	30.5	3.0	46
All specialised films*	355	64	66.2	6.5	25
All films	**557**	**100**	**1,023.6**	**100.0**	**115**

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

An analysis of specialised film releases and market share from 2000 to 2010 is shown in Figure 5.1. Applying the Research and Statistics Unit definition of specialised film retrospectively to films released prior to 2003 (when the UK Film Council's Prints and Advertising Fund was established) we can see that almost six in every 10 films released at the UK box office from 2000 to 2003 were specialised. The figure has grown steadily from a low point of 51% in 2003 to 69% in 2009. Market share increased from 8% in 2008 to over 15% in 2009, falling back to 6.5% in 2010.

Figure 5.1 Specialised films 2000–2010: percentage of releases and market share



	00	01	02	03	04	05	06	07	08	09	10
Specialised films as % of total releases	57.7	58.2	58.0	50.5	55.4	55.7	58.8	64.4	66.6	69.0	63.7
Market share of specialised films (%)	7.6	5.9	6.4	5.1	9.8	6.5	8.5	8.0	8.2	15.4	6.5

Source: UK Film Council analysis of Rentrak EDI data.

Image: *The Leopard* courtesy of BFI Distribution

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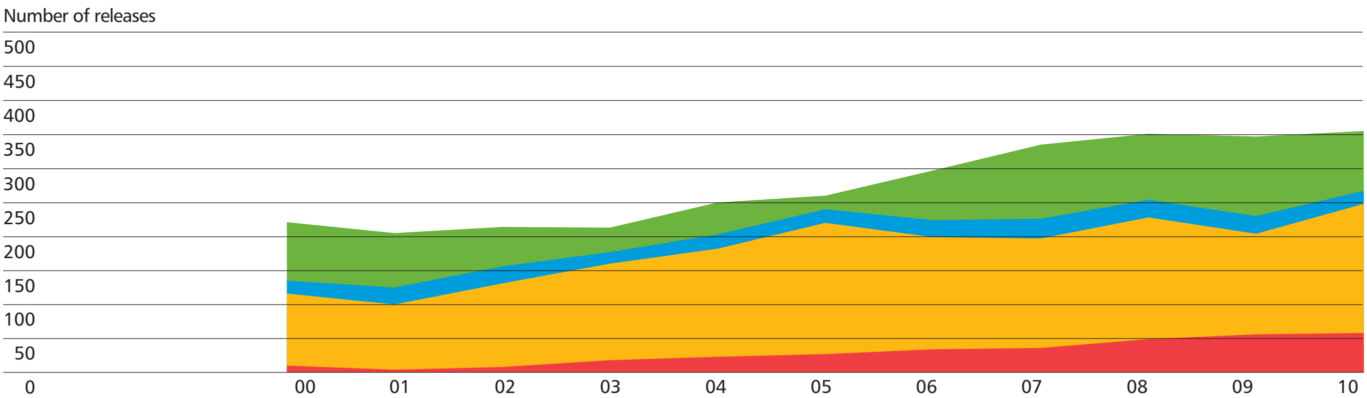
By sorting specialised films into four separate types – documentaries, foreign language films, re-releases and films with a distinctive genre, hook or style – we can better understand the patterns of specialised film distribution over time. As Figure 5.2 shows, there has been a steady increase in the number of theatrically released feature documentaries over the last decade – from a low point of four in 2001 to 58 last year. The number of re-released films tracked by Rentrak EDI has remained largely the same, although this figure does not include all re-releases, particularly limited or one-off screenings in independent cinemas. The number of foreign language films increased from a low point of 96 releases in 2001 to a peak of 193 in 2005 and has since fluctuated. Finally, the more subjective category of films with innovative or unconventional approaches, genre or style saw numbers decline from 86 in 2000 to a low of 20 in 2005 before rising again to a peak of 117 in 2009.

Figure 5.2 Number of specialised releases, 2000–2010

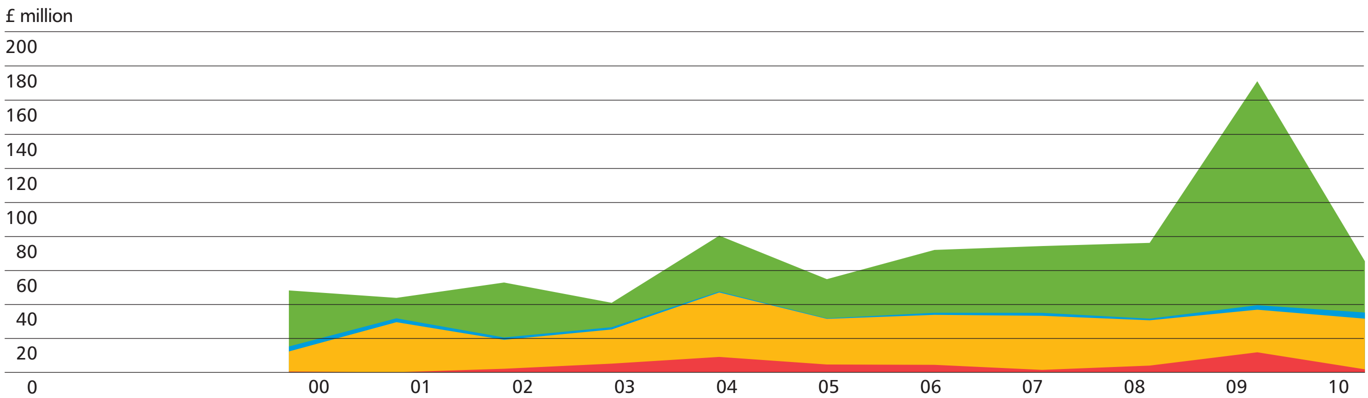


	00	01	02	03	04	05	06	07	08	09	10
Documentary	10	4	8	18	23	27	34	36	49	56	58
Foreign language	106	96	123	142	159	193	165	161	179	148	190
Re-release	19	25	25	17	21	20	25	29	26	26	19
Genre/hook/style	86	80	58	36	47	20	73	109	97	117	88

Source: UK Film Council analysis of Rentrak EDI data.

The box office performance of specialised films, again split into the four sub-categories of documentary, foreign language, re-releases and films with a distinctive hook, genre or style, is shown in Figure 5.3. Box office revenues for documentaries soared in 2009 with the release of *Michael Jackson's This Is It*, but they declined to £1.9 million last year. Foreign language film grosses have more than doubled in 11 years, with fluctuations depending on individual high grossing titles (such as *Crouching Tiger*, *Hidden Dragon* and *Amélie* in 2001 and *The Passion of the Christ* in 2004). The combined revenues for re-releases are comparatively small and have only risen above £2 million on three occasions in the last decade, again depending on one or two high profile re-issues. However, it is better to judge re-issues in terms of screen averages rather than overall grosses. Finally, the more subjective category of titles with distinctive and non-mainstream genres or styles saw a huge increase in revenue in 2009 (£133 million) due to the performance of films such as *Slumdog Millionaire*, *Inglourious Basterds*, *The Curious Case of Benjamin Button* and *Fantastic Mr. Fox* but these grosses fell back to £30 million in 2010.

Figure 5.3 Box office gross (£ million) of specialised films, 2000–2010



	00	01	02	03	04	05	06	07	08	09	10
Documentary	0.57	0.17	2.24	5.28	9.27	4.77	4.57	1.57	4.12	12.02	1.90
Foreign language	11.95	29.75	17.20	20.30	38.30	27.11	29.70	32.15	26.92	25.32	30.10
Re-release	2.95	2.29	1.40	1.34	0.55	0.30	1.24	1.74	0.97	2.68	3.67
Genre/hook/style	33.32	12.15	32.65	14.52	33.23	23.31	37.35	39.70	45.05	133.10	30.48

Source: UK Film Council analysis of Rentrak EDI data.

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5.2 Foreign language films

Films in 29 different languages (including English) were released in the UK and Republic of Ireland in 2010, compared with 28 in 2009 (Table 5.2). Hindi was again the top non-English language at the box office, with a 1% share of revenues, followed by French (0.5%) and Swedish (0.4%).

Table 5.2 Languages of films released, 2010

Main language	Number of releases	Gross box office (£ million)	Box office share (%)
English	348	992.1	96.9
Hindi	47	12.4	1.2
French	32	5.5	0.5
Swedish	6	4.5	0.4
Spanish	15	1.6	0.2
Tamil	16	1.5	0.1
Italian	5	1.3	0.1
English with others*	9	1.1	0.1
Japanese	8	0.9	0.1
Arabic	4	0.7	0.1
Punjabi	11	0.4	<0.1
German	7	0.3	<0.1
Turkish	11	0.2	<0.1
Greek	1	0.2	<0.1
Finnish	1	0.2	<0.1
Hebrew	2	0.1	<0.1
Silent	1	0.1	<0.1
Thai	2	0.1	<0.1
Korean	3	0.1	<0.1
Farsi	4	<0.1	<0.1
Romanian	2	<0.1	<0.1
Telugu	1	<0.1	<0.1
Mandarin	7	<0.1	<0.1
Russian	2	<0.1	<0.1
Portuguese	4	<0.1	<0.1
Cantonese	2	<0.1	<0.1
Dutch	1	<0.1	<0.1
Afrikaans	1	<0.1	<0.1
Malayalam	2	<0.1	<0.1
Zulu	1	<0.1	<0.1
Indonesian	1	<0.1	<0.1
Total	**557**	**1,023.6**	**100.0**

Source: Rentrak EDI, BBFC, IMDb, RSU analysis.
* 'English with others' includes films whose main language was English but with extensive use of other languages, such as *London River* in English and French.

The 28 foreign languages were spread over 199 releases in the UK and Republic of Ireland (36% of all releases, up four percentage points since 2009), earning £30 million at the box office (Table 5.3). This represented 3% of the total UK gross box office for 2010, up from 2% in 2009.

Table 5.3 Foreign language films at the UK and Republic of Ireland box office, 2002–2010

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

Source: Rentrak EDI, BBFC, IMDb, RSU analysis.
Note: Figures as at 10 February 2011.

Films in European languages other than English earned 1.6% of the gross box office from 15.6% of releases and South Asian subcontinent languages shared 1.4% of the box office from 14% of releases (Table 5.4). Taken together, foreign language films played on average at only 19 sites at their widest point of release (up from 18 in 2009) compared with an average of 169 for English language releases.

Table 5.4 Language of releases in the UK and Republic of Ireland, 2010 (ranked by number of releases)

Main language	Number of releases	% of releases	Gross box office (£ million)	% of gross box office	Average sites at widest point of release
English and English with others*	357	64.1	993.2	97.0	169
European other than English	87	15.6	16.4	1.6	18
South Asian subcontinent	79	14.2	14.5	1.4	23
Other Asian	21	3.8	1.1	0.1	15
Other international	12	2.2	0.9	0.1	8
Silent	1	<0.1	0.1	<0.1	44
Total	**557**	**100.0**	**1,023.6**	**100.0**	**115**

Source: Rentrak EDI, BBFC, IMDb, RSU analysis.
* See note to Table 5.2.
Notes:
Figures as at 10 February 2011.
Figures may not sum to totals due to rounding.

The top foreign language film of 2010 was in Hindi (*My Name is Khan*) and Hindi films made up eight of the top 20 (Table 5.5). Four films earned over £1 million, including two films from the Millennium trilogy – *The Girl with the Dragon Tattoo* and *The Girl Who Played with Fire*. Oscar®-nominated French crime drama *A Prophet* also earned over £1 million.

Table 5.5 Top 20 foreign language films released in the UK and Republic of Ireland, 2010

	Title	Country of origin	Gross box office (£ million)	Distributor	Main language
1	My Name is Khan	India	2.6	20th Century Fox	Hindi
2	The Girl with the Dragon Tattoo	Sweden/Denmark/ Germany	2.1	Momentum	Swedish
3	The Girl Who Played with Fire	Sweden/Denmark/ Germany	1.6	Momentum	Swedish
4	A Prophet	France/Italy	1.3	Optimum	French
5	I Am Love	Italy	0.9	Metrodome	Italian
6	Dabangg	India	0.8	Eros	Hindi
7	The Secret in their Eyes	Argentina/Spain	0.8	Metrodome	Spanish
8	Ponyo	Japan	0.8	Optimum	Japanese
9	The Girl Who Kicked the Hornets' Nest	Sweden/Denmark/ Germany	0.7	Momentum	Swedish
10	We Are Family	India/Australia	0.7	UTV Motion Pictures	Hindi
11	Tees Maar Khan	India	0.7	UTV Motion Pictures	Hindi
12	Heartbreaker	France	0.7	Revolver	French
13	Housefull	UK/India	0.7	Eros	Hindi
14	Golmaal 3	India	0.6	Eros	Tamil
15	Endhiran: The Robot	India	0.6	Ayngaran	Tamil
16	Gainsbourg	France	0.6	Optimum	French
17	Of Gods and Men	France	0.6	Artificial Eye	Arabic
18	Kites	India	0.6	Reliance Big Pictures	Hindi
19	Raajneeti	India	0.5	UTV Motion Pictures	Hindi
20	I Hate Luv Stories	India	0.5	UTV Motion Pictures	Hindi

Source: Rentrak EDI, BBFC, IMDb, RSU analysis.
Note: Figures as at 10 February 2011.

Table 5.6 shows the 10 biggest foreign language films of the last decade. The top film is *The Passion of the Christ* (£11.1 million), followed by *Crouching Tiger*, *Hidden Dragon* (£9.4 million). There are three Mandarin and three Spanish films in the top 10, but only one French language title.

Table 5.6 Top 10 foreign language films, 2001–2010

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

Source: Rentrak EDI, RSU analysis.

5.3 Documentaries

In all, 58 feature documentaries were released at the UK box office in 2010, representing 10% of theatrical releases. They earned £1.9 million in total, around 0.2% of the overall box office gross. The most successful documentary of the year was Banksy's *Exit Through the Gift Shop*, which earned £317,000. This was followed by Irish filmmaker Ken Wardrop's *His and Hers* and US documentary *Catfish*.

Michael Jackson's This Is It is the highest grossing documentary of all time at the UK box office (Table 5.7), the next highest earning documentary, Michael Moore's *Fahrenheit 9/11* grossed £6.5 million in 2004. French natural history documentary *March of the Penguins* is in third place with £3.1 million and UK film *Touching the Void* is at number four with £2.6 million.

Table 5.7 Top 20 documentaries at the UK box office, 2001–2010

	Title	Country of origin	Year of release	Box office gross (£)	Widest point of release (sites)	Distributor
1	Michael Jackson's This Is It	USA	2009	9,795,960	498	Sony Pictures
2	Fahrenheit 9/11	USA	2004	6,545,552	200	Optimum
3	March of the Penguins	France	2005	3,084,616	163	Warner Bros
4	Touching the Void	UK	2003	2,643,252	50	Pathé
5	Bowling for Columbine	USA	2002	1,667,625	37	Momentum
6	Super Size Me	USA	2004	1,111,093	83	Tartan
7	An Inconvenient Truth	USA	2006	935,770	68	Paramount
8	Man on Wire	UK/USA	2008	879,377	43	Icon
9	Hannah Montana/Miley Cyrus: Best of Both Worlds	USA	2008	799,109	65	Walt Disney
10	U2 3D	USA	2008	725,893	67	Revolver
11	Etre et Avoir	France	2003	708,116	15	Tartan
12	Shine a Light	USA/UK	2008	697,320	159	20th Century Fox
13	Spellbound	USA	2003	484,540	17	Metrodome
14	The September Issue	USA	2009	427,767	18	Momentum
15	Capturing the Friedmans	USA	2004	388,238	26	Tartan
16	Sicko	USA	2007	378,669	166	Optimum
17	Exit Through the Gift Shop	UK/USA	2010	317,335	41	Revolver
18	The Corporation	Canada	2004	296,234	20	Metrodome
19	Jonas Brothers: The 3D Concert	USA	2009	249,534	169	Walt Disney
20	Of Time and the City	UK	2008	245,189	25	BFI

Source: UK Film Council RSU analysis of Rentrak EDI data.
Notes:
The table does not include IMAX-only documentaries and shorts.
Based on box office data for 2000–2010.
Michael Jackson's This Is It is regarded as the highest grossing documentary of all time because, even with price inflation, it is unlikely that any documentary films before 1989 will have earned more in nominal terms.

5.4 Re-releases of classic and archive films

According to Rentrak EDI, 28 re-released classic and archive films accounted for 5% of theatrical releases in 2010 and generated £4 million (0.4% of the total gross box office). However, not all box office revenues for re-releases are tracked by Rentrak EDI, which primarily focuses on first-run films. Some additional revenue for films, which tend to be booked for a limited time into specialised cinemas long after their initial release, is missing from this analysis, so the actual box office share is likely to be greater.

Table 5.8 highlights the top 20 re-releases at UK cinemas over the last decade. Re-releases in 3D take four of the top 20 places, with sizeable audiences for *Toy Story* in 2009 and its sequel *Toy Story 2* in 2010 which both grossed over £2 million. The 3D version of Tim Burton's *The Nightmare Before Christmas* appears twice in the list: it grossed £647,000 during its 2006 re-release and £329,000 in 2007.

The highest earning re-release in the UK over the last decade was Stanley Kubrick's *A Clockwork Orange*, which grossed £2.1 million from a wide release in 2000. The chart features an interesting mix of genres – Ridley Scott's *Alien: The Director's Cut* grossed over £500,000 in 2003, while Luchino Visconti's *The Leopard* earned £347,000 from its limited release in the same year and a further £106,000 in 2010. Also in 2010, the 25th anniversary re-release of sci-fi comedy *Back to the Future* grossed over £1.1 million.

Table 5.8 Top 20 re-releases at the UK box office, 2000–2010

	Title (year of original release)	Country of origin	Year of re-release	Box office gross (£)	Widest point of release (sites)	Distributor
1	A Clockwork Orange (1972)	UK	2000	2,067,302	328	Warner Bros
2	E.T. (20th anniversary) (1982)	USA	2002	2,063,690	313	UIP
3	Toy Story (3D re-release) (1996)	USA	2009	2,017,464	251	Walt Disney
4	Toy Story 2 (3D re-release)	USA	2010	2,000,829	261	Walt Disney
5	Back to the Future (1985)	USA	2010	1,108,766	273	Universal Pictures
6	Tim Burton's The Nightmare Before Christmas 3-D (1993)	USA	2006	646,798	5	Walt Disney
7	Alien: The Director's Cut (1979)	UK/USA	2003	545,782	134	20th Century Fox
8	Apocalypse Now Redux (1979)	USA	2001	455,335	22	Walt Disney
9	The Leopard (1963)	Italy/France	2003	346,807	5	BFI
10	It's a Wonderful Life (1946)	USA	2007	329,891	33	Park Circus
11	Tim Burton's The Nightmare Before Christmas 3-D (1993)	USA	2007	328,759	44	Walt Disney
12	2001: A Space Odyssey (1968)	UK/USA	2001	326,496	4	Warner Bros
13	Breakfast at Tiffany's (1961)	USA	2001	313,443	5	BFI
14	A bout de souffle (1960)	France	2000	173,301	5	Optimum
15	This is Spinal Tap (1984)	USA	2000	166,203	22	Optimum
16	Amadeus (Director's Cut) (1984)	USA	2002	145,234	8	Warner Bros
17	Metropolis (1927)	Germany	2010	128,671	44	Eureka Entertainment
18	The Wizard of Oz (1939)	USA	2006	118,033	33	BFI
19	White Christmas (1954)	USA	2008	117,808	27	Park Circus
20	The Conformist (1970)	Italy/France/Germany	2008	111,202	6	BFI

Source: UK Film Council RSU analysis of Rentrak EDI data.

▸ For more on the box office see Chapter 1 (page 8)
▸ For more on genre and BBFC classification see Chapter 4 (page 27)

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Chapter 6: UK films internationally

UK films enjoyed considerable success at the global box office in 2010, sharing 14% of the $32 billion gross. **Harry Potter and the Deathly Hallows: Part 1** was the top UK film worldwide, with **Kick-Ass** the highest ranked UK independent film.

Facts in focus

- Worldwide the gross box office for films of all countries of origin increased by 8% on 2009 to $32 billion.
- The UK share of the global theatrical market was 14% ($4.5 billion), up from 7% ($2 billion) in 2009.
- *Harry Potter and the Deathly Hallows: Part 1* was the best performing UK qualifying film at the worldwide box office, earning over $950 million in 2010.
- UK films represented 9% of releases at the North American box office (7% in 2009), and 14% of the market (7% in 2009), at a value of $1,437 million.
- In Europe, the top UK qualifying film was *Harry Potter and the Deathly Hallows: Part 1* with 24 million admissions, followed by *Inception* with 21 million.

6.1 UK films worldwide

Global box office receipts reached $31.8 billion in 2010, up 8% on 2009 (Table 6.1). UK films had a 14% share of this market, earning $4.5 billion, compared with $2 billion in 2009. UK inward investment films (UK films wholly or partly financed and controlled by US studios but featuring UK cast, crew, locations, facilities, post-production and often UK source material) earned 12.6% of the worldwide box office while UK independent films shared 1.6% of global revenues.

Table 6.1 UK films global market share, 2002–2010

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

Source: MPAA, Screen Digest, Rentrak EDI, RSU.
* 'Studio-backed' means backed by one of the major US film studios.

The highest grossing UK film of 2010 was the seventh instalment of the Harry Potter series, *Harry Potter and the Deathly Hallows: Part 1*, which earned $952 million worldwide (Table 6.2). This was closely followed by Christopher Nolan's *Inception* which grossed $826 million and sword and sandal epic *Clash of the Titans* ($493 million). Guy Ritchie's *Sherlock Holmes*, a late December 2009 release, grossed $372 million in 2010.

Table 6.2 Top 10 UK films worldwide, 2010

	Title	Country of origin	Worldwide gross (US$ million)
1	Harry Potter and the Deathly Hallows: Part 1*	UK/USA	952
2	Inception	UK/USA	826
3	Clash of the Titans	UK/USA	493
4	Sherlock Holmes	UK/USA	372
5	Prince of Persia: The Sands of Time	UK/USA	336
6	Robin Hood	UK/USA	322
7	The Chronicles of Narnia: The Voyage of the Dawn Treader*	UK/USA	266
8	The Wolfman	UK/USA	143
9	Kick-Ass	UK/USA	105
10	Nanny McPhee and the Big Bang	UK/USA	95
Total top 10			**3,910**

Source: RSU.
* Still on international theatrical release as of 10 February 2011.
Note: Table based on gross box office revenue in the 2010 calendar year.

Image: *Another Year* courtesy of Momentum Pictures, an Alliance Films Company

The highest grossing UK independent film was Matthew Vaughn's *Kick-Ass* which earned $105 million worldwide in 2010. This was followed by *The Ghost* ($62 million) and *Nine* ($44 million). *StreetDance 3D* grossed $42 million while Oscar®-winning *The King's Speech* earned $40 million in 2010 (by 15 April 2011 it had grossed $393 million worldwide).

Table 6.3 Top 10 UK independent films worldwide, 2010

	Title	Country of origin	Worldwide gross (US$ million)
1	Kick-Ass	UK/USA**	105
2	The Ghost	UK/Fra/Ger	62
3	Nine	UK/USA**	44
4	StreetDance 3D	UK	42
5	The King's Speech*	UK	40
6	The Imaginarium of Dr Parnassus	UK/Can	32
7	You Will Meet a Tall Dark Stranger*	UK/USA**	27
8	Planet 51	UK/Spa/USA**	16
9	Solomon Kane	UK/Fra/Cze	14
10	Tamara Drewe	UK	12
Total top 10			**378**

Source: RSU.
* Still on international theatrical release as of 10 February 2011. By 15 April 2011 *The King's Speech* had earned $393 million.
** Made with independent (non studio) US support.
Note: Table based on gross box office revenue in the 2010 calendar year.

6.2 UK films in North America

Table 6.4 shows the country of origin of films released in the USA and Canada in 2010. The UK share of the gross box office increased from 7% in 2009 to 14% in 2010 with UK films representing 9% of releases in the North American market (up from 7% in 2009). The total revenue from these films stood at $1,437 million, up from $705 million in 2009.

Table 6.4 Country of origin of films released in the USA and Canada, 2010

Country of origin	Number of releases	% of releases	Box office (US$ million)	Box office share (%)
UK independent films	38	6.6	186	1.8
UK studio-backed films*	12	2.1	1,250	12.4
UK films total	50	8.7	1,437	14.2
USA	334	58.3	8,442	83.9
Rest of world	189	33.0	184	1.8
Total	**573**	**100.0**	**10,063**	**100.0**

Source: Rentrak EDI, RSU analysis.
* 'Studio-backed' means backed by one of the major US film studios.
Note: Figures may not sum to totals due to rounding.

Table 6.5 UK market share in North America, 2002–2010

Year	UK market share %
2002	7.2
2003	5.7
2004	11.0
2005	15.8
2006	9.2
2007	11.8
2008	16.3
2009	6.6
2010	14.2

Source: Rentrak EDI, RSU analysis.

Harry Potter and the Deathly Hallows: Part 1 was the top performing UK qualifying film in 2010 in North America with $292.9 million, followed closely by *Inception* with $292.6 million (Table 6.6).

Table 6.6 Top 20 UK films at the USA and Canada box office (including co-productions), 2010

	Title	Country of origin	Box office gross (US$ million)	Distributor
1	Harry Potter and the Deathly Hallows: Part 1	UK/USA	292.9	Warner Bros
2	Inception	UK/USA	292.6	Warner Bros
3	Clash of the Titans	UK/USA	163.2	Warner Bros
4	Robin Hood	UK/USA	105.3	Universal
5	The Chronicles of Narnia: The Voyage of the Dawn Treader*	UK/USA	102.7	20th Century Fox
6	Prince of Persia: The Sands of Time	UK/USA	90.8	Walt Disney
7	The King's Speech*	UK	86.4	The Weinstein Company
8	The Wolfman	UK/USA	62.0	Universal
9	Kick-Ass	UK/USA	48.1	Lions Gate
10	Gulliver's Travels	UK/USA	41.7	20th Century Fox
11	Green Zone	UK/USA	35.1	Universal
12	Hereafter	UK/USA	32.7	Warner Bros
13	Nanny McPhee Returns**	UK/USA	29.0	Universal
14	The Ghost Writer**	UK/Fra/Ger	15.5	Summit
15	Exit Through the Gift Shop	UK	3.3	Abramorama
16	You Will Meet a Tall Dark Stranger*	UK/USA	3.2	Sony Classics
17	Never Let Me Go	UK/USA	2.4	Fox Searchlight
18	Another Year*	UK	1.8	Sony Classics
19	Harry Brown	UK	1.8	IDP/Samuel Goldwyn
20	Nowhere Boy	UK	1.5	The Weinstein Company

Source: Rentrak EDI, RSU analysis.
* Still on release at 10 February 2011.
** *Nanny McPhee and the Big Bang* was released in the USA as *Nanny McPhee Returns. The Ghost* was released in the USA as *The Ghost Writer*.
Note: Table lists the gross box office for films released in the USA and Canada in 2010 and includes 2011 earnings up to 10 February 2011.

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

6.3 UK films in Europe

Outside the UK and Republic of Ireland, the market share for UK films in Europe ranged from a high of 22% in Spain (including 5.4% for UK independent films) to 12% in Italy (Table 6.7).

Table 6.7 UK market share in selected European territories, 2010

Territory	Box office for UK films (€ million)	UK share (%)	UK studio-backed films share* (%)	UK independent films share (%)
Austria	20.2	16.8	14.6	2.2
France	31.8m (admissions)	16.7	12.8	3.9
Germany	156.6	19.2	16.9	2.3
Italy	87.4	12.0	10.0	2.0
Netherlands	36.0	19.5	17.3	2.1
Portugal	12.2	15.6	13.0	2.6
Spain	135.5	22.2	16.9	5.4

Source: Rentrak EDI, RSU analysis.
* 'Studio-backed' means backed by one of the major US film studios.
Note: Figures may not sum to totals due to rounding.

The top UK qualifying film in European countries (other than the UK and Republic of Ireland) in 2010 was *Harry Potter and the Deathly Hallows: Part 1* with 24 million admissions, followed by *Inception* with 21 million (Table 6.8). *The Ghost* recorded the highest admissions total for UK independent films with over 2.5 million admissions.

Table 6.8 Top 20 UK films in other European countries, 2010

	Title	Country of origin	European admissions
1	Harry Potter and the Deathly Hallows: Part 1	UK/USA	24,092,095
2	Inception	UK/USA	20,837,721
3	Sherlock Holmes	UK/USA	11,191,864
4	Robin Hood	UK/USA	11,166,989
5	Prince of Persia: The Sands of Time	UK/USA	10,124,628
6	Clash of the Titans	UK/USA	8,861,888
7	The Chronicles of Narnia: The Voyage of the Dawn Treader	UK/USA	7,118,629
8	You Will Meet a Tall Dark Stranger	UK/USA	2,740,051
9	The Ghost	UK/Fra/Ger	2,589,546
10	The Wolfman	UK/USA	2,478,948
11	Nanny McPhee and the Big Bang	UK/USA	2,254,860
12	Planet 51	UK/Spa	2,144,565
13	Green Zone	UK/USA	2,119,853
14	StreetDance 3D	UK	1,836,825
15	Kick-Ass	UK/USA	1,518,297
16	Nine	UK/USA	1,284,536
17	The Imaginarium of Dr Parnassus	UK/Can	1,211,617
18	Tamara Drewe	UK	700,144
19	Fantastic Mr. Fox	UK/USA	683,839
20	Bright Star	UK/Aus	679,541

Source: European Audiovisual Observatory Lumière Database.
Note: Data based on admissions from 24 European countries (excluding the UK and Republic of Ireland) in the 2010 calendar year.

6.4 UK films in Latin America

UK films earned between 14% and 22% of the box office in the Latin American territories for which data are available. The top performing films were *Harry Potter and the Deathly Hallows: Part 1*, *Inception* and *Clash of the Titans*.

Table 6.9 UK market share in selected Latin American countries, 2010

Territory	Box office for UK films (US$ million)	UK share (%)	UK studio-backed films share* (%)	UK independent films share (%)
Argentina	39.8	17.3	16.0	1.3
Brazil	112.1	15.7	14.6	1.1
Chile	15.7	20.2	19.5	0.7
Colombia	24.5	21.9	21.1	0.8
Mexico	152.4	20.1	18.9	1.2
Venezuela	34.0	14.3	13.4	0.9

Source: Rentrak EDI, RSU analysis.
* 'Studio-backed' means backed by one of the major US film studios.

6.5 UK films in Asia

The highest grossing UK films in Japan were *Harry Potter and the Deathly Hallows: Part 1*, *Inception*, *Sherlock Holmes* and *Kick-Ass*. *Inception* was the clear favourite in South Korea, followed by *Clash of the Titans* and *Harry Potter and the Deathly Hallows: Part 1*.

Table 6.10 UK market share in Japan and South Korea, 2010

Territory	Box office for UK films (US$ million)	UK share (%)	UK studio-backed films share* (%)	UK independent films share (%)
Japan	201.0	9.8	8.9	0.9
South Korea	132.1	12.8	12.2	0.6

Source: Rentrak EDI, RSU analysis.
* 'Studio-backed' means backed by one of the major US film studios.

6.6 UK films in Australasia

In 2010, UK films accounted for 22% of the theatrical market in Australia and 21% in New Zealand. Once again, *Harry Potter and the Deathly Hallows: Part 1*, *Inception* and *Clash of the Titans* were the highest earning UK films and *The King's Speech*, a late 2010 release in Australia, also figured in the list of top UK films.

Table 6.11 UK market share in Australia and New Zealand, 2010

Territory	Box office for UK films (US$ million)	UK share (%)	UK studio-backed films share* (%)	UK independent films share (%)
Australia	177.4	21.9	17.5	4.4
New Zealand	22.5	20.8	17.1	3.7

Source: Rentrak EDI, RSU analysis.
* 'Studio-backed' means backed by one of the major US film studios.

Note: Definition of 'UK film'

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

- For more information on the UK and global market for filmed entertainment see Chapter 14 (page 119)
- For more information about the UK film economy see Chapter 21 (page 185)

Chapter 7: UK talent and awards

The UK has an astonishing creative record in film. For the past 10 years, UK actors, directors, writers and other film talent have been prominent in the global box office charts and award ceremonies. Story material from UK writers has continued to find enthusiastic audiences and UK talent has taken our culture and identity to the world.

Facts in focus

- Of the top 200 global box office successes of 2001–2010, 34 films are based on stories and characters created by UK writers. Together they have earned almost $20 billion (£12.2 billion) at the worldwide box office.
- Ten of the top 20 global box office successes of the last 10 years are based on novels by UK writers.
- More than half of the top 200 films released worldwide since 2001 have featured UK actors in lead or prominent supporting roles.
- UK directors have directed 21 of the 200 biggest films of the last 10 years with David Yates topping the box office league.
- UK films and talent won 24 major film awards in 2010, with 12 of these awards being won at the BAFTAs. The 265 awards received from 2001–2010 represented 14% of the total of all major awards.

7.1 UK story material

The global box office performance of UK films and foreign films which draw on UK source material is a good indicator of the international impact and exposure of British culture. Of the top 200 grossing films released worldwide between 2001 and 2010, 31 are UK qualifying films, and UK-originated story material provided the inspiration for 34 films, a feat only bettered by US story material. Collectively these 34 films have earned just under $20 billion at the global box office.

Novels by British writers have provided the source material for 10 of the top 20 grossing films worldwide since 2001. The top 20 grossing films adapted from stories or characters created by UK writers are listed in Table 7.1. Eighteen are adapted from novels, graphic novels and short stories written by UK authors, one is based on a successful stage production and one is from an original screenplay.

Table 7.1 Top 20 grossing films worldwide based on stories and characters created by UK writers, 2001–2010

Rank	Title	Country of origin	Gross box office (US$ million)	US distributor	UK story material (writer)
1	The Lord of the Rings: The Return of the King	USA/NZ	1,119	New Line	Novel by JRR Tolkien
2	Alice in Wonderland	USA	1,024	Walt Disney	Novel by Lewis Carroll
3	Harry Potter and the Philosopher's Stone	UK/USA	975	Warner Bros	Novel by JK Rowling
4	Harry Potter and the Deathly Hallows: Part 1	UK/USA	951	Warner Bros	Novel by JK Rowling
5	Harry Potter and the Order of the Phoenix	UK/USA	938	Warner Bros	Novel by JK Rowling
6	Harry Potter and the Half-Blood Prince	UK/USA	934	Warner Bros	Novel by JK Rowling
7	The Lord of the Rings: The Two Towers	USA/NZ	923	New Line	Novel by JRR Tolkien
8	Harry Potter and the Goblet of Fire	UK/USA	896	Warner Bros	Novel by JK Rowling
9	Harry Potter and the Chamber of Secrets	UK/USA	879	Warner Bros	Novel by JK Rowling
10	The Lord of the Rings: The Fellowship of the Ring	USA/NZ	868	New Line	Novel by JRR Tolkien
11	Inception	UK/USA	823	Warner Bros	Original screenplay by Christopher Nolan
12	Harry Potter and the Prisoner of Azkaban	UK/USA	796	Warner Bros	Novel by JK Rowling
13	The Chronicles of Narnia: The Lion, the Witch and the Wardrobe	USA/NZ	749	Walt Disney	Novel by CS Lewis
14	The War of the Worlds	USA	596	Paramount	Novel by HG Wells
15	Casino Royale	UK/USA/Cze	595	Sony Pictures	Novel by Ian Fleming
16	Mamma Mia!	UK/USA	585	Universal	Musical book and screenplay by Catherine Johnson
17	Quantum of Solace	UK/USA	546	Sony Pictures	Based on Ian Fleming novels
18	Sherlock Holmes	UK/USA	523	Warner Bros	Based on Sir Arthur Conan Doyle novels
19	How to Train Your Dragon	USA	493	Paramount	Novel by Cressida Cowell
20	Charlie and the Chocolate Factory	UK/USA	473	Warner Bros	Novel by Roald Dahl

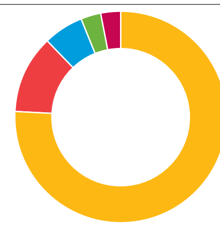
Source: UK Film Council RSU.

Image: *A Single Man* courtesy of Icon Film Distribution

Of the 34 films from the top 200 based on UK stories and characters, the majority (76%) were based on novels by authors such as Sir Arthur Conan Doyle, Roald Dahl, Helen Fielding, Ian Fleming, CS Lewis, JK Rowling, JRR Tolkien and HG Wells (Figure 7.1). A new entry to the list at number four was the top grossing UK film of 2010 *Harry Potter and the Deathly Hallows: Part 1*, which was based on the novel by JK Rowling (to date the Harry Potter franchise has taken a total of $6.4 billion at the worldwide box office). Other new entries, which are neither sequels nor franchise titles, include two 3D films based on children's novels, *Alice in Wonderland* and *How to Train Your Dragon*, and *Inception* based on an original screenplay by Christopher Nolan.

Figure 7.1 Origin of UK story material in the top 200 films at the international box office, 2001–2010

	%
Novel	76
Computer game	12
Musical	6
Comic book/graphic novel	3
Original screenplay	3

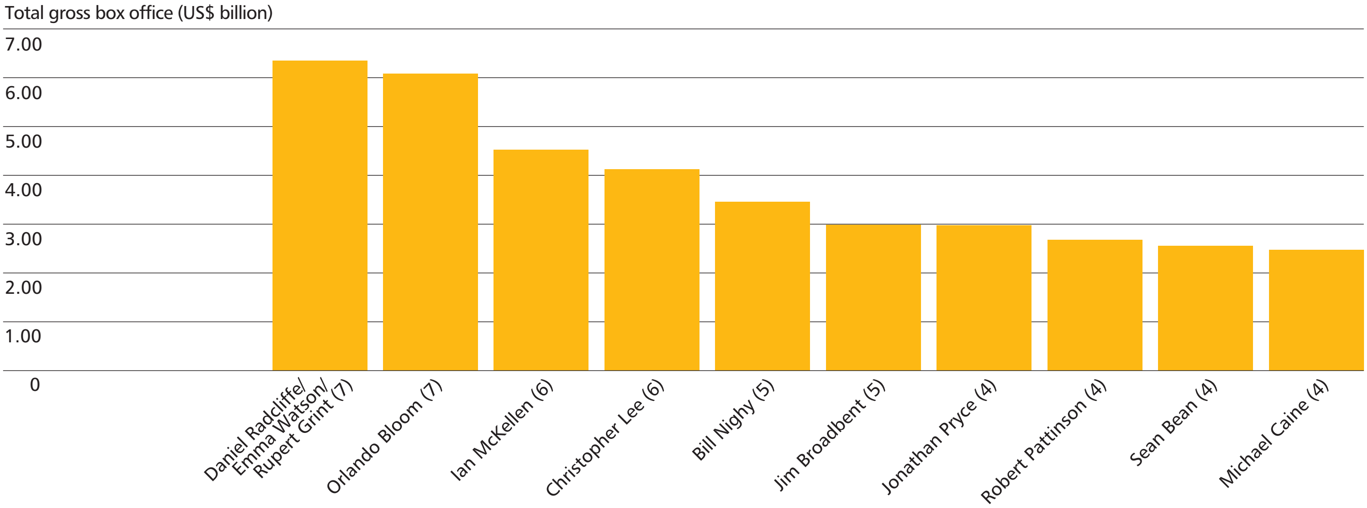


7.2 UK actors

UK acting talent is widely recognised as being among the best in the world and more than half (127) of the top 200 films at the international box office since 2001 have featured British actors in either lead/title roles (31) or in the supporting cast (96). The prominent role played by UK actors in many of the major blockbusters of the last decade is reflected in Figure 7.2 which shows the top 12 British actors based on appearances in the top 200 films. The actors appearing in the highest earning films are the regular stars of the Harry Potter franchise (only the three main performers are shown in Figure 7.2 but several others have appeared in all seven films). In last year's chart Orlando Bloom was top having appeared in eight films in the top 200, but with new 2010 releases entering the top 200 one of his films, *Kingdom of Heaven*, has dropped out. Ian McKellen and Christopher Lee have featured in some of the biggest franchises in cinema history such as the Lord of the Rings trilogy, the Star Wars prequels and the X-Men films. New entries in the chart include Bill Nighy (who appeared in two Pirates of the Caribbean films, *Love Actually*, *G-Force* and the 2010 release *Harry Potter and the Deathly Hallows: Part 1*), Robert Pattinson (*Harry Potter and the Goblet of Fire* and the three Twilight films) and Sean Bean (two Lord of the Rings films, *National Treasure* and 2010's *Percy Jackson and the Olympians: The Lightning Thief*).

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

Figure 7.2 Top 12 UK actors featured in the top 200 films at the worldwide box office, 2001–2010 (number of appearances in brackets)



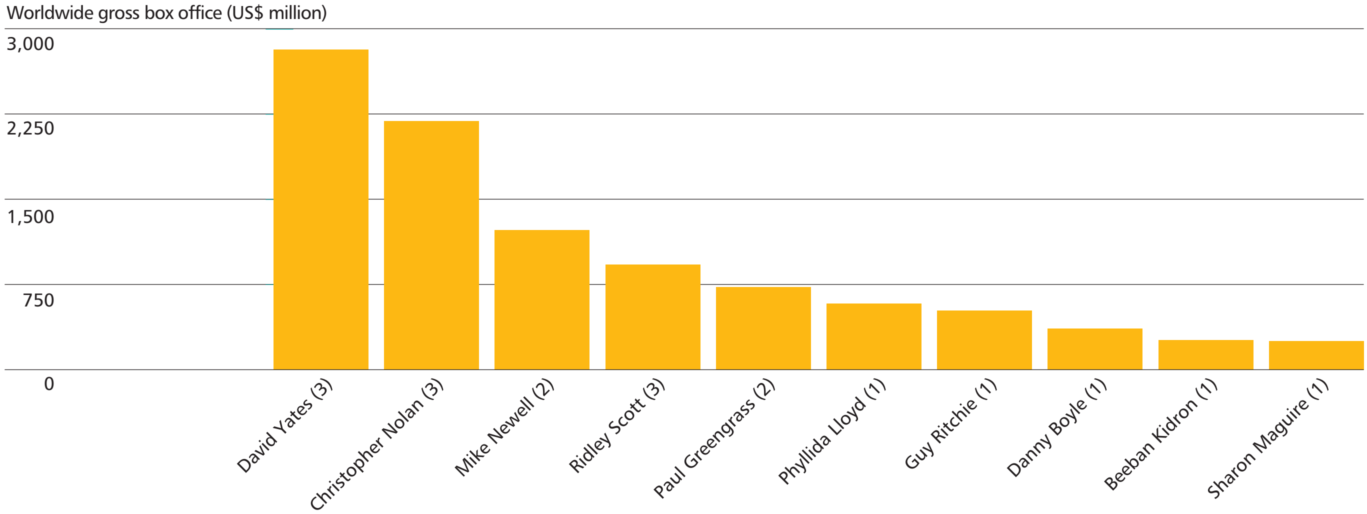
	Daniel Radcliffe/ Emma Watson/ Rupert Grint (7)	Orlando Bloom (7)	Ian McKellen (6)	Christopher Lee (6)	Bill Nighy (5)	Jim Broadbent (5)	Jonathan Pryce (4)	Robert Pattinson (4)	Sean Bean (4)	Michael Caine (4)
Total gross box office (US$ billion)	6.36	6.09	4.53	4.13	3.47	2.99	2.98	2.68	2.56	2.48

Source: UK Film Council RSU.
Criteria: based on four or more appearances, either in lead/title role or supporting role (not including voices in animated films).

7.3 UK directors

Twenty-one of the 200 highest grossing films at the worldwide box office have been directed by British directors (Figure 7.3 and Table 7.2). David Yates's three Harry Potter films (*Harry Potter and the Order of the Phoenix*, *Harry Potter and the Half-Blood Prince* and *Harry Potter and the Deathly Hallows: Part 1*) made him the British director with the most commercial success in recent years, with total box office takings of $2.82 billion. Christopher Nolan is second having directed *Batman Begins*, *The Dark Knight* and *Inception* which have combined box office takings of $2.19 billion. In third place is Mike Newell who directed *Harry Potter and the Goblet of Fire* and *Prince of Persia: The Sands of Time* which together grossed $1.23 billion. Ridley Scott is in fourth place, with three films (*Kingdom of Heaven*, *Hannibal* and *American Gangster*) in the top 200, grossing over $927 million between them. The success of *The Bourne Supremacy* and *The Bourne Ultimatum* ensure that Paul Greengrass features twice in the top 200 list, with a combined gross of $731 million. Guy Ritchie's *Sherlock Holmes* grossed $523 million and Danny Boyle's *Slumdog Millionaire*, the only independent UK film in the list, grossed $362 million. Three women feature in the top 200 list, Sharon Maguire and Beeban Kidron, for *Bridget Jones's Diary* and *Bridget Jones: The Edge of Reason* respectively and Phyllida Lloyd, who made the transition from West End stage to film with her 2008 debut feature, *Mamma Mia!*.

Figure 7.3 Top 10 UK directors based on top 200 grossing films at the global box office, 2001–2010 (number of films in brackets)



	David Yates (3)	Christopher Nolan (3)	Mike Newell (2)	Ridley Scott (3)	Paul Greengrass (2)	Phyllida Lloyd (1)	Guy Ritchie (1)	Danny Boyle (1)	Beeban Kidron (1)	Sharon Maguire (1)
Worldwide gross box office (US$ million)	2,822	2,193	1,231	927	731	585	523	362	261	254

Source: UK Film Council RSU.

Table 7.2 UK directors from the top 200 films at the global box office and their films, 2001–2010

Director	Film(s)	Total gross box office (US$ million)
David Yates	Harry Potter and the Order of the Phoenix,	
	Harry Potter and the Half-Blood Prince,	
	Harry Potter and the Deathly Hallows: Part 1	2,822
Christopher Nolan	Batman Begins, The Dark Knight,	
	Inception	2,193
Mike Newell	Harry Potter and the Goblet of Fire,	
	Prince of Persia: The Sands of Time	1,231
Ridley Scott	American Gangster, Hannibal, Robin Hood	927
Paul Greengrass	The Bourne Supremacy, The Bourne Ultimatum	731
Phyllida Lloyd	Mamma Mia!	585
Guy Ritchie	Sherlock Holmes	523
Danny Boyle	Slumdog Millionaire	362
Beeban Kidron	Bridget Jones: The Edge of Reason	261
Sharon Maguire	Bridget Jones's Diary	254
Simon West	Lara Croft: Tomb Raider	252
Richard Curtis	Love Actually	245
Steve Bendelack	Mr Bean's Holiday	228

Source: UK Film Council RSU.

7.4 Awards for UK films and talent

UK films and British talent, in front of and behind the camera, have enjoyed major award recognition since 2001. Table 7.3 illustrates the number of awards won by UK films and individuals at two major international award ceremonies (Academy Awards®, BAFTA Film Awards) and the major international film festivals (Berlin, Cannes, Sundance, Toronto and Venice). In all, there were 265 award winners, representing 14% of the awards made.

Table 7.3 Awards for British films and talent, 2001–2010

Year	Number of UK award winners*	UK share %
2001	25	14
2002	24	15
2003	22	13
2004	22	13
2005	23	14
2006	25	14
2007	32	15
2008	32	15
2009	36	17
2010	24	12
Total	**265**	**14**

Source: UK Film Council.
* Awards include Academy Awards® and BAFTA Film Awards, and Berlin, Cannes, Sundance, Toronto and Venice festivals.

UK films and talent won 24 major academy and festival awards in 2010, 12% of the total number conferred (Table 7.4). *The Hurt Locker* was the most successful film at both the Academy® and the BAFTA awards and, although it is an American film, some UK award winners were associated with it. Ray Becket won the Academy Award® for Sound Mixing and the BAFTA for Sound (both awards were won jointly with Swede Paul NJ Ottosson) for his work on *The Hurt Locker*, and Barry Ackroyd won the BAFTA for Cinematography for the same film. British costume designer Sandy Powell also won both an Academy Award® and a BAFTA for her work on the British film *The Young Victoria*. The BAFTA awards for Best Actor and Best Actress also went to British talent. Colin Firth won Best Actor for his role in *A Single Man*, and Carey Mulligan won Best Actress for *An Education*. At the festivals, Lucy Walker was presented with three awards for her documentary *Waste Land*. This film won the World Cinema Documentary Audience Award at the Sundance Film Festival, and at the Berlin Film Festival it won both the Panorama Audience Award and the Amnesty International Film Award. *Waste Land's* Amnesty International Film Award was shared with another UK film, *Son of Babylon*, which also won Berlin's Peace Film Award.

Table 7.4 UK award winners, 2010

Award ceremony/festival	Award	Recipient	Title
Academy Awards® 7 March 2010	Costume Design	Sandy Powell	The Young Victoria
	Sound Mixing	Ray Beckett (with Paul NJ Ottosson)	The Hurt Locker

Award ceremony/festival	Award	Recipient	Title
BAFTA Film Awards 21 February 2010	Outstanding British Film	Nick Laws and Andrea Arnold (with Kees Kasander)	Fish Tank
	Outstanding debut by a British writer, director or producer	Duncan Jones	Moon
	Leading Actress	Carey Mulligan	An Education
	Leading Actor	Colin Firth	A Single Man
	Cinematography	Barry Ackroyd	The Hurt Locker
	Costume Design	Sandy Powell	The Young Victoria
	Sound	Ray Beckett (with Paul NJ Ottosson)	The Hurt Locker
	Make Up and Hair	Jenny Shircore	The Young Victoria
	Short Animation	Sally Arthur and Emma Lazenby	Mother of Many
	Short Film	James Bolton (with Martina Amati)	I Do Air
	Outstanding British contribution to Cinema	Joe Dunton	
	Academy Fellowship	Vanessa Redgrave	
Berlin International Film Festival 11–21 February 2010	Generation Kplus Crystal Bear Short Film, Special Mention	Jack Price	Indigo
	Peace Film Award	Mohamed Al Daraji	Son of Babylon
	Amnesty International Film Award (joint winner)	Lucy Walker (with Karen Harley and João Jardim)	Waste Land
	Amnesty International Film Award (joint winner)	Mohamed Al Daraji	Son of Babylon
	Panorama Audience Award	Lucy Walker (with Karen Harley and João Jardim)	Waste Land
Sundance Film Festival 21–31 January 2010	Honourable Mention in Short Filmmaking	Jim Owen	Can We Talk?
	Honourable Mention in Short Filmmaking	Eric Lynne	Rob and Valentyna in Scotland
	World Cinema Documentary Special Jury Prize	Rob Lemkin (with Thet Sambath)	Enemies of the People
	World Cinema Documentary Audience Award	Lucy Walker	Waste Land
Toronto International Film Festival 9–19 September 2010	Cadillac People's Choice Award	Tom Hooper	The King's Speech

Source: UK Film Council.
Note: No awards were made to UK talent or films at Cannes or Venice in 2010.

► For more details on the film distribution sector in 2010 see Chapter 9 (page 76)
► For more information about the exhibition sector in 2010 see Chapter 10 (page 82)
► For more background on film production in 2010 see Chapter 17 (page 144)

Chapter 8: Theatrical release history and comparative performance of UK films

A film which performs well at the cinema has distinct advantages in earnings and promotion, and competition for the available release slots is fierce. However, between 2003 and 2007 at least 85% of the total cost of producing UK films was spent on films which achieved theatrical releases.

Facts in focus

- Just under half (44%) of UK films shot between 2003 and 2007 were released in the UK and Republic of Ireland within two years of principal photography. They accounted for 73% of the total UK film production budget over this period.
- Almost two-thirds (64%) of UK films shot between 2003 and 2007 were released in at least one of 19 territories within two years of principal photography, accounting for 85% of the total UK film production budget over this period.
- Overall, UK films exploited 18% of the international release opportunities within two years of principal photography.
- Using an international box office to budget ratio of 2 or more as an approximate measure of profitability, overall 12% of UK films produced from 2003 to 2007 were profitable.

8.1 Theatrical release of UK films

This chapter looks at the theatrical release performance of UK films in the UK and internationally. Knowing how well the different categories of UK film have performed is important for understanding the film market and for public policy.

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

8.2 UK films defined

UK films are defined as films that qualified as British under the Films Act 1985 (including official co-productions) or were capable of qualifying under the rules applicable in the year in question, even if they chose not to. See Chapter 16 (section 16.1) for more on British film certification.

The films covered in the present analysis are feature films produced wholly or partly in the UK with budgets of £500,000 or over; this budget limit is the threshold budget level for the production statistics published in Chapter 17 of this Yearbook.

The report compares the following four main types of UK production:

Type of production	Definition
100% UK national	An independent British film made by a UK production company without the financial involvement of a US studio or its subsidiary in the UK or other overseas partner.
Official UK co-production (excluding USA)	A UK co-production certified as British under one of the UK's official bilateral treaties or the European Convention on Cinematic Co-production, excluding those which involved a US studio or its UK subsidiary in its financing. Co-productions with interim as well as final certification are included.
Unofficial UK co-production (excluding USA)	A UK film made in collaboration with partners from other countries, excluding the USA, but not certified as an official co-production. (Note: Unofficial co-productions between the UK and India are excluded because we do not have data for the Indian box office.)
UK/USA	A UK/USA film is a UK film made in whole or part in the UK with partners from the USA. These are often high budget Schedule 1 and official co-production films made with the US majors, but there are a number of UK/USA independent films as well. (Note: on occasion UK/USA films involve additional third or fourth countries.)

These categories of UK films have different characteristics. For example, UK/USA films typically have higher budgets and US studio distribution, which makes them more likely to achieve theatrical release and high box office results. However, some UK/USA films are produced independently of the major US studios, and so the UK/USA films are further sub-divided into UK/USA independent films and UK/USA studio films.

The reference period is the production years 2003 to 2007. Production year is defined as the year in which principal photography begins. We restrict our analysis to these years because comprehensive production tracking data are only available from 2003 and 2007 is the latest production year included as it may take a number of years for a film to be theatrically released, as Figure 8.1 shows.

The theatrical release territories included in this analysis are: Argentina, Australia, Austria, Brazil, Chile, Colombia, France, Germany, Italy, Japan, Korea, Mexico, Netherlands, New Zealand, Portugal, UK and Republic of Ireland (one territory), USA and Canada (one territory) and Venezuela. These 19 territories are covered because they account for the majority (78% in 2009, according to Screen Digest Cinema Intelligence) of the world theatrical market, and because title-matched box office data for these territories are available[1].

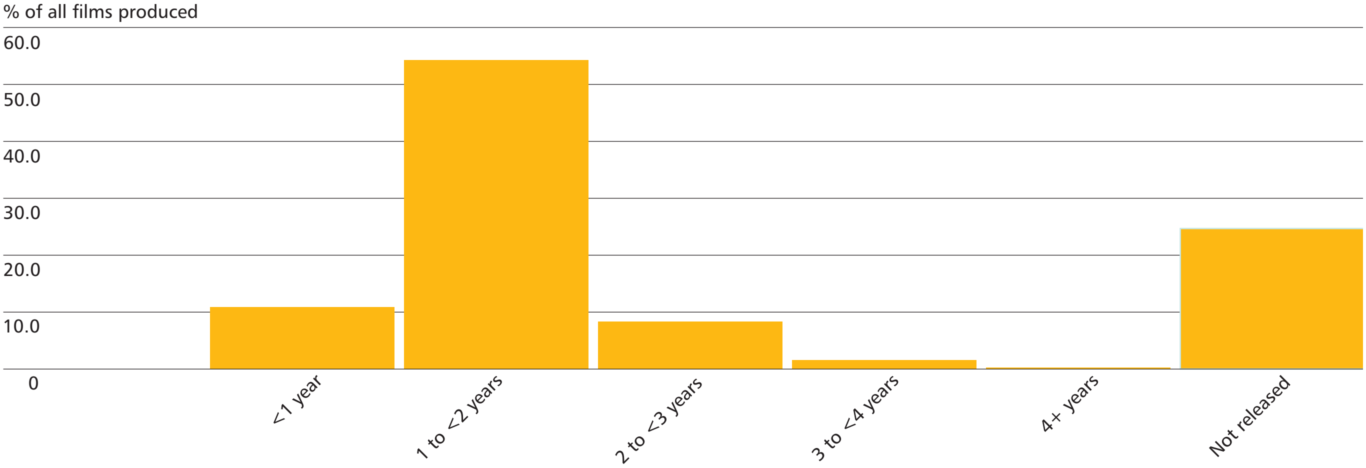
[1] For Colombia and Venezuela box office data are available only from early 2007, so it is possible that some of the earlier films were released in these territories but were missed from the present analysis. The earliest box office data for Portugal, Netherlands and Japan are for August 2006, September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

Image: *Adulthood* courtesy of Pathé UK

8.3 Time to first theatrical release

Figure 8.1 shows the time taken from principal photography to first release in at least one of the above 19 territories for 457 UK films shot in 2003, 2004 or 2005. Overall, two-thirds of these films were released within two years, but a significant minority (10%) took longer than two years to get a first theatrical release. This means that the closer the time of production is to the present day, the lower the proportion of films which have been released. For this reason, the analysis of release history is limited to films shot up to the end of 2007 and 'release' is defined as a theatrical release within two years of principal photography. This will underestimate the final release rate by about 10%, but provides a common measure for comparing films produced in different years.

Figure 8.1 Elapsed time from principal photography to first international release of UK films shot in 2003–2005



	<1 year	1 to <2 years	2 to <3 years	3 to <4 years	4+ years	Not released
% of all films produced	10.9	54.3	8.3	1.5	0.2	24.7

Source: Rentrak EDI, UK Film Council.
Note: Release rates up to September 2010. Here 'international' release means a release in any of 19 Rentrak EDI territories, including the UK.

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

Of the 695 UK films (all production types) shot between 2003 and 2007, 305 (44%) were released theatrically in the UK and Republic of Ireland within two years of principal photography (Table 8.1). Films produced in 2004 had the lowest release rate (40%) while those made in 2007 had the highest release rate (54%). The overall release rate would have been 55% without the two-year follow-up limit (see section 8.3).

Table 8.1 also shows that released films tend to have higher budgets than the unreleased ones. The median budget of the released films over this period was £4.9 million which is 1.5 times the median for the unreleased films. Films which were released theatrically accounted for 73% of the total film budget over this period. The lowest rate of 56% in 2005 coincided with the fall in UK spend on inward investment films of that year (see chapter 16 of Statistical Yearbook 2010). Fewer high budget inward investment franchise films were shot in 2005, for example, no Harry Potter or James Bond films commenced principal photography in that year.

Table 8.1 UK films released in the UK and Republic of Ireland by production years, 2003–2007

	2003	2004	2005	2006	2007	Total
Number released within two years of principal photography	69	62	53	59	62	305
% released within two years of principal photography	40.4	39.7	40.8	47.6	54.4	43.9
Number of films produced	171	156	130	124	114	695
Median budget of released films (£ million)	5.7	6.0	4.0	4.7	5.4	4.9
Median budget of unreleased films (£ million)	3.3	3.3	4.2	2.7	1.2	3.0
Median budget of all films (£ million)	4.1	4.0	4.1	3.3	2.2	3.7
Released films' % of total budget	68.9	71.1	55.7	77.2	87.9	72.6

Source: Rentrak EDI, DCMS, UK Film Council.
Notes:
Release rates subject to two-year release limit (see section 8.3).
A film is considered to be released theatrically if it was recorded as such by Rentrak EDI.

8.5 Release rate of different types of UK production in the UK and Republic of Ireland

Table 8.2 shows that over the reference period UK/USA films were most likely to be released theatrically in the UK and Republic of Ireland within two years of principal photography (67% of all UK/USA films). They were followed by 100% UK national films (51%), unofficial co-productions (40%) and official UK co-productions (25%).

The high release rate for UK/USA films is not surprising as the UK/USA studio films typically have high budgets and the studios, as well as producing the films, also act as distributors, making a theatrical release more likely. Further, the majority of UK/USA films are English language films, which makes them attractive to UK audiences. The 100% UK national films are made by UK production companies and are filmed in the UK so their early release in the UK is more likely than for co-productions which could get a first release in one of the co-producing countries rather than in the UK.

The UK/USA films can be subdivided into those backed by the major US studios and those produced independently of the studios. The studio-backed films had a significantly higher release rate (89%) than the independent films (46%), whose release rate was lower than that for the 100% UK national films.

The difference in release rates between the independent and the studio films highlights the influence of the studios' distribution networks in getting films released. The UK/USA independent films (which are, in effect, unofficial co-productions with the USA) have a similar release rate to that of the unofficial co-productions.

Table 8.2 Release rate of UK films in the UK and Republic of Ireland by type of production, production years 2003–2007

	100% UK national	Official co-production (excluding USA)	Unofficial co-production (excluding USA)	UK/USA	*Of which UK/USA independent*	*and UK/USA studio*	Total
Number released within two years of principal photography	101	75	10	119	*41*	*78*	305
% released	51.0	25.4	40.0	67.2	*46.1*	*88.6*	43.9
Number of films produced	198	295	25	177	*89*	*88*	695
Median budget of released films (£ million)	2.0	4.3	3.0	14.8	*7.6*	*25.5*	4.9

Source: Rentrak EDI, DCMS, UK Film Council.
Notes: See notes to Table 8.1.

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

8.6 Box office performance of different types of UK production in the UK and Republic of Ireland

Table 8.3 shows that of the 305 UK films shot between 2003 and 2007 which had a theatrical release in the UK and Republic of Ireland within two years of principal photography, UK/USA films were the highest earners of the different types of UK productions with a median box office of £4 million. They were followed by unofficial co-productions at £316,000, then 100% UK national films (£184,000) and official UK co-productions (£132,000).

Again it is interesting to look at the studio-backed UK/USA films and the independent UK/USA films separately. Both studio-backed UK/USA films and independent UK/USA films have higher median box office takings than the other categories, but the median box office, at £5.1 million, of studio films is significantly higher than that of the independent films (£1.3 million).

Table 8.3 Box office performance of different types of UK production in the UK and Republic of Ireland, production years 2003–2007 (ranked by median box office)

	Median (£ 000)	Mean (£ 000)	Number of films released
UK/USA	3,959	8,473	119
Of which UK/USA studio	*5,100*	*11,651*	*78*
and UK/USA independent	*1,272*	*2,425*	*41*
Unofficial co-production (excluding USA)	316	643	10
100% UK national	184	1,084	101
Official co-production (excluding USA)	132	893	75
Total	**612**	**3,906**	**305**

Source: Rentrak EDI, DCMS, UK Film Council.
Notes:
Figures shown are of UK films released in the UK and Republic of Ireland within two years of principal photography (see section 8.3).
Box office figures valid to September 2010.
The median (the value at which equal numbers of films have higher and lower box office values) is a better representation of the 'middle' of the distribution of box office revenues than the mean which tends to have an upward skew due to a small number of high box office films. Means are also shown in the table for reference.

8.7 International release rates of UK films (19 territories)

Table 8.4 shows that 64% of all UK films shot over the years of 2003 to 2007 were released theatrically in one or more of 19 territories within two years of the start of principal photography. The international release rate remained fairly stable over the period, the lowest being 60% in 2006 and the highest being 68% in 2005. The median budgets of released films by year was also fairly stable, with the lowest being £4.1 million in 2007 and the highest being £4.8 million in 2004 and 2006.

Overall, the films which achieved an international release accounted for 85% of the aggregate budgets of all films produced in the period. This, together with Table 8.1, provides some reassurance that a high proportion of the total UK film budget and associated tax relief are devoted to films which gain theatrical releases.

Table 8.4 International release of UK films, production years 2003–2007

	2003	2004	2005	2006	2007	Total
Number released within two years of principal photography	111	99	88	75	70	443
% released within two years of principal photography	64.9	63.5	67.7	60.5	61.4	63.7
Number of films produced	171	156	130	124	114	695
Median budget of released films (£ million)	4.9	4.8	4.6	4.8	4.1	4.8
Median budget of unreleased films (£ million)	2.9	2.9	2.2	2.5	1.1	2.3
Median budget of all films (£ million)	4.1	4.0	4.1	3.3	2.2	3.7
Released films' % of total budget	83.9	84.9	83.3	84.6	89.4	85.2

Source: Rentrak EDI, DCMS, UK Film Council.
Notes:
Release rates are calculated two years after principal photography (see section 8.3).
A film is 'internationally released' if it was recorded as such in any one of the 19 Rentrak EDI territories monitored (see section 8.2 for the list).

8.8 International release rates of different types of UK productions

Table 8.5 shows that, as with UK releases, UK/USA films had the highest international release rate (80%) among the different types of UK production over the reference period. They were followed by unofficial UK co-productions (60.0%), official co-productions (59.7%) and 100% UK national films (56%). Looking at UK/USA studio films and UK/USA independent films separately we see that the studio-backed films had a significantly higher release rate (93%) than the independent films (66%), which in turn had a higher release rate than the films in the other three categories.

It is possible that the 'true' release rates, in particular of official co-productions, could be higher than indicated by Table 8.5, due to the limitations of UK Film Council data coverage. For example, the Romanian theatrical release of an official UK co-production made with Romania under the European Convention would not have been captured in UK Film Council box office data.

Table 8.5 International release of UK films by type of production, production years 2003–2007

	100% UK national	Official co-production (excluding USA)	Unofficial co-production (excluding USA)	UK/USA	*Of which UK/USA independent*	*and UK/USA studio*	Total
Number released within two years of principal photography	111	176	15	141	*59*	*82*	443
% released	56.1	59.7	60.0	79.7	*66.3*	*93.2*	63.7
Number of films produced	198	295	25	177	*89*	*88*	695
Median budget of released films (£ million)	2.1	4.3	2.4	13.7	*7.6*	*23.6*	4.8

Source: Rentrak EDI, DCMS, UK Film Council.
See notes to Table 8.4.

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

Further investigation reveals that 38 of the 119 unreleased official UK co-productions involved exclusively co-producing partner countries that are not part of the Rentrak EDI coverage. Romania (10 films), Denmark (six), Sweden and Luxembourg (four each) were the most common co-producing countries of these 38 films.

Lumiere, a searchable cinema admissions database for films released in Europe hosted by the European Audiovisual Observatory, gives the European release history of films unreleased in the EDI territories on a title by title basis. According to *Lumiere*, none of the UK/Romania films were released theatrically in any European country, and nor were any of the UK/Luxembourg co-productions. Five of the six UK/Denmark co-productions were released in Denmark within two years of the start of principal photography, and all four of the UK/Sweden films were released in Sweden within two years of principal photography.

If half of the 38 official co-productions unreleased in the 19 EDI territories were released in other European territories, the release rate for official co-productions would have increased to 66.1%. However, release rates for other UK films might also have increased if other international release territories were included in the analysis.

8.9 International box office performance of different types of UK production

Of the four main types of UK production categories, the UK/USA films were the highest earners with a median international box office of $28 million as Table 8.6 shows (the median international box office for UK/USA studio films released over the period is $64 million and the median box office for UK/USA independent films is $7 million). They were followed by unofficial co-productions ($1.4 million), official UK co-productions ($1 million) and 100% UK national films ($704,000). Note that the box office data cover only 19 international territories (including the UK and Republic of Ireland). The global median box office for UK films would be higher than the figures presented here.

Table 8.6 Box office (US$) for UK films released in at least one of 19 territories by type of production, production years 2003–2007 (ranked by median box office)

	Median (£ 000)	Mean (£ 000)	Number of films released
UK/USA	28,074	89,036	141
Of which UK/USA studio	*64,428*	*139,943*	*82*
and UK/USA independent	*6,601*	*18,284*	*59*
Unofficial co-production (excluding USA)	1,373	2,714	15
Official co-production (excluding USA)	1,031	4,935	176
100% UK national	704	6,437	111
Total	**2,045**	**32,004**	**443**

Source: Rentrak EDI, DCMS, UK Film Council.
Notes:
Figures shown are for UK films released in at least one of 19 Rentrak EDI territories within two years of principal photography (see section 8.3).
Box office figures valid to September 2010.

8.10 Release opportunities analysis

UK films are screened in cinemas across the globe. One way to compare their global reach is to look at how well these films are circulated in international territories. The higher the proportion of territories a film is able to reach, the larger its potential international audience. Here we calculate the number of release opportunities exploited by UK films for the production years 2003 to 2007.

The maximum number of release opportunities for any film is 19 in our analysis because our box office data cover 19 international territories, including the UK and Republic of Ireland. The total number of possible release opportunities is then simply the total number of films multiplied by 19.

Table 8.7 shows that UK films were able to exploit 18% of the release opportunities within two years from principal photography. The exploitation rates are all close to the average over the reference period. Without the two-year limit on release dates (see section 8.3), the overall exploitation rate would have been 25%.

Table 8.7 Proportion of release opportunities exploited by UK films by year of production, 2003–2007

	2003	2004	2005	2006	2007	Total
Number of films produced	171	156	130	124	114	695
Total number of release opportunities in 19 territories	3,249	2,964	2,470	2,356	2,166	13,205
Release opportunities exploited within two years of principal photography	486	458	419	491	464	2,318
% of opportunities exploited	15.0	15.5	17.0	20.8	21.4	17.6

Source: Rentrak EDI, UK Film Council.
Notes:
See notes to Table 8.6.
Territories in which a film was released more than two years after principal photography are not counted in the calculation above.

It is not surprising to see from Table 8.8 that UK/USA films, benefiting from extensive international theatrical distribution networks, were the most successful type of UK production, exploiting 41% of the available international release opportunities (51% without the two-year limit). They were followed by unofficial co-productions (12%), 100% UK national films (10%) and official UK co-productions (9%).

When looking at UK/USA studio films separately from UK/USA independent films the effect of the studios' distribution networks is even more striking, as 61% of release opportunities were exploited by the studio films. However, the UK/USA independent films also exploited a higher proportion of their release opportunities (22%) than the films of the other three production categories.

Table 8.8 Release opportunities exploited by different types of UK production, production years 2003–2007

	100% UK national	Official co-production (excluding USA)	Unofficial co-production (excluding USA)	UK/USA	*Of which UK/USA independent*	*and UK/USA studio*	Total
Number of films produced 2003–2007	198	295	25	177	*89*	*88*	695
Total release opportunities in 19 territories	3,762	5,605	475	3,363	*1,691*	*1,672*	13,205
Release opportunities exploited	368	510	56	1,384	*368*	*1,016*	2,318
% of opportunities exploited	9.8	9.1	11.8	41.2	*21.8*	*60.8*	17.6

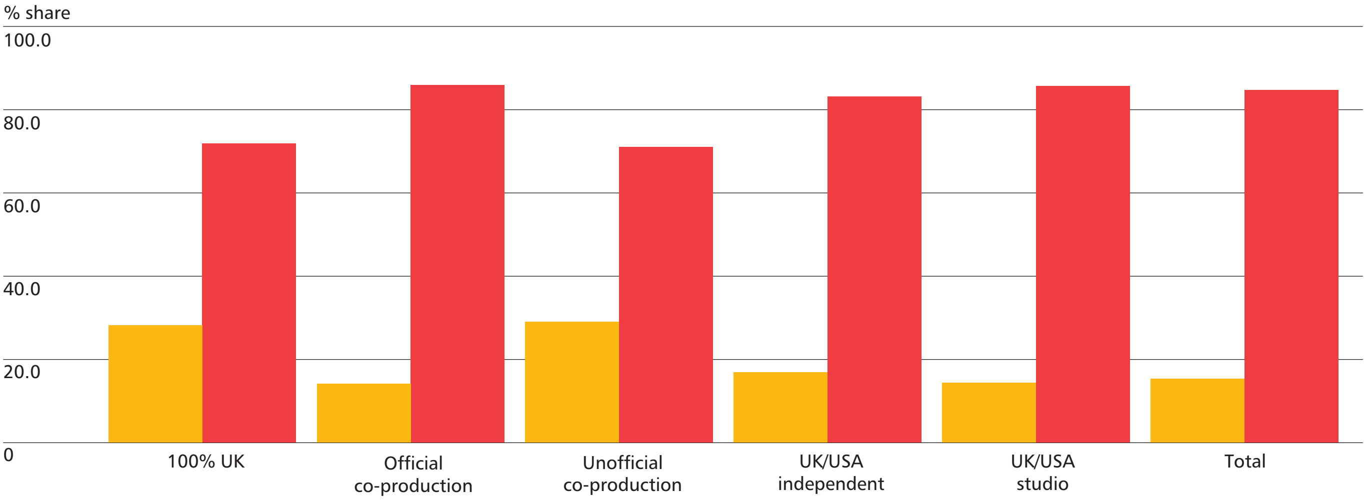
Source: Rentrak EDI, DCMS, UK Film Council.
Notes:
See notes to Table 8.4.
Without the two-year limit, the exploitation rate would have been 51.4% for UK/USA films, 18.1% for unofficial co-productions, 16% for official UK co-productions and 14.6% for 100% UK national films.

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

8.11 Local and overseas share of box office of UK films

Figure 8.2 shows that overall 15% of the international box office for UK films (from 19 Rentrak EDI territories) came from the local (UK and Republic of Ireland) theatrical market. Local box office accounted for a much higher share of the total for unofficial co-productions (29%) and 100% UK national films (28%). In contrast, higher proportions of the total box office were generated from overseas (non-UK and Republic of Ireland) territories by UK/USA films (both for independent and studio films) and official UK co-productions.

Figure 8.2 Local and overseas share of UK film box office, production years 2003–2007



	100% UK	Official co-production	Unofficial co-production	UK/USA independent	UK/USA studio	Total
UK/R. of Ireland %	28.2	14.1	29.0	16.9	14.4	15.3
Overseas %	71.8	85.9	71.0	83.1	85.6	84.7

Source: Rentrak EDI, DCMS, UK Film Council.
Notes:
Release rates subject to limit of two years from principal photography (see section 8.3).
Box office figures valid to September 2010.

Table 8.9 shows the relative importance of the international territories for UK films. The North American market accounted for 41% of the total international box office, for UK films, grossed from the 19 EDI territories. This was followed by the European countries, which took 24% of the total box office, UK and Republic of Ireland (15%), Japan and Korea (8%), the main territories of Latin America (6%) and Australasia (5%). The commonality of the English language between most UK films and the North American audience and the fact the US box office is the largest in the world partly explain the higher share of total box office of UK films attributed to the North American market.

Table 8.9 Share of 19 territory international box office of UK films by geographically grouped territories, production years 2003–2007

	Share of international box office (%)
USA and Canada	41
Austria, France, Germany, Spain, Italy, Portugal, Netherlands	24
UK and Republic of Ireland	15
Argentina, Brazil, Chile, Mexico, Colombia, Venezuela	6
Australia, New Zealand	5
Japan, Korea	8
Total of Rentrak EDI multi-territory box office	**100**

Source: Rentrak EDI, UK Film Council.
Notes:
Release rates subject to two-year release limit (see section 8.3).
Box office figures valid to September 2010.
Total may not sum to 100 due to rounding.

It is interesting to look at the relative importance of international territories for the different production categories. Table 8.10 shows the box office share over the groups of territories for the four main production categories. We see that there are differences in the distribution of box office over territories for the different categories. For example, the UK's percentage of the total international box office is highest for 100% UK national films and for unofficial co-productions (28% and 29% of the total box office respectively). Also, the percentage of box office taken in the UK is very similar for official co-productions and UK/USA films, but Europe is the most important territory for official co-productions (50% of the total international box office) and USA and Canada is the most important territory for UK/USA films (43% of total box office).

Looking at UK/USA independent films separately from UK/USA studio films we see that the distribution of box office takings by territory is very similar for the two categories. In Europe, a slightly higher percentage of the total box office is taken for independent than for studio films, which is offset by a higher percentage of the total box office taken for studio films than for independent films in Japan.

Table 8.10 Share of 19 territory international box office of UK films by geographically grouped territories for different production categories, production years 2003–2007

	Share of international box office (%)					
	100% UK national	Official co-production (excluding USA)	Unofficial co-production (excluding USA)	UK/USA	*Of which UK/USA independent*	*and UK/USA studio*
USA and Canada	34	25	19	43	*40*	*43*
Austria, France, Germany, Spain, Italy, Portugal, Netherlands	21	50	36	22	*27*	*22*
UK and Republic of Ireland	28	13	29	14	*15*	*14*
Argentina, Brazil, Chile, Mexico, Colombia, Venezuela	5	5	12	6	*6*	*6*
Australia, New Zealand	9	5	4	5	*6*	*5*
Japan, Korea	3	3	0	9	*5*	*10*
Total of Rentrak EDI multi-territory box office	**100**	**100**	**100**	**100**	**100**	**100**

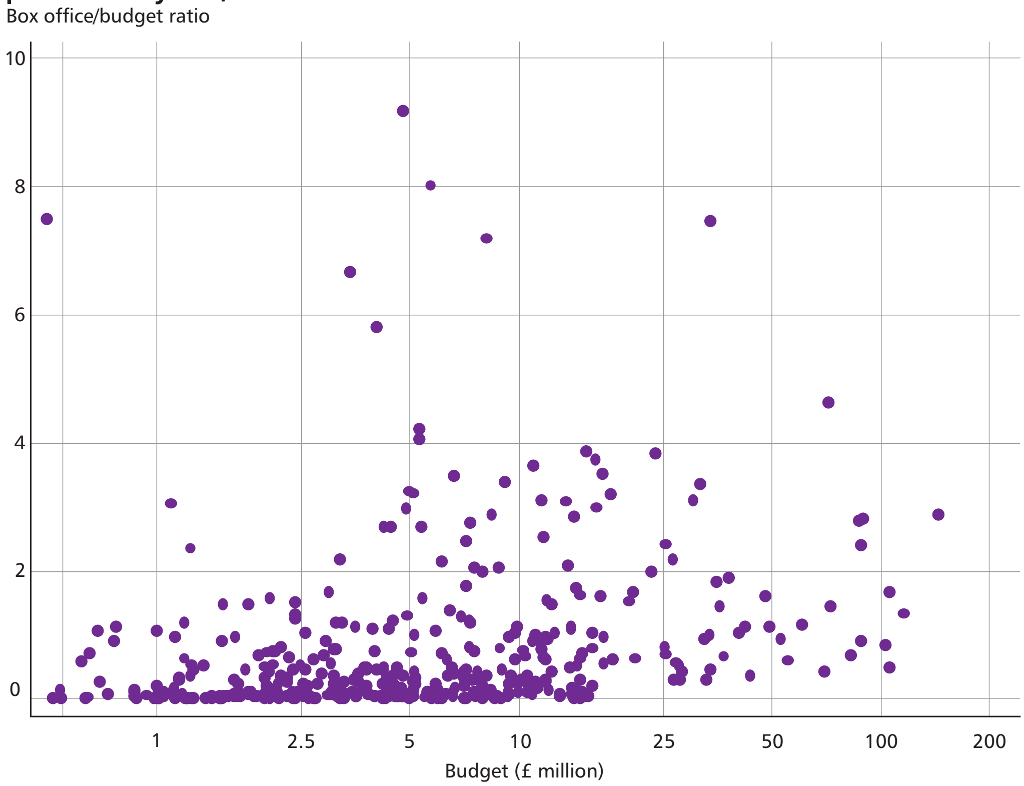
Source: Rentrak EDI, UK Film Council.
See notes to Table 8.9.
Totals may not sum to 100 due to rounding.

8.12 Financial success analysis

It is difficult to measure the overall profitability of UK films. However, a proxy measure such as the ratio of international box office to budget can be a useful indicator. Previous analysis suggests that if a low to medium budget British film generates worldwide box office revenues greater than twice its budget, it is likely to be in profit by the time returns from ancillary revenues (video and TV) are added to its income stream and all costs deducted (including VAT, exhibition, distribution and retail margins, prints and advertising etc). Below that level it is likely to have made a loss. In the present analysis, the international box office from the 19 EDI territories is used as a proxy measure for 'worldwide' box office. Figure 8.3 shows the budget to box office ratio by budget of UK films shot between 2003 and 2007 which had gained a theatrical release within two years from principal photography.

Over this period only 51 (12%) of the 443 UK films released internationally (in at least one of the 19 EDI territories) achieved a multi-territory box office to budget ratio of 2 or above. This suggests that only a small number of internationally released UK feature films are likely to have made profits for their producers and investors and underlines the highly risky nature of investment in film production.

Figure 8.3 International box office/budget ratio by budget of UK films across 19 territories, production years, 2003–2007



● Each dot is one film.

Source: Rentrak EDI, UK Film Council.
Notes:
Release rates subject to two-year release limit (see section 8.3).
Box office figures valid to September 2010.
The horizontal axis is in log scale. Some films, for example those with budgets over £150 million, are not shown in order to avoid disclosing budget information.

Overall, 12% of the released films achieved a multi-territory box office to budget ratio of 2 or above. However, there were variations between years over the period 2003 to 2007, as Table 8.11 shows. In 2003 only 8% of released films achieved a box office to budget ratio of 2 or more, but in 2006 more than 17% of films achieved this ratio.

Table 8.11 Percentage of UK films achieving multi-territory box office to budget ratio of 2 or above by year of production, 2003–2007

	2003	2004	2005	2006	2007	Total
Number of films released with two years of principal photography	111	99	88	75	70	443
Number of films achieving a ratio of 2 or above	9	12	8	13	9	51
% of films achieving a ratio of 2 or above	8.1	12.1	9.1	17.3	12.9	11.5

Source: Rentrak EDI, UK Film Council.
Notes:
Release rates subject to two-year release limit (see section 8.3).
Box office figures valid to September 2010.

Table 8.12 shows that UK/USA films (27%) were the most likely type of UK production to achieve a multi-territory box office to budget ratio of 2 or above over the reference period. They were followed by 100% UK national films (7%) and independent official UK co-productions (3%). None of the 15 unofficial UK co-productions achieved this ratio.

Looking at UK/USA studio films and UK/USA independent films separately we see that the studio films have the highest percentage (30%) achieving a box office to budget ratio of 2 or more. However, the UK/USA independent films (at 22%) have a higher percentage than any of the other three categories.

Table 8.12 Percentage of UK films achieving multi-territory box office to budget ratio of 2 or above by type of production, production years 2003–2007

	100% UK national	Official co-production (excluding USA)	Unofficial co-production (excluding USA)	UK/USA	*Of which UK/USA independent*	*and UK/USA studio*	Total
Number of films released within two years of principal photography	111	176	15	141	*59*	*82*	443
Number of films achieving a ratio of 2 or above	8	5	0	38	*13*	*25*	51
% of films achieving a ratio of 2 or above	7.2	2.8	0	27.0	*22.0*	*30.5*	11.5

Source: Rentrak EDI, UK Film Council.
See notes to Table 8.11.

- For cinema admissions and box office in 2010 see Chapter 1 (page 8)
- For UK films on video see Chapter 11 (page 98)
- For UK films on television see Chapter 12 (page 105)
- For UK films internationally see Chapter 6 (page 50)
- For US studio involvement in UK film production in 2010 see Chapter 17 (page 144)
- Analysis of the film economy is given in Chapter 21 (page 185)

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Chapter 9: Distribution

Film distribution in the UK is dominated by a few very big companies but a large number of smaller companies distribute almost as many titles. Their combined spending on advertising was slightly more in 2010 than in 2009 but, with more films released, the average spend per film saw very little change.

Facts in focus

- The top 10 distributors had a 94% share of the market in 2010, up from 92% in 2009.
- Weekdays (Monday to Thursday) accounted for 41% of the box office, just under 2009's record share.
- Opening weekends represented 29% of the total box office.
- Estimated total advertising spend was £171 million, a 1.4% increase on 2009.

9.1 Distributors in 2010

The top 10 distributors had a 94% share of the market in 2010, up from 92% in 2009 (Table 9.1). The remaining 88 distributors handled a total of 379 titles, 62% of the films on release, but gained only a 6% share of the box office. The leading distributor was Warner Bros, which released three of the UK's top five films of 2010, *Harry Potter and the Deathly Hallows: Part 1*, *Alice in Wonderland* and *Inception*. Table 9.1 shows box office takings by distributor for all films which were on release in 2010, and hence the box office takings of some films which were released in 2009 but stayed on release into 2010 are included. The record breaking *Avatar*, which was released in late 2009 but which took most of its £94 million in 2010, made a significant contribution to 20th Century Fox being in second place in this list. Other films released by 20th Century Fox in 2010 include *Gulliver's Travels* and *The Chronicles of Narnia: The Voyage of the Dawn Treader*. Paramount was the third highest grossing distributor, with films such as *Shrek Forever After*, *Iron Man 2* and *Little Fockers*.

Table 9.1 Distributor share of box office, UK and Republic of Ireland, 2010

Distributor	Market share (%)	Films on release in 2010	Box office gross (£ million)
Warner Bros	18.3	31	203.7
20th Century Fox	15.9	28	177.1
Paramount	14.8	31	164.0
Walt Disney	14.0	18	155.3
Universal	10.2	21	113.9
Sony Pictures	6.9	22	76.6
eOne Films	5.5	18	61.1
Lions Gate	3.5	16	38.6
Entertainment	2.5	15	27.3
Optimum	2.2	37	24.1
Sub-total	93.7	237	1,041.6
Others (88 distributors)	6.3	379	69.7
Total	**100.0**	**616**	**1,111.3**

Source: Rentrak EDI.
Notes:
Box office gross = cumulative box office total for all films handled by the distributor in the period 1 January 2010 to 6 January 2011.
Percentages may not add to sub-totals due to rounding.

Table 9.2 highlights the top 10 distributors of foreign language films at the UK box office. Companies that release Indian films, such as Eros, UTV Motion Pictures, Ayngaran International and B4U Network are well represented in the list. Curzon Artificial Eye released the most foreign language titles (21) in 2010, while Momentum's four releases had the biggest share of the box office (£4.5 million). Momentum's four foreign language releases included the three Millennium trilogy films, *The Girl with the Dragon Tattoo*, *The Girl Who Played with Fire* and *The Girl Who Kicked the Hornets' Nest*. The highest grossing foreign language film of the year, *My Name is Khan*, was released by 20th Century Fox but the company does not appear in the table as this film was its only foreign language release.

Image: *The Girl Who Kicked the Hornets' Nest* courtesy of Momentum Pictures, an Alliance Films Company

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Table 9.2 Top 10 distributors of foreign language films in the UK and Republic of Ireland, 2010 (ranked by box office gross)

Distributor	Films released in 2010	Average widest point of release	Box office gross (£ million)
Momentum	4	94	4.5
Eros International	15	31	3.8
Optimum	11	42	3.2
UTV Motion Pictures	6	47	3.0
Metrodome	8	17	2.1
Curzon Artificial Eye	21	14	2.1
Ayngaran International	14	10	1.3
B4U Network	11	22	1.1
Reliance Big Pictures	5	35	1.0
Revolver	2	33	0.7

Source: Rentrak EDI, RSU analysis.
Note: The list includes distributors releasing two or more foreign language titles in the period 1 January 2010 to 6 January 2011.

9.2 Distributors 2004–2010

The distributors' market shares fluctuate from year-to-year (Table 9.3). The leading distributor of 2010, Warner Bros, saw its market share increase thanks to films such as *Harry Potter and the Deathly Hallows: Part 1*, *Alice in Wonderland* and *Inception*. The share of box office made by distributors outside the top 10 was 6% in 2010, which is the second highest share for distributors in this category since 2004. In the last few years it has ranged from under 3% in 2005 to just below 8% in 2009.

Table 9.3 Distributor market share as percentage of box office gross, 2004–2010

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

Source: Rentrak EDI.
* Until 2006 Paramount and Universal distributed jointly as UIP.
** Top 10 total refers to the top 10 distributors of that particular year. The table is ranked by top 10 distributors in 2010.
Note: Percentages may not add to sub-totals due to rounding.

9.3 Weekend box office

In 2010, 59% of the box office was taken at weekends (Friday to Sunday), almost the same as the 58% seen in 2009 (Table 9.4). As in 2009, the films released in 2010 included a number which attracted large weekday audiences. Family films tend to draw weekday audiences during school holidays, and some of 2010's family films, such as *Toy Story 3*, *Harry Potter and the Deathly Hallows: Part 1* and *Shrek Forever After*, were very successful at the box office (all three were among the top five films at the UK box office in 2010). In addition, the 'Orange Wednesdays' promotion continued to have an impact in 2010 with 13% of the box office being taken on Wednesdays (which is very similar to 2009's 14%).

Table 9.4 Box office percentage share by weekday/weekend, 2004–2010

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

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

The opening weekend box office as a share of total theatrical revenue rose to 29% in 2010 as shown in Table 9.5. Some of the year's top films such as *Toy Story 3*, *Harry Potter and the Deathly Hallows: Part 1* and *The Twilight Saga: Eclipse* all took high proportions of their total box office gross on their opening weekends (if a film is previewed before the official Friday opening, its opening weekend box office figures include the takings from its previews). The opening weekend box office for *Harry Potter and the Deathly Hallows: Part 1*, of £18.3 million, was a record UK three-day opening weekend, and represented 35% of the film's total box office (to 10 February 2011). *Toy Story 3*'s opening weekend box office, which included preview takings, was even higher at £21.2 million, which was almost a third (29%) of its total box office. *The Twilight Saga: Eclipse*'s opening weekend takings, of £13.8 million (£6.4 million of which was from previews), represented nearly half of its total box office, even though its theatrical run lasted for 14 weeks.

Table 9.5 Opening weekend as percentage of total box office, 2007–2010

Range of box office results (£ million)	% of total in opening weekend 2007	% of total in opening weekend 2008	% of total in opening weekend 2009	% of total in opening weekend 2010
More than 30	35.8	21.7	18.8	27.4
20–30	30.2	31.0	23.0	35.8
10–19.9	20.0	29.2	32.2	26.1
5–9.9	25.4	27.6	26.1	26.7
1–4.9	28.1	27.4	30.3	30.4
0.2–0.9	31.9	34.1	35.5	31.9
Less than 0.2	34.1	34.8	36.5	34.8
All films	**28.5**	**27.3**	**26.1**	**28.6**

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

9.4 Release costs

The opening weekend is recognised as being crucial to the success of a film, both in cinemas and on subsequent release platforms. Distributors invest heavily in advertising in order to raise a film's profile across all media (outdoor posters, print media, television, radio and increasingly online). The estimated total distributor advertising spend in 2010 was £171 million, up 1.4% from £168 million in 2009 (Table 9.6). However, more films were released in 2010, and the average advertising spend per film in 2010, at £0.3 million, was very similar to that in 2009. Press spend has fallen over the last seven years (from £30.1 million in 2003) while the internet has emerged as an outlet for film advertising (internet advertising spend dipped slightly from £6.4 million in 2009 to £6.1 million in 2010).

Approximately £36 million was spent on advertising British films, up from £28 million in 2009. This increase is mainly due to the advertising spend of the UK/USA studio films, though a few UK independent films received similar levels of advertising spend to the studio-backed films. Although there were two fewer UK/USA studio films released in 2010 than in 2009, five of the 2009 studio-backed UK films were re-releases which received little or no advertising, whereas all 2010's studio-backed films were new films and were well advertised.

Table 9.6 Estimated advertising spend, 2003 and 2007–2010

(£ million)

Medium	2003	2007	2008	2009	2010
TV	61.2	74.1	79.3	74.3	76.0
Outdoor	46.6	65.3	56.2	57.0	61.0
Press	30.1	27.0	22.6	19.9	19.9
Radio	9.7	8.4	9.4	10.7	7.6
Internet	–	4.7	4.5	6.4	6.1
Total	**147.6**	**179.5**	**172.0**	**168.3**	**170.6**

Source: Nielsen Media Research.

Where the data are available, the total release costs for various release widths can be estimated. By taking a typical print cost of £1,000 per print and adding the Nielsen Media Research advertising spend estimate plus 20% for other public relations campaigns, publicity and premiere costs, the average release cost for each level of theatrical release can be calculated (Table 9.7). This shows that for films released across the widest number of cinemas (500+), the average release cost was £2.6 million, compared with £3.4 million in 2009 and almost £4 million in 2008. The above method of calculating the contribution of print costs to the total release cost for a film assumes analogue distribution of prints, but films are increasingly distributed on both analogue and digital prints. However, as information on the numbers of analogue and digital prints (and for digital prints, the method of distribution) for individual films is not available, the 2010 release costs have been estimated in the same way as for earlier years to provide consistent comparisons.

Average release costs for the films with the widest releases have decreased from 2009 levels but, as indicated above, the 2010 average advertising costs for all films was very similar to the 2009 average. While the films with the widest releases (ie those which spend most on advertising) spent less per film on advertising in 2010 than in 2009, there were more of these films in 2010, and there were also more films in 2010 than in 2009 in the second category (where the spend per film was slightly higher in 2010 than in 2009), so the overall advertising spend in 2010 was similar to that in 2009.

Table 9.7 Estimated release cost by width of release, 2008–2010

Sites at widest point of release	Average release costs 2008 (£ million)	Average release costs 2009 (£ million)	Average release costs 2010 (£ million)
500+	3.95	3.40	2.65
400–499	2.21	2.05	2.09
300–399	1.39	1.32	1.24
200–299	0.90	0.84	0.77
100–199	0.43	0.51	0.33
50–99	0.18	0.21	0.20
10–49	0.08	0.06	0.04
<10	0.01	0.01	0.01

Source: Nielsen Media Research, Rentrak EDI, RSU analysis.
Note: The print costs calculations assume analogue distribution of prints but films are now distributed on both analogue and digital prints. However, as information on the type of print or method of digital distribution is not available, the 2010 release costs have been estimated in the same way as for earlier years to provide consistent comparisons.

► For further details about the UK box office in 2010 see Chapter 1 (page 8)
► For more information about the top films at the UK box office in 2010 see Chapter 2 (page 16)
► For an overview of employment in film distribution see Chapter 22 (page 194)

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Chapter 10: Exhibition

The number of screens in the UK continues to rise, although the availability of screens and admissions per person vary considerably across the country. The number of digital screens more than doubled during 2010, with 75% of digital screens being 3D enabled.

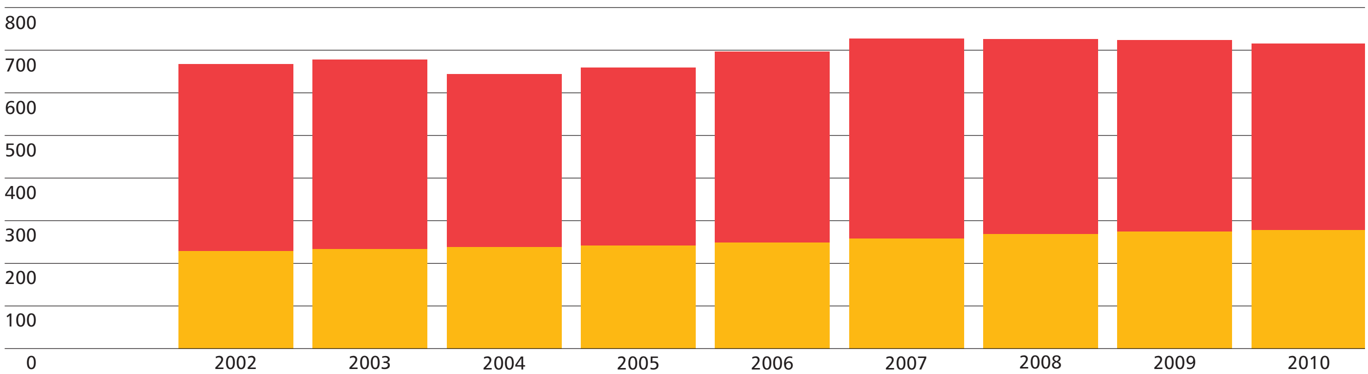
Facts in focus

- The UK had 3,671 screens, 20 more than 2009, in 716 cinemas.
- There were six screens for every 100,000 people, the same as in 2009, but lower than some other countries.
- Northern Ireland had the highest number of screens (10.5) per 100,000 people in the UK, while the East Midlands (4.5), North East (4.4) and the East of England (4.1) had the lowest.
- Only 7% of screens were dedicated to 'specialised' (that is non-mainstream) programming, with 0.2% dedicated mainly to South Asian films.
- The UK had the second highest number of digital screens in Europe with 1,415 screens (behind France's 1,910 digital screens). The UK had 1,067 screens capable of screening digital 3D features (75% of all digital screens).
- The average ticket price was £5.84.

10.1 UK cinema sites

Figure 10.1 shows the number of cinema sites in the UK from 2002 to 2010. The number of sites decreased slightly in 2004 but rose to a high of 727 sites by 2007. In 2010 the total number of sites was 716. The number of multiplex sites in 2010 was 278, a slight increase from 2009 (275). In 2010 multiplexes made up 39% of all cinema sites.

Figure 10.1 UK cinema sites by type of site, 2002–2010



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

Source: Dodona Research, RSU analysis.
Notes:
Data on cinema sites prior to 2002 are not available.
Multiplexes are defined as purpose-built cinema complexes with five or more screens while excluding those that were converted from traditional cinema sites.

10.2 UK screens

The number of owned or programmed cinema screens (excluding those operated in venues such as schools and private screening rooms) increased slightly in 2010 compared with 2009, rising by 20 to 3,671 as Figure 10.2 shows.

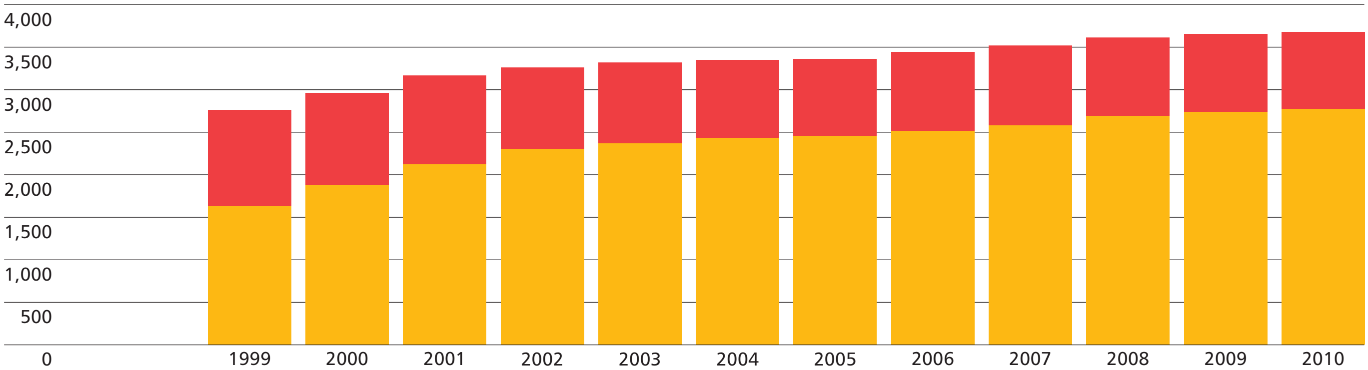
The proportion of multiplex screens (see definition in the note to Figure 10.1) continued to rise in 2010. There has been an increase of 70% in the number of multiplex screens since 1999 compared with a 20% fall in the number of traditional and mixed use screens (used for film screenings only part of the time). The UK has gained 1,143 multiplex screens since 1999 and lost 230 traditional or mixed use screens. The proportion of multiplex screens increased from 59% in 1999 to 75% in 2009.

Image: *Horrid Henry: The Movie* courtesy of Vertigo Films

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

Figure 10.2 UK cinema screens by type of cinema, 1999–2010

Number of screens



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

Source: Dodona Research, RSU analysis.
See note to Figure 10.1.

Table 10.1 shows that more multiplex sites and screens opened than closed in 2010 while there were net falls in the number of traditional sites and screens over the same period. The number of traditional screens fell for the third year in succession, after two small rises in 2006 and 2007, as shown in Figure 10.2.

A total of 32 sites (all but two traditional) closed in 2010, two fewer than the number of closures in 2009, with a loss of 51 screens (12 fewer than in 2009). Twenty-five sites opened (including five multiplexes), adding 72 screens, including 46 multiplex screens.

Table 10.1 Site openings and closures, 2010

	Multiplex		Traditional	
	Sites	Screens	Sites	Screens
Opened	5	46	20	26
Closed	2	14	30	38
Net difference	**+3**	**+32**	**–10**	**–12**

Source: Dodona Research, RSU analysis.
See note to Figure 10.1.

10.3 Screen location

Cinemas have long been a feature of the urban landscape and 2010 was no different with 97% of all screens in the UK in town or city centres, edge of centre, ‘out of town’ or suburban locations.

Table 10.2 shows suburban and rural cinemas tend to have fewer screens on average than their urban counterparts, although town and city centre sites are also relatively small. In 2010, there was a slight fall in the number of city centre screens, but an increase in the numbers of screens in all other locations. The number of suburban screens increased by one (from 27 to 28) and the number of rural screens increased by three (from 97 to 100).

Table 10.2 Screens by location, 2003–2010

Location	2003	2004	2005	2006	2007	2008	2009	2010	% change 2009–2010	Average number of screens per site
Town/city centre	1,470	1,502	1,495	1,555	1,616	1,683	1,732	1,726	–0.3	3.9
Out of town	1,234	1,243	1,250	1,262	1,284	1,303	1,297	1,311	1.1	9.8
Edge of centre	464	465	479	478	486	499	498	506	1.6	9.0
Suburban	33	33	38	40	30	30	27	28	3.7	1.9
Rural	117	99	95	105	98	95	97	100	3.1	1.4
Total	**3,318**	**3,342**	**3,357**	**3,440**	**3,514**	**3,610**	**3,651**	**3,671**	**0.5**	**5.1**

Source: Dodona Research, RSU analysis.

10.4 Screen density and admissions per person – international comparisons

A standard way to gauge the level of cinema provision is by 'screen density', that is the number of screens per unit of population. In 2010, the UK figure was 6.0 screens per 100,000 people, the same as in 2009. This level of screen access falls short of the numbers in other major film territories. In 2009, the figures were: USA (12.8), Australia (9.2), Spain (9.0), France (8.7) and Italy (7.2). Germany's screen density, of 5.8 screens per 100,000 people in 2009 was slightly less than in the UK (source: *Screen Digest* data for 2009).

Table 10.3 shows the numbers of admissions per person in a number of major film territories. The UK saw more admissions per person (2.7) than Spain, Italy and Germany despite having a lower screen density than Spain and Italy. Of the major territories, Australia had the highest admissions per person (4.3), followed by the USA (3.9).

Table 10.3 Admissions per person in major film territories, 2003–2010

	Australia	USA	France	**UK**	Spain	Italy	Germany
2003	4.5	4.7	2.9	**2.8**	3.3	1.5	1.8
2004	4.5	4.6	3.2	**2.9**	3.4	1.7	1.9
2005	4.0	4.2	2.9	**2.7**	3.0	1.5	1.5
2006	4.1	4.2	3.1	**2.6**	2.8	1.6	1.7
2007	4.1	4.2	2.9	**2.7**	2.7	1.7	1.5
2008	4.0	4.0	3.0	**2.7**	2.4	1.7	1.6
2009	4.3	4.2	3.2	**2.8**	2.4	1.7	1.8
2010	4.3	3.9	3.3	**2.7**	2.2	1.8	1.5

Source: *Screen Digest*.

10.5 Screen density and admissions per person in the UK

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

The Cinema Advertising Association produces monthly admissions totals for each of the television advertising regions used by the Incorporated Society of British Advertisers (ISBA). Screen and admissions data for 2010 using these television regions are presented in Table 10.4. Although London had the highest numbers of screens and sites, its screen density (6.5) was lower than that of Northern Ireland (10.5) and was the same as Central Scotland and Wales and West. The North East had the lowest screen density (4.1) among all ISBA regions.

Table 10.4 Screens and admissions by ISBA TV region, 2010, ranked by screens per 100,000 people

ISBA TV region	Screens	% of total screens	Sites	Population (000)*	Screens per 100,000 people	Admissions (000)	Admissions per screen	Admissions per person
Northern Ireland	187	5.1	27	1,773	10.5	5,605	29,975	3.2
Central Scotland	237	6.5	38	3,626	6.5	12,139	51,219	3.3
London	796	21.7	152	12,263	6.5	41,571	52,225	3.4
Wales and West	309	8.4	72	4,789	6.5	11,856	38,370	2.5
Lancashire	426	11.6	59	6,966	6.1	18,147	42,598	2.6
Southern	329	9.0	79	5,401	6.1	15,677	47,650	2.9
Northern Scotland	75	2.0	16	1,256	6.0	3,613	48,170	2.9
Border	36	1.0	19	608	5.9	1,279	35,522	2.1
South West	103	2.8	32	1,830	5.6	4,174	40,528	2.3
Midlands	550	15.0	103	9,832	5.6	23,758	43,196	2.4
East of England	215	5.9	45	4,188	5.1	11,082	51,543	2.6
Yorkshire	290	7.9	49	5,890	4.9	13,993	48,253	2.4
North East	118	3.2	25	2,885	4.1	6,356	53,867	2.2
Total	**3,671**	**100.0**	**716**	**61,306**	**6.0**	**169,250**	**46,105**	**2.8**

Source: Dodona Research, Beacon Dodsworth, Cinema Advertising Association (CAA), RSU analysis.
* Mid-year population estimates 2009. Crown copyright material is reproduced with the permission of the Controller Office of Public Sector Information (OPSI).
Note: Percentages may not add to 100.0 due to rounding.

There was a positive and statistically significant linear relationship between cinema admissions per person and screen density in 2010, as shown in Figure 10.3. That is, the higher the number of screens per person, the higher the admissions level. However, this association should not be interpreted as a causal relationship as it would be hard to prove whether higher demand caused the higher supply of cinema screens or vice versa.

The pattern of admissions by screen density for ISBA regions in 2010 was very similar to the pattern in 2009. In 2010, as in 2009, some regions had above average screen densities, but their levels of admissions remained low. For example, Wales and West had a relatively high screen density of 6.5 per 100,000 people but its cinema admissions rate was lower than average at 2.5 admissions per person. It is hard to pinpoint the reason behind this observation. The levels of cinema admissions across regions are subject to numerous influences, such as fluctuations in population size during tourist seasons, the age composition of the population, the presence or absence of an engaged film culture and varying competition from other forms of entertainment.

Figure 10.3 Cinema admissions per person by screen density across ISBA regions, 2010

Source: Dodona Research, Beacon Dodsworth, CAA, RSU analysis.
*Mid-year population estimates 2009. Crown copyright material is reproduced with the permission of the Controller Office of Public Sector Information (OPSI).
Notes:
The line shown above is derived from a weighted linear regression so the results are more influenced by areas with larger population, for example, London and the Midlands. The relationship between the variables is positive and statistically significant.
The area of the circle is proportional to the ISBA region's population.
Screen density means number of screens per 100,000 people.

Table 10.5 gives screen information for each of the English regions, plus Scotland, Wales and Northern Ireland, which correspond to the areas covered by the nine English Regional Screen Agencies, Scottish Screen (now Creative Scotland), the Film Agency for Wales and Northern Ireland Screen.

Table 10.5 Screens and population in the nations and regions, 2010, ranked by screens per 100,000 people

Nation/region	Screens	% of total screens	Sites	Population (in 000) mid-year 2009*	Screens per 100,000 people	Average number of screens per site
Northern Ireland	187	5.1	27	1,789	10.5	6.9
London	566	15.4	108	7,754	7.3	5.2
Wales	190	5.2	48	2,999	6.3	4.0
South East	530	14.4	120	8,436	6.3	4.4
Scotland	325	8.9	63	5,194	6.3	5.2
North West	429	11.7	62	6,898	6.2	6.9
South West	314	8.6	79	5,231	6.0	4.0
West Midlands	312	8.5	54	5,431	5.7	5.8
Yorkshire and The Humber	253	6.9	43	5,258	4.8	5.9
East Midlands	201	5.5	38	4,451	4.5	5.3
North East	113	3.1	22	2,584	4.4	5.1
East of England	234	6.4	48	5,767	4.1	4.9
Others**	17	0.5	4	n/a	n/a	4.3
Total	**3,671**	**100.0**	**716**	**61,792**	**6.0**	**5.1**

Source: Dodona Research, Office for National Statistics (ONS), RSU analysis.
* Mid-2009 Population Estimates, ONS.
** Others include the Channel Islands and the Isle of Man.
n/a = not available.

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The pattern of national and regional variation in screen provision changed slightly in 2010 with Wales moving up the screen density rankings. Northern Ireland had the highest number of screens per 100,000 people of the four nations (10.5), followed by Scotland and Wales (both 6.3) and England (5.7).

Table 10.5 also reveals that Northern Ireland and the North West had on average over six screens per site compared with the UK average of five. The South West, Wales and the South East fell below the average, showing a tendency towards smaller cinemas and, particularly for the South West, proportionally fewer multiplex screens (see Table 10.6).

10.6 Type of cinema screens by nation and region

Table 10.6 provides a snapshot of variations in multiplex provision around the UK. The South East had the largest number of multiplex screens (388), three more than the North West and 18 more than London. The North West had the highest proportion of multiplex screens (90%). In England the lowest concentration of multiplex screens was found in the South West (60%), which had a high number of traditional and mixed use screens (the third highest after London and the South East). The proportion of multiplex screens for England as a whole was 75%. The Channel Islands and Isle of Man (59%) also had proportionally fewer multiplex screens than the UK average.

Table 10.6 Cinema screens by type by nation or region, 2010, ranked by percentage multiplex

Nation/region	Multiplex	% multiplex	Traditional and mixed use	Total
North West	385	89.7	44	429
Yorkshire and The Humber	211	83.4	42	253
North East	93	82.3	20	113
Northern Ireland	153	81.8	34	187
East Midlands	156	77.6	45	201
Wales	147	77.4	43	190
West Midlands	241	77.2	71	312
Scotland	248	76.3	77	325
East of England	176	75.2	58	234
South East	388	73.2	142	530
London	370	65.4	196	566
South West	189	60.2	125	314
Others*	10	58.8	7	17
Total	**2,767**	**75.4**	**904**	**3,671**

Source: Dodona Research, RSU analysis.
* Others include the Channel Islands and the Isle of Man.

10.7 Mainstream, specialised and South Asian programming

Dodona Research categorises screens according to whether they show mostly mainstream, specialised (that is non-mainstream, including ‘art-house’) or South Asian films.

Table 10.7 shows that by far the majority of screens mostly show mainstream films. In 2010, 550 cinemas with 3,416 screens showed mostly mainstream films (a 1% increase in the number of screens and a decrease of 0.2% for sites). This compared with 163 sites (248 screens, 7% of screens) showing specialised films and three cinemas (seven screens, 0.2% of screens) dedicated mainly to South Asian films. The numbers of screens showing mostly specialised films decreased by 2% in 2010 and the number of cinemas decreased by one.

Table 10.7 Sites and screens by programme, 2005–2010

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

Source: Dodona Research, RSU analysis.

The majority (67%) of specialised screens were found in single, independent cinemas (that is, not part of a chain).

The pattern of programme type by location in 2010 is shown in Table 10.8. Screens showing mostly South Asian films were located in town or city centres and suburban areas, while those devoted to specialised film were mainly found in town or city centres. The overall pattern remained similar to last year.

Table 10.8 Percentages of screens by location and programme, 2010

Location	South Asian	Specialised	Mainstream	Total
Town/city centre	71.4	82.7	44.4	47.0
Out of town	–	3.2	38.1	35.7
Edge of centre	–	2.0	14.7	13.8
Suburban	28.6	4.0	0.5	0.8
Rural	–	8.1	2.3	2.7
Total	**100.0**	**100.0**	**100.0**	**100.0**

Source: Dodona Research, RSU analysis.
Note: Percentages may not add to 100.0 due to rounding.

This geographical analysis is extended in Tables 10.9 and 10.10, which reveal the distribution of South Asian and specialised screens around the UK. Table 10.9 shows that 71% of all screens showing South Asian films were found in London, with the remainder in the East Midlands, both areas having large British South Asian populations.

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

Table 10.9 Geographical spread of South Asian screens, 2010

Region	South Asian screens	%
London	5	71.4
East Midlands	2	28.6
Total	**7**	**100.0**

Source: Dodona Research, RSU analysis.

Screens showing mainly specialised films were concentrated in London and the South East, which housed 43% of them in 2010 (Table 10.10). Scotland had 27 specialised screens and the South West 25, accounting for 11% and 10% respectively, of such screens. The North East (3.2%), Wales (2.8%) and Northern Ireland (0.8%) had the smallest numbers of specialised screens.

Table 10.10 Geographical spread of specialised screens, 2010

Nation/region	Specialised screens	%
London	71	28.6
South East	36	14.5
Scotland	27	10.9
South West	25	10.1
West Midlands	20	8.1
East of England	16	6.5
East Midlands	13	5.2
Yorkshire and The Humber	13	5.2
North West	10	4.0
North East	8	3.2
Wales	7	2.8
Northern Ireland	2	0.8
Total	**248**	**100.0**

Source: Dodona Research, RSU analysis.
Note: Percentages may not add to 100.0 due to rounding.

10.8 Exhibitors

The number of exhibitors that owned or programmed 20 or more screens in the UK was 11 in 2010, the same as in 2009 and 2008 (13 in 2005 and 2006, 12 in 2007), as shown in Table 10.11. The five largest exhibitors owned approximately 75% of all UK screens. The order of the list remained similar to last year except that Reel Cinemas increased its number of screens by three (to 54) and so moved ahead of City Screen which increased its number of screens from 51 to 53.

Table 10.11 Cinema screens by exhibitors with 20+ screens, 2010

Exhibitor	Sites	Screens	% of total screens
Odeon	106	840	22.9
Cineworld	77	784	21.4
Vue	67	642	17.5
National Amusements	21	274	7.5
Ward Anderson	27	229	6.2
Apollo	13	77	2.1
Reel Cinemas	15	54	1.5
City Screen	19	53	1.4
Movie House Cinemas	5	39	1.1
Merlin Cinemas	10	31	0.8
AMC	2	28	0.8
Others (14 major exhibitors and 301 independent single venue exhibitors)	354	620	16.9
Total	**716**	**3,671**	**100.0**

Source: Dodona Research.
Figures correct as at March 2011.
Notes:
In 2010 Odeon was owned by Terra Firma Capital Partners, a European private equity firm.
Cineworld was the only publicly-quoted exhibitor in the UK. It was formed in 1995 and acquired the former Cine-UK and UGC chains in 2004.
Vue, which acquired Warner Village cinemas in 2003, was owned by SBC International Cinemas.
National Amusements was owned by the family of Sumner Redstone, chairman of US media giant Viacom.
Ward Anderson was headquartered in the Republic of Ireland where it operated the IMC and Omniplex chains.

10.9 Exhibitor revenues

Dodona Research reports that total exhibitor revenue in 2010 stood at £1,221 million, 2.4% higher than in 2009. The total revenue includes net box office receipts, net concession revenue and screen advertising receipts. Net concession revenue stood at £295 million (a decrease of 2% compared with 2009).

Average ticket prices, calculated by dividing UK box office gross for the year (£988 million) by total UK admissions (169.2 million), rose from £5.44 in 2009 to £5.84 in 2010, an increase of 7%. The increase in average ticket prices is partly due to 3D films. Tickets for these films are more expensive than for other films, and 28 3D films were released in 2010 compared with 14 in 2009.

10.10 Digital projection

10.10.1 Digital screens worldwide and in the UK

According to *Screen Digest*, at the end of 2010 there were 36,609 DCI–level (Digital Cinema Initiatives; see Glossary) digital screens worldwide, an increase of 124% compared with the 16,370 screens in 2009. Table 10.12 shows the number of high-end digital (often referred to as 'D-Cinema' in the industry) screens in the world from 2005 to 2010. Worldwide, digital screens have increased more than forty-fold since 2005.

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Table 10.12 Number of high-end digital screens in the world, 2005–2010

Region	2005	2006	2007	2008	2009	2010	% of 2010 total	% change in screens 2009–2010
Americas	345	2,030	4,666	5,752	8,170	17,749	48.5	117.2
Asia-Pacific	272	430	919	1,471	3,513	8,426	23.0	139.9
Europe…	229	532	864	1,542	4,605	10,169	27.8	120.8
of which UK	*38*	*148*	*296*	*310*	*642*	*1,415*	*3.9*	*120.4*
Africa and Middle East	2	4	6	28	82	265	0.7	223.2
Total	**848**	**2,996**	**6,455**	**8,793**	**16,370**	**36,609**	**100.0**	**123.6**

Source: *Screen Digest*.
Notes: Figures valid to March 2011. Figures prior to 2007 include a small number of digital screens using the earlier projectors (1.3K DLP Cinema projectors) that do not meet the DCI specifications. The minimum projector resolution for DCI is 2K (see Glossary).
Percentages may not add to totals due to rounding.

The rise in the worldwide number of digital screens continued in 2010, with a total increase of 20,239 screens. It was fuelled by the continuing growth of digital screens in the Americas, which had the largest increase in numbers from 2009 to 2010 (9,579, 47% of the worldwide total). Europe's increase in digital screens from 2009 to 2010 accounted for 27% of the worldwide increase, and the Asia-Pacific region accounted for 24%. The number of digital screens in Africa and the Middle East increased by 223%, from 82 in 2009 to 265 in 2010 (the highest percentage increase for any region), but this increase of 183 screens represented just 1% of the worldwide total increase.

In Europe 17 countries had more than 100 digital screens in 2010, compared with 12 in 2009 as shown in Table 10.13. The top five countries had 62% (63% in 2009) of all of the high-end digital screens in Europe. France increased its number of screens by 99%, from 959 in 2009 to 1,910 in 2010, to have the largest number of digital screens in Europe (19% of the European total). The largest percentage increases from 2009 to 2010, however, were seen in Denmark (450% increase from 24 to 132 screens) and in Sweden (390% increase from 30 to 147 screens).

Table 10.13 European countries with 100 or more high-end digital screens, 2009–2010, ranked by number of screens in 2010

Country	Year 2009	Year 2010	% of 2010 Europe total	% increase from 2009
France	959	1,910	18.8	99.2
UK	642	1,415	13.9	120.4
Germany	525	1,151	11.3	119.2
Russia	331	943	9.3	184.9
Italy	415	876	8.6	111.1
Spain	286	824	8.1	188.1
Poland	191	333	3.3	74.3
Austria	239	319	3.1	33.5
Portugal	181	319	3.1	76.2
Belgium	142	283	2.8	99.3
Norway	69	268	2.6	288.4
Netherlands	105	240	2.4	128.6
Ireland	101	156	1.5	54.5
Sweden	30	147	1.4	390.0
Switzerland	66	147	1.4	122.7
Czech Republic	44	135	1.3	206.8
Denmark	24	132	1.3	450.0
Rest of Europe	*255*	*571*	*5.6*	*123.9*
Europe total	**4,605**	**10,169**	**100.0**	**120.8**

Source: *Screen Digest*.
See note to Table 10.12. Figures valid to March 2011.
Note: Percentages may not add to 100.0 due to rounding.

The overall increase in the number of high-end digital screens in the Asia-Pacific region was lower than in Europe between 2009 and 2010. The region's total number of screens increased by 140% from 3,513 to 8,426. China more than doubled its number of screens (to 4,202) and now has 50% of the region's digital screens. Table 10.14 shows that the top five countries had 90% of all digital screens in the region. In the Asia-Pacific region, Taiwan had the largest percentage increase in the number of digital screens (421%, from 42 to 219 screens in 2010), and Turkey increased its number of digital screens from 39 to 160 (an increase of 310%).

Table 10.14 Countries in Asia-Pacific region with 100 or more high-end digital screens, 2009–2010, ranked by number of screens in 2010

Country	Year 2009	Year 2010	% of 2010 Asia-Pacific total	% increase from 2009
China	1,788	4,204	49.9	135.1
South Korea	536	1,639	19.5	205.8
Japan	440	980	11.6	122.7
Australia	289	452	5.4	56.4
India	146	279	3.3	91.1
Taiwan	42	219	2.6	421.4
Turkey	39	160	1.9	310.3
Hong Kong	72	155	1.8	115.3
Rest of Asia-Pacific	*161*	*338*	*4.0*	*109.9*
Asia-Pacific total	**3,513**	**8,426**	**100.0**	**139.9**

Source: *Screen Digest*.
See note to Table 10.12.

10.10.2 3D and alternative content programming

Of the 1,415 high-end digital screens in the UK in 2010, 1,067 (75%) of them were 3D-capable digital screens. Some of the popular 3D screenings in the UK in 2010 included *Toy Story 3* (*Toy Story 3*'s 3D box office takings alone were more than any other film's total gross at the UK box office in 2010), *Alice in Wonderland*, *Shrek Forever After* and *StreetDance 3D*.

Table 10.15 shows the increasing number and proportion of 3D digital screens in the UK. The growth in 3D digital screens coincided with an increase in the availability of 3D content internationally. Twenty-eight digital 3D features (films produced in stereoscopic 3D format) were released in 2010 (double the number released in 2009), and there is a strong line-up of 3D releases for 2011, including *Harry Potter and the Deathly Hallows: Part 2*, *Horrid Henry: The Movie*, *Pirates of the Caribbean: On Stranger Tides* and *Tangled*.

Table 10.15 3D digital screens in the UK, 2006–2010

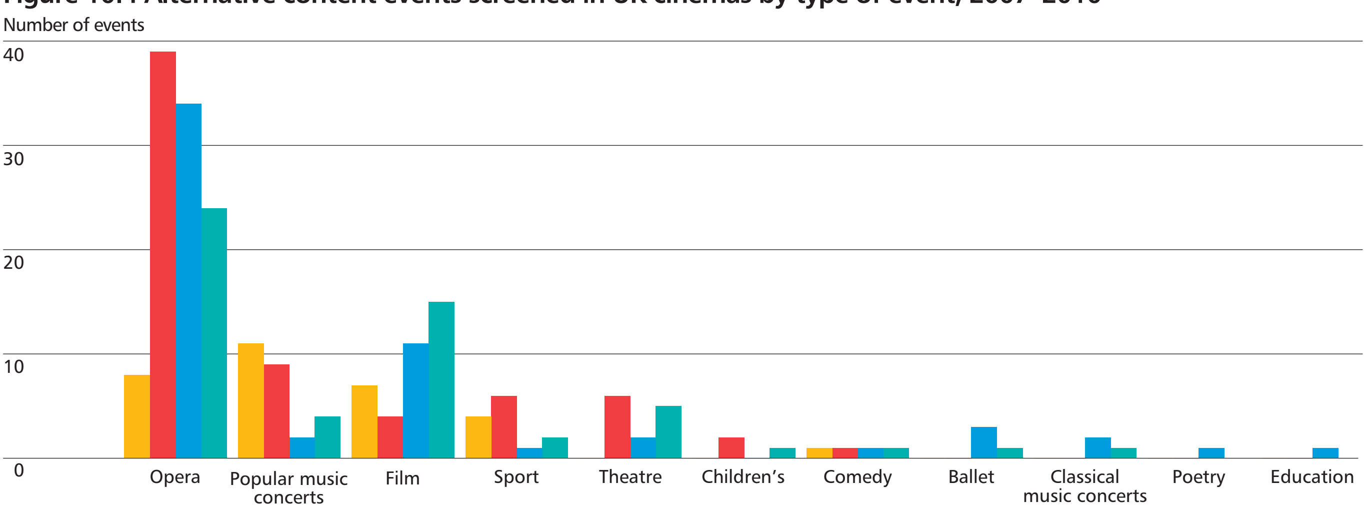
Year	Number of 3D digital screens	Total digital screens	3D % of all digital screens	Top performing digital 3D title in the UK and Republic of Ireland
2006	5	148	3.4	Tim Burton's The Nightmare Before Christmas 3-D
2007	47	296	15.9	Beowulf
2008	69	310	22.3	Fly Me to the Moon
2009	449	642	69.9	Avatar
2010	1,067	1,415	75.4	Toy Story 3

Source: *Screen Digest*, Rentrak EDI, RSU analysis.
Note: 3D digital screens are capable of screening content made in stereoscopic 3D format. Top performing digital 3D titles in the UK and Republic of Ireland are based on takings from 3D and IMAX screenings.

Alternative content (AC) or non-feature film programming is becoming a regular feature in some UK cinemas equipped with digital screens. The availability of a digital screen base has allowed a wider range of content on the big screen, allowed interactivity between the screen and the audience and potentially improved the use of auditorium capacity during typically quiet periods, for example, special screenings of children's television programmes for parents with babies in the morning. Also, since alternative content events usually have only one or two screenings they tend to generate higher occupancy rates than feature films.

In the last few years such events have ranged from live or recorded operas, ballets and pop music concerts to film screenings with live question and answer sessions and live sporting events. There were 54 alternative content events screened in UK cinemas in 2010, according to *Screen Digest* (Figure 10.4). As in previous years both live and recorded events were shown.

Figure 10.4 Alternative content events screened in UK cinemas by type of event, 2007–2010

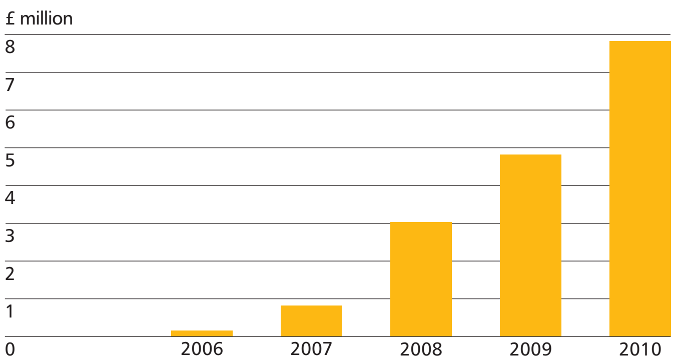


	Opera	Popular music concerts	Film	Sport	Theatre	Children's	Comedy	Ballet	Classical music concerts	Poetry	Education
2007	8	11	7	4	0	0	1	0	0	0	0
2008	39	9	4	6	6	2	1	0	0	0	0
2009	34	2	11	1	2	0	1	3	2	1	1
2010	24	4	15	2	5	1	1	1	1	0	0

Source: *Screen Digest*.
Notes: Figures include live and recorded events. 'Film' includes film screenings followed by a live 'question and answer' session. 'Children's' includes cartoons or short features that would normally be released on television or DVD, as well as children's films.

Although the number of alternative content events in 2010 (54) was slightly lower than in 2009 (58), revenues from these events continued to rise, as Figure 10.5 shows. This may be due to events being shown more widely as more digital screens become available. Notable alternative content events screened in 2010 included a live performance of *The Nutcracker* by the Bolshoi Ballet in December. The Six Nations Rugby Championships and the semi-finals and final of the FIFA World Cup were shown live in 3D (the only events to be shown in 3D in 2010). As in previous years, opera accounted for the largest number of events (24) in 2010. Most of the operas were shown live, such as the Met Opera's performance of *Carmen* in January, but six performances (also including *Carmen*) had been recorded at La Scala in Milan, three recorded at the Salzburg Festival and a performance of *Turandot* was recorded at Palau de les Arts Reina Sofia in Valencia. Six of the 15 films shown included a live element where the film was followed by a question and answer session with members of the cast or production teams, such as the August screening of *The Girl Who Played with Fire* along with discussions with director Daniel Alfredson. The other nine films were all documentaries.

Figure 10.5 Revenues from alternative content events screened in UK cinemas, 2006–2010



	2006	2007	2008	2009	2010
Alternative content revenues	0.2	0.8	3.1	4.9	7.9

Source: *Screen Digest*.

10.11 Community cinema in the UK

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

There was a knowledge gap in the contribution of community cinema until recently. In the Yearbook 2006/07 we presented the findings of a 2006 survey, *Cinema for All*, commissioned by the British Federation of Film Societies (BFFS). This survey looked at the size, composition and geographical distribution of the community cinema sector in the UK. The survey has since been repeated annually, and here we present a summary of the key findings from the 2009/10 survey.

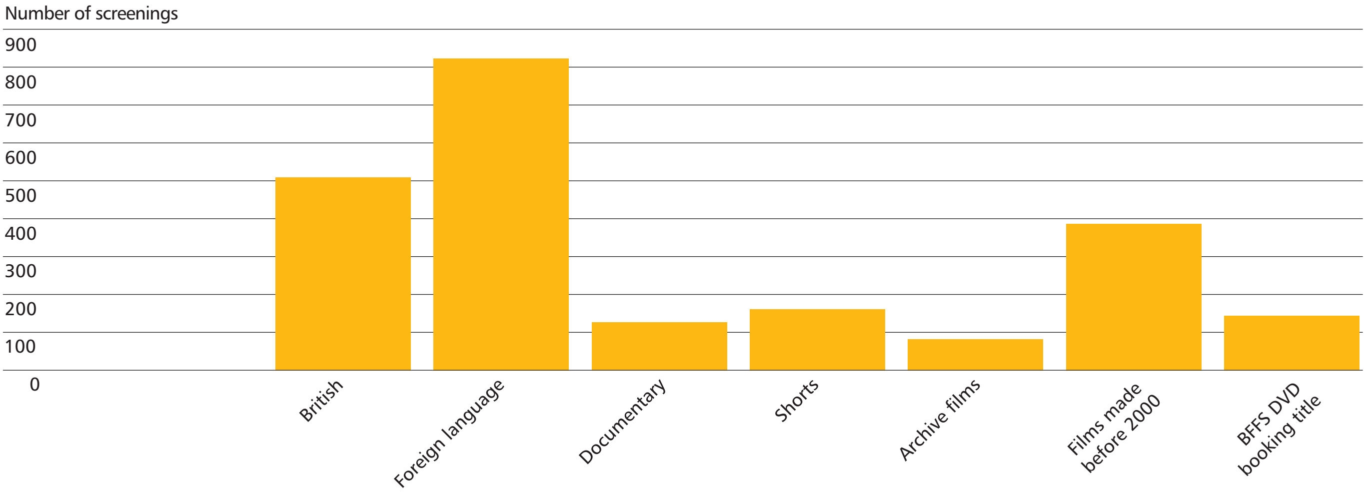
While many film societies and community cinemas have been in existence over a long period, new ones are established all the time. Over half (59%) of the responding organisations in the latest survey were established in 2000 or later, while 15% were established in the 1960s or earlier (down from 17% in 2008/09).

Most of the film societies that responded (76%) operated a membership system in 2009/10 (down from 87% in 2008/09) and the average membership size was 159. The membership of responding societies stood at 16,358. The BFFS estimates a total membership of around 46,000 across all film societies known to them.

The average full annual membership fee was £25.19 (down from £26.30 in 2008/09). Less than half of societies that operated a membership system charged an additional admission fee (46%). The average admission fee charged by these societies was £3.53. The lowest additional entry fee charged by respondents was £1.00 and the highest was £7.00.

The responding organisations programmed a total of 739 different titles, in 1,706 screenings, during the 2009/10 season (more than the 557 films released theatrically in the UK in 2010). British films were screened 509 times (30% of all screenings, up from 25% in 2008/09), and 48% of screenings were foreign language films (almost the same as the 49% in 2008/09). Six out of 10 (62%) titles were screened by only one film society (down from 70% in 2008/09), indicating the diversity of programming choices made by individual societies. However, some titles proved popular choices across many film societies, and 26 films were programmed by 10 or more societies. Figure 10.6 shows the number of screenings by category of film. Titles sourced via the BFFS DVD booking scheme accounted for 143 screenings (8% of the total).

Figure 10.6 Number of community cinema screenings by type of film, 2010



	British	Foreign language	Documentary	Shorts	Archive films	Films made before 2000	BFFS DVD booking title
Number of screenings	509	824	126	161	81	387	143

Source: BFFS.
Notes: The total number of screenings does not add to 1,706 as some films appear in more than one category. Figures include both film societies and community cinemas.

Eleven of the films programmed by 10 or more respondents in 2009/10 were British, and 11 were in a foreign language. The three most programmed films were *I've Loved You So Long*, *Slumdog Millionaire* and *Looking for Eric*. Just over half (52%, almost the same as the 51% for 2008/09) of all responding organisations held special events in addition to screenings in 2009/10.

The average audience size in 2009/10 was 63 and the largest stood at 394. The sum total of all admissions from responding organisations was 217,481. If this is extrapolated to all societies, the BFFS estimates that the total number of admissions in 2009/10 would have been around 375,000 (an 8% increase in admissions on 2008/09's estimate of 347,000).

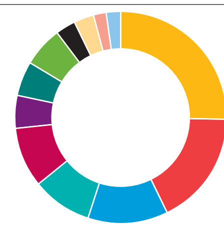
The most commonly used format for screenings was DVD (used 'usually' or 'sometimes' by 95% of responding organisations), while 38% 'usually' or 'sometimes' used Blu-ray (up from 5% in 2008/09). Of the responding societies 27% still used VHS, and 1% of respondents reported it as their usual screening format. Nearly half (49%) of the responding societies 'usually' or 'sometimes' used 35mm as their screening format.

The vast majority of film societies used only one venue for screenings (79%), and public buildings (for example, civic centres and village or town halls) were the most common type (used by 49% of respondents). Other types of venue included school halls or college/university lecture theatres (used by 20% of respondents), mixed arts centres (18%), cinemas (16%) and theatres (14%). Responding societies and community cinemas also used cafés, pubs, church halls, social clubs, leisure centres and museums for screenings.

Film societies and community cinemas enhance film provision in thematic or geographical areas otherwise underserved by commercial cinemas. On average, film societies and community cinemas were located around nine miles from the nearest commercial cinema. Moreover, 43% operated in rural areas (with 17% in remote rural areas more than 10 miles from the nearest settlement) compared with 3% of commercial screens (see Table 10.8 in section 10.6). Figure 10.7 shows the percentage share of BFFS membership by nation and English region.

Figure 10.7 Share of BFFS membership by nation and region, 2010

	%
South West	25
South East	17
Scotland	12
North West	9
Yorkshire and The Humber	9
East of England	5
London	5
Wales	6
East Midlands	3
West Midlands	3
North East	2
Northern Ireland	2



Source: BFFS.
Note: Percentages may not add to 100 due to rounding.

The South West was the region with the highest number of admissions, accounting for 23% of all admissions to film society screenings. In contrast, the number of admissions to commercial cinemas in the South West ISBA region represented 2.5% of all admissions to commercial cinemas (see Table 10.4).

- For cinema admissions and box office see Chapter 1 (page 8)
- For a look at cinema audiences see Chapter 15 (page 125)
- For employment in the exhibition sector see Chapter 22 (page 194)
- Website for British Federation of Film Societies (BFFS): www.bffs.org.uk

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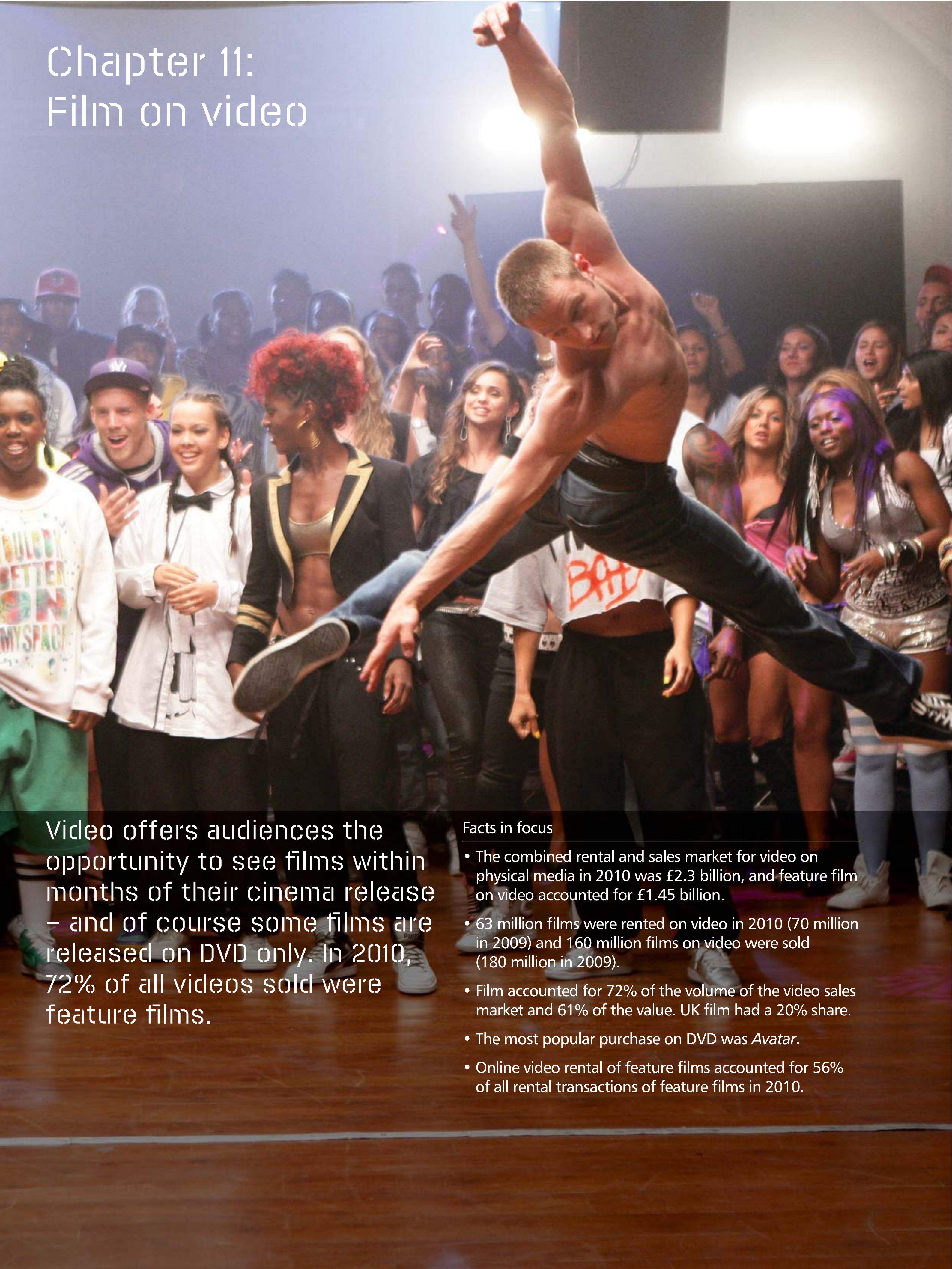
Chapter 11: Film on video



Video offers audiences the opportunity to see films within months of their cinema release – and of course some films are released on DVD only. In 2010, 72% of all videos sold were feature films.

Facts in focus

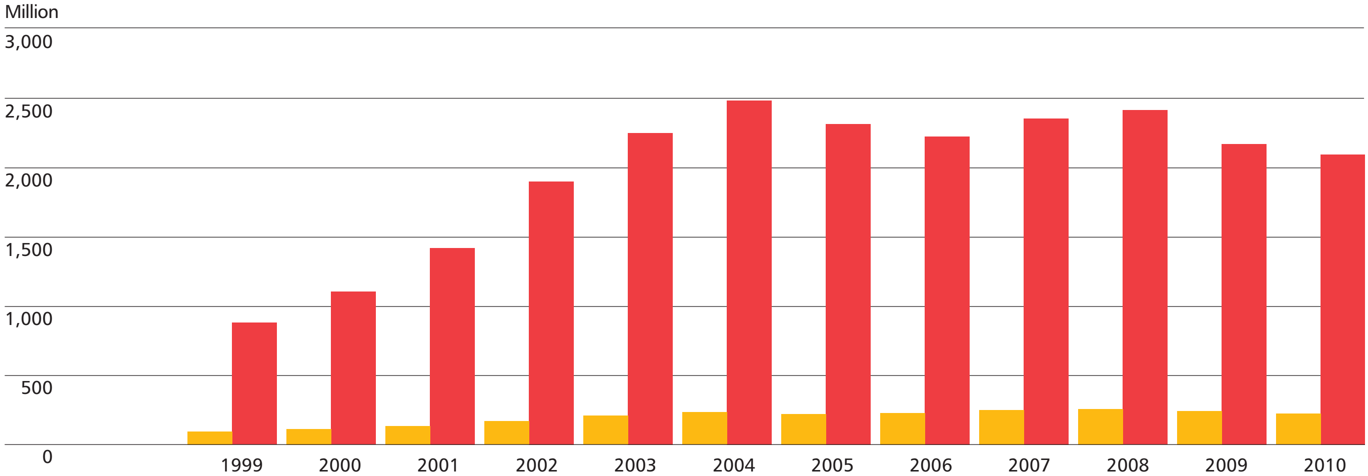
- The combined rental and sales market for video on physical media in 2010 was £2.3 billion, and feature film on video accounted for £1.45 billion.
- 63 million films were rented on video in 2010 (70 million in 2009) and 160 million films on video were sold (180 million in 2009).
- Film accounted for 72% of the volume of the video sales market and 61% of the value. UK film had a 20% share.
- The most popular purchase on DVD was *Avatar*.
- Online video rental of feature films accounted for 56% of all rental transactions of feature films in 2010.

11.1 Film in the retail video market

'Video' is used in this chapter as the generic description of all physical video formats, including DVD, UMD (Universal media disc) and Blu-ray, in line with the British Video Association's (BVA) definition, and does not include downloads. (For information on films rented or purchased by download, see Chapters 13 and 14.)

In 2010, 223 million videos were sold, down 8.2% on 2009. The total market value was £2,089 million, down 3.5% on 2009 (Figure 11.1). DVDs accounted for the vast bulk of video sales value (90%), while Blu-ray sales accounted for 9.7% of total sales value in 2010, compared with 6.4% in 2009. Feature film represented approximately 61% of the retail video market by value (£1,267 million) and 72% by volume. UK films accounted for around 20% of sales of film on video.

Figure 11.1 Retail video sales (all categories), 1999–2010



	1999	2000	2001	2002	2003	2004	2005	2006	2007	2008	2009	2010
Volume (million)	96	114	135	169	208	234	222	228	249	257	243	223
Value (£ million)	878	1,101	1,417	1,896	2,245	2,478	2,309	2,219	2,349	2,408	2,164	2,089

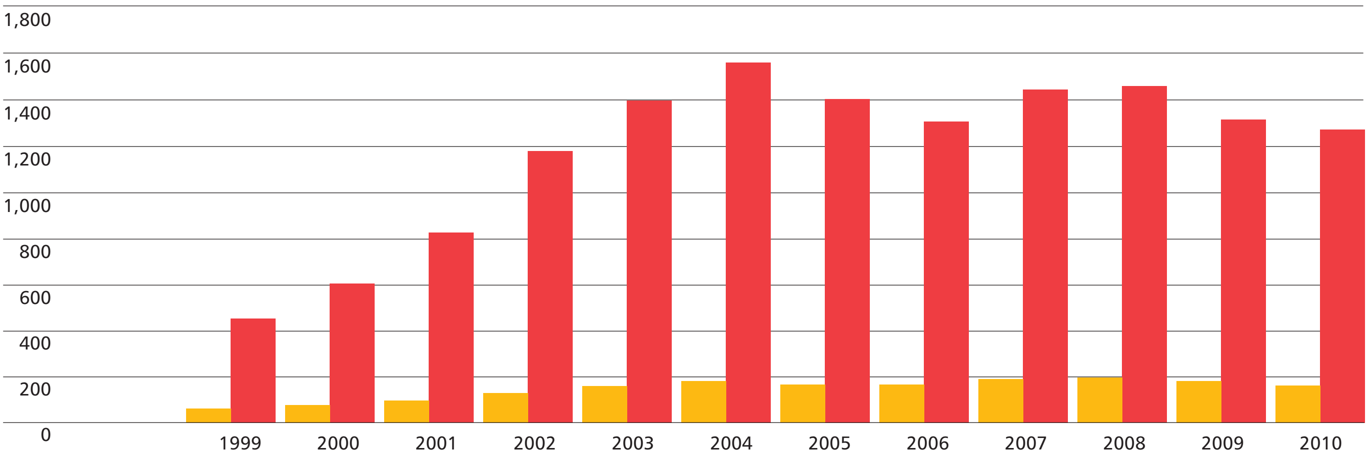
Source: *Screen Digest*.
Data in this table include all categories of retail video: film, TV, sport, fitness etc.

The number of films sold on video more than trebled between 1999 and 2008, from 61 million units to 196 million, before falling in 2009 to 180 million units and then falling further to 160 million units in 2010 (Figure 11.2).
As Figure 11.3 shows, the average unit price increased with the introduction of DVD in the late 1990s to reach a peak in 2002, but has since fallen each year until 2010 when the average unit price increased to £7.90 (compared with £7.29 in 2009). One factor contributing to the increase in the average unit price is the increased share of higher value Blu-ray sales in 2010.

Image: *StreetDance 3D* courtesy of Vertigo Films

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

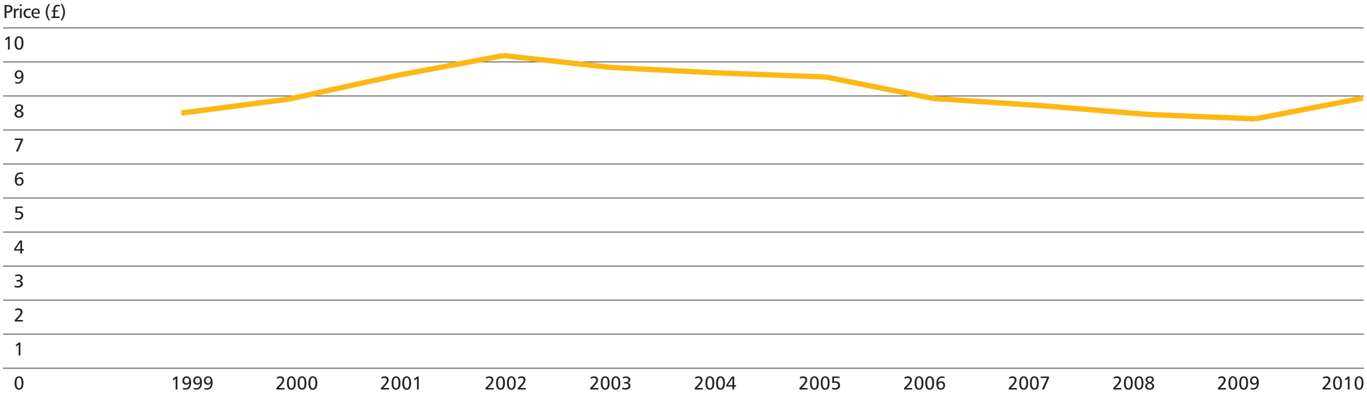
Figure 11.2 Film on video retail sales, 1999–2010



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

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

Figure 11.3 Retail price of film per unit, 1999–2010



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

Source: RSU.

Table 11.1 shows the top selling films on video in 2010. *Avatar*, the highest grossing film at the 2009 UK box office, topped the chart with more than three million copies sold. In second place was *Toy Story 3*, the top film at the UK box office in 2010, which sold more than two million copies. At number 10 in the chart was *Harry Potter and the Half-Blood Prince*, which was the top selling film on video of 2009.

Avatar was also the highest selling film title on Blu-ray disc of 2010, followed by *Inception* and *Toy Story 3*. Sales of Blu-ray discs accounted for 5.5% of all video sales by volume in 2010, up from 3.3% in 2009.

Table 11.1 Top 10 films on video retail, 2010

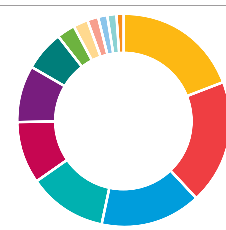
	Title	Country of origin	Distributor
1	Avatar	USA	20th Century Fox
2	Toy Story 3	USA	Walt Disney
3	The Twilight Saga: New Moon	USA	eOne Films
4	The Twilight Saga: Eclipse	USA	eOne Films
5	Inception	UK/USA	Warner Bros
6	2012	USA	Sony Pictures
7	The Hurt Locker	USA	Elevation Sales/Lions Gate
8	Up	USA	Walt Disney
9	Sherlock Holmes	UK/USA	Warner Bros
10	Harry Potter and the Half-Blood Prince	UK/USA	Warner Bros

Source: Official Charts Company, BVA.

Once again, comedy was the dominant genre of films sold on video in 2010, accounting for 20% of the market as Figure 11.4 shows. Drama was the next most popular with 19.5% of all sales, followed by action/adventure with 15.7%.

Figure 11.4 Sales breakdown by film genre, 2010

	%
Comedy	20.0
Drama	19.5
Action/adventure	15.7
Family	12.3
Science fiction	9.7
Thriller	8.9
Horror	6.3
War	3.8
Musical	2.1
Western	0.9
Anime	0.4
Documentary	0.3
Adult	0.1



Source: Official Charts Company, BVA.

The list of top 10 UK performers on sell-through video in 2010 (Table 11.2) features three UK qualifying titles which are also in the overall top 10 for the year. These include *Harry Potter and the Half-Blood Prince*, which continued to sell well in 2010 after being the top selling video of 2009. By the end of 2010 it had sold more than three million copies.

Two of the top selling UK titles, *Inception* and *Sherlock Holmes*, are also in the list of top 10 selling film titles on Blu-ray disc in 2010.

Table 11.2 Top 10 UK qualifying video film retail titles, 2010

	Title	Country of origin	Distributor
1	Inception	UK/USA	Warner Bros
2	Sherlock Holmes	UK/USA	Warner Bros
3	Harry Potter and the Half-Blood Prince	UK/USA	Warner Bros
4	Nanny McPhee and the Big Bang	UK/USA	Universal
5	Clash of the Titans	UK/USA	Warner Bros
6	Robin Hood	UK/USA	Universal
7	Kick-Ass	UK/USA	Universal
8	Green Zone	UK/USA	Universal
9	Harry Brown	UK	Elevation Sales/Lions Gate
10	The Boat That Rocked	UK/USA/Ger	Universal

Source: RSU analysis of Official Charts Company data.

The list of top 10 UK independent films sold on video in 2010 is topped by *Kick-Ass*, which was the second highest grossing UK independent film at the UK box office in 2010. In second place is *Harry Brown*, and in third place is *StreetDance 3D*, which was the highest grossing UK independent film at the UK box office in 2010. At number eight in the list is *This is England*, still selling well on video three years after its 2007 UK theatrical release (Table 11.3).

Table 11.3 Top 10 UK independent video film retail titles, 2010

	Title	Country of origin	Distributor
1	Kick-Ass	UK/USA#	Universal
2	Harry Brown	UK	Elevation Sales/Lions Gate
3	StreetDance 3D	UK	eOne Films
4	St Trinian’s 2: The Legend of Fritton’s Gold	UK	Entertainment
5	Dorian Gray	UK	Momentum
6	Nativity	UK	eOne Films
7	Planet 51	UK/Spa	Entertainment
8	This is England	UK	Elevation Sales/Lions Gate
9	Solomon Kane	UK/Cze/Fra	Entertainment
10	Dead Man Running	UK	Revolver

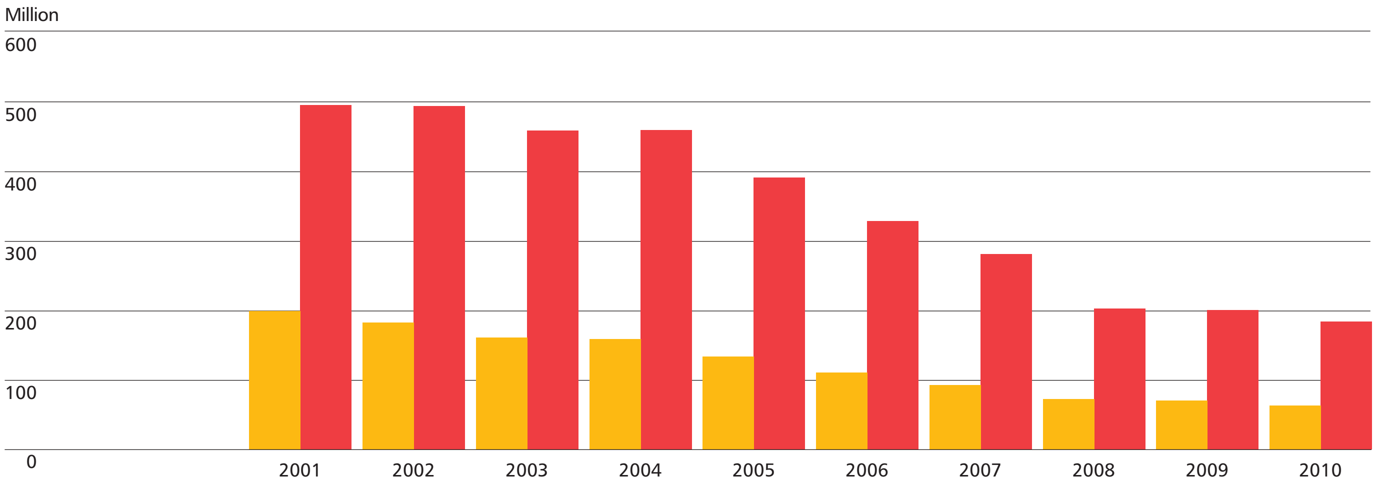
Source: RSU analysis of Official Charts Company data.
Kick-Ass was made with independent (non-studio) US support.

11.2 Film in the video rental market

Total physical video rentals totalled 72 million in 2010, with a total value of £208 million (including over-the-counter and online rentals). Film on video rentals totalled 63 million, with an average value of £2.90. Online video renting (with postal delivery) now accounts for 62% of all rental transactions and 56% of film on video rental transactions in the UK.

The number of feature film rental transactions in 2010 was down by 7.1 million from 2009, and the value of the physical rental market fell to £183 million from a peak of £494 million in 2001 (Figure 11.5). This is due mainly to the rapid decline of the over-the-counter rental market in the wake of competition from multi-channel television, rental downloads (from providers such as iTunes), film theft and, in particular, the availability and lower cost of retail DVDs.

Figure 11.5 Film on video rental market, 2001–2010



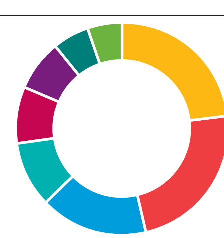
	2001	2002	2003	2004	2005	2006	2007	2008	2009	2010
Transactions (million)	198	182	160	158	133	110	92	72	70	63
Value (£ million)	494	492	457	458	390	327	280	202	200	183

Source: *Screen Digest*, BVA.

The most popular genres were comedy and drama both of which accounted for 23% of rentals, followed by action and children's/family titles (Figure 11.6). (It should be noted that these categories, as defined by Kantar Worldpanel, may differ from the genre categories assigned to the theatrical market by the RSU in Chapter 4.)

Figure 11.6 Video rental share by genre, 2010

	%
Comedy	23.3
Drama	23.3
Action	16.3
Children's/family	10.0
Thriller	8.5
Horror	7.7
Science fiction	5.8
Others	5.0



Source: Kantar Worldpanel, BVA.

The list of top 10 online rentals in 2010 is topped by *The Hurt Locker*, which won the Oscar® for best film, and was also one of the highest selling videos of 2010 (Table 11.4). Three other films appear in this list and also in the list of top selling titles. These are *Sherlock Holmes*, *Up* and *2012*.

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

Table 11.4 Top 10 online video rentals*, 2010

	Title	Country of origin	Distributor
1	The Hurt Locker	USA	Elevation Sales/Lions Gate
2	The Hangover	USA	Warner Bros
3	District 9	USA/NZ	Sony Pictures
4	The Proposal	USA	Walt Disney
5	Up	USA	Walt Disney
6	The Taking of Pelham 123	USA	Sony Pictures
7	Sherlock Holmes	UK/USA	Warner Bros
8	2012	USA	Sony Pictures
9	The Time Traveller's Wife	USA	EV
10	The Curious Case of Benjamin Button	USA	Warner Bros

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

The list of top 10 over-the-counter rentals in 2010 shows a different pattern from the online rentals, with only four titles appearing in both rental lists (Table 11.5). These four titles are *Sherlock Holmes* and *2012*, both of which are in the list of top selling titles of 2010, *The Hangover* and *The Time Traveller's Wife*.

Table 11.5 Top 10 over-the-counter video rentals, 2010

	Title	Country of origin	Distributor
1	Shutter Island	USA	Paramount
2	Law Abiding Citizen	USA	Momentum
3	2012	USA	Sony Pictures
4	Harry Brown	UK	Elevation Sales/Lions Gate
5	Couples Retreat	USA	Universal
6	The Invention of Lying	USA	Universal
7	Sherlock Holmes	UK/USA	Warner Bros
8	The Book of Eli	USA	EV
9	The Hangover	USA	Warner Bros
10	The Time Traveller's Wife	USA	EV

Source: BVA.

11.3 Hardware

According to the BVA, 6.2 million DVD players were sold in 2010, taking cumulative DVD hardware sales since launch to more than 68 million. In addition, 1.1 million Blu-ray stand-alone players were sold, more than doubling the cumulative sales since launch. BVA figures also show that, in 2010, 92% of households owned at least one DVD player and 8% of households owned a Blu-ray player.

► For more information about top films at the UK box office see Chapter 2 (page 16)
► For more information about the UK film market as a whole see Chapter 14 (page 119)

Chapter 12: Film on UK television

In terms of viewer numbers, the single most important platform for film consumption is television. Viewers had a choice of over 6,000 film titles across all channels in 2010, worth approximately £1.2 billion to the broadcasters.

Facts in focus

- There were 6,043 unique film titles on television in 2010, including 1,879 on terrestrial, 1,775 on subscription film channels and 3,664 on other digital film channels.
- There were 2,075 film transmissions (1,879 unique titles) on terrestrial channels, down from 2,218 in 2009, but still an average of almost six films per day. Of these, 434 (21%) were UK films, and 59 (3%) were foreign language films.
- An average of 1.3 million people watched each film on peak-time terrestrial television (up from 1 million in 2009), compared to median cinema audiences for the top 50 films of 1.8 million.
- The top film on terrestrial television was *Shrek the Third* on BBC One, with 7.8 million viewers.
- There were 3.7 billion viewings of feature film across all television formats (except pay-per-view) in 2010 – over 21 times the number of cinema admissions.

12.1 Programming on the terrestrial channels

Table 12.1 shows the number of feature films broadcast on the five terrestrial channels in 2010 and the number of UK titles broadcast in that time. UK films are broken down into older titles (more than eight years old) and recent theatrical releases (released in the last eight years). Here, UK films include all titles listed as UK-originated by the Broadcasters' Audience Research Board (BARB), plus UK co-productions given other nationalities (mostly USA) in the BARB data.

There were 2,075 films on terrestrial television in 2010, down from 2,218 in 2009, although this still represented an average of almost six films a day. The proportion of recent UK films increased slightly from 7% in 2009 to 8% in 2010.

Table 12.1 Feature films broadcast on terrestrial television, 2010

Channel	Number of films broadcast	Number of UK films broadcast	UK films as % of total	Number of recent* UK films broadcast	Recent* UK films as % of total films broadcast
BBC One	281	43	15	28	10.0
BBC Two	364	130	36	50	13.7
ITV1	419	107	26	42	10.0
Channel 4	526	96	18	32	6.1
Five**	485	58	12	8	1.6
Total	**2,075**	**434**	**21**	**160**	**7.7**

Source: Attentional, RSU analysis.
* A recent film is one which has been theatrically released, or intended for theatrical release, in the UK since 2002.
** Five was rebranded as Channel 5 in February 2011.

The five main terrestrial channels screened 59 foreign language films in 2010, 3% of the total, down from 76 in 2009 (also 3% of the total), as Table 12.2 shows. The top foreign language film was the Bollywood comedy *Om Shanti Om*, with an audience of 750,000 on Channel 4.

Table 12.2 Foreign language films broadcast on terrestrial television, 2010

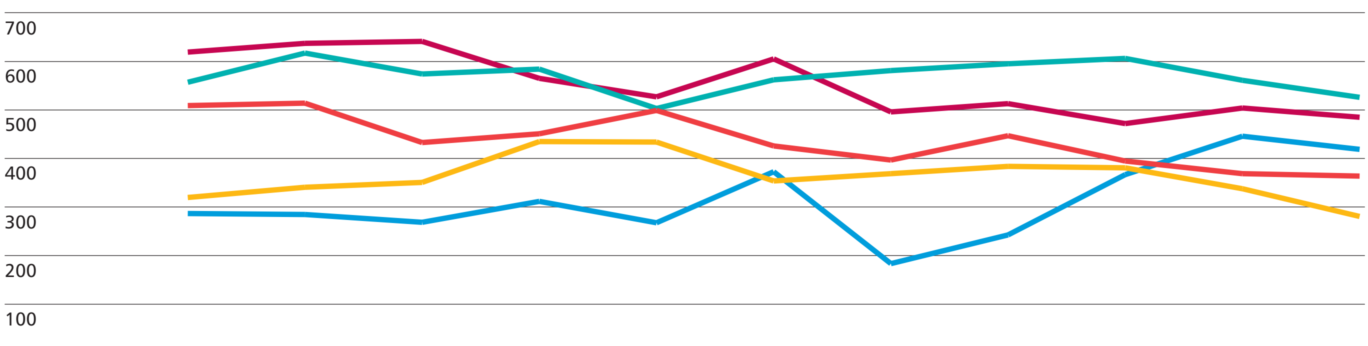
Channel	Number of foreign language films broadcast	% of channel's film output	Average audience (million)	Top rated foreign language film	Audience (million)
BBC One	0	0.0	–	–	–
BBC Two	7	1.9	0.3	Spirited Away	0.67
ITV1	2	0.5	0.5	The Little Polar Bear	0.52
Channel 4	50	9.5	0.1	Om Shanti Om	0.75
Five*	0	0.0	–	–	–
Total	**59**	**2.8**	**0.2**	**–**	**–**

Source: RSU.
* See note to Table 12.1.

Image: *Om Shanti Om* courtesy of Eros International

The number of slots for feature film on the terrestrial channels has fluctuated since 2000, as Figure 12.1 shows with Channel 4 and Five broadcasting the most films over the last decade.

Figure 12.1 Number of feature films on terrestrial television, 2001–2010



	2001	2002	2003	2004	2005	2006	2007	2008	2009	2010
BBC One	341	351	435	434	354	369	384	381	338	281
BBC Two	514	433	451	499	426	397	447	395	369	364
ITV1	285	269	312	268	373	184	243	367	446	419
Channel 4	617	574	584	503	562	581	595	606	561	526
Five*	637	641	565	527	605	496	513	472	504	485
Total	**2,394**	**2,268**	**2,347**	**2,231**	**2,320**	**2,027**	**2,182**	**2,221**	**2,218**	**2,075**

Source: Attentional, RSU.
* See note to Table 12.1.

12.2 Peak time on terrestrial television

In 2010, the proportion of peak-time hours (18:00 to 23:59 hours) dedicated to feature films varied widely across the terrestrial channels. In terms of total hours, film represented 4% of programming on BBC One, 3% on BBC Two, 16% on ITV1, 13% on Channel 4 and 22% on Five (Figure 12.2). With the exception of Five, the film output of the terrestrial channels fell compared to 2009, with BBC One showing the largest decrease, down from 19% in 2009.

Figure 12.2 Composition of peak-time hours, 2010

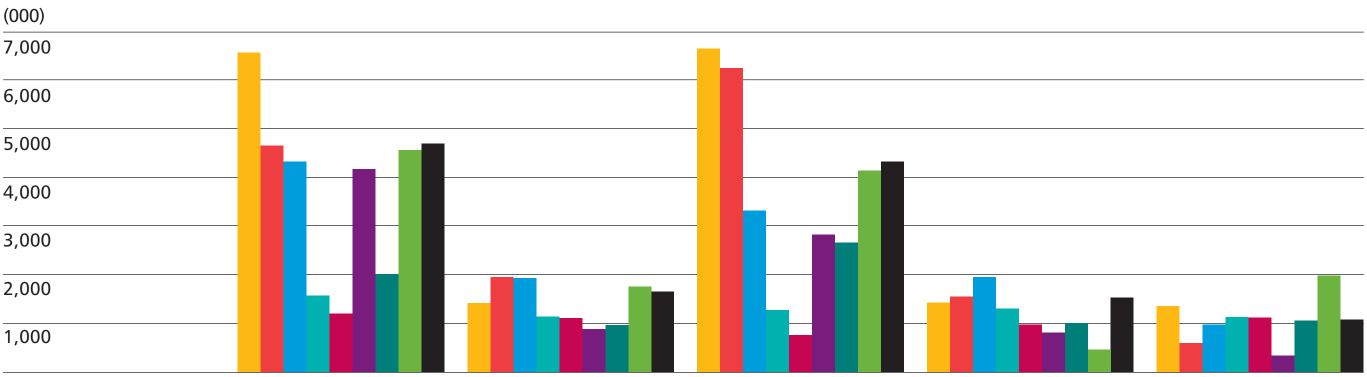
	BBC One	BBC Two	ITV1	Channel 4	Five*	Total
Factual	17.2	44.2	11.8	40.9	22.5	27.2
Drama	22.8	2.3	26.3	13.1	33.9	19.9
News/current affairs	30.4	14.4	15.7	17.2	14.3	18.3
Entertainment	16.9	17.4	17.1	14.4	1.5	13.4
Films: Cinema	**4.2**	**3.3**	**16.2**	**13.0**	**22.2**	**11.9**
Sport	6.7	11.1	9.3	0.0	3.4	6.0
Other	1.7	7.3	3.4	1.0	0.1	2.6
Films: made for TV	0.1	0.1	0.3	0.3	2.2	0.6

Source: Attentional.
* See note to Table 12.1.

12.3 Audiences for film on terrestrial television

The average audience for a film shown on peak-time terrestrial television was 1.6 million on BBC One, 1.1 million on BBC Two, 1.3 million on both ITV1 and Channel 4 and 1.1 million on Five (Figure 12.3). Across all channels, the average audience was 1.3 million, up from 1 million in 2009. This compares with median cinema admissions for the top 50 films of approximately 1.8 million.

Figure 12.3 Average peak-time audience, 2010



	BBC One	BBC Two	ITV1	Channel 4	Five*
Drama	6,566	1,421	6,646	1,434	1,365
Entertainment	4,653	1,956	6,250	1,555	596
Factual	4,323	1,934	3,322	1,952	983
Films: Cinema	**1,574**	**1,146**	**1,283**	**1,306**	**1,135**
Films: made for TV	1,202	1,110	767	979	1,122
News/current affairs	4,169	888	2,825	818	324
Other	2,015	975	2,660	1,013	1,065
Sport	4,563	1,760	4,144	465	1,986
All genres	4,702	1,661	4,332	1,535	1,084

Source: BARB/Attentional.
* See note to Table 12.1.

12.4 Top films on terrestrial television

The most popular film on terrestrial television in 2010 was *Shrek the Third*, with 7.8 million viewers tuning in to its premiere on BBC One (Table 12.3). In theatrical audience terms, this is equivalent to a box office gross of £46 million (its actual gross was £39 million).

Table 12.3 Top 10 films on terrestrial television, 2010

	Title	Channel	Country of origin	Year of theatrical release	TV audience (million)
1	Shrek the Third	BBC One	USA	2007	7.8
2	The Chronicles of Narnia: Prince Caspian	BBC One	UK/USA	2008	6.6
3	Harry Potter and the Order of the Phoenix	ITV1	UK/USA	2007	6.2
4	Harry Potter and the Order of the Phoenix	ITV1	UK/USA	2007	6.1
5	Slumdog Millionaire	Channel 4	UK	2009	5.2
6	I Am Legend	ITV1	USA	2007	5.2
7	The Bourne Ultimatum	ITV1	UK/USA	2007	4.8
8	The Chronicles of Narnia: The Lion, the Witch and the Wardrobe	BBC One	USA	2005	4.6
9	The Mummy: Tomb of the Dragon Emperor	ITV1	USA	2008	4.5
10	Harry Potter and the Goblet of Fire	ITV1	UK/USA	2005	4.2

Source: Attentional, BARB.
Note: *Harry Potter and the Order of the Phoenix* was broadcast twice on ITV1 – on 10 April and 19 December.

The top 10 UK films of 2010 (Table 12.4) included the premieres of *Harry Potter and the Order of the Phoenix*, *Slumdog Millionaire*, *The Bourne Ultimatum* and *The Damned United*. The highest ratings were recorded for the first broadcast of *The Chronicles of Narnia: Prince Caspian* on BBC One.

Table 12.4 Top 10 UK-originated films on terrestrial television, 2010

	Title	Channel	Country of origin	Year of theatrical release	TV audience (million)
1	The Chronicles of Narnia: Prince Caspian	BBC One	UK/USA	2008	6.6
2	Harry Potter and the Order of the Phoenix	ITV1	UK/USA	2007	6.2
3	Harry Potter and the Order of the Phoenix	ITV1	UK/USA	2007	6.1
4	Slumdog Millionaire	Channel 4	UK	2009	5.2
5	The Bourne Ultimatum	ITV1	UK/USA	2007	4.8
6	Harry Potter and the Goblet of Fire	ITV1	UK/USA	2005	4.2
7	Nanny McPhee	ITV1	UK/USA	2005	3.8
8	The Damned United	BBC Two	UK	2009	3.4
9	Casino Royale	ITV1	UK/USA/Cze	2006	3.3
10	Bridget Jones’s Diary	ITV1	UK/USA	2001	3.2

Source: Attentional, BARB.

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12.5 Films on multi-channel television

Multi-channel television (freeview/satellite/cable) accounted for almost 44% of viewing in 2010, up from 17% in 2000. Table 12.5 lists the number of films shown, average audience, the top film and audience for the top film, for a selection of digital channels which broadcast feature films. The ITV digital channels screened over 1,400 films in 2010, with an average audience of around 270,000 viewers. *Die Hard 4.0* recorded the largest audience for a single screening on multi-channel television, with over 1.6 million viewers on Film4. This channel broadcast over 2,800 films last year, averaging 170,000 viewers per film (up from 133,000 in 2009).

Table 12.5 Feature films on selected digital channels, 2010

Channel	Number of film transmissions	Average film audience	Top film	Audience for top film
BBC Three	137	584,000	Pirates of the Caribbean: The Curse of the Black Pearl	1,494,000
BBC Four	108	157,000	To Kill a Mockingbird	636,000
Comedy Central	131	89,000	Bad Boys	243,000
E4	238	298,000	Night at the Museum	939,000
Film4	2,818	171,000	Die Hard 4.0	1,624,000
Fiver*	265	180,000	Men in Black	515,000
Five USA*	437	163,000	The Siege	604,000
G.O.L.D.	204	131,000	The Mask	425,000
Horror Channel	1,213	11,000	The Gravedancers	86,000
ITV2–4	1,475	272,000	Nanny McPhee	1,336,000
More 4	437	115,000	The Godfather	517,000
Movies 24+	537	12,000	Will You Merry Me?	82,000
Movies 4 Men 1–2	4,065	2,000	She Wore a Yellow Ribbon	87,000
Sky 1–3	212	373,000	Michael Jackson's This Is It	429,000
Sunrise TV	1,183	7,000	Kati Patang	53,000
Syfy	554	26,000	Way of the Dragon	187,000
True Movies 1–2	308	9,000	Santa Who?	91,000
Turner Classic Movies 1–2	4,537	7,000	Stigmata	146,000
Viva	113	54,000	Teen Wolf	197,000
Watch	214	136,000	Bruce Almighty	403,000

Source: Attentional, BARB.
* Fiver and Five USA were rebranded as 5* and 5 USA in February 2011.

The top film on free-to-air digital multi-channel (in terms of total audience across all transmissions) was *Evan Almighty* on ITV2 with a total audience of 5.5 million from eight transmissions (Table 12.6).

Table 12.6 Top 10 feature films on free-to-air digital multi-channel television, 2010

	Title	Channel	Number of transmissions	Country of origin	Year of theatrical release	Total audience
1	Evan Almighty	ITV2	8	USA	2007	5,518,900
2	Nanny McPhee	ITV2	6	UK/USA	2005	5,179,600
3	Kindergarten Cop	ITV2/Hallmark	16	USA	1990	5,089,300
4	Troy	ITV2/Watch	12	UK/USA	2004	4,673,200
5	Casper	ITV2	9	USA	1995	4,553,300
6	The Mummy	ITV2	6	USA	1999	4,484,200
7	The Bodyguard	ITV2	12	USA	1992	4,475,700
8	A Cinderella Story	ITV2	8	USA/Can	2004	4,451,400
9	Bridget Jones: The Edge of Reason	ITV2	10	UK/USA	2004	4,400,500
10	Passenger 57	ITV2	8	USA	1992	4,305,700

Source: Attentional, BARB.

Table 12.7 outlines the number of films shown, average audience and top film on the UK's premium subscription movie channels. The various Sky Movie channels broadcast a total of 1,459 films across 45,624 slots while Disney Cinemagic broadcast 63 titles across 1,712 slots with an average audience of 25,000. The highest rated broadcast of a film on UK pay-TV was *Avatar*, with 874,000 viewers on Sky Movies Premiere.

Table 12.7 Feature films on premium subscription movie channels, 2010

Channel	Number of film transmissions	Average film audience	Top film	Audience for top film
Disney Cinemagic	1,712	25,000	Beauty and the Beast	392,000
MGM HD	3,356	1,000	The Secret Invasion	41,000
Sky Movie channels	45,624	4,148	Avatar	874,000

Source: Attentional, BARB.

The top film in terms of combined viewings on the subscription film channels in 2010 was *Quantum of Solace*, which attracted a total audience of 5.4 million viewers from 154 transmissions on the Sky Movie channels (Table 12.8).

Table 12.8 Top 10 feature films on pay-TV film channels, 2010

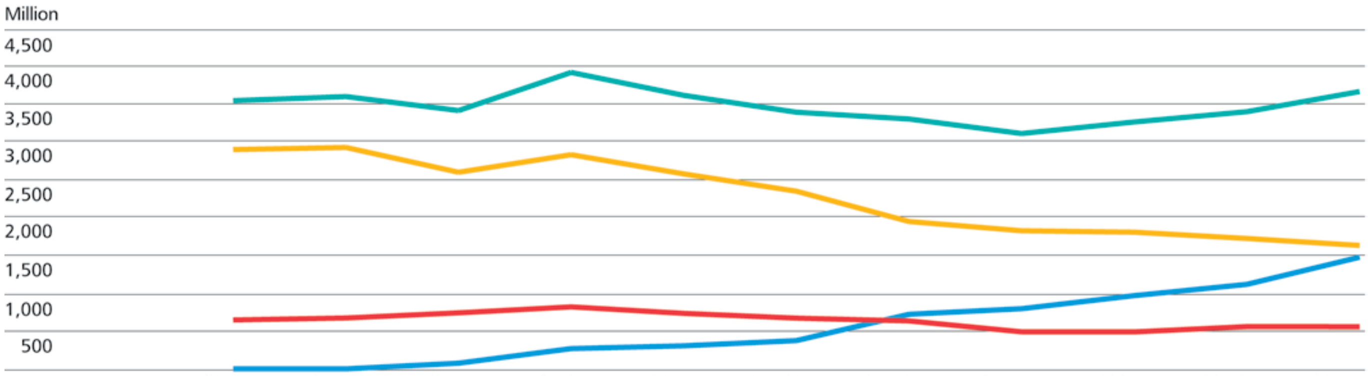
	Title	Channel	Number of transmissions	Country of origin	Year of theatrical release	Total audience*
1	Quantum of Solace	Sky Movies	154	UK/USA	2008	5,364,600
2	Ice Age: Dawn of the Dinosaurs	Sky Movies	64	USA	2009	4,143,500
3	Monsters, Inc.	Disney Cinemagic	82	USA	2001	3,718,100
4	Twilight	Sky Movies	109	USA	2008	3,701,500
5	Madagascar: Escape 2 Africa	Sky Movies	116	USA	2008	3,556,800
6	Bedtime Stories	Sky Movies	164	USA	2008	3,242,300
7	Night at the Museum 2	Sky Movies	73	USA	2009	3,180,000
8	Home Alone	Sky Movies	86	USA	1990	3,067,800
9	Avatar	Sky Movies	14	USA	2009	3,027,000
10	Monsters vs. Aliens	Sky Movies	68	USA	2009	2,942,000

Source: Attentional, BARB.
* Audience figures refer to total audience for all transmissions of that film across all subscription film channels in 2010.

12.6 The audience for film on all television channels, 2000–2010

In order to compare the audiences for film on television with the number of admissions to UK cinemas, we have calculated the total audience for film broadcast on UK television since 2000 (see Figure 12.4). In 2010, there were 3.7 billion viewings of film on television, compared with cinema admissions of 169 million. This represents approximately 64 film viewings per person per year.

Figure 12.4 Total audience for feature film on television (except nVoD), 2000–2010

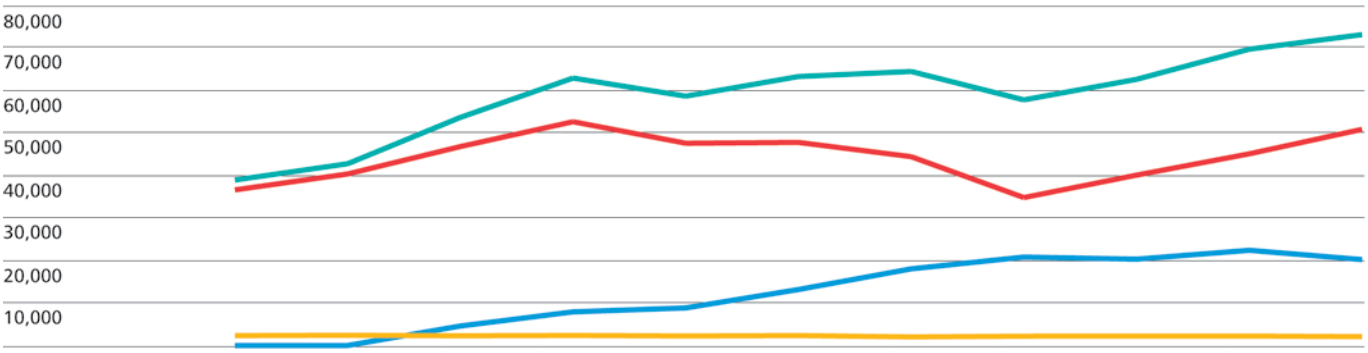


	2000	2001	2002	2003	2004	2005	2006	2007	2008	2009	2010
Terrestrial	2,901	2,929	2,601	2,833	2,579	2,350	1,949	1,827	1,808	1,725	1,633
Subscription film channels	647	673	741	820	734	671	634	490	489	559	558
Other digital multi-channel	0	0	75	268	305	374	722	796	969	1,118	1,477
Total (million)	**3,548**	**3,602**	**3,417**	**3,921**	**3,618**	**3,395**	**3,305**	**3,113**	**3,266**	**3,402**	**3,668**

Source: RSU, Attentional, BARB.
Note: nVoD = near Video on Demand.

Figure 12.5 shows the total number of films shown on television since 2000. The steep rise in film showings to 2003 has since flattened but the 73,005 total in 2010 is almost double the number shown in 2000 (38,865). The subscription film channels and digital multi-channel TV have driven this increase. In terms of unique film titles, there were 1,879 films broadcast on terrestrial, 1,775 titles on the subscription film channels and 3,664 on other digital channels. Overall, 6,043 individual film titles were shown across all TV channels in 2010.

Figure 12.5 The total number of film transmissions on all television channels (except nVoD), 2000–2010



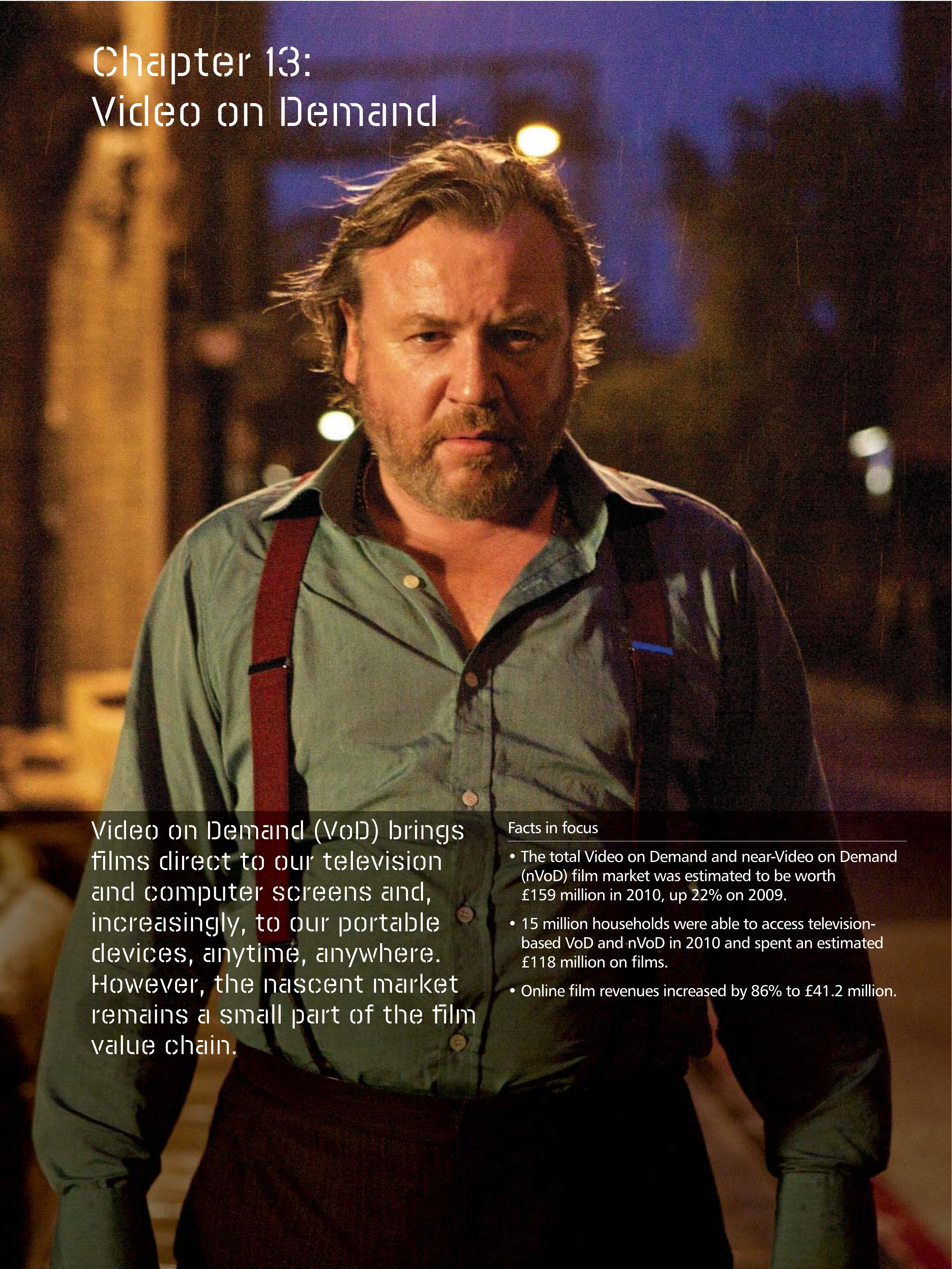
	2000	2001	2002	2003	2004	2005	2006	2007	2008	2009	2010
Terrestrial	2,318	2,405	2,275	2,355	2,234	2,326	2,011	2,182	2,221	2,218	2,075
Subscription film channels	36,547	40,277	46,720	52,552	47,499	47,698	44,346	34,737	40,014	45,015	50,756
Other digital multi-channel	0	0	4,573	7,900	8,821	13,144	17,998	20,765	20,274	22,359	20,174
Total	**38,865**	**42,682**	**53,568**	**62,807**	**58,554**	**63,168**	**64,355**	**57,684**	**62,509**	**69,592**	**73,005**

Source: RSU, Attentional.
nVoD = near Video on Demand.

12.7 The value of feature film to broadcasters

Based on a model developed by Attentional, we have estimated the value of feature film to UK broadcasters to be approximately £1.2 billion in 2010. This figure is derived from the annual revenue per channel, ie net advertising revenue for the commercial channels, subscription revenues for the pay channels and the proportion of licence fee applied to programming on the BBC channels, multiplied by the percentage of broadcast hours for feature film.

▸ For cinema admissions see Chapter 1 (page 8)
▸ For an overview of the film market as a whole see Chapter 14 (page 119)



Chapter 13: Video on Demand

Video on Demand (VoD) brings films direct to our television and computer screens and, increasingly, to our portable devices, anytime, anywhere. However, the nascent market remains a small part of the film value chain.

Facts in focus

- The total Video on Demand and near-Video on Demand (nVoD) film market was estimated to be worth £159 million in 2010, up 22% on 2009.
- 15 million households were able to access television-based VoD and nVoD in 2010 and spent an estimated £118 million on films.
- Online film revenues increased by 86% to £41.2 million.

13.1 The television-based VoD and nVoD market

The Video on Demand (VoD) market in the UK can be divided into television-based and online services. Around 15 million UK households were able to access VoD and near-Video on Demand (nVoD) films via television in 2010, up from 14 million in 2009. The value of the total television-based market increased from an estimated £108 million in 2009 to £118 million in 2010 (Figure 13.1).

Virgin Media and Sky are the market leaders in television-based VoD and nVoD with over 13 million subscribers between them. Approximately 3.8 million Virgin Media TV subscribers are able to access a true-VoD service (a system which streams content in real time from a server to the viewer) while the 9.9 million Sky satellite subscribers are able to access nVoD films which can then be stored on personal video recorders (PVRs) through the Sky Anytime service. However, an enhanced Sky Anytime+ service was launched in late 2010 which offers a true-VoD service to Sky Movies subscribers.

BT Vision (545,000 subscribers) and TalkTalk TV (100,000 subscribers) offer major studio films as part of a true-VoD IPTV offering. For digital terrestrial television (DTT) viewers, Picturebox via Top Up TV Anytime offers a limited number of titles available through a compatible PVR.

13.2 Online VoD

Despite overall broadband penetration of 71% (fixed and mobile), the online VoD market remained small in 2010, with estimated revenues of around £41 million, including approximately £400,000 from subscription services (Figure 13.1). However, this represents an 86% increase on 2009 and a 564% increase on 2008.

Online VoD services in the UK employ four basic types of business model:

- Rental VoD – one-off rental , also known as download to rent;
- Retail or download-to-own (DTO) or electronic-sell-through (EST);
- Subscription VoD (SVoD) – unlimited access to content for a fixed monthly sum; and
- Free/advert-supported VoD.

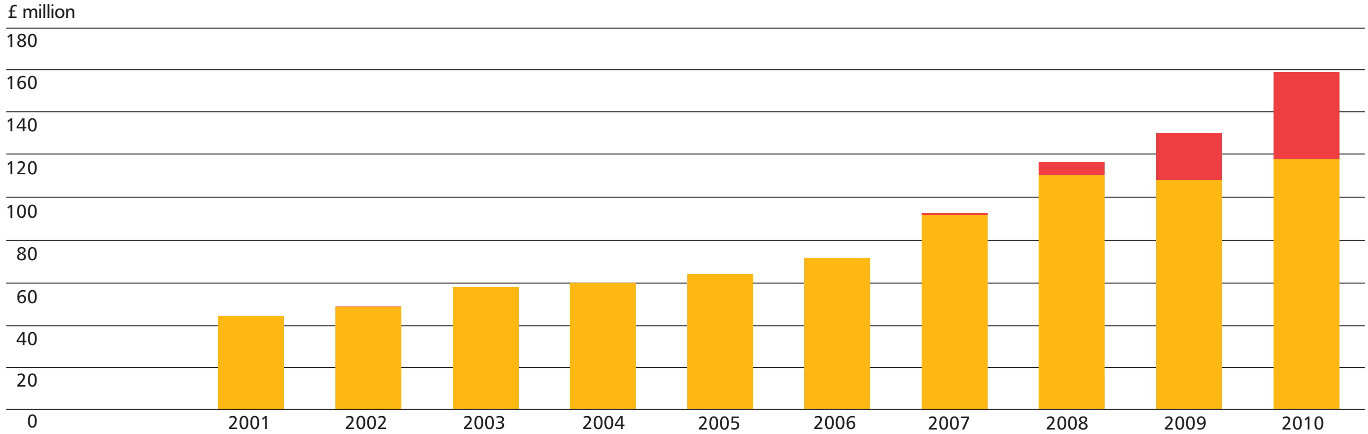
The online market is dominated by services associated with devices – such as iTunes and the Zune Marketplace for the Xbox 360 console. According to *Screen Digest*, these services together accounted for 95% of all online film transactions in 2010.

Screen Digest estimates that the combined value of the television-based VoD and nVoD and internet-based film market was £159 million in 2010, up from £130 million in 2009. This represents approximately 4% of the total UK filmed entertainment market.

It should also be noted that title-by-title data are still unavailable for this sector and we are therefore unable to report statistics on the top performing titles or the market share of UK films.

Image: *44 Inch Chest* courtesy of Momentum Pictures, an Alliance Films Company

Figure 13.1 Value of the UK VoD and nVoD film market, 2001–2010



	2001	2002	2003	2004	2005	2006	2007	2008	2009	2010
TV-based VoD and nVoD	44.1	48.6	57.6	59.8	63.8	71.6	92.0	110.7	108.4	118.2
Online VoD	0.0	0.0	0.0	0.0	0.0	0.1	0.5	6.2	22.2	41.2
Total VoD/nVoD market (£million)	**44.1**	**48.6**	**57.6**	**59.8**	**63.8**	**71.7**	**92.5**	**116.9**	**130.6**	**159.4**

Source: *Screen Digest*.

13.3 Future prospects for the VoD market

Although there are signs of growth, the aggregate size of the UK VoD market remains small. According to Ofcom, average broadband speeds in the UK increased from 5.2Mbit/s to 6.2Mbit/s in 2010 but download speeds remain a factor. Other issues to be addressed over the coming years include improving delivery to the television screen (although 2010 saw the launch of several services connected to internet-enabled television sets such as LOVEFiLM's deal with Sony and Samsung), enhancing the user interface (via better menu options and recommendation engines), finding price points that work for both the industry and the consumer and increasing the size of VoD film catalogues so that a wider choice of material is available.

The emerging market also faces a challenge from illegal online sources and this is illustrated in Figure 13.2. Based on a recent UK-wide survey[1], legal downloads represent just 1% of all film viewings which is less than the reported volume of peer-to-peer (P2P) file-sharing (2.5%) and file-sharing via cyberlockers or file-hosting services (1.1%). In all, 16% of respondents said they had watched films via P2P sharing and 11% via cyberlockers although 17% said they had legally downloaded film content.

1. *Portrayal vs. Betrayal: An investigation of diverse and mainstream film audiences*, UK Film Council and Harris Interactive, April 2011.

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

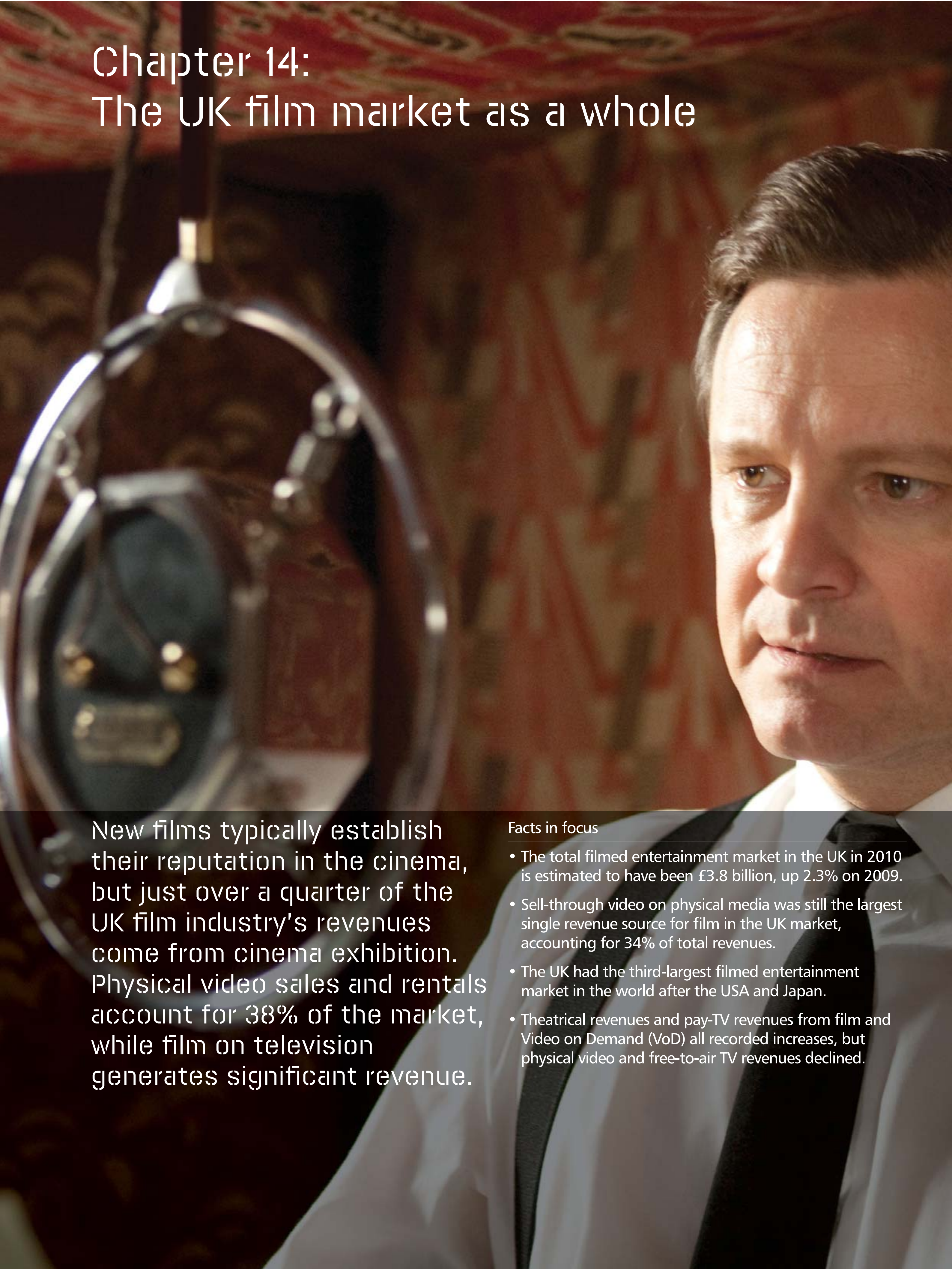
Figure 13.2 Share of film viewing by platform

	%
Live television	19.5
Recorded from television	14.5
Cinema	11.1
Subscription TV/Sky	10.9
Receive DVD gift	10.8
Buy DVD	9.0
Rent DVD	6.2
Catch-up TV/iPlayer	4.9
Piracy-P2P	2.5
Buy Blu-ray disc (BD)	1.9
Online streaming	1.9
Pay-per-view TV	1.7
Receive Blu-ray disc (BD)	1.6
Rent Blu-ray disc (BD)	1.3
Piracy-cyberlockers	1.1
Legal download	1.0

Source: UK Film Council, Harris Interactive.

► For more information on film on video see Chapter 11 (page 98)
► For more information on film on television see Chapter 12 (page 105)
► For an overview of the film market as a whole see Chapter 14 (page 119)

Chapter 14: The UK film market as a whole



New films typically establish their reputation in the cinema, but just over a quarter of the UK film industry's revenues come from cinema exhibition. Physical video sales and rentals account for 38% of the market, while film on television generates significant revenue.

Facts in focus

- The total filmed entertainment market in the UK in 2010 is estimated to have been £3.8 billion, up 2.3% on 2009.
- Sell-through video on physical media was still the largest single revenue source for film in the UK market, accounting for 34% of total revenues.
- The UK had the third-largest filmed entertainment market in the world after the USA and Japan.
- Theatrical revenues and pay-TV revenues from film and Video on Demand (VoD) all recorded increases, but physical video and free-to-air TV revenues declined.

14.1 The UK filmed entertainment market as a whole

'Video' is used in this chapter as the generic description of all physical video formats, including DVD, UMD (Universal media disc) and Blu-ray.

In 2009 and 2010, physical video retail was the largest single revenue source (Table 14.1), accounting for 34% of total revenues in 2010 (£1.3 billion). Over the same period, theatrical revenues increased by 4.7% to £988 million, while physical video sell-through revenues fell slightly from £1,311 million to £1,267 million. Gross television revenues increased by 6% from £1,108 million to £1,173 million, due to film on pay-TV and other digital multi-channel, although much of this accrued to the television industry rather than to the suppliers of film.

The market share for UK films was highest for theatrical releases (24%) and films broadcast on terrestrial television (24%) and lowest for film on pay-TV where it was 12%.

Table 14.1 UK filmed entertainment market, 2009 and 2010

Window	Total gross value £ million 2009	Attributable to UK films £ million 2009	Total gross value £ million 2010	Attributable to UK films £ million 2010
Theatrical	944	160	988	237
Video rental (physical)	200	41	183	37
Video retail (physical)	1,311	275	1,267	253
Pay-TV	585	93	605	74
Terrestrial television	240	58	215	51
Other multi-channel television	283	59	353	74
nVoD and VoD	124	26	159	32
Total UK	**3,687**	**712**	**3,770**	**758**

Sources: Rentrak EDI, BVA, Official Charts Company, Attentional, *Screen Digest*, RSU analysis.
Notes:
'Theatrical' is the total gross UK theatrical revenues (including VAT) in the calendar years 2009 and 2010 for all films exhibited in the UK. See Chapter 1.
'Video rental (physical)' is the total revenue from physical video rental (DVD, Blu-ray, etc) transactions in the calendar years 2009 and 2010. See Chapter 11.
'Video retail (physical)' is the total revenue from physical video retail transactions in the calendar years 2009 and 2010. See Chapter 11.
The television values are retail equivalent values calculated from the dataset of films shown on UK television. Values are estimated by multiplying the film share of the total channel time by the total revenue applicable to that channel (licence fee, subscription or advertising revenue). Television values cover terrestrial, subscription and other digital multi-channel. See Chapter 12. An estimate for pay-per-view is included in nVoD.
Video on Demand and near-Video on Demand revenues are derived from *Screen Digest* estimates of the combined size of the television and internet-based markets.
UK share is based on an estimate derived from knowledge of UK film share in the pay-TV and video markets.
The above values are gross values and include exhibitor and distributor margins, VAT, prints and advertising costs, DVD/video retail margins, broadcaster and multi-channel television operator margins in addition to net returns to the film production sector and film investors.
The revenues shown here are revenues earned by film in the UK market, whether UK or foreign films. The table does not include export revenues for the UK film industry. See Chapter 21 for UK film export revenues.

Image: *The King's Speech* courtesy of Momentum Pictures, an Alliance Films Company

14.2 The UK market in the global context

In 2010, the UK had the third-largest filmed entertainment market in the world, after the USA and Japan (Table 14.2). The USA accounted for 41% of the world market. The next biggest individual territories after the UK were France, Canada, Australia, Germany and Italy.

The world filmed entertainment market is still dominated by the largest developed economies. Although the Indian market is vast in terms of admissions and both India and China have huge populations and are growing fast economically, their filmed entertainment markets still count in US dollar terms below countries such as Australia (population 22 million) and Italy (population 60 million).

Table 14.2 Filmed entertainment revenues by country/region, US$ million, 2010

Country/region	Revenue in US$ million	% of total
USA	35,200	40.8
Japan	7,674	8.9
UK	5,809	6.7
Other Western Europe	5,031	5.8
France	3,805	4.4
Canada	3,770	4.4
Australia	3,622	4.2
Germany	3,528	4.1
Other Asia Pacific	3,129	3.6
Italy	2,057	2.4
China	1,969	2.3
India	1,855	2.2
South Korea	1,541	1.8
Russia	1,533	1.8
Brazil	1,368	1.6
Spain	1,158	1.3
Mexico	1,146	1.3
Other Central and Eastern Europe	898	1.0
Middle East and Africa	570	0.7
Other Latin America	559	0.6
Total	**86,222**	**100.0**

Source: PricewaterhouseCoopers, *Global Entertainment and Media Outlook 2011–2015*, June 2011.
Note: In Table 14.2 'Filmed entertainment revenue' includes box office receipts, home DVD/video (rental and retail) and online download and streaming revenues. It does not include TV revenues.

According to PricewaterhouseCoopers, the situation is forecast to change by 2015 (Table 14.3), with China becoming the fourth-largest individual territory, ahead of Australia and France. India's forecast share of the global filmed entertainment market is expected to increase to 2.7%.

Table 14.3 Filmed entertainment revenues by country/region, US$ million, forecast for 2015

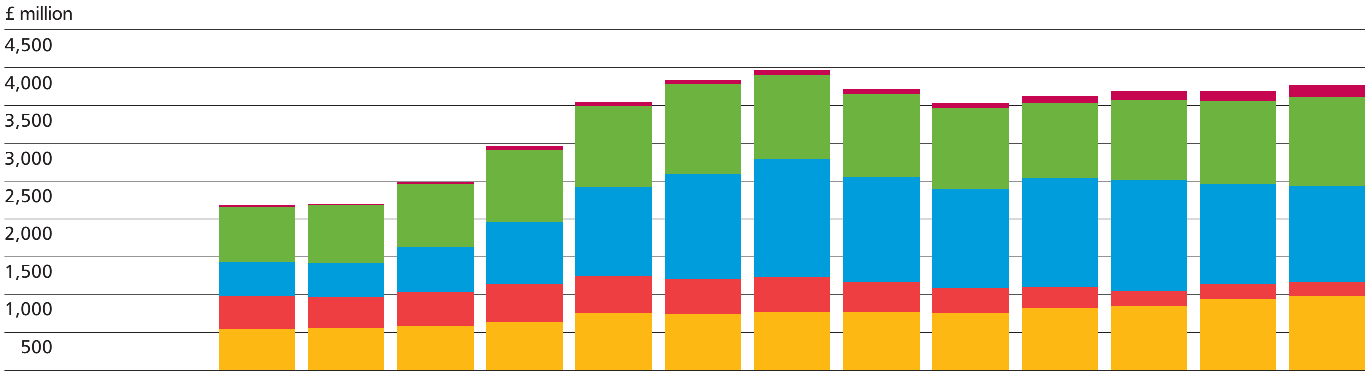
Country/region	Revenue in US$ million	% of total
USA	45,686	39.8
Japan	8,932	7.8
UK	7,364	6.4
China	6,254	5.4
Other Western Europe	5,984	5.2
Australia	4,810	4.2
France	4,683	4.1
Canada	4,641	4.0
Germany	4,241	3.7
Other Asia Pacific	3,984	3.5
India	3,095	2.7
Italy	2,552	2.2
Russia	2,547	2.2
Brazil	2,070	1.8
South Korea	1,941	1.7
Spain	1,638	1.4
Mexico	1,566	1.4
Other Central and Eastern Europe	1,239	1.1
Other Latin America	799	0.7
Middle East and Africa	733	0.6
Total	**114,759**	**100.0**

Source: PricewaterhouseCoopers, *Global Entertainment and Media Outlook 2011–2015*, June 2011.
Notes:
'Filmed entertainment revenue' includes box office receipts, home DVD/video (rental and retail) and online download and streaming revenues. It does not include TV revenues.
Forecasts are in nominal US dollars at the average 2010 exchange rate and therefore do not estimate the impact of any changes in exchange rates between 2010 and 2015.

14.3 The evolution of UK film revenues, 1998–2010

After strong growth in the early 2000s, aggregate film revenues fell in 2005 and 2006 (Figure 14.1). The chart shows a resumption of growth in 2007, as a result of increases in theatrical revenues and film on retail video. Since then, revenues have stabilised, with growth in the theatrical and pay-TV markets compensating for a decline in the physical rental and retail video markets. The VoD and nVoD markets remain a small component of the overall film value chain.

Figure 14.1 Gross film revenues, all platforms, 1998–2010

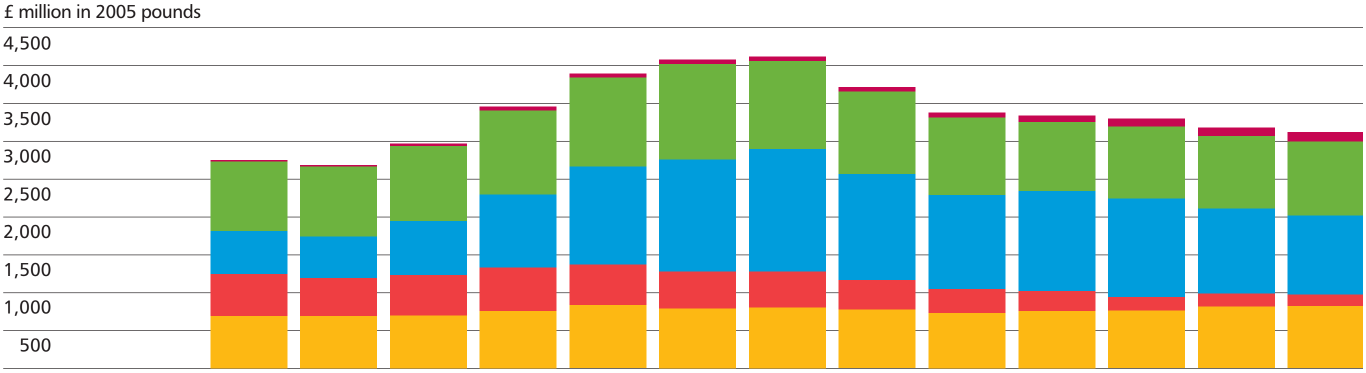


	1998	1999	2000	2001	2002	2003	2004	2005	2006	2007	2008	2009	2010
Theatrical	547	563	583	645	755	742	770	770	762	821	850	944	988
Rental video (physical)	437	408	444	494	492	457	458	390	327	280	202	200	183
Retail video (physical)	453	451	601	821	1,175	1,392	1,557	1,399	1,302	1,440	1,454	1,311	1,267
Film on television	726	755	826	954	1,066	1,182	1,119	1,089	1,066	994	1,067	1,108	1,173
Film on VoD and nVoD	17	19	32	44	49	58	60	64	72	92	117	131	159
Total	**2,180**	**2,196**	**2,486**	**2,958**	**3,537**	**3,831**	**3,964**	**3,712**	**3,529**	**3,627**	**3,690**	**3,694**	**3,770**

Source: Rentrak EDI, MRIB, BVA, Official Charts Company, Attentional, *Screen Digest*, RSU analysis.
Notes: 'Film on television' covers terrestrial, subscription and other digital multi-channel.
Television-based nVoD and VoD are included within the VoD total.

The revenues shown in Figure 14.1 are the actual figures. If adjusted for inflation using the recreational and cultural services price index (Figure 14.2), the decline in revenues in 2004 and 2006 is more marked at 18%. Since then, real revenues have declined at a steadier rate, falling 2% in 2010.

Figure 14.2 Gross inflation-adjusted film revenues, all platforms, 1998–2010, expressed in 2005 pounds



	1998	1999	2000	2001	2002	2003	2004	2005	2006	2007	2008	2009	2010
Theatrical	688.9	687.4	695.7	752.6	829.7	788.5	798.8	770.0	728.5	754.6	758.3	811.0	817.2
Rental video (physical)	550.4	498.2	529.8	576.4	540.7	485.7	475.1	390.0	312.6	257.4	180.2	171.8	151.4
Retail video (physical)	570.5	551.1	717.7	957.9	1,291.4	1,478.9	1,615.1	1,399.1	1,244.3	1,323.6	1,297.1	1,126.3	1,048.0
Film on television	914.4	921.9	985.7	1,113.2	1,171.4	1,256.1	1,160.8	1,089.0	1,019.1	913.6	951.8	951.9	970.2
Film on VoD and nVoD	21.4	23.2	37.9	51.5	53.5	61.2	62.1	63.8	68.6	84.7	104.4	112.5	131.5
Total	**2,745.6**	**2,681.8**	**2,966.8**	**3,451.6**	**3,886.7**	**4,070.4**	**4,111.9**	**3,711.9**	**3,373.1**	**3,333.9**	**3,291.8**	**3,173.5**	**3,118.3**

Source: Rentrak EDI, MRIB, BVA, Official Charts Company, Attentional, ONS, *Screen Digest*, RSU analysis.
Notes: Actual revenues deflated by the UK recreational and cultural services price index, using the year to December 2005 as the base.
'Film on television' covers terrestrial, subscription and other digital multi-channel. Television-based nVoD and VoD are included in the VoD total.

Previous UK Film Council research has identified film theft and copyright infringement and competition from new media entertainments as two factors influencing the revenue decline in 2005 and 2006 (see 2006/07 Statistical Yearbook, Chapter 13). In 2010, the theatrical market was once again boosted by several high-grossing 3D releases while HD TV was seen as the key driver of growth in the pay-TV sector.

▸ For information on the export revenues of the UK film industry, see Chapter 21 (page 185)
▸ For more information on the Video on Demand market, see Chapter 13 (page 115)

Chapter 15: Audiences

On average, the UK film audience watched 81 individual titles last year, mostly on TV but also in the cinema, on video and increasingly online and via portable devices. Age, gender, ethnicity and socio-economic status influence film choice and the tendency to watch films at home or on the big screen – and to download films illicitly.

Facts in focus

- 62% of the UK population said they went to the cinema at least once a year, up from 60% in 2009.
- 19% went to the cinema once a month or more.
- The cinema audience for the top 20 films was predominantly young, with the 7–24 age group (22% of the population) making up 48% of the audience.
- Asian and Black African/Caribbean audiences are more frequent cinema-goers than the population as a whole.
- 80% of film viewing occasions are via television.
- Total film viewing occasions numbered over 4.6 billion, which means an average of 81 film viewings per person in 2010.

15.1 Cinema audience by gender

More than six out of 10 of us went to the cinema at least once in 2010, a slight increase on 2009, while almost one person in five, 19% (18% in 2009), went to the cinema once a month or more (Table 15.1).

A slightly higher proportion of the cinema-going audience in 2010 was female (Table 15.2).

Table 15.1 Frequency of cinema visits by gender, 2010

	Male %	Female %	Overall %
Go to the cinema at least once per year (proportion of population 7+)	61	62	62
Go to the cinema at least once a month (proportion of population 7+)	20	18	19

Source: CAA Film Monitor Jan–Dec 2010.

Table 15.2 Cinema audience by gender, 2010

	2009		2010	
	Male %	Female %	Male %	Female %
Top 20 films (proportion of audience)	51	49	52	48
Top UK films (proportion of audience)*	49	51	56	44
Total survey population 7+	**50**	**50**	**49**	**51**

Source: CAA Film Monitor.
Notes:
* Audience data were only available for 17 of the top 20 UK films released in 2010.
'Audience' in this table and throughout this chapter refers to film-going occasions. That is, if a person went to the cinema to see 10 films in 2010, that person would have contributed 10 film-going occasions to the audience figures above, unless otherwise stated. Repeat visits to the same films are not recorded in CAA Film Monitor. CAA Film Monitor included 130 film titles (mostly popular) of the 557 theatrical releases in 2010. The Film Monitor survey is carried out via a fortnightly omnibus survey of over 1,000 adults and children aged 7+.

15.2 Film preferences by gender

Some films attracted substantially more of one gender than the other (Table 15.3). Men preferred action *(Green Zone, Iron Man 2)*, fantasy adventures *(Prince of Persia: The Sands of Time, Clash of the Titans)* and comedy *(Four Lions, Burke and Hare)*. *Sex and the City 2, The Twilight Saga: Eclipse* and *Nanny McPhee and the Big Bang* featured in the list of films with greater female audience share (Table 15.3).

Image: *Burke and Hare* courtesy of Entertainment Film Distributors

Table 15.3 Audience gender split of top performing films released in the UK and Republic of Ireland, 2010 top 20 films and top UK films

Greater female audience share	Male %	Female %
Sex and the City 2	27	73
The Twilight Saga: Eclipse	38	62
Nanny McPhee and the Big Bang (UK)	39	61

Greater male audience share	Male %	Female %
Green Zone (UK)	76	24
Four Lions (UK)	66	34
Prince of Persia: The Sands of Time (UK)	66	34
Clash of the Titans (UK)	65	35
Burke and Hare (UK)	64	36
Iron Man 2	63	37

Gender difference not significant	Male %	Female %
Shrek Forever After	50	50
Toy Story 3	50	50
Little Fockers	49	51
The Ghost (UK)	49	51

Source: CAA Film Monitor.
Note: Audience demographic data were available for 17 of the top 20 UK films released in 2010.

15.3 Cinema audience by age

As in previous years, teenagers and young adults were the most frequent cinema-goers in 2010 (Table 15.4). The 37% of the population in the 7–34 age group provided 68% of the top 20 film audience and 61% of the top UK film audience (Table 15.5).

Table 15.4 Frequency of cinema visits by age group, 2010

	Age 7–14 %	Age 15–24 %	Age 25–34 %	Age 35–44 %	Age 45–54 %	Age 55+ %	Overall %
Go to the cinema at least once per year (proportion of population 7+)	89	85	71	68	60	34	62
Go to the cinema at least once a month (proportion of population 7+)	32	44	23	17	12	5	19

Source: CAA Film Monitor.

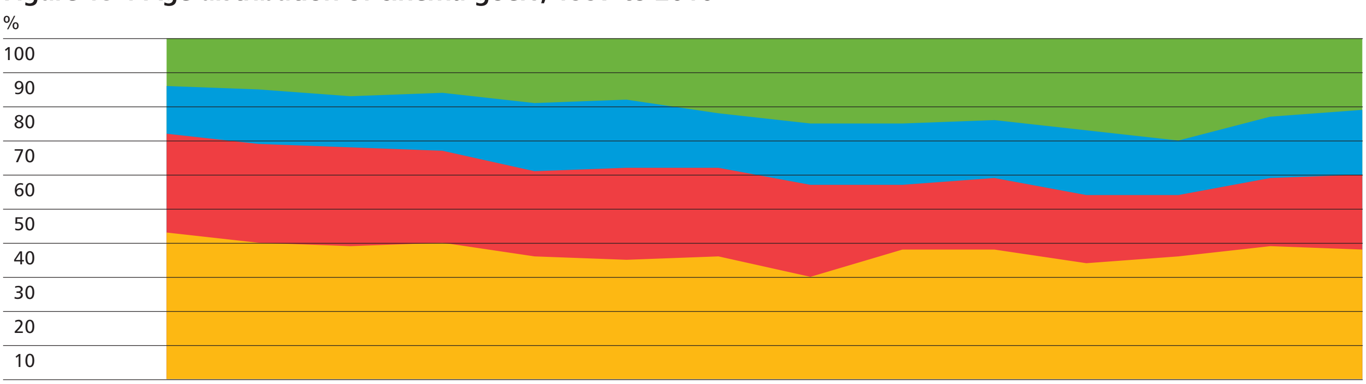
Table 15.5 Cinema audience by age group, 2010

	Age 7–14 %	Age 15–24 %	Age 25–34 %	Age 35–44 %	Age 45–54 %	Age 55+ %	Total %
Top 20 films (proportion of audience)	18	30	20	15	8	9	100
Top UK films (proportion of audience)	13	28	20	16	11	13	100
Total survey population aged 7+	**7**	**15**	**15**	**16**	**14**	**34**	**100**

Source: CAA Film Monitor.
Notes:
Totals may not sum to 100 due to rounding.
See notes to Table 15.2.

Figure 15.1 shows the age trends of cinema-goers from 1997 to 2010. The proportion of people aged 35 or above going to the cinema increased gradually at the expense of younger cinema-goers from 1997 to 2008. However, the last two years has seen an increase in the number of 25- to 44-year-old cinema-goers at the expense of the over-45s which may reflect the number of animations and family films in the top 20 last year and also the absence of a major hit with particular appeal to the over 45 audience, as was the case with *Mamma Mia!* in 2008.

Figure 15.1 Age distribution of cinema-goers, 1997 to 2010



	1997	1998	1999	2000	2001	2002	2003	2004	2005	2006	2007	2008	2009	2010
15–24	43	40	39	40	36	35	36	30	38	38	34	36	39	38
25–34	29	29	29	27	25	27	26	27	19	21	20	18	20	22
35–44	14	16	15	17	20	20	16	18	18	17	19	16	18	19
45+	14	15	17	16	19	18	22	25	25	24	27	30	23	22

Source: National Readership Survey (NRS), CAA Film Monitor.
Note: Cinema-goers are defined as those who reported to have 'ever gone' to the cinema in the surveys. Figures for any given year may have included audiences for a small number of titles released in the latter part of the previous year.

15.4 Film preferences by age

Animations and family films such as *How to Train Your Dragon, The Princess and the Frog, Shrek Forever After* and *Nanny McPhee and the Big Bang* and UK dance film *StreetDance 3D* appealed to the 7–14 audience (Table 15.6). Action, comedies and romance/fantasy films appealed to the 15–24 age group (Table 15.7). *Green Zone* and *The Wolfman* were of particular appeal to the 25–34 audience (Table 15.8). *Cemetery Junction, Gulliver's Travels* and *Four Lions* appealed to the 35–44 audience (Table 15.9). UK-produced *Made in Dagenham* and *Burke and Hare* attracted a greater proportion of cinema-goers in the 45–54 age group (Table 15.10). As in previous years, UK films appealed strongly to the over 55 audience (Table 15.11) with *The Ghost, Burke and Hare, Made in Dagenham* and *The Chronicles of Narnia: The Voyage of the Dawn Treader* all featuring in the list.

Table 15.6 Films with an above-average audience in the 7–14 age group, 2010 top 20 films and top UK films

Title	Age group % of the film's total audience
How to Train Your Dragon	35
StreetDance 3D (UK)	33
The Princess and the Frog	28
Nanny McPhee and the Big Bang (UK)	27
Shrek Forever After	27
7–14 age group in top 20 and top UK audience (%)	16
7–14 age group in total survey population (%)	7

Source: CAA Film Monitor.

Table 15.7 Films with an above-average audience in the 15–24 age group, 2010 top 20 films and top UK films

Title	Age group % of the film's total audience
Kick-Ass (UK)	59
Four Lions (UK)	47
Karate Kid	40
Prince of Persia: The Sands of Time (UK)	40
The Twilight Saga: Eclipse	39
Cemetery Junction (UK)	38
Sex and the City 2	38
Iron Man 2	37
Inception (UK)	37
Despicable Me	35
15–24 age group in top 20 and top UK audience (%)	30
15–24 age group in total survey population (%)	15

Source: CAA Film Monitor.

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Table 15.8 Films with an above-average audience in the 25–34 age group, 2010 top 20 films and top UK films

Title	Age group % of the film's total audience
Green Zone (UK)	36
The Wolfman (UK)	27
25–34 age group in top 20 and top UK audience (%)	20
25–34 age group in total survey population (%)	15

Source: CAA Film Monitor.

Table 15.9 Films with an above-average audience in the 35–44 age group, 2010 top 20 films and top UK films

Title	Age group % of the film's total audience
Cemetery Junction (UK)	24
Gulliver's Travels (UK)	24
Four Lions (UK)	22
35–44 age group in top 20 and top UK audience (%)	15
35–44 age group in total survey population (%)	16

Source: CAA Film Monitor.

Table 15.10 Films with an above-average audience in the 45–54 age group, 2010 top 20 films and top UK films

Title	Age group % of the film's total audience
Made in Dagenham (UK)	19
Burke and Hare (UK)	17
45–54 age group in top 20 and top UK audience (%)	9
45–54 age group in total survey population (%)	14

Source: CAA Film Monitor.

Table 15.11 Films with an above-average audience in the 55+ age group, 2010 top 20 films and top UK films

Title	Age group % of the film's total audience
The Ghost (UK)	49
Burke and Hare (UK)	24
Made in Dagenham (UK)	22
The Chronicles of Narnia: The Voyage of the Dawn Treader (UK)	21
55+ age group in top 20 and top UK audience (%)	10
55+ age group in total survey population (%)	34

Source: CAA Film Monitor.

15.5 Cinema audience by social group

Cinema audiences in social groups AB and C1 are more likely to be frequent cinema-goers (Table 15.12) while the cinema audience for the top 20 UK films also had a higher incidence of people in those social groups (Table 15.13).

Table 15.12 Frequency of cinema visits by social group, 2010

	AB %	C1 %	C2 %	DE %	Overall %
Go to the cinema at least once per year (proportion of population 7+)	72	67	59	47	62
Go to the cinema at least once a month (proportion of population 7+)	23	22	17	14	19

Source: CAA Film Monitor.
Note: AB: Professional, business and white collar, C1: Higher-skilled manual, C2: Lower-skilled manual, DE: 'Semi-' and 'Unskilled' manual.

Table 15.13 Cinema audience by social group, 2010

	AB %	C1 %	C2 %	DE %	Total %
Top 20 films (proportion of audience)	28	25	17	30	100
Top UK films (proportion of audience)	30	25	16	28	100
Total survey population 7+	**27**	**21**	**13**	**39**	**100**

Source: CAA Film Monitor.
Notes:
See note to 15.12.
Percentages may not add to 100 due to rounding.

15.6 Film preferences by social group

Six films, including *The Ghost* and *Burke and Hare*, had a particularly strong appeal to the AB audience in 2010 (Table 15.14) while three films – *StreetDance 3D, Kick-Ass* and *The Twilight Saga: Eclipse* – had a significant appeal to the DE audience (Table 15.15).

Table 15.14 Films with above-average AB audience share, 2010 top 20 films and top UK films

Title	AB group % of film's total audience
The Ghost (UK)	40
Burke and Hare (UK)	39
How to Train Your Dragon	38
The Chronicles of Narnia: The Voyage of the Dawn Treader (UK)	34
Green Zone (UK)	34
Four Lions (UK)	34
AB share of top 20 and top UK audience (%)	29
AB in total survey population (%)	27

Source: CAA Film Monitor.

Table 15.15 Films with above-average DE audience share, 2010 top 20 films and top UK films

Title	DE group % of film's total audience
StreetDance 3D (UK)	45
Kick-Ass (UK)	40
The Twilight Saga: Eclipse	40
DE share of top 20 and top UK audience (%)	30
DE in total survey population (%)	39

Source: CAA Film Monitor.

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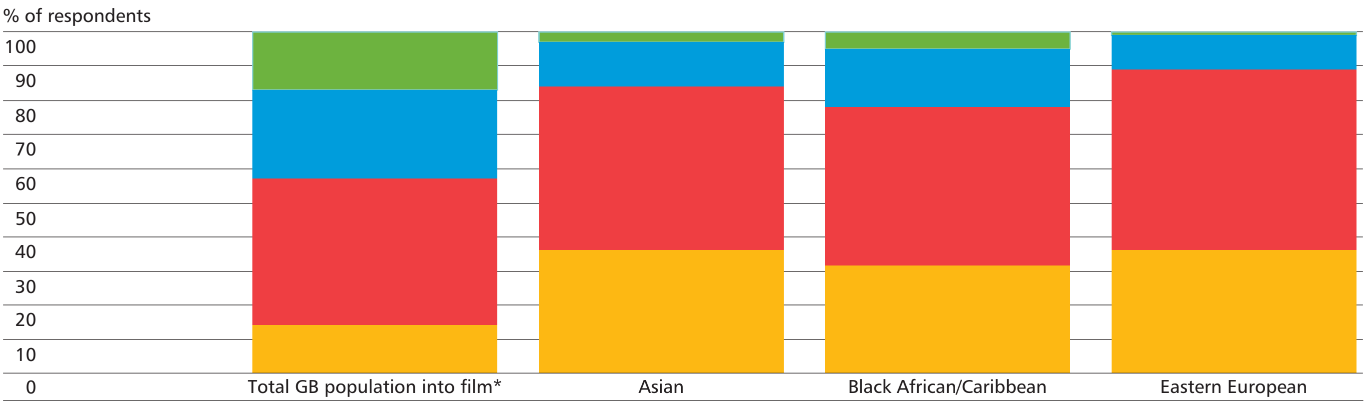
15.7 Film audiences by ethnicity

A recent survey of film audiences conducted by Harris Interactive for the UK Film Council[1] revealed the film viewing preferences of a range of diverse audience groups. In terms of cinema attendance, Asian audiences show greater levels of cinema-going compared to the general public as a whole as do Black/African Caribbean and Eastern European audiences (Figure 15.2).

Figure 15.2 Frequency of cinema attendance by minority ethnic group

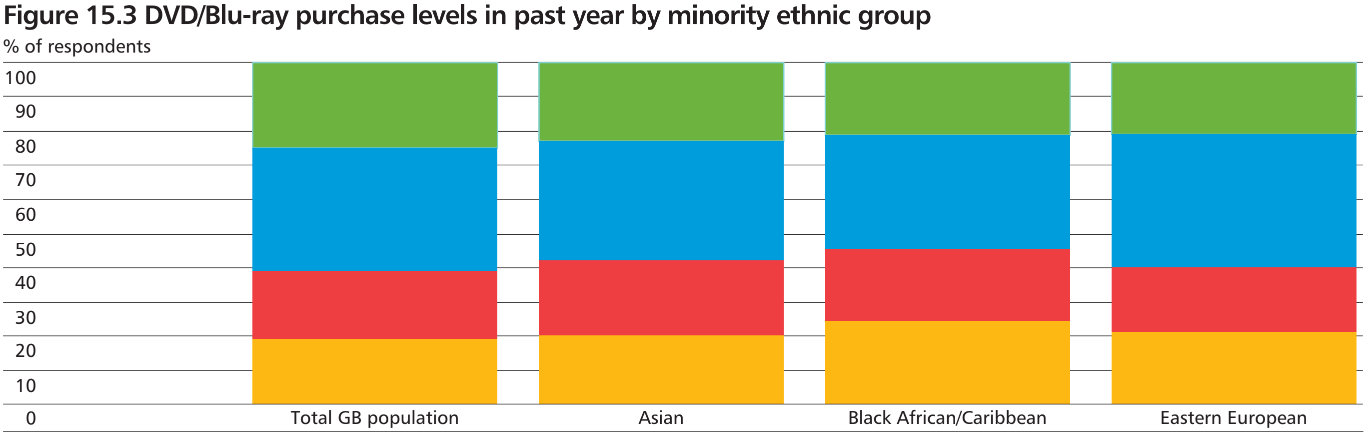


	Total GB population into film*	Asian	Black African/Caribbean	Eastern European
Never	17	3	5	1
Occasional	26	13	17	10
Regular (monthly or every few months)	43	49	47	53
Very regular (at least once a fortnight)	14	36	32	36

Source: UK Film Council, Harris Interactive.
Notes: Based on a survey of 4,315 people in February 2011.
* Total GB population into film refers to those interviewed who had seen a film on any platform in the three months prior to the survey.

Black/African Caribbean people are slightly above the national average when it comes to DVD/Blu-ray purchasing levels while Asian and Eastern European film audiences are more closely aligned to the national average (Figure 15.3).

Figure 15.3 DVD/Blu-ray purchase levels in past year by minority ethnic group



	Total GB population	Asian	Black African/Caribbean	Eastern European
None	25	23	21	21
Light (1–5)	36	35	33	39
Medium (6–10)	20	22	21	19
Heavy (>11)	19	20	24	21

Source: UK Film Council, Harris Interactive.
Notes: Purchase levels include DVD/Blu-ray discs bought as gifts.
See also notes to Figure 15.2.

[1] *Portrayal vs. Betrayal: An investigation of diverse and mainstream film audiences*, UK Film Council and Harris Interactive, April 2011.

15.8 Film audiences by disability

According to a survey of 15,000 people by Kantar Worldpanel, disabled people were under-represented among those who paid to watch films. Retail video was the only market segment in which disabled purchasers came close to their overall population percentage (Table 15.16).

Table 15.16 Disabled audiences aged 12+ for cinema, rental and retail video, PPV, 2010

	Disabled %	Not disabled %
Population aged 12+	16.6	83.4
Buyers of cinema, rental, retail and PPV film	15.1	84.9
Cinema-goers	11.8	88.2
Video buyers	15.8	84.2
Video renters	14.3	85.7
PPV buyers	14.6	85.3

Source: Kantar Worldpanel.
Notes:
Fieldwork took place in November 2010. Purchase data for 52 weeks ending 20 February 2011.
'Video' includes all physical video formats, including DVD and Blu-ray.
PPV = Pay-per-view.

15.9 Comparative profiles of cinema audiences and audiences for film on television

Table 15.17 compares the audience profiles for film at the cinema and film on television. Although the gender split is roughly equal in each case, there is a significant difference in the age and social group profiles of the two audiences. The film on television audience is much older (40% over the age of 55) and skewed towards the DE social group and away from the AB group. The cinema audience is relatively youthful (69% under the age of 35) with a greater proportion of the audience in the AB group. Given the 3.7 billion size of the audience for film on television (Chapter 12), Table 15.17 demonstrates how film reaches all ages and social groups through its successive release windows.

Table 15.17 Profile of cinema audience and audience for film on television, 2010

	Cinema audience share %	Share of audience for film on television %
Male	49	48
Female	51	52
Age 7–14 (cinema) and 4–15 (TV)	14	8
15–24 (cinema) and 16–24 (TV)	32	8
25–34	23	11
35–44	14	16
45–54	9	18
55+	9	40
AB	30	15
C1	24	24
C2	17	23
DE	30	38

Source: Attentional, BARB, CAA Film Monitor, RSU analysis.
Note: Television audience is total viewing occasions and includes those of the five terrestrial TV channels only.

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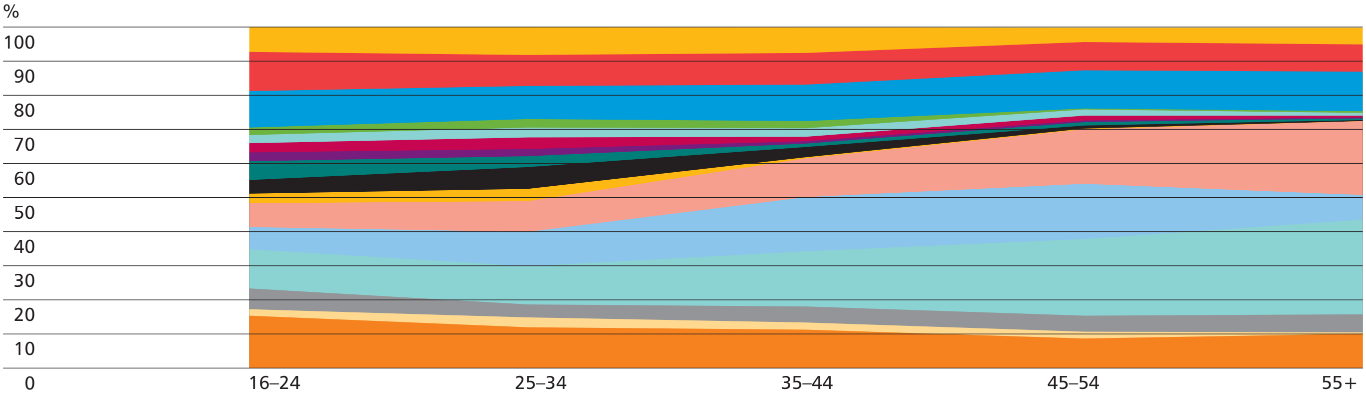
15.10 How films are consumed by age

The UK Film Council/Harris Interactive survey asked respondents to think about the last 10 films they had watched and how they had watched them and an analysis of these responses by age is presented in Figure 15.4. The findings underline the youthful nature of the cinema audience and the importance of television to older audiences. In terms of home entertainment, DVD accounts for three in 10 film viewings in the 15–24 age category and 27% in the 25–34 group. Blu-ray viewing occasions are low, with a viewings peak of 9% in the 25–34 age group. Peer-to-peer (P2P) piracy, film theft and infringement via cyberlockers or other internet file hosting services account for 7% of film viewings in the 16–24 age category rising to 10% in the 25–34 age group while films downloaded via legal services represent 3% of viewings among 16–24 year olds (the peak for this platform).

Figure 15.4 Way of watching films by age



	16–24	25–34	35–44	45–54	55+
Rent DVD	7.3	8.2	7.5	4.2	4.9
Buy DVD	11.5	9.1	9.3	8.3	8.0
Receive DVD gift	10.7	9.7	10.7	11.2	11.6
Rent Blu-ray disc (BD)	2.2	2.5	2.1	0.3	0.5
Buy BD	2.4	2.9	2.5	1.8	0.8
Receive BD gift	2.7	3.4	1.3	1.4	0.5
Legal download	2.6	2.1	0.7	0.5	0.3
Online streaming	5.5	3.2	1.0	1.0	0.5
Piracy – P2P	4.0	6.4	3.0	0.9	0.3
Piracy – cyberlockers	2.8	3.6	0.3	0.2	0.0
Recorded from TV	7.0	9.0	11.4	16.0	21.7
Subscription TV/Sky	6.5	10.1	15.9	16.2	7.2
Live TV	11.5	11.2	16.2	22.5	27.8
Catch-up TV/iPlayer	6.1	3.8	4.7	4.7	5.3
Pay-per-view TV	1.9	2.9	2.1	2.0	0.4
Cinema	15.4	12.0	11.3	8.7	10.1

Source: UK Film Council, Harris Interactive.
See Notes to Figure 15.2.

15.11 Total size of the UK film audience

The total size of the film audience in the UK in 2010 was estimated to be 4.6 billion, calculated from all the sources available (Table 15.18). Television accounted for 80% of the total film audience, followed by video (16%) and cinema (4%). Film watching via pay-per-view or other Video on Demand formats represented a small fraction of the total audience in the year (1%). The figures do not include watching film from illicit sources.

Table 15.18 Estimated total audience for film in the UK, all modes, 2010

Mode	Audience size (million)	% of total film audience
Cinema	169	4
DVD/Blu-ray	719	16
VoD (including pay-per-view)	53	1
Film on television	3,668	80
Total	**4,609**	**100**

Sources: CAA, Rentrak EDI, FAME, *Screen Digest*, Attentional, RSU analysis.
Notes:
'DVD/Blu-ray' includes occasions watching previously-purchased feature film DVD/Blu-ray as well as current purchases. The DVD/Blu-ray estimate is derived from FAME survey information on the DVD-watching habits of cinema-goers with an additional estimate for the population not covered by FAME.
'Film on television' includes terrestrial, subscription and free-to-air multi-channel.
Percentage may not sum to total due to rounding.

Taking the total film viewing figure of 4.6 billion occasions and dividing it by an estimated viewing population (excluding the very young), there were 81 film viewing occasions per person in 2010, an average of just under seven films per month.

- For more information about top films at the box office in 2010 see Chapter 2 (page 16)
- For further details about film on video see Chapter 11 (page 98)
- For further information about film on television see Chapter 12 (page 105)

- To download a copy of the report *Portrayal vs. Betrayal* go to www.harrisinteractive.com/uk/Industries/TechnologyMediaTelecoms.aspx

Chapter 16:
Films certified as British 1998–2010

To access UK film tax relief, a film must be certified as 'British'. To qualify as British, a film must either pass the Cultural Test under Schedule 1 of the Films Act 1985, or be certified under one of the UK's bilateral co-production agreements or the European Convention on Cinematographic Co-production.

Facts in focus

- A total of 189 UK films (152 in 2009) received final certification as British films in 2010. Of these, 170 were Schedule 1 films and 19 were co-productions.
- The total production budget of finally certified Schedule 1 films was £1,002 million in 2010 (£604 million in 2009).
- There were 146 interim Schedule 1 approvals in 2010, with a total anticipated production budget of £966 million.
- The median co-production budget rose over the last decade, while since 2005 that of Schedule 1 films dropped from £3.5 million to just £0.4 million.

16.1 Qualifying as an official British film

The Secretary of State for Culture, Olympics, Media and Sport (DCMS) is responsible for issuing British Film Certificates on the basis of recommendations made by the Certification Unit. In 2010 this Unit was part of the UK Film Council, but became part of the British Film Institute (BFI) in April 2011 when the BFI assumed responsibility for the majority of the UK Film Council's core functions. Makers of certified British films can apply for tax relief on qualifying films or apply for Lottery funding from the BFI and other sources. (There is more information about public investment in film in Chapter 18.)

Schedule 1 films are films certified as British under Schedule 1 of the Films Act 1985. To qualify, films starting principal photography on or after 1 January 2007 must pass a UK Cultural Test. Points are awarded for UK elements in the story, setting and characters and for where and by whom the film was made (see the links at the end of the chapter for details of the Cultural Test). A wide variety of films qualified as British under the Cultural Test in 2010, from *Harry Potter and the Deathly Hallows: Part 1* and *Sherlock Holmes* to *Made in Dagenham* and *Sex & Drugs & Rock & Roll*.

Films can also qualify as British if they are certified under the various official UK co-production agreements. Official co-productions must be certified by the competent authorities in each country as meeting the certifying criteria, which include the creative, artistic, technical and financial input from each co-producer. Once certified, a film counts as a national film in each of the territories and may qualify for public support on the same basis as national films in that territory. On the basis of recommendations made by the Certification Unit, the Secretary of State grants 'interim approval' prior to the start of principal photography to those films that meet the criteria and 'final certification' once the film has been completed and final documents submitted. British films made as official co-productions are not required to pass the Cultural Test.

At the end of 2010, the UK had seven active bilateral treaties in place, with Australia, Canada, France, India, Jamaica, New Zealand and South Africa. At that time the UK had also signed treaties with Israel, Morocco and Palestine which were subject to constitutional procedures and ratification before they could come into force. Official UK co-productions can also be certified under the European Convention on Cinematographic Co-production of which the UK is one of 42 signatories.

16.2 Schedule 1 cultural test certifications, 2009 and 2010

In 2010, a total of 170 films (144 in 2009) were finally certified as British under the Schedule 1 Cultural Test (Table 16.1). The total budget of finally certified films increased from £604 million to £1,002 million. This reflects the higher number of big budget inward investment films made in 2009 feeding through to a higher value of final certifications in 2010. The number of interim Schedule 1 approvals was almost identical in 2010 to 2009 (148 in 2009 and 146 in 2010), but the aggregate budget fell from £1,585 million in 2009 to £966 million in 2010. The decrease in aggregate budget is due to a higher number of low budget films and fewer high value inward investment productions receiving interim certification in 2010.

Table 16.1 Schedule 1 cultural test certifications, 2009 and 2010

	2009		2010	
Type of certification	Number	Budget (£ million)	Number	Budget (£ million)
Interim approval	148	1,584.6	146	965.7
Final certification	144	603.9	170	1,001.7

Source: DCMS, UK Film Council.

Image: *Weekender* courtesy of Momentum Pictures, an Alliance Films Company

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16.3 Co-production certifications, 2009 and 2010

In 2010, the number of official co-productions increased from the low levels of 2008 and 2009 with 19 final certifications (£137 million) and 24 interim approvals (£189 million). The 2010 numbers remain low, however, when compared with the much higher levels of the early 2000s. The decline in numbers since then has been influenced by the closing of tax loopholes and the redesign of the post-2006 tax relief to relate to UK spend rather than the total film budget.

Table 16.2 Co-production certifications, 2009 and 2010

	2009		2010	
Type of certification	Number	Budget (£ million)	Number	Budget (£ million)
Interim approval	18	94.8	24	189.2
Final certification	8	48.0	19	137.4

Source: DCMS, UK Film Council.

In 2010, 14 of the 19 final co-production certifications were under the European Convention on Cinematic Co-production, two were under the UK-Australia agreement, two were under the UK-Canada agreement and one was under the UK-New Zealand agreement.

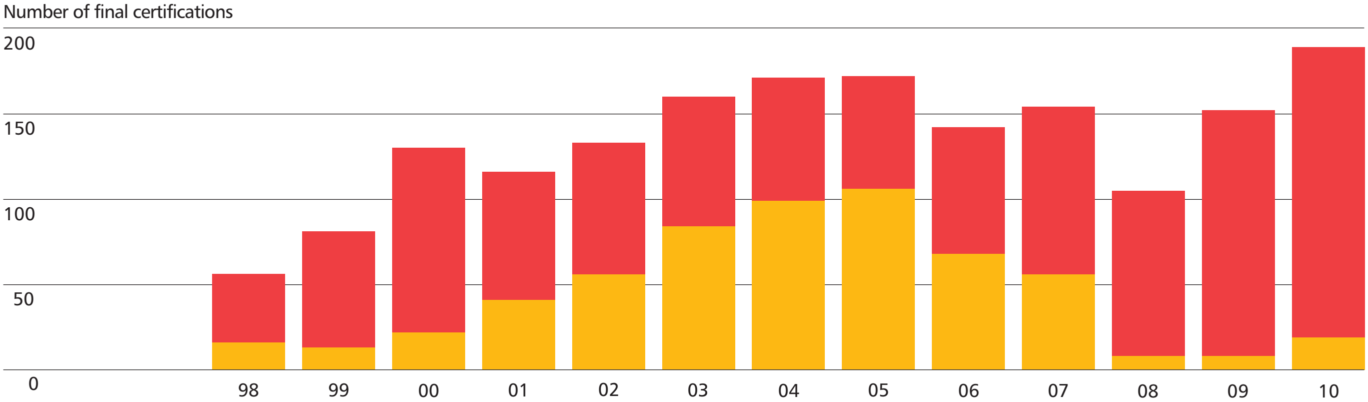
Of the 24 interim co-production certifications, 15 were under the European Convention, four were under the UK-South Africa agreement, two were under the UK-Canada agreement, two were under the UK-New Zealand agreement and one was under the UK-Australia agreement.

16.4 Finally certified British films, 1998–2010

The number of UK films (Schedule 1 and co-productions) receiving final certification rose gradually from 56 in 1998 to 172 in 2005 and has fluctuated since then (Figure 16.1). The numbers fell to 105 in 2008 before picking up again to 152 in 2009 and to a peak of 189 in 2010. In the mid-2000s the majority of final certifications were co-productions, but these dropped away to the very low levels of 2008 and 2009, before increasing slightly in 2010.

Figure 16.1 Number of finally certified (Schedule 1 and co-production) UK films, calendar years 1998–2010

Number of final certifications



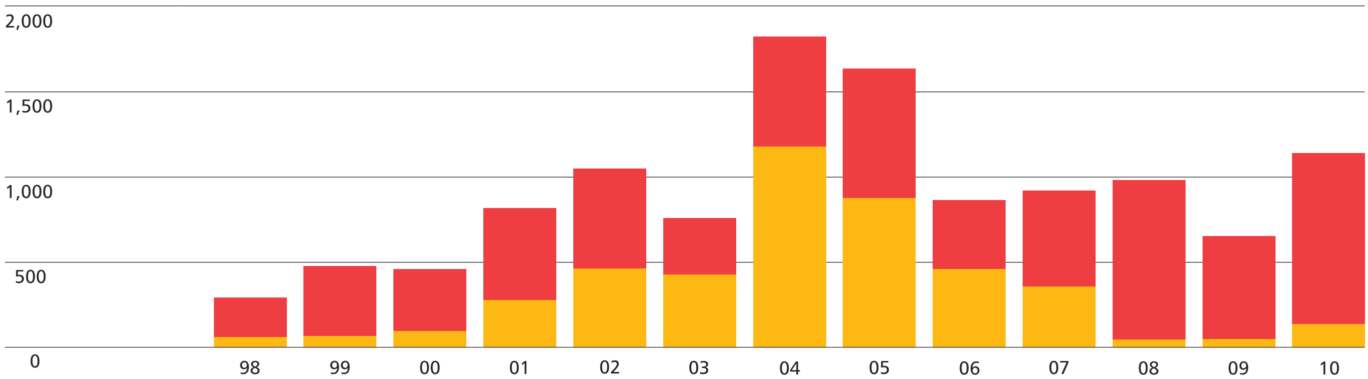
	98	99	00	01	02	03	04	05	06	07	08	09	10
Schedule 1	40	68	108	75	77	76	72	66	74	98	97	144	170
Co-production	16	13	22	41	56	84	99	106	68	56	8	8	19
Total	**56**	**81**	**130**	**116**	**133**	**160**	**171**	**172**	**142**	**154**	**105**	**152**	**189**

Source: DCMS, UK Film Council.

The total production budget of finally certified British films peaked at £1,822 million in 2004 (Figure 16.2). The rise was mainly due to the surge in official UK co-productions in the early 2000s. In 2004/05 a series of cooling measures designed to restore balance in co-production relations were introduced by the DCMS and Her Majesty's Revenue and Customs (HMRC) and in 2007 the basis of tax relief was shifted from total budget to UK spend, reducing the incentive to structure films as co-productions as these films generally have lower levels of UK spend than Schedule 1 films. The value of official co-productions in 2008 and 2009 fell back to the pre-2000s level, but increased slightly in 2010.

Figure 16.2 Total production budget of finally certified (Schedule 1 and co-production) UK films, calendar years 1998–2010

Total production budget (£ million)



	98	99	00	01	02	03	04	05	06	07	08	09	10
Schedule 1	232.1	407.8	361.2	538.5	585.4	330.0	643.5	757.7	402.0	561.4	935.4	603.9	1,001.7
Co-production	59.5	66.3	95.5	277.7	462.2	427.6	1,178.2	877.1	459.5	356.7	45.2	48.0	137.4
Total	**291.6**	**474.1**	**456.7**	**816.1**	**1,047.5**	**757.6**	**1,821.7**	**1,634.8**	**861.6**	**918.1**	**980.6**	**651.8**	**1,139.1**

Source: DCMS, UK Film Council.
Notes:
Total production budget is total budget for Schedule 1 films and total investment for co-productions.
Figures may not sum to totals due to rounding.

Figure 16.3 shows the levels of UK spend over the same period. UK spend is generally that part of the production budget spent in the UK (see notes to Figure 16.3). At its peak in 2005, UK spend reached £1,023 million whereas in 2009 it had dropped to £445 million before increasing to £905 million in 2010. Although over half the total production budget was contributed by co-productions at the peak in 2004–2005, the UK spend of co-productions was less than that of the Schedule 1 films. Since then, their contribution has continued to fall. In 2010, Schedule 1 films accounted for 94% of the UK spend of finally certified films.

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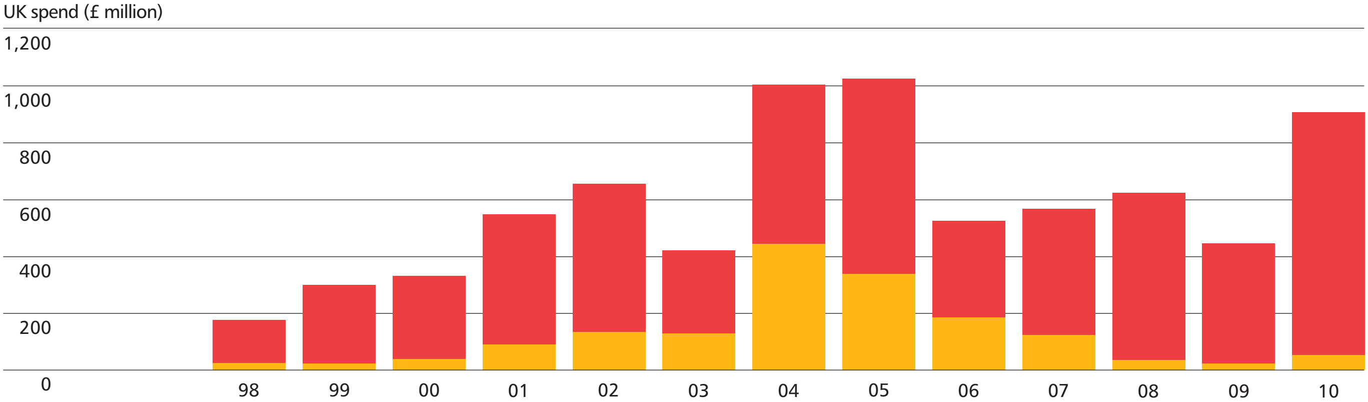
Figure 16.3 UK spend of finally certified (Schedule 1 and co-production) UK films, calendar years 1998–2010



	98	99	00	01	02	03	04	05	06	07	08	09	10
Schedule 1	151.4	269.3	292.4	459.3	522.5	293.3	560.2	685.4	341.1	442.4	588.5	422.9	853.8
Co-production	22.9	21.6	37.8	88.2	132.2	127.3	442.7	337.4	183.1	123.1	34.0	21.6	51.3
Total	**174.4**	**290.9**	**330.3**	**547.5**	**654.7**	**420.6**	**1,002.9**	**1,022.8**	**524.2**	**565.5**	**622.5**	**444.6**	**905.1**

Source: DCMS, UK Film Council.
Notes:
'UK spend' is the 'value of the production activities in the UK' for Schedule 1 films and 'UK expenditure' for co-productions (bilateral and European Convention).
UK spend for co-productions may include some expenditure on UK goods and services which took place outside the UK.
Figures may not sum to totals due to rounding.

UK spend as a percentage of total budget is typically lower for co-productions than for Schedule 1 films (Table 16.3). The co-production UK spend share is usually around one-third, though it did rise in 2008 and 2009 as the number of co-productions fell away. The UK spend share was as high as 75% in 2008 and 45% in 2009, but in 2010 fell to the more 'typical' level of 37%. The UK spend share of Schedule 1 films has averaged between 63% and 91% and in 2010 was 85%. Tax relief for British films is based on UK spend up to a maximum of 80% of the qualifying budget.

Table 16.3 UK spend as % of total production budget, 1998–2010

	1998	1999	2000	2001	2002	2003	2004	2005	2006	2007	2008	2009	2010
Schedule 1	65.2	66.0	81.0	85.3	89.3	88.9	87.1	90.5	84.8	78.8	62.9	70.0	85.2
Co-production	38.5	32.5	39.6	31.8	28.6	29.8	37.6	38.5	39.8	34.5	75.2	45.0	37.3
Total	**59.8**	**61.3**	**72.3**	**67.1**	**62.5**	**55.5**	**55.1**	**62.6**	**60.8**	**61.6**	**63.5**	**68.2**	**79.5**

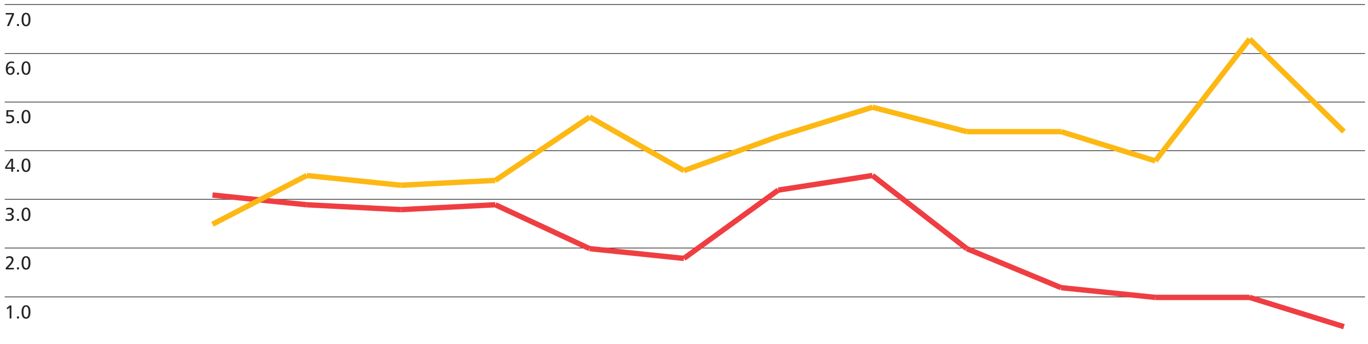
Source: UK Film Council.

16.5 Median budgets, 1998–2010

Median budgets for final certifications are shown in Figure 16.4. From 1998 to 2005 the median budget for co-productions was on a rising trend, increasing to £4.9 million. This was followed by a drop in 2006–2008 to £3.8 million then a steep rise in 2009 to £6.3 million followed by a drop in 2010 to £4.4 million. However, the fluctuations in median budgets in recent years is likely to be at least partly due to the very low numbers of films certified in 2008 and 2009, as with low numbers the median is more susceptible to the effect of individual titles.

A decade ago, the median budget of Schedule 1 films was £3 million. This dipped in 2002–2003 to around £2 million, but then rose to over £3 million in 2004 and 2005. Since then, as the number of Schedule 1 films has increased, the median budget has fallen steeply to £1 million in 2008 and 2009 and to only £0.4 million in 2010.

Figure 16.4 Median budgets of final certifications, 1998–2010



	1998	1999	2000	2001	2002	2003	2004	2005	2006	2007	2008	2009	2010
Schedule 1	3.1	2.8	2.8	2.9	2.0	1.8	3.2	3.5	2.0	1.2	1.0	1.0	0.4
Co-production	2.5	3.5	3.3	3.4	4.7	3.6	4.3	4.9	4.4	4.4	3.8	6.3	4.4

Source: UK Film Council.
Note: The median is the middle value, ie there are equal numbers of films above and below the median.

16.6 Final certifications by budget band, 1998–2010

Table 16.4 shows that the reason for the decline in the Schedule 1 median budget is the growth in the number of very low budget (under £2 million) films being certified. This growth has been particularly marked since 2006, suggesting that UK tax relief has become more accessible to low budget filmmakers, following the introduction of the new rules in 2007. The total number of medium and high budget Schedule 1 films has remained fairly consistent from year-to-year over the last decade.

Table 16.4 Final Schedule 1 certifications by budget band, 1998–2010

Budget band £ million	1998	1999	2000	2001	2002	2003	2004	2005	2006	2007	2008	2009	2010
>30	2	3	1	3	2	2	5	5	2	3	9	4	6
10–30	2	3	3	10	13	3	7	9	7	7	6	7	9
5–10	5	12	14	7	10	5	13	7	9	9	11	8	10
2–5	20	26	43	24	13	25	23	25	21	18	9	24	16
=<2	11	24	47	31	39	41	24	20	35	61	62	101	129
Total	**40**	**68**	**108**	**75**	**77**	**76**	**72**	**66**	**74**	**98**	**97**	**144**	**170**

Source: DCMS, UK Film Council.

Table 16.5 shows the distribution of Schedule 1 budgets by budget band for the years 2007–2010. The 4% of films with budgets over £30 million accounted for 62% of the aggregate budget, while the 69% of films with budgets under £2 million accounted for only 7% of the aggregate budget. This reflects both the growth in the number of low budget Schedule 1 films and the big budget inward investment UK/USA titles in the top budget band.

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

Table 16.5 Final Schedule 1 certifications, budget distribution by budget band, 2007–2010

Budget band £ million	Number	Total budget £ million	% number	% budget
>30	22	1,932.3	4.3	62.3
10–30	29	493.0	5.7	15.9
5–10	38	264.0	7.5	8.5
2–5	67	209.8	13.2	6.8
=<2	353	203.2	69.4	6.6
Total	**509**	**3,102.4**	**100.0**	**100.0**

Source: DCMS, UK Film Council.
Note: Figures may not sum to totals due to rounding.

For co-productions the pattern is different. The rise and fall in co-production numbers is clear from Table 16.6, which also shows a disproportionate increase in large budget co-production certifications in 2004–2005. This reflects the structuring of some large budget UK/USA inward investment films as co-productions at that time, a practice that has fallen away since the tax rules changed.

Table 16.6 Final co-production certifications by budget band, 1998–2010

Budget band £ million	1998	1999	2000	2001	2002	2003	2004	2005	2006	2007	2008	2009	2010
>30	–	–	–	1	1	–	8	4	2	2	–	–	–
10–30	–	2	2	7	14	11	20	15	5	7	2	1	3
5–10	5	2	4	8	12	18	14	32	20	13	1	4	5
2–5	6	6	13	19	21	39	40	39	28	25	4	1	7
=<2	5	3	3	6	8	16	17	16	13	9	1	2	4
Total	**16**	**13**	**22**	**41**	**56**	**84**	**99**	**106**	**68**	**56**	**8**	**8**	**19**

Source: DCMS, UK Film Council.

The budget distribution for co-productions was much more even than for Schedule 1 films, with 80% of films having budgets between £2 million and £30 million and accounting for 85% of the total budget, as shown in Table 16.7.

Table 16.7 Final co-production certifications, budget distribution by budget band, 2007–2010

Budget band £ million	Number	Total budget £ million	% number	% budget
>30	2	67.6	2.2	11.5
10–30	13	197.9	14.3	33.7
5–10	23	170.6	25.3	29.1
2–5	37	128.0	40.7	21.8
=<2	16	23.2	17.6	3.9
Total	**91**	**587.3**	**100.0**	**100.0**

Source: DCMS, UK Film Council.
Note: Figures may not sum to totals due to rounding.

- For UK film production, see Chapter 17 (page 144)
- For UK film economy, see Chapter 21 (page 185)
- For public investment in film in the UK see Chapter 18 (page 157)
- For more information about British films, tax relief and the Cultural Test, see http://www.bfi.org.uk/about/qualifying/
- For more information on the European Convention on Cinematographic Co-production, see the Council of Europe website: http://conventions.coe.int (number 147 under the full list of treaties)

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

Chapter 17: Film production in 2010

2010 saw record levels of inward investment which increased overall production spend in the UK to almost £1.2 billion. However, the UK independent production sector remained under pressure with the median budget of UK domestic films falling to £1.2 million.

Facts in focus

- Total UK production activity in 2010 was £1,165 million, compared with £1,088 million in 2009.
- The UK spend associated with inward investment features was £935 million, the highest yet recorded, up 13% from £826 million in 2009.
- There were 79 UK domestic features (87 in 2009) and 21 co-productions (27 in 2009).
- The median budget for UK domestic features was £1.2 million, compared with £1.4 million in 2009 and £2.9 million in 2003.
- Eleven big budget films accounted for 73% of the total UK production spend in 2010.
- Low and micro-budget production activity increased, with 147 feature films produced with budgets under £500,000.

17.1 The value of UK production in 2010

UK production activity grew by 7% in 2010, to £1,165 million, from £1,088 million in 2009.

There were 28 inward investment productions in 2010, with a UK production value of £935 million (see Table 17.1 for definitions). Some of the big budget films contributing to this figure were *Captain America: The First Avenger*, *Harry Potter and the Deathly Hallows: Part 2*, *The Invention of Hugo Cabret*, *John Carter of Mars*, *Pirates of the Caribbean: On Stranger Tides*, *Sherlock Holmes 2, War Horse* and *X-Men: First Class*.

There were 79 UK domestic features in 2010, down from 87 in 2009, with a UK production value of £175.8 million which was 22% down from the 2009 figure. Domestic UK titles in 2010 included *Attack the Block*, *The Deep Blue Sea*, *Horrid Henry: The Movie*, *Jane Eyre*, *Johnny English Reborn*, *Salmon Fishing in the Yemen* and *Tinker, Tailor, Soldier, Spy*.

The number of co-productions declined to 21 but their UK spend increased from £36 million to £54 million. Co-productions in 2010 included *Africa United*, *The Lady*, *Singularity*, *The Three Musketeers* and *Will*.

Table 17.1 Feature film production activity, 2009 and 2010

	Number of productions 2009	Value £ million 2009	Number of productions 2010	Value £ million 2010
Inward investment feature films	36	825.8	28	935.3
Domestic UK feature films	87	226.0	79	175.8
Co-productions	27	36.1	21	54.3
Total	**150**	**1,087.9**	**128**	**1,165.4**

Source: BFI, UK Film Council.

Notes:
Numbers have been revised on the basis of new information received since the publication of the 2010 Statistical Yearbook.
Inward investment includes nine films in 2009 (£36.8 million) that involved only visual effects (VFX) work in the UK.
Inward investment feature films include three non-USA films in 2009 and two non-USA films in 2010.

Definitions:
An inward feature is defined as a feature film which is substantially financed and controlled from outside the UK and where the production is attracted to the UK because of script requirements, the UK's infrastructure or UK tax relief.
An inward feature co-production is an official co-production that originates from outside the co-production treaty countries (usually from the USA) and which is attracted to the UK because of script requirements, the UK's infrastructure or UK tax relief. Two were made in 2010.
A domestic (indigenous) UK feature is a feature made by a UK production company that is produced wholly or partly in the UK.
A co-production is a production (other than an inward co-production) involving various country partners usually under the terms of a bilateral co-production agreement or the European Convention on Cinematographic Co-production.

Measurement:
The above numbers include only the UK spend associated with productions shot or post-produced in whole or in part in the UK.
Spend is allocated to the year in which principal photography started or to the year in which the visual effects were undertaken in the case of VFX-only films.

Exclusions:
Spending on films with budgets under £500,000 is not included.

Image: *Attack the Block* courtesy of Optimum Releasing

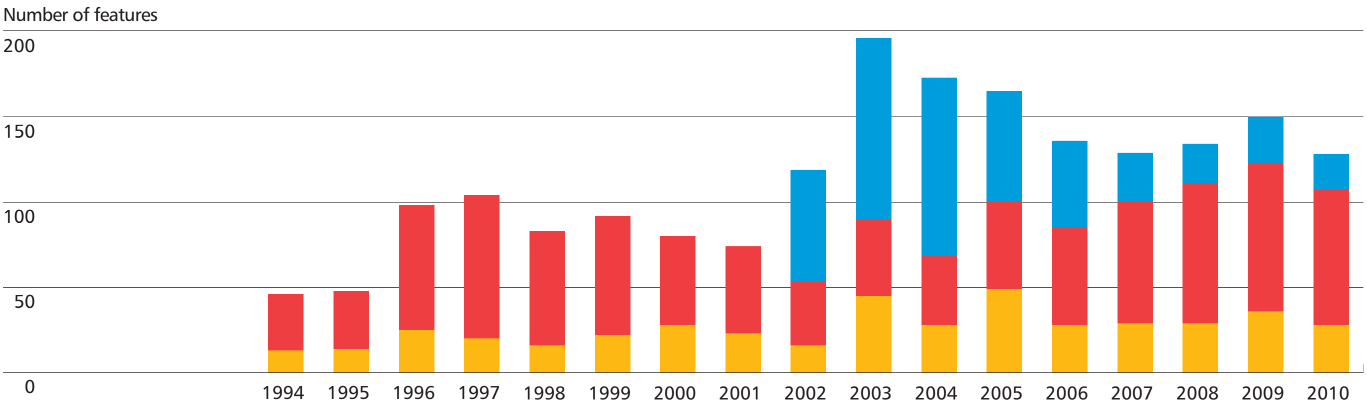
1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22

17.2 Inward, domestic and co-production features, 1994–2010

Figure 17.1 puts the 2010 figures in a longer time perspective. The decline in domestic features between 1997 and 2004 occurred alongside a substantial growth in co-production activity, suggesting it was easier at that time to make films as official co-productions than as stand-alone UK productions. From 2005 to 2008 this trend was reversed, reflecting a tightening in co-production certification requirements followed by the introduction of the new UK film production tax relief based on UK spend rather than the whole production budget of the film. Minority co-productions saw the greatest reduction.

After a decline from the peak of 2003, the total number of films has levelled out at around 130 per year but domestic UK productions have grown as a proportion of the total. Production numbers continued at the higher level achieved after the introduction of tax relief and Lottery support for film in the mid-1990s.

Figure 17.1 Number of inward, domestic, co-production and total features, 1994–2010



	1994	1995	1996	1997	1998	1999	2000	2001	2002	2003	2004	2005	2006	2007	2008	2009	2010
Inward	13	14	25	20	16	22	28	23	16	45	28	49	28	29	29	36	28
Domestic	33	34	73	84	67	70	52	51	37	45	40	51	57	71	82	87	79
Co-production	–	–	–	–	–	–	–	–	66	106	105	65	51	29	23	27	21
Of which… majority and parity co-production	–	–	–	–	–	–	–	–	–	23	22	12	18	16	10	6	12
minority co-production	–	–	–	–	–	–	–	–	–	83	83	53	33	13	13	21	9
Total	**46**	**48**	**98**	**104**	**83**	**92**	**80**	**74**	**119**	**196**	**173**	**165**	**136**	**129**	**134**	**150**	**128**

Source: BFI, UK Film Council.
Notes:
Inward features include inward investment co-productions from 2002 and a small number of visual effects (VFX) only titles from 2007.
UK co-productions not available by shoot date prior to 2002.
Data for 2003–2009 updated since publication of the 2010 Yearbook.
Inward investment includes a spike in the number of non-USA (mainly Indian) inward investment films in 2005.
Majority co-production means a co-production in which the UK investment is the largest single national investment (not necessarily an absolute majority).
Parity co-production means a co-production in which the UK and at least one other country contributed equal largest investments.
Minority co-production means a co-production in which at least one other country made a larger investment than the UK.
Data for films with budgets greater than or equal to £500,000.

Table 17.2 distinguishes independent UK films from UK/USA studio films and non-UK films made partly or wholly in the UK. In 2010, UK independent films were 82% of the total while UK films as a whole were 95%. In recent years the share of UK independent films in the total has been as high as 89% (2004). The number of non-UK films increased in 2008 and 2009, mainly as a result of an increase in VFX-only titles tracked. VFX-only titles are usually big budget USA studio films which contract part of their visual effects to UK-based VFX companies. The number of UK independent films with budgets greater than or equal to £500,000 has declined since 2003, reflecting the tougher economic environment for independent production.

Table 17.2 Numbers of UK/USA studio and independent UK films, 2003–2010

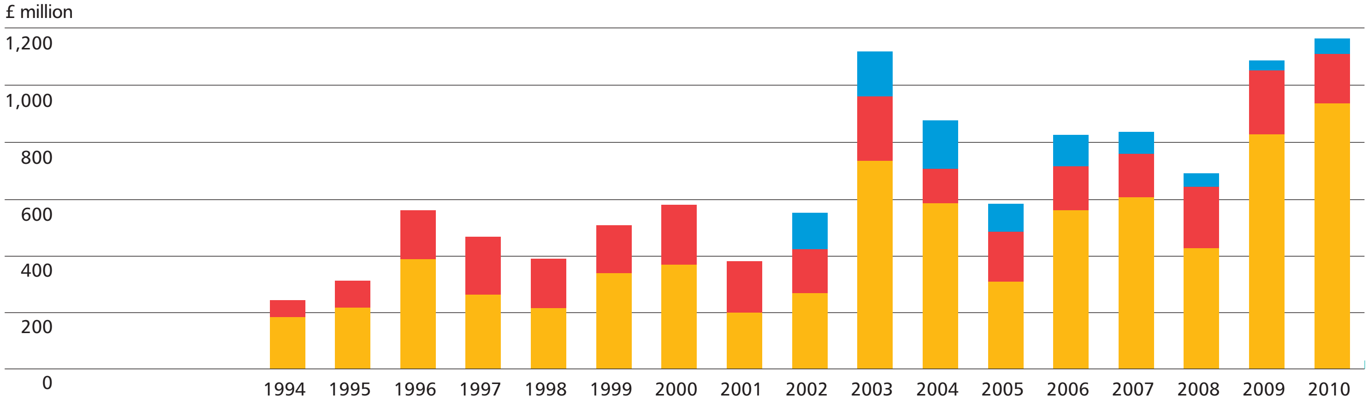
	2003	2004	2005	2006	2007	2008	2009	2010
UK/USA studio films	27	14	15	20	17	14	14	16
UK independent films	162	154	144	110	105	106	113	105
Non-UK films	7	5	6	6	7	14	23	7
Total	**196**	**173**	**165**	**136**	**129**	**134**	**150**	**128**
% UK independent films	82.7	89.0	87.3	80.9	81.4	79.1	75.3	82.0

Source: BFI, UK Film Council.
Notes:
Data for films with budgets greater than or equal to £500,000.
A UK/USA studio film is a UK film produced by or in association with one of the major US studios or one of the major US studios' specialist production subsidiaries.
A UK independent film is a UK film made by an independent production company or group of independent production companies.

The value of UK production in 2010 increased by 7% compared with 2009, making 2010 the highest production year on record (Figure 17.2). The value of inward investment, at £935 million, was also the highest yet tracked. In 2010, inward investment accounted for 80% of UK spend demonstrating the importance of inward investment to the UK film economy. Since 1997, the fluctuation in production value has principally been driven by fluctuations in inward investment. In contrast, the combined UK spend of co-productions and UK domestic films declined from £386 million in 2003 to £230 million in 2010, reflecting tougher economic conditions and changing arrangements for film tax relief. The majority of the fall is due to the decline in co-productions, the UK spend of which fell from £169 million in 2004 to £35 million in 2009, although this recovered to £54 million in 2010. Spend on domestic UK production in 2010 declined by 22% compared with 2009 from £226 million to £176 million.

Figure 17.2 Value of UK spend of inward, domestic, co-production and total features, 1994–2010

£ million



	1994	1995	1996	1997	1998	1999	2000	2001	2002	2003	2004	2005	2006	2007	2008	2009	2010
Inward	182.7	216.5	387.1	261.9	214.2	336.4	366.6	198.5	265.9	732.9	583.8	307.0	558.7	604.1	425.9	825.8	935.3
Domestic	59.5	94.0	172.2	202.9	175.0	170.3	211.7	180.1	156.4	227.8	122.3	177.5	156.6	154.1	215.6	226.0	175.8
Co-production	–	–	–	–	–	–	–	–	128.2	158.3	169.2	97.3	110.4	78.0	49.2	36.1	54.3
Of which… majority and parity co-production	–	–	–	–	–	–	–	–	–	62.1	52.0	34.6	67.3	52.6	31.8	14.1	40.1
minority co-production	–	–	–	–	–	–	–	–	–	96.2	117.2	62.6	43.1	25.4	17.4	22.0	14.2
Total	**242.2**	**310.5**	**559.3**	**464.8**	**389.2**	**506.7**	**578.3**	**378.6**	**550.5**	**1,119.0**	**875.3**	**581.7**	**825.6**	**836.2**	**690.7**	**1,087.9**	**1,165.4**

Source: BFI, UK Film Council.
See notes to Figure 17.1.

Table 17.3 shows the split between UK/USA studio films, UK independent films and non-UK films. Over the period as a whole UK independent films accounted for a third of the UK spend with UK/USA studio films making up most of the rest. In 2010, the UK spend of UK independent films was lower than average at 20% of the total, due to the record spend on studio films and a 17% fall in UK independent film spend.

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

Table 17.3 Value of UK spend of UK/USA studio and independent UK films, 2003–2010, £ million

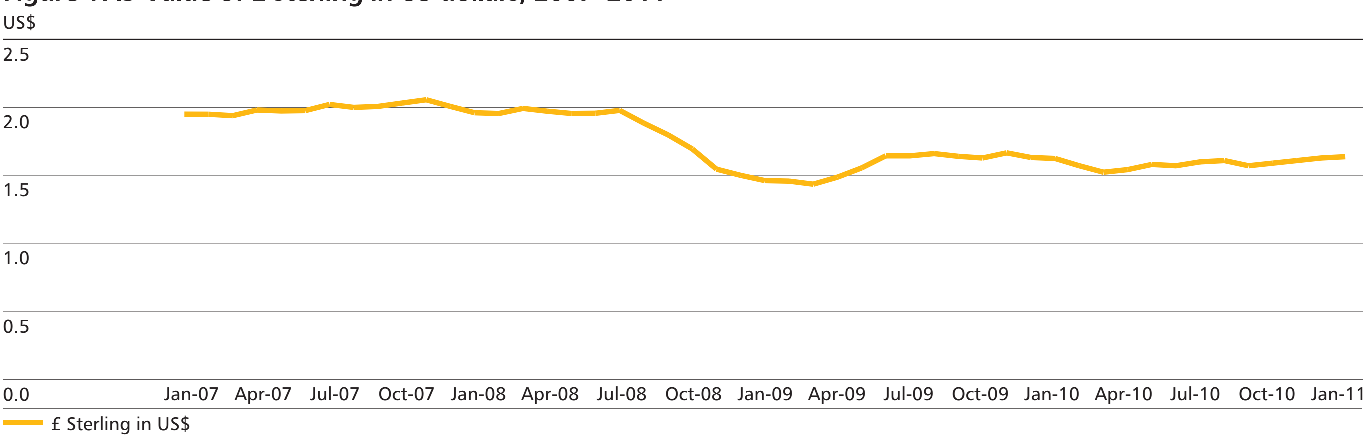
	2003	2004	2005	2006	2007	2008	2009	2010
UK/USA studio films	750.0	558.4	236.2	587.6	566.3	402.3	761.2	921.7
UK independent films	352.2	310.7	340.7	222.8	251.9	264.3	280.3	233.9
Non-UK films	16.9	6.2	4.8	15.2	18.0	24.2	46.4	9.8
Total	**1,119.0**	**875.3**	**581.7**	**825.6**	**836.2**	**690.7**	**1,087.9**	**1,165.4**
% UK independent films	31.5	35.5	58.6	27.0	30.1	38.3	25.8	20.1

Source: UK Film Council.
See notes to Table 17.2.

The competitiveness of the UK as a destination for internationally mobile film production is significantly affected by the UK pound-US dollar exchange rate. When the value of the pound in US dollars increases, film production in the UK becomes more expensive and US producers may choose to stay at home or go to countries where costs and exchange rates are more favourable. Conversely, if the value of the pound falls, the UK becomes more competitive.

Figure 17.3 shows the high value of the pound in 2007, peaking at a monthly average of $2.07 in November 2007. The last time the dollar-pound rate was at or above $2.07 was in May 1981. The pound began depreciating significantly from August 2008, bottoming out at $1.42 in March 2009, before recovering to $1.66 in November 2009. It fell back to $1.46 in May 2010 before rising again to $1.58 by January 2011. The average dollar-pound rate for the 30-year period 1981 to 2010 was $1.65.

Figure 17.3 Value of £ sterling in US dollars, 2007–2011



Source: Bank of England.

17.3 Productions by genre, 2008–2010

Table 17.4 shows a breakdown of production by genre for the years 2008–2010. Production in the UK is reasonably well spread across genres and does not appear to be as over-concentrated on drama as sometimes supposed. Drama accounted for 21% of the films, but only 7% of the budget. Comedy accounted for 17.5% of the films and 12% of the budget. The biggest spending genres were action, fantasy, comedy and drama. After drama and comedy, the most numerous genres were thrillers (10%) and action (10%).

Table 17.4 Genre of production in the UK, 2008–2010

Genre	Number of films	% of total	Budget £ million	% of total	UK spend £ million	% of total
Action	40	9.7	1,305.7	26.6	599.6	20.4
Adventure	4	1.0	257.9	5.3	233.4	7.9
Animation	14	3.4	239.1	4.9	145.2	4.9
Biopic	18	4.4	124.1	2.5	49.7	1.7
Comedy	72	17.5	585.3	11.9	356.7	12.1
Crime	14	3.4	68.0	1.4	44.2	1.5
Documentary	25	6.1	47.8	1.0	29.0	1.0
Drama	85	20.6	325.8	6.6	222.5	7.6
Family	5	1.2	107.5	2.2	89.6	3.0
Fantasy	11	2.7	977.5	19.9	716.5	24.3
Horror	35	8.5	161.6	3.3	137.3	4.7
Romance	28	6.8	114.9	2.3	71.4	2.4
Science fiction	10	2.4	260.9	5.3	73.9	2.5
Thriller	42	10.2	190.0	3.9	87.7	3.0
War	4	1.0	80.7	1.6	44.6	1.5
Other	5	1.2	59.6	1.2	42.5	1.4
Total	**412**	**100.0**	**4,906.4**	**100.0**	**2,944.0**	**100.0**

Source: BFI, UK Film Council.
Notes:
The data have been presented for a three-year period to show as many genres as possible without disclosing the budgets of individual films.
The category 'other' contains mystery and musical films, grouped because of their low numbers.
Percentages may not sum to 100.0 due to rounding.

Looking at UK independent films alone (Table 17.5) the situation is somewhat different. The top three genres in terms of numbers and budget were drama, comedy and thrillers. Drama accounted for 26% of the films and 21.5% of the budget, but there was a reasonable representation of the minor genres, for example documentaries (7% of the films, 2% of the budget) romance (6% of films, 6% of the budget) and biopics (6% of the films, 7% of the budget).

Table 17.5 Independent UK productions by genre, 2008–2010

Genre	Number of films	% of total	Budget £ million	% of total	UK spend £ million	% of total
Action	15	4.6	156.8	13.6	72.8	9.1
Adventure	4	1.2	23.6	2.0	8.2	1.0
Animation	7	2.2	53.5	4.6	31.0	3.9
Biopic	18	5.6	80.0	6.9	59.6	7.5
Comedy	56	17.3	187.5	16.2	152.0	19.1
Crime	16	4.9	55.7	4.8	49.1	6.2
Documentary	22	6.8	28.2	2.4	20.2	2.5
Drama	84	25.9	249.2	21.5	182.8	23.0
Family	4	1.2	7.5	0.6	6.6	0.8
Fantasy	5	1.5	33.1	2.9	21.2	2.7
Horror	24	7.4	33.3	2.9	27.1	3.4
Romance	20	6.2	67.4	5.8	47.6	6.0
Science fiction	4	1.2	7.1	0.6	6.1	0.8
Thriller	37	11.4	105.5	9.1	61.2	7.7
Other	8	2.5	68.4	5.9	50.8	6.4
Total	**324**	**100.0**	**1,156.8**	**100.0**	**796.4**	**100.0**

Source: BFI, UK Film Council.
Notes:
The category 'other' contains musical, mystery and war.
Percentages may not sum to 100.0 due to rounding.

17.4 Budget trends

The median budget of domestic UK features fell in 2010 to £1.2 million and is now less than half the level it was in 2003 (£2.9 million). The inward investment median also fell in 2010, to £17.5 million. In contrast, the median budget of co-productions increased, reaching £3.4 million in 2010.

Table 17.6 Median feature film budgets £ million, 2003–2010

Production category	2003	2004	2005	2006	2007	2008	2009	2010
Inward investment features	11.5	8.7	3.5*	18.6	10.3	22.6	21.7	17.5
Domestic UK productions	2.9	2.3	2.0	1.6	1.2	1.6	1.4	1.2
Co-productions	3.3	4.1	4.2	4.0	3.8	3.6	2.2	3.4

Source: BFI, UK Film Council.
Notes:
Median budget is the middle value (ie there are equal numbers of films above and below the median). The median in this case is a better measure of central tendency than the average as it avoids the upward skew of a small number of high budget productions.
Data for 2003–2009 updated since publication of the 2009 Yearbook.
*In 2005 there was an unusually high number of inward features from India (28), reducing the median budget for that year.

17.5 Size distribution of budgets

The budget size distribution for the three main categories of films made in 2010 is shown in Tables 17.7 to 17.9. Ten features with budgets over £30 million accounted for 83% of the total budget for inward investment features. Only three of 28 inward features had budgets between £0.5 million and £5 million.

Table 17.7 Size distribution of budgets, inward investment features, 2010

Budget band	Number	Total budget in band (£ million)	% of total budget
>£30 million	10	1,050.4	83.2
£10–£30 million	7	132.7	10.5
£5–£10 million	8	66.3	5.3
£0.5–£5 million	3	12.9	1.0
Total	**28**	**1,262.4**	**100.0**

Source: BFI, UK Film Council.

In contrast, the majority of domestic UK features (49 out of 79) had budgets under £2 million (Table 17.8). The distribution of budgets was very similar to the pattern in 2009 (See 2010 Statistical Yearbook for details.)

Table 17.8 Size distribution of budgets, domestic UK features, 2010

Budget band	Number	Total budget in band (£ million)	% of total budget
>£5 million	12	110.1	53.7
£2–£5 million	18	52.3	25.5
£0.5–£2 million	49	42.5	20.7
Total	**79**	**204.9**	**100.0**

Source: BFI, UK Film Council.

There was a greater proportion of co-productions with budgets over £5 million, as shown in Table 17.9. Seven out of 21 had budgets over £5 million, accounting for over 75% of the total budget. The 10 co-productions with budgets in the £2-£5 million band accounted for 21% of the total budget.

Table 17.9 Size distribution of budgets, co-productions, 2010

Budget band	Number	Total budget in band (£ million)	% of total budget
>£5 million	7	113.9	75.3
£2–£5 million	10	32.0	21.2
£0.5–£2 million	4	5.4	3.5
Total	**21**	**151.3**	**100.0**

Source: BFI, UK Film Council.

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

17.6 Big budget productions, 2007–2010

The importance to UK spend of a small number of big-budget productions – usually inward investment films – is demonstrated in Table 17.10. In 2010, the 11 films with budgets greater than £30 million accounted for 73% of UK production spend. All but one of these titles were inward investment films.

Table 17.10 Big budget films' contribution to UK spend, 2007–2010

	2007	2008	2009	2010
Number of films with budgets >£30 million	9	11	15	11
Value of associated UK spend (£ million)	489.2	394.6	730.6	851.6
Total UK spend (£ million)	836.2	690.7	1,087.9	1,165.4
Big budget films share of UK spend (%)	58.5	57.1	67.2	73.1

Source: BFI, UK Film Council.
Note: Data for 2007–2009 updated since publication of 2010 Yearbook.

17.7 UK spend as percentage of total production budget

Table 17.11 shows UK spend as a percentage of production budget for inward investment films, UK domestic productions and co-productions. UK domestic productions had the highest UK spend percentage in 2010 (86%), followed by inward investment films at 74%. Co-productions had the lowest UK spend percentage (36%).

Table 17.11 UK spend as percentage of total production budget, 2007–2010

Production category	2007	2008	2009	2010
Inward investment films	62.0	46.5	51.5	74.1
Domestic UK productions	84.4	76.9	82.2	85.8
Co-productions	35.7	42.3	37.0	35.9

Source: BFI, UK Film Council.
Notes:
Data for 2007–2009 updated since publication of 2010 Yearbook.
VFX-only films not included in 'Inward investment films'.

17.8 UK domestic productions by territory of shoot

Table 17.12 analyses UK domestic productions in 2010 according to whether they were wholly or partially shot in the UK, or wholly shot abroad. The majority (60 out of 79) were shot exclusively in the UK, while 17 films were shot partly abroad. Two UK domestic films were shot wholly abroad. The non-UK spend as a proportion of budget (14.0%) was lower than in 2009.

Table 17.12 UK domestic productions by territory of shoot, 2010

Shooting in	Number of films	Budget (£ million)	Non-UK spend (£ million)	Non-UK spend as % of total budget
UK only	60	117.3	4.5	3.8
UK and other	17	82.0	21.4	26.1
Other only	2	5.6	3.2	57.7
Total UK domestic films	**79**	**204.9**	**29.1**	**14.2**

Source: BFI, UK Film Council.

Table 17.13 shows the number of shoots by territory for UK domestic films. Because some films were shot in two or more territories, the total number of shoots was greater than the total number of films. Compared to 2009, the range of countries and number of non-UK shoots was smaller. There were four shoots in the USA, three in Hungary, two in the Isle of Man and single shoots in various other international territories.

Table 17.13 UK domestic productions, shoots by territory or region, 2010

Territory of shoot	Number of shoots
UK	77
USA	4
Hungary	3
Isle of Man	2
Other Europe	12
Other	5
Total shoots	**103**

Source: BFI, UK Film Council.

17.9 Co-productions by territory of shoot

In contrast to UK domestic productions, co-productions were usually shot partly or wholly abroad, as Table 17.14 shows. Only five out of 21 films, with a total budget of £21.3 million, were shot wholly in the UK. Non-UK spend accounted for 64% of the total budget of co-productions in 2010.

Table 17.14 Co-productions by territory of shoot, 2010

Shooting in	Number of films	Budget (£ million)	Non-UK spend (£ million)	Non-UK spend as % of total budget
UK only	5	21.3	6.7	31.2
UK and other	8	28.5	15.9	55.8
Other only	8	101.4	74.4	73.4
Total co-productions	**21**	**151.3**	**97.0**	**64.1**

Source: BFI, UK Film Council.

The country distribution of co-production shoots is shown in Table 17.15. The majority of shoots were in the UK or elsewhere in Europe. Of the non-European shoots, three were in Canada and two each in Australia and South Africa.

Table 17.15 Co-productions, shoots by territory or region, 2010

Territory of shoot	Number of shoots
UK	13
France	4
Canada	3
Ireland	3
Australia	2
South Africa	2
Other Europe	6
Other	5
Total shoots	**38**

Source: BFI, UK Film Council.
Note: The majority of co-productions were shot in at least two territories. Hence the total in Table 17.15 is more than the number of co-productions in 2010.

17.10 Production company activity levels

UK film production in 2010 was, as usual, dispersed among a large number of production companies, as shown in Table 17.16. The Research and Statistics Unit recorded 232 production companies associated with films shot in the UK or co-productions involving the UK in 2010. Of these, 218 companies were associated with a single feature. These were a mixture of distinct production companies and special purpose vehicles (that is, companies set up to make a single film).

Table 17.16 Film production company activity, 2010

Number of features per company	Number of companies
3	3
2	11
1	218
Total	**232**

Source: BFI, UK Film Council.
Notes:
Includes all production categories.
Further information on film production companies in the UK can be found in Chapter 20.
Films frequently have several production companies associated with them (including special purpose vehicle subsidiaries of parent companies), so the sum of (number of features) x (number of companies) is substantially greater than the total number of features involving the UK in 2010.

17.11 US studios' involvement in film production in the UK

The US studios were involved in the production of 18 films in the UK in 2010, accounting for a UK spend of £873 million, 75% of total UK spend.

Table 17.17 US studios' involvement in film production in the UK, 2010

Studio	Number of films
Walt Disney	5
Warner Bros	4
20th Century Fox	3
Sony	3
Universal	3
Total films	**18**

Source: BFI, UK Film Council.

17.12 Low and micro-budget film production in the UK, 2008–2010

Until now we have applied a minimum budget of £500,000 to our production tracking, but we know from a variety of sources (data on British film certification and the 2008 UK Film Council report *Low and Micro-Budget Film Production in the UK*) that there is a substantial number of feature films made below this level. Furthermore, we have seen a large fall in the median budget of UK films (to £1.2 million for 2010 interim Cultural Test certifications) which suggests that the £500,000 limit is now too high. Therefore, we have now extended the scope of production tracking to include feature films with budgets under £500,000.

Table 17.18 shows the number of low budget films produced in the UK between 2008 and 2010. The overwhelming majority of the 397 films were UK domestic productions (94%). In 2010, 147 low budget films were made in the UK, up from 133 in 2009.

Table 17.18 Number of low budget films produced, 2008–2010

	2008	2009	2010	Total
Domestic	113	123	137	373
Inward and co-production	4	10	10	24
Total	**117**	**133**	**147**	**397**

Source: BFI, UK Film Council.

UK spend associated with the 147 low budget films shot in the UK in 2010 was £17.7 million (Table 17.19). UK spend represented 95% of the total budget of low budget films and the median budget over the three-year study period was £100,000.

Table 17.19 Value of low budget films shot in the UK, 2008–2010

	2008	2009	2010	Total
Total budget (£ million)	15.3	19.3	18.7	53.3
Total UK spend (£ million)	13.3	16.7	17.7	47.6
UK spend as % of budget	86.6	86.3	94.5	89.3
Median budget (£)	100,000	100,000	88,800	100,000

Source: BFI, UK Film Council.

Table 17.20 outlines the size distribution budgets for the low and micro-budget films produced in the UK between 2008 and 2010. An increase in the number of films made with budgets between £10,000 and £99,999 in 2010 meant that this band represented the highest proportion of films made across the study period (33%) followed by the £100,000 – £249,000 band (32%). A total of 86 films were made with budgets between £250,000 and £499,999 (22%) and 54 films (14%) were made with budgets of less than £10,000.

Table 17.20 Size distribution of budgets for low and micro-budget films, 2008-2010

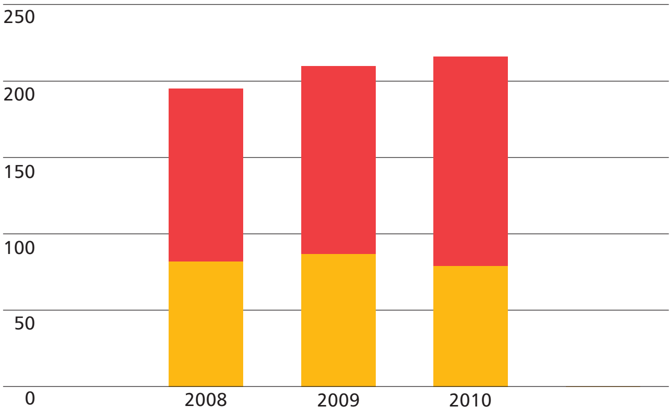
	2008	2009	2010	Total
£250,000–£499,999	25	32	29	86
£100,000–£249,999	41	44	42	127
£10,000–£99,999	39	38	53	130
Under £10,000	12	19	23	54
Total	**117**	**133**	**147**	**397**

Source: BFI, UK Film Council.

It is interesting to see the effect of these lower budget films on the overall production statistics. Figures 17.4 and 17.5 present the figures for UK domestic films adjusted to include the low budget films. Adding the low budget films boosts the number of domestic productions made in 2010 from 79 to 216. Almost two-thirds (63%) of all feature films shot in the UK in 2010 were made with budgets of less than £500,000. However, in terms of overall contribution to UK domestic production spend lower budget films represented less than 7% over the three-year study period.

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

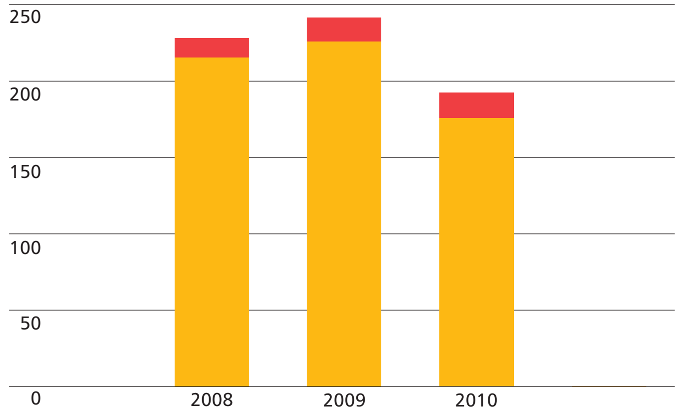
Figure 17.4 Number of UK domestic productions, 2008–2010, adjusted for low budget films



	2008	2009	2010	Total
UK domestic films under £500,000	113	123	137	373
UK domestic films >= £500,000	82	87	79	248
Total	**195**	**210**	**216**	**621**
Low budget films as % of all UK domestic films	57.9	58.6	63.4	60.1

Source: BFI, UK Film Council.

Figure 17.5 Value of UK domestic productions, 2008–2010, adjusted for low budget films



	2008	2009	2010	Total
Value of UK spend of UK domestic films under £500,000 (£ million)	12.6	15.7	16.7	45.0
Value of UK spend of UK domestic films >= £500,000 (£ million)	215.6	226.0	175.8	617.4
Total value of UK spend of domestic films (£ million)	**228.2**	**241.7**	**192.5**	**662.4**
Low budget films as % of all UK domestic films	5.5	6.5	8.7	6.8

Source: BFI, UK Film Council.

- Information about film companies is given in Chapter 20 (page 175)
- For details about employment in the film production sector see Chapter 22 (page 194)
- For more information about the UK film economy see Chapter 21 (page 185)

- For information on film production in the UK prior to 1992, see earlier editions of this Yearbook and the annual *Film and Television Handbooks* published by the BFI or the *Information Briefings* on the BFI's website – www.bfi.org.uk

Chapter 18: Public investment in film in the UK

The UK Government provides financial support to film in the UK through a variety of channels. This recognises the value of film, both culturally and economically. Additional funding comes from European Union sources. The single biggest source of public funding in 2009/10 was film tax relief, followed by Lottery funding and Department for Culture, Media and Sport grant-in-aid.

Facts in focus

- Total measured public funding for film in the financial year 2009/10 was £266 million.
- The principal sources of public funding for UK film in 2009/10 were the film production tax relief, National Lottery and grant-in-aid from central government, particularly via the Department for Culture, Media and Sport (DCMS).
- The European Union (EU) provided £8.2 million in 2009/10.
- Her Majesty's Revenue and Customs (HMRC) and the UK Film Council were responsible for the largest gross spend (£95 million and £50.5 million respectively).
- Film production took 51% of the total financial support, but distribution and exhibition, training and skills, education, and archives and heritage also received substantial allocations.

18.1 Public funding for film in the UK by source

Public funding for film in the UK comes from a number of UK Government, public sector and European sources, including:

- The Department for Culture, Media and Sport (DCMS);
- Other central government departments;
- The governments of Scotland, Wales and Northern Ireland;
- The National Lottery;
- Her Majesty's Revenue and Customs (HMRC);
- BBC Films;
- Film4;
- The European Union (EU).

Public funding for film identified in Table 18.1 is estimated to have been £266 million in the financial year 2009/10, slightly up on the £256 million in 2008/09. As in 2008/09 the estimate does not include some local authority, research council, higher or further education funding.

The largest single source of public funding was the UK film tax relief, which provided £95 million in 2009/10, 36% of the total. The second largest source was the National Lottery (£60 million, 23% of the total) and the third largest was the DCMS grant-in-aid to the UK Film Council and National Film and Television School (NFTS) (£38.4 million, 15% of the total). The National and Regional Development Agencies provided £19.1 million, BBC Films £12.9 million and Film4 £10.2 million. The EU contributed £8.2 million, of which £5.1 million (£3.9 million in 2008/09) came from the MEDIA Programme.

Image: *The Scouting Book for Boys* courtesy of Pathé UK

Table 18.1 Public funding for film in the UK by source, 2009/10

Source	Amount £ million	% of total	Notes
National Lottery Distribution Fund (DCMS) – Film	60.0	22.6	National Lottery allocations to the UK Film Council, Scottish Screen[1], Film Agency for Wales, Northern Ireland Screen plus Heritage Lottery Fund
DCMS grant-in-aid to the UK Film Council and NFTS	38.4	14.5	Awards to the UK Film Council (of which £17.4 million was awarded to the BFI) and NFTS
National and Regional Development Agencies	19.1	7.2	Contributions to the National and Regional Screen Agencies (N/RSAs)
BBC Films	12.9	4.9	BBC Films' production investment and contributions by the BBC to NFTS and N/RSA projects – excludes acquisitions etc made by other BBC departments
Film4	10.2	3.8	Film4 (Channel 4's film production company) investment in film development and production plus Channel 4 investment in NFTS and N/RSA projects
Department for Children, Schools and Families[2]	7.0	2.6	DCSF investment in Mediabox and FILMCLUB. Match funding in individual FILMCLUB or Mediabox projects (and other First Light projects) is not collated
European Union MEDIA Programme	5.1	1.9	European Union MEDIA Programme[3]
Scottish Government	4.9	1.9	Includes spend from all Scottish government agencies into strategic bodies/projects
Other EU	3.1	1.2	European Regional Development Fund and European Social Fund
Welsh Assembly Government	2.4	0.9	Includes spend from all Welsh government agencies into strategic film bodies/projects
Higher Education Funding Council	2.2	0.8	HEFC investment in Screen Academies and a small number of projects by strategic agencies[4]
Northern Ireland Executive	1.4	0.5	Includes spend from all Northern Ireland government agencies into strategic bodies/projects
Department for Innovation, Universities and Skills[2]	0.8	0.3	Awards to Screen Academies, Skillset and N/RSAs
Skills Investment Fund Training Levy	0.7	0.4	Made up of contributions from all film productions either based in the UK or in receipt of UK public funding
Arts Councils	0.7	0.3	Awards from national Arts Councils to film agencies[5]
Foreign and Commonwealth Office	0.6	0.2	Funding for UK-originated British Council activity. Excludes partnership funding of 'in country' events (outside the UK)
Local Government	0.5	0.2	Investment by local authorities in N/RSA activities

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

Table 18.1 Public funding for film in the UK by source, 2009/10 (continued)

Source	Amount £ million	% of total	Notes
Other public sector	0.4	0.2	Very small awards (under £10,000) from a range of public sector agencies, mainly to N/RSAs
Department for Business, Innovation and Skills	0.2	0.1	Awards to RSAs for film export support
Museums, Libraries and Archives Council	0.01	0.0	Awards to archives
National Endowment for Science, Technology and the Arts	0.007	0.0	Digital innovation in film
Total public sector selective investment	**170.9**	64.3	National Lottery and grant-in-aid from all sources as above
UK film production tax relief (HMRC)	95.0	35.7	Cost of film tax relief in 2009/10(6)
Total public sector selective and automatic investment	**265.9**	100.0	Sum of all the above

Source: UK Film Council, Northern Alliance.

Notes:

1. Scottish Screen merged with the Scottish Arts Council in July 2010 to become Creative Scotland.
2. Names of government departments are shown as they were in the 2009/10 financial year. The Department for Children, Schools and Families is now the Department for Education. The Department for Innovation, Universities and Skills is now part of the Department for Business, Innovation and Skills.
3. Investment for the MEDIA Programme is for awards made from 1 April 2009 to 31 March 2010.
4. Includes the Higher Education Funding Councils (HEFC) for England, Scotland and Wales, and investment from the Joint Information Systems Committee (JISC) which is HEFCE funded.
5. Arts Council England, Scottish Arts/Creative Scotland, Arts Council of Wales, Arts Council Northern Ireland. Does not include Arts Councils’ direct investments in artists’ film and video.
6. *Film Tax Relief Summary*, HMRC, August 2010.

18.2 Film spend by organisation

The largest net spender on film was HMRC (£95 million for tax relief), followed by the UK Film Council (£50.5 million), the BFI (£42.4 million) and BBC Films (£12 million). Putting aside HMRC tax relief, net spend increased by 13% from 2008/09 to 2009/10 (from £175 million to £197 million). Increases were recorded for the UK Film Council, BFI and Film4. (See Table 17.2 in the 2010 Statistical Yearbook for comparable figures for 2008/09.)

Table 18.2 Net film spend by organisation, 2009/10

Organisation	Net spend £ million[1]	% of total net spend
HM Revenue and Customs film tax relief	95	32.5
UK Film Council[2]	50.5	17.3
BFI	42.4	14.5
BBC Films	12.0	4.1
Film4	10.0	3.4
Vision & Media[3]	9.2	3.1
Scottish Screen[4]	8.5	2.9
Northern Ireland Screen	8.2	2.8
National Film and Television School	7.6	2.6
Skillset	6.7	2.3
Screen Yorkshire[5]	5.7	2.0
EU MEDIA Programme	4.9	1.7
First Light	4.7	1.6
Welsh agencies[6]	4.5	1.5
Film London	3.9	1.3
Schools FILMCLUB	3.7	1.3
Screen South[7]	3.0	1.0
Northern Film & Media	2.8	1.0
EM Media	2.1	0.7
South West Screen	2.1	0.7
Screen East[8]	1.9	0.7
Screen West Midlands[9]	1.9	0.6
British Council	0.6	0.2
Total public sector[10]	**292.0**	**100.0**

Source: UK Film Council, Northern Alliance.
Percentages may not sum to 100.0 due to rounding.
Notes:

1. Net spend means spend after deducting grants and awards to other organisations in this table. Figures are presented net to avoid double counting.
2. The UK Film Council gross spend in 2009/10 was £89.6 million. The UK Film Council made £47.2 million of grants and awards to other organisations such as the BFI (£17.4 million), Skillset, Regional Screen Agencies and First Light.
3. Includes the North West Film Archive.
4. Includes the Scottish Film Archive. (Scottish Screen merged with the Scottish Arts Council in July 2010 to become Creative Scotland.)
5. Includes the Yorkshire Film Archive.
6. Welsh agencies means Film Agency for Wales, Welsh Creative IP Fund (part of Finance Wales), Welsh Film Archive (part of the National Library of Wales) and Wales Screen Commission (part of the Creative Industries Hub).
7. Includes the Wessex Film and Sound Archive and the Screen Archive South East and investments in film made by Kent County Council's Film Office/Kent Development Fund.
8. Includes the East Anglian Film Archive. (Screen East ceased trading in September 2010.)
9. Includes the Media Archive for Central England (MACE) which provides film archive services for the East and West Midlands.
10. The spending tabulated above includes net transfers to and from reserves and spending financed by commercial income (eg from film rights) earned by agencies. For these reasons the total spending by agencies (£292 million) is higher than total public funding for film in the 2009/10 year (£266 million, Table 18.1).

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

18.3 Activities supported by public spend on film

The various activities supported by public spend on film in the UK in 2009/10 are shown in Table 18.3. As in previous years, film production took the largest share, accounting for £149.9 million (51% of the total). Distribution and exhibition was second with £35.3 million (12%), followed by administration and services to the public (8%) and education, young people and lifelong learning (7%).

Table 18.3 Activities supported by public spend on film, 2009/10

Activity	Amount £ million	% of total
Production[1]	149.9	51.3
Distribution and exhibition	35.3	12.1
Administration and services to the public	23.0	7.9
Education, young people and lifelong learning	20.9	7.2
Training and skills[2]	19.3	6.6
Film archives and heritage[3]	17.4	6.0
Script development	12.7	4.4
Business support[4]	7.9	2.7
Export and inward investment promotion[5]	5.6	1.9
Total public film expenditure[6]	**292.0**	**100.0**

Source: UK Film Council, Northern Alliance.
Percentages may not sum to 100.0 due to rounding.
Notes:

1. Non-tax break production spend in 2009/10 was £54.8 million.
2. Skills Investment Fund, National/Regional Screen Agency training investment, Skills Academies.
3. BFI National Archive, National/Regional Screen Archives, Heritage Lottery Fund investments.
4. National/Regional Screen Agency investment: primary beneficiaries are independent production companies.
5. Office of the British Film Commissioner, British Council, locations services in the nations and regions.
6. 2009/10 total expenditure (£292 million) was greater than total public funding (£266 million, Table 18.1) as expenditure was supplemented by earned/self-generated income, grants from trusts and foundations and transfers from reserves.

18.4 Large film production awards by agency 2009/10

Major production awards (greater than £250,000) given by National and Regional Screen Agencies to individual film projects in 2009/10 are shown in Table 18.4.
In relation to the median budget for UK independent films of £2.3 million, awards of this size can provide substantial assistance to UK films of distinctive national and regional character.

Table 18.4 Large film production awards (£250,000+) by National/Regional Agency, 2009/10

Agency	Project (total = 6)	Amount £
Scottish Screen*	Neds	500,000
	The Last Word	400,000
Northern Ireland Screen	Your Highness	350,000
	Killing Bono	450,000
Wales Creative IP Fund	Ironclad	700,000
Screen Yorkshire	A Passionate Woman	250,000

Source: UK Film Council, DCMS, Northern Alliance, N/RSA reports.
* Scottish Screen merged with the Scottish Arts Council in July 2010 to become Creative Scotland.

Table 18.5 shows the Lottery awards made by the UK Film Council in 2010. There were 251 awards in total (303 in 2009), to a combined value of £18.1 million (£24.4 million in 2009). Most of the awards were for relatively low amounts (£50,000 and under) made by the Development and Prints and Advertising funds.

Table 18.5 UK Film Council Lottery awards, 2010

Fund	Number of awards	Total value £ million
Development	75	2.2
Prints and Advertising	83	3.3
New Cinema	10	1.7
Premiere	9	2.7
Film	74	8.2
Total awards	**251**	**18.1**

Source: UK Film Council.
Notes:
UK Film Council awards data are for calendar year 2010.
The Film Fund replaced the Premiere, New Cinema and Development funds on 1 April 2010.

The large awards (£250,000+) made by the UK Film Council in 2010 are shown in Table 18.6. The biggest award (£1.5 million) was for the Premiere Fund film *Salmon Fishing in the Yemen*. The biggest Film Fund award (£1.06 million) was for *Deep Blue Sea*.

Table 18.6 Large awards (£250,000+) made by UK Film Council, 2010

Fund	Project (total = 13)	Amount of award £
Premiere	Salmon Fishing in the Yemen	1,500,000
	Chalet Girl	800,000
	Wuthering Heights	300,000
New Cinema	We Need to Talk About Kevin	700,000
	Laid Off	310,000
Prints and Advertising	Blue Barracuda Marketing Ltd	300,000
Film	Deep Blue Sea	1,060,000
	The Iron Lady	1,000,000
	Shame	1,000,000
	The Woman in Black	1,000,000
	Horrid Henry: The Movie	750,000
	Grabbers	450,000
	Rafta Rafta	250,000

Source: UK Film Council.
See notes to Table 18.5.

18.5 Leading public investors in British film production, 2008–2010

Table 18.7 shows the leading public agency and public service broadcaster investment in British films with budgets of £500,000+ for the calendar years 2008–2010. The most frequent public investor was the UK Film Council with 57 projects (combined budget £214 million), followed by BBC Films (39 projects, combined budget £173 million) and Film4/Channel 4 (30 projects, £112 million). These budget figures are for the total budget of the films, including the share of the budget provided by private investors and pre-sales.

Table 18.7 Leading public investors in British film production, 2008–2010

Public funder	Number	Estimated budget £ million	Selected titles
UK Film Council	57	214	Another Year, Attack the Block, Centurion, Chatroom, CirKus, Columbia, Fish Tank, Genova, Harry Brown, In the Loop, The King's Speech, Made in Dagenham, Neds, Nowhere Boy, Sex & Drugs & Rock & Roll, Submarine, Tamara Drewe
BBC Films	39	173	Brighton Rock, Creation, The Damned United, Jane Eyre, My Week with Marilyn, The Special Relationship, Tamara Drewe, West is West
Film4/Channel 4	30	112	Chatroom, The Eagle (aka The Eagle of the Ninth), In Bruges, Looking for Eric, Never Let Me Go, Nowhere Boy, the Red Riding trilogy, Route Irish, She a Chinese, The Unloved
Scottish Agencies	17	49	Citadel, The Eagle (aka The Eagle of the Ninth), The Last Word, Neds, Outcast
Welsh Agencies	14	41	Hunky Dory, Ironclad, Mr Nice, Patagonia, Submarine, Valhalla Rising
Irish Film Board(1)	13	38	The Guard, The Last Word, Perrier's Bounty
Screen Yorkshire	12	24	The Damned United, A Passionate Woman, the Red Riding trilogy
Screen East(2)	10	59	The Boat That Rocked, Easy Virtue, The Scouting Book for Boys
EM Media	9	13	Bronson, Pelican Blood, The Unloved, Weekender
Northern Ireland Screen	9	60	Fifty Dead Men Walking, Ghost Machine, Hunger, Killing Bono, Your Highness

Source: UK Film Council production tracking.
Data in this table are for the calendar years 2008–10. Includes films with budgets £500,000+ only. In some cases more than one public agency contributed funding to the same film, so there is some double counting of budgets in the above table. Hence there is no 'total budget' row.

Notes:
1. The Irish Film Board was one of a number of overseas public agencies that part-funded British films during the period. Others included Screen Australia, Icelandic Film Centre, Isle of Man Film, Filmburo Bremen, Medienboard Berlin-Brandenburg, Filmstiftung Nordrhein-Westfalen, Fonds Sud (France) and the New Zealand Film Fund.
2. Screen East ceased trading in September 2010.

For more information on film production in the UK see Chapter 17 (page 144)
For more information on the UK film economy see Chapter 21(page 185)
For more information on UK film companies, see Chapter 20 (page 175)

Chapter 19: Film education

Film education provides children and young people with the opportunity to watch, understand and make films to enrich their lives, express their creativity and gain new skills. For adults, film education is a stimulating part of lifelong learning.

Facts in focus

- Almost 68,000 students were entered for GCSE media studies related subjects in 2009/10, up 70% in seven years.
- There were 4,252 students enrolled in higher education film studies courses in 2009/10, an increase of 273% on 2002/03.
- Over the last decade First Light and Mediabox have supported the production of over 1,500 short films involving over 30,000 children and young people.
- There were 33,000 admissions to BFI Southbank education events in 2010, and 115,000 video streaming requests were made via the Screenonline website.
- In 2009/10, £21 million was spent on education, young people and lifelong learning by the national and regional screen agencies, up from £19 million in 2007/08.
- There is evidence that 392 moving image education providers were operating in the UK in 2011; nearly one quarter were production companies and one-fifth were venues.

19.1 Introduction

Learning and participation are at the heart of an imaginative, diverse and vibrant film culture and can take many different forms. Film education takes place in both formal and informal settings, from schools and colleges to voluntary interest groups like youth clubs and film societies. There is a wide range of film education activity in the UK but there has been no systematic audit of this activity across the many types of provision. Building on last year's Yearbook, this chapter addresses the information gap by presenting the most complete record of film education related data currently available.

19.2 Film education in formal education settings

In practice, film education activity involves watching and listening to a range of film texts, discussing and analysing them; generating discursive and written work, storyboards and scripts; making films and re-purposing archive material. Outside of dedicated film and media studies courses, film is also used in other parts of the curriculum such as in English or modern languages. However, relatively little data exists on film education in the curriculum before Key Stage 4.

There has been a 70% increase in the number of students entering GCSE media, film or TV studies in the UK since 2003/04 (Table 19.1). Almost 68,000 students entered in 2009/10, 1.3% of all GCSE entries. WJEC (previously the Welsh Joint Education Committee) offers a film studies GCSE. In 2009/10 there were approximately 4,700 candidates for this subject.

Table 19.1 Entries for GCSE media/film/TV studies in England, Wales and Northern Ireland, 2003/04–2009/10

Number of media/film/TV studies entries	2003/04	2004/05	2005/06	2006/07	2007/08	2008/09	2009/10	% change 2003/04–2009/10
England	36,829	42,483	54,126	62,683	65,693	63,685	63,134	+71
Northern Ireland	772	785	780	868	842	849	925	+20
Wales	2,219	2,415	2,615	2,874	3,288	3,438	3,705	+67
Total	**39,820**	**45,683**	**57,521**	**66,425**	**69,623**	**67,972**	**67,764**	**+70**
All GCSE entries	5,875,373	5,736,505	5,752,152	5,827,319	5,669,077	5,469,260	5,374,490	–9

Source: Joint Council for Qualifications (JCQ).
Note: Scotland not included because of separate examinations system.

The number of students taking GCE A Level media, film or TV studies in the UK has risen by 24% since 2003/04 (Table 19.2). There were over 33,000 entries in 2009/10, 4% of all A Level entries.

Table 19.2 Entries for GCE A Level media/film/TV studies in England, Wales and Northern Ireland, 2003/04–2009/10

Number of media/film/TV studies entries	2003/04	2004/05	2005/06	2006/07	2007/08	2008/09	2009/10	% change 2003/04–2009/10
England	25,425	26,633	29,123	30,036	30,651	31,618	31,032	+22
Northern Ireland	377	468	602	654	745	897	963	+155
Wales	1,092	1,160	1,239	1,252	1,353	1,307	1,380	+26
Total	**26,894**	**28,261**	**30,964**	**31,942**	**32,749**	**33,822**	**33,375**	**+24**
All GCE A Level entries	766,247	783,878	805,698	805,657	827,737	846,977	853,933	+11

Source: JCQ.
Note: Scotland not included because of separate examinations system.

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Image: *The Big Sleep* courtesy of BFI Distribution

The number of entries for Scottish Higher media studies has seen a 6% decline since 2003 (Table 19.3). In 2010 there were six entries for the Scottish Advanced Higher in media studies.

Table 19.3 Entries for Scottish Higher media studies, 2003–2010

	2003	2004	2005	2006	2007	2008	2009	2010	% change 2003–2010
Number of media studies entries	851	827	814	843	819	797	765	803	–6
All entries	166,885	165,575	164,142	159,140	161,081	162,576	167,792	175,614	+5

Source: Scottish Qualifications Authority.

WJEC offers a dedicated GCE film studies qualification available to schools throughout the UK and beyond. In 2010 there were 7,037 A Level candidates completing (up 120% since 2003) and 11,098 AS Level candidates completing (Table 19.4).

Table 19.4 Candidates completing GCE A and AS Level film studies, 2003–2010

	2003	2004	2005	2006	2007	2008	2009	2010	% change 2003–2010
A Level film studies entries	3,197	4,162	4,907	5,965	6,598	6,552	6,674	7,037	+120
AS Level film studies entries	7,200	8,249	9,405	9,908	9,915	11,052	11,800	11,098	+54

Source: WJEC.

Film Education is an organisation funded by the film industry to provide structured programmes for the teaching of film criticism and appreciation and offers professional development opportunities and resources for teachers. In 2010, 86,000 units of 11 new subject resources (DVDs, printed materials, etc) were distributed to teacher contacts, and 250 teachers attended workshops at which Film Education presented film related training. Film Education's flagship event, National Schools Film Week, is the largest of its kind in the world. Over 473,000 schoolchildren visited the cinema for free as part of the event in 2010 (Table 19.5). Taken across the full range of its activity, the reach of Film Education is estimated to be 2.5 million pupils and students annually.

Table 19.5 Attendances at National Schools Film Week and other Film Education screenings, 2002–2010

	2002	2003	2004	2005	2006	2007	2008	2009	2010
National Schools Film Week attendances	75,490	105,392	125,761	213,794	259,964	298,586	335,733	392,452	473,000
Other Film Education screenings	n/a	25,755	24,803	12,737	35,756	34,188	23,754	13,481	5,400

Source: Film Education.

Media studies in general and film studies in particular, also has a strong presence in UK higher education. Over 30,000 students were enrolled on media studies related courses in 2009/10, up 37% in seven years (Table 19.6). The film studies subject area saw a 273% increase in numbers over the same period, from 1,140 first degree and postgraduate students in 2002/03 to 4,250 in 2009/10, and the number enrolled on film production courses increased nearly six-fold over the same period.

Table 19.6 Higher education students in the subject area media studies, 2002–2010

	2002/03	2003/04	2004/05	2005/06	2006/07	2007/08	2008/09	2009/10	% change 2002/03–2009/10
All media studies related courses	22,495	26,135	26,495	26,665	27,010	28,085	28,250	30,820	+37
Media studies	17,300	20,215	20,205	19,785	18,995	17,860	17,590	19,190	+11
Film studies	1,140	1,490	1,840	2,155	2,540	3,610	3,815	4,250	+273
Film production	100	135	165	420	545	520	530	680	+579

Source: HESA Student Record 2002/03–2009/10.
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Notes:
Includes first degree, postgraduate and other degrees.
Media studies related courses include media, film, television, radio, electronic and print-based media studies courses.

In the last few years Skillset, the Sector Skills Council for Creative Media, together with the wider creative industries, has worked closely with further and higher education institutions to identify and establish networks of Media and Film Academies recognised as existing centres of excellence in education and training. Members of the Skillset Film Academy network are endorsed by the film industry as providers of the highest standard of relevant vocationally orientated skills training in film. In 2010/11 the network offered 16 courses (diploma and postgraduate qualifications) with 261 students enrolled.

19.3 National and regional film education providers

The British Film Institute (BFI) became the lead agency for film in the UK in April 2011 when it assumed responsibility for the majority of the UK Film Council's core functions. Its remit includes promoting understanding and appreciation of moving image culture, education and cinema heritage. It runs programmes for learners of all ages at BFI Southbank, as well as providing resources via telephone, in print and online to support film education and research across the UK. Table 19.7 provides details of some of the BFI's main education activities.

In 2009/10 there were 32,954 admissions to BFI Southbank education events (up 68% on 2004/05) and 5,615 education admissions to BFI Festivals (up 3% on 2004/05). The number of BFI information service enquiries reached a record level in 2009/10 (29,341) while visits to the BFI National Library was lower in 2009/10 than in the previous four years (10,969). Users in UK schools, colleges, universities and libraries made over 115,000 video streaming requests via the BFI Screenonline website (www.screenonline.org.uk) in 2009/10, 78% of which were from outside London. The website, which is free to educational users, is an online encyclopaedia of British film and television featuring hundreds of hours of clips from the BFI National Archive, supplemented by contextual material, stills, posters and press books.

Table 19.7 BFI education activity, 2004/05–2009/10

	2004/05	2005/06	2006/07	2007/08	2008/09	2009/10
BFI Southbank education event admissions	19,625	15,149	12,648	33,945	30,999	32,954
BFI Festivals – education admissions	5,451	4,881	4,106	3,733	5,698	5,615
BFI National Library visits	n/a	12,331	11,919	11,905	12,024	10,969
BFI information service enquiries	n/a	27,044	25,655	25,711	19,539	29,341
BFI Screenonline video streaming requests	n/a	n/a	n/a	n/a	172,142	115,194
Sales of BFI education resources*						
copies of short film resources	n/a	n/a	n/a	n/a	3,618	908
copies of other resources	n/a	n/a	n/a	n/a	1,301	1,314

Source: BFI.
* Each resource reaches an average of 50 students or pupils.

Over many years, schools have organised and run film clubs for their pupils, showing films either for enjoyment or as part of curriculum-based activity. As noted in the previous Yearbook, historical data showing the number of such clubs operating in the UK is unavailable.

However, since its launch in 2007, FILMCLUB has produced data about its activities in schools across the UK. The scheme was established with the intention of setting up a UK-wide school-based network of film clubs that would allow young people the chance to experience characters, images, cultures and stories they would never normally be exposed to. By the end of 2010, there were 6,498 participating school film clubs in England (6,612 across the whole UK) with an estimated 201,438 pupils involved (204,972 in the UK). Since 2007, a total of 6,612 schools and 9,433 staff members have taken part in the initiative and 92,660 films (2,564 unique titles) have been supplied to film clubs. The range of films ordered by the film clubs is diverse – in 46 languages and set in 130 countries. Table 19.8 outlines the regional distribution of film clubs in England.

Table 19.8 Regional distribution of FILMCLUB schools in England, 2010

Region	% of FILMCLUB schools	% of schools	% of pupils in online schools	% of pupils in general population
East Midlands	11.4	11.8	9.7	8.5
East of England	9.5	9.8	10.0	11.1
London	13.7	14.9	16.1	15.0
North East	6.9	7.5	6.3	4.9
North West	12.1	11.2	11.6	13.8
South East	15.9	16.5	15.7	16.0
South West	10.9	10.7	10.3	9.6
West Midlands	9.1	7.3	9.9	11.1
Yorkshire and The Humber	10.4	10.2	10.6	10.0

Source: FILMCLUB.

Learning about film can be enhanced by practical involvement in filmmaking, which gives learners the opportunity to see for themselves how images and sounds are recorded and combined to create meaningful stories. There are a number of opportunities to gain filmmaking experience outside of professional film production. One of these, First Light, was established to fund and mentor children and young people aged five to 19 to make short digital films. Since launching in 2001, it has supported the production of over 1,000 films involving more than 15,000 children and young people (Table 19.9).

First Light was also the lead partner for the Mediabox consortium, funded by the Department for Education until 2010/11, which offered disadvantaged 13- to 19-year-olds in England the opportunity to develop and produce creative media projects, using film, television, print, radio, games, interactive or online platforms. Between 2007/08 and 2009/10, Mediabox enabled over 15,000 young people to participate in the making of 500 films.

Table 19.9 First Light projects, 2001–2010

Year	2001/02	2002/03	2003/04	2004/05	2005/06	2006/07	2007/08	2008/09	2009/10
Number of films made	10	155	121	150	114	121	117	90	142
Number of young people participating	143	2,178	1,988	2,470	1,694	1,644	1,840	1,291	2,240

Source: First Light.

19.4 Public investment in film education

A total of £20.9 million was spent on education, young people and lifelong learning in 2009/10 by the national agencies described above and the screen agencies of the nations and regions (Table 19.10), up from £18.6 million in 2007/08. However, this analysis does not include all film education spend, particularly investments in film-based learning activities made by local authorities, schools, further and higher education institutions and some of the third party providers described in section 19.5.

Table 19.10 Public expenditure on film education by agency, 2007/08–2009/10

Agency	2007/08 (£)	2008/09 (£)	2009/10 (£)
BFI	9,289,000	9,317,000	9,807,000
FILMCLUB	–	3,100,000	3,700,000
First Light (including Mediabox)	5,369,843*	3,418,502	3,203,477
Scottish Screen	566,500	589,000	1,119,000
UK Film Council	1,368,270	461,315	855,182
Northern Ireland Screen	637,491	680,878	673,136
EM Media	234,667	211,212	210,290
Northern Film & Media	267,143	133,894	200,293
Screen South	57,631	136,915	195,241
Screen East**	149,202	273,323	185,595
Vision & Media	127,180	142,180	171,995
Film Agency for Wales	81,727	89,856	169,364
Screen West Midlands	130,978	223,695	155,143
Film London	85,041	70,680	94,425
South West Screen	165,017	125,773	88,998
Screen Yorkshire	65,608	86,342	55,610
Total	**18,595,298**	**19,060,564**	**20,884,749**

Source: UK Film Council, Northern Alliance.
* First year of MediaBox, spend was accelerated.
** Screen East ceased trading in September 2010.

19.5 Moving image education providers in the UK

In addition to the activity described above, there are a number of other organisations involved in the delivery of film education in the UK. For the second year running, the Research and Statistics Unit undertook primary research on moving image education providers and compiled a database from information supplied by the national and regional screen agencies, First Light, Media Education Wales, Screen West Midlands REd REx network, the MovIES network, Arts Council England's national and regional offices and others.

It includes details of organisations actively engaged in providing moving image education directly to learners as part of their core activity. It does not include organisations that fund such activity or support it through the provision of learning resources, nor does it include schools, colleges or universities (although many of the organisations in the database work with formal education institutions). Neither does it include organisations that solely deliver industry training, but it does include training bodies that operate non-vocational educational programmes alongside their training activity. Finally, it does not include organisations that solely provide teacher training and continuing professional development (CPD).

The database is intended to improve understanding of the range and nature of moving image education provision across the UK.

There is evidence that 392 moving image education providers were operating in the UK as at 2 March 2011 (Table 19.11). The largest proportion of moving image education providers is found in London (15% of the total). The West Midlands, East Midlands, North East, Scotland, Wales and Northern Ireland all have a higher proportion of providers than their UK population share. The reverse is true for Yorkshire, the South East, South West, North West and the East of England.

Table 19.11 Number of moving image education providers by nation/region, 2011

Nation/region	Number	%	% UK population
London	60	15.3	12.4
West Midlands	38	9.7	8.8
East Midlands	36	9.2	7.2
Yorkshire and The Humber	33	8.4	8.5
South East	30	7.7	13.6
South West	30	7.7	8.5
North West	28	7.1	11.3
North East	20	5.1	4.2
East of England	13	3.3	9.3
England sub-total	**288**	**73.5**	**83.8**
Scotland	41	10.5	8.4
Wales	33	8.4	4.9
Northern Ireland	30	7.7	2.9
UK total	**392**	**100.0**	**100.0**

Source: UK Film Council Moving Image Education Providers Database.
Note: Figures may not sum to 100.0 due to rounding.

Nearly one in four (23%) of all moving image education providers are production companies, and one in five (18%) are venues (Table 19.12) Arts organisations make up 17% of providers while education/training organisations constitute a further 14%.

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

Table 19.12 Number of moving image education providers by type, 2011

Type	Number	%
Production company/corporate video	89	22.7
Venue	69	17.6
Arts organisation	67	17.1
Education/training	53	13.5
Participatory media	40	10.2
Festival	31	7.9
Archive	20	5.1
Community group	16	4.1
Other	7	1.8
Total	**392**	**100.0**

Source: UK Film Council Moving Image Education Providers Database.
Notes:
'Production company/corporate video' includes feature and short film production companies and businesses offering corporate video services.
'Venue' includes cinemas, film clubs and local authority-run mixed arts venues that offer in-house education activities.
'Arts organisation' includes community arts projects, artist collectives and art galleries that offer moving image-based activity.
'Education/training' includes dedicated education and/or training providers, often working in partnership with formal education institutions.
'Participatory media' includes non-profit, community-based filmmaking enterprises.
'Festival' includes film festivals the offer a dedicated education strand.
'Archive' includes moving image archives offering dedicated education activities.
'Community group' includes youth clubs and other local groups that offer filmmaking opportunities as part of their core activity.
'Other' includes membership-based organisations that offer education opportunities (eg professional networks) and museums.

Two-thirds (65%) of moving image education providers offer production-based learning opportunities, and a further 17% offer a mix of production – and exhibition-based education (Table 19.13). Learning activity through watching films (exhibition-based) is offered by 13% of providers, while 5% offer archive-based learning.

Table 19.13 Type of provision given by moving image education providers, 2011

Type	Number	%
Production-based	254	64.8
Mixed	67	17.1
Exhibition-based	51	13.0
Archive-based	20	5.1
Total	**392**	**100.0**

Source: UK Film Council Moving Image Education Providers Database.
Notes:
'Production-based' provision involves learning through making films or animation.
'Exhibition-based' provision involves learning through watching films.
'Mixed' provision involves learning through making and watching films (although not necessarily within the same course or workshop).
'Archive-based' provision involves learning through watching archive films and/or using them in creative activity.

Two-thirds (65%) of moving image education providers offer learning opportunities to all age groups (Table 19.14). A sizeable minority (31%) specialise in providing learning opportunities for children and young people.

Table 19.14 Learner age group of moving image education providers, 2011

Type	Number	%
All ages	256	65.3
Children and young people	123	31.4
Adults	13	3.3
Total	**392**	**100.0**

Source: UK Film Council Moving Image Education Providers Database.
Notes:
'All ages' – the provider offers learning opportunities for all ages.
'Children and young people' – the provider specialises in learning opportunities for children and young people (commonly aged up to 19 years, but can include up to 25 years).
'Adults' – the provider specialises in learning opportunities for adults (commonly aged 19+).

Table 19.15 provides a breakdown of the type of provision by learner age group. Production-based activity accounts for 82% of child-focused learning activity, 77% of adult opportunities and 56% of opportunities for all ages.

Table 19.15 Type of moving image education provision by learner age group, 2011

	Production-based	Exhibition-based	Archive-based	Mixed	Total
Children	101	11	0	11	123
Adults	10	1	0	2	13
All	143	39	20	54	256

Source: UK Film Council Moving Image Education Providers Database.

Finally, Table 19.16 shows the national and regional breakdown of type of moving image education provision. Exhibition-based activity plays a proportionally greater role in Yorkshire (27%), the North West (18%) and London (17%). Archive-based activity is a key feature of moving image education provision in Northern Ireland, accounting for 47% of all activity.

Table 19.16 Type of moving image education provision by nation/region, 2011

	Production-based	Exhibition-based	Archive-based	Mixed	Total
East Midlands	27	3	1	5	36
East England	8	1	0	4	13
London	44	10	0	6	60
North East	17	1	0	2	20
North West	19	5	1	3	28
Northern Ireland	6	3	14	7	30
Scotland	30	5	1	5	41
South East	21	3	1	5	30
South West	21	3	0	6	30
Wales	16	2	1	14	33
West Midlands	24	6	0	8	38
Yorkshire and The Humber	21	9	1	2	33

Source: UK Film Council Moving Image Education Providers Database.

- For more information on public investment in film in the UK see Chapter 18 (page 157)
- For more information on the film education providers described in this chapter, please see the following links:
  www.21stcenturyliteracy.org.uk
  www.bfi.org.uk
  www.filmclub.org
  www.filmeducation.org
  www.firstlightonline.co.uk
  www.skillset.org

Chapter 20: Film industry companies

In the UK the production and post-production sectors have the largest numbers of companies although the biggest companies are found in film distribution and exhibition. Across Europe, the US majors are prominent but so also are British exhibitors, French and German production companies and French distributors.

Facts in focus

- In 2010, there were nearly 5,000 film production companies and nearly 2,500 post-production companies in the UK.
- There were 395 film distributors and 225 exhibitors.
- The majority of companies were small (turnover under £250,000) but more than 70% of turnover was accounted for by the 185 companies with turnover over £5 million.
- The production, post-production and distribution sectors were concentrated in London and the South East, while the exhibition sector was more dispersed.
- Outside London and the South East there were significant production and post-production clusters in the North West, East of England, South West and Scotland.
- US majors, video distributors and exhibitors were prominent in the top 10 UK film companies in 2009 (the most recent year for which comparable data are available).

20.1 Number of companies in the film and video industries

The number of companies involved in the film and video industries has grown rapidly in the last 15 years, particularly in the production sector where the number of companies increased by 359% between 1996 and 2010, compared with the UK average of 52% (Table 20.1). Part of this growth reflects the improvement in coverage in 2008 when companies registered for PAYE but not VAT were added to the totals. In 2010, there were 8,015 film and video production companies, 440 film and video distributors and 225 exhibitors.

Table 20.1 Number of companies by industry group, 1996–2010

Year	Film and video production	Film and video distribution	Film exhibition	UK all industries
1996	1,745	355	155	1,380,695
1997	2,460	360	160	1,547,175
1998	3,065	370	160	1,573,935
1999	3,460	380	165	1,595,705
2000	3,900	425	165	1,616,835
2001	4,185	485	190	1,623,025
2002	4,605	515	195	1,619,195
2003	5,065	530	205	1,623,715
2004	5,275	455	200	1,611,535
2005	5,785	445	200	1,631,540
2006	6,210	415	200	1,646,280
2007	6,575	400	200	1,673,835
2008	7,970	435	230	2,161,555
2009	7,965	460	225	2,152,400
2010	8,015	440	225	2,100,370
Growth 1996–2010 (%)	**359.3**	**23.9**	**45.2**	**52.1**

Source: Office for National Statistics.
Notes:
From 1996 to 2007, data include only companies registered for VAT.
For 2008, 2009 and 2010, data include in addition companies registered for PAYE but not registered for VAT, so give improved coverage of the company population.
For 1996–2008 data are for 2003 Standard Industrial Classifications (SICs) 9211 (film and video production), 9212 (film and video distribution) and 9213 (film exhibition).
For 2009 and 2010, film and video production is the sum of 2007 SICs 59111 (film production), 59112 (video production) and 5912 (film, video and TV post-production), film and video distribution is the sum of 59131 (film distribution) and 59132 (video distribution) and film exhibition is 5914 (film exhibition).

The introduction of the 2007 Standard Industrial Classifications makes possible a more detailed breakdown of the sector, as shown in Tables 20.2 and 20.3. This gives a view of film production and distribution separately from video production and distribution, and confirms that film production and distribution make up the majority of the sector. Film, video and TV post-production activity represented 27% of companies and 17% of turnover.

Image: *Four Lions* courtesy of Optimum Releasing

Table 20.2 Number of film and video companies by sub-sector, 2010

Sub-sector	Number of companies	% of total
Film production	4,795	55.2
Video production	855	9.9
Film, video and TV post-production*	2,365	27.2
Film distribution	395	4.6
Video distribution	45	0.5
Film exhibition	225	2.6
Total	**8,680**	**100.0**

Source: Office for National Statistics.
* Companies in the post-production sector usually work on films, commercials, videos and television programmes and therefore have a combined statistical classification.
Data as at March 2010.

Although film distributors were only 5% of the companies, they accounted for 34% of the turnover (Table 20.3) in 2010. This reflects the dominant position of the UK subsidiaries of the major Hollywood studios in the film value chain.

Table 20.3 Turnover of film and video companies by sub-sector, 2010

Sub-sector	Turnover £ 000	% of total
Film production	2,656,494	33.2
Video production	210,038	2.6
Film, video and TV post-production*	1,327,739	16.6
Film distribution	2,689,156	33.6
Video distribution	149,139	1.9
Film exhibition	963,578	12.1
Total	**7,996,144**	**100.0**

Source: Office for National Statistics.
* See note to Table 20.2.
Data as at March 2010.

20.2 Size distribution of film companies

The size distribution of film companies is shown in Tables 20.4 to 20.7. While the majority of companies were very small (turnover less than £250,000 per year) over 70% of turnover was accounted for by the 185 companies with turnover greater than £5 million. The concentration was particularly high in film distribution (Table 20.6) where the 30 largest companies accounted for 93% of turnover. In exhibition the large company turnover concentration was close to 90% (Table 20.7), though the Office for National Statistics was not able to release the precise number for confidentiality reasons.

Table 20.4 Size distribution of film production companies, 2010

Turnover size band £ 000	Number	%	Turnover	%
5,000+	90	1.9	1,537,682	57.9
1,000–4,999	295	6.2	560,399	21.1
500–999	220	4.6	145,753	5.5
250–499	425	8.9	136,759	5.1
100–249	1,110	23.1	157,098	5.9
50–99	1,250	26.1	87,086	3.3
0–49	1,405	29.3	31,717	1.2
Total	**4,795**	**100.0**	**2,656,494**	**100.0**

Source: Office for National Statistics.
Data as at March 2010.
Note: Percentages may not sum to 100.0 due to rounding.

Table 20.5 Size distribution of post-production companies, 2010

Turnover size band £ 000	Number	%	Turnover	%
5,000+	55	2.3	c	c
1,000–4,999	115	4.9	c	c
500–999	110	4.7	c	c
250–499	160	6.8	56,176	4.2
100–249	490	20.7	69,987	5.3
50–99	730	30.9	51,314	3.9
0–49	705	29.8	18,009	1.4
Total	**2,365**	**100.0**	**1,327,739**	**100.0**

Source: Office for National Statistics.
Data as at March 2010.
'c' indicates the data have been made confidential by the Office for National Statistics to avoid disclosing details of individual companies.
Percentages may not sum to 100.0 due to rounding.

Table 20.6 Size distribution of film distribution companies, 2010

Turnover size band £ 000	Number	%	Turnover	%
5,000+	30	7.6	2,502,419	93.1
1,000–4,999	50	12.6	116,120	4.3
500–999	55	13.9	37,144	1.4
250–499	50	12.7	17,218	0.6
100–249	65	16.5	10,115	0.4
50–99	60	15.2	4,343	0.2
0–49	85	21.5	1,797	0.1
Total	**395**	**100.0**	**2,689,156**	**100.0**

Source: Office for National Statistics.
Data as at March 2010.
Note: Percentages may not sum to 100.0 due to rounding.

Table 20.7 Size distribution of film exhibition companies, 2010

Turnover size band £ 000	Number	%	Turnover	%
5,000+	10	4.4	c	c
1,000–4,999	35	15.6	c	c
500–999	40	17.8	30,068	3.1
250–499	25	11.1	c	c
100–249	55	24.4	7,722	0.8
50–99	35	15.5	2,542	0.3
0–49	25	11.1	926	0.1
Total	**225**	**100.0**	**963,578**	**100.0**

Source: Office for National Statistics.
'c' indicates the data have been made confidential by the Office for National Statistics to avoid disclosing details of individual companies.
Data as at March 2010.

20.3 National/regional distribution of film companies in the UK

Tables 20.8 and 20.9 show the national/regional distribution of film companies and film company turnover in 2010. Overall, 68% of film companies were concentrated in London and the South East and over 84% of turnover was generated by companies located in these two regions. The London concentration was particularly strong for distribution (54% of companies and 96% of turnover) but the exhibition sector was more evenly distributed across the UK, with 73% of companies and 52% of turnover associated with companies based outside London.

While London and the South East dominate in production and post-production, there are significant national and regional centres, particularly in the North West, the East of England, the South West and Scotland.

Table 20.8 National/regional distribution of film companies, 2010

	Film production		Post-production		Film distribution		Film exhibition		Total UK Film	
	Number	%	Number	%	Number	%	Number	%	Number	%
London	2,635	55.0	1,210	51.2	215	54.4	60	26.7	4,120	53.0
South East	675	14.1	415	17.5	65	16.5	25	11.1	1,180	15.2
East of England	295	6.2	160	6.8	30	7.8	25	11.1	510	6.6
South West	275	5.7	165	7.0	15	3.8	20	8.9	475	6.1
North West	170	3.5	95	4.0	25	6.3	10	4.4	300	3.9
Scotland	165	3.4	70	3.0	10	2.5	15	6.7	260	3.3
Yorkshire and The Humber	130	2.7	60	2.5	10	2.5	15	6.7	215	2.8
West Midlands	125	2.6	55	2.3	10	2.5	10	4.4	200	2.6
East Midlands	105	2.2	40	1.7	5	1.3	15	6.7	165	2.1
Wales	105	2.2	45	1.9	5	1.3	10	4.4	165	2.1
North East	65	1.4	30	1.3	5	1.3	5	2.2	105	1.3
Northern Ireland	50	1.0	20	0.8	0	0.0	15	6.7	85	1.1
Total UK	**4,795**	**100.0**	**2,365**	**100.0**	**395**	**100.0**	**225**	**100.0**	**7,780**	**100.0**

Source: Office for National Statistics.
Data as at March 2010, for business enterprises.
Note: Percentages may not sum to 100.0 due to rounding.

Table 20.9 National/regional distribution of film company turnover, 2010

	Film production		Post-production		Film distribution		Film exhibition		Total UK Film	
	Turnover	%	Turnover	%	Turnover	%	Turnover	%	Turnover	%
London	1,824,501	68.7	988,705	74.5	2,593,648	96.4	458,893	47.6	5,865,747	76.8
South East	384,132	14.5	153,816	11.6	35,143	1.3	c	c	–	–
South West	113,145	4.3	31,720	2.4	c	c	11,508	1.2	–	–
North West	58,711	2.2	44,060	3.3	20,267	0.1	c	c	–	–
Northern Ireland	48,976	1.8	2,513	0.2	c	c	32,654	3.4	–	–
Yorkshire and The Humber	33,385	1.3	11,664	0.9	c	c	8,127	0.8	–	–
East Midlands	15,921	0.6	7,487	0.6	c	c	c	c	–	–
West Midlands	15,183	0.6	8,871	0.7	c	c	1,359	0.1	–	–
North East	10,016	0.4	19,077	1.4	c	c	c	c	–	–
East of England	c	c	39,581	3.0	25,306	0.9	25,337	2.7	–	–
Wales	c	c	12,272	0.9	c	c	2,423	0.3	–	–
Scotland	c	c	7,973	0.6	c	c	9,912	1.0	–	–
Total UK	**2,656,494**	**100.0**	**1,327,739**	**100.0**	**2,689,156**	**100.0**	**963,578**	**100.0**	**7,636,967**	**100.0**

Source: Office for National Statistics.
'c' indicates the data have been made confidential by the Office for National Statistics to avoid disclosing details of individual companies.
Data as at March 2010, for business enterprises.
Note: The geographic distribution of turnover is given by the location of the company, not its local units, so a London concentration may be overstated for companies such as cinema chains that have local units around the UK.

20.4 Leading film companies in the UK and Europe

Table 20.10 shows the top 10 film companies in the UK in 2009 as identified by the European Audiovisual Observatory. As in previous years, several features stand out: the prominence of the US majors, the importance of undertaking multiple activities (production, distribution, rights, video) and the relatively high position of companies specialising in video and exhibition. There is only one UK theatrical distributor on the list (Entertainment), one UK film finance company (Ingenious) and no stand-alone UK film production companies.

Table 20.10 Top 10 film companies in the UK, 2009

Rank	Company	Activities	Operating revenues € 000
1	Walt Disney International	DISFILM, DISTV, RIGHTS, VID	*1,536,000
2	Odeon and UCI Cinemas Group	EXH	720,500
3	Cineworld Group	EXH	375,600
4	Warner Bros Entertainment UK	DISFILM, PRODFILM	306,000
5	VUE Entertainment Holdings (UK)	EXH	295,400
6	Universal Pictures Productions	RIGHTS, DISFILM, PRODFILM	258,800
7	20th Century Fox Home Entertainment	VID	**199,400
8	Ingenious Film Partners 2 LLP	PRODFILM, INVFILM	**191,100
9	Paramount Home Entertainment (UK)	VID	171,100
10	The Entertainment Group of Companies	DISFILM, VID	**136,700

Source: European Audiovisual Observatory, 2010 Yearbook.
* Indicates 2007 revenues.
** Indicates 2008 revenues.
Definitions: DISFILM = film distribution; DISTV = television distribution, RIGHTS = trade in television rights; VID = video; EXH = exhibition; PRODFILM = film production; INVFILM = film investment.

Across Europe, the US majors were prominent. They were joined by five French companies (Pathé, Europalaces, Canal+, UGC and EuropaCorp), indicating the continued corporate strength of the French film industry, three British-based exhibitors (Odeon/UCI, Cineworld and VUE), a Swedish distributor (Egmont Nordisk), an Italian producer (RAI), and two German producers (Constantin and Bavaria Film) (Table 20.11).

Table 20.11 Top 20 film companies in Europe, 2009

Rank	Company	Activities	Country	Operating revenues € 000
1	Walt Disney International	DISFILM, DISTV, RIGHTS, VID	GB	*1,536,000
2	Groupe Pathé	EXH, DISFILM, VID, RIGHTS, PRODFILM, TV	FR	769,100
3	Odeon and UCI Cinemas Group	EXH	GB	720,500
4	Europalaces	EXH	FR	545,300
5	Egmont Nordisk Film	DISFILM, VID	SE	386,700
6	Warner Bros Entertainment Spain	DISFILM	ES	*470,600
7	Groupe Canal+	PROD, DISFILM, RIGHTS, VID	FR	**394,000
8	UGC	EXH, DISFILM, VID, RIGHTS, PRODFILM,	FR	***384,100
9	RAI Cinema	PRODFILM, RIGHTS	IT	378,100
10	Cineworld Group	EXH	GB	375,600
11	Universal Pictures International	VID, DISFILM	NL	*335,900
12	Warner Bros Entertainment Germany	DISFILM	DE	335,500
13	VUE Entertainment Holdings (UK)	EXH	GB	295,400
14	Embassy Eagle Holdings	PRODFILM, DISFILM	NL	*289,894
15	20th Century Fox Home Entertainment	VID	GB	***199,400
16	Warner Bros Entertainment UK	DISFILM	GB	306,000
17	EuropaCorp	PRODFILM, DISFILM, VID, TV	FR	274,200
18	Universal Pictures Productions	RIGHTS, DISFILM, PRODFILM	GB	258,800
19	Constantin Film	PRODFILM, DISFILM, RIGHTS	DE	***251,300
20	Bavaria Film GmbH	PRODFILM, TV	DE	***241,700

Source: European Audiovisual Observatory, 2010 Yearbook, Table T.16.1.
* Indicates 2007 revenues.
** Indicates 2004 revenues.
*** Indicates 2008 revenues.
Definitions: DISFILM = film distribution; DISTV = television distribution, RIGHTS = trade in television rights; VID = video; EXH = exhibition; PRODFILM = film production; TV = television.

20.5 Leading film production companies in the UK and Europe

Looking at film production only, we see that nine out of the top 20 European independent production companies in 2009 were French (down from 11 in 2008), three Italian, three German, three Scandinavian, and two British (albeit part of the same group of companies). As in previous years, the list was topped by Constantin Film of Germany, the maker of *Downfall*, *Perfume* and the Fantastic Four and Resident Evil films. Pathé Production (France) and EuropaCorp (France) came second and third. The UK is under-represented in this table due to the frequent use of special purpose vehicles (companies set up to make a single film) and the US studio connections of a number of the UK's leading production companies.

Table 20.12 Top 20 independent film production companies in Europe, 2009

Rank	Company	Nationality	Operating revenues € 000
1	Constantin Film AG	DE	258,800
2	Pathé Production	FR	*218,000
3	EuropaCorp	FR	*207,300
4	Ingenious Film Partners 2 LLP	GB	*191,100
5	Filmauro	IT	169,400
6	Gaumont	FR	93,700
7	Nordisk Film AS (Norway)	NO	**98,700
8	AB Svensk Filmindustri	SE	80,900
9	Nordisk Film AS (Denmark)	DK	80,600
10	Cattleya	IT	75,000
11	Odeon Film AG	DE	68,200
12	Ingenious Films Partners LLP	GB	*55,300
13	La Petite Reine	FR	*50,800
14	UGC YM	FR	47,200
15	Legende Films	FR	42,300
16	Pan Européenne Production	FR	41,700
17	Fidélité Films	FR	*39,500
18	Italian International Film	IT	36,400
19	MK2 SA	FR	*36,300
20	Senator Entertainment AG	DE	36,100

Source: European Audiovisual Observatory, 2010 Yearbook, Table T.16.3.
* Indicates 2008 revenues.
** Indicates 2007 revenues.

Drawing on the Research and Statistics Unit's production database and public information, Table 20.13 presents the production companies involved in the most productions in the UK over the three-year period 2008 to 2010. Working Title Films came top of the list with eight films with a combined budget of £223 million (equivalent to a mean budget per film of £28 million), followed by Film & Music Entertainment with seven (combined budget of £9 million).

Table 20.13 also illustrates the range of budgets for UK films. At the low end, Gateway Films was involved in the production of four films with an estimated combined budget of £4 million. At the upper end, The Weinstein Company and Marv Films were both involved in four productions apiece with combined budgets of around £100 million.

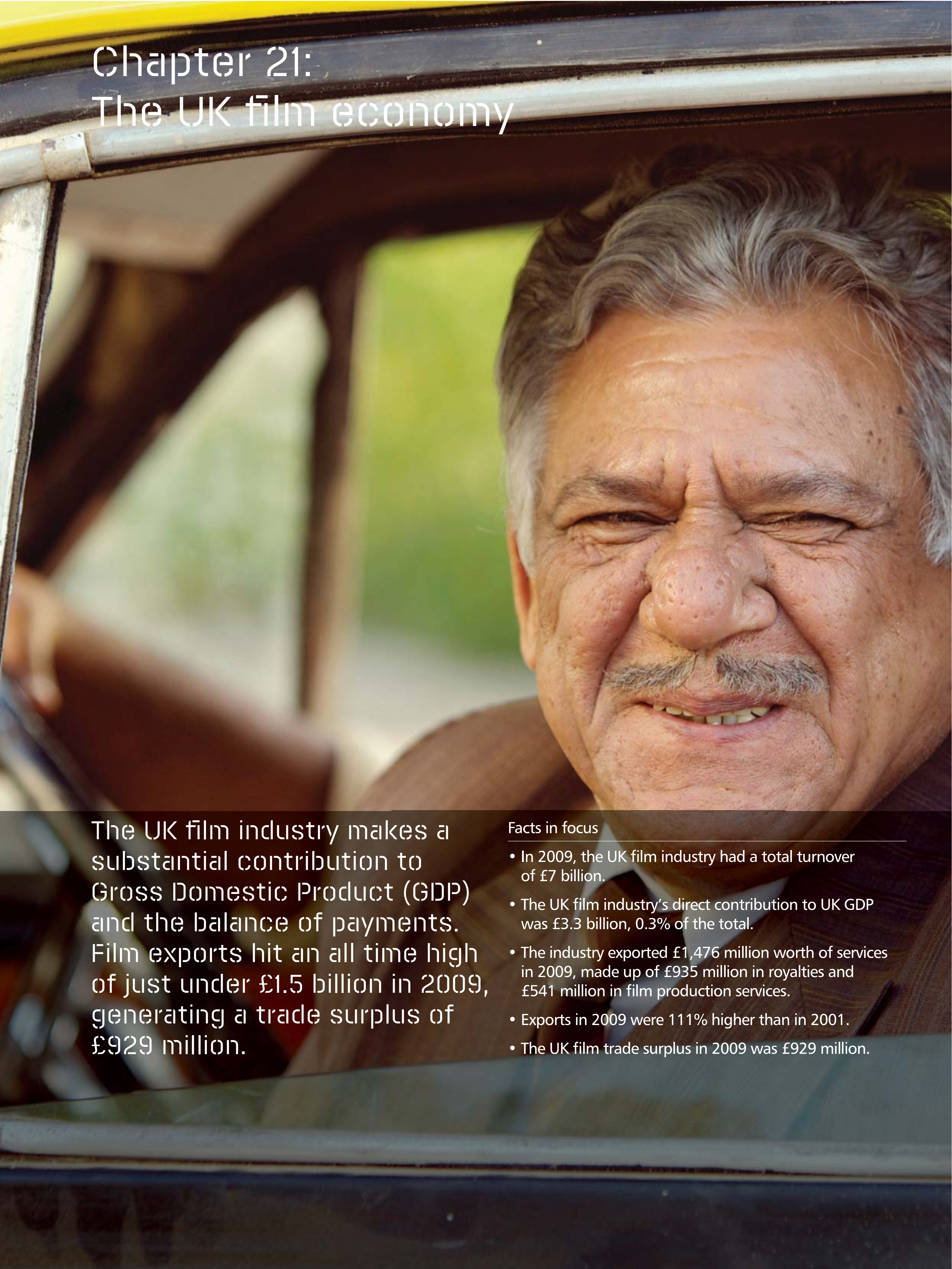
1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22

Table 20.13 Top 18 production companies involved in UK production, ranked by number of films, 2008–2010

Production company	Number of films	Estimated combined budget £ million	Selected titles
Working Title Films	8	223	Paul, Nanny McPhee and the Big Bang, Green Zone
Film & Music Entertainment	7	9	The Mortician, Reykjavik Whale Watching Massacre
Ruby Films	6	23	Tamara Drewe, Fish Tank, Jane Eyre
CinemaNX	6	21	Me and Orson Welles, The Disappearance of Alice Creed
Matador Pictures	6	16	Wild Target, Jackboots on Whitehall
Revolution Films	6	16	The Killer Inside Me, Red Riding trilogy
Vertigo Films	6	14	StreetDance 3D, The Firm
Fragile Films	5	33	Dorian Gray, Burke and Hare
Black and Blue Films	5	5	Devil's Playground, Stalker
Palm Tree Entertainment	5	4	Sisters Grimm, Stone Seeker
The Weinstein Company	4	106	The King's Speech, Nine
Marv Films	4	100	Kick-Ass, X-Men: First Class, Harry Brown
Eros International	4	47	Veer, Desi Boys
Sixteen Films	4	18	Looking for Eric, Route Irish
Generator Entertainment	4	6	Killing Bono, Ghost Machine
Sigma Films	4	6	Perfect Sense, Donkeys
Warp Films	4	5	Four Lions, Tyrannosaur
Gateway Films	4	4	Bonded by Blood, Basement

Source: UK Film Council.
Notes:
Companies ranked by number of films produced, then by estimated combined budget.
'Estimated combined budget' is the sum of the estimated budgets of all the films associated with the named company. It is not a measure of that company's contribution to the budget. Most films had a number of production companies associated with them and funding came from a variety of sources including National Lottery funding, UK film tax relief, equity investment, US studio investment, distributor minimum guarantees and television pre-sales.
The table includes all those companies associated with four or more films over the three-year period. This cut off point omits a number of other major production companies behind well-known UK films, including Big Talk Productions (*Scott Pilgrim vs. The World*), Celador Films (*Slumdog Millionaire*), DNA Films (*Never Let Me Go*), Ealing Studios (*St Trinian's 2: The Legend of Fritton's Gold*), Eccosse Films (*Nowhere Boy*), Left Bank Pictures (*The Damned United*) and Scott Free Productions (*Robin Hood*) who were all involved in three films between 2008 and 2010, and Heyday Films (*Harry Potter and the Deathly Hallows: Parts 1* and *2*).

- For Film4 and BBC Films see Chapter 18 (page 157)
- For film production company activity levels in 2010 see Chapter 17 (page 144)
- For US studio involvement in UK film production in 2010 see Chapter 17 (page 144)
- For leading film distributors in the UK in 2010 see Chapter 9 (page 76)
- For leading film exhibitors in the UK in 2010 see Chapter 10 (page 82)
- For numbers and size distribution of film workplaces in 2009 see Chapter 22 (page 194)



Chapter 21: The UK film economy

The UK film industry makes a substantial contribution to Gross Domestic Product (GDP) and the balance of payments. Film exports hit an all time high of just under £1.5 billion in 2009, generating a trade surplus of £929 million.

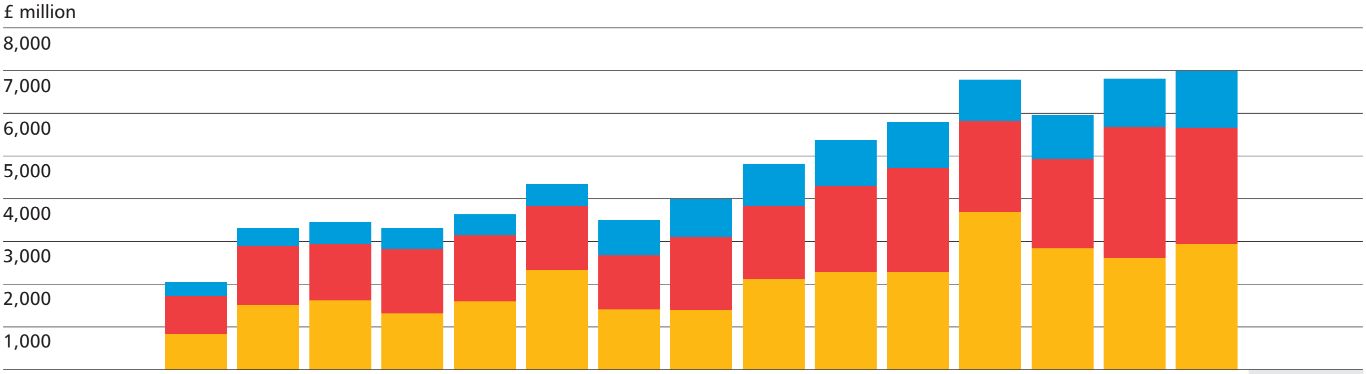
Facts in focus

- In 2009, the UK film industry had a total turnover of £7 billion.
- The UK film industry's direct contribution to UK GDP was £3.3 billion, 0.3% of the total.
- The industry exported £1,476 million worth of services in 2009, made up of £935 million in royalties and £541 million in film production services.
- Exports in 2009 were 111% higher than in 2001.
- The UK film trade surplus in 2009 was £929 million.

21.1 Film industry turnover, 1995–2009

Figure 21.1 shows the total turnover of the UK's film sectors (production, distribution and exhibition) for the period 1995 to 2009. Each of the three sectors has shown strong growth over this period, with the total industry turnover increasing from £2 billion in 1995 to £7 billion in 2009.

Figure 21.1 Total turnover of UK film industry by sector, 1995–2009



	1995	1996	1997	1998	1999	2000	2001	2002	2003	2004	2005	2006	2007	2008	2009	% change 1995–2009
Film and video production	829	1,514	1,612	1,306	1,589	2,334	1,402	1,389	2,119	2,281	2,280	3,693	2,830	2,608	2,937	254.3
Film and video distribution	895	1,385	1,328	1,521	1,555	1,494	1,271	1,721	1,718	2,030	2,450	2,125	2,105	3,069	2,723	204.2
Film exhibition	329	420	527	485	485	519	828	871	987	1,065	1,065	976	1,022	1,141	1,334	305.5
Total	**2,053**	**3,319**	**3,467**	**3,312**	**3,629**	**4,347**	**3,501**	**3,981**	**4,824**	**5,376**	**5,795**	**6,794**	**5,957**	**6,818**	**6,994**	**240.7**

Source: Office for National Statistics Annual Business Inquiry and Annual Business Survey.
Notes:
'Total turnover' is expressed in current values, ie not adjusted for inflation.
For 1995–2007, data are for 2003 SICs 9211 (film and video production), 9212 (film and video distribution) and 9213 (film exhibition).
For 2008, film and video production is the sum of 2007 SICs 59111 (film production), 59112 (video production) and 5912 (film, video and TV post-production), film and video distribution is the sum of 59131 (film distribution) and 59132 (video distribution) and film exhibition is 5914 (film exhibition).
SIC stands for Standard Industrial Classification.
For 2009, only film is included in the distribution sector as the data for video distribution are confidential.

The introduction of the 2007 Standard Industrial Classifications (SICs) makes possible a more detailed breakdown of the sector, as shown in Table 21.1. This gives an official measure of film production and distribution separate from video production and distribution, and confirms that film production and distribution make up the majority of the sector. However, it is interesting to note the size of the post-production sector (16% of turnover) previously included in the film and video production total.

Image: *West is West* courtesy of Icon Film Distribution

Table 21.1 Total turnover of UK film industry by sector, 2009, £ million

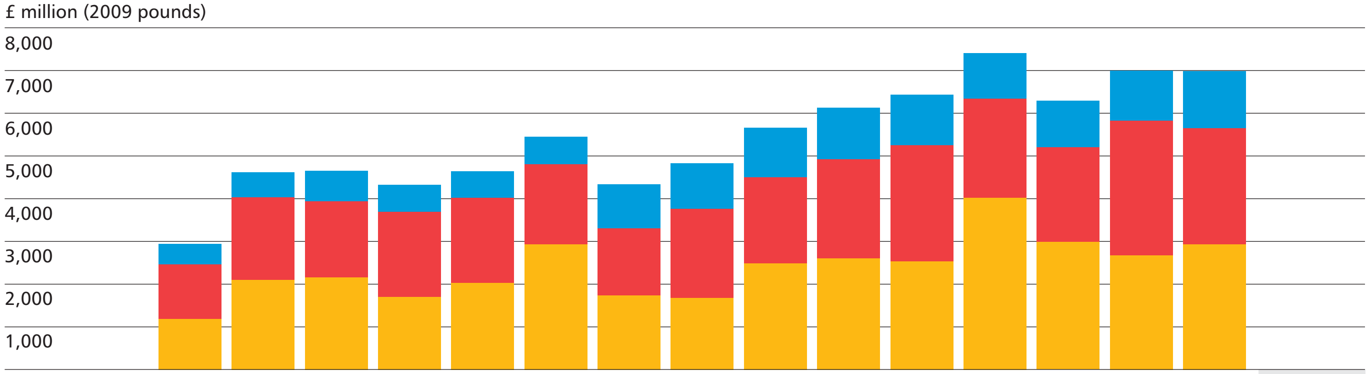
Sub-sector	Turnover	% of total
Film production	1,766*	25.3
Video production	37	0.5
Film, video and TV post-production	1,134	16.2
Film distribution	2,723	38.9
Video distribution	c	c
Film exhibition	1,334	19.1
Sector total	**6,994**	**100.0**

Source: Office for National Statistics Annual Business Survey.
Notes:
Companies in the post-production sector usually work on films, commercials, videos and television programmes and therefore have a combined statistical classification.
'c' Indicates the data have been made confidential by the Office for National Statistics to avoid disclosing details of individual companies.
* The turnover shown for film production is lower than the equivalent figure in Table 20.3 (£2.7 billion) taken from the Inter-Departmental Business Register (IDBR). The Annual Business Inquiry estimate is based on a relatively small sample of companies, whereas the IDBR number comes from HMRC data on VAT and PAYE. There is a case therefore for preferring the higher IDBR estimate. This would add £0.9 billion to the above estimate of industry turnover.

The total industry turnover expressed in real terms, that is, with the effects of inflation removed, is shown in Figure 21.2. The real increase has been large: 147% for film and video production, 112% for film and video distribution and 183% for film exhibition. Overall, the industry more than doubled in size in real terms over this period.

Figure 21.2 Inflation-adjusted turnover of UK film industry by sector, 1995–2009

£ million (2009 pounds)



	1995	1996	1997	1998	1999	2000	2001	2002	2003	2004	2005	2006	2007	2008	2009	% change 1995–2009
Film and video production	1,188	2,109	2,165	1,709	2,037	2,934	1,739	1,686	2,491	2,608	2,536	4,035	2,992	2,680	2,937	147.2
Film and video distribution	1,282	1,929	1,783	1,990	1,993	1,878	1,577	2,088	2,020	2,321	2,725	2,322	2,225	3,154	2,723	112.3
Film exhibition	471	585	708	635	622	652	1,027	1,057	1,160	1,218	1,185	1,066	1,080	1,173	1,334	183.0
Total	**2,942**	**4,623**	**4,656**	**4,334**	**4,651**	**5,464**	**4,343**	**4,831**	**5,671**	**6,147**	**6,446**	**7,423**	**6,297**	**7,007**	**6,994**	**137.7**

Source: Office for National Statistics Annual Business Inquiry and Annual Business Survey, HM Treasury.
Notes:
The deflator used to calculate real values is the UK whole economy deflator.
Values expressed in constant 2009 pounds.
For sector classifications, see notes to Figure 21.1.
For 2009, only film is included in the distribution sector as the data for video distribution are confidential.

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

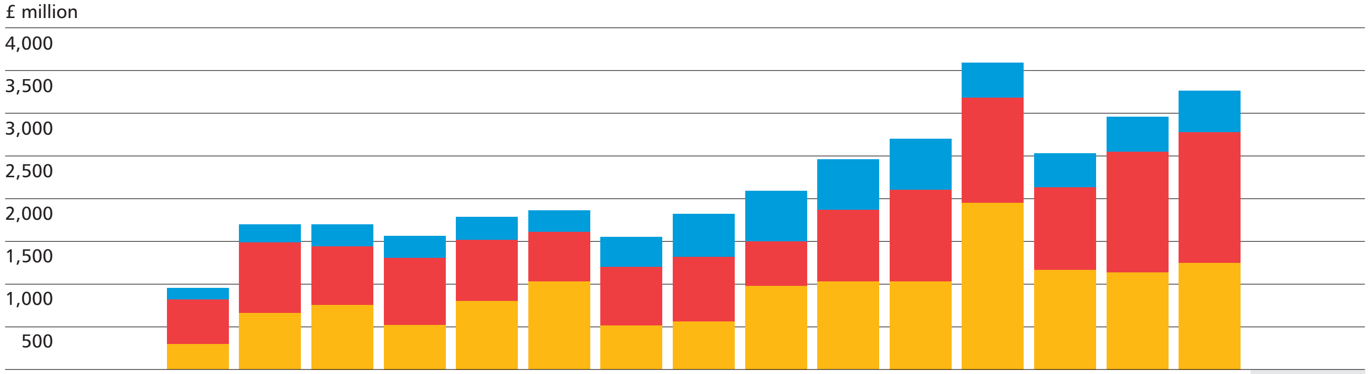
21.2 Film industry contribution to GDP, 1995–2009

The contribution an industry makes to UK Gross Domestic Product is measured by its gross value added (GVA). 'Value added' is industry turnover minus the cost of inputs bought from other industries. The main components of value added are wages and salaries, interest and company profits. Value added is therefore a measure of the industry's ability to generate income for its workers, company owners and investors.

The industry's total value added increased from £956 million in 1995 to £3.3 billion in 2009 (Figure 21.3). This is 0.3% of the UK's total GDP. All three sub-sectors showed substantial growth over the 15-year period, with the production sector showing the biggest gain.

In 2009, production accounted for 38% of value added, distribution 47% and exhibition 15%.

Figure 21.3 UK film industry gross value added, 1995–2009



	1995	1996	1997	1998	1999	2000	2001	2002	2003	2004	2005	2006	2007	2008	2009	% change 1995–2009
Film and video production	299	663	758	525	805	1,032	514	562	983	1,032	1,035	1,957	1,170	1,139	1,253	319.1
Film and video distribution	522	829	638	784	716	582	689	760	520	841	1,072	1,232	964	1,411	1,529	192.9
Film exhibition	135	208	264	260	266	250	354	504	592	592	600	407	403	415	488	261.5
Total	**956**	**1,700**	**1,660**	**1,569**	**1,787**	**1,864**	**1,557**	**1,826**	**2,095**	**2,465**	**2,707**	**3,596**	**2,537**	**2,965**	**3,270**	**242.1**

Source: Office for National Statistics Annual Business Inquiry and Annual Business Survey.
Notes:
'Gross value added' is expressed in actual values, ie not adjusted for inflation.
For 2009, only film is included in the distribution sector as the data for video distribution are confidential.

Table 21.2 shows the gross value added breakdown by 2007 SICs. Film accounted for the majority of the sector contribution, with distribution particularly high at £1.5 billion, 47% of the total.

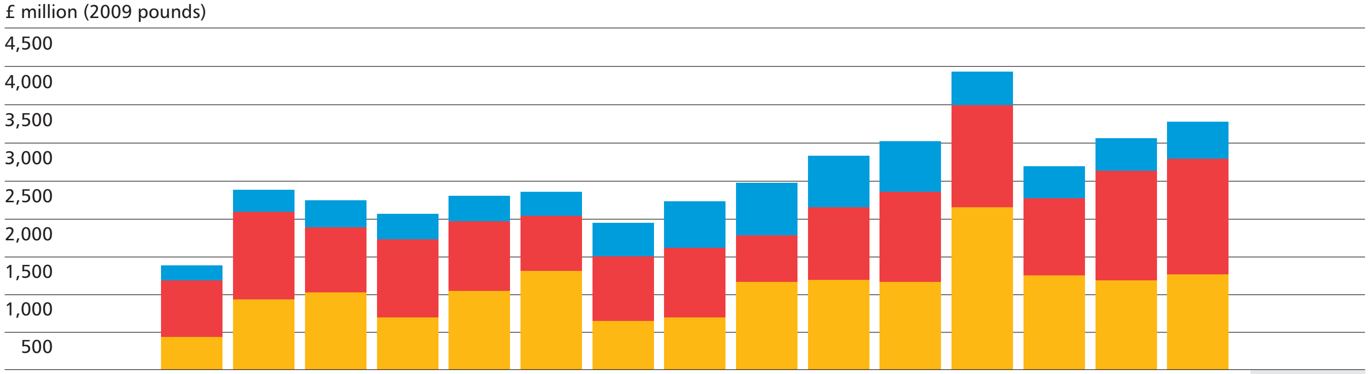
Table 21.2 UK film and video industry gross value added (GVA), 2009, £ million

Sub-sector	GVA	% of total
Film production	632	19.3
Video production	12	0.4
Film, video and TV post-production	609	18.6
Film distribution	1,529	46.8
Video distribution	c	c
Film exhibition	488	14.9
Sector total	**3,270**	**100.0**

Source: Office for National Statistics Annual Business Survey.
Note: Companies in the post-production sector usually work on films, commercials, videos and television programmes and therefore have a combined statistical classification.
'c' indicates the GVA of video distribution is suppressed to avoid disclosing confidential data.

Figure 21.4 shows the industry's value added expressed in real terms, that is, with the effects of inflation removed. There was a sharp increase in real industry GVA in 1995–1996, followed by a plateau from 1996–2002. Real GVA then began to increase strongly again, reaching a peak of £3.7 billion in 2006. Real GVA was £3.3 billion in 2009, 139% higher than in 1995.

Figure 21.4 UK film industry real gross value added, 1995–2009



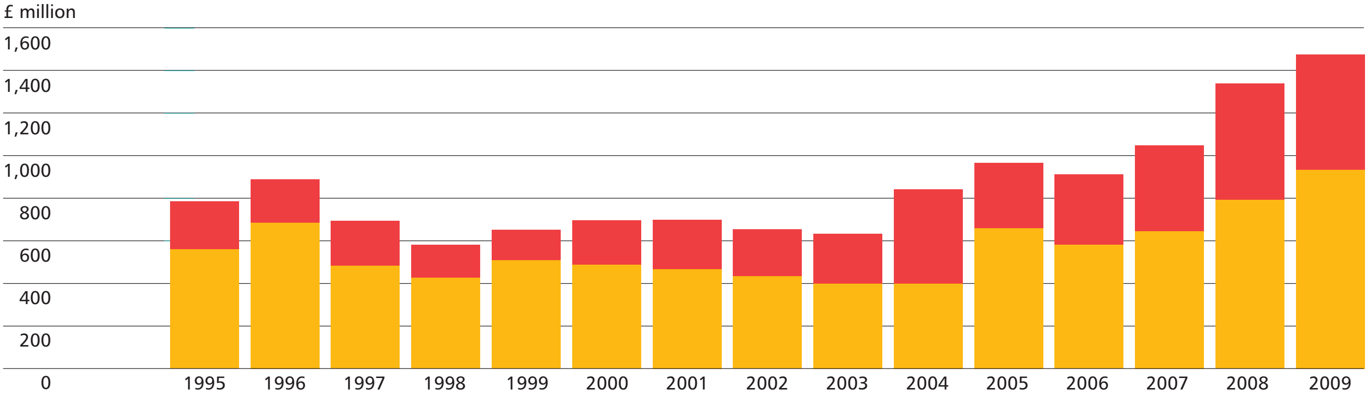
	1995	1996	1997	1998	1999	2000	2001	2002	2003	2004	2005	2006	2007	2008	2009	% change 1995–2009
Film and video production	428	924	1,018	687	1,032	1,297	638	682	1,156	1,180	1,151	2,138	1,237	1,171	1,253	192.4
Film and video distribution	748	1,155	857	1,026	918	732	855	922	611	962	1,193	1,346	1,019	1,450	1,529	104.4
Film exhibition	193	290	355	340	341	314	439	612	696	677	667	445	426	426	488	152.3
Total	**1,370**	**2,368**	**2,229**	**2,053**	**2,290**	**2,343**	**1,932**	**2,216**	**2,463**	**2,818**	**3,011**	**3,929**	**2,682**	**3,047**	**3,270**	**138.7**

Source: Office for National Statistics Annual Business Inquiry, HM Treasury.
Notes:
The deflator used to calculate real values is the UK whole economy deflator.
Values expressed in constant 2009 pounds.
For 2009, only film is included in the distribution sector as the data for video distribution are confidential.

21.3 Film exports, 1995–2009

The UK film industry exported £1,476 million worth of services in 2009 (the latest year for which data are available), of which £935 million came from royalties and £541 million from film production services. Royalties increased by 18% compared with 2008, but the export value of other production services decreased slightly from £549 million in 2008 to £541 million in 2009. Film exports in 2009 were 111% higher than in 2001 as can be seen in Figure 21.5.

Figure 21.5 Exports of the UK film industry, 1995–2009



	1995	1996	1997	1998	1999	2000	2001	2002	2003	2004	2005	2006	2007	2008	2009
Royalties	560	686	438	427	508	487	468	434	400	399	660	582	646	792	935
Film production	227	202	212	154	145	210	232	222	233	444	307	330	403	549	541
Total film company exports	**787**	**888**	**650**	**581**	**653**	**697**	**700**	**656**	**633**	**843**	**967**	**913**	**1,050**	**1,341**	**1,476**

Source: Office for National Statistics.
Notes:
Data for 2010 will be available in March 2012.
The export data to 2008 are derived from the Office for National Statistics (ONS) Film and Television Survey which was a sample survey with a high response rate (87%) of companies in the Inter-Departmental Business Register in the Standard Industrial Classification codes relating to film and television. This survey was discontinued and the 2009 film and television data were collected in the ONS Annual Survey of International Trade in Services. The above chart shows the results for film companies only.

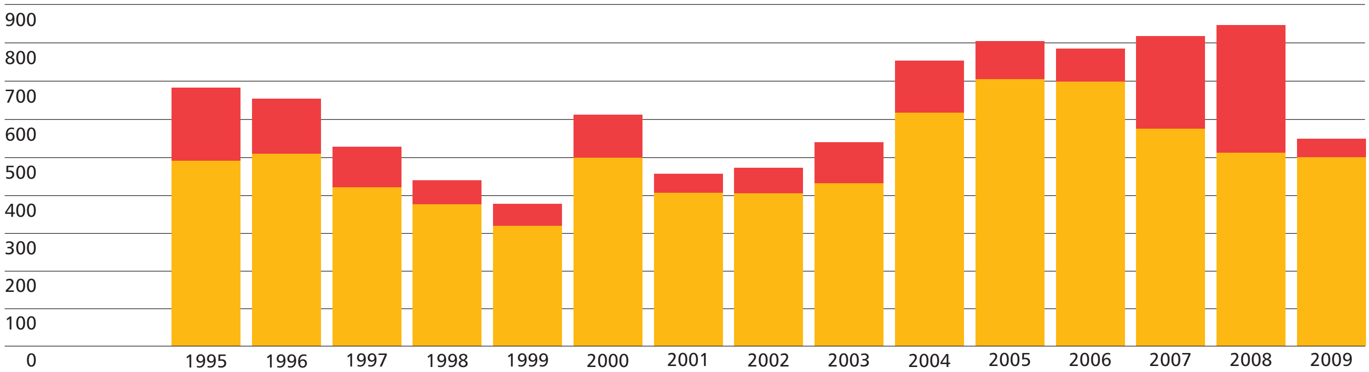
21.4 Film imports, 1995–2009

Film imports were fairly constant between 2005 and 2008, increasing by only £42 million, which is within the margin of error of the survey, but decreased in 2009 compared with the 2005–2008 levels (Figure 21.6). Until 2006, the vast majority of imports were royalties, with film production imports accounting for only around 15% of total film imports. In 2007 and 2008, this pattern changed, with the royalty share dropping to 60% and the production share increasing to 40%. In 2009, total imports decreased by 35% compared with 2008 and the film production share of this total was 9% (compared with 40% in 2008).

The reasons for the increase of the production share in 2007 and 2008 are unclear as the reported level of production imports is high in relation to total UK film production for these years (see Chapter 17). One possible explanation could be the categorisation of the non-UK spend of UK/USA inward investment productions as imports of production services. However, this explanation cannot be confirmed as the survey returns are confidential.

Figure 21.6 UK film imports, 1995–2009

£ million



	1995	1996	1997	1998	1999	2000	2001	2002	2003	2004	2005	2006	2007	2008	2009
Royalties	489	507	419	374	317	497	405	403	430	616	704	698	573	510	498
Film production	192	145	106	63	58	113	50	67	108	136	100	86	245	336	49
Total film company imports	**681**	**652**	**525**	**437**	**375**	**610**	**455**	**470**	**538**	**752**	**804**	**784**	**818**	**846**	**547**

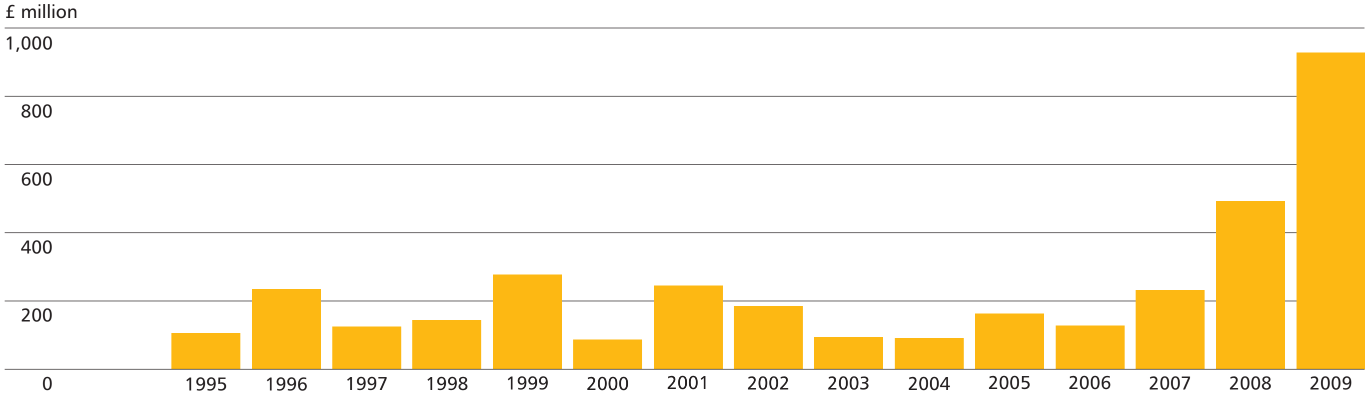
Source: Office for National Statistics.
See notes to Figure 21.5.

21.5 The film trade balance, 1995–2009

The film industry has made a continuous positive contribution to the UK balance of payments since 1995, with a trade surplus (positive balance of exports over imports) in 2009 of £929 million, as Figure 21.7 shows. This is significant at a time when the UK's physical trade is showing a large deficit.

Figure 21.7 Trade surplus of UK film industry, 1995–2009

£ million



	1995	1996	1997	1998	1999	2000	2001	2002	2003	2004	2005	2006	2007	2008	2009
Balance	106	236	125	144	278	87	245	186	95	91	163	128	232	494	929

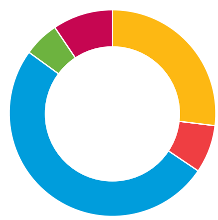
Source: Office for National Statistics.
Note: 'Trade surplus' equals exports minus imports. Where a company (eg the UK subsidiary of a US major) receives income from another country on behalf of its parent company and subsequently passes it on to its parent company, this is recorded both as a receipt and a payment, leaving the measure of the trade surplus unaffected.

21.6 Film export markets

Figure 21.8 shows the geographic distribution of UK film exports for the years 2005–2009. The leading export destinations were the USA (51%), followed by the European Union (27%). Exports to European countries not in the EU accounted for 7% of all exports. Asia took 6% and the rest of the world 9% of the total.

Figure 21.8 Destination of UK film exports as percentage of the total, 2005–2009

	%
European Union	27.2
Other Europe	7.4
USA	50.5
Asia	5.8
Rest of the world	9.2



Source: Office for National Statistics.
Note: 'Rest of the world' cannot be disaggregated due to sampling variation and disclosive data.

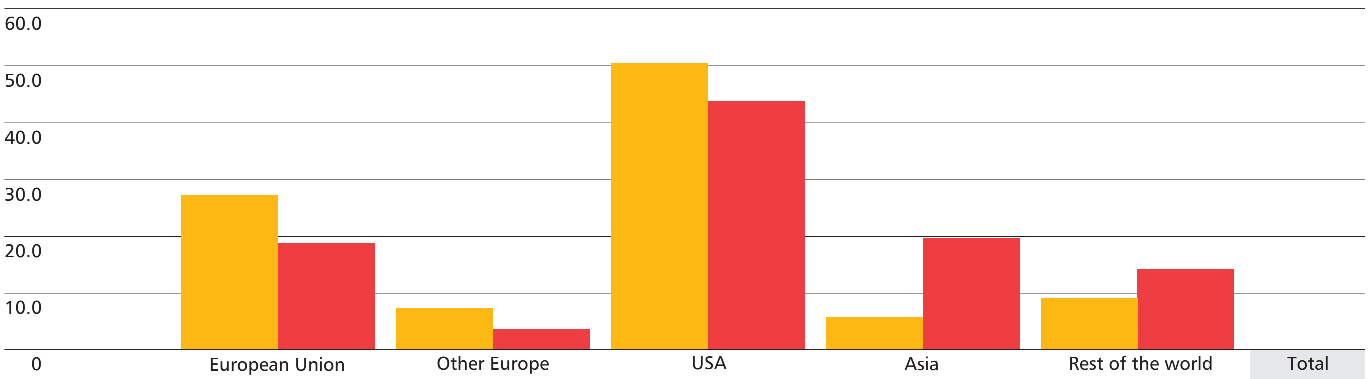
21.7 UK film exports compared with the global market for filmed entertainment

A useful comparison can be made between UK film export shares and the geographical distribution of the global market for filmed entertainment (Figure 21.9). For the EU, USA and 'other Europe' the UK exports shares are higher than the shares of the ex-UK global filmed entertainment market in each of those regions, whereas the reverse is true in Asia and 'rest of the world'. The differences that stand out are:

- The higher proportion of UK exports to 'other Europe' (7% against a 4% ex-UK global market share);
- The lower proportion of UK exports to Asia (6%) compared with the Asian countries' share of the ex-UK global market (20%).

The latter discrepancy reflects the strength of the main Asian countries (Japan, China, South Korea and India) in their own markets and the consequent lower market shares for Hollywood and UK films.

Figure 21.9 UK export shares 2005–2009 compared with the ex-UK global market for filmed entertainment 2010



	European Union	Other Europe	USA	Asia	Rest of the world	Total
% of total UK film exports	27.2	7.4	50.5	5.8	9.2	100.0
% of total ex-UK global filmed entertainment market	18.8	3.6	43.8	19.6	14.3	100.0

Sources: Office for National Statistics, PricewaterhouseCoopers.
Note: Percentages may not sum to 100.0 due to rounding.

21.8 The geographical distribution of the UK's film trade surplus

The geographical distribution of the UK's film trade surplus showed a similar pattern to that of exports, except that there was a trade deficit, amounting to 12% of the film trade balance, with 'rest of the world', as shown in Table 21.3. In the years 2005–2009, almost a quarter of the surplus came from the EU and, in contrast with some earlier years, the UK ran large film trade surpluses with the USA in 2007, 2008 and 2009 which led to the USA accounting for 65% of the UK's film trade surplus in 2005–2009.

Table 21.3 International transactions of the UK film industry by geographical area, annual average 2005–2009

	Exports £ million	Imports £ million	Balance £ million	% balance
European Union	312.2	219.0	93.6	24.0
Other Europe	85.2	34.6	49.8	12.8
USA	580.6	327.8	253.2	65.0
Asia	66.2	25.4	40.8	10.5
Rest of the world	105.4	152.8	–47.8	–12.3
Total	**1,149.6**	**759.6**	**389.6**	**100.0**

Source: Office for National Statistics.
Note: percentages may not sum to 100.0 due to rounding.

► For more information on the UK and global film market see Chapter 14 (page 119)
► For more information on the performance of UK films internationally see Chapter 6 (page 50)
► For more information on inward investment in film production in the UK see Chapter 17 (page 144)
► For details of public investment in film see Chapter 18 (page 157)

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Chapter 22: Employment in the film and video industries

The film and video industries employ a high proportion of skilled people but it is a volatile sector, with unpredictable peaks and troughs in employment levels. In 2010, production and distribution saw an increase in employment while there was a decrease in employment in exhibition.

Facts in focus

- 48,500 people worked in the film and video industries in 2010, of whom 30,500 worked in film and video production. This was an increase on 2009.
- Production and distribution were concentrated in London and the South East.
- Almost 60% of people working in film and video production were freelance.
- Women made up 12% (17% in 2009) of the screenwriters of UK films released in the UK in 2010 and 13% (17% in 2009) of the directors.
- Most businesses were small scale. For example, 57% of employees in film and video production in Great Britain were in workplaces with 10 or fewer people.

22.1 The workforce

According to the Labour Force Survey (LFS) conducted by the Office for National Statistics (ONS), a total of 48,487 people worked in film and video production, distribution and film exhibition in the year 2010 (October 2009 to September 2010). The figures include workers whose main jobs are in film and video production, distribution and film exhibition, and those with second jobs in these sectors. They also include both full-time and part-time workers. Table 22.1 shows the breakdown.

Table 22.1 Film and video industry workforce, 2010

Sector	Number in employment
Film and video production	30,596
Film and video distribution	6,672
Film exhibition	11,219
Total	**48,487**

Source: Office for National Statistics Labour Force Survey.
Notes:
Numbers in employment are averages of the four calendar quarters, Oct–Dec 2009, Jan–Mar, Apr–Jun and Jul–Sep 2010.
People in employment include people aged 16 or over who undertook paid work (as an employee or self-employed), those who had a job that they were temporarily away from, those on government supported training and employment programmes, and those doing unpaid family work.

Changes to Labour Force Survey estimates

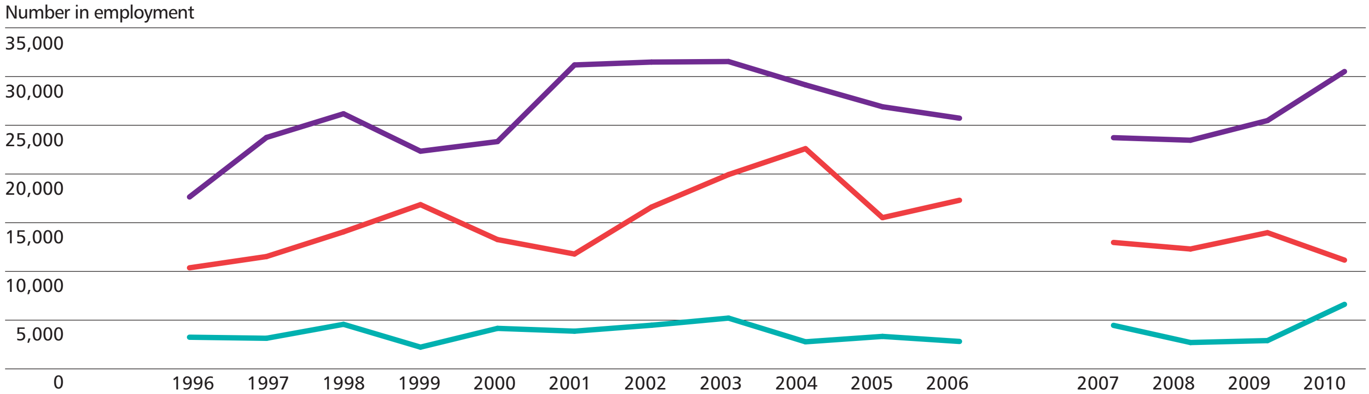
The LFS estimate of the numbers employed in film and video production in 2010 shows an increase of nearly 6,000 over the 2009 figure, which itself was 2,000 higher than the estimate for 2008. These rises are a reversal of the recent trend which has seen employment numbers decrease every year since 2003. However, there is an important difference between the estimates relating to the years up to 2006 and those for 2007 onwards. The Standard Industrial Classification (SIC) has changed and the data to 2006 are based on the old classification while data for 2007 onwards are based on the new classification. For film exhibition the two classifications are directly comparable, but for film and video production and distribution some people would be included in the figures for the earlier years, but not in the later ones.

Employment in film and video production and distribution and film exhibition generally decreased between 2003 and 2006 but because of the changes to the data explained in the box, it is difficult to compare the data for years up to 2006 with the data for 2007 onwards. However, for all three sectors, the LFS estimates (Figure 22.1) indicate a decrease in employment from 2007 to 2008, then an increase in 2009 (with 2009 levels being higher than the 2007 levels in both film and video production and film exhibition), followed by an increase in employment in 2010 in production and distribution, but a fall (to below the 2007 level) in exhibition.

Image: *It's a Wonderful Afterlife* courtesy of Icon Film Distribution

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

Figure 22.1 Size of film and video workforce, 1996–2010



	1996	1997	1998	1999	2000	2001	2002	2003	2004	2005	2006	2007	2008	2009	2010
Film and video production	17,705	23,819	26,255	22,407	23,396	31,271	31,565	31,620	29,222	26,974	25,802	23,797	23,535	25,556	30,596
Film and video distribution	3,296	3,188	4,622	2,277	4,205	3,918	4,527	5,261	2,826	3,379	2,862	4,514	2,752	2,951	6,672
Film exhibition	10,427	11,585	14,121	16,917	13,328	11,844	16,667	20,004	22,670	15,581	17,368	13,032	12,361	14,036	11,219

Source: Office for National Statistics Labour Force Survey.
Notes:
The employment figures are averages of the four 'calendar quarters' (Oct-Dec, Jan-Mar, Apr-Jun and Jul-Sep), referred to as 'year to September'.
In 2006, the European Commission required all countries in the EU to base their labour force surveys on calendar quarters.

Most people working in the film distribution and exhibition sectors were employees, but the film production sector had a higher proportion of freelance workers. In 2010, 60% of those engaged in film and video production, a total of 18,258 people, were self-employed (Table 22.2 and Figure 22.2).

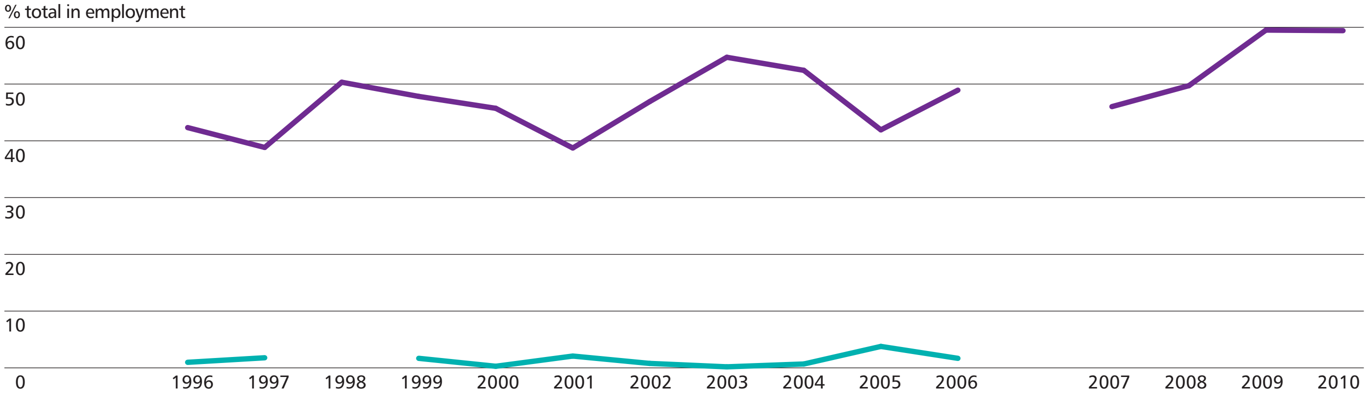
Table 22.2 Film and video production workforce, 1996–2010

Year	Total in employment	Self-employed	Self-employed as % of total	Unpaid family worker	Unpaid family worker as % of total
1996	17,705	7,539	42.6	215	1.2
1997	23,819	9,313	39.1	488	2.0
1998	26,255	13,276	50.6	–	–
1999	22,407	10,776	48.1	422	1.9
2000	23,396	10,764	46.0	107	0.5
2001	31,271	12,201	39.0	705	2.3
2002	31,565	14,885	47.2	305	1.0
2003	31,620	17,406	55.0	111	0.4
2004	29,222	15,406	52.7	251	0.9
2005	26,974	11,382	42.2	1,076	4.0
2006	25,802	12,687	49.2	502	1.9
2007	23,797	11,026	46.3	–	–
2008	23,535	11,769	50.0	–	–
2009	25,556	15,278	59.8	–	–
2010	30,596	18,258	59.7	–	–

Source: Office for National Statistics Labour Force Survey.
Notes:
Year means the year ending September. See note to Figure 22.1 for explanation.
An 'unpaid family worker' is defined as a person who is doing unpaid work for a business that they own or that a relative owns.

The proportion of self-employed workers has fluctuated mainly in the 40%–50% band between 1996 and 2006. For 2007 onwards, the proportion has been slightly higher on average, reaching 60% in 2009 and 2010 (though the proportion was as high as 55% in 2003). The figures shown for 2007 onwards are based on the new Standard Industrial Classification, and so the higher average percentages of freelancers in the industry since 2007 could be due to changes in industry practices, the change in the classification or a combination of both. In comparison, only 14% of the total UK workforce was self-employed in the year to September 2010.

Figure 22.2 Self-employed and unpaid family workers as proportions of total workforce, film and video production, 1996–2010



	1996	1997	1998	1999	2000	2001	2002	2003	2004	2005	2006	2007	2008	2009	2010
Self-employed as % of total	42.6	39.1	50.6	48.1	46.0	39.0	47.2	55.0	52.7	42.2	49.2	46.3	50.0	59.8	59.7
Unpaid family worker as % of total	1.2	2.0	–	1.9	0.5	2.3	1.0	0.4	0.9	4.0	1.9	–	–	–	–

Source: Office for National Statistics Labour Force Survey.
Notes:
Year means the year ending September. See note to Figure 22.1 for explanation.
Data for unpaid family workers were unavailable for 1998, 2003, 2007, 2008, 2009 and 2010 due to sampling, but numbers were likely to be small.

22.2 The gender of writers and directors of UK films

In 2005, the UK Film Council began tracking the under-representation of women among screenwriters of UK films. This has been the subject of two reports *Scoping Study into the Lack of Women Screenwriters in the UK* (IES, 2006) and *Writing British Films – who writes British films and how they are recruited* (Susan Rogers, Royal Holloway and UK Film Council, 2007). See the web-link at the end of the chapter.

The combined conclusion of these reports is that female under-representation is an aspect of a commissioning process that tends to recruit writers who:

- Are already known to the commissioning producers; and/or
- Are members of the Writers Guild of America; and/or
- Have American agents (even if they are British).

At the time these reports were commissioned, evidence suggested that around 10% of UK films had a female director and around 15% of UK films had a female writer. Of the 144 identified writers of UK films in 2010, 17 (12%) were women (Table 22.3).

Table 22.3 Gender of writers of UK films released in the UK, 2007–2010

	2007	2008	2009	2010
Number of UK titles released in the UK	108	111	113	122
Number of writers associated with these titles	169	168	139	144
Number of male writers	149	139	116	127
Number of female writers	20	29	23	17
% male	88.2	82.7	83.5	88.2
% female	11.8	17.3	16.5	11.8

Source: UK Film Council.

The proportion of female writers in 2010 was the same as in 2007, but lower than in 2008 (17.3%) and 2009 (16.5%). Although the percentage of female writers was similar in 2010 to that in 2007, the absolute number of female writers associated with released UK films in 2010 was the lowest since the study of the numbers of female writers and directors began in 2006. Some of the female writers associated with UK films released in 2010 were: Moira Buffini (*Tamara Drewe*), Jane English (*StreetDance 3D*), Jane Goldman (*Kick-Ass*) and Emma Thompson (*Nanny McPhee and the Big Bang*). As well as being involved in the writing of films, many of the female writers also directed or co-directed their films.

Table 22.4 shows directors by gender for UK films released in the UK in 2010.

Table 22.4 Gender of directors of UK films released in the UK, 2007–2010

	2007	2008	2009	2010
Number of UK titles released in the UK	108	111	113	122
Number of directors associated with these titles	117	113	122	136
Number of male directors	110	100	101	119
Number of female directors	7	13	21	17
% male	94.0	88.5	82.8	87.5
% female	6.0	11.5	17.2	12.5

Source: UK Film Council.

The proportion of female directors in 2010 (13%) was lower than in 2009 (17%), but higher than for earlier years (6% in 2007 and 12% in 2008). Some of the 17 female directors associated with UK films released in 2010 were: Lucy Bailey (*Mugabe and the White African*), Clio Barnard (*The Arbor*), Gurinda Chadha (*It's a Wonderful Afterlife*) and Susanna White (*Nanny McPhee and the Big Bang*). Both Clio Barnard and Gurinda Chadha also wrote the screenplays of their films.

22.3 The workplace location

The film production and distribution sectors are concentrated in London and the South East, as shown in Table 22.5. In contrast, the London and South East share of the exhibition sector workforce is closer to the overall UK average.

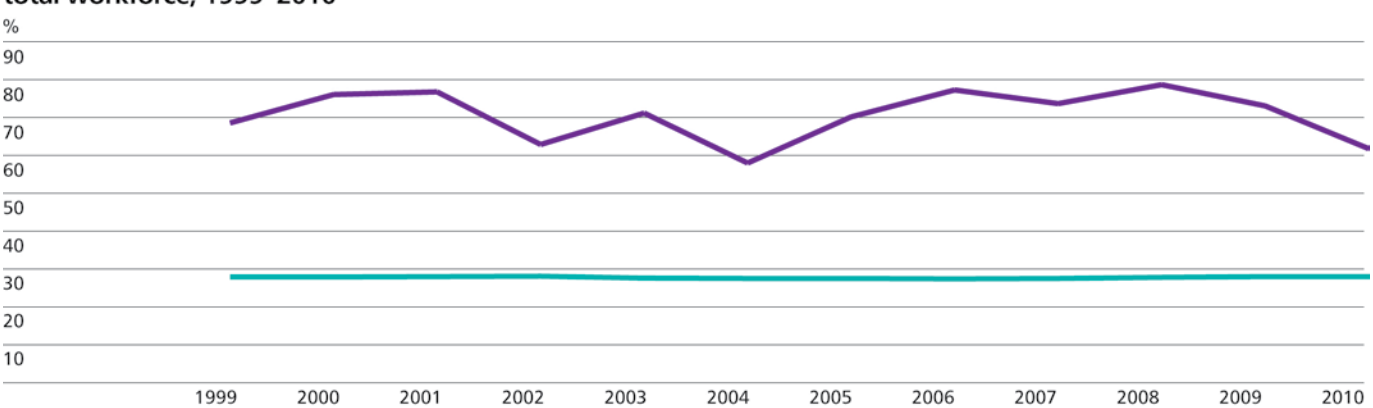
Table 22.5 London and South East employment as percentage of total, 2010

Sector	Total UK employment	London and South East employment	London and South East as % of UK total
UK all industries	29,743,006	8,350,911	28.1
Film and video production	31,592	19,544	61.9
Film and video distribution	7,386	4,502	61.0
Film exhibition	16,107	4,176	25.9

Source: Office for National Statistics Labour Force Survey.
Notes:
The South East region wraps around London to include the major studios to the west of the city.
Totals shown in this table are averages of the four calendar quarters from October 2009 to September 2010.

The London and South East share of the film and video production workforce was 62% in the year to September 2010 (73% in 2009). Figure 22.3 suggests that the share of the film and video production workforce in London and the South East is lower than in recent years and close to the level prevailing in the early 2000s. The LFS estimate of the London and South East share of the distribution workforce is erratic from year to year, mainly due to statistical error arising from the small sample size of the survey at industry sub-sector level.

Figure 22.3 London and South East percentage share of the film and video production and total workforce, 1999–2010



	1999	2000	2001	2002	2003	2004	2005	2006	2007	2008	2009	2010
Film and video production	68.7	76.2	76.9	63.0	71.3	58.1	70.3	77.4	73.8	78.8	73.2	61.9
UK all industries	28.0	28.0	28.1	28.1	27.7	27.6	27.6	27.5	27.6	27.9	28.1	28.1

Source: Office for National Statistics Labour Force Survey.
Note: Year means the year to September of the year. See note to Figure 22.1 for explanation.

22.4 The scale of the workplace

Tables 22.6 to 22.8 show the numbers of employees, by size of workplace for film and video production, film and video distribution and film exhibition.

The data in tables 22.6 to 22.8 are from the ONS Business Register and differ from the estimates shown in sections 22.1 and 22.3 which are based on the LFS. The LFS counts the number of people employed whereas the Business Register, which is updated from administrative sources and from surveys of employers, includes numbers of jobs. The numbers of jobs and the numbers of people employed are not the same thing, and the data come from different sources, but the numbers arising from them should be similar. However, this is not always the case. ONS has identified a number of reasons for differences between the estimates, but the two most important ones when looking at particular industry sub-sectors are likely to be sampling error arising from the small LFS sample size at industry sub-sector level and the fact that there are two industry classification processes involved. In the LFS, individuals are classified by industry depending on the industrial information they give, whereas in the Business Register the industry classification is based on companies' activities. As people and companies often work across more than one industry (television and film for example) this gives rise to unpredictable variations between the LFS and the Business Register measures.

Tables 22.6 to 22.8 present data for England, Scotland and Wales only. Figures for Northern Ireland are reported separately by the Northern Ireland Department of Enterprise, Trade and Investment (DETI) and are shown in Table 22.9. These data are from the Northern Ireland Census of Employment.

The film and video production sector had a very high number of small workplaces (96% in the band of 1–10 employees), accounting for a majority of the sector's total workforce (57%), as Table 22.6 shows. At the other end of the scale, there were a small number of large workplaces. The 25 workplaces with 50 or more employees accounted for 2,906 employees, an average of 116 each.

Table 22.6 Numbers of employees in film and video production by size of workplace for England, Scotland and Wales, 2010

Workplace size band	Number of workplaces in band	% of total workplaces	Number of employees in band	% of total employees
1–10	4,250	95.8	7,702	56.5
11–49	160	3.6	3,015	22.1
50+	25	0.6	2,906	21.3
Total	**4,435**	**100.0**	**13,623**	**100.0**

Source: Office for National Statistics Business Register.
Note: Percentages may not sum to 100.0 due to rounding.

The distribution sector was not as concentrated in small workplaces as the production sector, with more than four-fifths of employees working in workplaces with 11 or more employees (Table 22.7) and more than 60% of employees working in workplaces with 50 or more employees.

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

Table 22.7 Numbers of employees in film and video distribution by size of workplace for England, Scotland and Wales, 2010

Workplace size band	Number of workplaces in band	% of total workplaces	Number of employees in band	% of total employees
1–10	320	82.1	832	15.3
11–49	55	14.1	1,163	21.4
50+	15	3.8	3,430	63.2
Total	**390**	**100.0**	**5,425**	**100.0**

Source: Office for National Statistics Business Register.
Note: Percentages may not sum to 100.0 due to rounding.

Table 22.8 shows that the exhibition sector had a concentration that was the reverse of the production sector with 57% of employees in workplaces of 50 or more and only 3% in workplaces in the 1–10 employee band.

Table 22.8 Numbers of employees in film exhibition by size of workplace for England, Scotland and Wales, 2010

Workplace size band	Number of workplaces in band	% of total workplaces	Number of employees in band	% of total employees
1–10	140	25.9	532	2.8
11–49	250	46.3	7,626	40.6
50+	150	27.8	10,627	56.6
Total	**540**	**100.0**	**18,785**	**100.0**

Source: Office for National Statistics Business Register.
Note: Percentages may not sum to 100.0 due to rounding.

Due to the 'disclosive' nature of workplace statistics reported for Northern Ireland (too few units in certain size bands), the number of employees in film and video distribution is unavailable, and for film exhibition only the total number of employees is available. Table 22.9 shows the number of employees by workplace size band for film and video production and the total number of employees for film exhibition. The latest available data are from the 2009 Census of Employment for Northern Ireland. In film and video production 96% of employees were in workplaces of 11 or more employees. A direct comparison with earlier years is not available, but in 2007 for the film and video industry in Northern Ireland as a whole (including production, distribution and exhibition), 90% of employees were in workplaces of 11 or more employees.

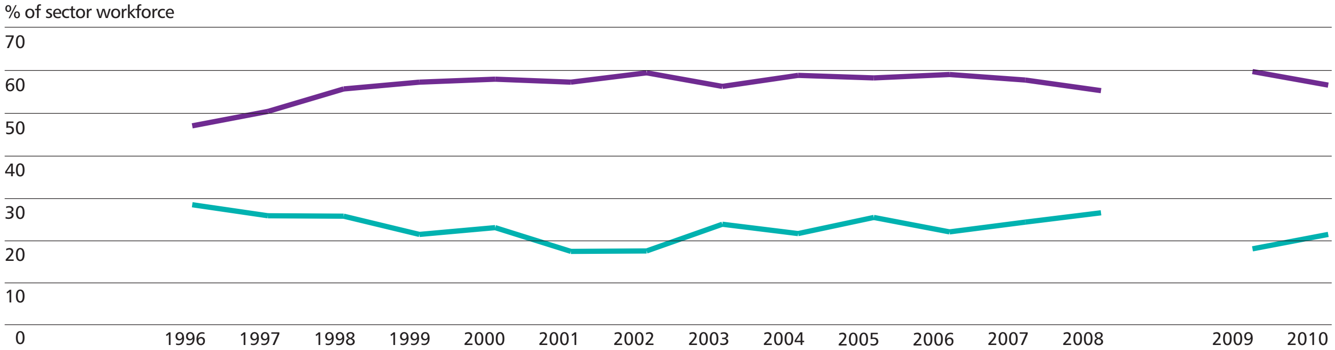
Table 22.9 Numbers of employees in film and video production and film exhibition by size of workplace for Northern Ireland, 2009

Workplace size band	Number of employees in film and video production	% of total employees	Number of employees in film exhibition	% of total employees
1–10	12	3.7	n/a	n/a
11+	309	96.3	n/a	n/a
Total	**321**	**100.0**	**777**	**100.0**

Source: Northern Ireland Census of Employment, Department of Enterprise, Trade and Investment.

Figure 22.4 shows the proportion of employees in workplaces with 1–10 employees and the proportion of employees in workplaces with 50 or more employees in the film and video production sector from 1996 to 2010. There is a break in this series as the data from 1996 to 2008 are from the ONS Annual Business Inquiry (ABI), and are based on the old industrial classification whereas the 2009 and 2010 data are from the ONS Business Register and are based on the new industrial classification. The declining trend in the proportion of employment in workplaces with 50 or more employees in the early years shown in the chart has been reversed in recent years. In contrast, the proportion of employment in workplaces with 1–10 employees grew rapidly between 1996 and 2000, then remained at a level of just below 60%, but appears to have declined between 2006 and 2008. For both the percentage of employees in workplaces with 1–10 employees and the percentage in workplaces with 50 or more employees, the trends in the Business Register data are similar to the latest trends in the ABI data, but there are differences in the levels. The Business Register data show a higher proportion of employees in small workplaces, and a lower percentage of employees in larger workplaces, than the ABI data.

Figure 22.4 Film and video production employees by workplace size band, percentage of total, 1996–2010

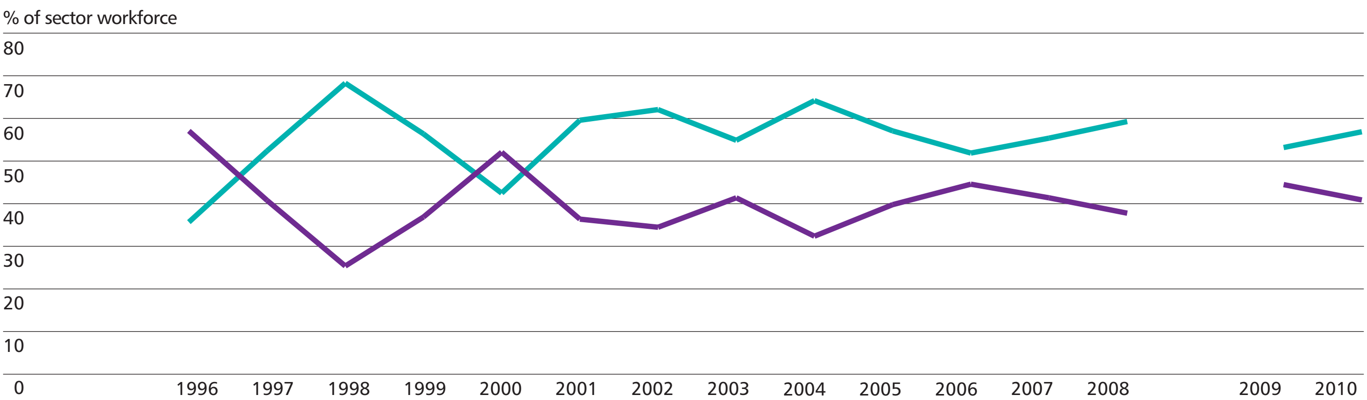


	1996	1997	1998	1999	2000	2001	2002	2003	2004	2005	2006	2007	2008	2009	2010
1–10 employees	46.9	50.3	55.6	57.2	57.9	57.2	59.4	56.2	58.8	58.2	59.0	57.7	55.2	59.7	56.5
50+ employees	28.3	25.7	25.6	21.3	22.9	17.3	17.4	23.7	21.5	25.3	21.9	24.2	26.4	17.9	21.3

Source: Office for National Statistics Annual Business Inquiry and Business Register.
Notes:
These figures cover England, Scotland and Wales only.
Workforce data from 1995 to 1997 were re-scaled to be comparable with the latest series of ABI.

In the exhibition sector the proportion of employees in the 50+ category has increased from 2006 to 2008, after decreasing in 2004–2006. The reverse is happening in the 11–49 size band where the proportion of employees appeared to decline between 2006 and 2008 after seeing an increase between 2004 and 2006, as shown in Figure 22.5. As with Table 22.4 the data for 2009 and 2010 are from the ONS Business Register and are based on the latest industrial classification, while the data from 1996 to 2008 are from the ABI and are based on the old industrial classification. These data on employment in film exhibition show the same pattern as in the production data ie trends in the Business Register data are similar to the latest trends in the ABI data, but the Business Register data show a higher proportion of employees in smaller workplaces, and a lower percentage of employees in larger workplaces, than the ABI data.

Figure 22.5 Film exhibition employees by workplace size band, percentage of total, 1996–2010



	1996	1997	1998	1999	2000	2001	2002	2003	2004	2005	2006	2007	2008	2009	2010
11–49 employees	56.8	40.5	25.1	36.6	51.8	36.1	34.2	41.1	32.1	39.5	44.3	41.1	37.5	44.2	40.6
50+ employees	35.4	52.1	68.0	56.1	42.2	59.3	61.8	54.6	63.9	56.8	51.6	55.1	59.0	52.9	56.6

Source: Office for National Statistics Annual Business Inquiry and Business Register.
See notes to Table 22.4.

- For the reports on under-representation of women among screenwriters of UK films, *Scoping Study into the Lack of Women Screenwriters in the UK* and *Writing British Films – who writes British films and how they are recruited*, see www.ukfilmcouncil.org.uk/publications
- For more information about differences between LFS estimates of numbers of people in employment and ABI estimates of numbers of jobs, see the National Statistics Quality Review Series Report no. 44: *Review of Employment and Jobs Statistics*, at www.ons.gov.uk/about-statistics/methodology-and-quality/quality/nat-stats-qual-revs/qual-revs-by-theme/labour-market/index.html
- For more information on film distribution, see Chapter 9 (page 76)
- For details of the exhibition sector, see Chapter 10 (page 82)
- For more background on film production, see Chapter 17 (page 144)

Glossary

Alternative content
Non-feature film programming in cinemas, such as the live screening of events happening elsewhere. Such content has become a regular feature of some UK cinemas in recent years, and has been made possible by the availability of digital projection

Asian programming
Films originating from South Asia, for example Bollywood, and generally, though not exclusively, aimed at a South Asian audience and in a South Asian language

BAFTA
British Academy of Film and Television Arts

BARB
Broadcasters' Audience Research Board Ltd. The company that compiles audience figures for UK television (www.barb.co.uk)

BBFC
British Board of Film Classification. Independent body responsible for classifying films and video (see Film classification) (www.bbfc.org.uk)

Blu-ray disc (BD)
An optical disc format that can store up to 50Gb of data, almost six times the capacity of a dual layer DVD. It uses a short wavelength blue-violet laser to read and write information to disc

Box office
Total value of ticket sales for a film screened commercially at cinemas

Box office gross
Box office takings before deduction of Value Added Tax (VAT)

BVA
British Video Association. The trade body representing the interests of publishers and rights owners of pre-recorded home entertainment on video (www.bva.org.uk)

CAA
Cinema Advertising Association. The trade association of cinema advertising contractors operating in the UK and Republic of Ireland

Community cinema
Voluntary providers of films bringing a variety of programming, often specialised in nature, to local communities which are usually underserved by the commercial operators

Concession revenue
Revenue from sales of food, drink and merchandise at cinemas

Co-production
A film made by companies from more than one country, often under the terms of a bilateral co-production treaty or the European Convention on Cinematographic Co-Production

Country of origin
The nationality of a film. In the case of co-productions, this may include more than one country

DCMS
Department for Culture, Media and Sport

Digital Cinema Initiatives
Digital Cinema Initiatives, LLC (DCI) was created in March 2002 and is a joint venture of Disney, Fox, Paramount, Sony Pictures Entertainment, Universal and Warner Bros Studios. Its primary purpose is to establish and document voluntary specifications for an open architecture for digital cinema that ensures a uniform and high level of technical performance, reliability and quality control (www.dcimovies.com)

DLP Cinema
The trademark of Texas Instruments' digital projection system. DLP stands for 'digital light processing'

Digital projection
The projection of a film onto a cinema screen using a digital master and a digital projector, ie using electronic signals to direct light onto the screen rather than passing light through a celluloid strip

Digital terrestrial television (DTT)
Multi-channel television delivered free to the consumer by means of a signal decoder between the aerial and the television set

Distributor
A person or company that acquires the right to exploit the commercial and creative values of a film in the theatrical, video and TV market. Also undertakes the promotional and marketing activities to attract audiences to the film

Download
See 'Film download'

Download to Own (DTO)
The purchase of permanent film downloads for storage on hard drive, and in some cases to burn an additional copy to DVD

DVD
Digital versatile disc

English Regions
Formerly known as Government Office Regions (GORs) they were an administrative regional classification used to establish the boundaries of the Regional Development Agencies and the Regional Screen Agencies. In 2011 the administrative function of GORs was abolished but the areas were kept for statistical purposes and are now known just as 'Regions'

Exhibitor
A cinema operator that rents a film from a distributor to show to a cinema audience

Feature film
A film made for cinema release, as opposed to a film made for television, and usually of at least 80 minutes duration

Film classification
Classification given to a film by the British Board of Film Classification. Indicates the film's suitability for audiences according to their age

Film download
A digital version of a film transferred (either officially or unofficially) from the internet to a personal computer or mobile device. Downloads may also go directly to television sets via games consoles, internet protocol television or dedicated set-top boxes

Film rental
The sum of money paid to the distributor by the exhibitor in return for the right to show a particular film. Usually calculated as a percentage of net box office

Franchise
A film series such as *Harry Potter and the Philosopher's Stone* and its sequels

GCE – General Certificate of Education
An academic qualification comprising Advanced Level (A Level) and Advanced Subsidiary Level (AS Level)

GCSE – General Certificate of Secondary Education
An academic qualification awarded in a specific subject, generally taken by students aged 14–16 in secondary education in England, Wales and Northern Ireland (Scottish equivalent is the Standard Grade)

GDP – Gross Domestic Product
A measure of a country's income and output. GDP is defined as the total market value of all final goods and services produced within the country in a given period of time. GDP is also the sum of the value added at each stage of the production process. 'Gross' refers to the fact that GDP includes capital investment but does not subtract depreciation

Genre
A style or category of film defined on the basis of common story and cinematic conventions (eg action, crime, romantic comedy, drama etc)

HD-DVD
High-definition digital versatile disc. A high-density optical disc format designed for the storage of data and high-definition video. Abandoned in February 2008 after Blu-ray prevailed in the competition to become the next generation DVD format

Higher (Scottish)
In Scotland, the Higher is one of the national school-leaving certificate exams and university entrance qualifications of the Scottish Qualifications Certificate offered by the Scottish Qualifications Authority

HMRC
Her Majesty's Revenue and Customs. The government department charged with collecting revenue on behalf of the Crown

HMT
Her Majesty's Treasury. The government department responsible for formulating and implementing the Government's financial and economic policy

Independent film
A film produced without creative or financial input from the major US studio companies. These are: Fox Entertainment Group, NBC Universal, Paramount Motion Pictures Group, Sony Pictures Entertainment, Walt Disney Motion Pictures Group and Warner Bros Entertainment

Inward features
A term used by the Research and Statistics Unit to denote a film which is substantially financed and controlled from outside the UK and which is attracted to the UK by script requirements (eg locations) and/or the UK's filmmaking infrastructure and/or UK tax incentives

Internet Protocol Television (IPTV)
Television connected to the internet that uses internet digital protocols to communicate data

ISBA TV Regions
System for classifying regions developed by the Incorporated Society of British Advertisers for use by the advertising industry

Mainstream programming
Category of films aimed at the general audience

Mean
A statistical term for the average of a set of values, which is calculated by summing the values and then dividing by the count of the values

Median
A statistical term meaning the middle value in an ordered set of values. Half of the values fall below the median, and half of the values fall above the median

Megaplex site
Defined by Dodona Research as a purpose-built cinema with 20 or more screens

Multiplex site
Defined by Dodona Research as a purpose-built cinema with five or more screens

Multi-channel television
Digital television programming carried by satellite, cable or freeview delivery systems, in this case excluding the five main network channels (BBC One, BBC Two, ITV1, Channel 4 and Channel 5)

Near-Video on Demand (nVoD)
A system which allows television viewers to purchase individual films to view. The film is shown at the same time to everyone ordering it, as opposed to true-Video on Demand, which allows the viewers to see the film at any time. Films can be purchased via an on-screen guide, automated telephone or customer services line

Net box office
Box office takings after deduction of VAT

Online rental
Selecting and renting DVDs via a website for postal delivery

ONS
Office for National Statistics

Out of town cinema
Cinema located on the outskirts of a town, typically in a large shopping development

PAYE
Pay As You Earn. A method of collecting income tax and national insurance where these are deducted at source by the employer and remitted to HMRC

Pay-per-view
See Near-Video on Demand

Pay-TV
A satellite or cable television system in which viewers pay a subscription to access television content

Personal computer (PC)
A lap-top or desk-top computer capable of operating independently of a network (although frequently networked in office environments)

Personal video recorder (PVR)
A digital set-top box with hard drive capable of storing large amounts of audiovisual content

Physical media
Refers to the various physical formats on which video can be distributed, such as VHS, DVD, Blu-ray etc

PlayStation Portable (PSP)
A portable games console made by Sony that can be used to view VoD content

Post production
All stages of film production occurring after filming. These typically include: editing the picture, adding the soundtrack, adding visual special effects and sound effects and preparing release prints

Producer
A film producer oversees and delivers a film project to all relevant parties while preserving the integrity, voice and vision of the film

Standard Industrial Classification (SIC)
A numbering system used by the Office for National Statistics to identify different industries in the UK's official statistics

Sites
Individual cinema premises

Socio-economic group
Section of the population defined by employment status

Specialised programming
Generally, non-mainstream films. This category includes foreign language and subtitled films, documentaries, art-house productions and films aimed at niche audiences

Terrestrial television
The five main free-to-air channels: BBC One, BBC Two, ITV1, Channel 4 and Channel 5

Traditional cinema
A cinema generally with fewer than five screens and that shows more mainstream product. Often an older building located in city centres or suburbs

UK and Republic of Ireland
The distribution territory comprising the UK and Republic of Ireland. Where this publication indicates a film has been released 'in the UK and Republic of Ireland' it refers to the distribution territory and not necessarily to an actual release in both countries

UK film
A film which is certified as such by the UK Secretary of State for Culture, Olympics, Media and Sport under Schedule 1 of the Films Act 1985, via the Cultural Test, under one of the UK's bilateral co-production agreements or the European Convention on Cinematographic Co-production; a film which has not applied for certification but which is obviously British on the basis of its content, producers, finance and talent; or (in the case of a re-release) a film which met the official definition of a British film prevailing at the time it was made or was generally considered to be British at that time

UMD
Universal media disc. An optical disc medium developed by Sony for use on the PlayStation Portable

VHS
Video home system. Standard format for cassette tapes containing recorded films and other audiovisual content

Video on Demand (VoD)
A system that allows users to select and watch films on television, PC or mobile device at the time they want over an interactive network. The user can buy or rent films and download them before viewing starts or stream content to be viewed in real time

Video on physical media
See 'physical media'

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Dodona Research

European Audiovisual Observatory (EAO)

FILMCLUB

Film Education

First Light

Harris Interactive

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Joint Council for Qualifications (JCQ)

Kantar Worldpanel

Motion Picture Association of America (MPAA)

National and Regional Screen Agencies (N/RSAs)

Nielsen Media Research (NMR)

Northern Alliance

Northern Ireland Department of Enterprise, Trade and Investment (DETINI)

Office for National Statistics (ONS)

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WJEC

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