BFI
Film Forever

THE BOX OFFICE 2014

BFI Research and Statistics

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Image: *Paddington* courtesy of StudioCanal

THE BOX OFFICE 2014

IN 2014, UK BOX OFFICE REVENUES EXCEEDED £1 BILLION FOR THE FOURTH YEAR IN SUCCESSION. ADMISSIONS, AT 157.5 MILLION, ALTHOUGH LOWER THAN IN 2013, MAINTAINED THE FLAT TREND WHICH HAS BEEN APPARENT SINCE 2002.

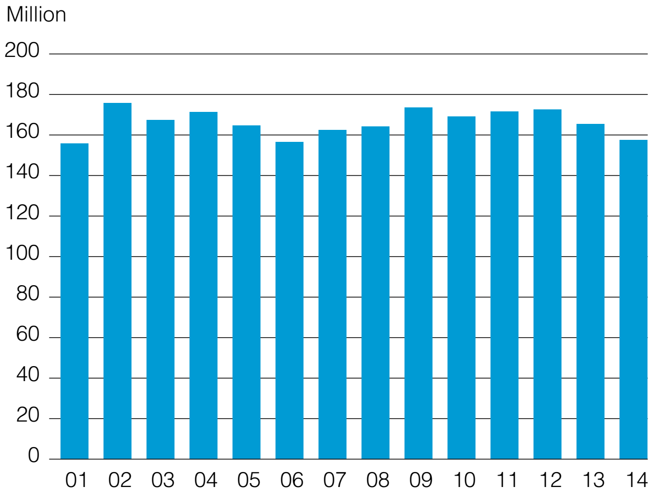
FACTS IN FOCUS

- UK box office receipts in 2014 were £1,058 million, down 2% on 2013.
- UK cinema admissions reached 157.5 million, down 5% on 2013.
- A total of 712 films were released for a week or more in the UK and Republic of Ireland.
- UK films, including co-productions, accounted for 22% of releases and 27% of the market by value.
- The box office share of UK independent films was 16%, the highest share since records began in 2001, and higher than that for studio-backed UK films (11%) for the first time.
- The top 100 films earned 90% of the gross box office, very similar to 2013's 91%.
- A total of 54 3D films were released in 2014, up from 46 in 2013; their 3D takings accounted for 12% of UK and Republic of Ireland box office revenues, down from 18% in 2013.
- UK films made with the backing of major US studios spent longer than other films, on average, in UK cinemas in 2014.

UK CINEMA ADMISSIONS

The 157.5 million cinema tickets sold in the UK in 2014 represented a 5% decline from the number of admissions in 2013. However, UK cinema attendances have remained relatively stable since 2002 (Figure 1.1). The results were more mixed across other major territories, with some large increases and more moderate decreases. Admissions were up in China (26.5%), France (7.1%), Russia (9.2%) and Spain (12.2%), but decreased in Australia (-4.4%), Germany (-6.6%), Italy (-6.5%) and the USA (-5.8%).

Figure 1.1 Annual UK cinema admissions, 2001-2014



Year	Total admissions (million)
2001	155.9
2002	175.9
2003	167.3
2004	171.3
2005	164.7
2006	156.6
2007	162.4
2008	164.2
2009	173.5
2010	169.2
2011	171.6
2012	172.5
2013	165.5
2014	157.5

Source: CAA, Rentrak

A breakdown of monthly cinema admissions in the UK is outlined in Table 1.1. Perhaps in part due to a period of heavy winter storms and flooding, January admissions were down by 11% on the equivalent month in 2013, but were the third highest monthly admissions of 2014. The start of the year is traditionally dominated by awards contenders; topping the box office in January were *12 Years a Slave*, *American Hustle* and *The Wolf of Wall Street*. With takings of £4.7 million, the latter recorded the UK's third highest opening weekend for an '18' certified film after *Hannibal* in 2001 (£6.4 million) and *Brüno* in 2009 (£5 million) and was to become the UK's top earning '18' certified film of all time until the release of *Fifty Shades of Grey* in 2015. The month also saw continued strong ticket sales for some of December 2013's big performers – *Frozen*, *Gravity* and *The Hobbit: The Desolation of Smaug*.

One of the few months in the year to show an increase on 2013 admissions was February, which saw the release of popular titles aimed at the school half-term holidays – *The Lego Movie*, *Mr. Peabody & Sherman* and *Tinker Bell and the Pirate Fairy*. The month also saw the release of more awards hopefuls including *The Book Thief*, *Dallas Buyers Club* and *The Grand Budapest Hotel*. Admissions fell again in March with the month's top earning releases, which included *300: Rise of an Empire*, *Captain America: The Winter Soldier* and *Muppets Most Wanted*, failing to match the collective performance of 2013's top March titles, which included *The Croods* and *Oz the Great and the Powerful*.

Admissions were boosted in April (up 7% on 2013) when the top earning releases included *The Amazing Spider-Man 2*, *Noah*, *The Other Woman* and *Rio 2*, but fell again in May despite strong performances from some of 2014's top earning films – *Bad Neighbours*, *Godzilla*, *Maleficent* and *X-Men: Days of Future Past* – all of which were in the top 20 films of the year.

A combination of soaring temperatures and the pull of the FIFA World Cup and Commonwealth Games led to lower month-on-month ticket sales across the summer period. June admissions were down by 20% despite the release of comedy hits *22 Jump Street* and *Mrs. Brown's Boys D'Movie* (one of the top two UK comedies of the year), and July was down by 8%. In an effort to entice audiences back to the cinema, distributors adopted new strategies: *How to Train Your Dragon 2* received a staggered release across the UK, opening in Scotland and Ireland two weeks before the rest of the country, while the release of *Transformers: Age of Extinction* was pushed back until two days before the World Cup final.

The second highest admissions of the year were seen in August (just behind December). Attendances were helped by the release of UK titles *Guardians of the Galaxy* and *The Inbetweeners 2*, two of the biggest films of the year, as well as continued strong ticket sales for *Dawn of the Planet of the Apes*, which had opened in July. *The Inbetweeners 2* was to become the second best performing UK film of 2014 with a final gross of £33 million although it failed to reach the heights of the original film version in 2011, which earned £45 million at the UK box office.

September had the lowest monthly admissions for the year and was down 14% on 2013. However, the month recorded a box office first when an event cinema release topped the charts for the first time ever, with *Billy Elliot the Musical Live* taking the top spot in the final weekend. Attendances saw a resurgence in October (up 12% on 2013) with UK film *Fury* topping the charts alongside *Gone Girl* and *Teenage Mutant Ninja Turtles*.

November admissions were down on the previous year by 7% despite the opening of some of the year's highest earning films – *The Hunger Games: Mockingjay – Part 1*, *Interstellar* and the most popular UK film of the year, *Paddington*, which topped the charts into December. Attendances were up again in the final month of the year, which recorded the highest level of ticket sales for 2014, thanks in part to the continued success of *Paddington* and the latest Hunger Games film and the release of the year's top earning film, *The Hobbit: The Battle of the Five Armies*, which like the first two instalments of the trilogy, was to hold the number one spot at the box office for the final three weeks of the year. Another notable December release was the Bollywood blockbuster *PK*, which was to become the UK's top earning Hindi language film of the year.

Table 1.1 Monthly UK cinema admissions, 2013 and 2014

Month	2013 (million)	2014 (million)	% +/- on 2013
January	17.1	15.2	-11.1
February	14.0	14.3	2.7
March	10.9	10.4	-4.8
April	11.9	12.7	6.7
May	15.6	12.6	-19.3
June	13.0	10.4	-20.2
July	14.3	13.3	-7.3
August	17.6	17.1	-3.2
September	9.9	8.5	-13.8
October	11.9	13.3	11.9
November	13.7	12.7	-7.2
December	15.7	17.1	9.0
Total	**165.5**	**157.5**	**-4.9**

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

Average weekly admissions in 2014 ranged from 2 million in September to 3.9 million in August and December (Table 1.2). The largest decreases compared with 2013 occurred in May and June. May saw the release of some of the top earning films of the year, but collectively they failed to match the success of some of the high earning titles on release in the same month in 2013 (including *Fast & Furious 6*, *Iron Man 3* and *Star Trek into Darkness*), while competition for audiences from the FIFA World Cup was strongest in June, when the only UK nation to qualify for the tournament remained in the contest. December was the month with the largest increase in average weekly admissions, compared to 2013, up from 3.5 million to 3.9 million.

Table 1.2 Average weekly admissions, 2013 and 2014

Month	2013 (million)	2014 (million)
January	3.9	3.4
February	3.5	3.6
March	2.5	2.3
April	2.8	3.0
May	3.5	2.9
June	3.0	2.4
July	3.2	3.0
August	4.0	3.9
September	2.3	2.0
October	2.7	3.0
November	3.2	3.0
December	3.5	3.9

Source: CAA, Rentrak

Table 1.3 shows how the 2014 admissions break down by the television advertising regions used by the Incorporated Society of British Advertisers (ISBA), with London accounting for over 25% of UK admissions and the Midlands accounting for 14%. The Border region had the lowest number of admissions, accounting for just under 1% of attendances. The pattern of national and regional admissions has remained largely unchanged over the last decade.

Table 1.3 Cinema admissions by ISBA TV region, 2014

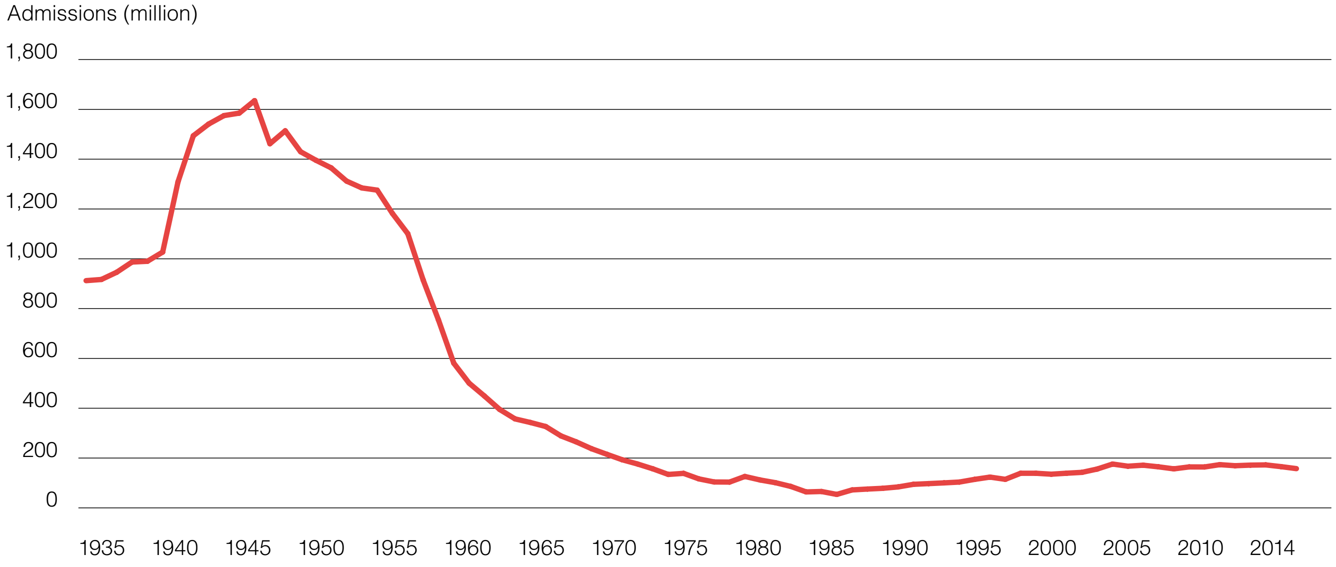
Region	Admissions (million)	%
London	40.1	25.5
Midlands	22.0	14.0
Lancashire	15.3	9.7
Southern	14.3	9.1
Yorkshire	12.9	8.2
Wales and West	11.2	7.1
East of England	10.9	6.9
Central Scotland	10.5	6.7
North East	6.2	3.9
Northern Ireland	5.6	3.6
South West	3.8	2.4
Northern Scotland	3.5	2.3
Border	1.2	0.7
Total	**157.5**	**100.0**

Source: CAA, Rentrak
Note: Percentages may not sum to 100 due to rounding.

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

Admissions in 2014 were the lowest since 2006, but since the early 2000s admissions have been fairly flat, with most years' admissions being in the range 165-170 million.

Figure 1.2 Annual UK admissions, 1935-2014



Year	Admissions (million)	Year	Admissions (million)	Year	Admissions (million)	Year	Admissions (million)
1935	912.3	1955	1,181.8	1975	116.3	1995	114.6
1936	917.0	1956	1,100.8	1976	103.9	1996	123.5
1937	946.0	1957	915.2	1977	103.5	1997	138.9
1938	987.0	1958	754.7	1978	126.1	1998	135.2
1939	990.0	1959	581.0	1979	111.9	1999	139.1
1940	1,027.0	1960	500.8	1980	101.0	2000	142.5
1941	1,309.0	1961	449.1	1981	86.0	2001	155.9
1942	1,494.0	1962	395.0	1982	64.0	2002	175.9
1943	1,541.0	1963	357.2	1983	65.7	2003	167.3
1944	1,575.0	1964	342.8	1984	54.0	2004	171.3
1945	1,585.0	1965	326.6	1985	72.0	2005	164.7
1946	1,635.0	1966	288.8	1986	75.5	2006	156.6
1947	1,462.0	1967	264.8	1987	78.5	2007	162.4
1948	1,514.0	1968	237.3	1988	84.0	2008	164.2
1949	1,430.0	1969	214.9	1989	94.5	2009	173.5
1950	1,395.8	1970	193.0	1990	97.4	2010	169.2
1951	1,365.0	1971	176.0	1991	100.3	2011	171.6
1952	1,312.1	1972	156.6	1992	103.6	2012	172.5
1953	1,284.5	1973	134.2	1993	114.4	2013	165.5
1954	1,275.8	1974	138.5	1994	123.5	2014	157.5

Source: BFI, CAA, Rentrak

UK BOX OFFICE EARNINGS

According to Rentrak, the total UK box office for 2014 was £1,058 million, down 2% on 2013 (Table 1.4). This figure covers all box office earnings during the calendar year 2014 for films exhibited in the UK whose box office takings were tracked by Rentrak. Since 2001 there has been an upward trend in box office earnings in the UK, peaking in 2012 with £1,099 million. The box office gross for 2014 was 64% higher than in 2001.

Table 1.4 UK box office trends, 2001–2014

Year	Box office gross (£ million)	% +/-	Change since 2001 %
2001	645	–	–
2002	755	17.1	17.1
2003	742	-1.7	15.0
2004	770	3.8	19.4
2005	770	0.0	19.4
2006	762	-1.0	18.1
2007	821	7.7	27.3
2008	850	3.5	31.8
2009	944	11.1	46.4
2010	988	4.7	53.2
2011	1,040	5.3	61.2
2012	1,099	5.7	70.4
2013	1,083	-1.0	67.9
2014	1,058	-2.3	64.0

Source: CAA, Rentrak

FILM RELEASES AND BOX OFFICE REVENUES IN THE UK AND REPUBLIC OF IRELAND

In 2014, 712 films (an average of almost 14 per week) were released for a week or more in the UK and Republic of Ireland, 14 more than in 2013.

The 712 releases in 2014 generated £1,078 million in box office revenues, a decrease of 7% on 2013. This figure differs from the £1,058 million in the section on UK box office earnings because it includes revenues generated in 2015 by films released in 2014 and covers the Republic of Ireland as well as the UK, which distributors usually treat as a single distribution territory. The subsequent analysis in this chapter includes all titles released in 2014 and includes revenues generated up to 22 February 2015.

As can be seen in Table 1.5, the top 100 films took just over 90% of the box office, a slight decrease on 2013's figure. The remaining 612 films (86% of all releases) accounted for just under 10% of gross revenues. A total of 54 films were released in the 3D format, up from 46 in 2013. The 3D takings from these releases (£133 million) accounted for 12% of the total box office in 2014 compared to 18% (£204 million) in 2013.

Table 1.5 Summary of results at the UK and Republic of Ireland box office, 2008–2014

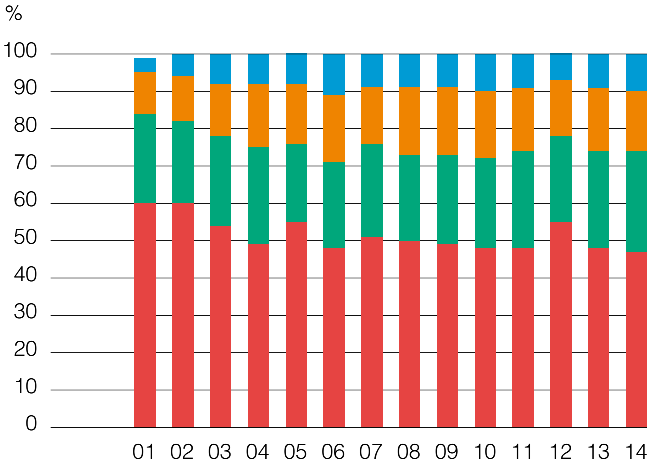
	2008	2009	2010	2011	2012	2013	2014
Releases	527	503	557	558	647	698	712
Combined gross (£ million)	934.5	1,126.7	1,023.6	1,134.5	1,182.4	1,153.7	1,077.8
Top 20 films (% of box office)	49.6	48.6	48.2	47.5	54.8	47.8	47.4
Top 50 films (% of box office)	72.4	72.9	71.9	73.7	77.3	73.7	74.1
Top 100 films (% of box office)	90.3	91.1	89.7	90.7	92.1	91.0	90.4

Source: Rentrak, BFI RSU analysis

Note: Table 1.5 and all subsequent analysis of the theatrical market includes all titles released in 2014. The combined gross reflects the territorial gross (ie including the Republic of Ireland), and includes those titles released in 2014 but also generating revenue into 2015, up to and including 22 February 2015.

As Figure 1.3 shows that the market share of the top 20 and top 50 highest grossing films has been falling since 2001. However, in 2012 the box office share of the top 50 highest grossing films reached 78% (the highest since 2003), mainly due to the record breaking success of *Skyfall* (£103 million) and three other titles grossing over £50 million at the box office. No releases reached this level in 2013 or 2014. At 47%, the box office share of the top 20 films in 2014 was the lowest since our records began.

Figure 1.3 Market share of top 20, 21-50, 51-100 and rest of films, 2001-2014



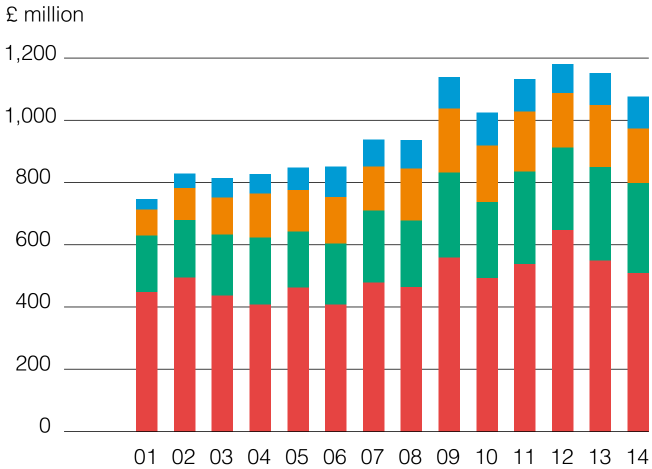
	01	02	03	04	05	06	07	08	09	10	11	12	13	14
% share of top 20	60	60	54	49	55	48	51	50	49	48	48	55	48	47
% share of 21-50	24	22	24	26	21	23	25	23	24	24	26	23	26	27
% share of 51-100	11	12	14	17	16	18	15	18	18	18	17	15	17	16
% share of rest	4	6	8	8	9	12	9	10	9	10	9	8	9	10

Source: Rentrak, BFI RSU analysis
Note: Percentages may not sum to 100 due to rounding.

Figure 1.4 shows box office revenue in the UK and Republic of Ireland over the last 14 years. The total box office generated in 2014 was lower than in 2013 but was the fifth highest recorded over the period, and was up 44% compared with 2001. The takings of the top 20 film releases, at £511 million, were down by 8% compared with 2013 but up 14% since 2001. The films ranked 21-50 earned £288 million in 2014, a slight decrease on 2013's total but up 59% since 2001, while those ranked 51-100 earned £176 million, a decrease on the total in 2013 but up 108% since 2001.

The combined box office of all films outside the top 100 was £103 million in 2014, slightly lower than in 2013. In 2010, the £106 million taken by films outside the top 100 (the highest since 2001) was shared by 457 individual titles, giving an average gross per film of £0.23 million. In 2014, the £103 million taken by films outside the top 100 was shared by 612 titles, giving an average gross per film of just under £0.17 million. This highlights the difficulties faced by independent distributors who are competing for market share but also shows their success in achieving theatrical releases for more independent films than in recent years. As Figures 1.3 and 1.4 show, while there are variations in the actual takings and box office share for all films outside the top 100, the majority of releases are competing for a small share of the box office.

Figure 1.4 Gross box office of top 20, 21-50, 51-100 and rest of films, 2001-2014



	01	02	03	04	05	06	07	08	09	10	11	12	13	14
Gross box office of top 20	450	495	438	409	464	408	480	465	559	495	539	648	551	511
Gross box office of 21-50	181	186	197	216	179	196	230	213	274	243	297	267	299	288
Gross box office of 51-100	84	101	118	141	135	150	142	168	206	182	193	175	199	176
Gross box office of rest	33	47	63	62	72	98	86	91	101	106	106	93	104	103

Source: Rentrak, BFI RSU analysis

Table 1.6 outlines the number of films released in the UK in 2014 by the number of sites at the widest point of release (WPR). A total of 185 releases were shown at 100 sites or more (26% of all films released), while 279 films were shown at fewer than 10 sites (39%). Nearly three quarters of all films released in the UK were shown at fewer than 100 sites.

Table 1.6 Number of releases and median box office gross by number of sites at widest point of release, 2014

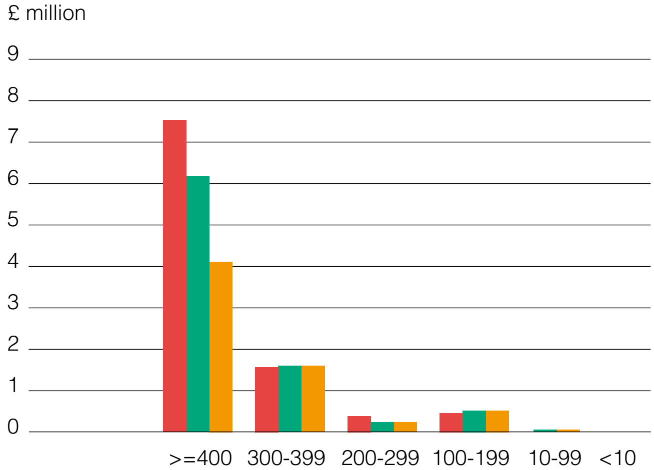
Number of sites at WPR	Number of releases	% of releases	Median box office (£)	Minimum box office (£)	Maximum box office (£)
≥500	39	5.5	15,787,000	2,809,000	41,247,000
400 – 499	46	6.5	4,440,000	1,683,000	18,614,000
300 – 399	49	6.9	1,570,000	455,000	7,043,000
200 – 299	21	2.9	389,000	80,000	3,174,000
100 – 199	30	4.2	456,000	21,000	2,930,000
50 – 99	58	8.1	164,000	5,000	1,176,000
10 – 49	190	26.7	45,000	1,000	764,000
<10	279	39.2	3,000	<1,000	267,000
Total	**712**	**100.0**	**34,000**	**<1,000**	**41,247,000**

Source: Rentrak, BFI RSU analysis
Note: Median, minimum and maximum box office values rounded to nearest £1,000.

Figure 1.5 shows the median box office gross by number of sites at widest point of release for all films, UK films and UK independent films. The median for all films is higher than for the other two categories for titles released at 400 or more sites and for titles released at 200-299 sites. For the highest WPR band, the median box office gross for UK films (£6.2 million) was around £1.3 million lower than the median for all films, but £2.1 million higher than for UK independent films. The UK films which achieve a wide release are usually higher budget titles made in cooperation with the major US studios, such as the 2014 releases *Guardians of the Galaxy* and *Maleficent*. However, during the year several lower budget films also received wide releases, such as *Mrs. Brown's Boys D'Movie*, *Pride* and *What We Did on Our Holiday*.

For each of the remaining WPR bands, the median box office gross for UK films was the same as for UK independent films as all UK films in these bands were independent titles. In the 300-399 WPR band, the median box office gross for UK films and UK independent films (£1.6 million) was £0.03 million higher than for all films. In the other WPR bands the median values of box office takings were similar for all categories with the exception of the 200-299 WPR band where the median box office gross for all films was £0.14 million higher than for the other two categories.

Figure 1.5 Median box office gross by number of sites at widest point of release for all films, UK films and UK independent films, 2014



	>=400	300-399	200-299	100-199	10-99	<10
All films	7.53	1.57	0.39	0.46	0.01	<0.01
UK films	5.83	1.60	0.24	0.52	0.06	<0.01
UK independent films	4.11	1.60	0.24	0.52	0.06	<0.01

Source: BFI, RSU

COUNTRY OF ORIGIN OF FILM RELEASES

As Table 1.7 indicates, 32% of all films released in the UK in 2014 were of USA origin (excluding UK co-productions) and these films accounted for 66% of total box office earnings.

UK films, including co-productions, represented 22% of releases (up from 20% in 2013) and shared 27% of the box office, of which UK independent films earned 16% and UK studio-backed titles 11%.

Films whose countries of origin lie outside the UK and USA accounted for 46% of releases (up from 45% in 2013) but over 7% of earnings (up from 5% in 2013). The increase in box office for non-UK and non-USA films came mainly from other European films whose box office share increased from 3% in 2013 to 4.5% in 2014 (from 21% of all releases). Films from India accounted for 1.5% of the total box office from 16% of releases, similar to 2013, and films from the rest of the world accounted for 1.4% of the box office, from 9% of releases.

Table 1.7 Country of origin of films released in the UK and Republic of Ireland, 2014

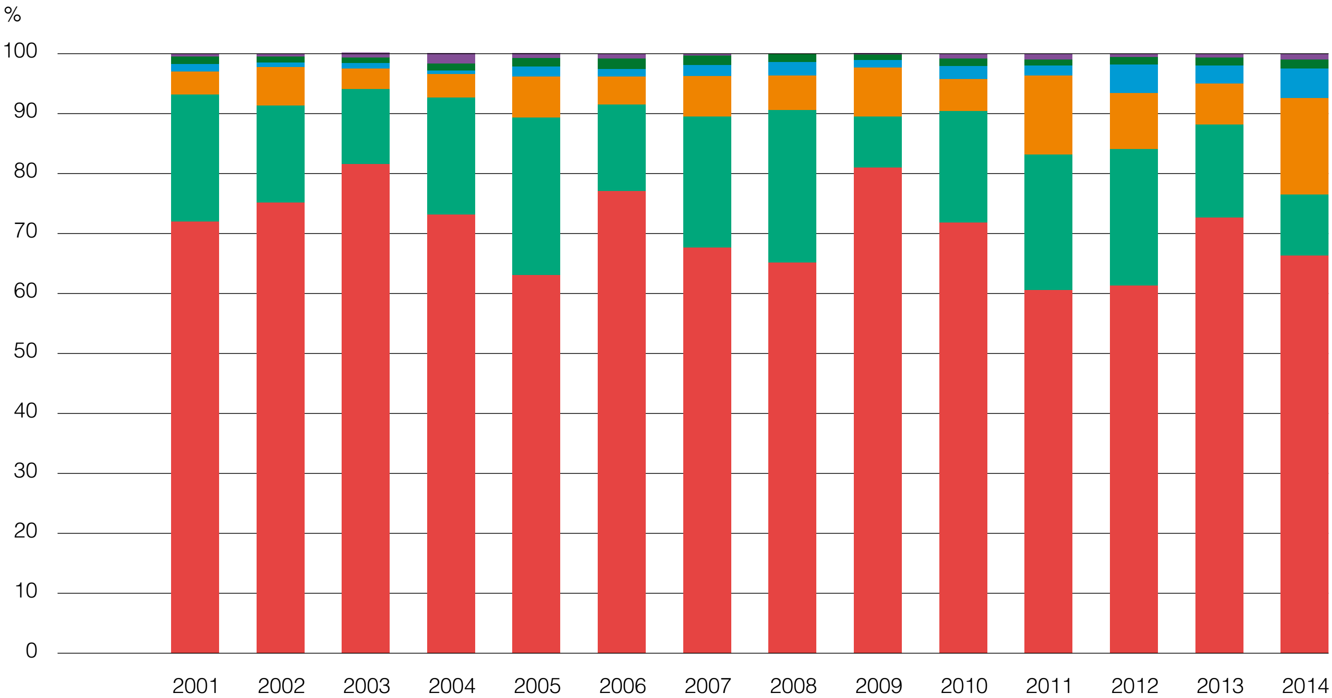
Country of origin	Number of releases	% of all releases	Box office gross (£ million)	Box office share (%)
USA	225	31.6	709.1	65.8
UK studio-backed*	13	1.8	115.0	10.7
UK independent	143	20.1	173.4	16.1
All UK	156	21.9	288.5	26.8
Other Europe	150	21.1	48.9	4.5
India	116	16.3	16.4	1.5
Rest of the world	65	9.1	15.0	1.4
Total	**712**	**100.0**	**1,077.8**	**100.0**

Source: Rentrak, BFI RSU analysis
Notes:
Box office gross = cumulative total up to 22 February 2015.
Sub-totals may not sum to totals due to rounding.
* 'Studio-backed' means backed by one of the major US film studios.

The changes in market share over time for films by country of origin are shown in Figure 1.6. The share of USA and UK studio-backed films had remained at around 90% up to 2010, but in 2011 this share dropped to 83%, with the share for USA films (just under 61%) being the lowest for the period. Similar shares for USA and UK studio-backed films were seen in 2012, before this share increased to 88% in 2013, a level comparable to the years up to 2010. The share of USA and UK studio-backed films in 2014 was 76%, the lowest level since 2001.

The main reason for the lower share for USA and UK studio-backed films in 2014 was the increased share for UK independent films, which at over 16% is the highest since our records began. This was led by *Paddington* which grossed £37 million followed by *The Inbetweeners 2* which earned £33.4 million. Together, these two films grossed over £70 million, more than three times the £21.2 million grossed by the top two independent films in 2013, *Philomena* and *Rush*.

Figure 1.6 Market share by country of origin, 2001-2014

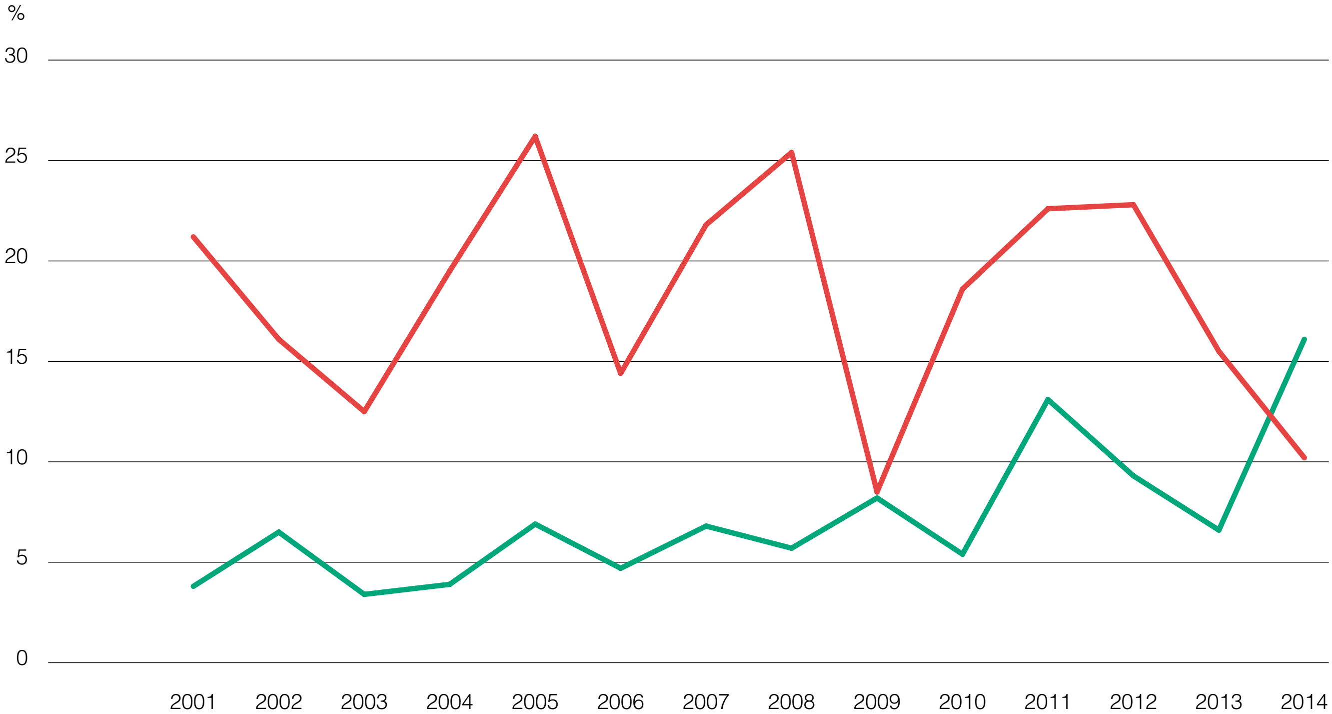


	2001	2002	2003	2004	2005	2006	2007	2008	2009	2010	2011	2012	2013	2014
Rest of the world	0.5	0.5	0.8	1.8	0.8	0.7	0.5	0.3	0.2	0.8	1.0	0.6	0.7	1.4
India	1.2	1.0	1.0	1.1	1.5	1.8	1.6	1.4	1.0	1.3	1.0	1.2	1.4	1.5
Europe	1.3	0.7	0.9	0.6	1.6	1.2	1.8	2.3	1.2	2.1	1.7	4.8	3.0	4.5
UK independent	3.8	6.5	3.4	3.9	6.9	4.7	6.8	5.7	8.2	5.4	13.1	9.3	6.8	16.1
UK studio-backed*	21.2	16.1	12.5	19.5	26.2	14.4	21.8	25.4	8.5	18.6	22.6	22.8	15.5	10.7
USA	72.0	75.2	81.6	73.2	63.1	77.1	67.7	65.2	81.0	71.8	60.6	61.3	72.7	65.8

Source: BFI, RSU
Notes:
Percentages may not sum to 100 due to rounding.
* 'Studio-backed' means backed by one of the major US film studios.

The fluctuating pattern of UK market share is underlined in Figure 1.7 with the annual figure dependent on a small number of high grossing titles. The average UK independent market share for the 14-year period was just over 7% with an upward trend from the low of 3.4% in 2003. At 16%, the market share for independent UK films in 2014 was the highest since our records began and was higher than that for studio-backed UK films (11%) for the first time.

Figure 1.7 UK films' share of the UK theatrical market, 2001-2014



	2001	2002	2003	2004	2005	2006	2007	2008	2009	2010	2011	2012	2013	2014
UK studio-backed films*	21.2	16.1	12.5	19.5	26.2	14.4	21.8	25.4	8.5	18.6	22.6	22.8	15.5	10.7
UK independent films	3.8	6.5	3.4	3.9	6.9	4.7	6.8	5.7	8.2	5.4	13.1	9.3	6.6	16.1

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

Table 1.8 compares the number of UK and non-UK films released in the UK and Republic of Ireland in 2014 across several gross box office bands. There were three UK films (*Guardians of the Galaxy, The Inbetweeners 2* and *Paddington*) in the over £20 million gross band compared to 11 non-UK films (including *Dawn of the Planet of the Apes, The Hobbit: The Battle of the Five Armies, The Hunger Games: Mockingjay – Part 1* and *The Lego Movie*). In the second box office band there were again three UK films compared with 13 non-UK titles, and in the third band there were 10 UK films compared with 16 non-UK titles. In the top two bands, the number of films as a percentage of releases within the film categories was similar for UK films and non-UK films.

Overall, UK films made up 20% of all releases earning over £10 million in 2014, a similar percentage to 2013's 21%. The proportion of UK films in the lowest box office band was 58% in 2014, compared with 64% in 2013.

Table 1.8 UK and non-UK releases by box office band, 2014

	Non-UK releases		UK releases	
Box office gross (£ million)	**Number**	**% releases**	**Number**	**% releases**
≥20	11	2.0	3	1.9
10 – 19.99	13	2.3	3	1.9
5 – 9.99	16	3.0	10	6.4
1 – 4.99	58	10.4	21	13.5
0.1 – 0.99	111	19.9	28	17.9
<0.1	347	62.4	91	58.3
Total	**556**	**100.0**	**156**	**100.0**

Source: Rentrak, BFI RSU analysis
Note: Percentages may not sum to 100 due to rounding.

Table 1.9 shows the percentages of UK film releases by box office band from 2008 to 2014. In 2014, 76% of UK films earned less than £1 million at the box office, the third lowest percentage after 2008 and 2011. The three UK films which earned £20 million or more in 2014 equate to 1.9% of all UK releases in that year; this is the lowest proportion of the seven-year period. The percentage of UK films earning between £10 and £20 million in 2014, also at 1.9%, was the same as in 2012 but lower than in 2010, 2011 and 2013, and the 13% of UK films in 2014 which earned between £1 and £5 million was the second highest in the period after 2008 (15%).

Table 1.9 UK releases by box office band, 2008–2014

	2008		2009		2010		2011		2012		2013		2014	
Box office gross (£ million)	**Number**	**%**	**Number**	**%**	**Number**	**%**	**Number**	**%**	**Number**	**%**	**Number**	**%**	**Number**	**%**
≥20	3	2.7	3	2.7	3	2.5	7	5.5	5	3.1	4	2.8	3	1.9
10 – 19.99	2	1.8	0	0.0	6	5.0	4	3.1	3	1.9	3	2.2	3	1.9
5 – 9.99	6	5.4	6	5.3	3	2.5	6	4.7	7	4.3	8	5.8	10	6.4
1 – 4.99	17	15.3	14	12.3	10	8.4	16	12.6	13	8.0	14	10.1	21	13.5
0.1 – 0.99	23	20.7	21	18.4	20	16.8	24	18.9	32	19.8	21	15.1	28	17.9
<0.1	60	54.1	70	61.4	77	64.7	70	55.1	102	63.0	89	64.0	91	58.3
Total	**111**	**100.0**	**114**	**100.0**	**119**	**100.0**	**127**	**100.0**	**162**	**100.0**	**139**	**100.0**	**156**	**100.0**

Source: Rentrak, BFI RSU analysis
Note: Percentages may not sum to 100 due to rounding.

LENGTH OF RELEASE

We have previously looked at width of release, but also of interest is the length of time a film is on release. Overall, the average length of release in the UK in 2014 was eight weeks but over 100 films were on release in the UK for only one or two weeks.

Looking at country of origin, the films which stayed in cinemas the longest, on average, were those produced in the UK but made in collaboration with the major US studios (with a median length of release of 15 weeks) followed by films produced in the USA (11 weeks). Indian films had the shortest releases, on average, with a median of three weeks (Table 1.10). At 40 weeks, the longest running UK studio-backed film in 2014 was *Muppets Most Wanted* and the longest running USA film was *The Lego Movie* at 50 weeks. The highest grossing film of 2014, *The Hobbit: The Battle of the Five Armies,* had been on release for 11 weeks to 22 February 2015.

At nine weeks, the median length of release for UK independent films was lower than for both UK studio-backed films and USA films, but some UK independent films did receive much longer releases. *Under the Skin* had the longest run of all UK independent films, with 38 weeks. The highest grossing UK independent film of the year, *Paddington*, had been on release for 14 weeks to 22 February 2015.

Table 1.10 Median number of weeks on release by country of origin, 2014

Country of origin	Number of films	Median number of weeks on release
USA	225	11
UK studio-backed*	13	15
UK independent	143	9
All UK	156	10
Other Europe	150	9
India	116	3
Rest of the world	65	9
Total	**712**	**8**

Source: Rentrak, BFI RSU analysis
Notes:
Number of weeks = the number of weeks on release up to 22 February 2015.
* 'Studio-backed' means backed by one of the major US film studios.

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