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Statistical Yearbook

UK FILM COUNCIL
LOTTERY FUNDED

Welcome to the 2010 UK Film Council Statistical Yearbook. This yearbook, the eighth we have published, 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 UK Film Council is the Government-backed lead agency for film in the UK and our aim is to ensure that audiences at home and abroad can enjoy great British films.

We do this by supporting the UK film industry, celebrating our film culture, and nurturing our film talent.

We fund film development and production, short filmmaking, distribution, film education, festivals, skills development, and digital innovation initiatives for film. Our work also encourages inward investment into the UK film production sector, the export of British films to international markets and fosters UK co-production with international partners. We fund and support the British Film Institute, the UK's National and Regional Screen Agencies and the MEDIA Desk UK. Our work also extends to research, statistics and market intelligence to support the development of the UK film sector and combating film theft. The Certification Unit for qualifying British films is also part of the UK Film Council.

We want to ensure that there are no barriers to accessing our publications. If you, or someone you know, would like a large print, audiotape or an alternative version of this report, please contact:

Communications Department
UK Film Council
10 Little Portland Street
London W1W 7JG

Email: info@ukfilmcouncil.org.uk
Tel: +44 (0) 20 7861 7884
Fax: +44 (0) 20 7861 7863
www.ukfilmcouncil.org.uk
http://www.ukfilmcouncil.org.uk

Chief Executive Officer's foreword

The 2010 Statistical Yearbook, compiled by the UK Film Council's Research and Statistics Unit, once again presents the most comprehensive picture of film in the UK.

And this year, for the first time, the Yearbook moves fully online, making it an even more accessible, open and valuable resource, and one which, depending on your needs, can be explored online, downloaded or printed either in whole or in part.

All aspects of the film sector are captured here, offering a compelling insight into the ways in which audiences across the UK are discovering, accessing and enjoying film and film culture, underlining the continued success that British films and filmmakers are enjoying both at home and on the world stage, and, perhaps most informatively of all, shedding light on the rapidly evolving patterns in the financing, production, exhibition and distribution of film.

The sheer breadth and depth of statistics contained here mean that they can be analysed any number of ways. What is undeniable, however, is their ability to highlight once again the growing value of the UK film industry, the enduring strength of our creative talent and the vital role that films and film culture play in the life of millions of people up and down the UK.

We must all continue to work hard, therefore, to ensure that the infrastructure, support and funding systems remain in place to allow British film to prosper and succeed in this digital age.

John Woodward
Chief Executive Officer
UK Film Council

2009 was the year cinema bucked the recession. UK cinema visits of 174 million made 2009 the second highest year for admissions since 1971, while the UK box office grew to a record £944 million. The arrival of 3D made a vital contribution. In its new consumer-friendly form, 3D established itself as the viewing experience of choice for action, adventure, animation and fantasy films.

Avatar was the run-away box office success of 2009, generating more in 3D takings alone than the total gross of any other 2009 film. Still on release in April 2010, with UK box office takings of over £91 million, it displaced *Titanic* at the top of our inflation-adjusted all-time top 20 UK box office chart. It was the only film of 2009 to break into this chart.

Three UK films had a particular impact at the UK and international box office in 2009: *Harry Potter and the Half-Blood Prince* continued the dominance of the schoolboy wizard franchise, while *Slumdog Millionaire* hit the jackpot as the most successful-ever UK independent film. The third most popular UK film of the year, *Sherlock Holmes*, confirmed the enduring appeal of characters from classic British fiction.

Other UK independent films to win significant audiences in 2009 included *St Trinian's 2: The Legend of Fritton's Gold*, *Nativity*, *Harry Brown*, *Dorian Gray* and *In the Loop*.

UK producers have sometimes been criticised for producing too many 'dramas' rather than films in more popular genres, however our analysis of UK independent films in 2009 (Chapter 4) shows a genre range not too dissimilar from all films with only 24% being in the drama category. However, the proportion of the box office taken by different genres is strongly affected by the performance of particular titles. Amongst UK independent films in 2009, drama took 45% of the box office, due primarily to the success of *Slumdog Millionaire*.

The UK appetite for specialised films seems to be rising. As the total number of releases has risen over the last 10 years, the proportion of specialised films has increased from 58% to 69%, taking 15% of the box office in 2009. This suggests a steady broadening of cinematic tastes. Documentaries, for example, have risen from negligible numbers and takings in 2000–2002 to 56 feature documentary releases in 2009, earning £12 million at the box office, led by *Michael Jackson's This Is It*.

2009 was an excellent year overall for film production in the UK, with studios busy with inward investment films such as *Harry Potter and the Deathly Hallows*, *Robin Hood*, *Gulliver's Travels* and *Clash of the Titans*. The UK spend of inward investment films reached £753 million, the highest on record, while the total UK spend of £957 million was, after 2003, the second best year on record. However, within this positive scene, domestic UK films had a tougher time, finding it harder to raise money and lowering their budgets as a result. Co-productions have been most affected by changes in the regulatory and economic environment. Only 22 were made in 2009, with a combined UK spend of £35 million.

Public funding for the UK film sector fell slightly in 2008/09, to £256 million, from £261 million the previous year. Within this total, tax relief for UK film production again made the single biggest contribution, at £110 million.

UK box office

£944m

Specialised film's share of the UK box office

15%

Amongst the film activities supported by public investment is film education. This year, for the first time, we present data that show the wide reach of film education in the UK – from 2009's 6,674 A Level film studies candidates to the 392,000 children who attended screenings as part of National Schools Film Week. By the end of 2009 there were almost 3,000 school film clubs across the UK (involving 92,000 pupils) and 355 providers of moving image education outside the school or university classroom. The rapid expansion of film education and its extensive reach shows the value of film as a tool to engage learners and its relevance in equipping students (both children and adults) to participate fully in the growing digital economy.

Film and moving image education begins a process that leads to audience appreciation for UK films and Oscars® and BAFTAs for British talent. Brits continued their winning ways in 2009 with *Slumdog Millionaire* taking six Oscars® including Best Picture and Best Achievement in Directing (Danny Boyle), while Kate Winslet won Best Actress for her role in *The Reader*, Michael O'Connor took Best Achievement in Costume Design for *The Duchess* and James Marsh and Simon Chin won Best Documentary Feature for *Man on Wire*, the gripping story of Philippe Petit's tightrope walk between the twin towers of the New York World Trade Centre in 1974. In total, British talent accounted for 17% of the awards at the leading ceremonies and festivals we monitor – the Oscars®, the BAFTAs, Berlin, Sundance, Cannes, Venice and Toronto.

While admissions and box office were up in 2009, revenue for the film market as a whole was static compared with 2008, showing the challenges of both the recession and the transition to digital. The physical video markets (rental and retail) shrank in 2009 while video on demand (VoD) grew. However, the potential of digital VoD has yet to be fully realised and the growth in VoD was not enough to offset the decline in physical video.

In television, though film audiences on the main broadcast channels continued to fall, strong growth was recorded in both subscription film channels and free-to-air digital multi-channel. The latter now accounts for a third of all film watching on television. While cinema is key for new releases, it remains the case that most film watching in the UK takes place on television. In 2009, we estimate that television accounted for 75% of total film viewing occasions in the UK.

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

- Details of the production and/or performance of UK independent films (various chapters). This reflects requests from readers in our user survey in August 2009 for more information about UK independent films;
- A 10-year time series of the performance of specialised films at the UK box office (Chapter 5);
- The box office performance of UK films in Japan and Korea (Chapter 6);
- A chart of UK admissions going back 75 years (1935–2009 inclusive) for historical comparative purposes (Chapter 1);
- A new chapter on film education, gathering for the first time the available statistics on film education at school, university and in the community. It is intended that this will serve as the basis for wider coverage of the cultural aspects of film in the future.

We welcome feedback on the Yearbook and we thank those who gave us their ideas in 2009/10. All of the information is available to view online at www.ukfilmcouncil.org.uk.

David Steele
Head of Research and Statistics Unit

Sean Perkins
Senior Research Executive

Nick Maine
Research Executive

UK production spend

£957m

Chapter 1: The box office

Despite the recession the UK box office saw record receipts and the highest admissions since 2002. One of the main drivers of this growth was the emergence of 3D cinema, with a string of popular titles including **Avatar**, **Ice Age III** and **Up**.

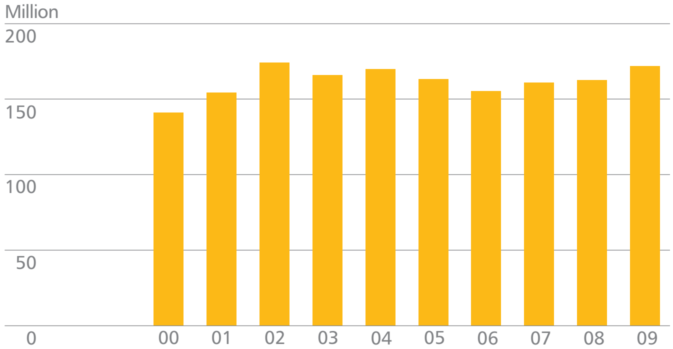
Facts in focus

- UK cinema admissions reached 173.5 million, up 6% on 2008.
- Box office receipts were £944 million, up 11% on 2008.
- 503 films were released for a week or more in the UK and Republic of Ireland.
- UK films, including co-productions, accounted for 23% of releases and 17% of the market by value.
- The top 100 films earned over 91% of the gross box office.
- 3D films accounted for 16% of UK and Republic of Ireland box office revenues in 2009 (£176 million), up from just 0.4% in 2008.

1.1 Admissions

The 173.5 million cinema admissions recorded for the UK in 2009 were up 5.6% on 2008 (Figure 1.1), the highest since 2002 and the second highest since 1971. Admissions also increased in most other European territories – German admissions rose by 13%, French admissions by 6% and there were also increased ticket sales in Spain (up 3%, the first increase in five years) and Russia (12%).

Figure 1.1 Annual UK admissions, 2000–2009



Source: CAA, Rentrak EDI.

Year	Total admissions (million)
2000	142.5
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

Source: CAA, Rentrak EDI.

The year began strongly with January admissions up 8% on the previous year, due mainly to the release of UK film *Slumdog Millionaire*. The first major 3D animated release of the year, *Bolt*, and the continued strong performance of *Slumdog Millionaire* following BAFTA and Academy Award® success helped to lift February ticket sales by 16% (see Table 1.1).

The April release of another 3D animated title, *Monsters vs. Aliens* and action thriller *Fast & Furious* increased ticket sales by 41% compared with April 2008 and a raft of major studio releases such as *X-Men Origins: Wolverine*, *Star Trek*, *Angels and Demons* and *Night at the Museum 2* continued to lift admissions in May. Surprise hit comedy *The Hangover* and franchise films *Terminator Salvation* and *Transformers: Revenge of the Fallen* contributed to the 6% increase in June admissions. Admissions across the summer months failed to match the levels of 2008, when *Mamma Mia!* and *The Dark Knight* earned over £110 million between them, but the sixth instalment of the Harry Potter series, *Harry Potter and the Half-Blood Prince*, was released in July and went on to gross almost £51 million. *Ice Age III* was also released in July and grossed over £35 million, with over half of that from 3D screens. The release of another 3D animation, *Up*, and the second film in the Twilight series, *Twilight Saga: New Moon* boosted autumn admissions and the year ended with the highest December admissions for four years as *Avatar* became the widest released and most successful 3D film to date.

Table 1.1 Monthly UK cinema admissions, 2008–2009

Month	2008 (million)	2009 (million)	% +/– on 2008
January	13.5	14.5	+7.7
February	12.9	15.0	+16.4
March	12.2	11.9	–2.3
April	9.8	13.8	+40.8
May	12.7	15.8	+24.0
June	11.8	12.5	+5.6
July	21.4	20.0	–6.4
August	20.4	15.5	–23.8
September	10.7	9.7	–9.0
October	13.0	13.5	+3.8
November	13.5	14.9	+10.4
December	12.3	16.3	+32.5
Total	**164.2**	**173.5**	**+5.6**

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

Average weekly admissions ranged from 2.3 million in September to 4.5 million in July (Table 1.2). Average weekly admissions in December were 3.7 million, up from 2.8 million per week in December 2008.

Image: *Slumdog Millionaire* courtesy of Pathé UK

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

Table 1.2 Average weekly admissions, 2008–2009

Month	2008 weekly average (million)	2009 weekly average (million)
January	3.0	3.3
February	3.1	3.7
March	2.8	2.7
April	2.3	3.2
May	2.9	3.6
June	2.8	2.9
July	4.8	4.5
August	4.6	3.5
September	2.5	2.3
October	2.9	3.1
November	3.2	3.5
December	2.8	3.7

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 (24%). The pattern of national and regional admissions has remained largely unchanged over the last decade.

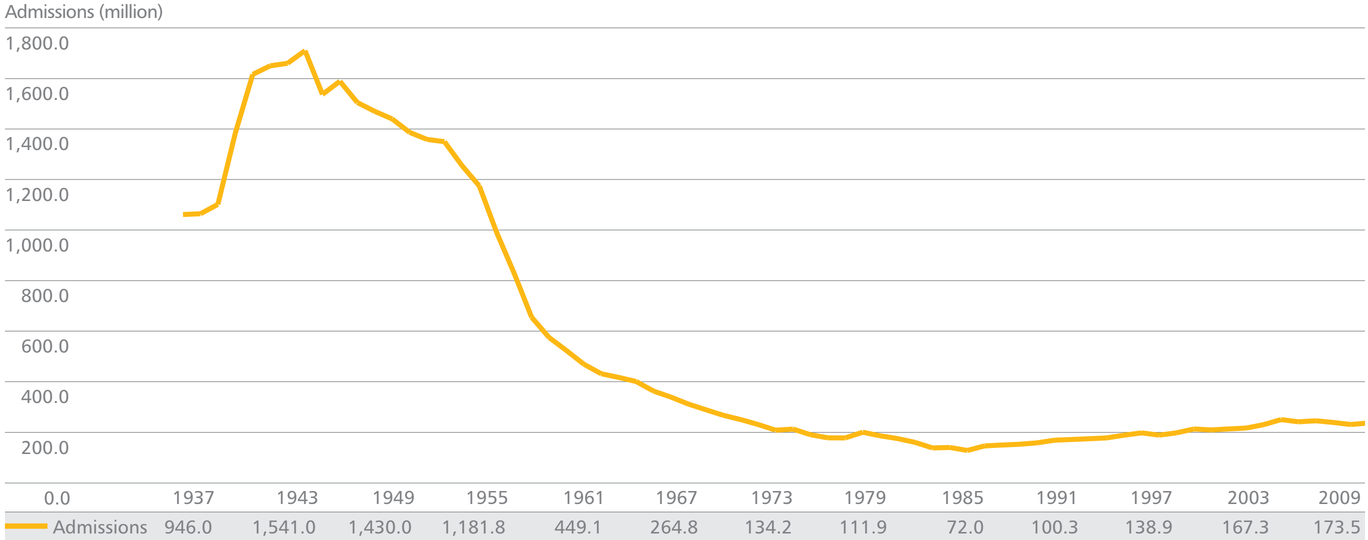
Table 1.3 Cinema admissions by region, 2009

Region	Admissions (million)	%
London	41.7	24.0
Midlands	24.6	14.2
Lancashire	19.8	11.4
Southern	16.0	9.2
Yorkshire	14.6	8.4
Central Scotland	12.8	7.4
Wales and West	11.4	6.6
East of England	11.3	6.5
North East	6.5	3.7
Northern Ireland	5.7	3.3
South West	4.3	2.5
Northern Scotland	3.6	2.1
Border	1.3	0.8
Total	**173.5**	**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 2007–2009 returning to levels last seen in the early 1970s.

Figure 1.2 Annual UK admissions, 1935–2009



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		
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 2009 was £944 million, up 11% on 2008. This figure covers all box office earnings during the calendar year 2009 for all films exhibited in the UK. The trends in box office takings from 2000 are shown in Table 1.4 and indicate growth of 62% in the period.

Table 1.4 UK box office trends, 2000–2009

Year	Box office gross (£ million)	%+/–	Cumulative %
2000	583	–	–
2001	645	10.6	10.6
2002	755	17.0	29.5
2003	742	–1.7	27.3
2004	770	3.8	32.1
2005	770	0.0	32.1
2006	762	–1.0	30.7
2007	821	7.7	40.8
2008	850	3.5	45.8
2009	944	11.1	61.9

Source: CAA, Rentrak EDI.

1.3 Film releases and box office revenues

In the UK and Republic of Ireland in 2009, 503 films were released for a week or more, down 5% on 2008. They generated £1,127 million in box office revenues – an increase of 21% on 2008. This figure differs from the £944 million in paragraph 1.2 because it includes revenues generated in 2010 by films released in 2009 and covers the Republic of Ireland as well as the UK, which distributors treat as a single distribution territory.

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

As can be seen in Table 1.5, the top 100 films took 91% of the box office, a slight increase on 2008's figure. The remaining 403 films (80% of all releases) accounted for just 9% of gross revenues. A total of 14 films were released in the 3D format, up from six in 2008, and these films accounted for 16% of the UK and Republic of Ireland box office in 2009, up from 0.4% in 2008.

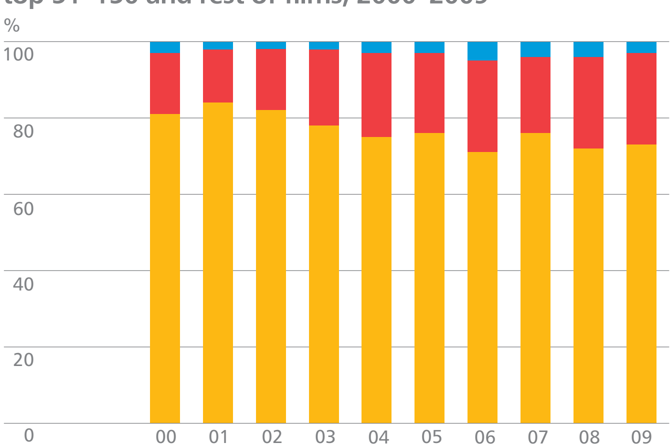
Table 1.5 Summary of results at the UK and Republic of Ireland box office, 2005–2009

	2005	2006	2007	2008	2009
Releases	467	505	516	527	503
Combined gross £ million	844.9	845.3	933.8	934.5	1,126.7
Top 20 films (% of box office)	54.7	48.1	51.2	49.6	48.6
Top 50 films (% of box office)	75.7	71.1	75.7	72.4	72.9
Top 100 films (% of box office)	91.5	88.6	91.0	90.3	91.1

Source: Rentrak EDI, RSU analysis.
Note: Table 1.5 and all subsequent analysis of the theatrical market includes all titles released in 2009. The combined gross reflects the territorial gross (that is, including the Republic of Ireland), and includes those titles released in 2009 but also making money into 2010, up to and including 21 February 2010.

Although the top 100 films have held their percentage of the box office, Figure 1.3 shows that the share of the top 50 films fell from 84% in 2001 to 73% last year. This reflects a relative strengthening in the performance of mid-box office films compared with the blockbusters, perhaps because the cinema audience has become gradually more diverse over these years.

Figure 1.3 Market share percentage of top 50, top 51–150 and rest of films, 2000–2009

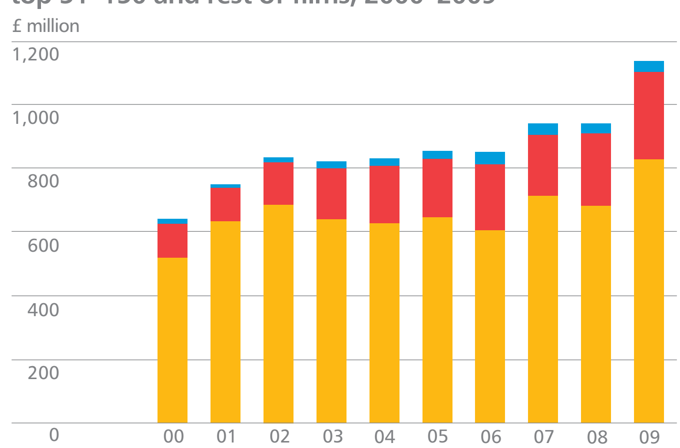


	00	01	02	03	04	05	06	07	08	09
% share of rest	3	2	2	2	3	3	5	4	4	3
% share of top 51–150	17	14	16	20	22	21	24	20	24	24
% share of top 50	81	84	82	78	75	76	71	76	72	73

Source: Rentrak EDI, RSU analysis.
Note: Figures may not sum to 100 due to rounding.

Figure 1.4 depicts the increase in box office revenue over the last decade, with the top 50 films earning £821 million in 2009, up 60% since 2000, while those ranked 51–150 earned £273 million in 2009, up 157% since 2000.

Figure 1.4 Gross box office of top 50, top 51–150 and rest of films, 2000–2009



	00	01	02	03	04	05	06	07	08	09
Gross box office of rest	16	11	16	21	23	25	38	37	32	33
Gross box office top 51–150	106	105	132	160	179	182	206	190	226	273
Gross box office of top 50	514	628	680	634	622	641	600	707	676	821

Source: Rentrak EDI, RSU analysis.

The number of films released in the UK in 2009 by the number of sites at the widest point of release is outlined in Table 1.6. A total of 170 films were released at 100 sites or more (34%), while 196 films were released on fewer than 10 sites (39% of all films released). Six out of 10 films released in the UK went out on 49 prints or fewer, the same as 2008.

Table 1.6 Number of releases and average box office gross by number of sites at widest point of release, 2009

Number of sites at WPR	Number	% of releases	Average box office (£)
>500	9	1.8	35,369,000
400–499	46	9.1	10,823,000
300–399	53	10.5	3,480,000
200–299	30	6.0	2,076,000
100–199	32	6.4	955,000
50–99	31	6.2	453,000
10–49	106	21.1	153,000
<10	196	39.0	15,000
Total	**503**	**100.0**	**2,240,000**

Source: Rentrak EDI, RSU analysis.
Note: Average box office rounded to nearest £1,000. Figures may not sum to totals due to rounding.

1.4 Country of origin of film releases

As Table 1.7 indicates, of all films released in 2009, 42% (39% in 2008) were of USA origin (excluding UK co-productions), and these films accounted for 81% of the total box office earnings (up from 65% in 2008).

UK films, including co-productions, accounted for 23% of releases (up from 21% in 2008) and 16.7% of the box office, of which UK independent films earned over 8.2% and UK studio-backed titles 8.5%.

Films whose country of origin lies outside the UK and USA accounted for 35% of releases (down from 40% in 2008) but only 2.4% of earnings. European films represented 16% of all releases and 1.2% of revenues. Films from India accounted for 1% of the box office from 12% of the releases and films from the rest of the world represented just 0.2% of the box office gross from 7% of releases.

Table 1.7 Country of origin of films released in the UK and Republic of Ireland, 2009

Country of origin	No. of releases in 2009	% of all releases	2009 box office (£ million)	2009 box office share (%)
USA	212	42.1	912.5	81.0
UK independent films	100	19.9	92.4	8.2
UK studio-backed films*	13	2.6	95.6	8.5
All UK	113	22.5	188.0	16.7
Europe	82	16.3	13.8	1.2
India	59	11.7	10.8	1.0
Rest of the world	37	7.4	1.7	0.2
Total	**503**	**100.0**	**1,126.7**	**100**

Source: Rentrak EDI, RSU analysis.
Box office gross = cumulative total up to 21 February 2010. *'Studio-backed' means backed by one of the major US film studios.

The changes in market share over time by country of origin of films are shown in Table 1.8. Overall, UK market share fell to its lowest level since 2003 but the UK independent component was the highest since our records began in 2002. US market share increased to 81%, almost level with the 2003 record figure.

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

Table 1.8 Market share by country of origin, 2002–2009

	2002	2003	2004	2005	2006	2007	2008	2009
USA	73.4	81.6	73.2	63.1	77.1	67.7	65.2	81.0
UK studio-backed	16.1	12.5	19.5	26.2	14.4	21.8	25.4	8.5
UK independent	6.5	3.4	3.9	6.9	4.7	6.8	5.7	8.2
All UK	**22.6**	**15.9**	**23.4**	**33.1**	**19.1**	**28.6**	**31.1**	**16.7**
Europe	0.7	0.9	0.6	1.6	1.2	1.8	2.3	1.2
India	1.0	1.0	1.1	1.5	1.8	1.6	1.4	1.0
Rest of the world	0.5	0.8	1.8	0.8	0.7	0.5	0.3	0.2
Total	**100.0**	**100.0**	**100.0**	**100.0**	**100.0**	**100.0**	**100.0**	**100.0**

Source: UK Film Council RSU.

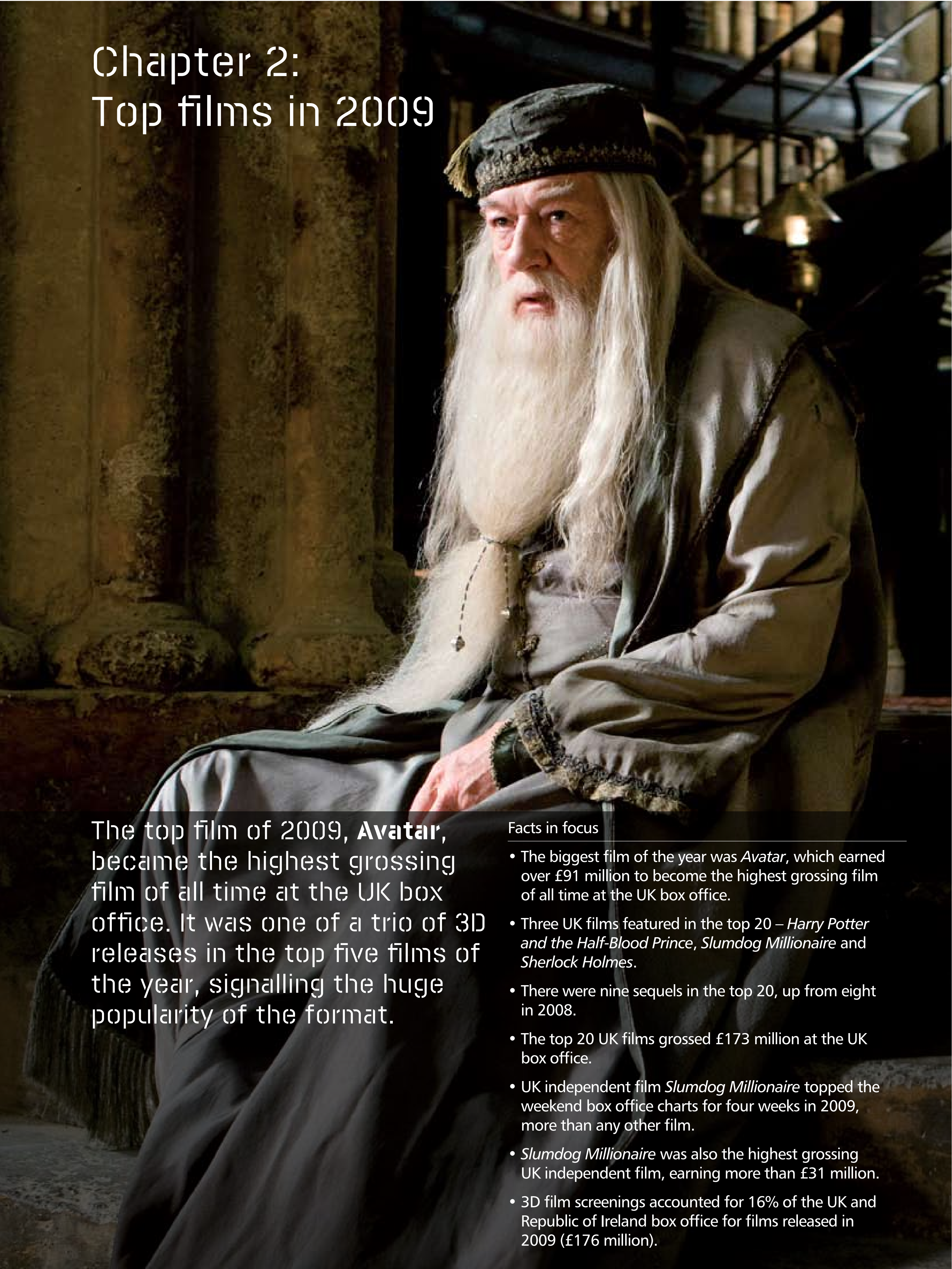
Table 1.9 compares the number of UK films across several gross box office bands with the non-UK output in 2009. The UK is better represented in the over £30 million gross category thanks to the success of *Harry Potter and the Half-Blood Prince* and *Slumdog Millionaire*. However, 62% of UK releases earned less than £100,000.

Table 1.9 UK and non-UK releases by box office gross band, 2009

	Non-UK releases		UK releases	
Box office gross (£ million)	Number	% releases	Number	% releases
>30	3	0.8	2	1.8
20 – 29.99	8	2.1	1	0.9
10 – 19.99	14	3.6	0	0
5 – 9.99	34	8.7	5	4.4
1 – 4.99	55	14.1	15	13.3
0.5 – 0.99	20	5.1	9	8.0
0.1 – 0.49	62	15.9	12	10.6
Less than 0.1	194	49.7	69	61.6
Total	**390**	**100.0**	**113**	**100.0**

Source: Rentrak EDI, RSU analysis.

- For more information about top films in 2009 see Chapter 2 (page 15)
- For further details of film distribution in 2009 see Chapter 8 (page 60)
- For information about weekend/weekday box office performance see Chapter 8, section 8.3 (page 63)
- For a review of the exhibition sector in 2009 see Chapter 9 (page 65)



Chapter 2: Top films in 2009

The top film of 2009, **Avatar**, became the highest grossing film of all time at the UK box office. It was one of a trio of 3D releases in the top five films of the year, signalling the huge popularity of the format.

Facts in focus

- The biggest film of the year was *Avatar*, which earned over £91 million to become the highest grossing film of all time at the UK box office.
- Three UK films featured in the top 20 – *Harry Potter and the Half-Blood Prince*, *Slumdog Millionaire* and *Sherlock Holmes*.
- There were nine sequels in the top 20, up from eight in 2008.
- The top 20 UK films grossed £173 million at the UK box office.
- UK independent film *Slumdog Millionaire* topped the weekend box office charts for four weeks in 2009, more than any other film.
- *Slumdog Millionaire* was also the highest grossing UK independent film, earning more than £31 million.
- 3D film screenings accounted for 16% of the UK and Republic of Ireland box office for films released in 2009 (£176 million).

2.1 The top 20 films

In 2009 *Avatar* became the highest grossing film of all time at the UK box office, earning over £83 million up to 21 February 2010 and £91.4 million by 4 April, to surpass the previous record of £69.2 million set in 2008 by *Mamma Mia!*. *Harry Potter and the Half-Blood Prince*, the sixth in the Harry Potter franchise, grossed £51 million to claim the runner-up spot in the 2009 chart. Fourteen films earned more than £20 million, up from 10 in 2008, and all films in the top 20 earned more than £15 million (Table 2.1). Sequels and franchises accounted for nine of the top 20 films, up from eight in 2008.

Three UK titles featured in the top 20 – *Harry Potter and the Half-Blood Prince*, *Slumdog Millionaire* and *Sherlock Holmes*. As in 2008, it was a good year for animation, with *Ice Age III*, *Up*, *Monsters vs. Aliens*, *A Christmas Carol* and *Bolt* earning just over £129 million between them.

Table 2.1 Box office results for the top 20 films released in the UK and Republic of Ireland, 2009

	Title	Country of origin	Box office gross (£ million)	Number of opening cinemas	Opening weekend gross (£ million)	Distributor
1	Avatar*	USA	83.27#	503	8.51	20th Century Fox
2	Harry Potter and the Half-Blood Prince	UK/USA	50.72	584	19.78	Warner Bros
3	Ice Age III	USA	35.02	526	7.64	20th Century Fox
4	Up	USA	34.59	511	6.41	Disney
5	Slumdog Millionaire	UK	31.66	324	1.83	Pathé
6	The Twilight Saga: New Moon	USA	27.47	497	11.68	E1 Films
7	Transformers: Revenge of the Fallen	USA	27.06	516	8.35	Paramount
8	Sherlock Holmes*	UK/USA	25.71	476	3.08	Warner Bros
9	Alvin and the Chipmunks 2: The Squeakquel*	USA	23.16	478	5.35	20th Century Fox
10	The Hangover	USA	22.12	422	3.19	Warner Bros
11	Star Trek	USA/Ger	21.40	499	5.95	Paramount
12	Monsters vs. Aliens	USA	21.37	520	4.35	Paramount
13	A Christmas Carol	USA	20.19	446	1.92	Disney
14	Night at the Museum 2	USA/Can	20.03	515	4.16	20th Century Fox
15	2012	USA	19.50	480	6.49	Sony Pictures
16	Angels and Demons	USA	18.79	506	6.05	Sony Pictures
17	Bolt	USA	17.94	496	5.46	Disney
18	X-Men Origins: Wolverine	USA	16.28	488	6.66	20th Century Fox
19	Brüno	USA	15.78	456	5.00	Universal
20	Marley and Me	USA	15.25	467	4.41	20th Century Fox

Source: Rentrak EDI, RSU analysis.
Box office gross = cumulative total up to 21 February 2010.
#At 4 April 2010 *Avatar* had grossed £91.4 million.
Films with an asterisk (*) were still on release on 21 February 2010.

2.2 The top 20 UK films

The top 20 UK films, shown in Table 2.2, had a combined gross of £173 million, which was 15% of the total UK box office. This was down from £266 million in 2008 (28% of gross box office). The top three films accounted for almost two-thirds of the top 20's combined gross, a similar proportion to that in 2008, but 2008's top three included the record-breaking *Mamma Mia!*. Two of the top three were inward investment films, with *Slumdog Millionaire* at number two being the highest ranked independent UK film. While 54% of the top 20 films' combined box office was from inward investment films, 15 of the 20 titles were independent films. The top 20 UK films encompassed a wide range of genres including action, animation, fantasy, comedy, crime and drama.

Table 2.2 Box office results for the top 20 UK films released in the UK and Republic of Ireland, 2009

	Title	Country of origin	Box office gross (£ million)	Distributor
1	Harry Potter and the Half-Blood Prince	UK/USA	50.72	Warner Bros
2	Slumdog Millionaire	UK	31.66	Pathé
3	Sherlock Holmes*	UK/USA	25.71	Warner Bros
4	Fantastic Mr. Fox*	UK/USA	9.03	20th Century Fox
5	St Trinian's 2: The Legend of Fritton's Gold*	UK	7.07	Entertainment
6	The Boat That Rocked	UK/USA	6.23	Universal
7	Nativity	UK	5.20	E1 Films
8	The Young Victoria	UK/USA	5.11	Momentum
9	Planet 51*	UK/Spa	4.91	Entertainment
10	Harry Brown*	UK	4.56	Lions Gate
11	The Imaginarium of Dr Parnassus*	UK/Can	3.94	Lions Gate
12	Nine*	UK/USA	3.23	Entertainment
13	Dorian Gray	UK	2.97	Momentum
14	The Damned United	UK/USA	2.24	Sony Pictures
15	An Education*	UK/USA	2.24	E1 Films
16	In the Loop	UK	2.16	Optimum
17	Last Chance Harvey	UK/USA	2.14	Momentum
18	Lesbian Vampire Killers	UK	1.67	Momentum
19	Moon	UK	1.32	Sony Pictures
20	Looking for Eric	UK/Fra/Bel/Ita	1.31	Icon

Source: Rentrak EDI, RSU analysis.
Box office gross = cumulative total up to 21 February 2010.
Films with an asterisk (*) were still on release on 21 February 2010.

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

2.3 The top 20 UK independent films

The top 20 UK independent films, shown in Table 2.3, had a combined gross of £85 million, which was 8% of the total UK box office. *Slumdog Millionaire* was the highest earning film by far of the UK independent films. Its gross accounted for 37% of the combined gross of the top 20 UK independent films, and it was the only UK independent film to earn more than £10 million. Three other films, *St Trinian's 2: The Legend of Fritton's Gold*, the partly improvised comedy *Nativity* and the story of the early years of Queen Victoria's reign, *The Young Victoria*, all grossed more than £5 million. Again, the top 20 UK independent films encompassed many genres and included four comedy films, and three biopics, *The Young Victoria*, *Nowhere Boy* and *Bronson*.

Table 2.3 Box office results for the top 20 UK independent films released in the UK and Republic of Ireland, 2009

	Title	Country of origin	Box office gross (£ million)	Distributor
1	Slumdog Millionaire	UK	31.66	Pathé
2	St Trinian's 2: The Legend of Fritton's Gold*	UK	7.07	Entertainment
3	Nativity	UK	5.20	E1 Films
4	The Young Victoria	UK/USA#	5.11	Momentum
5	Planet 51*	UK/Spa	4.91	Entertainment
6	Harry Brown*	UK	4.56	Lions Gate
7	The Imaginarium of Dr Parnassus*	UK/Can	3.94	Lions Gate
8	Nine*	UK/USA#	3.23	Entertainment
9	Dorian Gray	UK	2.97	Momentum
10	An Education*	UK/USA#	2.24	E1 Films
11	In the Loop	UK	2.16	Optimum
12	Last Chance Harvey	UK/USA#	2.14	Momentum
13	Lesbian Vampire Killers	UK	1.67	Momentum
14	Moon	UK	1.32	Sony Pictures
15	Looking For Eric	UK/Fra/Bel/Ita	1.31	Icon
16	Nowhere Boy*	UK	1.27	Icon
17	Bright Star	UK/Aus	1.07	Warner Bros
18	Love Aaj Kal	UK/Ind	1.04	Eros
19	The Secret of Moonacre	UK/Hungary/Fra	0.94	Warner Bros
20	Bronson	UK	0.90	Vertigo

Source: Rentrak EDI, RSU analysis.
Box office gross = cumulative total up to 21 February 2010.
Films with an asterisk (*) were still on release on 21 February 2010.
#*The Young Victoria*, *Nine*, *An Education* and *Last Chance Harvey* were made with independent (non-studio) US support.

2.4 The top 3D films

The development of digital 3D exhibition had a major impact on the box office in 2009. Fourteen 3D films were released in 2009, generating £175.8 million, up to 21 February 2010, from their 3D screenings (16% of the UK and Republic of Ireland box office). The top 10 3D releases are listed in Table 2.4. *My Bloody Valentine* was the first of these films to be released and, although it had the lowest 3D gross and the lowest total gross of all the listed films, its 3D gross as a percentage of total gross was the highest of 2009's 3D films. This film was also shown at the lowest number of 3D sites. As the number of 3D sites increased through the year, so did the total gross and the 3D gross of 3D films.

Avatar was the highest grossing film of the year, so it appears at the top of the 3D list, but its 3D takings of £68.5 million (83% of its total gross) up to 21 February 2010, were greater than the total gross of any other 2009 film. This film was released in December and has played in the highest number of 3D sites of all films. The second and third highest grossing 3D films, *Ice Age III* and *Up*, are both in the top four of all films in 2009 (the only non-3D film in the top four is *Harry Potter and the Half-Blood Prince*). Further, the top six 3D films appear in the top 20 films of the year, which indicates the popularity of 3D films and their increasing importance to the UK box office.

Table 2.4 Top 10 3D releases in the UK and Republic of Ireland, 2009

	Title	Total gross (£ million)	3D gross (£ million)	3D as % of total gross	Number of 3D sites	Distributor
1	Avatar*	83.27	68.52	82	302	20th Century Fox
2	Ice Age III	35.02	18.15	52	240	20th Century Fox
3	Up	34.59	20.77	60	266	Disney
4	Monsters vs. Aliens	21.37	9.37	44	169	Paramount
5	A Christmas Carol	20.19	14.27	71	281	Disney
6	Bolt	17.94	7.18	40	124	Disney
7	G-Force	13.58	9.36	69	228	Disney
8	The Final Destination	12.81	10.72	84	228	Entertainment
9	Coraline	7.43	5.46	73	124	Universal
10	My Bloody Valentine	6.95	6.20	89	118	Lions Gate

Source: Rentrak EDI.
Box office gross = cumulative total up to 21 February 2010.
Films with an asterisk (*) were still on release on 21 February 2010.
Note: 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 36 films topped the UK weekend box office charts over the course of 2009 and two of those, *Harry Potter and the Half-Blood Prince* and *Slumdog Millionaire*, were UK titles. These two films spent a total of seven weeks at number one (Table 2.5). *Slumdog Millionaire*, a UK independent film, was the top film at the UK box office on four weekends, which is more than any other film in 2009. *Harry Potter and the Half-Blood Prince* took £4.7 million on its opening day and £19.8 million on its opening weekend. However, this film opened on Wednesday 15 July, so the opening 'weekend' was extended to five days. Takings on the usual Friday to Sunday three-day weekend were £11.9 million. *Harry Potter and the Half-Blood Prince*'s opening 'weekend' takings were 39% of the film's final box office gross while *Slumdog Millionaire*'s opening weekend represented just 8% of its final box office gross.

Table 2.5 UK films at number one in the weekend box office charts, 2009

Title	First week at top	Weekend gross (£ million)	Box office gross (£ million)	Distributor	No. of weeks at no. 1
Harry Potter and the Half-Blood Prince	17 July 2009	19.8	50.7	Warner Bros	3
Slumdog Millionaire	16 January 2009	2.6	31.7	Pathé	4

Source: Rentrak EDI, RSU analysis.

- For more about the top films of all time see Chapter 3 (page 20)
- For more on UK talent and awards see Chapter 7 (page 52)
- For further information about film distribution in 2009 see Chapter 8 (page 60)
- For information about weekend/weekday box office performance see Chapter 8, section 8.3 (page 63)
- For an overview of the exhibition sector in 2009 see Chapter 9 (page 65)

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

Avatar has entered the record books as the top earning film of all time at the UK box office, surpassing the record held by **Titanic** for over a decade. Harry Potter, with six out of the top 20 films, continues to cast his spell as the UK's favourite hero.

Facts in focus

- The top 20 highest grossing films at the UK box office include two films from 2009 – *Avatar* and *Harry Potter and the Half-Blood Prince*.
- *Avatar* has beaten *Titanic* to take the top spot in the inflation-adjusted box office chart.
- 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 became the highest grossing film of all time at the UK box office, earning over £91 million by 4 April 2010. One other film released in 2009 appears in the list of the top 20 films of all time at the UK box office – *Harry Potter and the Half-Blood Prince*. The list, shown in Table 3.1, is dominated by franchise movies, including six Harry Potter titles and the Lord of the Rings trilogy. In fact, 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	83.27	20th Century Fox	2009
2	Mamma Mia!	UK/USA	69.17	Universal	2008
3	Titanic	USA	69.03	20th Century Fox	1998
4	Harry Potter and the Philosopher's Stone	UK/USA	66.10	Warner Bros	2001
5	Lord of the Rings: The Fellowship of the Ring	USA/NZ	63.00	Entertainment	2001
6	Lord of the Rings: The Return of the King	USA/NZ	61.06	Entertainment	2003
7	Lord of the Rings: The Two Towers	USA/NZ	57.60	Entertainment	2002
8	Casino Royale	UK/USA/Czech	55.60	Sony Pictures	2006
9	Harry Potter and the Chamber of Secrets	UK/USA	54.78	Warner Bros	2002
10	Pirates of the Caribbean: Dead Man's Chest	USA	52.52	Buena Vista	2006
11	The Full Monty	UK/USA	52.23	20th Century Fox	1997
12	Star Wars Episode I: The Phantom Menace	USA	51.06	20th Century Fox	1999
13	Quantum of Solace	UK/USA	51.07	Sony Pictures	2008
14	Harry Potter and the Half-Blood Prince	UK/USA	50.72	Warner Bros	2009
15	Harry Potter and the Order of the Phoenix	UK/USA	49.43	Warner Bros	2007
16	Harry Potter and the Goblet of Fire	UK/USA	49.20	Warner Bros	2005
17	The Dark Knight	UK/USA	49.07	Warner Bros	2008
18	Shrek 2	USA	48.10	UIP	2004
19	Jurassic Park	USA	47.89	UIP	1993
20	Harry Potter and the Prisoner of Azkaban	UK/USA	46.08	Warner Bros	2004

Source: Rentrak EDI, RSU analysis.
Note: Figures have not been inflation adjusted.
Box office gross = cumulative total up to 21 February 2010. At 4 April 2010 *Avatar* had grossed £91.4 million.
Films with an asterisk (*) were still on release on 21 February 2010.
Based on box office data for 1989–2009. 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

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 £91 million (up to 4 April 2010) in 2008/09 terms, with *Titanic* slipping to second place with £88 million. *Avatar* was still on release on 4 April 2010, so its final gross will be higher than shown in Table 3.2.

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 £79.8 million. All three Lord of the Rings films make the chart, with *The Fellowship of the Ring* in fourth place (£76 million). In fifth place is *Mamma Mia!*, the highest grossing film of 2008, with an inflation-adjusted gross of £70.9 million. Three classic releases from the 1970s remain in the top 20: Steven Spielberg's *Jaws* (1975) is at number six with adjusted revenues of £70 million, the original *Star Wars* (1977) appears at number 11 with £65.8 million and *Grease* (1978) is at 14 with £61 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 (2008/09 £ million)	UK distributor	Year of release
1	Avatar	USA	91.4*	20th Century Fox	2009
2	Titanic	USA	88.0	20th Century Fox	1998
3	Harry Potter and the Philosopher's Stone	UK/USA	79.8	Warner Bros	2001
4	Lord of the Rings: The Fellowship of the Ring	USA/NZ	76.0	Entertainment	2001
5	Mamma Mia!	UK/USA	70.9	Universal	2008
6	Jaws	USA	70.0	UIP	1975
7	Lord of the Rings: The Return of the King	USA/NZ	69.4	Entertainment	2003
8	Jurassic Park	USA	69.3	UIP	1993
9	The Full Monty	UK/USA	68.0	20th Century Fox	1997
10	Lord of the Rings: The Two Towers	USA/NZ	67.3	Entertainment	2002
11	Star Wars	USA	65.8	20th Century Fox	1977
12	Harry Potter and the Chamber of Secrets	UK/USA	64.0	Warner Bros	2002
13	Star Wars Episode I: The Phantom Menace	USA	63.8	20th Century Fox	1999
14	Grease	USA	60.6	UIP	1978
15	Casino Royale	UK/USA/Cze	58.6	Sony Pictures	2006
16	Pirates of the Caribbean: Dead Man's Chest	USA	55.4	Buena Vista	2006
17	E.T., The Extra-Terrestrial	USA	55.2	UIP	1982
18	Toy Story 2	USA	54.7	Walt Disney	2000
19	Harry Potter and the Goblet of Fire	UK/USA	53.4	Warner Bros	2005
20	Shrek 2	USA	53.4	UIP	2004

Source: UK Film Council RSU analysis of Rentrak EDI data.
1. The 2008/09 £ calculated using the UK GDP deflator (HMT).
*The box office gross for *Avatar* is to 4 April 2010; it was still on release at that time.

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 (Table 3.3). All six 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	69.17	Universal	2008
2	Harry Potter and the Philosopher's Stone	UK/USA	66.10	Warner Bros	2001
3	Casino Royale	UK/USA/Cze	55.60	Sony Pictures	2006
4	Harry Potter and the Chamber of Secrets	UK/USA	54.78	Warner Bros	2002
5	The Full Monty	UK/USA	52.23	20th Century Fox	1997
6	Quantum of Solace	UK/USA	51.07	Sony Pictures	2008
7	Harry Potter and the Half-Blood Prince	UK/USA	50.72	Warner Bros	2009
8	Harry Potter and the Order of the Phoenix	UK/USA	49.43	Warner Bros	2007
9	Harry Potter and the Goblet of Fire	UK/USA	49.20	Warner Bros	2005
10	The Dark Knight	UK/USA	49.07	Warner Bros	2008
11	Harry Potter and the Prisoner of Azkaban	UK/USA	46.08	Warner Bros	2004
12	Bridget Jones's Diary	UK/USA	42.01	UIP	2001
13	Charlie and the Chocolate Factory	UK/USA	37.46	Warner Bros	2005
14	Love Actually	UK/USA	36.80	UIP	2003
15	Die Another Day	UK/USA	36.06	20th Century Fox	2002
16	Bridget Jones: The Edge of Reason	UK/USA	36.00	UIP	2004
17	Wallace & Gromit: The Curse of the Were-Rabbit	UK/USA	32.01	UIP	2005
18	Slumdog Millionaire	UK	31.66	Pathé	2009
19	Notting Hill	UK/USA	31.01	Universal	1999
20	The Da Vinci Code	UK/USA	30.51	Sony Pictures	2006

Source: Rentrak EDI, RSU analysis.
Note: Figures have not been inflation adjusted.
Based on box office data for 1989–2009. 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.

3.4 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 was *Slumdog Millionaire* (£31.7 million) followed by *Four Weddings and a Funeral* (£27.8 million) and *Trainspotting* (£12.4 million). Each of the top nine UK independent films earned more than £10 million at the UK box office, and all the top 20 UK independent films earned in excess of £5 million.

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	31.66	Pathé	2009
2	Four Weddings and a Funeral	UK	27.76	Carlton	1994
3	Trainspotting	UK	12.43	Polygram	1996
4	St Trinian's	UK	12.28	Entertainment	2007
5	Gosford Park	UK/USA#	12.26	Entertainment	2002
6	Bend it Like Beckham	UK/Ger	11.55	Lions Gate	2002
7	Run, Fat Boy, Run	UK/USA#	11.02	Entertainment	2007
8	Kevin & Perry Go Large	UK	10.46	Icon	2000
9	East is East	UK	10.37	Film Four	1999
10	The Queen	UK/Fra/Ita	9.42	Pathé	2006
11	Valiant	UK/USA#	8.52	Entertainment	2005
12	The Duchess	UK/Fra/Ita	7.12	Pathé	2008
13	St Trinian's 2: The Legend of Fritton's Gold	UK	7.07	Entertainment	2009
14	Waking Ned	UK/Fra/USA#	7.06	20th Century Fox	1999
15	Miss Potter	UK/USA#	6.95	Momentum	2007
16	Stormbreaker	UK/Ger/USA#	6.82	Entertainment	2006
17	The Constant Gardener	UK/Ger/USA#	6.22	UIP	2005
18	The Magic Roundabout	UK/Fra	5.96	Pathé	2005
19	Nativity	UK	5.20	E1 Films	2009
20	Bride and Prejudice	UK/USA#	5.18	Pathé	2004

Source: Rentrak EDI, RSU analysis.
Note: Figures have not been inflation adjusted.
Based on box office data for 1989–2009. 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, *Run, Fat Boy, Run*, *Valiant*, *Waking Ned*, *Miss Potter*, *Stormbreaker*, *The Constant Gardener* and *Bride and Prejudice* were made with independent (non studio) US support.

▸ For top films in 2009 see Chapter 2 (page 15)
▸ For more on UK talent see Chapter 7 (page 52)

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 a fifth of the box office in 2009. 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, traditionally popular with a broad spectrum of audiences, accounted for 24% of releases and 20% of the box office.
- Drama accounted for the second highest proportion of releases (21%) but shared only 7% of the box office.
- Science fiction, including the record breaking *Avatar*, 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, drama took most at the box office.
- More films were released with a '15' classification than any other category (44% of all releases) though '12A' films took the largest share of the box office (42% of total box office).

4.1 Genre

For statistical purposes, the Research and Statistics Unit assigns a primary genre to every film released in the UK in 2009. 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). The full list of genres and classification of each title released in the UK and Ireland in 2009 is available on our website (www.ukfilmcouncil.org.uk/genre).

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 2009. Comedy was once again the top grossing genre (earning £223.3 million), followed by animation (£160.0 million) and action (£147.2 million). The top two films of 2009 at the UK box office, the record breaking *Avatar* and the very successful *Harry Potter and the Half-Blood Prince* helped the science fiction and fantasy genres to fourth and sixth places in the list of highest grossing genres. *Harry Potter and the Half-Blood Prince* accounted for three-quarters of the total box office of all fantasy genre films. Despite having the second largest proportion of releases (21%), drama films shared only 7% of the box office gross.

Table 4.1 Films released in the UK and Republic of Ireland by genre, 2009, ranked by gross box office

Genre	Number of releases	% of all releases	Gross box office (£ million)	% of total box office	Top performing title
Comedy	121	24.1	223.3	19.8	The Hangover
Animation	14	2.8	160.0	14.2	Ice Age III
Action	55	10.9	147.2	13.1	Transformers: Revenge of the Fallen
Sci-fi	9	1.8	133.8	11.9	Avatar
Drama	104	20.7	77.9	6.9	Slumdog Millionaire
Fantasy	6	1.2	67.6	6.0	Harry Potter and the Half-Blood Prince
Horror	35	7.0	66.7	5.9	Final Destination
Crime	32	6.4	40.6	3.6	Gran Torino
Romance	10	2.0	38.0	3.4	The Twilight Saga: New Moon
Family	2	0.4	36.7	3.3	Alvin and the Chipmunks 2: The Squeakquel
Thriller	19	3.8	33.7	3.0	Angels and Demons
Adventure	9	1.8	33.2	2.9	Night at the Museum 2
Biopic	19	3.8	22.7	2.0	The Young Victoria
Musical	5	1.0	20.7	1.8	Fame
War	5	1.0	12.5	1.1	Inglourious Basterds
Documentary	57	11.3	12.0	1.1	Michael Jackson's This Is It
Western	1	0.2	<0.1	<0.1	Once upon a Time in the West
Total	**503**	**100.0**	**1,126.7**	**100.0**	

Source: Rentrak EDI, BBFC, IMDb, RSU analysis.
Figures as at 21 February 2010.

Three of the top performing films by genre originated in the UK, demonstrating the variety of story types of successful British films (*Harry Potter and the Half-Blood Prince*, *Slumdog Millionaire* and *The Young Victoria*).

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 2009 was family. This is the same as in 2007, but science fiction, 2008’s top genre, is fourth in the present list, despite the influence of *Avatar*. In 2009 the average WPR for family films was 476 sites. This average is based on just two films however, *Alvin and the Chipmunks 2: The Squeakquel* which had a WPR of 492, and *G-Force* with a WPR of 459. The film with the widest release at WPR in 2009 was *Harry Potter and the Half-Blood Prince*, with 586 sites. Documentary continued to have a low average number of sites at WPR, but 2009’s average of 20 is almost double 2008’s average of 11. Western is shown as the genre with the lowest average number of sites at WPR, but this is based on a limited showing (two cinemas) of the 1968 film *Once upon a Time in the West*.

Table 4.2 Films released in the UK and Republic of Ireland by genre, 2009, ranked by average widest point of release

Genre	Average number of sites at widest point of release	Number of releases	Gross box office (£ million)
Family	476	2	36.7
Animation	357	14	160.0
Fantasy	349	6	67.6
Sci-fi	296	9	133.8
Musical	268	5	20.7
Adventure	253	9	33.2
Horror	158	35	66.7
Action	156	55	147.2
Biopic	144	19	22.7
Romance	137	10	38.0
Comedy	135	121	223.3
War	128	5	12.5
Crime	114	32	40.6
Thriller	110	19	33.7
Drama	48	104	77.9
Documentary	20	57	12.0
Western	2	1	<0.1
Total	**122**	**503**	**1,126.7**

Source: Rentrak EDI, BBFC, IMDb, RSU analysis.
Figures as at 21 February 2010.

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

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. Science fiction tops this list, mainly due to *Avatar*. A high percentage of the sites screening *Avatar* showed it on 3D screens, which attract premium prices. 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, 2009, ranked by average box office gross per site

Genre	Average box office per site (£)	Gross box office (£ million)	Total sites
Sci-fi	50,136	113.8	2,668
Family	38,543	36.7	951
Fantasy	32,314	67.6	2,092
Animation	32,027	160.0	4,995
Romance	27,647	38.0	1,374
War	19,558	12.5	641
Action	17,196	147.2	8,559
Thriller	16,173	33.7	2,085
Drama	15,473	77.9	5,036
Musical	15,458	20.7	1,342
Adventure	14,561	33.2	2,280
Western	14,276	<0.1	2
Comedy	13,627	223.3	16,388
Horror	12,052	66.7	5,535
Crime	11,118	40.6	3,656
Documentary	10,407	12.0	1,155
Biopic	8,277	22.7	2,745
Total	**18,319**	**1,126.7**	**61,504**

Source: Rentrak EDI, BBFC, IMDb, RSU analysis.
Figures as at 21 February 2010.
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 2009 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 comedy was clearly the genre with the greatest proportion of releases while for both UK and UK independent films drama was the top genre. 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 (20% of the total box office for all films), while the box office success of *Harry Potter and the Half-Blood Prince* and *Slumdog Millionaire* made fantasy (with 30% of the total box office for UK films) the highest earning category for UK films, and drama (45% of the box office for UK independent films) the highest earning genre for UK independent films. Comedy accounted for 12% of the box office for UK films and 18% of the box office for UK independent films. For all films, drama and fantasy accounted for 7% and 6% of the total box office respectively. *Avatar*'s record breaking box office gross contributed to the science fiction genre taking 12% of the total box office for all films, whereas science fiction films accounted for only 0.7% of the total box office for UK films and 1.4% 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, 2009, ranked by gross box office

Genre	Number of releases	% of all releases	Gross box office (£ million)	% of total box office	Top performing title
Fantasy	4	3.5	55.7	29.6	Harry Potter and the Half-Blood Prince
Drama	26	23.0	42.8	22.8	Slumdog Millionaire
Action	8	7.1	26.7	14.2	Sherlock Holmes
Comedy	18	15.9	23.1	12.3	St Trinian’s 2: The Legend of Fritton’s Gold
Animation	3	2.7	14.0	7.4	Fantastic Mr. Fox
Biopic	8	7.1	10.5	5.6	The Young Victoria
Crime	5	4.4	4.6	2.5	Harry Brown
Musical	2	1.8	3.5	1.9	Nine
Romance	4	3.5	2.6	1.5	Last Chance Harvey
Horror	11	9.7	1.6	0.8	Tormented
Sci-fi	1	0.9	1.3	0.7	Moon
Thriller	9	8.0	0.9	0.5	Triangle
Documentary	13	11.5	0.4	0.2	Age of Stupid
War	1	0.9	0.3	0.2	Glorious 39
Total	**113**	**100.0**	**188.0**	**100.0**	

Source: Rentrak EDI, BBFC, IMDb, RSU analysis.
Figures as at 21 February 2010.
Note: Percentages may not add to 100 due to rounding.

UK fantasy films returned to top the chart in 2009 (Table 4.4), as was predicted in section 4.1.2 of our Yearbook 2009. *Harry Potter and the Half-Blood Prince*’s gross of £50.7 million was itself more than the total gross for any other genre, and helped the total gross for the fantasy genre to £55.7 million. Drama had more releases than any other genre, and is second in the list, but 74% of the genre’s total box office was contributed by *Slumdog Millionaire*’s gross of £31.7 million.

Action was the third highest earning genre, mainly due to the success of *Sherlock Holmes*. Also contributing to the total gross for this genre were three re-released James Bond films, *Dr No*, *From Russia with Love* and *On Her Majesty’s Secret Service*.

Comedy was the fourth highest earning genre, down from third in 2008, but with the same share of the total box office from fewer releases. In 2009 UK comedy films earned 12% of the total box office from 18 releases while in 2008 the comedy genre earned 12% of the total box office from 25 releases. The highest-grossing UK comedy of 2009 was *St Trinian’s 2: The Legend of Fritton’s Gold* at £7.1 million compared with *Angus, Thongs and Perfect Snogging* at £5.5 million in 2008. For all films, comedy was the highest earning genre and hence contributed a higher percentage of the box office for all films (19%) than for UK films (12%) (see Tables 4.1 and 4.4).

Table 4.5 UK independent films released in the UK and Republic of Ireland by genre, 2009, ranked by gross box office

Genre	Number of releases	% of all releases	Gross box office (£ million)	% of total box office	Top performing title
Drama	24	24.0	42.0	45.4	Slumdog Millionaire
Comedy	17	17.0	16.9	18.2	St Trinian's 2: The Legend of Fritton's Gold
Biopic	7	7.0	8.2	8.9	The Young Victoria
Fantasy	3	3.0	5.0	5.4	The Imaginarium of Dr Parnassus
Animation	2	2.0	5.0	5.4	Planet 51
Crime	5	5.0	4.6	5.0	Harry Brown
Musical	2	2.0	3.5	3.8	Nine
Romance	4	4.0	2.6	2.8	Last Chance Harvey
Sci-fi	1	1.0	1.3	1.4	Moon
Thriller	9	9.0	0.9	1.0	Triangle
Action	4	4.0	0.9	1.0	Dead Man Running
Horror	9	9.0	0.9	0.9	Tormented
Documentary	12	12.0	0.4	0.4	Age of Stupid
War	1	1.0	0.3	0.3	Glorious 39
Total	**100**	**100.0**	**92.4**	**100.0**	

Source: Rentrak EDI, BBFC, IMDb, RSU analysis.
Figures as at 21 February 2010.
Note: Percentages may not add to 100 due to rounding.

In 2009, 113 UK films were released and of these 100 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 Half-Blood Prince* and *Sherlock Holmes*, had considerable success at the box office, there are differences in the percentages of box office takings by genre.

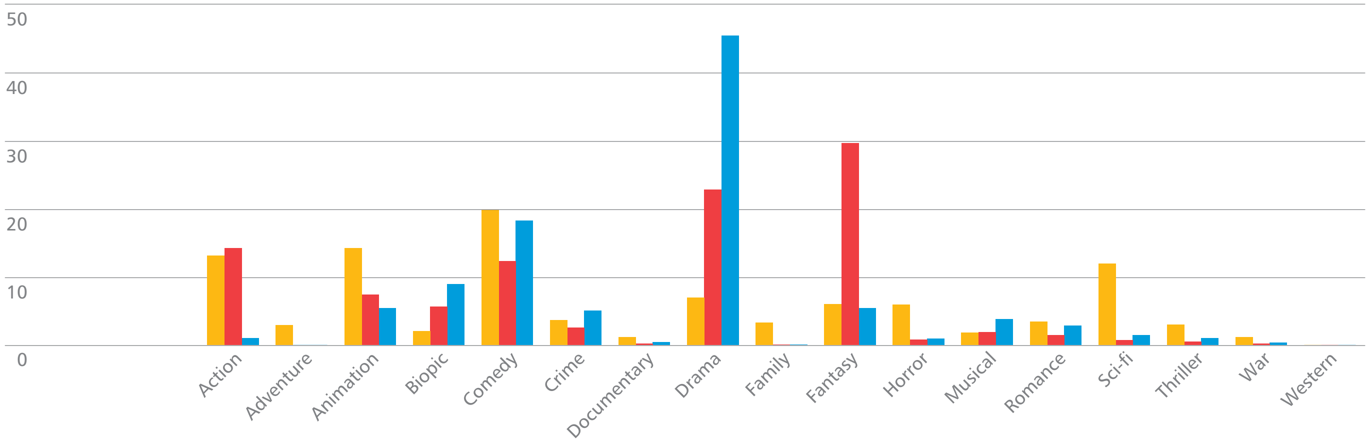
Drama was the most popular genre for UK independent films. The £42 million earned by films of this genre represented 45% of the total box office of all UK independent films. This is largely due to the success of *Slumdog Millionaire* which grossed £31.7 million. Comedy was the second highest earning genre with 18% of the total box office. Comedy included the second and third highest grossing UK independent films of 2009, *St Trinian's 2: The Legend of Fritton's Gold* (£7.1 million) and *Nativity* (£5.2 million).

Biopic was the third highest earning genre for UK independent films. *The Young Victoria*'s gross of £5.1 million accounted for 62% of the total for this genre, which also included *Nowhere Boy*, the film about the early adolescent years of John Lennon. Biopics contributed 9% of the total gross of all UK independent films in 2009. This compares with 6% for UK films and just 2% for all films (see Tables 4.1, 4.4 and 4.5).

Dramas, biopics, horrors and thrillers formed a higher proportion of UK and UK independent film releases than of all films released in the UK in 2009. Comedy and action were the genres that were slightly under-represented in UK and UK independent films, compared with all films released in the UK in 2009. The biggest difference in the proportions of films released by genre between UK and UK independent films is in the action genre. Eight UK action films were released in 2009, and only four of these were independent films.

Figure 4.1 Proportion of box office by genre for all films, UK films and UK independent films, 2009

% of box office

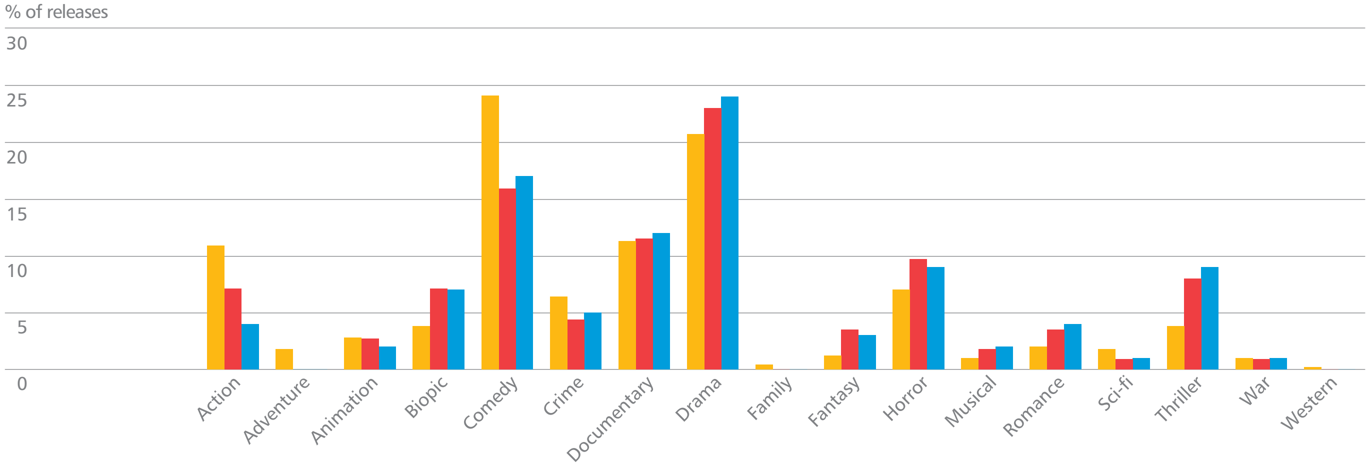


	Action	Adventure	Animation	Biopic	Comedy	Crime	Documentary	Drama	Family	Fantasy	Horror	Musical	Romance	Sci-fi	Thriller	War	Western
All films	13.1	2.9	14.2	2.0	19.8	3.6	1.1	6.9	3.3	6.0	5.9	1.8	3.4	11.9	3.0	1.1	0.0
UK films	14.2	0.0	7.4	5.6	12.3	2.5	0.2	22.8	0.0	29.6	0.8	1.9	1.4	0.7	0.5	0.2	0.0
UK independent films	1.0	0.0	5.4	8.9	18.2	5.0	0.4	45.4	0.0	5.4	0.9	3.8	2.8	1.4	1.0	0.3	0.0

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

Figure 4.2 Proportion of releases by genre for all films, UK films and UK independent films, 2009

% of releases



	Action	Adventure	Animation	Biopic	Comedy	Crime	Documentary	Drama	Family	Fantasy	Horror	Musical	Romance	Sci-fi	Thriller	War	Western
All films	10.9	1.8	2.8	3.8	24.1	6.4	11.3	20.7	0.4	1.2	7.0	1.0	2.0	1.8	3.8	1.0	0.2
UK films	7.1	0.0	2.7	7.1	15.9	4.4	11.5	23.0	0.0	3.5	9.7	1.8	3.5	0.9	8.0	0.9	0.0
UK independent films	4.0	0.0	2.0	7.0	17.0	5.0	12.0	24.0	0.0	3.0	9.0	2.0	4.0	1.0	9.0	1.0	0.0

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

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 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 2009 releases were classified. It shows that, as in previous years, more '15' films were released than any other category (44% of all releases, up from 37% in 2008) although they accounted for a smaller proportion of the gross box office (22%). The largest share of gross box office was earned by '12A' films (42%). This was slightly less than the proportion earned by '12A' films in 2008 (45%), and there was also a slight decrease in the proportion of '12A' certified films released, down from 28% to 24%.

Table 4.7 Releases in UK and Republic of Ireland by BBFC film classification, 2009

BBFC classification	Number of releases	% of releases	Gross box office (£ million)	% of gross box office	Top performing title
U	24	4.8	131.0	11.6	Ice Age III
PG	72	14.3	204.2	18.1	Monsters vs. Aliens
12A	122	24.3	469.0	41.6	Avatar
15	223	44.3	248.9	22.1	Slumdog Millionaire
18	49	9.7	73.6	6.5	Brüno
No classification	13	2.6	0.1	0.0	Objectified
Total	**503**	**100.0**	**1,126.7**	**100.0**	

Source: Rentrak EDI, BBFC, RSU analysis.
Figures as at 21 February 2010.
Note: 'No classification' means no classification issued for theatrical release. Some of these films have a classification for video release.

Table 4.8 shows how 2009 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 'PG' films for UK independent films, whereas the reverse was true for all films and for UK 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' (42% of the total box office for all films and 48% of the total box office for UK films), whereas for UK independent films the highest earning classification was '15' (51% of the total box office). *Avatar*, *Harry Potter and the Half-Blood Prince* and *Sherlock Holmes* were '12A' films. All three contributed to the difference between all films and UK independent films while the last 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, 2009

BBFC classification	Number of releases	% of releases	Gross box office (£ million)	% of gross box office	Top performing title
U	8	7.1	11.3	6.0	Nativity
PG	14	12.4	23.3	12.4	Fantastic Mr. Fox
12A	22	19.5	90.9	48.4	Harry Potter and the Half-Blood Prince
15	52	46.0	55.4	29.5	Slumdog Millionaire
18	13	11.5	7.1	3.8	Harry Brown
No classification	4	3.5	0.0	0.0	In Search of Beethoven
Total	**113**	**100.0**	**188.0**	**100.0**	

Source: Rentrak EDI, BBFC, RSU analysis.
Figures as at 21 February 2010.
Note: 'No classification' means no classification issued for theatrical release. Some of these films have a classification for video release.

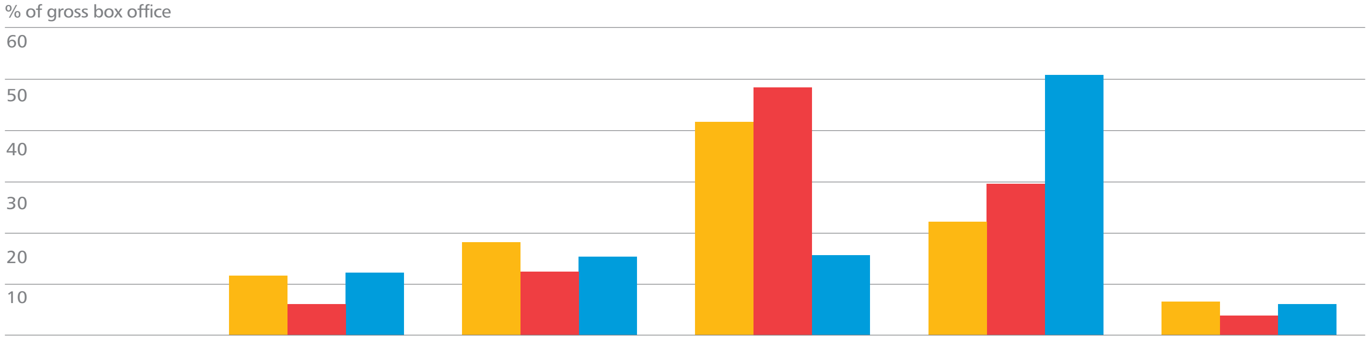
Table 4.9 Releases of UK independent films in UK and Republic of Ireland by BBFC film classification, 2009

BBFC classification	Number of releases	% of releases	Gross box office (£ million)	% of gross box office	Top performing title
U	8	8.0	11.3	12.2	Nativity
PG	8	8.0	14.2	15.3	St Trinian's 2: The Legend of Fritton's Gold
12A	20	20.0	14.5	15.6	The Imaginarium of Dr Parnassus
15	49	49.0	46.9	50.8	Slumdog Millionaire
18	11	11.0	5.6	6.0	Harry Brown
No classification	4	4.0	0.0	0.0	In Search of Beethoven
Total	**100**	**100.0**	**92.4**	**100.0**	

Source: Rentrak EDI, BBFC, RSU analysis.
Figures as at 21 February 2010.
Note: 'No classification' means no classification issued for theatrical release. Some of these films have a classification for video release.

Figure 4.3 Percentage of gross box office by BBFC film classification for all films, UK films and UK independent films, 2009

% of gross box office



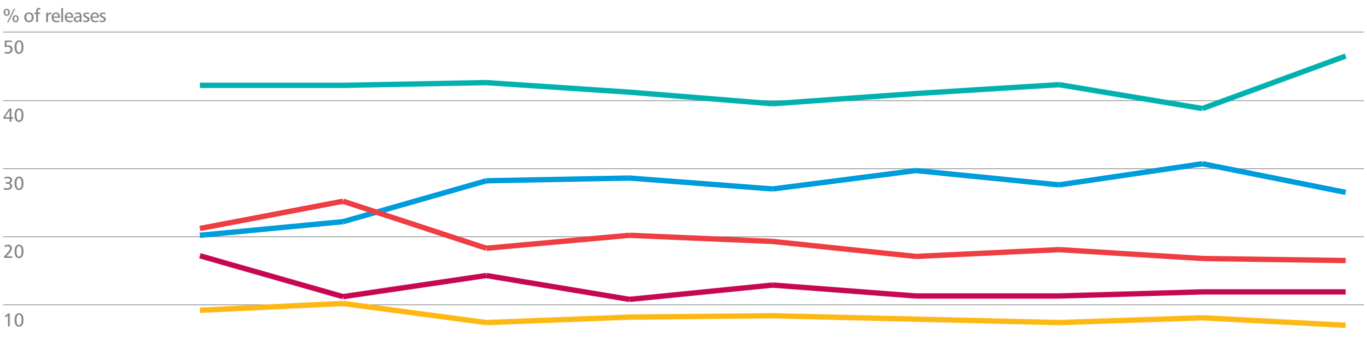
	U	PG	12A	15	18
All films	11.6	18.1	41.6	22.1	6.5
UK films	6.0	12.4	48.4	29.5	3.8
UK independent films	12.2	15.3	15.6	50.8	6.0

Source: Rentrak EDI, BBFC, RSU analysis.
Figures as at 21 February 2010.
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*.

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

There has been some gradual change in the proportions of films by classification over the last nine years, as shown in Figure 4.4. The proportion of the most common ‘15’ classification fell slightly below its average 40% mark in 2008 but then increased to 44% in 2009. Until 2008 a slow decline in the ‘PG’ classification was compensated by the gentle rise of the ‘12A’ classification, but in 2009 the increase in the proportion of films released with a ‘15’ classification has seen a compensating decrease in the proportion of ‘12A’ films.

Figure 4.4 Percentage of releases in UK and Republic of Ireland by film classification, 2001–2009



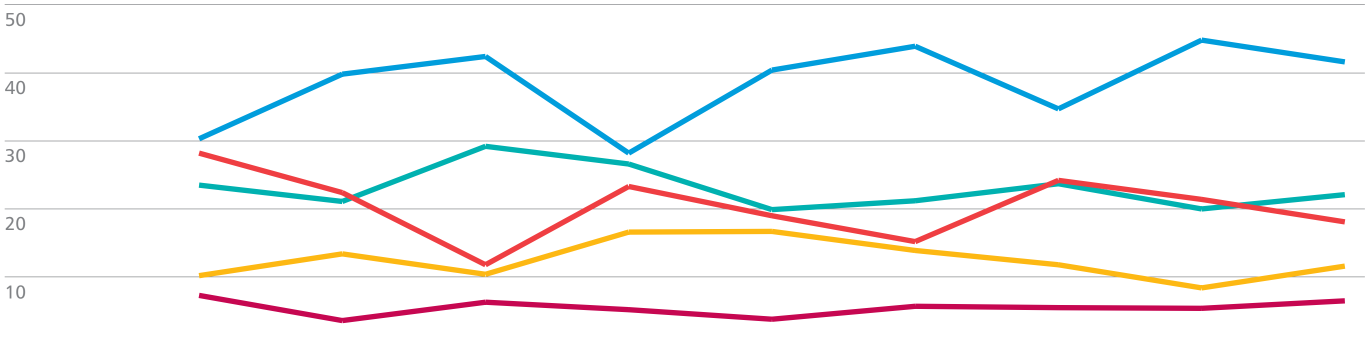
0	2001	2002	2003	2004	2005	2006	2007	2008	2009
U	7.0	8.0	5.2	6.0	6.2	5.7	5.2	5.9	4.8
PG	19	23	16.1	18	17.1	14.9	15.9	14.6	14.3
12A	18	20	26	26.4	24.8	27.5	25.4	28.5	24.3
15	40	40	40.4	39	37.3	38.8	40.1	36.6	44.3
18	15	9	12.1	8.6	10.7	9.1	9.1	9.7	9.7

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, 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%.

Figure 4.5 Percentage of gross box office of releases in UK and Republic of Ireland by film classification, 2001–2009

% of gross box office



	2001	2002	2003	2004	2005	2006	2007	2008	2009
U	10.2	13.4	10.4	16.6	16.7	13.9	11.8	8.4	11.6
PG	28.8	22.4	11.8	23.3	19	15.2	24.2	21.4	18.1
12A	30.3	39.8	42.4	28.2	40.4	43.9	34.7	44.8	41.6
15	23.5	21.1	29.2	26.6	19.9	21.2	23.7	20.0	22.1
18	7.3	3.6	6.3	5.2	3.8	5.7	5.5	5.4	6.5

Source: Rentrak EDI, BBFC, RSU analysis.
Figures as at 21 February 2010.
See note to Figure 4.3.

4.2.2 Top films by classification

Table 4.10 gives the top 10 ‘U’ classified films in 2009. Animation is the genre represented most in the table with four out of 10 titles (traditionally aimed at the youngest audiences for whom a ‘U’ classification is preferable). Three of the 10 films came from the UK, one more than last year.

Table 4.10 Top 10 ‘U’ classified films, 2009

Title	Country of origin	Gross box office (£ million)	Distributor	Genre
Ice Age III	USA	35.0	20th Century Fox	Animation
Up	USA	34.6	Disney	Animation
Alvin and the Chipmunks 2: The Squeakquel	USA	23.2	20th Century Fox	Family
Hannah Montana: The Movie	USA	8.5	Disney	Musical
Hotel for Dogs	USA/Ger	7.2	Paramount	Comedy
Cloudy with a Chance of Meatballs	USA	6.5	Sony Pictures	Animation
Nativity	UK	5.2	E1 Films	Comedy
Planet 51	UK/Spa	4.9	Entertainment	Animation
Beverly Hills Chihuahua	USA	3.7	Disney	Comedy
The Secret of Moonacre	UK/Hungary/Fra	0.9	Warner Bros	Fantasy

Source: Rentrak EDI, BBFC, IMDb, RSU analysis.
Figures as at 21 February 2010.

The top 10 performing ‘PG’ classified films also included four animations (Table 4.11). Four of the films in this list, *Monsters vs. Aliens*, *A Christmas Carol*, *Bolt* and *G-Force*, were shown in 3D, with the 3D gross for all four films being a significant percentage of the total gross. The top 10 ‘PG’ films also included 2009’s top documentary, *Michael Jackson’s This Is It*. Only one of the top 10 films came from the UK, compared with three last year.

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

Table 4.11 Top 10 'PG' classified films, 2009

Title	Country of origin	Gross box office (£ million)	Distributor	Genre
Monsters vs. Aliens	USA	21.4	Paramount	Animation
A Christmas Carol	USA	20.2	Disney	Animation
Night at the Museum 2	USA/Can	20.0	20th Century Fox	Adventure
Bolt	USA	17.9	Disney	Animation
Marley & Me	USA	15.3	20th Century Fox	Comedy
G-Force	USA	13.5	Disney	Family
Michael Jackson's This Is It	USA	9.8	Sony Pictures	Documentary
Fantastic Mr. Fox	UK/USA	9.0	20th Century Fox	Animation
Fame	USA	8.8	Entertainment	Musical
Confessions of a Shopaholic	USA	8.3	Disney	Comedy

Source: Rentrak EDI, BBFC, IMDb, RSU analysis.
Figures as at 21 February 2010.

The top '12A' film in 2009 was the record breaking *Avatar* followed by *Harry Potter and the Half-Blood Prince* (Table 4.12). The top '12A' films therefore include the top two highest grossing films released in 2009. Action is the genre represented most in the table with four out of 10 titles, followed by science fiction with three titles. Two of the top 10 films came from the UK, the same number as last year.

Table 4.12 Top 10 '12A' classified films, 2009

Title	Country of origin	Gross box office (£ million)	Distributor	Genre
Avatar	USA	83.3	20th Century Fox	Sci-fi
Harry Potter and the Half-Blood Prince	UK/USA	50.7	Warner Bros	Fantasy
The Twilight Saga: New Moon	USA	27.5	E1 Films	Romance
Transformers: Revenge of the Fallen	USA	27.1	Paramount	Action
Sherlock Holmes	UK/USA	25.7	Warner Bros	Action
Star Trek	USA/Ger	21.4	Paramount	Sci-fi
2012	USA	19.5	Sony Pictures	Action
Angels and Demons	USA	18.8	Sony Pictures	Thriller
X-Men Origins: Wolverine	USA	16.3	20th Century Fox	Action
Terminator Salvation	USA	14.2	Sony Pictures	Sci-fi

Source: Rentrak EDI, BBFC, IMDb, RSU analysis.
Figures as at 21 February 2010.

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 horror and crime genres account for half of the films in the list (Table 4.13). The '15' category films were topped by the UK independent drama *Slumdog Millionaire*, followed by the comedy *The Hangover*. Only two films in this list are comedies, compared with five last year. Two of the top 10 films came from the UK, compared with just one last year.

Table 4.13 Top 10 '15' classified films, 2009

Title	Country of origin	Gross box office (£ million)	Distributor	Genre
Slumdog Millionaire	UK	31.7	Pathé	Drama
The Hangover	USA	22.1	Warner Bros	Comedy
The Final Destination	USA	12.8	Entertainment	Horror
Paranormal Activity	USA	10.0	Icon	Horror
District 9	USA/NZ	9.0	Sony Pictures	Sci-fi
Role Models	USA/Ger	8.4	Universal	Comedy
Gran Torino	USA/Aus	8.3	Warner Bros	Crime
Public Enemies	USA	7.0	Universal	Crime
Drag Me to Hell	USA	6.9	Lions Gate	Horror
Knowing	USA/UK	6.8	E1 Films	Action

Source: Rentrak EDI, BBFC, IMDb, RSU analysis.
Figures as at 21 February 2010.

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 genres of the top 10 titles in this category in 2009 were horror, action and crime (Table 4.14). Two films, *Brüno* and *Inglourious Basterds*, broke the £10 million barrier. In 2008, *Sweeney Todd* (£11 million) was the only '18' film to gross more than £10 million, and before that *The Departed* (£12.8 million) in 2006 was the last '18' to do so. There were two UK titles (compared with three in 2008) among the top 10 of this classification in 2009.

Table 4.14 Top 10 '18' classified films, 2009

Title	Country of origin	Gross box office (£ million)	Distributor	Genre
Brüno	USA	15.8	Universal	Comedy
Inglourious Basterds	USA/Ger	10.9	Universal	War
Watchmen	USA	8.9	Paramount	Action
My Bloody Valentine	USA	7.0	Lions Gate	Horror
Law Abiding Citizen	USA	6.4	Paramount	Crime
Saw VI	Can/USA/UK/Aus	5.4	Lions Gate	Horror
Harry Brown	UK	4.6	Lions Gate	Crime
Underworld 3	USA	2.6	Entertainment	Action
Friday the 13th	USA	2.3	Paramount	Horror
Crank 2: High Voltage	USA	1.6	Lions Gate	Action

Source: Rentrak EDI, BBFC, IMDb, RSU analysis.
Figures as at 21 February 2010.

- For cinema admissions and box office in 2009 see Chapter 1 (page 8)
- For top foreign language films of the last decade see Chapter 5 (page 38)
- For a look at cinema audiences see Chapter 14 (page 110)

- For information about film classification in the UK see www.bbfc.org.uk
- For more details of genre classification see www.ukfilmcouncil.org.uk/genre

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

Chapter 5: Specialised films

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

Facts in focus

- 347 specialised films were released in the UK in 2009 (69% of the total) earning £173 million (15% of the total gross box office).
- Films in 28 different languages (including English) were released in the UK in 2009.
- 161 foreign language films made up 32% of total releases, but shared just 2% of the UK box office.
- Hindi was the most frequent foreign language in terms of the number of releases, with *3 Idiots* and *Love Aaj Kal* being the two most popular Hindi films.
- 56 documentary films were released, accounting for 11% of releases but only 1% of the gross box office.
- 26 classic and archive films were re-released (5% of the total), accounting for 0.2% of the box office.

5.1 Specialised films at the UK box office in 2009

The UK Film Council'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 to 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 UK Film Council 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 that deal with challenging and complex subject matter. For more information on the UK Film Council's definition of specialised film, and to access the specialised film database, see www.ukfilmcouncil.org.uk/specialisedfilms.

In total, 347 specialised films were released in 2009, representing 69% of the total number of UK theatrical releases last year. These films grossed £173 million, just over 15% of total box office earnings (Table 5.1).

Table 5.1 Specialised* films in the UK and Republic of Ireland, 2009

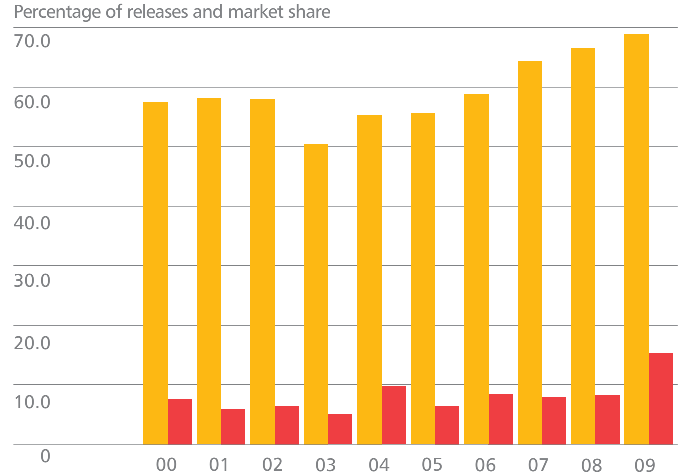
Type	Number of releases	Share of releases (%)	Gross box office (£ million)	Share of gross box office (%)	Average widest point of release
Foreign language	161	32	25.6	2.3	18
Documentaries	56	11	12.0	1.1	21
Re-releases	26	5	2.7	0.2	25
Other specialised films	117	23	133.1	11.8	83
All specialised films**	347	69	173.1	15.4	41

Source: Nielsen EDI data, RSU analysis.
*'Specialised' as identified by the UK Film Council and listed in the specialised films database as at 11 March 2010.
For more information visit www.ukfilmcouncil.org.uk/specialisedfilmsdb.
**Note that because of 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.

A 10-year analysis of specialised film releases and market share is shown in Figure 5.1. Applying the UK Film Council definition of specialised film retrospectively to films released prior to 2003 (when the Prints and Advertising Fund was established) we can see that almost six in every 10 films released at the UK box office from 2000–2002 were specialised. The figure has grown steadily from a low point of 51% in 2003 to 69% last year. Market share increased from 8% in 2008 to over 15% in 2009, due largely to the strong performance of films such as *Slumdog Millionaire*, *Inglourious Basterds*, *Michael Jackson's This Is It* and *The Curious Case of Benjamin Button*.

Figure 5.1 Specialised films 2000–2009

Percentage of releases and market share



	00	01	02	03	04	05	06	07	08	09
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
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

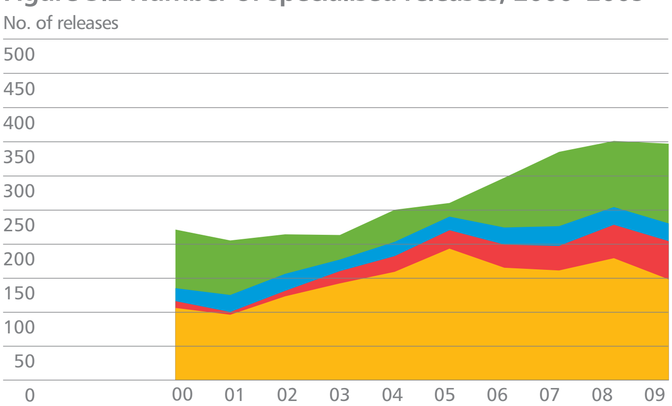
Source: UK Film Council analysis of Rentrak EDI data.

Image: *Broken Embraces* courtesy of Pathé UK

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

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 10 in 2000 to 56 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, 2000–2009

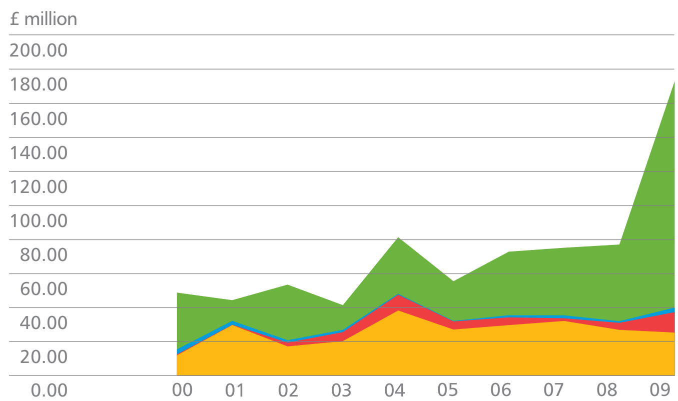


	00	01	02	03	04	05	06	07	08	09
Foreign language	106	96	123	142	159	193	165	161	179	148
Documentary	10	4	8	18	23	27	34	36	49	56
Re-release	19	25	25	17	21	20	25	29	26	26
Genre/hook/style	86	80	58	36	47	20	73	109	97	117

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. Theatrical revenues for documentaries are at a 10-year high, although this is due to the success of one major release – *Michael Jackson's This Is It* (*Fahrenheit 9/11* had a similar impact on revenues in 2004). Foreign language film grosses have doubled in 10 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 genre or styles saw a huge increase in revenue last year due to the performance of films such as *Slumdog Millionaire*, *Inglourious Basterds*, *The Curious Case of Benjamin Button* and *Fantastic Mr. Fox* which lifted specialised film revenues in 2009 to over £173 million.

Figure 5.3 Box office gross (£ million) of specialised films, 2000–2009



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

Source: UK Film Council analysis of Rentrak EDI data.

5.2 Foreign language films

Films in 28 different languages (including English) were released in the UK and the Republic of Ireland in 2009, compared with 30 in 2008 (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 Spanish (0.3%).

Table 5.2 Languages of films released, 2009

Main language	Number of releases	Gross box office (£ million)	Box office share (%)
English	327	1,042.8	92.5
English with others*	15	58.3	5.2
Hindi	44	10.9	1.0
French	31	5.9	0.5
Spanish	12	3.6	0.3
Swedish	2	1.2	0.1
Tamil	10	0.7	0.1
Italian	3	0.7	0.1
German	7	0.6	0.1
Punjabi	6	0.5	<0.1
Mandarin	1	0.4	<0.1
Korean	3	0.2	<0.1
Polish	2	0.2	<0.1
Romanian	3	0.2	<0.1
Turkish	9	0.2	<0.1
Japanese	11	0.1	<0.1
Bengali	1	<0.1	<0.1
Burmese	1	<0.1	<0.1
Cantonese	1	<0.1	<0.1
Danish	2	<0.1	<0.1
Farsi	1	<0.1	<0.1
Hebrew	1	<0.1	<0.1
Hungarian	1	<0.1	<0.1
Kazakh	1	<0.1	<0.1
Malayalam	1	<0.1	<0.1
Norwegian	1	<0.1	<0.1
Portuguese	3	<0.1	<0.1
Slovak	1	<0.1	<0.1
Thai	2	<0.1	<0.1
Total	**503**	**1,126.7**	**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 *Slumdog Millionaire* in English and Hindi.

The 27 foreign languages were spread over 161 releases in the UK and Republic of Ireland (32% of all releases, down four percentage points since 2008), earning £25.6 million at the box office (Table 5.3).

This represented 2% of the total UK gross box office for 2009, down from 3% in 2008 and the lowest since 2002.

Table 5.3 Foreign language films at the UK and Republic of Ireland box office, 2002–2009

	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

Source: Rentrak EDI, BBFC, IMDb, RSU analysis.
Figures as at 21 February 2010.

Films in European languages other than English earned 1.1% of the gross box office from 13.5% of releases and South Asian subcontinent languages also shared 1.1% of the box office from 12% of releases (Table 5.4). Taken together, foreign language films played on average at only 18 sites at their widest point of release (up from 15 in 2008) compared with an average of 171 for English language releases.

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Table 5.4 Language of releases in the UK and Republic of Ireland, 2009 (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*	342	68.0	1,101.1	97.7	171
European other than English	68	13.5	12.4	1.1	16
South Asian subcontinent	62	12.3	12.1	1.1	24
Other Asian	20	4.0	0.8	0.1	15
Other international	11	2.2	0.3	<0.1	3
Total	**503**	**100.0**	**1,126.7**	**100.0**	**122**

Source: Rentrak EDI, BBFC, IMDb, RSU analysis.
*See note to Table 5.2.
Figures as at 21 February 2010. Figures may not sum to totals due to rounding.

While the top foreign language film in 2009 was in French (*Coco Before Chanel*), the top 20 as a whole was dominated by Hindi films, which accounted for 11 titles (Table 5.5). Six films earned over £1 million, including Indian films *3 Idiots* and *Love Aaj Kal*, Pedro Almodóvar's *Broken Embraces*, Tomas Alfredson's *Let the Right One In*, and the first part of Steven Soderbergh's two biopics of Che Guevara.

Table 5.5 Top 20 foreign language films released in the UK and Republic of Ireland, 2009

	Title	Country of origin	Gross box office (£ million)	Distributor	Main language
1	Coco Before Chanel	Fra	2.6	Optimum	French
2	3 Idiots	India	1.8	Adlabs	Hindi
3	Broken Embraces	Spa	1.4	Warner Bros	Spanish
4	Che: Part One	Fra/Spa	1.4	Optimum	Spanish
5	Let the Right One In	Swe	1.1	Momentum	Swedish
6	Love Aaj Kal	UK/Ind	1.0	Eros	Hindi
7	The Class	Fra	0.9	Artificial Eye	French
8	Kambakkht Ishq	India	0.7	Eros	Hindi
9	Mesrine: Killer Instinct	Fra/Can/Ita	0.7	Momentum	French
10	The White Ribbon	Aut/Ger/Fra	0.6	Artificial Eye	German
11	De Dhana Dhan	India	0.6	Eros	Hindi
12	Dil Bole Haddipa	India	0.5	Yash Raj	Hindi
13	Billu Barber	India	0.5	Eros	Hindi
14	Chandni Chowk to China	India/USA	0.5	Warner Bros	Hindi
15	Blue	India	0.4	B4U Network	Hindi
16	Ajab Prem Ki Ghazab Kahani	India	0.4	B4U Network	Hindi
17	New York	India	0.4	Yash Raj	Hindi
18	Red Cliff	China	0.4	Entertainment	Mandarin
19	Kurbaan	India	0.4	UTV Comms	Hindi
20	Il Divo	Ita/Fra	0.4	Artificial Eye	Italian

Source: Rentrak EDI, BBFC, IMDb, RSU analysis.
Figures as at 21 February 2010.

This year, four of the top 20 foreign language films were supported by the UK Film Council. The four titles (*Che: Part One*, *Il Divo*, *Let the Right One In* and *Broken Embraces*) received funding to pay for additional prints and advertising, affording greater opportunity for UK audiences to see the films.

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, 2000–2009

	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	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, 56 feature documentaries were released at the UK box office in 2009, representing 11% of theatrical releases. They earned £12 million in total, around 1% of the overall box office gross. The most successful documentary of the year was *Michael Jackson's This Is It*, which earned £9.8 million. This was followed by *The September Issue* and *Jonas Brothers: The 3D Concert*.

Michael Jackson's This Is It is now the highest grossing documentary of all time at the UK box office (Table 5.7), the previous 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 British-made *Touching the Void* is at number four with £2.6 million. There are two 3D music documentaries in the top 20, and we may well see more documentaries in the 3D format in future.

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Table 5.7 Top 20 documentaries at the UK box office, 2000–2009

	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	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	The Corporation	Canada	2004	296,234	20	Metrodome
18	Jonas Brothers: The 3D Concert	USA	2009	249,534	169	Disney
19	Of Time and the City	UK	2008	245,189	25	BFI
20	Lost in La Mancha	UK/USA	2002	233,383	13	Optimum

Source: UK Film Council RSU analysis of Rentrak EDI data.
Note: The table does not include IMAX-only documentaries and shorts.
Based on box office data for 2000–2009. *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.

An interesting observation is the number of documentaries originating from the USA – a reminder that the USA is not wholly about mainstream Hollywood production but has a large independent and specialised film sector as well.

5.4 Re-releases of classic and archive films

According to Rentrak EDI, 26 re-released classic and archive films accounted for 5% of theatrical releases in 2009 and generated £2.7 million (0.2% 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.

The figures available suggest there is a growing appetite for the theatrical re-release of classic material, fuelled in part by the ageing of the cinema population – the over-45s now account for one-fifth of cinema visits. The availability of enhanced digital versions and the flexibility of digital cinema also give younger audiences the chance to experience the classics for the first time, or to see in the cinema films they have previously only viewed on television.

Table 5.8 highlights the top 20 re-releases at UK cinemas over the last decade. Seasonal re-releases take four of the top 20 places, with sizeable audiences for Tim Burton's *The Nightmare Before Christmas 3-D* in both 2006 (£647,000) and 2007 (£329,000). *It's a Wonderful Life* made an impressive £166,000 from a limited release in the run-up to Christmas 2007, while the British Film Institute's (BFI) re-release of *The Wizard of Oz* earned £118,000 the previous year.

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. Bernardo Bertolucci's *The Conformist* was re-released by the BFI in 2008 and grossed £111,000 (with an opening weekend average of £4,500). With the successful 3D re-release of *Toy Story* in 2009 (£2 million from 251 cinemas) we can anticipate further 3D re-releases in the years ahead.

Four of the top 20 were re-released by the BFI, illustrating its importance in maintaining and strengthening the UK's film culture.

Table 5.8 Top 20 re-releases at the UK box office, 2000–2009

	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	Disney
4	The Nightmare Before Christmas 3-D (1993)	USA	2006	646,798	5	Disney
5	Alien: The Director's Cut (1979)	UK/USA	2003	545,782	134	20th Century Fox
6	Apocalypse Now Redux (1979)	USA	2001	455,335	22	Disney
7	The Leopard (1963)	Italy/France	2003	346,807	5	BFI
8	It's a Wonderful Life (1946)	USA	2007	329,891	33	Park Circus
9	The Nightmare Before Christmas 3-D (1993)	USA	2007	328,759	44	Disney
10	2001: A Space Odyssey (1968)	UK/USA	2001	326,496	4	Warner Bros
11	Breakfast at Tiffany's (1961)	USA	2001	313,443	5	BFI
12	A bout de souffle (1960)	Fra	2000	173,301	5	Optimum
13	This is Spinal Tap (1984)	USA	2000	166,203	22	Optimum
14	Amadeus (Director's Cut) (1984)	USA	2002	145,234	8	Warner Bros
15	The Wizard of Oz (1939)	USA	2006	118,033	33	BFI
16	White Christmas (1954)	USA	2008	117,808	27	Park Circus
17	The Conformist (1970)	Italy/France/Germany	2008	111,202	6	BFI
18	The Seventh Seal (1957)	Sweden	2007	105,594	6	Tartan
19	Grease (30th Anniversary) (1978)	USA	2008	105,241	143	Park Circus
20	Tokyo Story (1953)	Japan	2004	95,935	4	Tartan

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 classification see Chapter 4 (page 25)

Chapter 6:
UK films internationally

Global box office revenues reached almost $30 billion in 2009, with UK films sharing 7% of this market. **Harry Potter and the Half-Blood Prince** and **Slumdog Millionaire** were the stand-out performers, the latter boosting the share of independent UK films to its highest level since our records began.

Facts in focus

- Worldwide, the gross box office for films of all countries of origin increased by 8% on 2008 to $30 billion.
- The UK share of the global theatrical market was 7% ($2 billion).
- The top 10 performing UK films worldwide grossed $1.8 billion in 2009.
- *Harry Potter and the Half-Blood Prince* was the best performing UK-qualifying film at the worldwide box office, earning over $900 million in 2009.
- UK films represented 7% of releases at the North American box office (9% in 2008), and 7% of the market (16% in 2008), at a value of $705 million.
- In Europe, the top British film was *Harry Potter and the Half-Blood Prince* with 26 million admissions, followed by *Slumdog Millionaire* with 11 million.

6.1 UK films worldwide

Global box office receipts reached $29.9 billion in 2009, up 8% on 2008 (Table 6.1). UK films had a 7% share of this market, earning $2 billion. 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 4.4% of the worldwide box office while UK independent films shared 2.3% of global revenues, thanks largely to the success of *Slumdog Millionaire*.

As Table 6.1 shows, the UK market share fluctuates significantly from year to year. The lower UK market share in 2009 can be explained by the reduced number of UK inward investment films in the marketplace compared to 2008, when *The Dark Knight*, *Quantum of Solace* and *Mamma Mia!* dominated the worldwide box office. However, with a larger number of inward investment titles being made in 2009, an increase in UK share in 2010 is anticipated.

Table 6.1 UK films global market share, 2002–2009

Year	UK film worldwide gross (US$ billion)	Global theatrical market (US$ billion)	UK share (%)	US studio-backed UK films share (%)	Independent UK 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	29.9	6.7	4.4	2.3

Source: MPAA, *Screen Digest*, Rentrak EDI, UK Film Council.

The highest grossing UK film of 2009 was the sixth instalment of the Harry Potter series, *Harry Potter and the Half-Blood Prince*, which earned $934 million worldwide (Table 6.2). Oscar®-winning *Slumdog Millionaire* grossed $327 million in 2009 and its lifetime earnings now stand at approximately $377 million. Guy Ritchie's *Sherlock Holmes*, a late December release, grossed $191 million in 2009 but has now earned almost $500 million worldwide.

Table 6.2 Top 10 UK films worldwide, 2009

	Title	Country of origin	Worldwide gross (US$ million)
1	Harry Potter and the Half-Blood Prince	UK/USA	934
2	Slumdog Millionaire	UK	327
3	Sherlock Holmes*	UK/USA	191
4	Planet 51*	UK/Spa	94
5	The Tale of Despereaux	UK/USA	67
6	Fantastic Mr. Fox*	UK/USA	43
7	The Boat That Rocked	UK/USA	36
8	Inkheart	UK/USA	35
9	Earth	UK/Ger	35
10	Mamma Mia!	UK/USA	30
Total top 10			**1,792**

Source: UK Film Council, Rentrak EDI, IFTA, *Screen International, Variety*.
Note: Additional box office data have been received since the 'UK films international market share 2009' statistics were released on 25 March 2010.
*Still on international theatrical release as at 31 March 2010.
Data are based on gross box office revenue in the calendar year 2009.

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6.2 UK films in North America

Table 6.3 shows the country of origin of films released in the USA and Canada in 2009. The UK share of the gross box office fell from 16% in 2008 to 7% in 2009, with UK films representing 7% of releases in the North American market (down from 9% in 2008). The total revenue from these films stood at $705 million, down from $1.6 billion in 2008.

Table 6.3 Country of origin of films in the USA and Canada, 2009

Country of origin	Number of releases	% of releases	Box office (US$ million)	Box office share (%)
UK and UK co-productions (non-USA)	26	4.5	113	1.1
UK/USA	15	2.6	592	5.5
Sub-total	41	7.2	705	6.6
USA	373	65.1	9,810	91.2
Rest of world	159	27.7	238	2.2
Total	**573**	**100.0**	**10,752**	**100.0**

Source: Rentrak EDI, RSU analysis.
Figures may not sum to totals due to rounding.

Table 6.4 UK market share in North America, 2002–2009

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

Source: Rentrak EDI, RSU analysis.

Harry Potter and the Half-Blood Prince was the top performing UK-qualifying film in 2009 in North America, followed by *Sherlock Holmes* with $207 million (Table 6.5). Animated family film *Planet 51* earned $42 million, while the theatrical version of the BBC's *Planet Earth* series grossed $32 million.

Table 6.5 Top 20 UK films at the USA and Canada box office (including co-productions), 2009

	Title	Country of origin	Box office gross (US$ million)	Distributor
1	Harry Potter and the Half-Blood Prince	UK/USA	302.0	Warner Bros
2	Sherlock Holmes	UK/USA	207.0	Warner Bros
3	Planet 51	UK/Spa	42.1	Sony Pictures
4	Earth	UK/Ger	32.0	Walt Disney
5	Fantastic Mr. Fox	UK/USA	20.9	20th Century Fox
6	Nine	UK/USA	19.7	The Weinstein Company
7	Inkheart	UK/USA	17.3	Warner Bros
8	An Education	UK	12.0	Sony Classics
9	The Young Victoria	UK/USA	10.4	Apparition
10	Pirate Radio aka The Boat That Rocked	UK/USA	8.0	Focus Features
11	The Imaginarium of Dr Parnassus	UK/Can	7.5	Sony Classics
12	Moon	UK	5.0	Sony Classics
13	Bright Star	UK/Aus	4.4	Apparition
14	Chéri	UK/Fra/Ger	2.7	Miramax
15	Easy Virtue	UK/USA	2.7	Sony Classics
16	Love Aaj Kal	UK/Ind	2.4	Eros
17	In the Loop	UK	2.4	IFC Films
18	Is Anybody There?	UK/USA	2.0	Story Island
19	Me and Orson Welles	UK/USA	1.2	Freestyle Releasing
20	The Boys are Back	UK/Aus	0.8	Miramax

Source: Rentrak EDI, RSU analysis.
Note: Table lists the gross box office for films released in the USA and Canada in 2009 and includes 2010 earnings up to 7 March 2010.

6.3 UK films in Europe

The UK's market share in the major European territories is highlighted in Table 6.6. Over 10% of Italian theatrical revenues were earned by UK films, with shares around the 7% mark in France, Germany and Spain.

Table 6.6 UK market share in selected European territories, 2009

Country	Box office for UK films (€ million)	UK share 2009 (%)
France	13.5m (admissions)	6.7
Germany	66.0	6.6
Italy	65.3	10.4
Spain	51.1	7.2

Source: Rentrak EDI, RSU analysis.

The top British film in European countries (other than the UK and Republic of Ireland) in 2009 was *Harry Potter and the Half-Blood Prince* with 26 million admissions, followed by *Slumdog Millionaire* with 11 million (Table 6.7). *Planet 51* performed well in Spain, with 1.9 million admissions, while Ken Loach's *Looking for Eric* was the fifth most popular UK film in France, selling 500,000 tickets.

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Table 6.7 Top 20 UK films in other European countries, 2009

	Title	Country of origin	European admissions
1	Harry Potter and the Half-Blood Prince	UK/USA	25,654,203
2	Slumdog Millionaire	UK	10,951,926
3	Planet 51	UK/Spa	3,349,364
4	The Imaginarium of Dr Parnassus	UK/Can	1,758,331
5	The Tale of Despereaux	UK/USA	1,541,656
6	The Boat That Rocked	UK/USA	1,413,721
7	Sherlock Holmes	UK/USA	1,368,044
8	Inkheart	UK/USA	1,292,152
9	Easy Virtue	UK/USA	913,431
10	Dorian Gray	UK	886,434
11	Last Chance Harvey	UK/USA	861,749
12	Looking for Eric	UK/Fra/Bel/Ita	801,379
13	The Duchess	UK/Fra	586,969
14	Chéri	UK/Fra/Ger	504,460
15	The Boy in the Striped Pyjamas	UK/USA	466,441
16	The Young Victoria	UK/USA	248,877
17	In the Loop	UK	117,030
18	City of Ember	UK/USA	91,390
19	Bright Star	UK/Aus	68,898
20	Brideshead Revisited	UK	44,177

Source: European Audiovisual Observatory Lumière Database.
Data based on admissions from 24 European countries (excluding the UK and Republic of Ireland) in the 2009 calendar year.

6.4 UK films in Latin America

UK films earned between 6% and 8.5% of the box office in the Latin American territories for which data are available. The top performing films were *Harry Potter and the Half-Blood Prince*, *Slumdog Millionaire* and *Planet 51*.

Table 6.8 UK market share in selected Latin American countries, 2009

Country	Box office for UK films (US$ million)	UK share 2009 (%)
Argentina	8.4	6.9
Brazil	35.0	6.1
Chile	6.7	8.5
Mexico	42.6	6.7

Source: Rentrak EDI, RSU analysis.

6.5 UK films in Japan and South Korea

The share of UK films in Japan was boosted by the 2009 release of both *Mamma Mia!* and *Quantum of Solace*, but *Harry Potter and the Half-Blood Prince* was the highest grossing UK film.

Table 6.9 UK market share in Japan and South Korea, 2009

Country	Box office for UK films (US$ million)	UK share 2009 (%)
Japan	152.8	6.9
South Korea	52.5	5.3

Source: Rentrak EDI, RSU analysis.

6.6 UK films in Australasia

In 2009, UK films accounted for 10% of the theatrical market in Australia and 14% in New Zealand. Once again, *Harry Potter and the Half-Blood Prince*, *Sherlock Holmes* and *Slumdog Millionaire* were the highest earning UK films.

Table 6.10 UK market share in Australia and New Zealand, 2009

Country	Box office for UK films (US$ million)	UK share 2009 (%)
Australia	99.8	9.7
New Zealand	17.3	13.6

Source: Rentrak EDI, RSU analysis.

Note: Definition of 'UK film'
For the purposes of this chapter, a UK film is one which is certified as such by the UK Secretary of State for Culture, Media and Sport under Schedule 1 of the Films Act 1985, via the Cultural Test, under one of the UK's bilateral co-production agreements or the European Convention on Cinematographic Co-production; 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 UK/USA 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 13 (page 104)
► For more information about the UK film economy see Chapter 20 (page 171)

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Chapter 7: UK talent and awards

For a small country, the UK film industry has an astonishing creative record. For the past nine years, British 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 2001–2009, 30 films are based on stories and characters created by UK writers. Together they have earned more than $16 billion at the worldwide box office.
- Eight of the top 20 global box office successes of the last nine years are based on novels by British writers.
- More than half of the top 200 films released worldwide since 2001 have featured UK actors in lead or prominent supporting roles.
- British directors have directed 19 of the 200 biggest films of the last nine years with David Yates topping the league.
- UK films and talent won 36 major film awards in 2009, with *Slumdog Millionaire* being the most recognised film. The 241 awards received from 2001–2009 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 2009, 28 are British qualifying films, but UK-originated story material provided the inspiration for 30 – a feat only bettered by US story material. Collectively these 30 films have earned more than $16 billion at the global box office.

Novels by British writers have provided the source material for eight of the top 20 grossing films worldwide since 2001 (see www.ukfilmcouncil.org.uk/research for a list of the top 200 films). The top 20 grossing films adapted from stories or characters created by UK writers are listed in Table 7.1. Nineteen are adapted from novels, graphic novels and short stories written by UK authors and one is based on a successful stage production.

Table 7.1 Top 20 grossing films worldwide based on stories and characters created by UK writers, 2001–2009

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	Harry Potter and the Philosopher's Stone	UK/USA	970	Warner Bros	Novel by JK Rowling
3	Harry Potter and the Order of the Phoenix	UK/USA	937	Warner Bros	Novel by JK Rowling
4	Harry Potter and the Half-Blood Prince	UK/USA	934	Warner Bros	Novel by JK Rowling
5	The Lord of the Rings: The Two Towers	USA/NZ	923	New Line	Novel by JRR Tolkien
6	Harry Potter and the Goblet of Fire	UK/USA	896	Warner Bros	Novel by JK Rowling
7	Harry Potter and the Chamber of Secrets	UK/USA	879	Warner Bros	Novel by JK Rowling
8	The Lord of the Rings: The Fellowship of the Ring	USA/NZ	868	New Line	Novel by JRR Tolkien
9	Harry Potter and the Prisoner of Azkaban	UK/USA	795	Warner Bros	Novel by JK Rowling
10	The Chronicles of Narnia: The Lion, the Witch and the Wardrobe	USA/NZ	749	Disney	Novel by CS Lewis
11	The War of the Worlds	USA	596	Paramount	Novel by HG Wells
12	Casino Royale	UK/USA/Cze	595	Sony Pictures	Novel by Ian Fleming
13	Mamma Mia!	UK/USA	585	Universal	Musical book and screenplay by Catherine Johnson
14	Quantum of Solace	UK/USA	546	Sony Pictures	Based on Ian Fleming novels
15	Charlie and the Chocolate Factory	UK/USA	473	Warner Bros	Novel by Roald Dahl
16	Die Another Day	UK/USA	432	MGM/UA	Based on Ian Fleming novels
17	The Chronicles of Narnia: Prince Caspian	UK/USA	420	Disney	Novel by CS Lewis
18	Sherlock Holmes	USA/UK	417	Warner Bros	Based on Sir Arthur Conan Doyle novels
19	The Golden Compass	UK/USA	365	New Line	Novel by Philip Pullman
20	Wanted	USA	345	Universal	Graphic novel written by Mark Millar

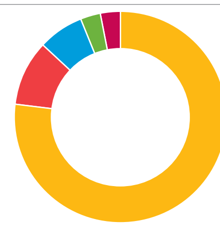
Source: UK Film Council RSU.

Image: *An Education* courtesy of E1 Entertainment

Of the 30 films from the top 200 based on UK stories and characters, the majority (71%) were based on novels by authors such as Sir Arthur Conan Doyle, Roald Dahl, Helen Fielding, Ian Fleming, CS Lewis, Philip Pullman, JK Rowling, JRR Tolkien and HG Wells (Figure 7.1). The top grossing UK film of 2009 was *Harry Potter and the Half-Blood Prince*, which was based on the novel by JK Rowling. The international popularity of UK comedy writing was highlighted by the success of original screenplays for *Borat: Cultural Learnings of America for Make Benefit Glorious Nation of Kazakhstan* and *Love Actually*. Films based on graphic novels by UK writers, such as *Wanted* and *Constantine*, had a major global impact, as did the computer game *Tomb Raider* in its film spin-off. The musical *Mamma Mia!* started life as a UK stage production in 1999, with the songs of ABBA woven into a story written by British playwright Catherine Johnson.

Figure 7.1 Origin of UK story material in the top 200 films at the international box office, 2001–2009

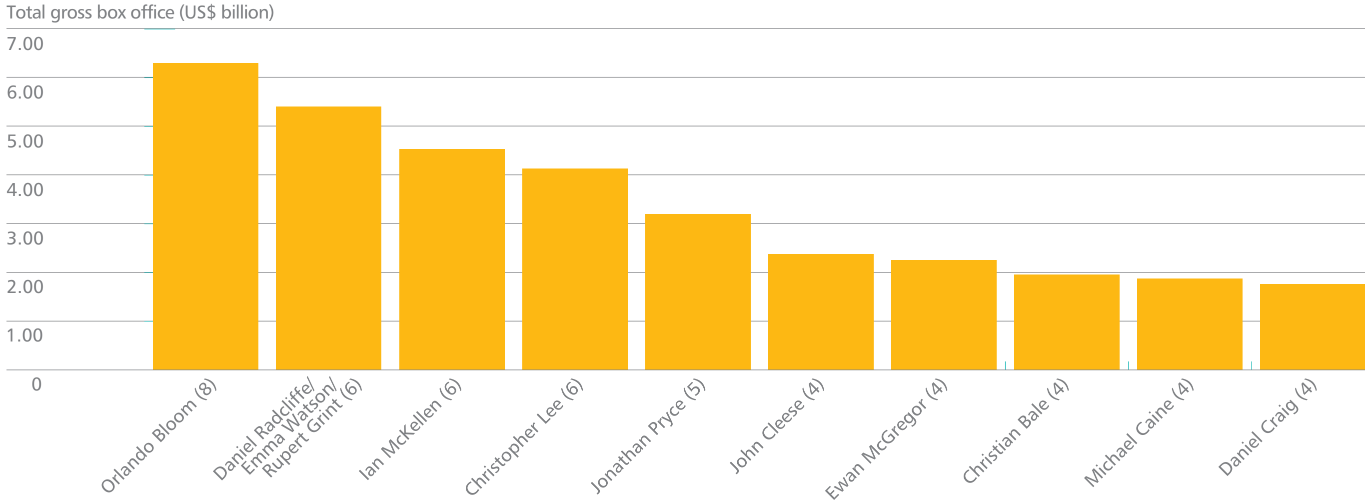
Novel	77%
Original screenplay	10%
Comic book/graphic novel	7%
Computer game	3%
Musical	3%



7.2 UK actors

UK acting talent is widely recognised as being among the best in the world and more than half (113) of the top 200 films at the international box office since 2001 have featured British actors in either lead/title roles (30) or in the supporting cast (83). 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. Orlando Bloom, Ian McKellen and Christopher Lee have featured in some of the biggest franchises in cinema history such as Lord of the Rings, Pirates of the Caribbean, X-Men and the Star Wars prequels. New entries this year include Jonathan Pryce (who appeared in three Pirates of the Caribbean films, and two successful 2009 films, *GI Joe* and *Bedtime Stories*), Ewan McGregor (two Star Wars films, *Robots* and 2009's *Angels and Demons*) and Christian Bale (for his role as Batman in *Batman Begins* and *The Dark Knight*, and two successful 2009 films, *Public Enemies* and *Terminator Salvation*).

Figure 7.2 Top 12 UK actors featured in the top 200 films at the worldwide box office, 2001–2009 (number of appearances in brackets)



Total gross box office (US$ billion)	6.30	5.41	4.53	4.13	3.20	2.38	2.25	1.96	1.87	1.76

Source: UK Film Council RSU.
Criteria: based on four or more appearances, either in lead/title role or supporting role.

7.3 UK directors

Nineteen 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 two Harry Potter films (*Harry Potter and the Order of the Phoenix* and *Harry Potter and the Half-Blood Prince*) made him the British director with the most commercial success in recent years, with total box office takings of $1.87 billion. Christopher Nolan is second following *Batman Begins* and *The Dark Knight*, with combined box office takings of $1.37 billion. In third place is Mike Newell who directed *Harry Potter and the Goblet of Fire*, which grossed $896 million. Ridley Scott was the most prolific director, with three films (*Kingdom of Heaven*, *Hannibal* and *American Gangster*) in the top 200, grossing over $826 million between them. The success of *The Bourne Supremacy* and *The Bourne Ultimatum* ensures that Paul Greengrass features twice in the top 200 list, with a combined gross of $731 million. Two new British directors appear in the top 200 films due to the success of their 2009 films. These are Danny Boyle who directed *Slumdog Millionaire*, which grossed $362 million, and Guy Ritchie, whose *Sherlock Holmes* has grossed $417 million to date. 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 also Phyllida Lloyd, who made the transition from West End stage to film with her 2008 debut feature, *Mamma Mia!*.

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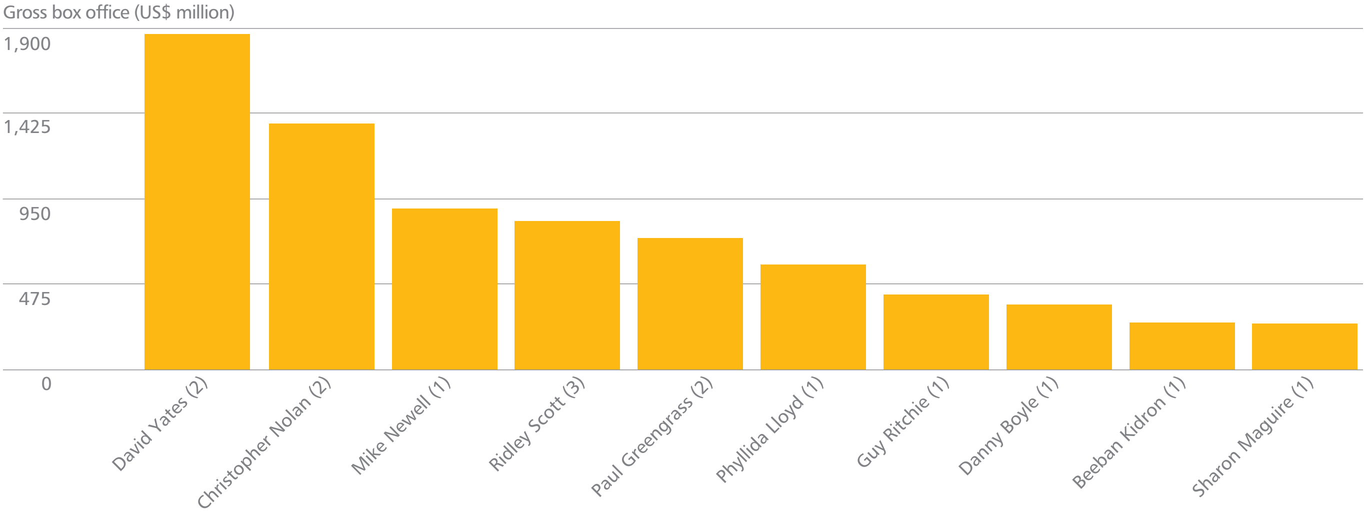
Figure 7.3 Top 10 UK directors based on top 200 grossing films, 2001–2009 (number of films in brackets)



	David Yates (2)	Christopher Nolan (2)	Mike Newell (1)	Ridley Scott (3)	Paul Greengrass (2)	Phyllida Lloyd (1)	Guy Ritchie (1)	Danny Boyle (1)	Beeban Kidron (1)	Sharon Maguire (1)
Gross box office (US$ million)	1,871	1,370	896	826	731	585	417	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, 2001–2009

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	1,871
Christopher Nolan	Batman Begins, The Dark Knight	1,370
Mike Newell	Harry Potter and the Goblet of Fire	896
Ridley Scott	American Gangster, Hannibal, Kingdom of Heaven	826
Paul Greengrass	The Bourne Supremacy, The Bourne Ultimatum	731
Phyllida Lloyd	Mamma Mia!	585
Guy Ritchie	Sherlock Holmes	417
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
Tom Vaughan	What Happens in Vegas	219

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 241 award winners, representing 14% of the awards made.

Table 7.3 Awards for British films and talent, 2001–2009

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
Total	**241**	**14**

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

UK films and talent won 36 major academy and festival awards in 2009, 17% of the total number conferred (Table 7.4). *Slumdog Millionaire* won six awards for UK talent, including Best Film and Best Director, at both the Academy® and BAFTA awards (in total *Slumdog Millionaire* won eight Academy Awards® and seven BAFTAs). Kate Winslet was also awarded Best Leading Actress at both the Academy® and BAFTA awards for her role in *The Reader*.

The documentary *Man on Wire* followed its 2008 success at the Sundance Film Festival by being awarded the 2009 Oscar® for Best Documentary Feature. This film was also given an Outstanding British Film award at the BAFTAs. Andrea Arnold was awarded the Jury Prize at the Cannes Film Festival for *Fish Tank*, and two British documentaries received awards at Sundance. Kim Longinotto won the Grand Jury Prize – World Cinema – Documentary for *Rough Aunties*, and Havana Marking won two prizes, the Directing Award – World Cinema – Documentary and the Audience Award – World Cinema – Documentary, for *Afghan Star*.

Table 7.4 UK award winners, 2009

Award ceremony/festival	Award	Recipient	Title
Academy Awards® 22 February 2009	Best Motion Picture of the Year	Christian Colson	Slumdog Millionaire
	Best Performance by an Actress in a Leading Role	Kate Winslet	The Reader
	Best Achievement in Directing	Danny Boyle	Slumdog Millionaire
	Best Writing, Screenplay Based on Material Previously Produced or Published	Simon Beaufoy	Slumdog Millionaire
	Best Achievement in Cinematography	Anthony Dod Mantle	Slumdog Millionaire
	Best Achievement in Costume Design	Michael O'Connor	The Duchess
	Best Achievement in Sound Mixing	Ian Tapp, Richard Pryke (with Resul Pookutty)	Slumdog Millionaire
	Best Achievement in Editing	Chris Dickens	Slumdog Millionaire
	Best Documentary, Features	James Marsh, Simon Chinn	Man on Wire
BAFTA Film Awards 8 February 2009	Best Film	Christian Colson	Slumdog Millionaire
	Leading Actress	Kate Winslet	The Reader
	Director	Danny Boyle	Slumdog Millionaire
	Original Screenplay	Martin McDonagh	In Bruges
	Adapted Screenplay	Simon Beaufoy	Slumdog Millionaire
	Cinematography	Anthony Dod Mantle	Slumdog Millionaire
	Costume Design	Michael O'Connor	The Duchess
	Sound	Glenn Freemantle, Richard Pryke, Tom Sayers, Ian Tapp (with Resul Pookutty)	Slumdog Millionaire
	Editing	Chris Dickens	Slumdog Millionaire
	Short Film	Esther Campbell	September
	Short Animation	Nick Park, Steve Pegram, Bob Baker	Wallace and Gromit in "A Matter of Loaf and Death"
	Outstanding British Film	James Marsh, Simon Chinn	Man on Wire
	Outstanding British Contribution to Cinema	Pinewood and Shepperton Studios	

Table 7.4 UK award winners, 2009 (continued)

Award ceremony/festival	Award	Recipient	Title
BAFTA Film Awards 8 February 2009 cont.	The Carl Foreman Award for Special Achievement by a British Director, Writer or Producer in their First Feature Film	Steve McQueen	Hunger
	Orange Rising Star Award	Noel Clarke	
	Academy Fellowship	Terry Gilliam	
Berlin International Film Festival 5–15 February 2009	Silver Bear, Best Short Film	Daniel Elliott	Jade
	Prize of the Ecumenical Jury – Special Mention	Richard Loncraine	My One and Only
Cannes Film Festival 13–24 May 2009	Jury Prize	Andrea Arnold	Fish Tank
	Best Actress	Charlotte Gainsbourg	Antichrist
Sundance Film Festival 15–25 January 2009	Grand Jury Prize – World Cinema – Documentary	Kim Longinotto	Rough Aunties
	Directing Award – World Cinema – Documentary	Havana Marking	Afghan Star
	World Cinema Screen Writing Award	Guy Hibbert	Five Minutes of Heaven
	Audience Award – World Cinema – Documentary	Havana Marking	Afghan Star
	Audience Award – World Cinema – Dramatic	Lone Scherfig	An Education
	Short Filmmaking Award – Honorable Mention	Sam Taylor-Wood	Love You More
Venice Film Festival 2–12 September 2009	Volpi Cup – Best Actor	Colin Firth	A Single Man

Source: UK Film Council.
Note: No awards were made to British talent or films at Toronto in 2009.

► For more details on the film distribution sector in 2009 see Chapter 8 (page 60)
► For more information about the exhibition sector in 2009 see Chapter 9 (page 65)
► For more background on film production in 2009 see Chapter 16 (page 132)

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Chapter 8: Distribution

Film distribution in the UK is dominated by a few very large companies but a number of smaller companies distribute almost as many titles. Their combined spending on advertising was less in 2009 than in 2008, but with fewer films released, the average spend per film saw very little change.

Facts in focus

- The top 10 distributors had a 92% share of the market in 2009, down from 95% in 2008.
- Weekdays (Monday to Thursday) accounted for 42% of the box office, the highest share since our records began.
- Opening weekends represented 26% of the total box office.
- Estimated total advertising spend was £168 million, a 2% fall on 2008.

8.1 Distributors in 2009

The top 10 distributors had a 92% share of the market in 2009, down from 95% in 2008 (Table 8.1) The remaining 83 distributors handled a total of 374 titles, 65% of the total, but gained only an 8% share of the box office.
The leading distributor was 20th Century Fox, which released the highest grossing film of all time in the UK, *Avatar* (though Table 8.1 includes box office data only to 3 January 2010, when *Avatar*'s takings were £32.8 million, still below *Mamma Mia!*'s old record) as well as *Ice Age III* and *Alvin and the Chipmunks 2: The Squeakquel*. Walt Disney Studios was the second highest grossing distributor, with films such as *Up*, *A Christmas Carol* and *Bolt*. Sony Pictures was in third place thanks to *2012* and *Angels and Demons*.

Table 8.1 Distributor share of box office, UK and Republic of Ireland, 2009

Distributor	Market share (%)	Films on release 2009	Box office gross (£ million)
20th Century Fox	16.6	24	178.7
Walt Disney Studios	12.4	22	133.3
Sony Pictures	11.3	28	122.2
Warner Bros	11.2	25	120.8
Paramount	10.8	19	116.6
Universal Pictures	10.5	29	113.4
Entertainment	8.6	24	92.4
E1 Films	4.9	11	53.1
Lions Gate	2.9	14	31.8
Pathé	2.9	5	31.7
Sub-total	92.2	201	994.0
Others (83 distributors)	7.8	374	83.5
Total	**100.0**	**575**	**1,077.5**

Source: Rentrak EDI.
Box office gross = cumulative box office total for all films handled by the distributor in the period 2 January 2009 to 3 January 2010.
Note: Percentages do not add to sub-total due to rounding.

Table 8.2 highlights the top 10 distributors of foreign language films at the UK box office. Companies that release Indian films, such as Yash Raj, Eros, Adlabs and UTV Communications, are well represented in the list. Curzon Artificial Eye released the most foreign language titles (13) in 2009, while Optimum's eight releases had the biggest share of the box office (£4.5 million). Optimum's releases included *Coco Before Chanel*, which was the highest grossing foreign language film of the year.

Image: *Coco Before Chanel* courtesy of Optimum Releasing

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Table 8.2 Top 10 distributors of foreign language films in the UK and Republic of Ireland, 2009 (ranked by box office gross)

Distributor	Films released in 2009	Average widest point of release	Box office gross (£ million)
Optimum Releasing	8	42	4.5
Eros International	9	36	3.3
Curzon Artificial Eye	13	15	2.5
Adlabs	6	31	2.3
Momentum	5	40	2.1
Warner Bros	2	77	1.8
UTV Communications	7	34	1.5
Yash Raj	4	34	1.2
B4U Network	6	21	1.0
Studio 18	4	37	0.9

Source: Rentrak EDI, RSU analysis.
Note: The list includes distributors releasing two or more foreign language titles in the period 2 January 2009 to 3 January 2010.

8.2 Distributors 2004–2009

The distributors' market shares fluctuate from year to year (Table 8.3). The leading distributor of 2009, 20th Century Fox, saw its market share increase thanks to films such as *Avatar* and *Ice Age III*. The share of box office made by distributors outside the top 10 ranged from under 3% in 2005 to over 5% in 2007 and 2008 and just under 8% in 2009.

Table 8.3 Distributor market share as percentage of box office gross, 2004–2009

Distributor	2004	2005	2006	2007	2008	2009
20th Century Fox	10.7	14.3	20.9	13.9	9.4	16.6
Walt Disney	14.5	13.1	15.7	10.7	9.9	12.4
Sony Pictures	10.0	6.8	16.1	8.2	12.5	11.3
Warner Bros	14.7	18.2	8.2	15.6	11.0	11.2
Paramount	–	–	–	14.7	16.9	10.8
Universal Pictures	–	–	–	13.9	18.5	10.5
Entertainment	7.9	9.4	7.9	9.5	8.0	8.6
E1 Films	–	–	–	–	–	4.9
Lions Gate	1.0	0.3	2.4	2.3	2.5	2.9
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**
Others	3.9	2.7	3.6	5.5	5.5	7.8
Total	**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. Table is ranked by top 10 distributors in 2009.
Note: Percentages may not add to sub-totals due to rounding.

8.3 Weekend box office

In 2009, 58% of the box office was taken at weekends (Friday to Sunday), almost the same as the 59% seen in 2008, which was down from 64% in 2007 (Table 8.4). As in 2008, the films released in 2009 included some that attracted large weekday audiences. Family films tend to attract weekday audiences, and some of 2009's family films, such as *Ice Age III*, *Up* and *Alvin and the Chipmunks 2: The Squeakquel*, were very successful at the box office. In addition, the 'Orange Wednesdays' promotion continued to have an impact in 2009 with 14% of the box office being taken on Wednesdays (compared with 12% in 2008).

Table 8.4 Box office percentage share by weekday/weekend, 2004–2009

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

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

The opening weekend box office as a share of total theatrical revenue fell to 26% in 2009 as shown in Table 8.5. Some of the top films such as *Ice Age III*, *Slumdog Millionaire* and *The Hangover* had longer theatrical runs and so their opening weekend represented a smaller share of overall box office. The opening weekend box office as a percentage of total theatrical revenue for *Slumdog Millionaire* was just 6%. However, this film's success at the BAFTA Awards and Academy Awards® was a significant factor in its box office success, and these awards were won after its opening weekend.

Table 8.5 Opening weekend as percentage of total box office, 2007–2009

Range of box office results	% of total in opening weekend 2007	% of total in opening weekend 2008	% of total in opening weekend 2009
All films	**28.5**	**27.3**	**26.1**
More than £30 million	35.8	21.7	18.8
£20 million – £30 million	30.2	31.0	23.0
£10 million – £19.9 million	20.0	29.2	32.2
£5 million – £9.9 million	25.4	27.6	26.1
£1 million – £4.9 million	28.1	27.4	30.3
£200,000 – £999,000	31.9	34.1	35.5
Less than £200,000	34.1	34.8	36.5

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

8.4 Release costs

The opening weekend is recognised as being crucial to the lifetime 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 2009 was £168 million, down 2% from £172 million in 2008 (Table 8.6). However, fewer films were released in 2009, and the average advertising spend per film in 2009, at £0.3 million, was very similar to that in 2008. Press spend has fallen over the last six years (from £30.1 million in 2003) while the internet has emerged as an outlet for film advertising (internet advertising spend dipped slightly from 2007 to 2008, but increased from £4.5 million in 2008 to £6.4 million in 2009). Approximately £28 million was spent on advertising British films, down from £43 million in 2008. This drop in advertising of UK films was largely due to the lower number of UK/USA studio films released in 2009. There were 13 studio-backed UK films released in 2009 (five of which were re-releases which received little or no advertising) compared with 22 in 2008.

Table 8.6 Estimated advertising spend, 2003 and 2007–2009

(£ million)

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

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 8.7). This shows that for films released across the widest number of cinemas (500+), the average release cost was £3.4 million, compared with almost £4 million in 2008.

Average release costs for the films with the widest releases have decreased from 2008 levels but, as indicated above, the 2009 average advertising costs for all films was very similar to the 2008 average. While the films with the widest releases (ie those which spend most on advertising) spent less per film on advertising in 2009 than in 2008, there were more of these films in 2009, and so the overall advertising spend in 2009 was similar to that in 2008.

Table 8.7 Estimated release cost by width of release, 2008–2009

Sites at widest point of release	Average release cost 2008 (£ million)	Average release cost 2009 (£ million)
>500	3.95	3.40
400–499	2.21	2.05
300–399	1.39	1.32
200–299	0.90	0.84
100–199	0.43	0.51
50–99	0.18	0.21
10–49	0.08	0.06
<10	0.01	0.01

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

- For further details about the UK box office in 2009 see Chapter 1 (page 8)
- For more information about the top films at the UK box office in 2009 see Chapter 2 (page 15)
- For an overview of employment in film distribution see Chapter 21 (page 182)

Chapter 9: 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 doubled during 2009, while the number of 3D digital screens increased by over six times.

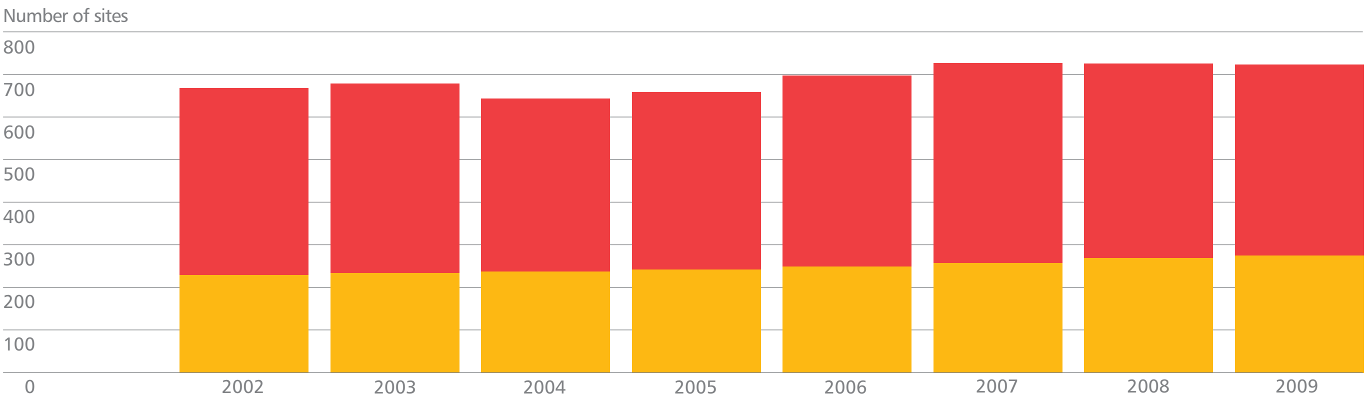
Facts in focus

- The UK had 3,651 screens, 41 more than 2008, in 723 cinemas.
- There were six screens for every 100,000 people, the same as in 2008, but lower than some other countries.
- Northern Ireland had the highest number of screens (9.6) per 100,000 people in the UK, while the East Midlands (4.7), the North East (4.3) and the East of England (4.1) had the lowest.
- Only 7% of screens were dedicated to 'specialised' (that is non-mainstream) programming, with 0.3% dedicated mainly to South Asian films.
- The UK had the second highest number of digital screens in Europe with 642 screens (behind France's 959 digital screens). The UK had 449 screens capable of screening digital 3D features (70% of all digital screens).
- The average ticket price was £5.44.

9.1 UK cinema sites

Figure 9.1 shows the number of cinema sites in the UK from 2002 to 2009. The number of sites decreased slightly in 2004 but rose to a high of 727 sites by 2007. In 2008 sites fell by one to 726, and fell by a further three, to 723, in 2009. The number of multiplex sites increased from 269 in 2008 to 275 in 2009. In 2009 multiplexes made up 38% of all cinema sites.

Figure 9.1 UK cinema sites by type of site, 2002–2009



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

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

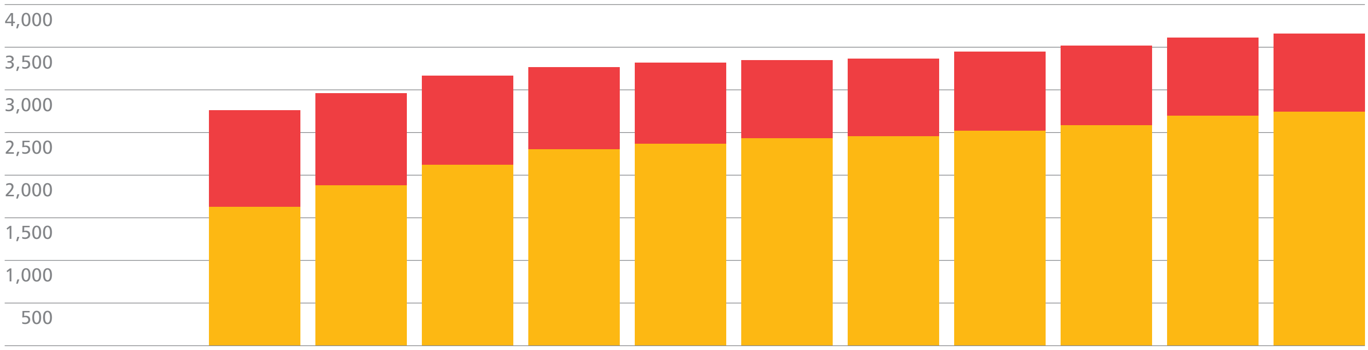
9.2 UK screens

The number of owned or programmed cinema screens (excluding those operated in venues such as schools and private screening rooms) continued to increase slightly in 2009, rising by just over 1% to 3,651 as Figure 9.2 shows.

The proportion of multiplex screens (see definition in the note to Figure 9.1) continued to rise in 2009. There has been an increase of 68% in the number of multiplex screens since 1999 compared with a 19% fall in the number of traditional and mixed use screens (used for film screenings only part of the time). The UK has gained 1,111 multiplex screens since 1999 and lost 218 traditional or mixed use screens. The proportion of multiplex screens increased from 59% in 1999 to 75% in 2009.

Image: *Love Aaj Kal* courtesy of Eros International

Figure 9.2 UK cinema screens by type of cinema, 1999–2009



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

Source: Dodona Research, RSU analysis.
See note to Figure 9.1.

Table 9.1 shows that more multiplex sites and screens opened than closed in 2009 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 second year in succession, after two small rises in 2006 and 2007 as shown in Figure 9.2.

A total of 34 sites (all but two traditional) closed in 2009, nine fewer than the number of closures in 2008, with a loss of 63 screens (the same number as in 2008). Thirty-one sites opened (including eight multiplexes), adding 105 screens, including 67 multiplex screens.

Table 9.1 Site openings and closures, 2009

	Multiplex		Traditional	
	sites	screens	sites	screens
Opened	8	67	23	38
Closed	2	21	32	42
Net difference	+6	+46	–9	–5

Source: Dodona Research, RSU analysis.
See note to Figure 9.1.

9.3 Screen location

Historically, cinemas have been a feature of the urban landscape and 2009 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 9.2 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 2009, while there was a significant fall in the percentage of suburban screens, the number of suburban screens lost was just three. The number of rural screens rose fractionally from 95 in 2008 to 97 in 2009.

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

Table 9.2 Screens by location, 2003–2009

Location	2003	2004	2005	2006	2007	2008	2009	% change 2008/09	Average number of screens per site
Town/city centre	1,470	1,502	1,495	1,555	1,616	1,683	1,732	+2.9	3.8
Out of town	1,234	1,243	1,250	1,262	1,284	1,303	1,297	–0.5	9.8
Edge of centre	464	465	479	478	486	499	498	–0.2	9.1
Suburban	33	33	38	40	30	30	27	–10.0	1.8
Rural	117	99	95	105	98	95	97	+2.1	1.4
Total	**3,318**	**3,342**	**3,357**	**3,440**	**3,514**	**3,610**	**3,651**	**+1.1**	**5.0**

Source: Dodona Research, RSU analysis.

9.4 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 2009, the UK figure was 6.0 screens per 100,000 people, the same as in 2008. This level of screen access falls short of the numbers in other major film territories: 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, is slightly less than in the UK (source: *Screen Digest*).

Table 9.3 shows the numbers of admissions per person in a number of major film territories. The UK saw more admissions per person (2.8) than Spain, Italy and Germany despite having lower screen density than Spain and Italy. Of the major territories, the USA had the highest admissions per person (4.3), closely followed by Australia (4.2).

Table 9.3 Admissions per person in major film territories, 2003–2009

	Australia	USA	France	**UK**	Spain	Italy	Germany
2003	4.5	5.4	2.9	**2.8**	3.3	1.5	1.8
2004	4.5	5.2	3.2	**2.9**	3.4	1.7	1.9
2005	4.0	4.7	2.9	**2.7**	2.9	1.6	1.5
2006	4.1	4.8	3.1	**2.6**	2.7	1.6	1.7
2007	4.1	4.6	2.9	**2.7**	2.6	1.8	1.5
2008	4.0	4.1	3.0	**2.7**	2.4	1.7	1.6
2009	4.2	4.3	3.2	**2.8**	2.4	1.7	1.8

Source: *Screen Digest*.

9.5 Screen density and admissions per person in the UK

As in the 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 2009 using these television regions are presented in Table 9.4. Although London had the highest numbers of screens and sites, its screen density (6.5) was lower than that of Northern Ireland (9.6) and was the same as Central Scotland. The North East had the lowest screen density (4.0) among all ISBA regions.

Table 9.4 Screens and admissions by ISBA TV region, 2009 (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	171	4.7	25	1,775	9.6	5,705	33,360	3.2
Central Scotland	237	6.5	38	3,626	6.5	12,787	53,953	3.5
London	788	21.6	153	12,208	6.5	41,694	52,911	3.4
Wales and West	302	8.3	70	4,787	6.3	11,414	37,794	2.4
Southern	332	9.1	81	5,405	6.1	15,969	48,099	3.0
Lancashire	428	11.7	59	6,971	6.1	19,760	46,167	2.8
Northern Scotland	75	2.1	16	1,256	6.0	3,573	47,644	2.8
Border	36	1.0	19	607	5.9	1,346	37,401	2.2
South West	106	2.9	35	1,839	5.8	4,274	40,317	2.3
Midlands	553	15.1	105	9,831	5.6	24,624	44,528	2.5
East of England	214	5.9	46	4,209	5.1	11,272	52,675	2.7
Yorkshire	292	8.0	51	5,884	5.0	14,565	49,879	2.5
North East	117	3.2	25	2,894	4.0	6,480	55,382	2.2
Total	**3,651**	**100.0**	**723**	**61,293**	**6.0**	**173,461**	**47,511**	**2.8**

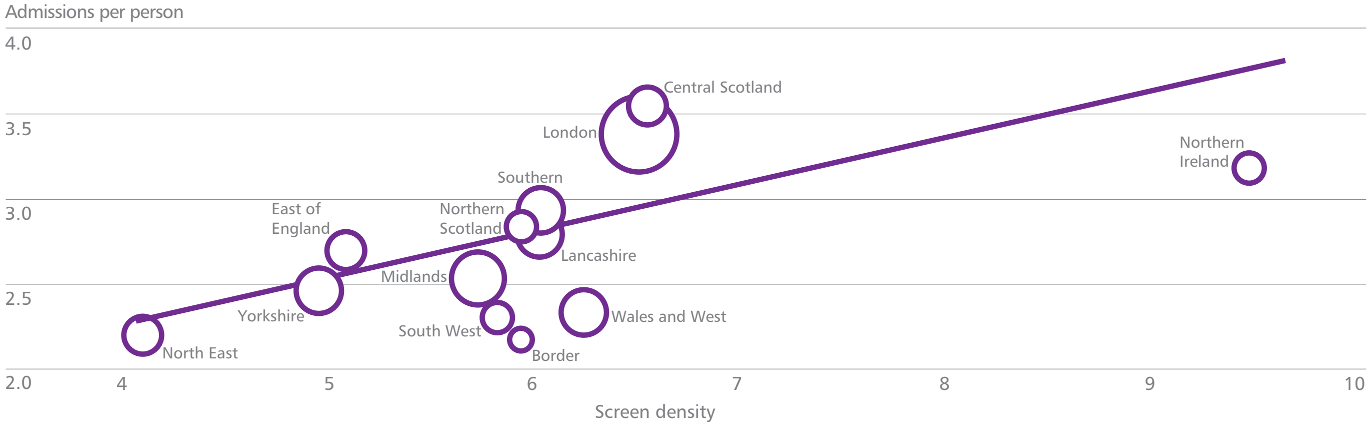
Source: Dodona Research, Beacon Dodsworth, Cinema Advertising Association (CAA), RSU analysis.
*Mid-year population estimates 2008. Crown copyright material is reproduced with the permission of the Controller Office of Public Sector Information (OPSI).

There was a positive and statistically significant linear relationship between cinema admissions per person and screen density in 2009, as shown in Figure 9.3. 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 2009 was very similar to the pattern in 2008. In 2009, as in 2008, some regions had above average screen densities, but their levels of admissions remained low. For example, Wales and the West had a relatively high screen density of 6.3 per 100,000 people but its cinema admissions rate was one of the lowest at 2.4 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, presence or absence of a film culture and varying competition from other forms of entertainment.

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

Figure 9.3 Cinema admissions per person by screen density across ISBA regions, 2009



Source: Dodona Research, Beacon Dodsworth, CAA, RSU analysis.
*Mid-year population estimates 2008. 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 9.5 gives screen information for each of the English Government Office Regions, plus Scotland, Wales and Northern Ireland, which correspond to the areas covered by the nine English Regional Screen Agencies, Scottish Screen, the Film Agency for Wales and Northern Ireland Screen.

Table 9.5 Screens and population in the nations and Government Office Regions, 2009 (ranked by screens per 100,000 people)

Nation/Government Office Region	Screens	% of total screens	Sites	Population (in '000) mid-year 2008*	Screens per 100,000 people	Average number of screens per site
Northern Ireland	171	4.7	25	1,775	9.6	6.8
London	559	15.3	110	7,620	7.3	5.1
South East	533	14.6	121	8,380	6.4	4.4
Scotland	325	8.9	63	5,169	6.3	5.2
North West	431	11.8	62	6,876	6.3	7.0
Wales	183	5.0	46	2,993	6.1	4.0
South West	316	8.7	82	5,209	6.1	3.9
West Midlands	310	8.5	53	5,411	5.7	5.8
Yorkshire and The Humber	254	7.0	44	5,213	4.9	5.8
East Midlands	207	5.7	42	4,433	4.7	4.9
North East	112	3.1	22	2,576	4.3	5.1
East of England	233	6.4	49	5,729	4.1	4.8
Others**	17	0.5	4	n/a	n/a	4.3
Total	**3,651**	**100.0**	**723**	**61,383**	**5.9**	**5.0**

Source: Dodona Research, Office for National Statistics (ONS), RSU analysis.
* Mid-2008 Population Estimates, ONS.
**Others include the Channel Islands and the Isle of Man.
n/a = not available.

The pattern of national and regional variation in screen provision changed slightly in 2009 with Scotland and the South East moving up the screen density rankings. Northern Ireland had the highest number of screens per 100,000 people of the four nations (9.6), followed by Scotland (6.3), Wales (6.1) and England (5.7).

Table 9.5 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 9.6).

9.6 Type of cinema screens by nation and region

Table 9.6 provides a snapshot of variations in multiplex provision around the UK. The South East had the largest number of multiplex screens (388), one more than the North West and 32 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 74%. The Channel Islands and Isle of Man (59%) also had proportionally fewer multiplex screens than the UK average.

Table 9.6 Cinema screens by type by nation or Government Office Region, 2009 (ranked by percentage multiplex)

Nation/Government Office Region	Multiplex	% multiplex	Traditional and mixed use	Total
North West	387	89.8	44	431
Yorkshire and The Humber	211	83.1	43	254
North East	93	83.0	19	112
Northern Ireland	137	80.1	34	171
West Midlands	243	78.4	67	310
Wales	141	77.0	42	183
Scotland	248	76.3	77	325
East of England	176	75.5	57	233
East Midlands	156	75.4	51	207
South East	388	72.8	145	533
London	356	63.7	203	559
South West	189	59.8	127	316
Other*	10	58.8	7	17
Total	**2,735**	**74.9**	**916**	**3,651**

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

9.7 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 9.7 shows that by far the majority of screens mostly show mainstream films. In 2009, 551 cinemas with 3,388 screens showed mostly mainstream films (a rise of 1% for screens and a decrease of 1% for sites). This compared with 168 sites (253 screens, 7% of screens) showing specialised films and four cinemas (10 screens, 0.3% of screens) dedicated mainly to South Asian films. The numbers of screens showing mostly specialised films increased by 1% in 2009 while the number of cinemas stayed the same.

Table 9.7 Sites and screens by programme, 2005–2009

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

Source: Dodona Research, RSU analysis.

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

The pattern of programme type by location in 2009 is shown in Table 9.8. 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 9.8 Percentages of screens by location and programme, 2009

Location	South Asian	Specialised	Mainstream	Total
Town/city centre	80.0	85.0	44.5	47.5
Out of town	–	3.2	38.0	35.5
Edge of centre	–	2.0	14.6	13.6
Suburban	20.0	3.6	0.5	0.7
Rural	–	6.3	2.4	2.7
Total	**100.0**	**100.0**	**100.0**	**100.0**

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

This geographical analysis is extended in Tables 9.9 and 9.10, which reveal the distribution of South Asian and specialised screens around the UK. Table 9.9 shows that 80% of all screens showing South Asian films were found in London, with the remainder in the East Midlands, both areas having large British Asian populations.

Table 9.9 Geographical spread of South Asian screens, 2009

Government Office Region	South Asian screens	%
London	8	80
East Midlands	2	20
Total	**10**	**100**

Source: Dodona Research, RSU analysis.

Screens showing mainly specialised films were concentrated in London and the South East, which housed 45% of them in 2009 (Table 9.10). Scotland had 28 specialised screens and the South West 26, 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 number of specialised screens.

Table 9.10 Geographical spread of specialised screens, 2009

Nation/Government Office Region	Specialised screens	%
London	75	29.6
South East	38	15.0
Scotland	28	11.1
South West	26	10.3
West Midlands	17	6.7
East Midlands	15	5.9
East of England	15	5.9
Yorkshire and The Humber	12	4.7
North West	10	4.0
North East	8	3.2
Wales	7	2.8
Northern Ireland	2	0.8
Total	**253**	**100.0**

Source: Dodona Research, RSU analysis.

9.8 Exhibitors

The number of exhibitors that owned or programmed 20 or more screens in the UK was 11 in 2009, the same as in 2008 (13 in 2005 and 2006, 12 in 2007), as shown in Table 9.11. The five largest exhibitors owned approximately 75% of all UK screens. The order of the list remained similar to last year except for Merlin Cinemas, which increased its number of screens from 26 in 2008 to 31 in 2009, to move ahead of AMC in the list.

Table 9.11 Cinema screens by exhibitors with 20+ screens, 2009

Exhibitor	Sites	Screens	% of total screens
Odeon	106	840	23.0
Cineworld	76	773	21.2
Vue	67	641	17.6
National Amusements	21	274	7.5
Ward Anderson	25	213	5.8
Apollo	13	77	2.1
City Screen	18	51	1.4
Reel Cinemas	14	51	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 312 independent single venue exhibitors)	366	633	17.3
Total	**723**	**3,651**	**100.0**

Source: Dodona Research.
Figures correct as at March 2010.
Notes:
Odeon is owned by Terra Firma Capital Partners, a European private equity firm with headquarters in London and Frankfurt.
Cineworld comprises the former Cine-UK and UGC chains and is owned by The Blackstone Group, a multinational private equity company.
Vue, which acquired Warner Village cinemas in 2003, is owned by SBC International Cinemas (headquartered in the UK).
National Amusements is owned by the family of Sumner Redstone, chairman of US media giant Viacom.
Ward Anderson is headquartered in the Republic of Ireland where it operates the Cineplex, IMC and Omniplex chains.

9.9 Exhibitor revenues

Dodona Research reports that total exhibitor revenue in 2009 stood at £1,193 million, 10% higher than in 2008. Net concession revenue stood at £302 million (a rise of 11% on 2008), while gross advertising revenue totalled £195 million.

Average ticket prices, calculated by dividing UK box office gross for the year (£944 million) by total UK admissions (173.5 million), rose from £5.18 in 2008 to £5.44 in 2009, an increase of 5%.

9.10 Digital projection

9.10.1 Digital Screen Network

The UK Film Council's 239 state-of-the-art digital cinema screens had been installed by the end of 2008. The end of the final installations marked the beginning of the four-year contract with the cinemas for the delivery of specialised films. At the end of 2008, the 239 Digital Screen Network screens accounted for a large proportion of the UK's total of 310 digital screens. Since then however, the rate of installation of digital screens in cinemas has accelerated, and at the end of 2009 there were 642 digital screens in UK cinemas.

9.10.2 Digital screens worldwide and in the UK

According to *Screen Digest*, at the end of 2009 there were 16,335 DCI–level (Digital Cinema Initiatives; see Glossary) digital screens worldwide, 86% up on 8,800 screens in 2008. Table 9.12 shows the number of high-end digital (often referred to as 'D-Cinema' in the industry) screens in the world from 2005 to 2009. Worldwide, digital screens have increased almost twenty-fold since 2005.

Table 9.12 Number of high-end digital screens in the world, 2005–2009

Region	2005	2006	2007	2008	2009	% of 2009 total	% change in screens 2008/09
Americas	345	2,030	4,666	5,754	8,185	50.1	42.2
Asia-Pacific	272	430	919	1,471	3,488	21.4	137.1
Europe	229	532	864	1,547	4,580	28.0	196.1
of which UK	*38*	*148*	*296*	*310*	*642*	*3.9*	*107.1*
Africa and Middle East	2	4	6	28	82	0.5	192.9
Total	**848**	**2,996**	**6,455**	**8,800**	**16,335**	**100.0**	**85.6**

Source: *Screen Digest*.
Note: 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). Figures valid to March 2010.

The rise in the worldwide number of digital screens continued in 2009, with a total increase of 7,535 screens. It was fuelled by the continuing growth of digital screens in Europe, which had the largest percentage increase from 2008 to 2009 and the largest increase in numbers (40% of the worldwide total). North and South America's increase in digital screens from 2008 to 2009 accounted for 32% of the worldwide increase, and the Asia-Pacific region accounted for 27%. The number of digital screens in Africa and the Middle East increased by 193%, from 28 in 2008 to 82 in 2009, but this increase of 54 screens represented just 0.5% of the worldwide total increase.

In Europe 12 countries, led by France, had more than 100 digital screens in 2009, compared with five in 2008 as shown in Table 9.13. The top five countries had 63% (62% in 2008) of all of the high-end digital screens in Europe. France increased its number of screens by 278% from 254 in 2008 to 959 in 2009, to have the largest number of digital screens in Europe (21% of the European total). The largest percentage increases from 2008 to 2009, however, were seen in the Czech Republic (780% increase from five to 44 screens) and in Finland (514% increase from seven to 43 screens).

Table 9.13 European countries with 100 or more high-end digital screens, 2008–2009 (ranked by number of screens in 2009)

	Year		% of 2009 Europe total	% increase from 2008
Country	2008	2009		
France	254	959	20.9	277.6
UK	310	642	14.0	107.1
Germany	164	525	11.5	220.1
Italy	78	415	9.1	432.1
Russia	98	331	7.2	237.8
Spain	58	286	6.2	393.1
Austria	119	239	5.2	100.8
Poland	56	191	4.2	241.1
Portugal	36	178	3.9	394.4
Belgium	107	142	3.1	32.7
Netherlands	36	105	2.3	191.7
Republic of Ireland	46	101	2.2	119.6
Rest of Europe	*185*	*466*	*10.2*	*151.9*
Europe total	**1,547**	**4,580**	**100.0**	**196.1**

Source: *Screen Digest*.
See note to Table 9.12.

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The overall increase in the number of high-end digital screens in the Asia-Pacific region was lower than in Europe between 2008 and 2009. The region's total number of screens increased by 137% from 1,471 to 3,488. China more than doubled its number of screens (to 1,788) and now has 51% of the region's digital screens. Table 9.14 shows that the top five countries had just under 92% of all digital screens in the region. In the Asia-Pacific region, Australia had the largest percentage increase in the number of digital screens (588%, from 42 to 289 screens in 2009), and Japan increased its number of digital screens from 123 to 440 (an increase of 258%).

Table 9.14 Countries in Asia-Pacific region with 100 or more high-end digital screens, 2008–2009 (ranked by number of screens in 2009)

Country	Year 2008	Year 2009	% of 2009 Asia-Pacific total	% increase from 2008
China	861	1,788	51.3	107.7
South Korea	199	536	15.4	169.3
Japan	123	440	12.6	257.7
Australia	42	289	8.3	588.1
India	112	146	4.2	30.4
Rest of Asia-Pacific	*134*	*289*	*8.3*	*115.7*
Asia-Pacific total	**1,471**	**3,488**	**100.0**	**137.1**

Source: *Screen Digest*.
Percentages may not add to 100 due to rounding.
See note to Table 9.12.

9.10.3 3D and alternative content programming

Of the 642 high-end digital screens in the UK in 2009, 449 (70%) of them were 3D-capable digital screens. This represents a greater than three-fold increase in the proportion of 3D digital screens over 2008. Some of the popular 3D screenings in the UK in 2009 included *Avatar* (*Avatar*'s 3D box office takings alone were higher than any other film has taken at the UK box office), *Ice Age III* and *Up*.

Table 9.15 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. Fourteen digital 3D features (films produced in stereoscopic 3D format) were released in 2009, and there is a strong line-up, especially animations, of 3D releases for 2010, including *Alice in Wonderland*, *Clash of the Titans 3D*, *Harry Potter and the Deathly Hallows: Part 1*, *Shrek Forever After* and *Toy Story 3 3D*.

Table 9.15 3D digital screens in the UK, 2006–2009

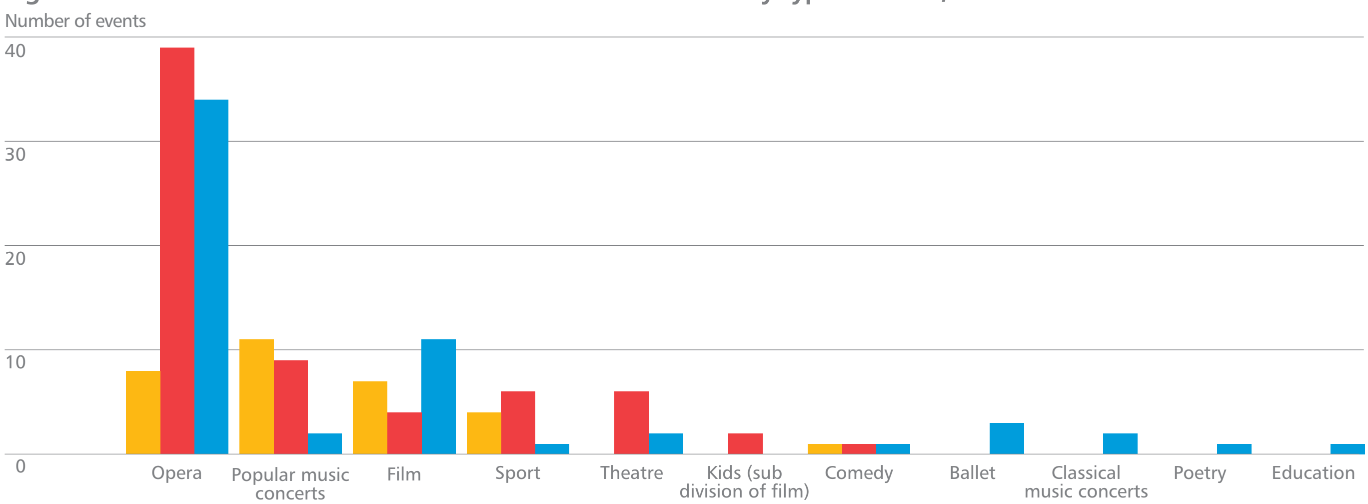
Year	Number of 3D digital screens	Total digital screens	3D % of all digital screens	Top performing digital 3D title in the UK/Republic of Ireland
2006	5	148	3.4	Tim Burton's Nightmare Before Christmas
2007	47	296	15.9	Beowulf
2008	69	310	22.3	Fly Me to the Moon
2009	449	642	69.9	Avatar

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 UK is the most advanced territory in Europe for alternative content programming, not least because it also has the highest number of digital sites and, until recently, the highest number of digital screens (now surpassed by France). 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.

There were 58 alternative content events screened in UK cinemas in 2009, according to *Screen Digest* (Figure 9.4). In 2008, such events ranged from live or recorded operas and pop music concerts to film screenings with a live 'question and answer' session or a live 'virtual' premiere. New types of events shown in 2009 included ballet, a live poetry reading and a live Digital Cinema Workshop.

Figure 9.4 Alternative content events screened in UK cinemas by type of event, 2007–2009



	Opera	Popular music concerts	Film	Sport	Theatre	Kids (sub division of film)	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

Source: *Screen Digest*.
Note: Figures include live and recorded events. 'Film' includes film screenings followed by a live 'question and answer' session. 'Kids' includes cartoons or short features that would normally be released on television or DVD.

Although there were fewer alternative content events in 2009 than in 2008, revenues from these events continued to rise, as Figure 9.5 shows. This may be due to events being shown more widely as more digital screens become available. Notable alternative content events screened in 2009 included a 3D showing of Olympic gold medallist Usain Bolt's 150 metres sprint in Manchester in May. This event was screened in Odeon cinemas before the showing of *Ice Age III*. The National Theatre broadcast its production of Racine's *Phèdre* starring Helen Mirren to 273 venues around the world, enabling 30,000 viewers to see the play, rather than just those able to attend the live theatre. Events in 2010 include *Kenny Chesney: Summer in 3D*, a 3D concert film of the singer's 2008 summer tour across the USA, released in cinemas in April.

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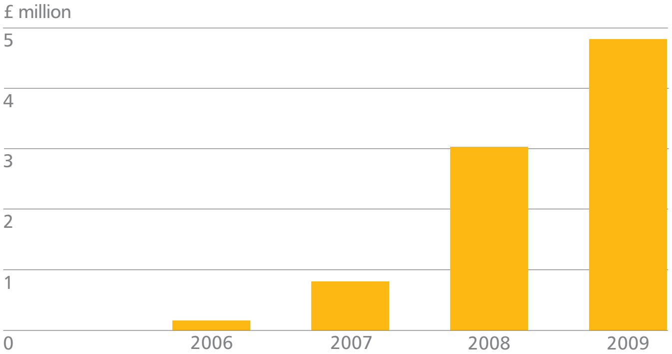
Figure 9.5 Revenues from alternative content events screened in UK cinemas, 2006–2009



	2006	2007	2008	2009
Alternative content revenues	0.2	0.8	3.1	4.9

Source: *Screen Digest*.

9.11 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 non-commercial providers bringing a wide variety of programming, often specialised in nature, to local communities which would otherwise be under-served by the commercial operators. This sector is often referred to as community cinema. Members of local communities are often 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 2008/09 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 (56%) of the responding organisations were established in 2000 or later, while 17% were established in the 1960s or earlier (down from 24% in 2007/08).

Nearly all of the film societies that responded (87%) operated a membership system in 2008/09 and the average membership size was 138. The membership of responding societies stood at 11,614. The BFFS estimates a total membership of over 38,000 across all film societies known to them.

The average full annual membership fee was £26.30 (down from £26.94 in 2007/08). Less than one-third of societies that operated a membership system charged an additional admission fee (28%). The average admission fee charged by these societies was £3.96.

The responding organisations programmed a total of 682 different titles, in 1,581 screenings, during the 2008/09 season (more than the 503 films released theatrically in the UK in 2009). British films were screened 388 times (25% of all screenings, up from 23% in 2007/08), and 49% of screenings were foreign language films (up from 39% in 2007/08). In total, 70% of titles were screened by only one film society (up from 65% in 2007/08), indicating the diversity of programming choices made by individual societies. However, some titles proved popular choices across many film societies, and 30 films were programmed by 10 or more societies.

Seven of these films programmed by 10 or more respondents in 2008/09 were British, and 15 were in a foreign language. The three most programmed films were *Happy-Go-Lucky*, *The Kite Runner* and *Persepolis*. Just over half (51%, the same as in 2007/08) of all responding organisations held special events in addition to screenings in 2008/09.

The average audience size in 2008/09 was 76. The smallest audience recorded was just one admission and the largest stood at 347. The sum total of all admissions from responding organisations was 104,097. If this is extrapolated to all societies, the BFFS estimates that the total number of admissions in 2008/09 would have been around 347,000.

The most commonly used format for screenings was DVD (used 'usually' or 'sometimes' by 91% of responding organisations). Only 16% of responding societies still used VHS, and none of the societies reported it as their usual projection format. One quarter of the responding societies used 35mm as their usual projection format.

The vast majority of film societies used only one venue for screenings (90%), and public buildings (for example, civic centres, village or town halls) were the most common type (used by 38% of respondents). Other types of venue included theatres (used by 15% of respondents), cinemas (14%), school halls or college/university lecture theatres (11%) and mixed arts centres (8%).

Film societies and community cinemas enhance film provision in thematic or geographical areas otherwise under-served by commercial cinemas. On average, film societies and community cinemas were located around nine miles from the nearest commercial cinema. Moreover, 44% operated in rural areas (with 19% in remote rural areas more than 10 miles from the nearest settlement) compared with 3% of commercial screens (Table 9.8). 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 (Table 9.4).

- For cinema admissions and box office see Chapter 1 (page 8)
- For a look at cinema audiences see Chapter 14 (page 110)
- For employment in the exhibition sector see Chapter 21 (page 182)
- See www.ukfilmcouncil.org.uk/dsn for more about the UK Film Council's Digital Screen Network, including a list of such screens by region
- For maps showing distances from households to closest commercial and independent cinemas in the UK, see www.ukfilmcouncil.org.uk/exhibition
- Website for British Federation of Film Societies (BFFS): www.bffs.org.uk

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Chapter 10: 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 2009, people living in the UK bought an average of four physical videos each, three of which were feature films.

Facts in focus

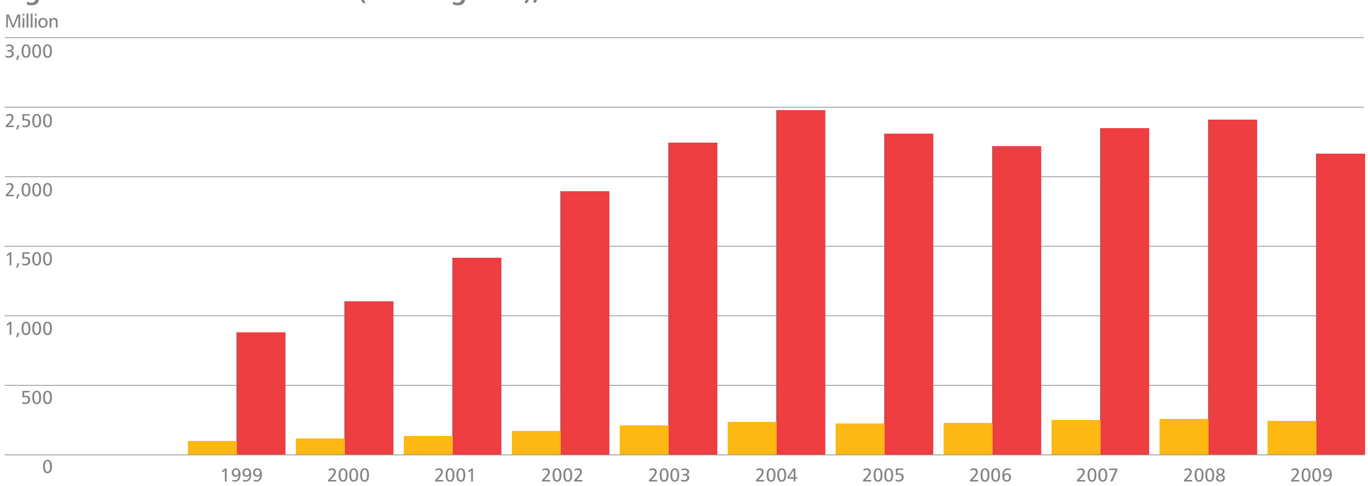
- The combined rental and sales market for video on physical media in 2009 was £2.39 billion, and feature film on video accounted for £1.51 billion.
- 71 million films were rented on video in 2009 (72 million in 2008) and 180 million films on video were sold (196 million in 2008).
- Film accounted for 74% 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 *Harry Potter and the Half-Blood Prince*.
- Online video rental of feature films accounted for 49% of all rental transactions of feature films in 2009.

10.1 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), high-definition DVD (HD-DVD) 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 12 and 13.)

In 2009, 243 million videos were sold, down 5.4% on 2008. The total market value was £2,164 million (Figure 10.1), down 10.1% on 2008. DVDs accounted for the vast bulk of video sales value (92%), while Blu-ray sales accounted for 6.4% of total sales value in 2009, compared with 2.9% in 2008. Feature film represented approximately 61% of the retail video market by value (£1,311 million) and 74% by volume. UK films accounted for around 20% of sales of film on video.

Figure 10.1 Retail video sales (all categories), 1999–2009

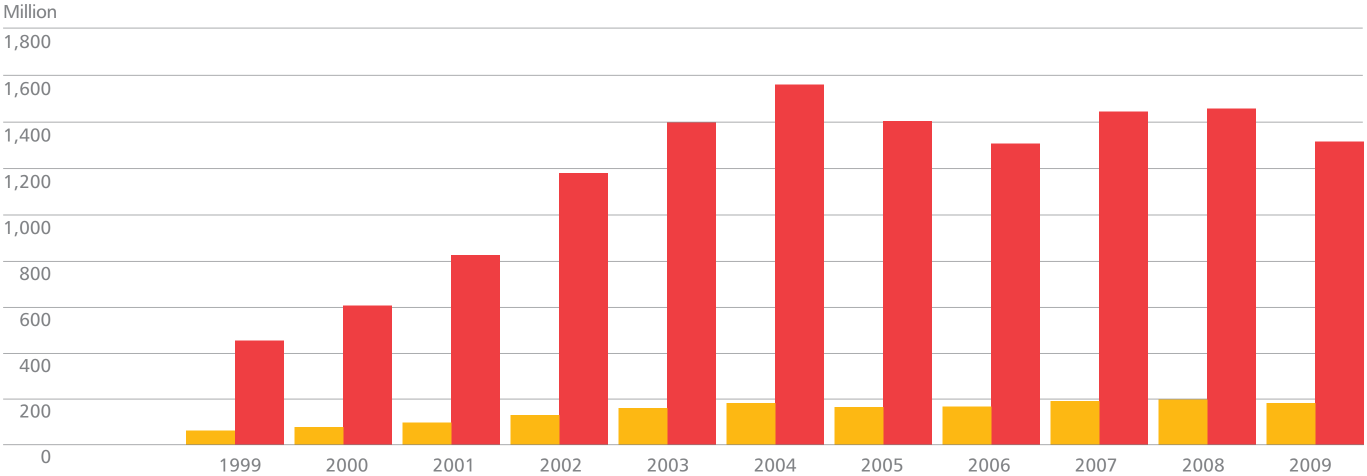


	1999	2000	2001	2002	2003	2004	2005	2006	2007	2008	2009
Volume (million)	96	114	135	169	208	234	222	228	249	257	243
Value (£ million)	878	1,101	1,417	1,896	2,245	2,478	2,309	2,219	2,349	2,408	2,164

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

The number of films sold on video more than trebled between 1999 and 2008, from 61 million units to 196 million, before falling in 2009 to 180 million units (Figure 10.2). The loss of some 900 Woolworth and Zavvi stores in 2009 is likely to have had an effect on DVD film sales. As Figure 10.3 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 back to the level of the late 1990s (£7.29).

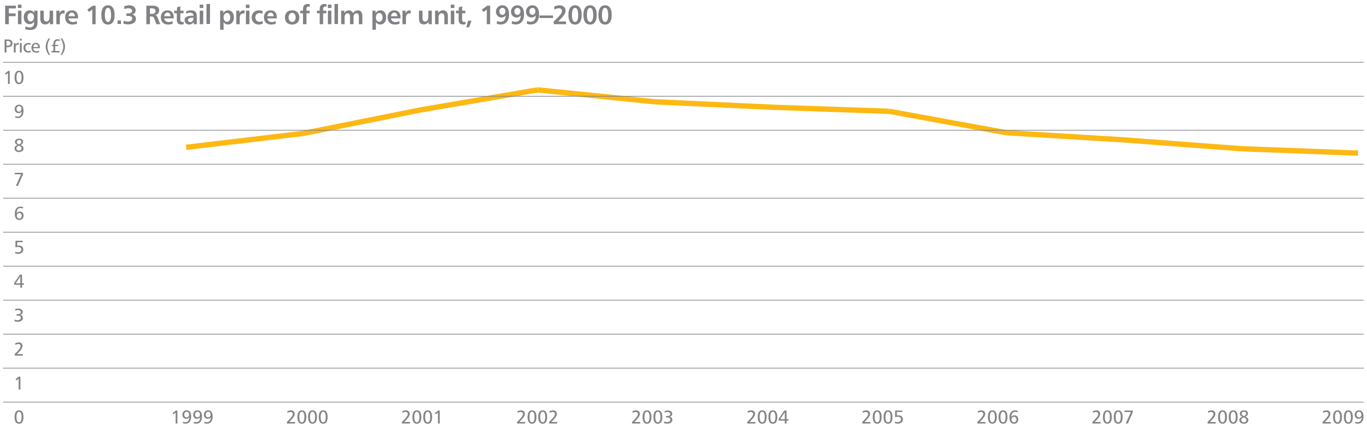
Figure 10.2 Film on video retail sales, 1999–2009



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

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

Figure 10.3 Retail price of film per unit, 1999–2000



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

Source: UK Film Council RSU.

Table 10.1 shows the top selling films on video in 2009. *Harry Potter and the Half-Blood Prince* topped the chart with more than two million copies sold. *The Dark Knight* appears in 2009's top 10 as well as being the second highest selling video of 2008. Just outside this list (at number 11) is *Star Trek*, which was the highest selling Blu-ray disc of 2009. Sales of Blu-ray discs accounted for 3.3% of all video sales by volume in 2009, up from 1.4% in 2008.

Table 10.1 Top 10 films on video retail, 2009

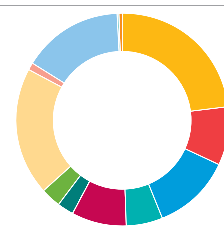
	Title	Country of origin	Distributor
1	Harry Potter and the Half-Blood Prince	UK/USA	Warner
2	Quantum of Solace	UK/USA	20th Century Fox
3	Twilight	USA	E1 Entertainment
4	Transformers: Revenge of the Fallen	USA	Paramount
5	Slumdog Millionaire	UK	20th Century Fox
6	Madagascar: Escape 2 Africa	USA	Paramount
7	Angels and Demons	USA	Sony Pictures
8	High School Musical 3: Senior Year	USA	Walt Disney
9	Ice Age III	USA	20th Century Fox
10	The Dark Knight	UK/USA	Warner

Source: Official UK Charts Company, BVA.

Once again, comedy was the dominant genre of films sold on video in 2009, accounting for over 23% of the market as Figure 10.4 shows. Drama was the next most popular with 19% of all sales, followed by action/adventure with 15%.

Figure 10.4 Sales breakdown by film genre, 2009

	%
Comedy	23.3
Thriller	8.9
Family	11.8
Horror	5.6
Sci-fi	8.2
Adult	0.1
War	2.4
Musical	3.3
Drama	19.4
Western	1.1
Action/adventure	15.3
Anime	0.3
Documentary	0.3
Bollywood	0.0



Source: Official UK Charts Company, BVA.

The top 10 UK performers on sell-through video in 2009 (Table 10.2) include four UK-qualifying titles which are also in the overall top 10 of the year. In addition, *Mamma Mia!* continued to sell well in 2009 after being the top selling video of 2008 when it sold more than 5 million copies to become the highest selling DVD of all time in the UK. By the end of 2009, it had sold almost 6 million copies. In second place in the list is *Quantum of Solace*, which was also the second highest selling Blu-ray disc of 2009.

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

Table 10.2 Top 10 UK-qualifying video film retail titles, 2009

	Title	Country of origin	Distributor
1	Harry Potter and the Half-Blood Prince	UK/USA	Warner
2	Quantum of Solace	UK/USA	20th Century Fox
3	Slumdog Millionaire	UK	20th Century Fox
4	The Dark Knight	UK/USA	Warner
5	Mamma Mia!	UK/USA	Universal Pictures
6	The Duchess	UK/Fra/Ita	20th Century Fox
7	The Boy in the Striped Pyjamas	UK/USA	Walt Disney
8	Casino Royale	UK/USA/Cze	Sony Pictures
9	Rocknrolla	UK/USA	Warner
10	Wild Child	UK/USA	Universal Pictures

Source: RSU analysis of Official UK Charts Company data.

The list of top 10 UK independent films sold on video in 2009 is topped by *Slumdog Millionaire*, which was also the top grossing UK independent film at the UK box office in 2009 (Table 10.3). Biopics were also popular in 2009, with *The Duchess* and *The Young Victoria* in second and third places in the list.

Table 10.3 Top 10 UK independent video film retail titles, 2009

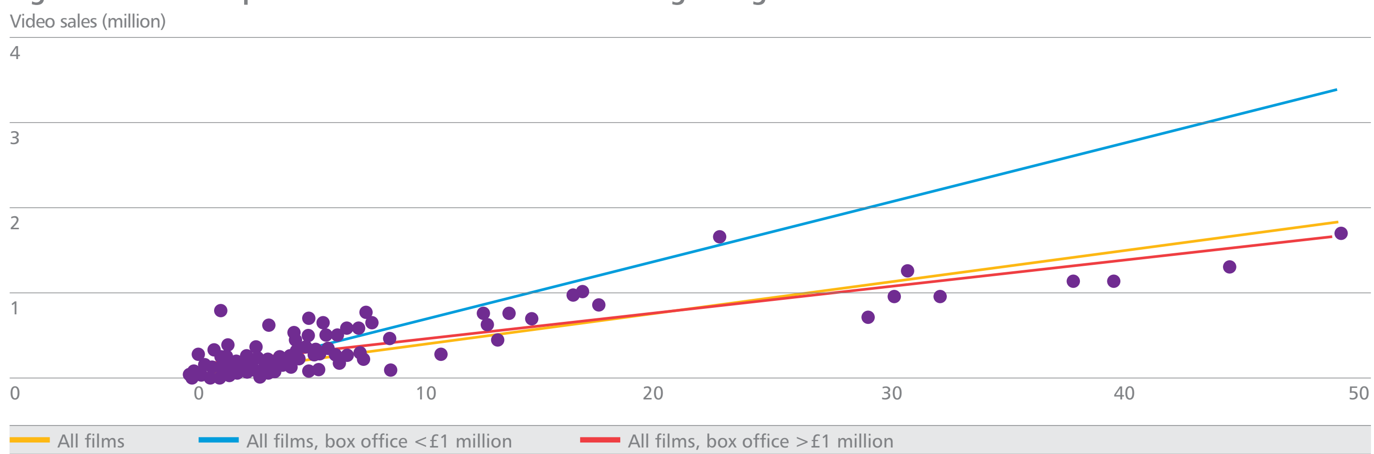
	Title	Country of origin	Distributor
1	Slumdog Millionaire	UK	20th Century Fox
2	The Duchess	UK/Fra/Ita	20th Century Fox
3	The Young Victoria	UK/USA#	Momentum
4	City Rats	UK	Revolver
5	Bronson	UK	E1 Entertainment
6	Adulthood	UK	20th Century Fox
7	Kidulthood	UK	Revolver
8	Run, Fat Boy, Run	UK/USA#	EIV
9	The Bank Job	UK/USA#	Lions Gate
10	Cass	UK	Optimum

Source: RSU analysis of Official UK Charts Company data.
#*The Young Victoria*, *Run, Fat Boy, Run* and *The Bank Job* were made with independent (non-studio) US support.

10.2 The relationship between film on video sales and theatrical box office takings

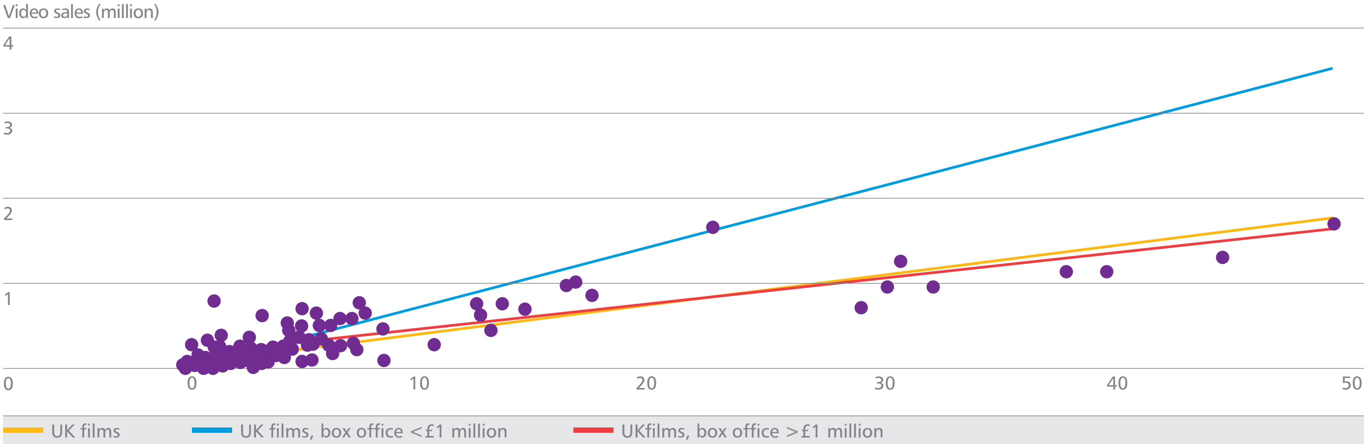
As can be seen from Table 10.1, the top selling titles on video tend to be the same as those which performed well theatrically. Looking more closely at this relationship (Figures 10.5 and 10.6) we see a positive and statistically significant association between box office and video sales. That is, the greater the gross box office for a film, the more videos it is likely to sell. Table 10.4 shows the number of videos a film is likely to sell at various box office levels. For example, a film taking £5 million could be expected to sell 598,000 videos in the UK. There is considerable variation around this result. On the data studied, 80% of films taking £5 million at the UK box office would sell between 199,000 and 998,000 videos. As the box office increases, the variation relative to the average gets smaller. So a film taking £50 million at the box office could be expected to sell 3.4 million videos, with a variation (for 80% of the titles) between 3.0 million and 3.8 million. The data also suggest that low to medium box office films receive a greater proportion of their total revenues from video sales than do high box office 'blockbuster' films (see box for explanation).

Figure 10.5 Scatter plot and fitted lines of video sales against gross box office for all films



Source: RSU analysis of Rentrak EDI and Official UK Charts Company data.

Figure 10.6 Scatter plot and fitted lines of video sales against gross box office for UK films



Source: RSU analysis of Rentrak EDI and Official UK Charts Company data.
Note: the scatter plot shows all the points included in Figure 10.5 but the lines were fitted using data for UK films only.

Table 10.4 Average numbers of video sales for levels of gross box office

	UK box office	Average number of UK video sales	Range containing the video sales of 80% of films for the level of box office	
			From	To
Low box office gross films	£50,000	13,000	0	60,000
	£100,000	20,000	0	67,000
	£200,000	34,000	0	81,000
	£500,000	75,000	27,000	122,000
	£750,000	109,000	62,000	156,000
	£1 million	143,000	96,000	190,000
High box office gross films	£5 million	598,000	199,000	998,000
	£10 million	910,000	510,000	1,310,000
	£20 million	1,533,000	1,134,000	1,933,000
	£50 million	3,404,000	3,004,000	3,803,000

Source: RSU analysis of Rentrak EDI and Official UK Charts Company data.

The relationship between UK box office and UK video sales

To test the relationship between the UK box office and UK video sales a sample of films that were released in a particular year[1] around the middle of the decade was taken and their gross box office takings were compared with the number of video sales achieved after five years. All films from the release year for which data on video sales were available were included in the sample. The total number of films included was 356, and 78 of these were UK films. The gross box office for the majority of the films in the sample was less than £1 million (238 of all films and 43 of the UK films).

Only films that were released theatrically are included in this comparison (that is, no 'straight to video' films are included). Also, only sales of physical discs are included in the present comparison. It would be better to include all films purchased, ie films on physical discs and films purchased as downloads. However, while we have some information on the total number of films downloaded to own, we do not have information on numbers of downloads by title for films purchased in this way (see Chapter 12). Also, the films included in the present analysis were released some time ago, so it is likely that only a very small percentage of the total sales of these films would have been downloaded.

Analyses of the data show statistically significant positive linear relationships between gross box office and video sales (after five years). That is, the greater the gross box office for a film, the more videos it would expect to sell. As most of the films in the sample are clustered at the lower end of the box office and video sales scales, three separate lines were fitted to the data, using linear regression analysis. The first line represents the relationship between box office and video sales for all films, the second for films which took more than £1 million at the box office and the third for films which took less than £1 million at the box office (Figure 10.5).

Similar analyses were carried out for UK films only (Figure 10.6) and also showed a statistically significant positive linear relationship. The UK films contained in the sample described above were included in these analyses, rather than taking a different sample of UK films. The scatter plot shown in Figure 10.6 includes the data points for all films so as not to reveal the identity of individual titles, but the lines are fitted using the data for UK films only.

Figures 10.5 and 10.6 show that while there is a positive relationship between box office and video sales there is considerable variation for individual titles. The relationship is weakest (most variation around the fitted line) for low grossing films (box office gross less than £1 million), but even for these films the relationship between the two variables is statistically significant. Further, the estimated impact of an increase in box office on video sales for low grossing films is greater than for higher grossing films.

From the regression analyses we can estimate the average number of video sales for a given level of box office takings but, as can be seen from Figures 10.5 and 10.6, there is much variation around these averages. Table 10.4 shows the average number of video sales for different levels of box office takings, for high grossing films and for low grossing films separately. Also shown is a range of video sales for each level of box office takings. These ranges have been estimated so that the video sales of about 80% of films with the particular level of box office takings lie within the range.

There were no differences between UK films and all films in the relationship between box office takings and video sales, and the expected increases in video sales for a given increase in box office are the same, except that the samples were smaller, so the ranges around the estimates are slightly wider.

Figure 10.5 also shows that many more films in the £5 million to £20 million box office range had video sales above the fitted lines (fitted to all films' and to high grossing films' data) than below the lines. This suggests that the relationship between box office and video sales for the 'blockbusters' (box office around £30 million or greater) is different from that of other films, and that even films grossing in the £5 million to £20 million range will obtain a greater proportion of total revenues from video sales than the blockbusters. As more of the top films are now being released in 3D it is likely that in future a smaller percentage of their total revenues will come from video sales (at least until 3D Blu-ray discs or downloads become widely available and households become equipped with 3D home viewing equipment).

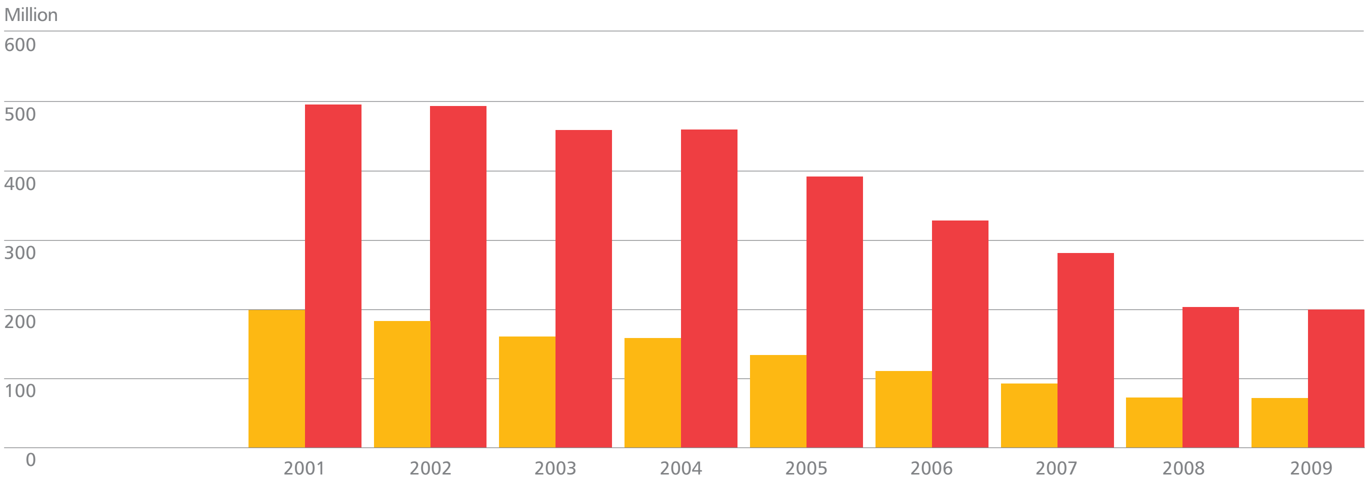
1. The particular year is not disclosed so as not to reveal the video sales of individual titles, which under current arrangements are confidential to the companies concerned.

10.3 Film in the video rental market

Total physical video rentals totalled 79 million in 2009 (including over-the-counter and online rentals). Film on video rentals totalled 71 million, with an average value of £2.82. Online video renting (with postal delivery) now accounts for 54% of all rental transactions and 49% of film on video rental transactions in the UK.

The number of feature film rental transactions in 2009 was down by 1.5 million from 2008, and the value of the physical rental market fell to £199 million from a peak of £494 million in 2001 (Figure 10.7). This is due mainly to the rapid decline of the over-the-counter rental market in the wake of competition from multi-channel television, film theft and, in particular, the availability and lower cost of retail DVDs.

Figure 10.7 Film on video rental market, 2001–2009



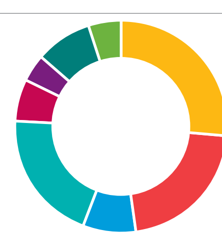
	2001	2002	2003	2004	2005	2006	2007	2008	2009
Transactions (million)	198	182	160	158	133	110	92	72	71
Value (£ million)	494	492	457	458	390	327	280	202	199

Source: *Screen Digest*.

The most popular genre was comedy which accounted for 27% of rentals, followed by drama and action/adventure titles (Figure 10.8). (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 10.8 Video rental share by genre, 2009

	%
Comedy	26.5
Drama	21.5
Thriller	7.9
Action	20.2
Horror	6.3
Sci-fi	4.2
Children’s/family	8.7
Others	4.8



Source: Kantar Worldpanel, BVA.

The list of top 10 online rentals in 2009 is topped by *Slumdog Millionaire*, which was also one of the highest selling videos of 2009 (Table 10.5). *The Dark Knight* is the only other film in this list which was also in the list of top selling titles.

Table 10.5 Top 10 online video rentals, 2009

	Title	Country of origin	Distributor
1	Slumdog Millionaire	UK	20th Century Fox
2	The Curious Case of Benjamin Button	USA	Warner
3	Taken	Fra/USA	20th Century Fox
4	Changeling	USA	Universal Pictures
5	Burn After Reading	USA	Universal Pictures
6	The Reader	USA/Ger	EV
7	Gran Torino	USA/Aus	Warner
8	The Dark Knight	UK/USA	Warner
9	Seven Pounds	USA	Sony Pictures
10	Australia	Aus/USA	20th Century Fox

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

The list of top 10 over-the-counter rentals in 2009 shows a different pattern from the online rentals, with only three titles appearing in both lists (Table 10.6). None of the titles in the top over-the-counter rentals appears in the list of best selling videos of 2009.

Table 10.6 Top 10 over-the-counter video rentals, 2009

	Title	Country of origin	Distributor
1	Taken	Fra/USA	20th Century Fox
2	Knowing	USA/UK	E1 Entertainment
3	Gran Torino	USA/Aus	Warner
4	Yes Man	USA	Warner
5	Role Models	USA/Ger	Universal Pictures
6	He's Just Not That Into You	USA/Ger	EV
7	The Curious Case of Benjamin Button	USA	Warner
8	Tropic Thunder	USA	Paramount
9	Defiance	USA	Momentum Pictures
10	Body of Lies	USA	Warner

Source: BVA.

10.4 Hardware

According to the BVA, 5.5 million DVD players were sold in 2009, taking cumulative DVD hardware sales since launch to 60 million, almost one DVD player for every person in the UK. In addition, consumers increasingly have access to high-definition DVD technology through dedicated players and games consoles in particular. The BVA reports that 200,000 Blu-ray stand-alone players were sold in 2009 and *Screen Digest* estimates that there are more than three million households in the UK with games consoles with Blu-ray capability.

► For more information about top films at the UK box office see Chapter 2 (page 15)
► For more information about the UK film market as a whole see Chapter 13 (page 104)

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

Chapter 11: Film on UK television

The number and variety of films broadcast on television has soared since 2000. Viewers had a choice of nearly 6,000 film titles across all channels in 2009, worth approximately £1.1 billion to the broadcasters.

Facts in focus

- There were 5,973 unique film titles on television in 2009, including 2,070 on terrestrial, 1,606 on subscription film channels and 3,283 on free-to-air film channels.
- There were 2,218 film transmissions (2,070 unique titles) on terrestrial channels, virtually unchanged from 2008, and an average of six films per day. Of these, 487 (22%) were UK films, and 76 (3%) were foreign language films.
- An average of 1 million people watched each film on peak-time network television (down from 1.3 million in 2008), compared to median cinema audiences for the top 50 films of 2 million.
- The top film on terrestrial television was *Pirates of the Caribbean: At World's End* on BBC One, with 6.4 million viewers.
- There were 3.4 billion viewings of feature film across all television formats (except pay-per-view) in 2009 – the same level as 2008 and over almost 20 times the number of cinema admissions.

11.1 Programming on network channels

Table 11.1 shows the number of feature films broadcast on the five terrestrial network channels in 2009 and the total number of UK titles broadcast in that time. These are broken down into older titles (more than eight years old) and recent theatrical releases (released in the last eight years). Here, UK film includes 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 2,218 films on terrestrial television in 2009, virtually unchanged from 2008, which represented an average of six films a day. The proportion of recent UK films remained the same at 7%.

Table 11.1 Feature films broadcast on network television, 2009

Channel	Number of films broadcast	Number of UK films broadcast	UK films as % of total	Recent UK (ie released theatrically since 2001)	Recent UK as % of total broadcast
BBC One	338	63	19	43	12.7
BBC Two	369	119	32	35	9.5
ITV1	446	117	26	36	8.1
Channel 4	561	129	23	33	5.9
Five	504	59	12	7	1.4
Total	**2,218**	**487**	**22**	**154**	**6.9**

Source: Attentional, UK Film Council RSU analysis.

Network television screened 76 foreign language films in 2009, 3% of the total, up from 73 in 2008 (3% of the total), as Table 11.2 shows. The top foreign language film was the Jackie Chan martial arts comedy *Rumble in the Bronx*, with an audience of 1.2 million on BBC One.

Table 11.2 Foreign language films broadcast on network television, 2009

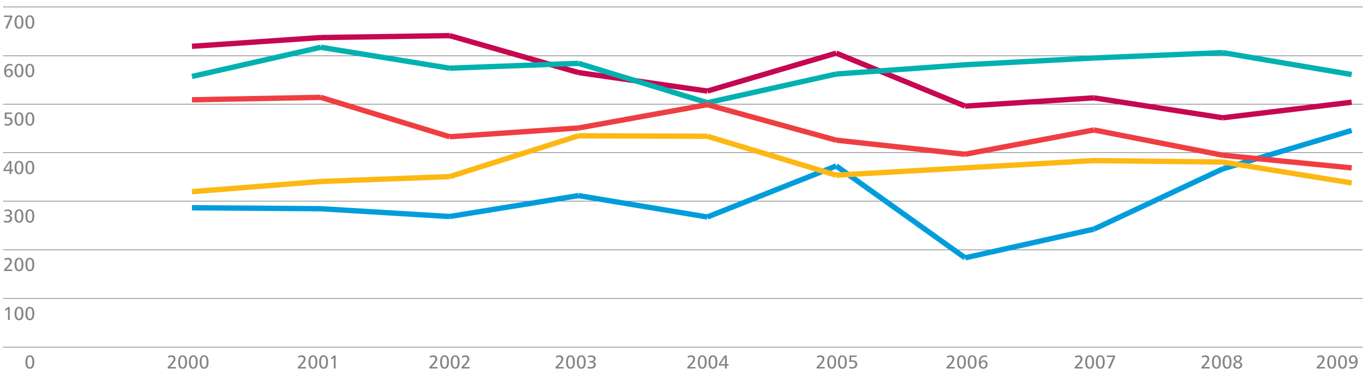
Channel	Number of foreign language films broadcast	% of channel's film output	Average audience (million)	Top rated foreign language film	Audience (million)
BBC One	1	0.3	1.2	Rumble in the Bronx	1.2
BBC Two	25	6.8	0.1	Pinocchio	0.5
ITV1	3	0.7	0.1	The Children of Heaven	0.1
Channel 4	42	7.5	0.1	House of Flying Daggers	0.6
Five	5	1.0	0.3	Fist of Fury	0.6
Total	**76**	**3.4**	**0.1**		

Source: UK Film Council RSU.

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

The number of slots for feature film on network television has fluctuated since 2000, as Figure 11.1 shows with Channel 4 and Five broadcasting the most films over the last decade.

Figure 11.1 Number of feature films on network television, 2000–2009



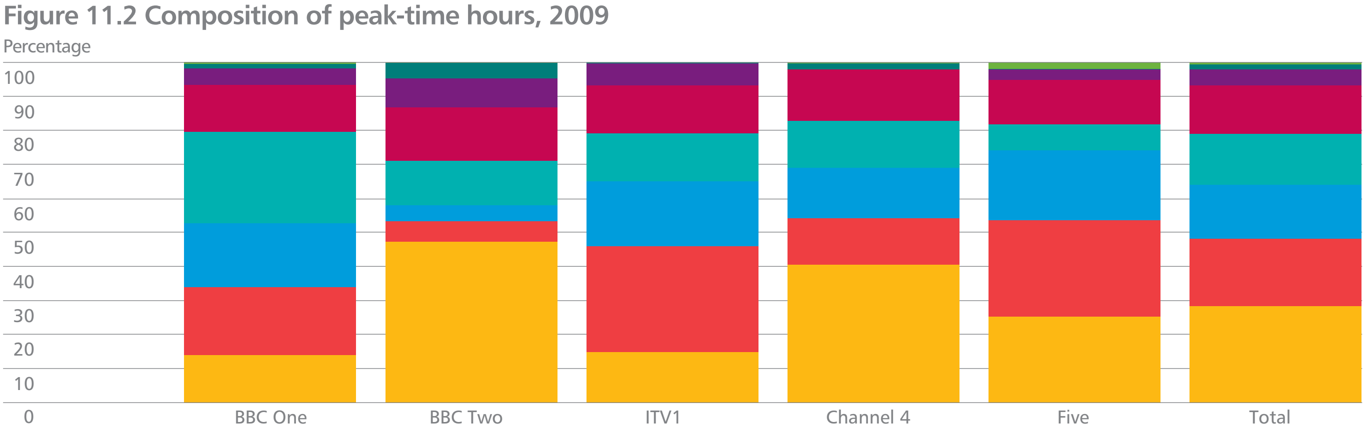
	2000	2001	2002	2003	2004	2005	2006	2007	2008	2009
BBC One	320	341	351	435	434	354	369	384	381	338
BBC Two	509	514	433	451	499	426	397	447	395	369
ITV1	287	285	269	312	268	373	184	243	367	446
Channel 4	557	617	574	584	503	562	581	595	606	561
Five	619	637	641	565	527	605	496	513	472	504
Total	2,292	2,394	2,268	2,347	2,231	2,320	2,027	2,182	2,221	2,218

Source: Attentional, UK Film Council RSU.

11.2 Peak time on network television

In 2009, 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 19% of programming on BBC One, 5% on BBC Two, 15% on Channel 4 and 21% on Five (Figure 11.2). ITV1's film output more than doubled, from 9% in 2008 to 19% last year.

Figure 11.2 Composition of peak-time hours, 2009



	BBC One	BBC Two	ITV1	Channel 4	Five	Total
Factual	14.0	47.3	14.9	40.6	25.3	28.4
Drama	19.9	6.0	31.0	13.5	28.2	19.8
Films: Cinema	**18.8**	**4.6**	**19.1**	**14.9**	**20.6**	**15.7**
News/current affairs	26.8	13.1	14.1	13.7	7.7	15.0
Entertainment	13.8	15.7	14.1	15.2	13.0	14.3
Sport	4.9	8.6	6.4	0.0	3.1	4.6
Other	1.2	4.5	0.4	1.7	0.1	1.5
Films: made for TV	0.7	0.1	0.0	0.3	2.0	0.7

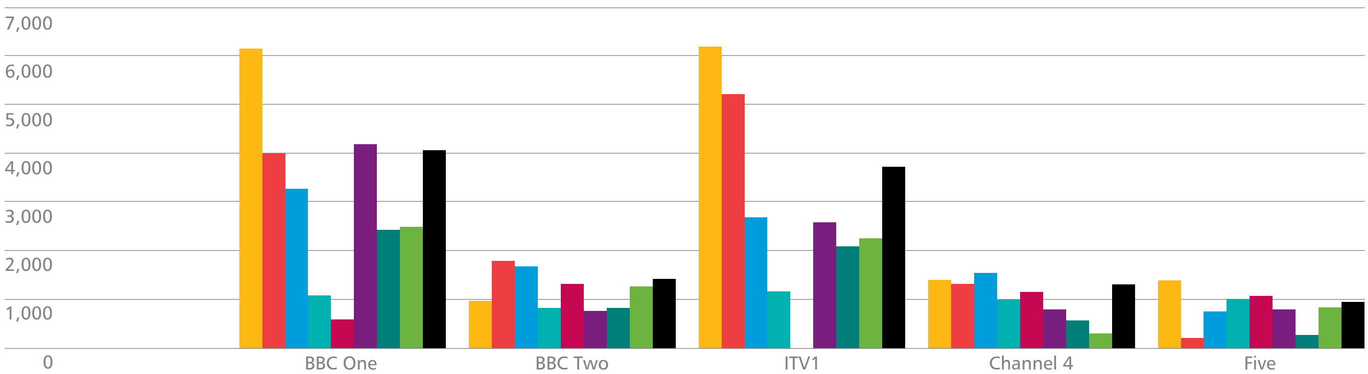
Source: Attentional.

11.3 Audiences for film on network television

The average audience for a film shown on peak-time network television was 1.1 million on BBC One, 800,000 on BBC Two, 1.2 million on ITV1 and 1 million on both Channel 4 and Five (Figure 11.3). Across all channels, the average audience was 1 million, down from 1.3 million in 2008. This compares with median cinema admissions for the top 50 films of approximately 2 million.

Of the main programme categories, film accounts for the lowest average peak-time audience on ITV1 but performs relatively well on Five, as shown in Figure 11.3.

Figure 11.3 Average peak-time audience, 2009



	BBC One	BBC Two	ITV1	Channel 4	Five
Drama	6,141	971	6,191	1,404	1,391
Entertainment	3,999	1,793	5,216	1,324	207
Factual	3,270	1,678	2,689	1,543	750
Films: Cinema	**1,088**	**830**	**1,161**	**1,001**	**1,009**
Films: made for TV	588	1,318	–	1,156	1,072
News/current affairs	4,182	770	2,581	797	797
Other	2,432	829	2,090	570	270
Sport	2,494	1,268	2,255	303	842
All genres	4,057	1,418	3,718	1,308	946

Source: BARB/Attentional.

11.4 Top films on network television

The most popular film on terrestrial television in 2009 was *Pirates of the Caribbean: At World's End*, with 6.4 million viewers tuning in to its premiere on BBC One (Table 11.3). In theatrical audience terms, this is equivalent to a box office gross of £35 million (its actual gross was £41 million). The top 20 is dominated by recent animated family films such as *Shrek 2*, *Ice Age 2: The Meltdown* and *The Incredibles*.

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

Table 11.3 Top 10 films on network television, 2009

	Title	Channel	Country of origin	Year of theatrical release	TV audience (million)
1	Pirates of the Caribbean: At World's End	BBC One	USA	2007	6.4
2	Shrek 2	BBC One	USA	2004	6.2
3	Shrek 2	BBC One	USA	2004	6.0
4	Ice Age 2: The Meltdown	ITV1	USA	2006	5.9
5	The Incredibles	BBC One	USA	2004	5.6
6	Harry Potter and the Goblet of Fire	ITV1	UK/USA	2005	5.5
7	Over the Hedge	BBC One	USA	2006	5.0
8	Elf	Channel 4	USA	2003	4.9
9	Batman Begins	ITV1	UK/USA	2005	4.9
10	Pirates of the Caribbean: The Curse of the Black Pearl	BBC One	USA	2003	4.8

Source: Attentional, BARB.
Note: *Shrek 2* was broadcast twice on BBC One – on 1 January and 24 December.

The top 10 UK films of 2009 (Table 11.4) included the premieres of *Batman Begins*, *King Arthur*, and *The Da Vinci Code*. The highest ratings were recorded for the second broadcast of *Harry Potter and the Goblet of Fire* on ITV1.

Table 11.4 Top 10 UK-originated films on network television, 2009

	Title	Channel	Country of origin	Year of theatrical release	TV audience (million)
1	Harry Potter and the Goblet of Fire	ITV1	UK/USA	2005	5.5
2	Batman Begins	ITV1	UK/USA	2005	4.9
3	Casino Royale	ITV1	UK/USA	2006	4.8
4	King Arthur	BBC One	UK/USA/Ire	2004	4.8
5	Wallace & Gromit: The Curse of the Were-Rabbit	BBC One	UK/USA	2005	4.8
6	Nanny McPhee	ITV1	UK/USA	2005	4.6
7	Harry Potter and the Chamber of Secrets	ITV1	UK/USA	2002	4.3
8	The Da Vinci Code	Five	UK/USA	2006	4.1
9	Love Actually	ITV1	UK/USA	2003	3.9
10	Harry Potter and the Prisoner of Azkaban	ITV1	UK/USA	2004	3.9

Source: Attentional, BARB.

11.5 Films on multi-channel television

Table 11.5 shows the audience share for freeview/satellite/cable multi-channel television has continued to grow in the last few years. Multi-channel television accounted for 41% of the UK television audience in 2009, up from 39% in 2008. The biggest loss over this period was experienced by ITV1, which saw its audience share drop from 29% to 18%.

Table 11.5 Television percentage audience shares, 2000–2009

Year	BBC One	BBC Two	ITV1	Channel 4	Five	Multi-channel TV
2000	27.2	10.8	29.3	10.5	5.7	16.6
2001	26.9	11.1	26.7	10.0	5.8	19.6
2002	26.2	11.4	24.1	10.0	6.3	22.1
2003	25.6	11.0	23.7	9.4	6.5	23.6
2004	24.7	10.0	22.8	9.7	6.6	26.2
2005	23.3	9.4	21.5	9.6	6.4	29.8
2006	22.8	8.8	19.6	9.8	5.7	33.3
2007	22.0	8.5	19.2	8.6	5.1	36.5
2008	21.8	7.8	18.4	8.2	5.0	38.8
2009	20.9	7.5	17.8	7.5	4.9	41.4

Source: BARB.

Table 11.6 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 1,300 films in 2009, with an average audience of around 260,000 viewers. *Charlie and the Chocolate Factory* received the largest audience for a single screening on multi-channel television, with almost two million viewers on ITV2. Film4 broadcast over 2,600 films last year, averaging 133,000 viewers per film.

Table 11.6 Feature film on selected digital channels, 2009

Channel	Number of film transmissions	Average film audience	Top film	Audience for top film
BBC Three	117	508,634	Pirates of the Caribbean: The Curse of the Black Pearl	1,361,000
BBC Four	95	112,906	Calendar Girls	620,200
Bravo	261	46,361	Apocalypto	213,600
E4	184	261,986	Independence Day	789,400
Film 24	927	3,927	The Ultimate Weapon	75,400
Film4	2,649	133,404	Night at the Museum	1,008,500
Fiver	182	153,086	The Da Vinci Code	556,400
Five USA	308	146,365	Swordfish	505,200
G.O.L.D.	157	139,643	Bruce Almighty	495,700
ITV2 – 4	1,359	260,094	Charlie and the Chocolate Factory	1,986,900
More 4	393	86,128	Battle of Britain	437,100
More 24+	432	14,064	Prancer Returns	151,700
Movies 4 Men	5,533	5,359	A.W.O.L. Absent Without Leave	98,900
Sci Fi	566	36,396	Under Siege 2: Dark Territory	254,700
Sky 1 – 3	217	124,792	I Am Legend	909,300
Sky Arts 1 – 2	150	1,497	Last Mogul	11,300
Sunrise TV	390	4,565	Maharaja	16,500
True Movies	360	6,989	Santa Who?	54,100
Turner Classic Movies	5,105	6,893	Jack Frost	105,900
Watch	226	120,786	Hellboy	393,400
Zone Horror/Zone Thriller	1,830	10,480	Ted Bundy	73,400

Source: Attentional, BARB.

The top film on free-to-air digital multi-channel (in terms of total audience across all transmissions) was *Ice Age 2: The Meltdown* on ITV2 with a total audience of 5.8 million from five transmissions (Table 11.7).

Table 11.7 Top 10 feature films on free-to-air digital multi-channel television, 2009

	Title	Channel	Number of transmissions	Country of origin	Year of theatrical release	Total audience
1	Ice Age 2: The Meltdown	ITV2	5	USA	2006	5,823,900
2	The Mummy Returns	ITV2/Sci Fi	14	UK/USA	2001	4,515,300
3	The 40 Year Old Virgin	ITV2	8	USA	2005	3,961,250
4	Charlie and the Chocolate Factory	ITV2	4	UK/USA	2005	3,927,000
5	Love Actually	ITV2	6	UK/USA	2003	3,656,400
6	The Fast and the Furious: Tokyo Drift	ITV2	6	USA	2006	3,595,850
7	Bridget Jones: The Edge of Reason	ITV2	6	UK/USA	2004	3,164,500
8	2 Fast 2 Furious	ITV2	5	USA	2003	3,139,050
9	Total Recall	ITV2	10	USA	1990	3,024,100
10	Ocean's Eleven	ITV2	6	USA	2004	2,940,450

Source: Attentional, BARB.

Table 11.8 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 1,546 films across 43,591 slots while Disney Cinemagic broadcast 1,423 films with an average audience of 23,000. The highest rated broadcast of a film on UK pay-TV was *Indiana Jones and the Kingdom of the Crystal Skull*, with 760,100 viewers on Sky Movies Premiere.

Table 11.8 Feature films on premium subscription movie channels, 2009

Channel	Number of film transmissions	Average film audience	Top film	Audience for top film
Disney Cinemagic	1,423	23,000	Toy Story 2	207,700
Sky Movie channels	43,591	12,070	Indiana Jones and the Kingdom of the Crystal Skull	760,100

Source: Attentional, BARB.

The top film in terms of combined viewings on the subscription film channels in 2009 was *National Treasure: Book of Secrets*, which attracted a total audience of 5.4 million viewers from 184 transmissions on the Sky Movie channels (Table 11.9).

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

Table 11.9 Top 10 feature films on pay-TV film channels, 2009

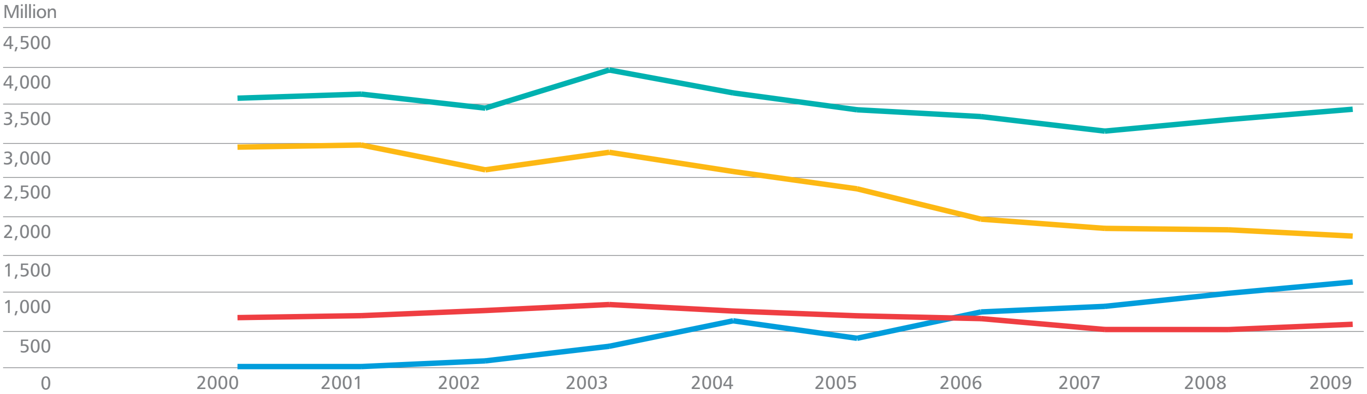
	Title	Channel	Number of transmissions	Country of origin	Year of theatrical release	Total audience*
1	National Treasure: Book of Secrets	Sky Movies	184	USA	2007	5,391,500
2	The Mummy	Sky Movies	98	USA	1999	4,186,500
3	Alvin and the Chipmunks	Sky Movies	73	USA	2007	3,427,600
4	Indiana Jones and the Kingdom of the Crystal Skull	Sky Movies	47	USA	2007	3,357,900
5	St Trinian's	Sky Movies	70	UK	2007	3,238,600
6	Bee Movie	Sky Movies	77	USA	2007	3,228,700
7	The Game Plan	Sky Movies	108	USA	2007	2,951,400
8	Transformers	Sky Movies	54	USA	2007	2,881,100
9	Enchanted	Sky Movies	127	USA	2007	2,687,500
10	Kung Fu Panda	Sky Movies	33	USA	2008	2,674,500

Source: Attentional, BARB.
*Audience figures refer to total audience for all transmissions of that film across all subscription film channels in 2009.

11.6 The audience for film on all television channels, 2000–2009

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 11.4). In 2000 there were 3.5 billion viewings of film on television, compared with cinema ticket sales of 143 million. Despite the massive increase in the availability of titles with the introduction of digital television, the audience for film on television actually declined from 2003 to 2007. The number has since recovered, largely due to the impact of the digital free-to-air channels, but the number of film viewings per person has remained largely the same since 2000 when the average person watched 63 films a year on terrestrial and multi-channel television. This represents 3.4 billion television viewings per year compared with cinema admissions of 174 million.

Figure 11.4 Total audience for feature film on television (except nVoD), 2000–2009

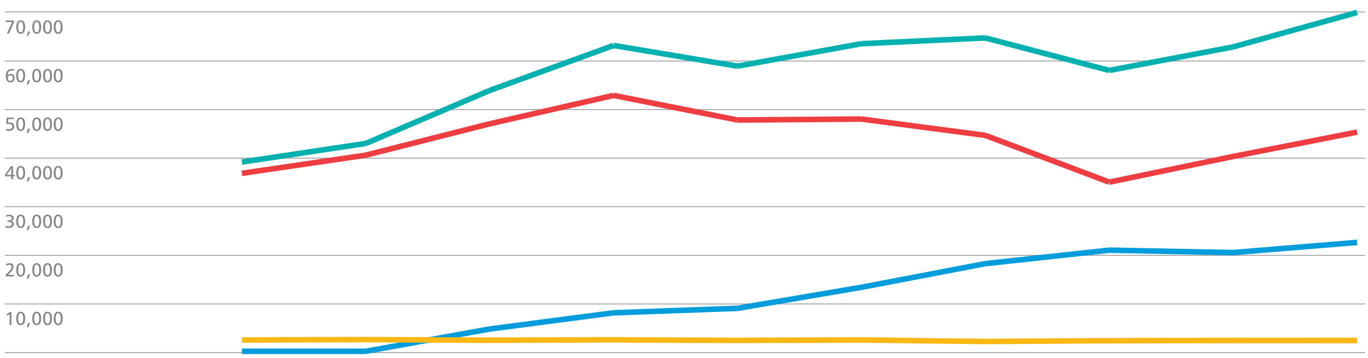


	2000	2001	2002	2003	2004	2005	2006	2007	2008	2009
Terrestrial	2,901	2,929	2,601	2,833	2,579	2,350	1,949	1,827	1,808	1,725
Subscription film channels	647	673	741	820	734	671	634	490	489	559
Other digital multi-channel	0	0	75	268	305	374	722	796	969	1,118
Total (million)	**3,548**	**3,602**	**3,417**	**3,921**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

Source: UK Film Council RSU, Attentional, BARB.
nVoD = pay-per-view.

Figure 11.5 shows the total number of films shown on television since 2000. The steep rise in film showings to 2003 has since flattened but the 69,592 total in 2009 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 2,070 films broadcast on terrestrial, 1,606 titles on the subscription film channels and 3,283 on other digital channels. Overall, 5,973 individual film titles were shown across all TV channels in 2009.

Figure 11.5 The total number of film transmissions on all television channels (except nVoD), 2000–2009



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

Source: UK Film Council RSU, Attentional.
nVoD = pay-per-view.

11.7 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 £1.1 billion in 2009. This figure is derived from the annual revenue per channel, that is, 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.

Despite the fall in advertising revenues associated with the recession, the 2009 value is slightly higher than the 2008 value (£1.07 billion). This is due to an increase in the number of Sky subscribers (driven by HD), an increase in peak-time film output (particularly on ITV1) and the continued rise in the number of films transmitted on the free-to-air digital channels.

- For cinema admissions see Chapter 1 (page 8)
- For an overview of the film market as a whole see Chapter 13 (page 104)

Chapter 12: Video on Demand

Video on Demand (VoD) brings films direct to our television and computer screens and, increasingly, to our mobile devices, anytime, anywhere. However, despite the number of UK VoD services increasing substantially over the last year, VoD revenues remained a small part of the film value chain.

Facts in focus

- The total Video on Demand (VoD) and near-Video on Demand (nVoD) film market was estimated to be worth £124 million in 2009, up 3% on 2008.
- 14 million households were able to access television-based VoD and nVoD in 2009 and spent an estimated £108 million on films.
- Online film revenues increased by 156% to £15.9 million.
- There are now 32 internet and television-based VoD film services available to UK consumers, a five-fold increase in two years.

12.1 Current size of the UK market

The Video on Demand (VoD) market in the UK can be divided into television-based services and internet and/or mobile-based services. While cable TV and IPTV (Internet protocol TV) operators are able to offer a true-VoD service (a system which streams content in real time from a server to the viewer), the leading satellite broadcaster, BSkyB, is only able to offer a near-Video on Demand (nVOD) service, where multiple channels are used to show the same film at staggered times. Around 14 million UK households were able to access VoD and nVoD films via television in 2009, up from 12.6 million in 2008. However, the value of the total television-based market declined slightly from an estimated £114 million in 2008 to £108 million in 2009.

Despite broadband penetration of 65% of all UK households (and 90% of UK households connected to the internet), the online VoD market remained small in 2009, with estimated revenues of around £15.9 million (plus approximately £300,000 from subscription services). However, this has grown from £6.2 million in 2008 and £700,000 in 2007 due largely to the introduction of films on iTunes mid-way through 2008 and also on Xbox Live Marketplace.

Screen Digest estimated that the combined value of the television-based VoD and nVoD and internet-based film market was worth £124 million in 2009, roughly 3% 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.

12.2 Video on Demand services in the UK

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

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

The number of VoD film services in the UK has grown rapidly over 2009. At the time of writing (March 2010), 32 VoD film services could be identified compared with 17 in March 2009. Ten of these services offered more than 1,000 film titles, compared to five in March 2009. The leading VoD providers in the UK are listed in Table 12.1.

Virgin Media and Sky are the market leaders in television-based VoD and nVoD with over 13 million subscribers between them. Over 3.7 million Virgin Media TV subscribers are able to access a true-VoD service. The 9.7 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. This then becomes a service with qualities similar to true-VoD.

BT Vision (500,000 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.

iTunes has emerged as the leading internet-based VoD service, with a 55% share of the online market in 2009, according to *Screen Digest*. Overall, catch-up TV has been the big success story of VoD, with BBC iPlayer recording 120 million streams in January 2010. However, the number of feature films available on the service has been limited.

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

Table 12.1 Leading VoD film services in the UK, March 2010

Service	Network	Catalogue	Prices	Content providers	Business model
4oD	Internet, IPTV	Selection of Film4 and 20th Century Fox titles	Rental VoD from £1.99	Film4, 20th Century Fox	Rental VoD
Apple iTunes Store	Internet, iPhone/iPod	2000+ films (500+ in HD)	£10.99 for new releases; £6.99 for library titles (£1 extra for HD films); rental VoD from £2.49	Disney, Paramount, Warner Bros and Lions Gate	VoD, DTO
The Auteurs	Internet	8,500 films	Free – £3.00	Independents and some major studios	Streaming
BabelGum	Internet	n/a	Free (advert-supported)	Independents	Advert-supported streaming
BBC iPlayer	Internet, TV and mobile	Varied selection of films broadcast on BBC TV	Free (funded by licence fee)	BBC acquired titles	Free
BlinkBox	Internet	3,500 films	Rental VoD	All major studios except Disney	Rental VoD and DTO
Bollywood.tv	Internet	1,000 films	US$3.99	Indian distributors	Rental VoD and DTO
Brightwide	Internet	8 films	Rental VoD £2.99	Independents	Rental VoD
BT Vision	IPTV	400 major studio films	£1.99 – £3.95 per film	All majors except Fox	Rental VoD, SVoD
Channel Films	Internet	500 features and shorts	Download to rent from £1.99; DTO from £4.99	Independents	DTO, Rental, streaming
Cinebox on MovieMail online	Internet	1,000 films	Rental VoD £2.99; DTO £7.99	Independents	Rental VoD and DTO
Coolroom	Internet	500 films	Rental VoD from £1.99; DTO from £4.99	Major studios and independents	Rental VoD, DTO
FilmIsNow.eu	Internet	1,500 films	€3.99–€9.99	Independents	DTO and Rental VoD
Filmflex via Virgin Media	Cable TV	500 films	£2.50–£3.50 for new releases; 50p–£2.00 for library titles	All major studios except Fox. Independent distributors including Icon and Pathé	Rental VoD
Go! View	Internet for PSP	Monthly selection	Rental VoD from £2.50 per title	Universal	Rental VoD
iLoaded	Internet	200 films	From £5.00 for library titles; £10.00 for new releases	Major studios and independents	DTO
IndieMoviesonline	Internet	130 films	Free (advert-supported)	Independents	Advert-supported streaming
ITV Player	Internet	Selection of films broadcast on ITV channels	Free (advert-supported)	ITV acquired titles	Advert-supported streaming
Jaman	Internet	1,000 films	From £1.99 for rental VoD	Independent distributors	Rental VoD, DTO, Free and streaming
Joiningthedocs.tv	Internet	100 titles	SVoD £10.00 per month; Rental VoD £4.00	Independent documentaries	VoD streaming
Joost	Internet and iPhone application	1,200 features and shorts	Free (advert-supported)	Paramount, Eros and independents	Advert-supported streaming
Lovefilm	Internet	3,500 films	Rental VoD £2.99–£3.49	Three major studios plus independent distributors	Rental VoD
Picturebox on Top-Up TV	DTT	28 films per month; 7 rotated weekly	£5.00 per month	Universal	SVoD
Playstation Store	Internet/PlayStation	n/a	n/a	n/a	Rental VoD and DTO
Projector.tv	Internet	100+ films	n/a	Independents	Rental VoD and DTO
Samsung Movies	Internet	n/a	Rental VoD 99p–£2.99; DTO £4.99–£13.99	Independents and major studios	Rental VoD and DTO
Sky Anytime	Satellite/Internet TV	400 films (including HD)	£3.99 per film; £16 per month for SVoD Premium Sky Movies	All major US studios	VoD, nVoD
Sky Player	Internet	400 films	Subscription	All major studios	Streaming
Talk Talk TV	IPTV	Over 1,000 films	From £1.99–£3.49 per rental	All major studios	Rental VoD, SVoD

Service	Network	Catalogue	Prices	Content providers	Business model
Tesco Digital	Internet	2,500 films	£1–£20; New releases £9.97	Major studios	VoD, DTO
The Vid Store	Internet	100 films	DTO £7.99; rental VoD	Major studios	Rental VoD, DTO
Xbox Live Marketplace	Internet/IPTV	80 films (16 in HD)	£2.13–£4.08 per film	Paramount, Warner Bros, Disney	Rental VoD

Source: UK Film Council.

12.3 Future prospects for the VoD market

Although the number of VoD services has increased markedly over the last two years, the aggregate size of the market remains small. Key factors behind the relatively modest growth of the sector remain the following – barriers to delivery to the television screen, pricing and availability of titles, and download speeds.

Research conducted by Ipsos Media CT in 2009[1] found a high level of interest in downloading newly released films at the same time as the DVD release, and increasingly the VoD window is being brought forward in line with DVD release dates. Television-based nVoD is typically no later than six months after theatrical release.

The same research revealed that lack of connectivity between internet and television was a key barrier to consumer uptake of film VoD, so any solution which enables internet access through a main household television (via the proposed Project Canvas or similar) could well make a significant contribution to the development of this market.

Other key factors to be addressed over the coming years include improving the user interface (via better menu options and recommendation engines), increasing broadband speed and capacity, 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.

1. *Opportunities for digital distribution – assessing models in the music, film and games markets*, Ipsos Media CT, May 2009

▸ For more information on film on video see Chapter 10 (page 80)
▸ For more information on film on television see Chapter 11 (page 90)
▸ For an overview of the film market as a whole see Chapter 13 (page 104)

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

Chapter 13: The UK film market as a whole

New films typically establish their reputation in the cinema, but only a quarter of the industry's UK revenues come from cinema exhibition. Physical video sales and rentals account for 41% of the market, while film on television generates significant revenue.

Facts in focus

- The total filmed entertainment market in the UK in 2009 is estimated to have been £3.7 billion, unchanged from 2008.
- In 2009, the UK had the third-largest filmed entertainment market in the world after the USA and Japan.
- In 2009, sell-through video on physical media was the largest single revenue source for film in the UK market, accounting for 35% of total revenues.
- In 2009, theatrical revenues and pay-TV revenues from film and Video on Demand all recorded increases, but sell-through and rental video and free-to-air TV revenues declined.

13.1 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), high-definition DVD (HD-DVD) and Blu-ray.

In 2008 and 2009, physical video retail was the largest single revenue source (Table 13.1), accounting for 35% of total revenues in 2009 (£1.3 billion). Theatrical revenues increased by 11% to £944 million, while physical video rental revenues fell slightly from £202 million to £199 million. Gross television revenues increased by 4% from £1,067 million to £1,108 million, thanks to film on pay-TV, though much of this accrued to the television industry rather than to the suppliers of film.

The market share for UK films was highest for terrestrial television (24%) and lowest for film on pay-TV where it was 16%.

Table 13.1 UK filmed entertainment market, 2008 and 2009

Platform	Total gross value (£ million) 2008	Attributable to UK films (£ million) 2008	Total gross value (£ million) 2009	Attributable to UK films (£ million) 2009
Theatrical	850	261	944	160
Video rental (physical)	202	48	199	41
Video retail (physical)	1,454	349	1,311	275
Pay-TV	521	76	585	93
Terrestrial television	257	60	240	58
'Free' multi-channel television	289	57	283	59
nVoD and VoD	120	29	124	26
Total UK	**3,693**	**880**	**3,686**	**712**

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 year 2009 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 2008 and 2009. See Chapter 10.
'Video retail (physical)' is the total revenue from physical video retail transactions in the calendar years 2008 and 2009. See Chapter 10.
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 free multi-channel. See Chapter 11. 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 20 for UK film export revenues.

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

13.2 The UK market in the global context

In 2009, the UK had the third-largest filmed entertainment market in the world, after the USA and Japan (Table 13.2). The USA accounted for 40% of the world market. The next biggest individual territories after the UK were France, Germany, Canada, Australia 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 Australia (population 22 million) and Italy (population 60 million).

Table 13.2 Filmed entertainment revenues by country/region, US$ million, 2009

Country/region	Revenue in US$ million	Percentage of total
USA	34,431	40.4
Japan	11,061	13.0
UK	5,599	6.6
Other Western Europe	5,151	6.1
France	3,763	4.4
Germany	3,646	4.3
Canada	3,330	3.9
Other Asia Pacific	2,681	3.1
Australia	2,562	3.0
Latin America	2,431	2.9
Italy	2,087	2.5
Central and Eastern Europe	1,982	2.3
India	1,899	2.2
Spain	1,688	2.0
South Korea	1,275	1.5
China	1,206	1.4
Middle East and Africa	345	0.4
Total	**85,137**	**100.0**

Source: PricewaterhouseCoopers, *Global Entertainment and Media Outlook 2010–2014*, June 2010
Note: '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 2014 (Table 13.3), with India becoming the eighth-largest individual territory, ahead of Italy and Spain. The USA is forecast to remain the largest single film territory (by a factor of three). The value of the Chinese market is expected to double, with China's forecast share of the global filmed entertainment market increasing to 2.4%.

Table 13.3 Filmed entertainment revenues by country/region, US$ million, forecast for 2014

Country/region	Revenue in US$ million	Percentage of total
USA	41,162	38.3
Japan	15,053	14.0
UK	7,159	6.7
Other Western Europe	6,024	5.6
France	4,483	4.2
Germany	4,411	4.1
Canada	4,139	3.8
Australia	3,417	3.2
India	3,400	3.2
Other Asia Pacific	3,255	3.0
Latin America	3,129	2.9
Central and Eastern Europe	2,872	2.7
China	2,549	2.4
Italy	2,527	2.3
Spain	1,935	1.8
South Korea	1,592	1.5
Middle East and Africa	424	0.4
Total	**107,531**	**100.0**

Source: PricewaterhouseCoopers, *Global Entertainment and Media Outlook 2010–2014*, June 2010.
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 2009 exchange rate and therefore do not estimate the impact of any changes in exchange rates between 2009 and 2014.

13.3 The evolution of UK film revenues, 1998–2009

After strong growth in the early 2000s, aggregate film revenues fell in 2005 and 2006 (Figure 13.1). 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.

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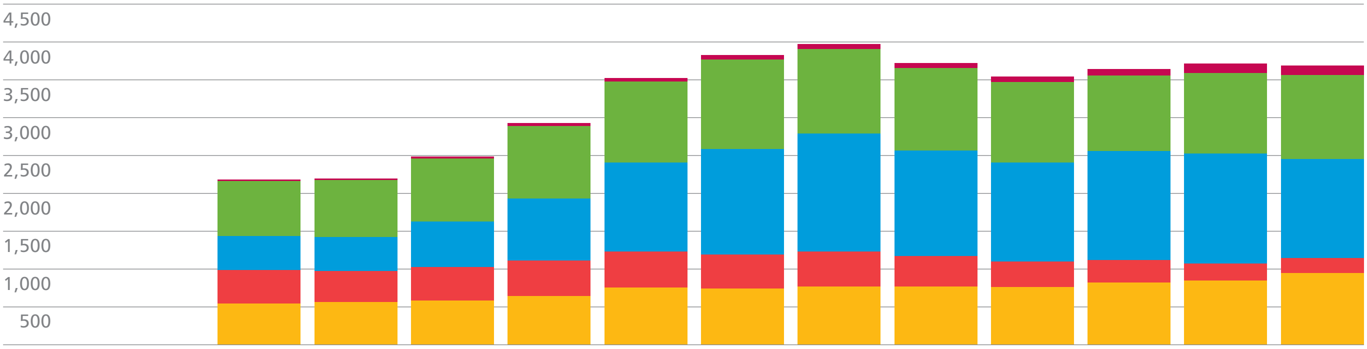
Figure 13.1 Gross film revenues, all platforms, 1998–2009

£ million



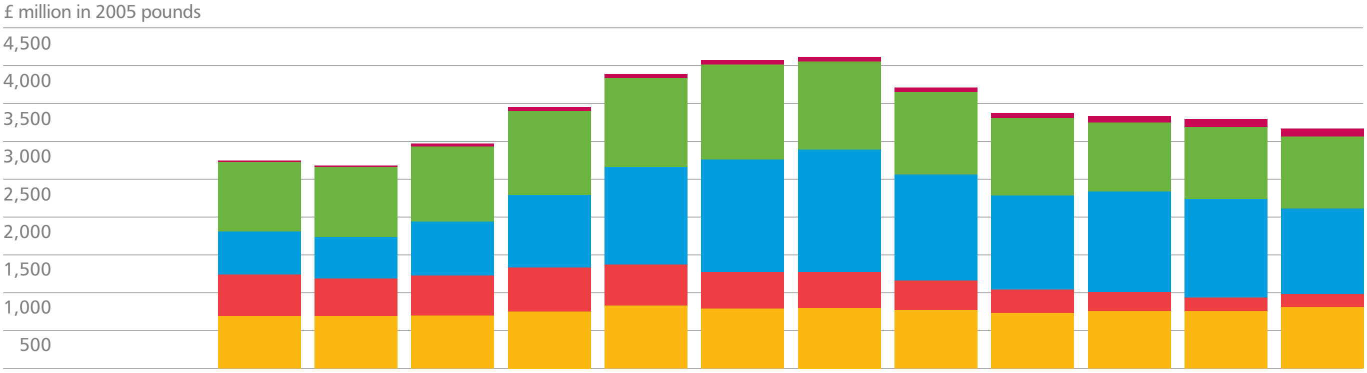
	1998	1999	2000	2001	2002	2003	2004	2005	2006	2007	2008	2009
Theatrical	547	563	583	645	755	742	770	770	762	821	850	944
Rental video (physical)	437	408	444	494	492	457	458	390	327	280	202	199
Retail video (physical)	453	451	601	821	1,175	1,392	1,557	1,399	1,302	1,440	1,454	1,311
Film on television	726	755	826	954	1,066	1,182	1,119	1,089	1,066	994	1,067	1,108
Film on VoD	17	19	32	44	49	58	60	64	72	92	119	124
Total	**2,180**	**2,196**	**2,486**	**2,958**	**3,537**	**3,830**	**3,964**	**3,712**	**3,528**	**3,627**	**3,692**	**3,686**

Source: Rentrak EDI, MRIB, BVA, Official Charts Company, Attentional, *Screen Digest*, RSU analysis.
Notes: 'Film on television' covers terrestrial, subscription and free multi-channel. TV-based nVoD and VoD are included within the VoD total.
Retail video values for 2007 and earlier years have been re-estimated on the basis of improved title-by-title video retail value data that became available in 2008.
Rental video values are now based on *Screen Digest* data.

The revenues shown in Figure 13.1 are the actual figures. If adjusted for inflation using the recreational and cultural services price index (Figure 13.2), the decline in revenues in 2005 and 2006 is more marked. Real revenues in 2006 were 18% below the level of 2004. Real revenues dropped marginally between 2006 and 2008, with a 4% decline in 2009.

Figure 13.2 Gross inflation-adjusted film revenues, all platforms, 1998–2009, expressed in 2005 pounds

£ million in 2005 pounds



	1998	1999	2000	2001	2002	2003	2004	2005	2006	2007	2008	2009
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
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	171.0
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
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
Film on VoD	21.4	23.2	37.9	51.5	53.5	61.2	62.1	63.8	68.6	84.7	106.5	106.5
Total	**2,746.0**	**2,682.0**	**2,967.0**	**3,452.0**	**3,887.0**	**4,070.0**	**4,112.0**	**3,712.0**	**3,373.0**	**3,334.0**	**3,294.0**	**3,167.0**

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 free multi-channel. Television-based nVoD and VoD are included in the VoD total.
Rental video values are now based on *Screen Digest* data.

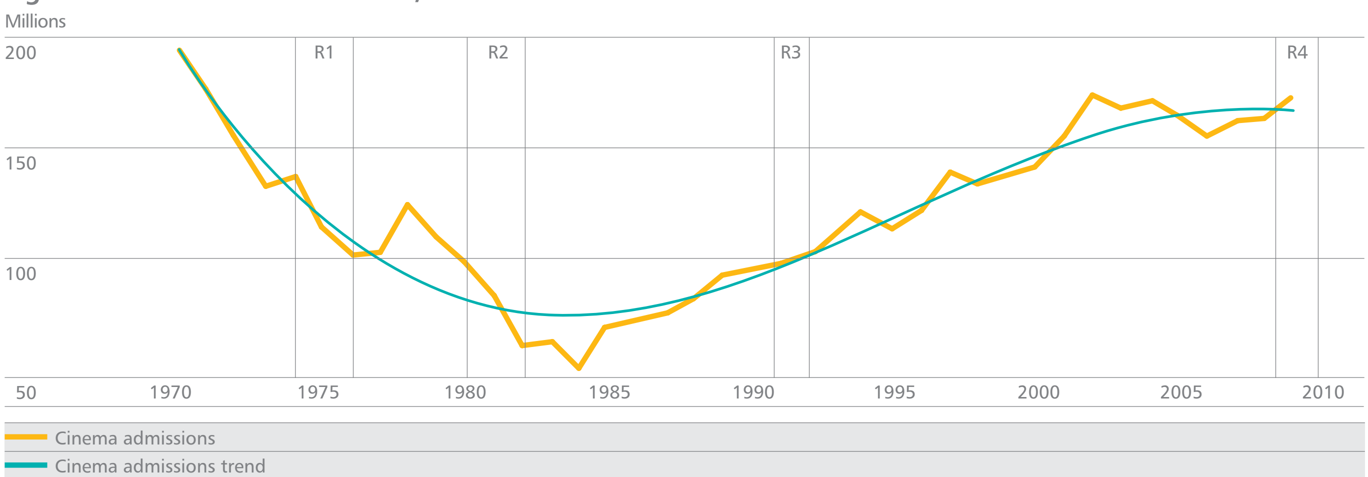
Previous UK Film Council research has identified film theft and competition from new media entertainments as two factors influencing the revenue decline in 2005 and 2006 (see 2006/07 Statistical Yearbook, Chapter 13). In 2009, the theatrical market was boosted by several high grossing 3D releases while HD TV was seen as the key driver of growth in the pay-TV sector.

13.4 The impact of recession

There are two ways recession might influence the film industry – by affecting the demand for filmed entertainment and, on the supply side, by diminishing the availability of film finance.

On the demand side, there is evidence that the theatrical film market is recession resistant. In each of the UK recessions of 1974–76, 1980–82 and 1990–92 cinema admissions stayed close to the long-term trend of the period in question. UK cinema ticket sales increased by 6% in 2009 (Figure 13.3), despite the sharpest recession since the Second World War. This growth has been attributed to several factors – a good selection of films coming to market, the success of 3D and a substitution effect as people scaled back expenditure on expensive consumer durables and foreign travel in favour of cinema entertainment.

Figure 13.3 UK cinema admissions, 1970–2009



Source: CAA, UK Film Council RSU.
Note: R1 to R4 = Recession periods 1 to 4.

However, the ‘credit crunch’ of 2008/09 is reported to have had an impact on film financing. Hollywood experienced a decline in some of its sources of financing (eg hedge fund money) and the UK independent sector found it harder to raise finance for film production. Judging by UK production data (see Chapter 16) financing challenges have exerted downward pressure on UK independent film budgets but have not affected the flow of US studio product. It is unlikely, therefore, that the overall size of the film market will be negatively affected.

The main uncertainties are film quality and the pace of the digital revolution. 3D films were the big success story of 2009 and the 3D roll-out continues in 2010. Film revenues depend on a relatively small number of hits, so if the right creative choices are made, the theatrical market should continue to grow.

Regarding video, the physical market is clearly experiencing downward pressure on both prices and volume. The main question is how fast Video on Demand and its competitor, film theft, will develop. If moves to limit film theft prove a success, we will hopefully see a large new legal Video on Demand market develop over the next few years.

► For information on the export revenues of the UK film industry, see Chapter 20 (page 171)
► For more information on the Video on Demand market, see Chapter 12 (page 100)

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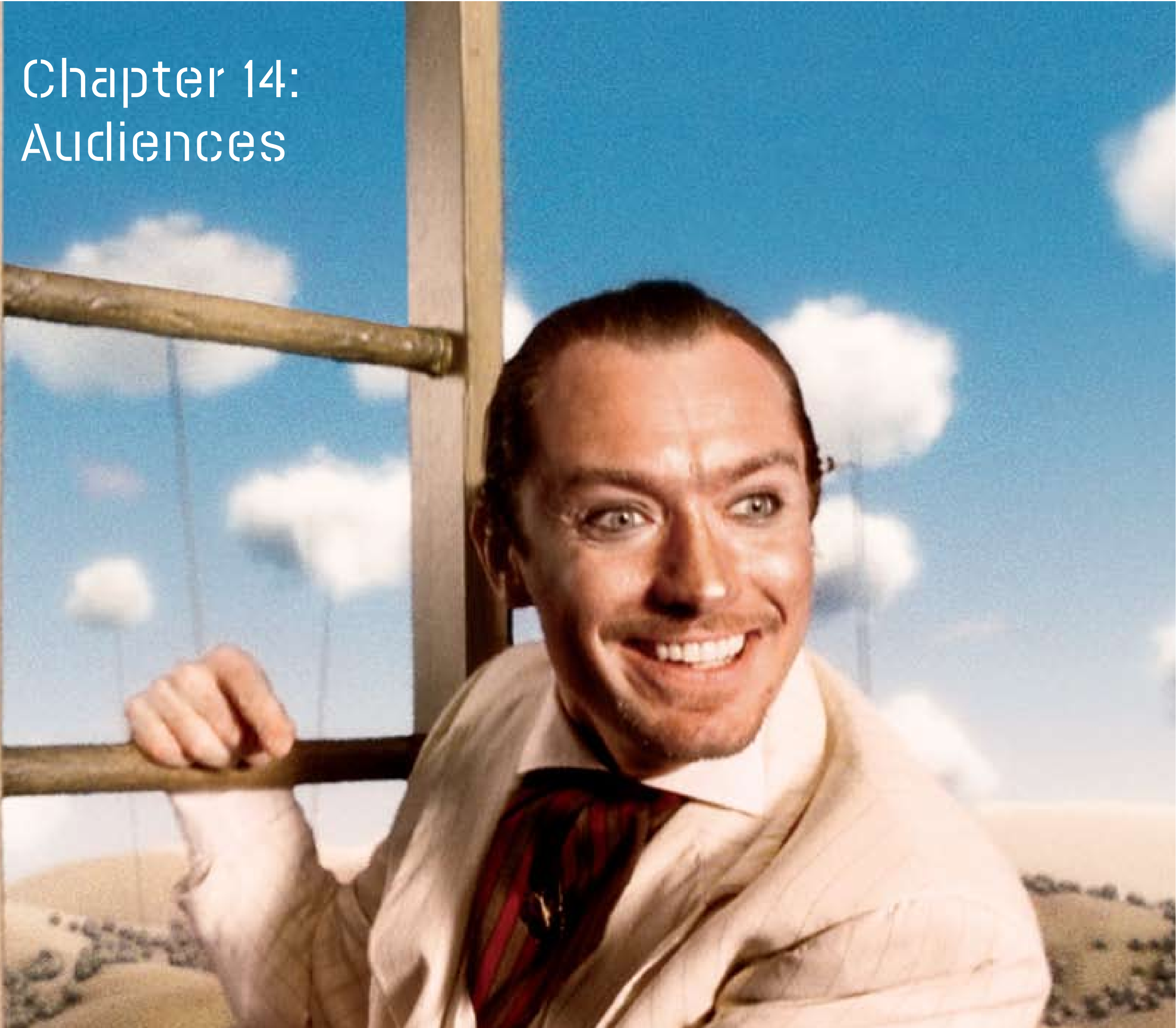
Chapter 14: Audiences



Watching films is one of the UK's favourite pastimes. On average almost seven films are seen per person per month, either in the cinema, on video or television, or increasingly online and via portable devices. Age, gender, ethnicity and socio-economic status influence film preferences and the tendency to watch films at home or on the big screen – and to download films illicitly.

Facts in focus

- In 2009, 60% of the UK population said they went to the cinema at least once a year, the same percentage as 2008.
- 18% went to the cinema once a month or more.
- The cinema audience for the top 20 films in 2009 was predominantly young, with the 7–34 age group (40% of the population) making up 64% of the audience.
- Minority ethnic groups were equally or over-represented in the film audience, except for viewing pay-per-view films where they were under-represented.
- Disabled people were under-represented in the film audience.
- Total 'film viewing occasions' numbered over 4.5 billion, which means an average of 81 film viewings per person in 2009.

14.1 Cinema audience by gender

Six out of 10 of us went to the cinema at least once in 2009, the same level as 2008. Almost one person in five, 18% (18% in 2008), went to the cinema once a month or more (Table 14.1).

The overall UK cinema audience in 2009 was evenly split between male and female, in contrast to the slight female bias reported in 2008 due largely to the success of *Mamma Mia!* and *Sex and the City* (Table 14.2).

Table 14.1 Frequency of cinema visits by gender, 2009

	Male %	Female %	Overall %
Go to the cinema at least once per year (proportion of population 7+)	60	61	60
Go to the cinema at least once a month (proportion of population 7+)	19	17	18

Source: CAA Film Monitor Jan–Dec 2009.

Table 14.2 Cinema audience by gender 2009

	2008		2009	
	Male %	Female %	Male %	Female %
Top 20 films (proportion of audience)	49	51	51	49
Top UK films (proportion of audience)*	46	54	49	51
Total survey population 7+	49	51	50	50

Source: CAA Film Monitor.
Notes:
*Audience data were only available for 17 of the top 20 UK films released in 2009.
'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 2009, 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 115 film titles (mostly popular) of the 503 theatrical releases in 2009. These 115 film titles accounted for 80% of the gross box office of the UK and Republic of Ireland of the year. Film Monitor results are derived from a weekly nationally representative sample survey of 2,000 adults aged 15+ across Great Britain, conducted for the CAA by BMRB.

14.2 Film preferences by gender

Although the overall cinema audience in 2009 was split almost evenly between men and women, some films attracted substantially more of one gender than the other (Table 14.3). Men preferred action (*Terminator Salvation*, *X-Men Origins: Wolverine*), comedy (*Brüno*, *Lesbian Vampire Killers*), and science fiction (*Avatar*, *Star Trek*). Comedy (*Marley & Me*), romance/fantasy (*The Twilight Saga: New Moon*) and animation (*A Christmas Carol*) figured highly in the list of films with large female audience shares (Table 14.3).

Table 14.3 Audience gender split of top performing films released in the UK and Republic of Ireland, 2009 Top 20 films and top UK films

Greater female audience share	Male %	Female %
Marley & Me	22	78
The Twilight Saga: New Moon	34	66
A Christmas Carol	39	61

Greater male audience share	Male %	Female %
Terminator Salvation	72	28
Brüno	67	33
Planet 51 (UK)	67	33
Lesbian Vampire Killers (UK)	67	33
X-Men Origins: Wolverine	66	34
Avatar	65	35
The Imaginarium of Dr Parnassus (UK)	64	36
Star Trek	62	38

Gender difference not statistically significant	Male %	Female %
Dorian Gray (UK)	51	49
Slumdog Millionaire (UK)	50	50
G-Force	49	51
Angels and Demons	49	51
Alvin and the Chipmunks 2: The Squeakquel	48	52
Bolt	48	52
Harry Potter and the Half-Blood Prince (UK)	48	52
Up	48	52

Source: CAA Film Monitor.
Note: Audience demographic data were available for 17 of the top 20 UK films released in 2009.

14.3 Cinema audience by age

Teenagers and young adults were the most frequent cinema-goers in 2009 (Table 14.4), a pattern common to previous years. The 40% of the population in the 7–34 age group provided 64% of the top 20 film audience and 53% of the top UK film audience (Table 14.5).

Table 14.4 Frequency of cinema visits by age group, 2009

	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+)	88	81	67	66	58	35	60
Go to the cinema at least once a month (proportion of population 7+)	32	40	21	15	11	6	18

Source: CAA Film Monitor.

Table 14.5 Cinema audience by age group, 2009

	Age 7–14 %	Age 15–24 %	Age 25–34 %	Age 35–44 %	Age 45–54 %	Age 55+ %	Total %
Top 20 films (proportion of audience)	22	25	17	18	10	8	100
Top UK films (proportion of audience)	15	23	15	19	14	15	100
Total survey population aged 7+	**11**	**14**	**15**	**17**	**14**	**30**	**100**

Source: CAA Film Monitor.
Totals may not sum to 100 due to rounding. See notes to Table 14.2.

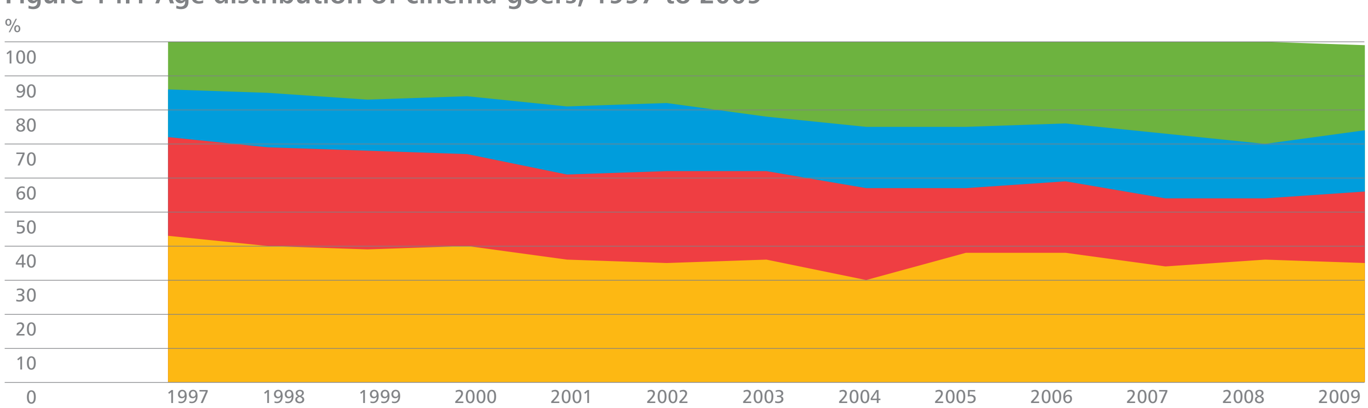
Table 14.6 Cinema audience by gender and age group, 2009

	Age 7–14 %	Age 15–24 %	Age 25–34 %	Age 35–44 %	Age 45–54 %	Age 55+ %	Total %
Male	9	15	11	8	4	3	50
Female	9	16	7	8	5	5	50
Total	**18**	**31**	**18**	**16**	**9**	**8**	**100**

Source: CAA Film Monitor.
Note: Figures include audiences for 115 film titles (mostly high grossing) of the 503 theatrical releases in 2009. These 115 film titles accounted for 80% of the gross box office of the UK and Republic of Ireland for the year.

Figure 14.1 shows the age trends of cinema-goers from 1997 to 2009. 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, last year saw 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 animated 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 14.1 Age distribution of cinema-goers, 1997 to 2009



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

Source: CAA, National Readership Survey (NRS), CAA Film Monitor.
Note: Cinema-goers are defined as those who reported to have 'ever gone' 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.

14.4 Film preferences by age

Animations, comedies and family films such as *Bolt*, *G-Force*, *Planet 51* and *Up* appealed to the 7–14 audience (Table 14.7). Action, comedies and romance/fantasy films appealed to the 15–24 age group (Table 14.8). *Brüno* and *Avatar* were of particular appeal to the 25–34 audience (Table 14.9). Besides *Dorian Gray*, family animated features appealed to the 35–44 audience (Table 14.10), some of whom would be parents accompanying their children. UK-produced *Last Chance Harvey* and *The Boat That Rocked* attracted a greater proportion of cinema-goers in the 45–54 age group (Table 14.11). UK films continued to appeal strongly to the over 55 audience (Table 14.12) with *The Young Victoria*, *Last Chance Harvey*, *Dorian Gray* and *Slumdog Millionaire* all featuring in the list.

Table 14.7 Films with an above-average audience in 7–14 age group, 2009 top 20 films and top UK films

Title	Age group % of the film's total audience
G-Force	47
Bolt	41
Planet 51 (UK)	39
Up	38
Marley & Me	37
Fantastic Mr. Fox (UK)	36
Monsters vs. Aliens	36
Alvin and the Chipmunks 2: The Squeakquel	34
Night at the Museum 2	33
Ice Age III	33
7–14 age group in top 20 and top UK audience (%)	22
7–14 age group in total survey population (%)	11

Source: CAA Film Monitor.

Table 14.8 Films with an above-average audience in 15–24 age group, 2009 top 20 films and top UK films

Title	Age group % of the film's total audience
Brüno	60
The Hangover	55
Fast & Furious	48
The Boat That Rocked (UK)	48
Lesbian Vampire Killers (UK)	47
The Twilight Saga: New Moon	45
Transformers: Revenge of the Fallen	38
Terminator Salvation	36
X-Men Origins: Wolverine	35
The Imaginarium of Dr Parnassus (UK)	35
15–24 age group in top 20 and top UK audience (%)	25
15–24 age group in total survey population (%)	14

Source: CAA Film Monitor.

Table 14.9 Films with an above-average audience in 25–34 age group, 2009 top 20 films and top UK films

Title	Age group % of the film's total audience
Brüno	29
Avatar	27
25–34 age group in top 20 and top UK audience (%)	17
25–34 age group in total survey population (%)	15

Source: CAA Film Monitor.

Table 14.10 Films with an above-average audience in 35–44 age group, 2009 top 20 films and top UK films

Title	Age group % of the film's total audience
Dorian Gray (UK)	31
Monsters vs. Aliens	28
Planet 51 (UK)	27
35–44 age group in top 20 and top UK audience (%)	18
35–44 age group in total survey population (%)	17

Source: CAA Film Monitor.

Table 14.11 Films with an above-average audience in 45–54 age group, 2009 top 20 films and top UK films

Title	Age group % of the film's total audience
Last Chance Harvey (UK)	17
The Boat That Rocked (UK)	16
45–54 age group in top 20 and top UK audience (%)	10
45–54 age group in total survey population (%)	14

Source: CAA Film Monitor.

Table 14.12 Films with an above-average audience in 55+ age group, 2009 top 20 films and top UK films

Title	Age group % of the film's total audience
The Young Victoria (UK)	49
Last Chance Harvey (UK)	40
Dorian Gray (UK)	20
Slumdog Millionaire (UK)	20
55+ age group in top 20 and top UK audience (%)	8
55+ age group in total survey population (%)	30

Source: CAA Film Monitor.

14.5 Cinema audience by social group

The cinema audience for both the top 20 films and top UK films had a higher incidence of people in professional and higher-skilled manual occupations than in the population as a whole (Tables 14.13 and 14.14).

Table 14.13 Frequency of cinema visits by social group, 2009

	AB %	C1 %	C2 %	DE %	Overall %
Go to the cinema at least once per year (proportion of population 7+)	73	65	57	46	60
Go to the cinema at least once a month (proportion of population 7+)	21	21	15	13	18

Source: CAA Film Monitor.

Table 14.14 Cinema audience by social group, 2009

	AB %	C1 %	C2 %	DE %	Total %
Top 20 films (proportion of audience)	29	34	19	19	100
Top UK films (proportion of audience)	34	35	16	15	100
Total survey population 7+	25	29	21	25	100

Source: CAA Film Monitor.
Notes:
AB: Professional, business and white collar, C1: Higher-skilled manual, C2: Lower-skilled manual, DE: 'Semi-' and 'Un-skilled' manual.
Percentages may not add to 100 due to rounding.

14.6 Film preferences by social group

Four films including UK biopic *The Young Victoria* had a strong appeal to the AB audience in 2009 (Table 14.15). Three films *Planet 51*, *Marley & Me* and *Monsters vs. Aliens* appealed to the DE audience (Table 14.16), while only one film was found to have a significantly strong appeal to the C1 audience group, which was *Lesbian Vampire Killers* (54% of total audience).

Table 14.15 Films with above-average AB audience share, 2009 top 20 films and top UK films

Title	AB group % of film's total audience
The Young Victoria (UK)	58
Last Chance Harvey (UK)	43
The Boat That Rocked (UK)	42
Star Trek	40
AB share of top 20 and top UK audience (%)	30
AB in total survey population (%)	25

Source: CAA Film Monitor.

Table 14.16 Films with above-average DE audience share, 2009 top 20 films and top UK films

Title	DE group % of film's total audience
Planet 51 (UK)	41
Marley & Me	29
Monsters vs. Aliens	27
DE share of top 20 and top UK audience (%)	18
DE in total survey population (%)	25

Source: CAA Film Monitor.

14.7 Film audiences by ethnicity

According to a survey of 15,000 people by Kantar Worldpanel, minority ethnic groups were over-represented among buyers of cinema tickets and rental and sell-through video but were under-represented among viewers of pay-per-view (PPV) (Table 14.17). For reference, the size of each of these markets as measured in the Kantar Worldpanel survey is shown in Table 14.18.

Table 14.17 Ethnicity of audiences aged 12+ for cinema, rental and retail video, PPV, 2009

	Black, Asian, Chinese, mixed and other %	White %
Population aged 12+	6.8	93.2
Buyers of cinema, rental, retail and PPV film	7.3	92.7
Cinema-goers	7.5	92.5
Video buyers	7.4	92.6
Video renters	7.6	92.4
PPV buyers	5.1	94.9

Source: Kantar Worldpanel.
Notes:
Fieldwork took place in July 2009. Purchase data for 52 weeks ending 3 January 2010.
'Video' includes all physical video formats, including DVD, UMD (Universal Media Disc), high-definition DVD (HD-DVD) and Blu-ray.

Table 14.18 Size of cinema, rental, retail and PPV markets for 12+ age groups, 2009

	Number of persons/ buyers (million)	Market volume (individual purchases, million)
Population aged 12+	48.7	n/a
Total buyers: cinema, rental, retail and PPV film	34.1	523.3
Cinema-goers	24.0	190.2
Video buyers	24.4	226.2
Video renters	8.9	96.2
PPV	2.9	10.8

Source: Kantar Worldpanel.
See notes to Table 14.17.

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

14.8 Film audiences by disability

As in the previous five years, disabled people were under-represented among those who paid to watch films. Pay-per-view was the only market segment in which disabled purchasers came close to their overall population percentage (Table 14.19). The share of audiences with disabilities across all markets was up from 12% in 2008 to 16% in 2009.

Table 14.19 Disabled audiences aged 12+ for cinema, rental and retail video, PPV, 2009

	Disabled %	Not disabled %
Population aged 12+	15.8	84.2
Buyers of cinema, rental, retail and PPV film	12.8	87.2
Cinema-goers	12.1	87.9
Video buyers	11.5	88.5
Video renters	13.8	86.2
PPV buyers	14.8	85.2

Source: Kantar Worldpanel.
See notes to Table 14.17.

14.9 Film preferences by nation or region

The national/regional distribution of audiences for most top 20 and top UK films was close to that of the top 20 audience as a whole. Seven titles had unusually high audience shares in particular nations or regions: *X-Men Origins: Wolverine* and *Slumdog Millionaire* in London (Table 14.20), *Marley & Me* and *Planet 51* in the South East (Table 14.21), *Last Chance Harvey* and *Nativity* in the Midlands (Table 14.22) and *The Hangover* in Scotland (Tale 14.23).

Table 14.20 Films with above-average London audience share, 2009 top 20 films and top UK films

Title	London % of film's total audience
X-Men Origins: Wolverine	33
Slumdog Millionaire (UK)	32
London share of top 20 and top UK audience (%)	23
London percentage of total survey population (%)	24

Source: CAA Film Monitor.

Table 14.21 Films with above-average South East audience share, 2009 top 20 films and top UK films

Title	South East % of film's total audience
Marley & Me	29
Planet 51 (UK)	28
South East share of top 20 and top UK audience (%)	17
South East percentage of total survey population (%)	17

Source: CAA Film Monitor.

Table 14.22 Films with above-average Midlands audience share, 2009 top 20 films and top UK films

Title	Midlands % of film's total audience
Last Chance Harvey (UK)	32
Nativity (UK)	30
Midlands share of top 20 and top UK audience (%)	16
Midlands percentage of total survey population (%)	15

Source: CAA Film Monitor.

Table 14.23 Films with above-average Scotland audience share, 2009 top 20 films and top UK films

Title	Scotland % of film's total audience
The Hangover	30
Scotland share of top 20 and top UK audience (%)	9
Scotland percentage of total survey population (%)	10

Source: CAA Film Monitor.

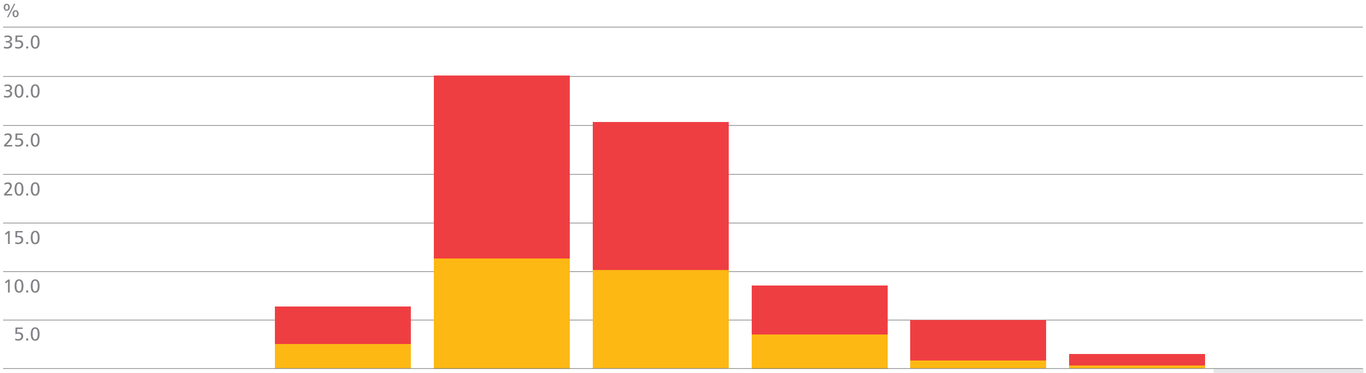
14.10 Film downloads

In 2009, the Cinema Advertising Association (CAA) continued to commission an annual online survey of 3,500 people who had been to the cinema in the six months prior to the survey. Known as FAME (Film Audience Measurement and Evaluation), the survey included questions about film downloads from the Internet.

The age breakdown of respondents who regularly or occasionally watched downloaded or shared films is shown in Figure 14.2. One in three 15- to 24-year-olds surveyed said they regularly or occasionally watched downloaded/shared films. This declined to one in four of the 25–34 age group. In total, just 5% of respondents claimed to be regular viewers of downloaded or shared film files.

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

Figure 14.2 Frequency of cinema-goers watching downloaded/shared films by age, 2009

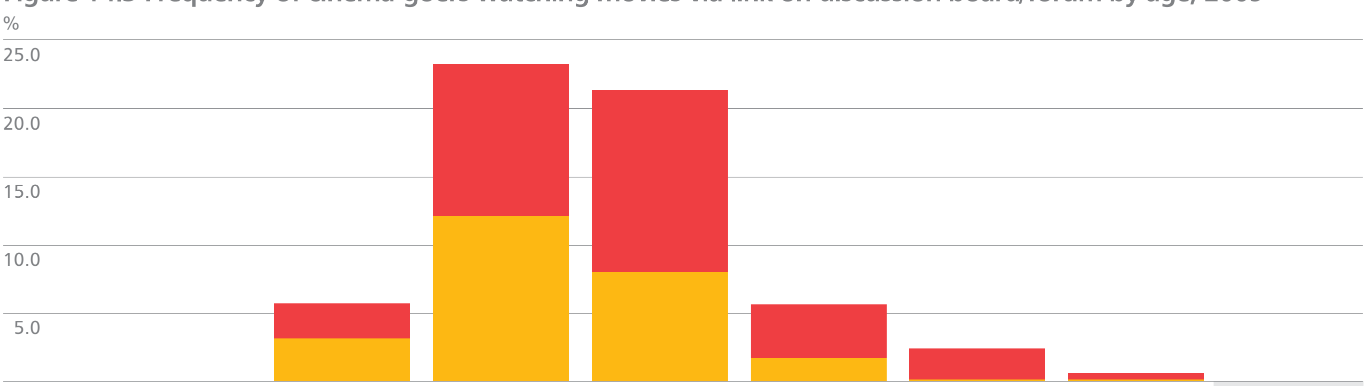


	7–14	15–24	25–34	35–44	45–54	55+	Total
% who regularly watch downloaded or shared films	2.5	11.3	10.1	3.5	0.8	0.3	**5.1**
% who occasionally watch downloaded or shared films	3.9	18.8	15.2	5.0	4.2	1.2	**8.5**

Source: FAME 2010.
Note: Figures refer to the cinema-going audience only, not the total population.

A smaller proportion of respondents (4.5%) claimed to be regular viewers of films shared via internet discussion boards and forums. Again, the most active age category was the 15–24 group followed by the 25–34 group (Figure 14.3).

Figure 14.3 Frequency of cinema-goers watching movies via link on discussion board/forum by age, 2009

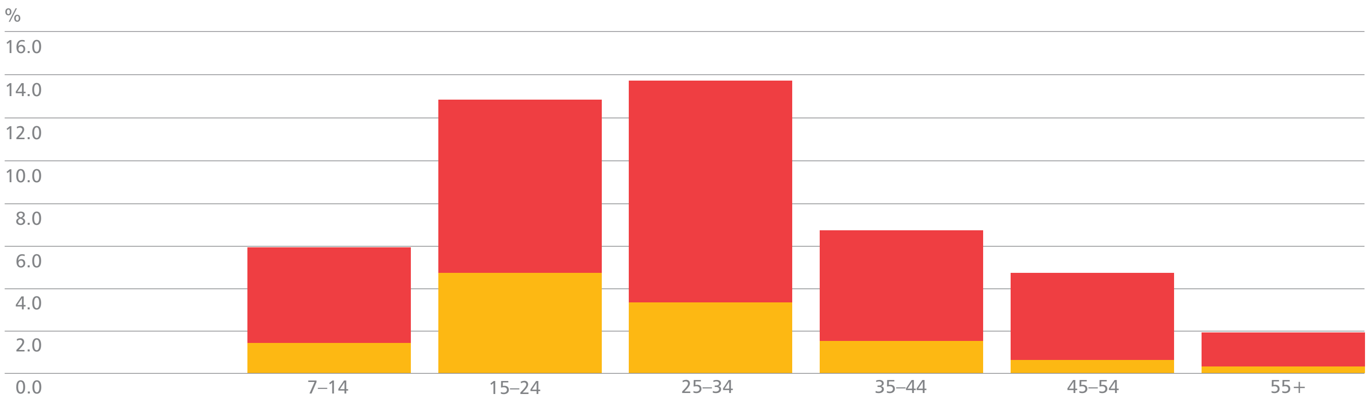


	7–14	15–24	25–34	35–44	45–54	55+	Total
% who regularly watch films via link on discussion board/forum	3.1	12.1	8.0	1.7	0.1	0.1	**4.5**
% who occasionally watch films via link on discussion board/forum	2.6	11.1	13.3	3.9	2.3	0.5	**6.1**

Source: FAME 2010.
See note to Figure 14.2.

When respondents were asked about frequency of viewing films downloaded from authorised sources, the figures drop further to 2% who regularly watch and 6% who occasionally watch, which suggests that a high proportion of reported film downloading is from illicit sources (Figure 14.4). Again, the most active age groups are the 25–34 range (almost 14% regularly or occasionally watch films downloaded from authorised sources) and 15- to 24-year-olds (13% regularly or occasionally watch).

Figure 14.4 Frequency of cinema-goers watching films downloaded from authorised sources by age, 2009



	7–14	15–24	25–34	35–44	45–54	55+
% regularly watch	1.4	4.7	3.3	1.5	0.6	0.3
% occasionally watch	4.5	8.1	10.4	5.2	4.1	1.6

Source: FAME 2010.
See note to Figure 14.2.

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

Table 14.24 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 dramatic 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 (67% under the age of 35) and skewed towards the AB and C1 social groups. Given the 3.5 billion size of the audience for film on television (Chapter 11), Table 14.24 demonstrates how film reaches all ages and social groups through its successive release windows.

Table 14.24 Profile of cinema audience and audience for film on television, 2009

	Cinema audience share %	Share of audience for film on television %
Male	50	49
Female	50	51
Age 7–14 (cinema) and 4–15 (TV)	18	7
15–24 (cinema) and 16–24 (TV)	31	8
25–34	18	11
35–44	16	16
45–54	9	18
55+	8	40
AB	29	16
C1	34	24
C2	18	21
DE	19	39

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

14.12 Cinema-goers' preferences by age for cinema, DVD and television

Table 14.25 shows the frequency with which cinema-goers visited the cinema as compared with watching television and videos. The results shown here are based on the FAME 2010 online survey whose respondents had all been to the cinema in the six months prior to the survey. Just over three-quarters (76%) of respondents watch DVDs or Blu-rays once a month or more, with 7- to 14-year-olds the heaviest consumers. Television viewing is skewed to an older audience, with 79% of the over 55s watching 15 hours or more per week.

Table 14.25 Frequency by age of cinema-goers watching DVDs and Blu-ray, going to the cinema and watching television, 2009

Age	7–14 %	15–24 %	25–34 %	35–44 %	45–54 %	55+ %	Total %
Watch DVD or Blu-ray once a month or more	87	83	77	79	71	59	76
Watch DVD or Blu-ray once a week or more	57	50	46	40	29	23	42
Go to cinema once a month or more	54	63	54	36	34	34	47
Go to cinema once a week or more	6	14	12	3	2	3	7
Watch TV 35 hours or more per week	13	23	22	19	16	23	19
Watch TV 15 hours or more per week	69	61	67	70	74	79	69

Source: CAA Film Audience Measurement and Evaluation (FAME) 2010.
Note: The figures in Table 14.25 are based on the online panel survey FAME which represents the UK online population aged 15 or above who had been to the cinema in the previous six months. Hence, the figures in this table are not the same as those for the whole UK population shown in Table 14.1.

14.13 Total size of film audience in the UK

The total size of the film audience in the UK in 2009 was estimated to be 4.5 billion, calculated from all the sources available (Table 14.27). Television accounted for 75% of the total film audience, followed by video (20%) and cinema at 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 14.26 Estimated total audience for film in the UK, all modes, 2009

Mode	Audience size (million)	% of total film audience
Cinema	173	4
DVD/video	930	20
VoD (including pay-per-view)	41	1
Film on television	3,402	75
Total	**4,546**	**100**

Sources: CAA, Rentrak EDI, FAME, Kantar Worldpanel, *Screen Digest*, Attentional, RSU analysis.
Notes:
'DVD/video' includes occasions watching previously-purchased feature film DVD/videos as well as current purchases. The DVD/video 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.

Taking the total film viewing figure of 4.5 billion occasions and dividing it by an estimated viewing population (excluding the very young), there were 81 film viewing occasions per person in 2009, an average of just under seven films per month.

- For more information about top films at the box office in 2009 see Chapter 2 (page 15)
- For further details about film on video see Chapter 10 (page 80)
- For further information about film on television see Chapter 11 (page 90)
- For more information about film exhibition regionally see Chapter 9 (page 65)

Chapter 15: Films certified as British 1998 – 2009

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 152 UK films (105 in 2008) received final certification as British films in 2009. Of these, 144 were Schedule 1 films and eight were co-productions.
- The total production budget of finally certified Schedule 1 films was £604 million in 2009 (£935 million in 2008).
- There were 149 interim Schedule 1 approvals in 2009, with a total anticipated production budget of £1,591 million.
- The median co-production budget rose over the last decade, while since 2005 that of Schedule 1 films dropped to only £1 million.

15.1 Qualifying as an official British film

The Secretary of State for Culture, Media and Sport (DCMS) is responsible for issuing British Film Certificates on the basis of recommendations made by the UK Film Council's Certification Unit. Makers of certified British films can apply for tax relief on qualifying films or apply for Lottery funding from the UK Film Council and other sources. (There is more information about public investment in film in Chapter 17.)

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 2009, from *The Dark Knight* and *Sweeney Todd: The Demon Barber of Fleet Street* to *The Young Victoria* and *The Damned United*.

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 UK Film Council, 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 2009, the UK had seven active bilateral treaties in place, with Australia, Canada, France, India, Jamaica, New Zealand and South Africa. Four others were under negotiation in mid-2010. 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.

15.2 Schedule 1 cultural test certifications, 2008 and 2009

In 2009, a total of 144 films (97 in 2008) were finally certified as British under the Schedule 1 Cultural Test (Table 15.1). The total budget of finally certified films fell from £935 million to £604 million. This reflects the smaller number of big budget inward investment films made in 2008 feeding through to a smaller value of final certifications in 2009. Interim Schedule 1 approvals rose from 122 to 149 with the aggregate budget increasing from £859 million to £1,591 million. The growth in the number of interim approvals reflects an increase in the number of very low budget films while the increase in aggregate budget is due to a number of high value inward investment productions.

Table 15.1 Schedule 1 cultural test certifications, 2008 and 2009

	2008		2009	
Type of certification	Number	Budget (£ million)	Number	Budget (£ million)
Interim approval	122	858.8	149	1,591.1
Final certification	97	935.4	144	603.9

Source: DCMS, UK Film Council.

Image: *Robin Hood* © 2010 Universal Studios. Photo by David Appleby

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

15.3 Co-production certifications, 2008 and 2009

In 2009, official co-productions remained at the low level of 2008 with eight final certifications (£48 million) and 19 interim approvals (£102 million). The decline in co-productions from the much higher levels of the early 2000s 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 15.2 Co-production certifications, 2008 and 2009

	2008		2009	
Type of certification	Number	Budget (£ million)	Number	Budget (£ million)
Interim approval	16	108.9	19	102.1
Final certification	8	45.2	8	48.0

Source: DCMS, UK Film Council.

In 2009, five of the eight final co-production certifications were under the European Convention on Cinematic Co-production, one was under the UK-Australia agreement, one under the UK-Canada agreement and one under the UK-South Africa agreement.

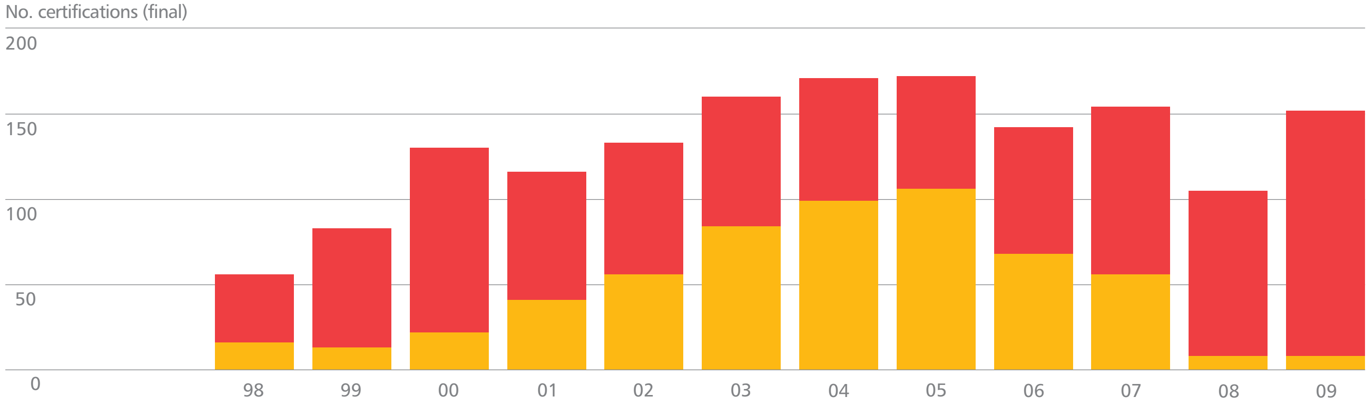
Of the 19 interim co-production approvals, 10 were under the European Convention, two were under the UK-New Zealand agreement, five were under the UK-Canada agreement, one was under the UK-Australia agreement and one under the UK-South Africa agreement.

15.4 Finally certified British films, 1998–2009

The number of UK films (Schedule 1 and co-productions) receiving final certification rose gradually from 56 in 1998 to a peak of 172 in 2005 (Figure 15.1). The numbers then fell to 105 in 2008 before picking up again to 152 in 2009. At the peak in 2003–2005 the majority of final certifications were co-productions, but these have since dropped away to the very low levels of 2008 and 2009.

Figure 15.1 Number of finally certified (Schedule 1 and co-production) UK films, certification years 1998–2009

No. certifications (final)

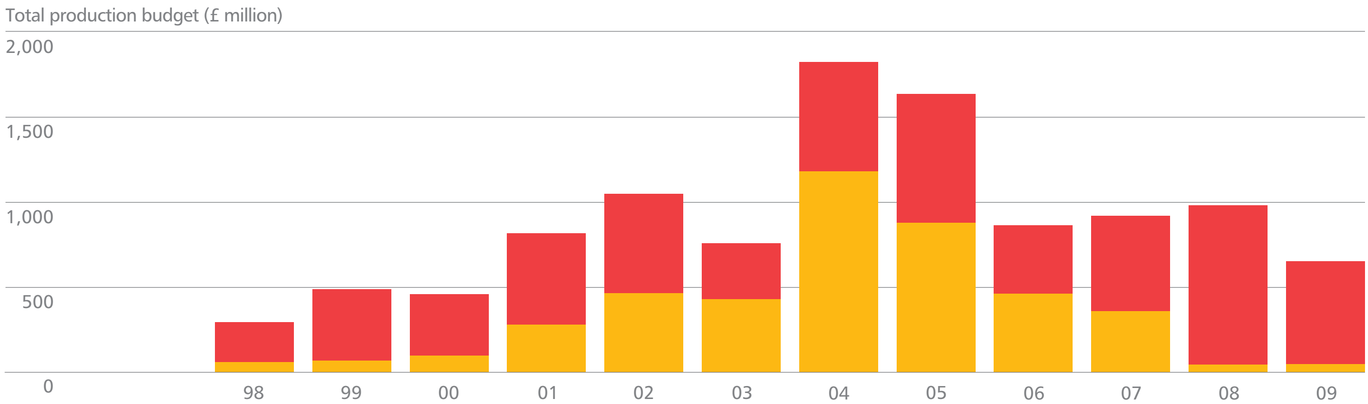


	98	99	00	01	02	03	04	05	06	07	08	09
Schedule 1	40	70	108	75	77	76	72	66	74	98	97	144
Co-production	16	13	22	41	56	84	99	106	68	56	8	8
Total	**56**	**83**	**130**	**116**	**133**	**160**	**171**	**172**	**142**	**154**	**105**	**152**

Source: DCMS, UK Film Council.

The total production budget of finally certified British films peaked at £1,822 million in 2004 (Figure 15.2). 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 has since fallen back to the pre-2000s level.

Figure 15.2 Total production budget of finally certified (Schedule 1 and co-production) UK films, calendar years 1998–2009



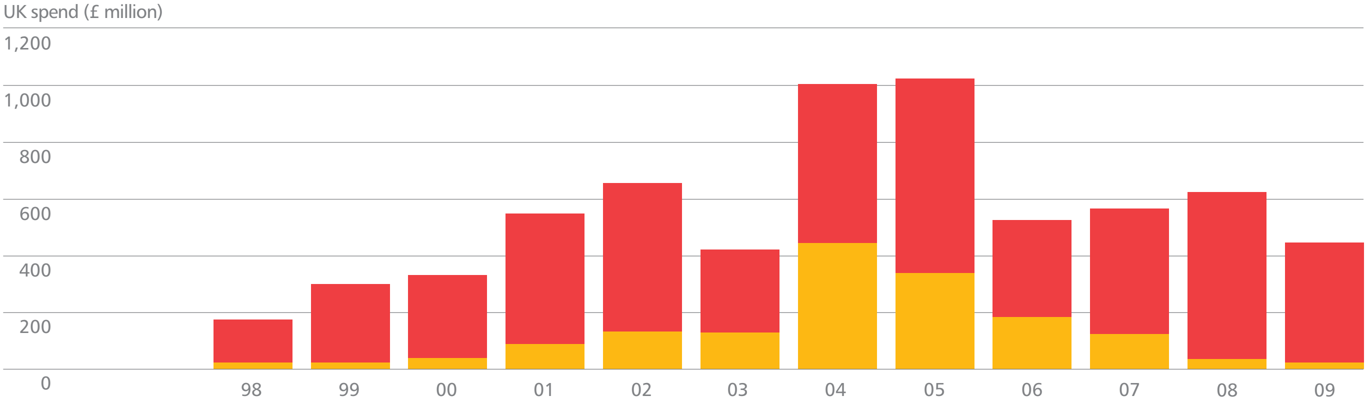
	98	99	00	01	02	03	04	05	06	07	08	09
Schedule 1	232.1	421.5	361.2	538.5	585.4	330.0	643.5	757.7	402.0	561.4	935.4	603.9
Co-production	59.5	66.3	95.5	277.7	462.2	427.6	1,178.2	877.1	459.5	356.7	45.2	48.0
Total	**291.6**	**487.8**	**456.7**	**816.1**	**1,047.5**	**757.6**	**1,821.7**	**1,634.8**	**861.6**	**918.1**	**980.6**	**651.8**

Source: DCMS, UK Film Council.
Notes: Total production budget is total budget for Schedule 1 films and total investment for co-productions.
Due to rounding, totals may differ slightly from the sum of the separate rows.

Figure 15.3 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 15.3). At its peak in 2005, UK spend reached £1,023 million whereas in 2009 it was £445 million. 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 2009, Schedule 1 films accounted for 95% of the UK spend of finally certified films.

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

Figure 15.3 UK spend of finally certified (Schedule 1 and co-production) UK films, calendar years 1998–2009



	98	99	00	01	02	03	04	05	06	07	08	09
Schedule 1	151.4	277.7	292.4	459.3	522.5	293.3	560.2	685.4	341.1	442.4	588.5	422.9
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
Total	**174.4**	**299.3**	**330.3**	**547.5**	**654.7**	**420.6**	**1,002.9**	**1,022.8**	**524.2**	**565.5**	**622.5**	**444.6**

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.
Due to rounding, totals may differ slightly from the sum of the separate rows.

UK spend as a percentage of total budget is typically lower for co-productions than for Schedule 1 films (Table 15.3). The co-production UK spend share is usually around one-third, though it has risen in the last two years as the number of co-productions has fallen away. The UK spend share of Schedule 1 films has averaged between 63% and 91% and in 2009 was 70%. Tax relief for British films is based on UK spend up to a maximum of 80% of the qualifying budget.

Table 15.3 UK spend as % of total production budget, 1998–2009

	1998	1999	2000	2001	2002	2003	2004	2005	2006	2007	2008	2009
Schedule 1	65.2	65.9	81.0	85.3	89.3	88.9	87.1	90.5	84.8	78.8	62.9	70.0
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
Total	**59.8**	**61.4**	**72.3**	**67.1**	**62.5**	**55.5**	**55.1**	**62.6**	**60.8**	**61.6**	**63.5**	**68.2**

Source: UK Film Council.

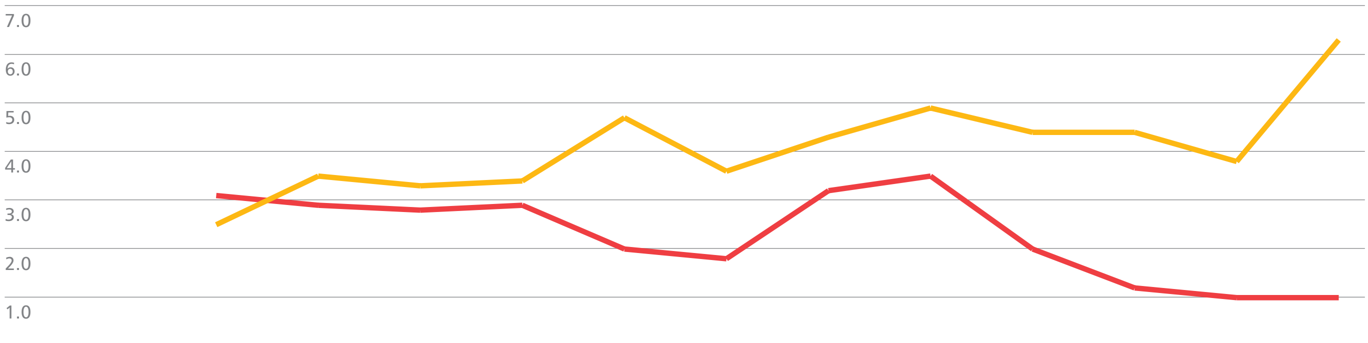
15.5 Median budgets, 1998–2009

Median budgets for final certifications are shown in Figure 15.4. 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. However, the numbers of co-productions were very low in 2008 and 2009, so 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 only £1 million.

Figure 15.4 Median budget of final certifications, 1998–2009

Median budget (£ million)



	1998	1999	2000	2001	2002	2003	2004	2005	2006	2007	2008	2009
Schedule 1	3.1	2.9	2.8	2.9	2.0	1.8	3.2	3.5	2.0	1.2	1.0	1.0
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

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

15.6 Final certifications by budget band, 2007–2009

Table 15.4 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 15.4 Final Schedule 1 certifications by budget band, 1998–2009

Budget band £ million	1998	1999	2000	2001	2002	2003	2004	2005	2006	2007	2008	2009
>30	2	3	1	3	2	2	5	5	2	3	9	4
10–30	2	3	3	10	13	3	7	9	7	7	6	7
5–10	5	14	14	7	10	5	13	7	9	9	11	8
2–5	20	26	43	24	13	25	23	25	21	18	9	24
=<2	11	24	47	31	39	41	24	20	35	61	62	101
Total	**40**	**70**	**108**	**75**	**77**	**76**	**72**	**66**	**74**	**98**	**97**	**144**

Source: DCMS, UK Film Council.

Table 15.5 shows the distribution of Schedule 1 budgets by budget band for the years 2007–2009. The 5% of films with budgets over £30 million accounted for 60.1% of the aggregate budget, while the 66% 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

Table 15.5 Final Schedule 1 certifications, budget distribution by budget band, 2007–2009

Budget band £ million	Number	Total budget £ million	% number	% budget
>30	16	1,261.8	4.7	60.1
10–30	20	339.5	5.9	16.2
5–10	28	195.0	8.3	9.3
2–5	51	158.6	15.0	7.6
=<2	224	145.8	66.1	6.9
Total	**339**	**2,100.7**	**100.0**	**100.0**

Source: DCMS, UK Film Council.

For co-productions the pattern is different. The rise and fall in co-production numbers is clear from Table 15.6, 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 15.6 Final co-production certifications by budget band, 1998–2009

Budget band £ million	1998	1999	2000	2001	2002	2003	2004	2005	2006	2007	2008	2009
>30	–	–	–	1	1	–	8	4	2	2	–	–
10–30	–	2	2	7	14	11	20	15	5	7	2	1
5–10	5	2	4	8	12	18	14	32	20	13	1	4
2–5	6	6	13	19	21	39	40	39	28	25	4	1
=<2	5	3	3	6	8	16	17	16	13	9	1	2
Total	**16**	**13**	**22**	**41**	**56**	**84**	**99**	**106**	**68**	**56**	**8**	**8**

Source: DCMS, UK Film Council.

The budget distribution for co-productions was much more even than for Schedule 1 films, with 81% of films having budgets between £2 million and £30 million and accounting for 81% of the total budget, as shown in Table 15.7.

Table 15.7 Final co-production certifications, budget distribution by budget band, 2007–2009

Budget band £ million	Number	Total budget £ million	% number	% budget
>30	2	67.6	2.8	15.0
10–30	10	125.9	13.9	28.0
5–10	18	133.5	25.0	29.7
2–5	30	104.3	41.7	23.2
=<2	12	18.6	16.7	4.1
Total	**72**	**449.9**	**100.0**	**100.0**

Source: DCMS, UK Film Council.

- For more on UK film production, see Chapter 16 (page 132)
- For more on the UK film economy, see Chapter 20 (page 171)
- For public investment in film in the UK see Chapter 17 (page 143)

- For quarterly updates on British film certification data, see www.ukfilmcouncil.org.uk/ukfilms
- For more information about British films, tax relief and the Cultural Test, see www.ukfilmcouncil.org.uk/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)

Chapter 16: Film production in 2009

2009 saw a substantial increase in production in the UK, driven by a record level of inward investment. However, the UK independent sector remained under pressure, with the median budget of UK domestic films falling to £1.5 million.

Facts in focus

- Total UK production activity in 2009 was £957 million, compared with £613 million in 2008.
- The UK spend associated with inward investment features was £753 million, the highest yet recorded, up 111% from £357 million in 2008.
- There were 71 UK domestic features (77 in 2008) and 22 co-productions (22 in 2008).
- The median budget for UK domestic features was £1.5 million, compared with £1.7 million in 2008 and £2.9 million in 2003.
- Thirteen big budget films accounted for 69% of the total UK production spend in 2009.
- US studios were involved with 26 productions in the UK in 2009, accounting for 76% of total UK spend.

16.1 The value of UK production in 2009

UK production activity grew by 56% in 2009 to £956.9 million, from £613 million in 2008. The increase was due to the surge in inward investment, which was encouraged by the decline in the pound-dollar exchange rate, the bedding-in of the UK film tax relief and the resolution of the writers' and actors' disputes in the USA.

There were 32 inward investment productions in 2009, with a UK production value of £752.7 million (see Table 16.1 for definitions). Some of the big budget films contributing to this figure were *Harry Potter and the Deathly Hallows Part I*, *Robin Hood*, *Gulliver's Travels*, *Clash of the Titans*, *The Chronicles of Narnia: The Voyage of the Dawn Treader*, *Your Highness*, *Inception*, *London Boulevard* and *Gnomeo and Juliet*.

There were 71 UK domestic features in 2009, down slightly from 77 in 2008, with a UK production value of £169.2 million which was 18% down from the 2008 figure. Domestic UK titles in 2009 included *Nanny McPhee and the Big Bang*, *Centurion*, *Blitz*, *Tamara Drewe*, *St Trinian's 2: The Legend of Fritton's Gold*, *It's a Wonderful Afterlife* and *Nowhere Boy*.

Co-productions remained steady at 22 with their UK spend falling from £48.9 million to £35 million. This continues the downward trend established in 2005 and reflects a tightening of co-production qualification rules and the effect of the new UK film tax relief, which applies to UK spend rather than the total budget of a film. Co-productions in 2009 included *Mr Nice*, *Route Irish*, *The Ghost (aka The Ghost Writer)*, *Neds* and *Tracker*.

Table 16.1 Feature film production activity, 2008 and 2009

	Number of productions 2008	Value £ million 2008	Number of productions 2009	Value £ million 2009
Inward investment feature films	27	356.8	32	752.7
Domestic UK feature films	77	207.2	71	169.2
Co-productions	22	48.9	22	35.0
Total	**126**	**613.0**	**125**	**956.9**

Source: UK Film Council.
Notes:
Numbers have been revised on the basis of new information received since the publication of the 2009 Statistical Yearbook.
Inward investment includes nine films in 2008 (£17.7 million) and 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 2008 and three non-USA films in 2009.

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 incentives.
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. None were made in 2008 and 2009.
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.

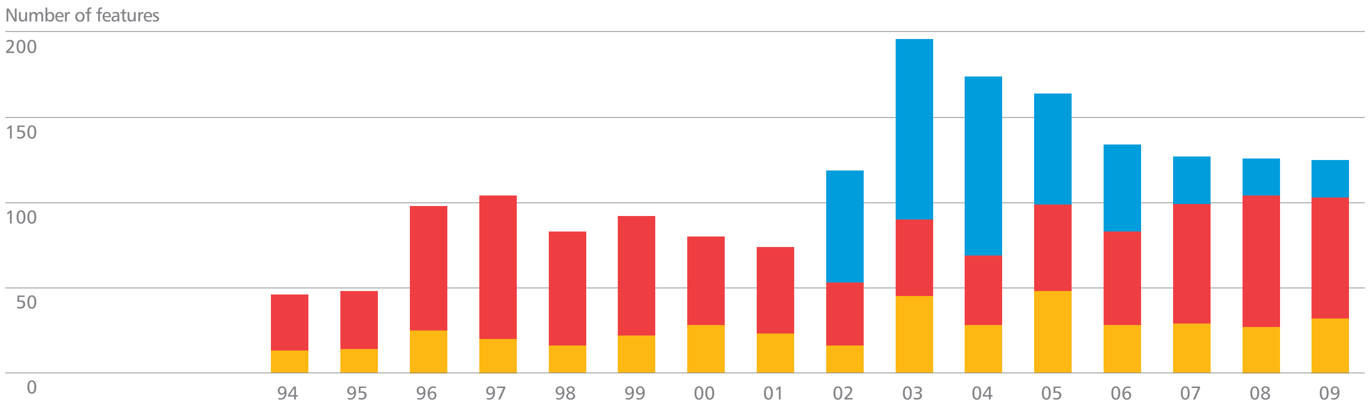
1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21

16.2 Inward, domestic and co-production features, 1994–2009

Figure 16.1 puts the 2009 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 125 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 16.1 Number of inward, domestic, co-production and total features, 1994–2009



	94	95	96	97	98	99	00	01	02	03	04	05	06	07	08	09
Inward	13	14	25	20	16	22	28	23	16	45	28	48	28	29	27	32
Domestic	33	34	73	84	67	70	52	51	37	45	41	51	55	70	77	71
Co-production	–	–	–	–	–	–	–	–	66	106	105	65	51	28	22	22
Of which… majority and parity co-production	–	–	–	–	–	–	–	–	–	23	23	12	18	15	10	5
minority co-production	–	–	–	–	–	–	–	–	–	83	82	53	33	13	12	17
Total	**46**	**48**	**98**	**104**	**83**	**92**	**80**	**74**	**119**	**196**	**174**	**164**	**134**	**127**	**126**	**125**

Source: 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 2003–2008 updated since publication of the 2009 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 16.2 distinguishes independent UK films from UK/USA studio films and non-UK films made partly or wholly in the UK. In 2009, UK independent films were 75.2% of the total while UK films as a whole were 88%. 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 16.2 Numbers of UK/USA studio and independent UK films, 2003–2009

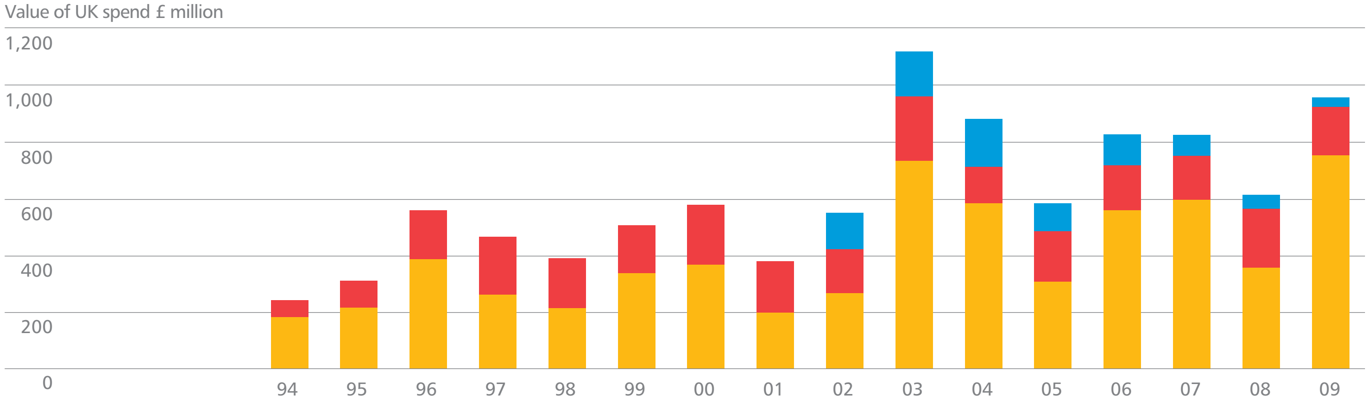
	2003	2004	2005	2006	2007	2008	2009
UK/USA studio films	27	14	15	21	17	13	16
UK independent films	162	155	144	108	103	100	94
Non-UK films	7	5	5	5	7	13	15
Total	**196**	**174**	**164**	**134**	**127**	**126**	**125**
% UK independent films	82.7	89.1	87.8	80.6	81.1	79.4	75.2

Source: UK Film Council.
Notes:
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.
Data for films with budgets greater than or equal to £500,000.

The value of UK production in 2009 increased by 56% compared with 2008, making 2009 the second highest production year on record after 2003 (Figure 16.2). The value of inward investment, at £753 million, was the highest yet tracked. In 2009, inward investment accounted for 78.7% 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 £204 million in 2009, 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 has fallen from £169 million in 2004 to £35 million in 2009.

Figure 16.2 Value of UK spend of inward, domestic, co-production and total features, 1994–2009

Value of UK spend £ million



	94	95	96	97	98	99	00	01	02	03	04	05	06	07	08	09
Inward	182.7	216.5	387.1	261.9	214.2	336.4	366.6	198.5	265.9	732.9	583.8	306.5	558.7	595.1	356.8	752.7
Domestic	59.5	94.0	172.2	202.9	175.0	170.3	211.7	180.1	156.4	227.8	126.8	178.7	157.5	155.4	207.2	169.2
Co-production	–	–	–	–	–	–	–	–	128.2	158.3	169.2	97.3	109.2	74.1	48.9	35.0
Of which… majority and parity co-production	–	–	–	–	–	–	–	–	–	62.1	55.1	34.6	66.1	51.2	32.7	12.8
minority co-production	–	–	–	–	–	–	–	–	–	96.2	114.2	62.6	43.1	22.9	16.2	22.2
Total	**242.2**	**310.5**	**559.3**	**464.8**	**389.2**	**506.7**	**578.3**	**378.6**	**550.5**	**1,119.0**	**879.8**	**582.5**	**825.4**	**824.6**	**612.9**	**956.9**

Source: UK Film Council.
See notes to Figure 16.1.

Table 16.3 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 one-third of the UK spend with UK/USA studio films making up most of the rest. In 2009, the UK spend of UK independent films was lower than average at 24% of the total, due to the surge in studio films.

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

Table 16.3 Value of UK spend of UK/USA studio and independent UK films, 2003–2009, £ million

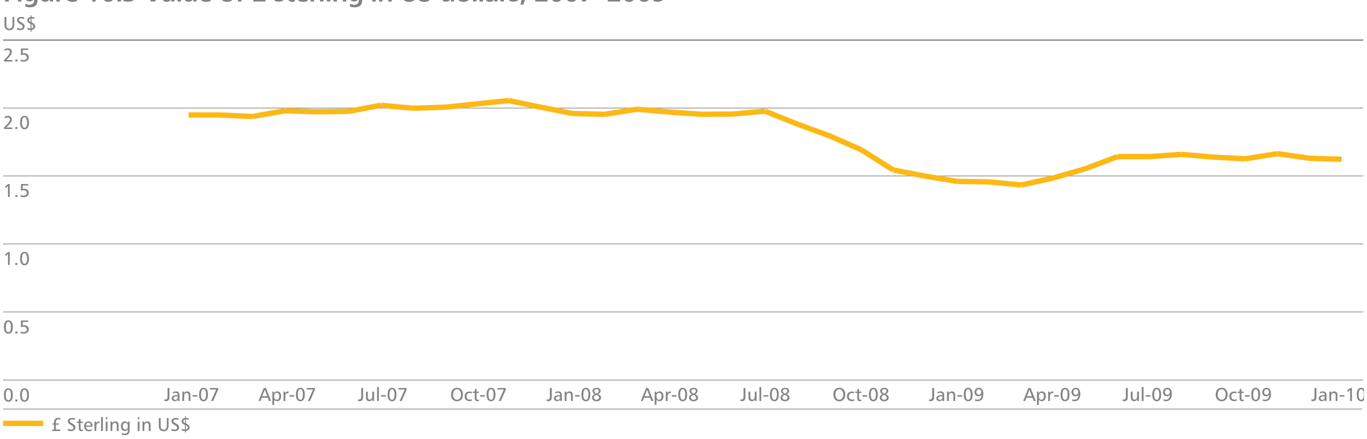
	2003	2004	2005	2006	2007	2008	2009
UK/USA studio films	750.0	558.4	236.2	588.6	557.3	348.5	689.7
UK independent films	352.2	315.3	341.9	222.6	249.2	241.3	226.2
Non-UK films	16.9	6.2	4.3	14.2	18.0	23.2	41.0
Total	**1,119.0**	**879.8**	**582.4**	**825.4**	**824.5**	**613.0**	**956.9**
% UK independent films	32.1	35.8	58.7	27.0	30.2	39.4	23.6

Source: UK Film Council.
See notes to Table 16.2.

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 16.3 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 $1.65 in August 2009. In January 2010 the rate was $1.61. The average dollar-pound rate for the 30-year period 1980 to 2009 was $1.67.

Figure 16.3 Value of £ sterling in US dollars, 2007–2009



Source: Bank of England.

16.3 Productions by genre, 2007–2009

Table 16.4 shows a breakdown of production by genre for the years 2007–2009. 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 23% of the films, but only 7% of the budget. Comedy accounted for 19% of the films and 16% of the budget. The biggest spending genres were action, fantasy, comedy and adventure. After drama and comedy, the most numerous genres were thrillers (9%) and action (8%).

Table 16.4 Genre of production in the UK, 2007–2009

Genre	Number of films	% of total	Budget £ million	% of total	UK spend £ million	% of total
Action	30	7.9	1,201.8	28.0	555.4	23.2
Adventure	5	1.3	316.1	7.4	257.3	10.7
Animation	8	2.1	161.0	3.7	83.3	3.5
Biopic	20	5.3	114.9	2.7	68.0	2.8
Comedy	71	18.8	686.3	16.0	343.6	14.4
Crime	16	4.2	63.7	1.5	52.9	2.2
Documentary	23	6.1	44.4	1.0	23.2	1.0
Drama	88	23.3	286.7	6.7	193.0	8.1
Family	3	0.8	6.6	0.2	6.0	0.2
Fantasy	11	2.9	625.3	14.6	386.0	16.1
Horror	24	6.3	118.6	2.8	104.3	4.4
Musical	7	1.9	121.7	2.8	99.2	4.1
Romance	23	6.1	86.6	2.0	56.9	2.4
Sci-fi	7	1.9	226.6	5.3	48.8	2.0
Thriller	34	9.0	159.6	3.7	68.2	2.8
War	5	1.3	66.8	1.6	45.5	1.9
Other	3	0.8	10.7	0.2	3.0	0.1
Total	**378**	**100.0**	**4,297.6**	**100.0**	**2,394.4**	**100.0**

Source: 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 war films, grouped because of their low numbers.
Percentages may not sum to 100.0 due to rounding.

Looking at UK independent films alone (Table 16.5) 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 22% of the budget, but there was a reasonable representation of the minor genres, for example romance (7% of the films, 8% of the budget), documentaries (7% of the films, 3% of the budget) and biopics (6% of the films, 8% of the budget).

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

Table 16.5 Independent UK productions by genre, 2007–2009

Genre	Number of films	% of total	Budget £ million	% of total	UK spend £ million	% of total
Action	11	3.7	56.2	5.5	33.3	4.6
Adventure	3	1.0	22.8	2.2	7.2	1.0
Animation	4	1.3	31.3	3.1	14.7	2.1
Biopic	18	6.1	80.2	7.8	58.4	8.1
Comedy	52	17.5	168.6	16.4	134.5	18.8
Crime	15	5.1	56.5	5.5	46.4	6.5
Documentary	20	6.7	30.3	3.0	19.2	2.7
Drama	77	25.9	227.8	22.2	168.8	23.6
Family	3	1.0	6.6	0.6	6.0	0.8
Fantasy	5	1.7	36.3	3.5	23.2	3.2
Horror	22	7.4	35.7	3.5	28.8	4.0
Musical	5	1.7	49.2	4.8	39.6	5.5
Romance	22	7.4	84.1	8.2	56.3	7.8
Thriller	31	10.4	97.2	9.5	57.1	8.0
War	4	1.3	26.5	2.6	15.7	2.2
Other	5	1.7	15.8	1.5	7.6	1.1
Total	**297**	**100.0**	**1,025.1**	**100.0**	**716.7**	**100.0**

Source: UK Film Council.
Notes:
The category 'other' contains western, mystery and science fiction.
Percentages may not sum to 100.0 due to rounding.

16.4 Budget trends

The median budget of domestic UK features fell in 2009 to £1.5 million and is now only half the level it was in 2003 (£2.9 million). The co-production median also fell in 2009, to £2.6 million, though it had been stable in 2008. In contrast, the median budget of inward investment features continued to rise, reaching £25 million in 2009. This reflects the continuing upward movement in the budgets of US studio films, notwithstanding reports of financial challenges facing Hollywood.

Table 16.6 Median feature film budgets £ million, 2003–2009

Production category	2003	2004	2005	2006	2007	2008	2009
Inward investment features	11.5	8.6	3.9*	18.6	10.3	23.1	25.0
Domestic UK productions	2.9	2.3	2.0	1.9	1.3	1.7	1.5
Co-productions	3.3	4.0	4.2	4.0	3.7	3.6	2.6

Source: 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 2003–2008 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.

16.5 Size distribution of budgets

The budget size distribution for the three main categories of films made in 2009 is shown in Tables 16.7 to 16.9. Thirteen features with budgets over £30 million accounted for 84% of the total budget for inward investment features. Only four of 32 inward features had budgets between £0.5 million and £5 million.

Table 16.7 Size distribution of budgets, inward investment features, 2009

Budget band	Number	Total budget in band (£ million)	% of total budget
>£30 million	13	1,261.4	84.2
£10–£30 million	10	187.7	12.5
£5–£10 million	5	39.6	2.6
£0.5–£5 million	4	9.9	0.7
Total	**32**	**1,498.6**	**100.0**

Source: UK Film Council.

In contrast, the majority of domestic UK features (44 out of 71) had budgets under £2 million (Table 16.8). There was a rise in the number of domestic features with budgets above £5 million to 13 in 2009 compared with six in 2008. However, the combined budget of these 13 films (£111.7 million) was no greater than the combined budget of the six in 2008 (£111.8 million). (See 2009 Statistical Yearbook for details.)

Table 16.8 Size distribution of budgets, domestic UK features, 2009

Budget band	Number	Total budget in band (£ million)	% of total budget
>£5 million	13	111.7	54.1
£2–£5 million	14	45.8	22.2
£0.5–£2 million	44	48.8	23.7
Total	**71**	**206.3**	**100.0**

Source: UK Film Council.
Note: There was one film with a budget above £10 million which is not shown separately as the data would be disclosive.

Co-production budgets tend to be more evenly distributed than those of inward and domestic films, as shown in Table 16.9. The nine co-productions with budgets in the £2–£5 million band accounted for 32% of the total budget. There was only one co-production with a budget above £10 million (not shown separately), while eight out of 22 had budgets between £0.5 million and £2 million, accounting for 10% of the total budget.

Table 16.9 Size distribution of budgets, co-productions, 2009

Budget band	Number	Total budget in band (£ million)	% of total budget
>£5 million	5	54.1	58.0
£2–£5 million	9	29.8	32.0
£0.5–£2 million	8	9.4	10.0
Total	**22**	**93.3**	**100.0**

Source: UK Film Council.

16.6 Big budget productions, 2007–2009

The importance to UK spend of a small number of big budget productions – usually inward investment films – is demonstrated in Table 16.10. In 2009, the 13 films with budgets greater than £30 million accounted for 68.9% of UK production spend.

Table 16.10 Big budget films' contribution to UK spend, 2007–2009

	2007	2008	2009
Number of films with budgets >£30 million	8	11	13
Value of associated UK spend (£ million)	475.1	341.8	659.2
Total UK spend (£ million)	824.5	613.0	956.9
Big budget film share of UK spend	57.6%	55.8%	68.9%

Source: UK Film Council.
Note: Data for 2007–2008 updated since publication of 2009 Statistical Yearbook.

16.7 UK spend as percentage of total production budget

Table 16.11 shows UK spend as a percentage of production budget for inward investment films, domestic UK productions and co-productions. Domestic UK productions had the highest UK spend percentage in 2009 (82.0%), followed by inward investment films at 70.0%. Co-productions had the lowest UK spend percentage (37.5%) though this was significantly higher than the 30% prevailing in 2003–2004, reflecting a fall in the number of low-UK-spend co-productions after the introduction of the new film tax relief. The UK spend percentage for inward investment films has fallen moderately. In 2003–2004 it was 75.5%, reflecting the requirement for a minimum 70% UK spend in the pre-2007 criteria for tax relief. Under the new rules, films can qualify for UK tax relief providing they pass the UK Cultural Test and have a minimum UK spend of 25% of the qualifying budget (and meet certain other criteria specified in the regulations).

Table 16.11 UK spend as percentage of total production budget, 2007–2009

Production category	2007	2008	2009
Inward investment films	64.5	65.2	70.0
Domestic UK productions	84.0	84.6	82.0
Co-productions	47.5	43.7	37.5

Source: UK Film Council.
Notes:
Data for 2007–2008 updated since publication of 2009 Yearbook.
VFX-only films not included in 'Inward investment films'.

16.8 UK domestic productions by territory of shoot

Table 16.12 analyses UK domestic productions in 2009 according to whether they were wholly or partially shot in the UK, or wholly shot abroad. The majority (52 out of 71) were shot exclusively in the UK, while 14 films were shot partly abroad. Five UK domestic films were shot wholly abroad. The non-UK spend as a proportion of budget (18.0%) was higher than in 2008.

Table 16.12 UK domestic productions by territory of shoot, 2009

Shooting in	Number of films	Budget (£ million)	Non-UK spend (£ million)	Non-UK spend as % of total budget
UK only	52	152.6	11.6	7.6
UK and other	14	32.5	7.2	22.2
Other only	5	21.3	18.4	86.5
Total UK domestic films	**71**	**206.3**	**37.2**	**18.0**

Source: UK Film Council.

Table 16.13 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 2008, the range of countries and number of non-UK shoots was larger. There were seven shoots in the USA, three in India, three in 'Other Africa' and two each in the Isle of Man, South Africa and Germany.

Table 16.13 UK domestic productions, shoots by territory or region, 2009

Territory of shoot	Number of shoots
UK	67
USA	7
India	3
Other Africa	3
Isle of Man	2
South Africa	2
Germany	2
Other	7
Total shoots	**93**

Source: UK Film Council.

16.9 Co-productions by territory of shoot

In contrast to UK domestic productions, co-productions were usually shot partly or wholly abroad, as Table 16.14 shows. Only two out of 22 films, with a total budget of £5.6 million, were shot wholly in the UK. Non-UK spend accounted for 62.5% of the total budget of co-productions in 2009.

Table 16.14 Co-productions by territory of shoot, 2009

Shooting in	Number of films	Budget (£ million)	Non-UK spend (£ million)	Non-UK spend as % of total budget
UK only	2	5.6	0.6	10.0
UK and other	11	57.2	35.2	61.5
Other only	9	30.4	22.5	73.8
Total co-productions	**22**	**93.3**	**58.2**	**62.5**

Source: UK Film Council.

The country distribution of co-production shoots is shown in Table 16.15. The majority of shoots were in the UK or elsewhere in Europe. Of the non-European shoots, three were in India, two in New Zealand, two in Thailand and four elsewhere in the world.

Table 16.15 Co-productions, shoots by territory or region, 2009

Territory of shoot	Number of shoots
UK	13
Other Europe	6
India	3
Bulgaria	2
Ireland	2
New Zealand	2
Spain	2
Thailand	2
Other	4
Total shoots	**36**

Source: UK Film Council.
Note: The majority of co-productions were shot in at least two territories. Hence the total in Table 16.15 is more than the number of co-productions in 2009.

16.10 Production company activity levels

UK film production in 2009 was, as usual, dispersed among a large number of production companies, as shown in Table 16.16. The UK Film Council recorded 213 production companies associated with films shot in the UK or co-productions involving the UK in 2009. Of these, 199 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). The most prolific production companies (Black and Blue Films and Film & Music Entertainment) were associated with four features each, followed by one company with three films (Matador Pictures) and 11 companies with two films each.

Table 16.16 Film production company activity, 2009

Number of features per company	Number of companies
4	2
3	1
2	11
1	199
Total	**213**

Source: UK Film Council.
Notes:
Includes all production categories.
Further information on film production companies in the UK can be found in Chapter 19.
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 2009.

16.11 US studios' involvement in film production in the UK

The US studios were involved in the production of 26 films in the UK in 2009, nine of which were VFX-only (Table 16.17) accounting for £728.5 million in UK spend, 76% of total UK spend.

Table 16.17 US studios' involvement in film production in the UK, 2009

Studio	Number of films
Universal	8
Walt Disney	6
20th Century Fox	5
Warner Bros	4
Columbia Pictures	2
Sony	1
Total films	**26**

Source: UK Film Council.
Note: Nine of the above films involved only VFX in the UK. Two were UK domestic films produced by Working Title under its output deal with Universal.

- Information about film companies is given in Chapter 19 (page 161)
- For details about employment in the film production sector see Chapter 21 (page 182)
- For more information about the UK film economy see Chapter 20 (page 171)
- 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 British Film Institute or the Information Briefings on the BFI's website – www.bfi.org.uk

Chapter 17: 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 EU sources. The single biggest source of public funding in 2008/09 was film tax relief, followed by Lottery funding and DCMS grant-in-aid.

Facts in focus

- Total measured public funding for film in the financial year 2008/09 was £256 million.
- The principal sources of public funding for UK film in 2008/09 were the film production tax relief, National Lottery and grant-in-aid from central government, particularly via the Department for Culture, Media and Sport.
- The European Union provided £8.5 million in 2008/09.
- Her Majesty's Revenue and Customs (HMRC) and the UK Film Council were responsible for the largest gross spend (£110 million and £74.5 million respectively).
- Film production took 56% of the total financial support, but distribution and exhibition, training and skills, education, and archives and heritage also received substantial allocations.

17.1 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.

Public funding for film identified in Table 17.1 is estimated to have been £256 million in the financial year 2008/09, slightly down on the £261 million in 2007/08. As in 2007/08, the estimate does not include some local authority, research council, higher or further education funding, as indicated in the notes to Table 17.1.

The largest single source of public funding was the UK film tax relief, which provided £110 million in 2008/09, 43% of the total. The second-largest source was the National Lottery (£45.9 million, 18% of the total) and the third-largest was the DCMS grant-in-aid to the UK Film Council and National Film and Television School (£31.2 million, 12% of the total). The National and Regional Development Agencies provided £17.1 million, BBC Films £12.7 million and Film4 £8.2 million. The European Union contributed £8.5 million, of which £3.9 million (£11.5 million in 2007/08) came from the MEDIA Programme.

Image: *Centurion* courtesy of Pathé UK

Table 17.1 Public funding for film in the UK by source, 2008/09

Source	Amount £ million	% of total	Notes
National Lottery Distribution Fund (DCMS) – Film	45.9	17.9	National Lottery allocations to the UK Film Council, Scottish Screen and Northern Ireland Screen, plus Heritage Lottery Fund[1]
DCMS grant-in-aid to the UK Film Council and NFTS	31.2	12.2	Awards to the UK Film Council (of which £17.4 million was awarded to the BFI) and National Film and Television School
National and Regional Development Agencies	17.1	6.7	Contributions to the National and Regional Screen Agencies
BBC Films	12.7	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	8.2	3.2	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	6.8	2.7	DCSF investment in Mediabox and FILMCLUB. Match funding in individual FILMCLUB or Mediabox projects (and other First Light projects) is not collated
Other European Union	4.6	1.8	European Regional Development Fund and European Social Fund
Scottish Government	4.3	1.7	Includes spend from all Scottish government agencies into strategic bodies/projects
EU MEDIA Programme	3.9	1.5	European Union MEDIA Programme[2]
Higher Education Funding Council	3.1	1.2	HEFC investment in Screen Academies and a small number of projects by strategic agencies[3]
Welsh Assembly Government	2.3	0.9	Includes spend from all Welsh government agencies into strategic film bodies/projects
Northern Ireland Executive	1.5	0.6	Includes spend from all Northern Ireland government agencies into strategic bodies/projects
Ofcom	1.0	0.4	Contribution to BFI National Archive for television
Department for Innovation, Universities and Skills	1.0	0.4	Awards to Screen Academies, Skillset and N/RSAs

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

Table 17.1 Public funding for film in the UK by source, 2008/09 (continued)

Source	Amount £ million	% of total	Notes
Local Government	0.9	0.4	Investment by local authorities in N/RSA activities
Foreign and Commonwealth Office	0.9	0.3	Funding for UK-originated British Council activity. Excludes partnership funding of 'in country' events (outside the UK)
Arts Councils	0.6	0.2	Awards from national Arts Councils to film agencies(4)
Other public sector	0.07	0.0	Very small awards (under £10,000) from a range of public sector agencies, mainly to N/RSAs
Department for Business, Enterprise and Regulatory Reform	0.05	0.0	Awards to RSAs for film export support
Local authority direct spend	n/a	n/a	Data on local government direct investments in cinemas, youth activity, film offices etc are not collated
Other education and research	n/a	n/a	Figures not collated for investment in university courses not part of the Screen Academy network, further education film courses and film-related research awards from research councils
Total public sector selective investment	145.9	57.0	National Lottery and grant-in-aid from all sources as above
UK film production tax relief (HMRC)	110.0	43.0	Cost of film tax relief in 2008/09(5)
Total public sector selective and automatic investment	255.9	100.0	Sum of all the above

Source: UK Film Council, Northern Alliance.

Abbreviations:
BFI – British Film Institute.
DCMS – Department for Culture, Media and Sport.
HMRC – Her Majesty's Revenue and Customs.
NFTS – National Film and Television School.
N/RSA – National and Regional Screen Agencies.

Names of government departments are shown as they were in the 2008/09 financial year. The Department for Children, Schools and Families is now the Department for Education. The Department for Innovation, Universities and Skills and the Department for Business, Enterprise and Regulatory Reform are now part of the Department for Business, Innovation and Skills.

Notes:
1. The National Lottery funding figure is for financial year 2008/09.
2. Investment for the MEDIA Programme is for awards made from 1 April 2008 to 31 March 2009.
3. Includes the Higher Education Funding Councils for England, Scotland and Wales, and investment from the Joint Information Systems Committee (JISC) which is HEFCE funded. Comprises awards to the BFI, Screen Academies and other strategic agencies. Does not include payments from educational funding councils to other film courses (film studies etc) in higher or further education.
4. Arts Council England, Arts Council of Wales, Arts Council Northern Ireland, Scottish Arts Council. Does not include Arts Councils' direct investments in artists' film and video.
5. *Film Tax Relief Summary*, HMRC, September 2009.

17.2 Film spend by organisation

The largest net spender on film was HMRC (£110 million for tax relief), followed by the BFI (£39.9 million), the UK Film Council (£36.6 million) and BBC Films (£12 million). Putting aside HMRC tax relief, net spend decreased by 2% from 2007/08 to 2008/09 (from £179 million to £175 million). Significant decreases were recorded for Film4, Northern Ireland Screen, the Welsh agencies and the EU MEDIA Programme. On the other hand, increases were recorded for Skillset, North West Vision and Media, Screen West Midlands, Screen East, Screen South and the Heritage Lottery Fund. (See Table 18.2 in the 2009 Statistical Yearbook for comparable figures for 2007/08.)

Table 17.2 Net film spend by organisation, 2008/09

Organisation	Net spend £ million(1)	% of total net spend
HM Revenue and Customs film tax relief	110.0	38.6
BFI	39.9	14.0
UK Film Council(2)	36.6	12.9
BBC Films	12.0	4.2
Skillset	8.4	3.0
Film4	8.0	2.8
National Film and Television School	7.4	2.6
Scottish Screen	7.4	2.6
Northern Ireland Screen	7.1	2.5
North West Vision and Media(3)	5.1	1.8
Screen Yorkshire(4)	5.0	1.7
First Light	4.9	1.7
Welsh agencies(5)	3.9	1.4
Screen West Midlands(6)	3.9	1.4
Film London	3.8	1.3
EU MEDIA Programme	3.7	1.3
Screen East(7)	3.5	1.2
FILMCLUB	3.1	1.1
EM Media	3.1	1.1
South West Screen(8)	2.4	0.8
Screen South(9)	2.1	0.7
Northern Film and Media(10)	2.0	0.7
Heritage Lottery Fund	1.0	0.4
British Council	0.9	0.3
Total public sector(11)	**285.0**	**100.0**

Source: UK Film Council, Northern Alliance.

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 2008/09 was £74.5 million. The UK Film Council made £37.9 million of grants and awards to other organisations such asn the BFI (£17.4 million), Skillset, Regional Screen Agencies and First Light.
3. Includes the North West Film Archive.
4. Includes the Yorkshire Film Archive.
5. 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).
6. Includes the Media Archive for Central England (MACE) which provides film archive services for the East and West Midlands.
7. Includes the East Anglian Film Archive.
8. Includes the South West Film and Television Archive.
9. Includes the Wessex Film and Sound Archive and Screen Archive South East and investments in film made by Kent County Council's Film Office/Kent Development Fund.
10. Includes film investments made by the Design and Creative Investment Fund operated by North East Finance.
11. 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 (£285 million) is higher than total public funding for film in the 2008/09 year (£255.9 million, Table 17.1).

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

17.3 Activities supported by public spend on film

The various activities supported by public spend on film in the UK in 2008/09 are shown in Table 17.3. As in previous years, film production took the largest share, accounting for £158.4 million (56% of the total). Distribution and exhibition was second with £31.6 million (11%), followed by administration and services to the public (7%) and training and skills (7%). Of the remaining activities, film archives and heritage and script development registered significant increases over 2007/08.

Table 17.3 Activities supported by public spend on film, 2008/09

Activity	Amount £ million	% of total
Production[1]	158.4	55.6
Distribution and exhibition	31.6	11.1
Administration and services to the public	20.0	7.0
Training and skills[2]	19.5	6.9
Education, young people and lifelong learning	19.1	6.7
Film archives and heritage[3]	14.6	5.1
Script development	9.9	3.5
Export and inward investment promotion[4]	7.0	2.4
Business support[5]	5.0	1.8
Total public film expenditure[6]	**285.0**	**100.0**

Source: UK Film Council, Northern Alliance.

Notes:

1. Non-tax break production spend in 2008/09 was £48.4 million.
2. Skills Investment Fund, National/Regional Screen Agency training investment, Skills Academies.
3. National Film and Television Archive, National/Regional Screen Archives, Heritage Lottery Fund investments.
4. UK Film Council International; British Council, locations services in the nations and regions.
5. National/Regional Screen Agency investment: primary beneficiaries are independent production companies.
6. 2008/09 total expenditure (£285 million) was greater than total public funding (£256 million, Table 17.1) as expenditure was supplemented by earned/self-generated income, grants from trusts and foundations and transfers from reserves.

17.4 Large film production awards by agency, 2008/09

Major production awards (greater than £250,000) given by National and Regional Screen Agencies to individual film projects in 2008/09 are shown in Table 17.4. In relation to the median British domestic film budget of £1.5 million (see Chapter 16) and the median co-production budget of £2.6 million, awards of this size can provide substantial assistance to UK films of distinctive national and regional character.

Table 17.4 Large film production awards (£250,000+) by National/Regional Agency, 2008/09

Agency	Project (total = 14)	Amount £
Scottish Screen	Outcast	447,655
Northern Ireland Screen	Your Highness	618,553
	Cherrybomb	282,951
	The Race	250,000
	Five Minutes of Heaven	250,000
Wales Creative IP Fund	Skellig	600,000
	Mr Nice	366,476
EM Media	Pelican Blood	250,000
Screen Yorkshire	The Damned United	250,000
Screen East	Glorious 39	425,000
Screen West Midlands	Nativity	500,000
	One Day	380,000
	Soulboy	368,000
	The Tormented	259,776

Source: UK Film Council, DCMS, Northern Alliance, N/RSA reports.

Table 17.5 shows the Lottery awards made by the UK Film Council in 2009. There were 303 awards in total (253 in 2008), to a combined value of £24.4 million (£15.6 million in 2008). Most of the awards were for relatively low amounts (£50,000 and under) made by the Development and Prints and Advertising funds. For a list of the individual project titles see www.ukfilmcouncil.org.uk/awards.

Table 17.5 UK Film Council Lottery awards, 2009

Fund	Number of awards	Total value £ million
Development	150	4.2
Prints and Advertising	112	4.2
New Cinema	21	6.0
Premiere	20	10.0
Total large awards	**303**	**24.4**

Source: UK Film Council.
Note: UK Film Council awards data are for calendar year 2009.

The large awards (£250,000+) made by the UK Film Council in 2009 are shown in Table 17.6. The biggest awards (£1.2 million) were for the Premiere Fund films *Centurion* and *Another Year*. The largest New Cinema Fund awards (£700,000) were for *Chatroom*, *Sex & Drugs & Rock & Roll* and *Submarine*. There was only one Prints and Advertising Fund award greater than £250,000, *Fifty Dead Men Walking* (£250,471).

Table 17.6 Large awards (£250,000+) made by UK Film Council, 2009

Fund	Project (total = 20)	Amount of award £
Premiere	Centurion	1,200,000
	Another Year	1,200,000
	Attack the Block	1,085,788
	The King's Speech	1,000,000
	StreetDance 3D	1,000,000
	Brighton Rock	1,000,000
	Tracker	971,291
	Made in Dagenham	850,000
	Tamara Drewe	780,000
	Africa United	500,000
New Cinema	Chatroom	700,000
	Sex & Drugs & Rock & Roll*	700,000
	Submarine	700,000
	Neds	650,000
	Slave	610,000
	First Grader	600,000
	Project Nim	510,095
	Cirkus Columbia	430,000
	Self Made	250,000
Prints and Advertising	Fifty Dead Men Walking	250,471

Source: UK Film Council.
Note: UK Film Council awards data are for calendar year 2009.
**Sex & Drugs & Rock & Roll* was noted in the 2009 Yearbook as a 2008 award, but the date of its award was amended to 4 February 2009.

17.5 Leading public investors in British film production, 2007–2009

Table 17.7 shows the leading public agency and public service broadcaster investment in British films with budgets of £500,000+ for the calendar years 2007–2009. The most frequent public investor was the UK Film Council with 54 projects (combined budget £216 million), followed by Film4/Channel 4 (38 projects, combined budget £128 million) and BBC Films (36 projects, £157 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.

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

Table 17.7 Leading public investors in British film production, 2007–2009

Public funder	Number	Estimated budget £ million	Selected titles
UK Film Council	54	216	
Of which... Premiere Fund	29	170	Chéri, The Moon Princess, The King's Speech, Centurion, Tamara Drewe, Nowhere Boy, Made in Dagenham, Another Year, Harry Brown
New Cinema Fund	25	46	Neds, Chatroom, In the Loop, Cirkus Columbia, Genova, Submarine, Sex & Drugs & Rock & Roll, Fish Tank
Film4/Channel 4	38	128	The Eagle of the Ninth, Never Let Me Go, Route Irish, Chatroom, The Unloved, Looking for Eric, the Red Riding trilogy, In Bruges, Nowhere Boy, She a Chinese
BBC Films	36	157	The Special Relationship, Creation, Brideshead Revisited, The Boys are Back, The Edge of Love, Tamara Drewe, Bright Star, Brighton Rock, The Damned United
Welsh Agencies	15	51	Ironclad, Submarine, Mr Nice, Valhalla Rising, Patagonia
Screen East	12	63	The Boat that Rocked, Easy Virtue, The Scouting Book for Boys
Scottish Screen	10	35	The Eagle of the Ninth, Neds, Outcast, The Last Word
Irish Film Board[1]	10	32	The Guard, Perrier's Bounty, The Last Word
Screen Yorkshire	10	20	The Damned United, the Red Riding trilogy, A Passionate Woman
EM Media	9	16	Bronson, The Unloved, Pelican Blood
Northern Ireland Screen	8	58	Hunger, Fifty Dead Men Walking, Your Highness
Screen West Midlands	8	10	Nativity, Clubbed, The Children

Source: UK Film Council production tracking. 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. Data in this table are for the calendar years 2007–2009.

Note:

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.

- For more information on film production in the UK see Chapter 16 (page 132)
- For more information on the UK film economy see Chapter 20 (page 171)
- For more information on UK film companies, see Chapter 19 (page 161)

Chapter 18: Film education

Film education provides children and young people with a structured, systematic opportunity to watch films, to understand films and even to make films as part of their preparation for adult life. 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 2008/09, up 95% in six years.
- Over 1.9 million children have attended National Schools Film Week screenings over the last decade.
- Over the last decade First Light has supported the production of 878 short films involving over 13,000 children and young people.
- There were 3,815 students enrolled in higher education film studies courses in 2008/09, an increase of 235% on 2002.
- There were 31,000 admissions to BFI Southbank education events in 2009, and 172,000 video streaming requests were made via the Screenonline website.
- There is evidence that 355 moving image education providers were operating in the UK in 2009, with over one-fifth production companies and one-fifth venues.

18.1 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 little attempt to quantify this activity across the many types of provision. This chapter, a new addition to the Statistical Yearbook, is intended as a first step in addressing the information gap and establishes baseline data which can be built upon in the future. From this initial attempt, it is hoped that additional research and data acquisition will enhance our understanding of the film education landscape.

18.2 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 95% increase in the number of students entering GCSE media, film or TV studies in the UK (Table 18.1). Almost 68,000 students were enrolled in 2008/09, 1.2% of all GCSE entries. The WJEC (known previously as the Welsh Joint Education Committee) offers a film studies GCSE. In 2009 there were 1,284 candidates across the UK for this subject, rising to 3,286 in 2010.

Table 18.1 Entries for GCSE media/film/TV studies in England, Wales and Northern Ireland, 2003–2009

Number of media/film/TV studies entries	2003/04	2004/05	2005/06	2006/07	2007/08	2008/09	% change 2004–2009
England	36,829	42,483	54,126	62,683	65,693	63,685	+73
Northern Ireland	772	785	780	868	842	849	+10
Wales	2,219	2,415	2,615	2,874	3,288	3,438	+55
Total	**39,820**	**45,683**	**57,521**	**66,425**	**69,623**	**67,972**	**+95**
All GCSE entries	5,875,373	5,736,505	5,752,152	5,827,319	5,669,077	5,469,260	–7

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 40% since 2003 (Table 18.2). There were almost 34,000 entries in 2008/09, 4% of all A Level entries.

Table 18.2 Entries for GCE A Level media/film/TV studies in England, Wales and Northern Ireland, 2002–2009

Number of media/film/TV studies entries	2002/03	2003/04	2004/05	2005/06	2006/07	2007/08	2008/09	% change 2003–2009
England	22,743	25,425	26,633	29,123	30,036	30,651	31,618	+39
Northern Ireland	364	377	468	602	654	745	897	+146
Wales	1,072	1,092	1,160	1,239	1,252	1,353	1,307	+22
Total	**24,179**	**26,894**	**28,261**	**30,964**	**31,942**	**32,749**	**33,822**	**+40**
All GCE A Level entries	750,537	766,247	783,878	805,698	805,657	827,737	846,977	+13

Source: Joint Council for Qualifications (JCQ).
Note: Scotland not included because of separate examinations system.

Image: *Looking for Eric* courtesy of Icon Film Distribution

The number of entries for Scottish Higher media studies has seen a 10% decline since 2003 (Table 18.3).

Table 18.3 Entries for Scottish Higher media studies, 2003–2009

	2003	2004	2005	2006	2007	2008	2009	% change 2003–2009
Number of media studies entries	851	827	814	843	819	797	765	–10
All entries	166,885	165,575	164,142	159,140	161,081	162,576	167,792	+0.5

Source: Scottish Qualifications Authority.

The WJEC offers a dedicated film studies qualification available to schools throughout the UK. In 2009 there were 6,674 A Level candidates completing (up 109% since 2003) and 11,800 AS Level candidates completing (Table 18.4).

Table 18.4 Candidates completing GCE A and AS Level film studies, 2003–2009

	2003	2004	2005	2006	2007	2008	2009	% change 2003–2009
A Level film studies entries	3,197	4,162	4,907	5,965	6,598	6,552	6,674	+109
AS Level film studies entries	7,200	8,249	9,405	9,908	9,915	11,052	11,800	+64

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. Film Education has 15,817 primary schools (69% of the total) and 5,012 secondary schools (88% of the total) on its database – these figures represent any school that has taken students to a cinema-based event, has teachers that have used resources or paid to send a teacher to a training event. With almost 67,000 teacher contacts on the database, the reach of Film Education is estimated to be 2.2 million pupils and students annually. Its flagship festival, National Schools Film Week, is the largest event of its kind in the world. In 2009, over 392,000 schoolchildren visited the cinema for free as part of the event (Table 18.5).

Table 18.5 Attendances at National Schools Film Week and other Film Education screenings, 2001–2009

	2001	2002	2003	2004	2005	2006	2007	2008	2009
National Schools Film Week attendances	102,880	75,490	105,392	125,761	213,794	259,964	298,586	335,733	392,452
Other Film Education screenings	n/a	n/a	25,755	24,803	12,737	35,756	34,188	23,754	13,481

Source: Film Education.

Media studies in general, and film studies in particular, also has a strong presence in UK higher education. Over 28,000 students were enrolled on media studies related courses in 2008/09, up 26% in six years (Table 18.6). The film studies subject area saw a 235% increase in numbers over the same period, from 1,140 first degree and postgraduate students in 2003 to 3,815 in 2009.

Table 18.6 Higher education students in the subject area media studies, 2002–2009

	2002/03	2003/04	2004/05	2005/06	2006/07	2007/08	2008/09	% change 2002–2009
All media studies related courses	22,495	26,135	26,495	26,665	27,010	28,085	28,245	+26
Media studies	17,300	20,215	20,205	19,785	18,995	17,860	17,595	+2
Film studies	1,140	1,490	1,840	2,155	2,540	3,610	3,815	+235
Film production	100	135	165	420	545	520	530	+430

Source: HESA Student Record 2002/03–2008/09.

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 film industry, has worked closely with further and higher education institutions to identify and establish a network of Skillset Screen Academies recognised as existing centres of excellence in film education in the UK. Members of the network are endorsed by the film industry as providers of the highest standard of relevant vocationally orientated education, training and development at a further, higher and postgraduate level. In 2009/10 the network offered 51 courses (diploma, undergraduate and postgraduate qualifications) with 2,240 students enrolled.

18.3 National and regional film education providers

The British Film Institute (BFI) is the main UK-wide agency for 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 18.7 provides details of some of the BFI's main education activities.

In 2008/09 there were 30,999 admissions to BFI Southbank education events (up 53% on 2004/05) and 5,698 education admissions to BFI Festivals (up 5% on 2004/05). Visits to the BFI National Library have remained largely unchanged over the last five years (around 12,000 visits per year) and there were almost 20,000 BFI information service enquiries in 2008/09. The BFI Screenonline website (www.screenonline.org.uk) is a web-based encyclopaedia of British film and television featuring hundreds of hours of clips from the BFI National Archive, supplemented by contextual material, stills, posters and press books. Users in UK schools, colleges, universities and libraries can access the entire site for free, and in 2008/09 there were over 172,000 video streaming requests.

Table 18.7 BFI education activity, 2004–2009

	2004/05	2005/06	2006/07	2007/08	2008/09
BFI Southbank education event admissions	19,625	15,149	12,648	33,945	30,000
BFI Festivals – education admissions	5,451	4,881	4,106	3,733	5,698
BFI National Library visits	n/a	12,331	11,919	11,905	12,024
BFI information service enquiries	n/a	27,044	25,655	25,711	19,539
BFI Screenonline video streaming requests	n/a	n/a	n/a	n/a	172,142*
Sales of BFI education resources of which…					
copies of short film resources**	n/a	n/a	n/a	n/a	3,618
copies of other resources	n/a	n/a	n/a	n/a	1,301

Source: BFI.
*80% of requests from schools and colleges outside London.
**Each resource reaches an average of 50 students or pupils.

Over many years, schools have organised and run film clubs for their pupils on an ad hoc basis, showing films either for enjoyment or as part of curriculum-based activity. Unfortunately, historical data showing the number of such clubs operating in the UK is unavailable.

In 2007, FILMCLUB 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. A pilot scheme involving 800 children and young people from 25 schools in England ran between January and March 2007, during which schools held 152 screenings of 89 films for different age groups between 5 and 18.

By the end of 2009, there were 2,901 school film clubs in England (2,978 across the whole UK) with an estimated 90,000 pupils involved (92,000 in the UK). A total of 3,040 schools and 3,700 staff members have taken part in the initiative and 35,837 films (1,876 unique titles) have been supplied to film clubs. The range of films ordered by the film clubs are diverse – in 32 languages and set in over 100 countries. Table 18.8 outlines the regional distribution of film clubs in England.

Table 18.8 Regional distribution of FILMCLUB schools in England, 2009

Region	% of FILMCLUB schools	% of schools	% of pupils in online schools	% of pupils in general population
East Midlands	10.6	9.3	9.5	8.5
East of England	9.3	11.6	10.0	11.1
London	15.4	9.8	16.8	15.0
North East	8.1	4.9	6.3	4.9
North West	11.3	15.3	10.9	13.8
South East	17.5	16.5	17.3	16.0
South West	10.2	9.4	10.3	9.6
West Midlands	7.0	11.9	7.8	11.1
Yorkshire and Humber	10.6	11.3	11.0	10.0

Source: FILMCLUB.

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

Learning about film can be enhanced by practical involvement in filmmaking activity, 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. Over the last decade it has supported the production of 878 films involving over 13,000 children and young people (Table 18.9).

First Light is also the lead partner for the Mediabox consortium, funded by the Department for Education (formerly Department for Children, Schools and Families), which offers disadvantaged 13- to 19-year-olds the opportunity to develop and produce creative media projects, using film, television, print, radio, games, interactive or online platforms. During 2007/08 and 2008/09, Mediabox enabled over 9,400 young people to participate in the making of 317 films.

Table 18.9 First Light projects, 2001–2009

Year	2001/02	2002/03	2003/04	2004/05	2005/06	2006/07	2007/08	2008/09
Number of films made	10	155	121	150	114	121	117	90
Number of young people participating	143	2,178	1,988	2,470	1,694	1,644	1,840	1,291

Source: First Light.

18.4 Public investment in film education

A total of £19.1 million was spent on education, young people and lifelong learning in 2008/09 by the national agencies described above and the screen agencies of the nations and regions (Table 18.10). 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 18.5.

Table 18.10 Public expenditure on film education by agency, 2008/09

Agency	£
BFI	9,317,000
First Light (including Mediabox)	3,418,502
FILMCLUB	3,100,000
Northern Ireland Screen	680,878
Scottish Screen	589,000
UK Film Council	461,315
Screen East	273,323
Screen West Midlands	223,695
EM Media	211,212
North West Vision and Media	142,180
Screen South	136,915
Northern Film and Media	133,894
South West Screen	125,773
Film Agency for Wales	89,856
Screen Yorkshire	86,342
Film London	70,680
Total	**19,060,564**

Source: UK Film Council, Northern Alliance.

18.5 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. The UK Film Council has undertaken some primary research on moving image education providers and has 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 which 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 help the UK Film Council and its partners to better understand the range and nature of moving image education provision across the UK.

There is evidence that 355 moving image education providers were operating in the UK as at 24 February 2010 (Table 18.11). The largest proportion of moving image education providers is found in London (15% of the total). The East Midlands, Yorkshire, the North East, Scotland, Wales and Northern Ireland all have a higher proportion of providers than their UK population share. The reverse is true for the West Midlands, South East, South West, North West and the East of England.

Table 18.11 Number of moving image education providers by nation/region, 2010

Nation/region	Number	%	% UK population
London	54	15.2	12.4
East Midlands	37	10.4	7.2
Yorkshire and Humber	33	9.3	8.5
West Midlands	28	7.9	8.8
South East	27	7.6	13.6
South West	26	7.3	8.5
North West	24	6.8	11.3
North East	20	5.6	4.2
East of England	12	3.4	9.3
England sub-total	**261**	**73.5**	**83.8**
Scotland	38	10.7	8.4
Northern Ireland	30	8.5	2.9
Wales	26	7.3	4.9
UK total	**355**	**100.0**	**100.0**

Source: UK Film Council Moving Image Education Providers Database.

Just over one-fifth (22%) of all moving image education providers are production companies, and one in five (19%) are venues (Table 18.12). Arts organisations make up 17% of providers while education/training organisations contribute to a further 14%.

Table 18.12 Number of moving image education providers by type, 2010

Type	Number	%
Production company/corporate video	77	21.7
Venue	66	18.6
Arts organisation	59	16.6
Education/training	49	13.8
Participatory media	35	9.9
Festival	26	7.3
Archive	20	5.6
Community Group	17	4.8
Other	6	1.7
Total	**355**	**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 that 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.

Over six out of 10 (64%) moving image education providers offer production-based learning opportunities, and a further 17% offer a mix of production- and exhibition-based education (Table 18.13). Learning activity through watching films (exhibition-based) is offered by 14% of providers, while 6% offer archive-based learning.

Table 18.13 Type of provision given by moving image education providers, 2010

Type	Number	%
Production-based	227	63.9
Mixed	60	16.9
Exhibition-based	48	13.5
Archive-based	20	5.6
Total	**355**	**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 (67%) of moving image education providers offer learning opportunities to all age groups (Table 18.14). A sizeable minority (30%) specialise in providing learning opportunities for children and young people.

Table 18.14 Learner age group of moving image education providers, 2010

Type	Number	%
All ages	237	66.8
Children and young people	105	29.6
Adults	13	3.7
Total	**355**	**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 18.15 provides a breakdown of the type of provision by learner age group. Production-based activity accounts for 84% of child-focused learning activity, 77% of adult opportunities and 54% of opportunities for all ages.

Table 18.15 Type of moving education provision by learner age group, 2010

	Production-based	Exhibition-based	Archive-based	Mixed
Children	88	9	0	8
Adults	10	1	0	2
All	129	38	20	50
Total	**227**	**48**	**20**	**60**

Source: UK Film Council Moving Image Education Providers Database.

Finally, Table 18.16 shows the national and regional breakdown of type of moving image education provision. Exhibition-based activity plays a proportionally greater role in Yorkshire (27%), North West and West Midlands (both 21%) 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 18.16 Type of moving education provision by nation/region, 2010

	Production-based	Exhibition-based	Archive-based	Mixed	Total
East Midlands	27	4	1	5	37
East England	7	1	0	4	12
London	39	9	0	6	54
North East	17	1	0	2	20
North West	15	5	1	3	24
Northern Ireland	6	3	14	7	30
Scotland	29	3	1	5	38
South East	19	3	1	4	27
South West	17	3	0	6	26
Wales	14	1	1	10	26
West Midlands	16	6	0	6	28
Yorkshire	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 17 (page 143)
- To access the UK Film Council Moving Image Education Database please go to:
  www.21stcenturyliteracy.org.uk/resources.php?type=film_making
- 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.media-box.co.uk
  www.skillset.org

Chapter 19: Film industry companies

In the UK the film sectors with the largest numbers of companies are production and post-production, though the largest companies are found in 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 2009, there were nearly 5,000 film production companies and 2,500 post-production companies in the UK.
- There were 420 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 170 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, South West, East of England and Scotland.
- US majors, video distributors and exhibitors were prominent in the top 14 UK film companies in 2008 (the most recent year for which comparable data are available).

19.1 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 13 years, particularly in the production sector where the number of companies increased by 356% between 1996 and 2009, compared with the UK average of 56% (Table 19.1). 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 2009, there were 7,965 film and video production companies, 460 film and video distributors and 225 exhibitors.

Table 19.1 Number of companies by industry group, 1996–2009

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
Growth 1996–2009 (%)	**356.4**	**29.6**	**45.2**	**55.9**

Source: Office for National Statistics.
Notes:
From 1996 to 2007, data include only companies registered for VAT.
For 2008 and 2009, 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, 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 19.2 and 19.3. This gives, for the first time, 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. However, it is interesting to note the size of the post-production sector – 29% of companies and 16% of turnover – previously included in the film and video production total.

Table 19.2 Number of film and video companies by sub-sector, 2009

Sub-sector	Number of companies	% of total
Film production	4,905	56.7
Video production	590	6.8
Film, video and TV post-production*	2,470	28.6
Film distribution	420	4.9
Video distribution	40	0.5
Film exhibition	225	2.6
Total	**8,650**	**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 2009.
Percentages may not sum to 100.0 due to rounding.

Although film distributors were only 5% of the companies, they accounted for 36% of the turnover (Table 19.3) in 2009. This reflects the dominant position of the UK subsidiaries of the major Hollywood studios in the film value chain.

Table 19.3 Turnover of film and video companies by sub-sector, 2009

Sub-sector	Turnover £000s	% of total
Film production	2,471,123	30.8
Video production	204,281	2.5
Film, video and TV post-production*	1,267,039	15.8
Film distribution	2,872,355	35.8
Video distribution	188,624	2.4
Film exhibition	1,019,372	12.7
Total	**8,022,794**	**100.0**

Source: Office for National Statistics.
*See note to Table 19.2.
Data as at March 2009.

19.2 Size distribution of film companies

The size distribution of film companies is shown in Tables 19.4 to 19.7. While the majority of companies were very small (turnover less than £250,000 per year) over 70% of turnover was accounted for by the 170 companies with turnover greater than £5 million. The concentration was particularly high in film distribution (Table 19.6) where the 30-largest companies accounted for 94% of turnover. In exhibition the large company turnover concentration was close to 90% (Table 19.7), though the Office for National Statistics was not able to release the precise number for confidentiality reasons.

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

Table 19.4 Size distribution of film production companies, 2009

Turnover size band £000s	Number	%	Turnover	%
5,000 +	85	1.7	1,338,074	54.1
1,000 – 4,999	290	5.9	545,204	22.1
500 – 999	230	4.7	149,376	6.0
250 – 499	440	9.0	148,086	6.0
100 – 249	1,165	23.8	169,223	6.8
50 – 99	1,255	25.6	87,476	3.5
0 – 49	1,440	29.4	33,684	1.4
Total	**4,905**	**100.0**	**2,471,123**	**100.0**

Source: Office for National Statistics.
Data as at March 2009.
Percentages may not sum to 100.0 due to rounding.

Table 19.5 Size distribution of post-production companies, 2009

Turnover size band £000s	Number	%	Turnover	%
5,000 +	45	1.8	754,053	59.5
1,000 – 4,999	115	4.7	233,510	18.4
500 – 999	105	4.3	69,984	5.5
250 – 499	170	6.9	61,129	4.8
100 – 249	470	19.0	70,813	5.6
50 – 99	830	33.6	59,013	4.7
0 – 49	735	29.8	18,537	1.5
Total	**2,470**	**100.0**	**1,267,039**	**100.0**

Source: Office for National Statistics.
Data as at March 2009.
Percentages may not sum to 100.0 due to rounding.

Table 19.6 Size distribution of film distribution companies, 2009

Turnover size band £000s	Number	%	Turnover	%
5,000 +	30	7.1	2,709,356	94.3
1,000 – 4,999	50	11.9	98,396	3.4
500 – 999	45	10.7	29,854	1.0
250 – 499	50	11.9	15,815	0.6
100 – 249	85	20.2	11,826	0.4
50 – 99	75	17.9	5,448	0.2
0 – 49	85	20.2	1,660	0.1
Total	**420**	**100.0**	**2,872,355**	**100.0**

Source: Office for National Statistics.
Data as at March 2009.
Percentages may not sum to 100.0 due to rounding.

Table 19.7 Size distribution of film exhibition companies, 2009

Turnover size band £000s	Number	%	Turnover	%
5,000 +	10	4.4	c	–
1,000 – 4,999	35	15.6	76,010	7.5
500 – 999	40	17.8	c	–
250 – 499	25	11.1	c	–
100 – 249	45	20.0	7,221	0.7
50 – 99	30	13.3	c	–
0 – 49	40	17.8	1,554	0.2
Total	**225**	**100.0**	**1,019,372**	**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 2009.

19.3 National/regional distribution of film companies in the UK

Tables 19.8 and 19.9 show the national/regional distribution of film companies and film company turnover in 2009. Overall, 68% of film companies were concentrated in London and the South East and over 85% of turnover was generated by companies located in these two regions. The London concentration was particularly strong for distribution (55% of companies and 97% of turnover) but the exhibition sector was more evenly distributed across the UK, with 71% of companies and 48% 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 19.9).

Table 19.8 National/regional distribution of film companies, 2009

	Film production		Post-production		Film distribution		Film exhibition		Total UK Film	
	Number	%	Number	%	Number	%	Number	%	Number	%
London	2,685	54.7	1,270	51.4	230	54.8	65	28.9	4,250	53.0
South East	675	13.8	440	17.8	75	17.9	20	8.9	1,210	15.1
East of England	285	5.8	160	6.5	30	7.1	30	13.3	505	6.3
South West	285	5.8	170	6.9	15	3.6	15	6.7	485	6.0
North West	210	4.3	105	4.3	20	4.8	10	4.4	345	4.3
Scotland	170	3.5	75	3.0	10	2.4	15	6.7	270	3.4
West Midlands	130	2.7	55	2.2	15	3.6	10	4.4	210	2.6
Yorkshire and The Humber	130	2.7	55	2.2	10	2.4	15	6.7	210	2.6
Wales	115	2.3	45	1.8	5	1.2	10	4.4	175	2.2
East Midlands	105	2.1	40	1.6	5	1.2	15	6.7	165	2.1
North East	70	1.4	30	1.2	5	1.2	5	2.2	110	1.4
Northern Ireland	45	0.9	25	1.0	0	0.0	15	6.7	85	1.1
Total UK	**4,905**	**100.0**	**2,470**	**100.0**	**420**	**100.0**	**225**	**100.0**	**8,020**	**100.0**

Source: Office for National Statistics.
Data as at March 2009, for business enterprises.
Percentages may not sum to 100.0 due to rounding.

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

Table 19.9 National/regional distribution of film company turnover, 2009

	Film production		Post-production		Film distribution		Film exhibition		Total UK Film	
	Turnover	%	Turnover	%	Turnover	%	Turnover	%	Turnover	%
London	1,628,593	65.9	954,103	75.3	2,774,962	96.6	529,791	52.0	5,887,449	77.2
South East	445,914	18.0	150,619	11.9	48,811	1.7	c	c	c	c
South West	77,038	3.1	28,362	2.2	2,335	0.1	c	c	c	c
North West	76,356	3.1	24,118	1.9	6,957	0.2	c	c	c	c
East of England	71,910	2.9	29,730	2.3	26,961	0.9	27,571	2.7	156,172	2.0
Scotland	61,294	2.5	15,858	1.3	2,250	0.1	7,357	0.7	86,759	1.1
Yorkshire and The Humber	31,088	1.3	12,284	1.0	c	c	9,166	0.9	–	–
Wales	19,380	0.8	12,653	1.0	c	c	c	c	c	c
East Midlands	18,361	0.7	6,467	0.5	c	c	c	c	c	c
West Midlands	16,543	0.7	6,735	0.5	4,708	0.2	c	c	c	c
Northern Ireland	13,966	0.6	3,931	0.3	c	c	28,562	2.8	c	c
North East	10,680	0.4	22,179	1.8	c	c	c	c	c	c
Total UK	**2,471,123**	**100.0**	**1,267,039**	**100.0**	**2,872,355**	**100.0**	**1,019,372**	**100.0**	**7,629,889**	**100.0**

Source: Office for National Statistics.
'c' Indicates the data have been made confidential by ONS to avoid disclosing details of individual companies.
The geographic distribution of turnover is given by the location of the company, not its local units, so London concentration may be overstated for companies such as cinema chains that have local units around the UK.
Data as at March 2009, for business enterprises.

19.4 Leading film companies in the UK and Europe

Table 19.10 shows the top 14 film companies in the UK in 2008 as identified by the European Audiovisual Observatory. 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 19.10 Top 14 film companies in the UK, 2008

Rank	Company	Activities	Operating revenues €000
1	Walt Disney International	DISFILM, DISTV, RIGHTS, VID	*1,535,974
2	Odeon and UCI Cinemas Group	EXH	574,134
3	Cineworld Group	EXH	313,725
4	VUE Entertainment Holdings (UK)	EXH	298,006
5	20th Century Fox Home Entertainment	VID	*287,728
6	Warner Bros Entertainment UK	DISFILM, PRODFILM	267,214
7	2 Entertain	VID	258,565
8	Universal Pictures Productions	RIGHTS, DISFILM, PRODFILM	251,981
9	Ingenious Film Partners	PRODFILM, INVFILM	*202,882
10	Paramount Home Entertainment (UK)	VID	159,259
11	The Entertainment Group of Companies	DISFILM, VID	*145,153
12	Sony Pictures Home Entertainment	VID	*124,836
13	Universal Pictures International	VID	100,014
14	20th Century Fox Film Company	DISFILM	*92,985

Source: European Audiovisual Observatory, 2009 Yearbook.
*Indicates 2007 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 four French companies (Pathé, Europalaces, Canal+ and UGC), indicating the continued corporate strength of the French film industry, three British-based exhibitors (Odeon, Cineworld and VUE), a Swedish distributor (Egmont Nordisk), an Italian producer (RAI), a Dutch producer/distributor (Embassy Eagle), a British video distributor (2 Entertain) and a German producer/distributor (Constantin Film/AG) (Table 19.11).

Table 19.11 Top 20 film companies in Europe, 2008

Rank	Company	Activities	Country	Operating revenues €000
1	Walt Disney International	DISFILM, DISTV, RIGHTS, VID	UK	*1,535,974
2	Groupe Pathé	EXH, DISFILM, VID, RIGHTS, PRODFILM, TV	FR	770,000
3	Odeon and UCI Cinemas Group	EXH	UK	574,134
4	Egmont Nordisk Film	DISFILM, VID	SE	472,000
5	Europalaces	EXH	FR	468,000
6	Warner Bros Entertainment Spain	DISFILM	ES	*407,571
7	Groupe Canal+	PROD, DISFILM, RIGHTS, VID	FR	**394,000
8	UGC	EXH, DISFILM, VID, RIGHTS, PRODFILM,	FR	384,092
9	RAI Cinema	PRODFILM, RIGHTS	IT	373,851
10	Warner Bros Entertainment Germany	DISFILM	DE	338,843
11	Universal Pictures International	VID, DISFILM	NL	*335,872
12	Cineworld Group	EXH	UK	313,725
13	VUE Entertainment Holdings (UK)	EXH	UK	298,006
14	Embassy Eagle Holdings	PRODFILM, DISFILM	NL	*289,894
15	20th Century Fox Home Entertainment	VID	UK	*287,728
16	Warner Bros Entertainment UK	DISFILM	UK	*267,214
17	2 Entertain	VID	UK	258,565
18	United International Pictures	DISFILM	NL	268,458
19	Universal Pictures Productions	RIGHTS, DISFILM, PRODFILM	UK	251,981
20	Constantin Film	PRODFILM, DISFILM, RIGHTS	DE	251,324

Source: European Audiovisual Observatory, 2009 Yearbook, Table T.16.1.
*Indicates 2007 revenues.
**Indicates 2004 revenues.

Definitions:
DISFILM = film distribution; DISTV = television distribution, RIGHTS = trade in television rights; VID = video; EXH = exhibition; PRODFILM = film production; TV = television.

19.5 Leading film production companies in the UK and Europe

Looking at film production only, we see that 11 out of the top 20 European independent production companies in 2008 were French (up from nine in 2007), four Italian, two German, two Nordic, and one British. As in previous years, the list was topped by Constantin Film AG of Germany, the maker of *Perfume*, *Downfall* and the *Fantastic Four* and *Resident Evil* films. Europacorp (France) and Filmauro (Italy) 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 19.12 Top 20 independent film production companies in Europe, 2008

Rank	Company	Nationality	Operating revenues €000
1	Constantin Film AG	DE	248,500
2	EuropaCorp	FR	207,318
3	Filmauro	IT	*121,994
4	Gaumont	FR	105,100
5	Nordisk Film AS	NO	*98,700
6	Ingenious Film Partners LLP	UK	*97,930
7	Pathé Production	FR	*90,357
8	Odeon Film AG	DE	89,768
9	AB Svensk Filmindustri	SE	78,890
10	Cattleya	IT	62,979
11	Fidélité Films	FR	*62,202
12	La Petite Reine	FR	*56,840
13	Galatée Films	FR	54,570
14	Fandango	IT	*40,227
15	Pan Européenne Production	FR	**37,301
16	Produire à Paris	FR	36,518
17	MK2 SA	FR	36,335
18	Melampo Cinematografica	IT	36,034
19	UGC YM	FR	35,765
20	Pulsar Productions	FR	33,649

Source: European Audiovisual Observatory, 2009 Yearbook, Table T.16.3.
*Indicates 2007 revenues.
**Indicates 2006 revenues.

Drawing on the UK Film Council's production database and public information, Table 19.13 presents the top 16 production companies involved in the production of films in the UK over the three-year period 2007 to 2009. Film and Music Entertainment came top of the list with 10 films, followed by Matador Pictures with eight and Working Title and Revolution Films with seven each.

Table 19.13 also illustrates the range of budgets for UK films. At the low end, Warp X and Slingshot were each involved in the production of four films with an estimated combined budget of £4 million. At the upper end, Heyday Films, working with Warner Bros (UK) on the Harry Potter films, was involved in four productions with a combined budget of several hundred million pounds.

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

Table 19.13 Top 16 production companies involved in UK production, 2007–2009

Production company	Number of films	Estimated combined budget £ million	Selected titles
Film and Music Entertainment	10	12	White Lightnin', Donkey, Mission London, Reykjavik Whale Watching Massacre, The Italian Key
Matador Pictures	8	17	Book of Blood, The Last Princess, Wild Target, Dread, Jackboots on Whitehall
Working Title Films	7	170	Green Zone, The Soloist, Wild Child, Nanny McPhee and the Big Bang, The Boat That Rocked
Revolution Films	7	20	The Killer Inside Me, Genova, Red Riding 1974, 1980 and 1983, The Unloved
Vertigo Films	6	13	Bronson, The Firm, StreetDance 3D, The Heavy
Palm Tree Entertainment	6	5	Sisters Grimm, Back Burner, Inside Out, Seven Crosses
Fragile Films	5	30	Easy Virtue, Dorian Gray, St Trinian's 2: The Legend of Fritton's Gold,
Celador Films	5	20	Slumdog Millionaire, Centurion, The Scouting Book for Boys
Black and Blue Films Ltd	5	8	Devil's Playground, Dead Cert, Just for the Record
Heyday Films Ltd	4	*	The Boy in the Striped Pyjamas, Harry Potter and the Half-Blood Prince, Harry Potter and the Deathly Hallows
The Weinstein Company	4	90	Nine, The King's Speech, Shanghai
Potboiler Productions	4	24	Blindness, Happy-Go-Lucky, Slave
Ruby Films	4	14	Tamara Drewe, Chatroom, Fish Tank
Sixteen Films	4	14	Route Irish, Looking for Eric, Summer
Warp X Films	4	4	Hush, Donkey Punch, She a Chinese
Slingshot Productions	4	4	Tormented, French Film, Faintheart

Source: UK Film Council.
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 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.
*The estimated combined budget of Heyday's films is in the order of several hundred million pounds, but the estimate has been omitted to avoid disclosing the budgets of individual Harry Potter films.

- For Film4 and BBC Films see Chapter 17 (page 143)
- For film production company activity levels in 2009 see Chapter 16 (page 132)
- For US studio involvement in UK film production in 2009 see Chapter 16 (page 132)
- For leading film distributors in the UK in 2009 see Chapter 8 (page 60)
- For leading film exhibitors in the UK in 2009 see Chapter 9 (page 65)
- For numbers and size distribution of film workplaces in 2008 see Chapter 21 (page 182)

Chapter 20: The UK film economy

The film industry is significant in the UK economy, making a substantial contribution to Gross Domestic Product (GDP) and the balance of payments. Film exports hit an all time high of £1.3 billion in 2008, generating a trade surplus of £494 million.

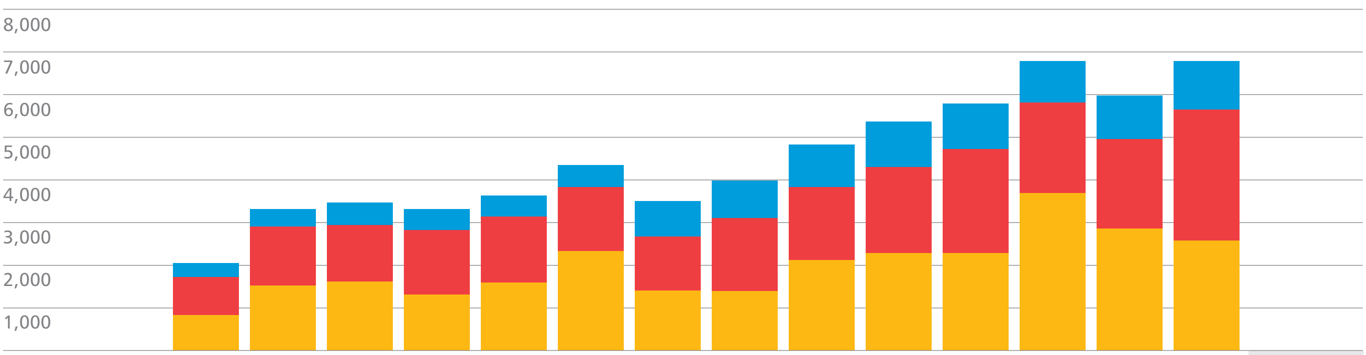
Facts in focus

- In 2008, the UK film industry had a total turnover of £6.8 billion.
- Its direct contribution to UK GDP was £3.1 billion, 0.2% of the total.
- The core UK film industry (film production plus distribution and exhibition of UK films) contributed £1.6 billion directly to GDP and £4.6 billion including all indirect effects.
- The UK facilities sector had a turnover of £403 million derived from film in 2008.
- The industry exported £1,341 million worth of services in 2008, made up of £792 million in royalties and £549 million in film production services.
- Exports in 2008 were 92% higher than in 2001.
- The UK film trade surplus in 2008 was £494 million.

20.1 Film industry turnover, 1995–2008

Figure 20.1 shows the total turnover of the UK's film sectors (production, distribution and exhibition) for the period 1995 to 2008. Each of the three sectors has shown strong growth over this period, with the total industry turnover increasing from £2 billion in 1995 to £6.8 billion in 2008.

Figure 20.1 Total turnover of UK film industry by sector, 1995–2008



	1995	1996	1997	1998	1999	2000	2001	2002	2003	2004	2005	2006	2007	2008	% change 1995–2008
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	2,852	2,579	211.1
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	242.9
Film exhibition	329	420	527	485	485	519	828	871	987	1,065	1,065	976	1,022	1,143	247.4
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**	**5,979**	**6,791**	**230.8**

Source: Office for National Statistics (ONS) Annual Business Inquiry.
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.

The introduction of the 2007 Standard Industrial Classifications (SICs) makes possible a more detailed breakdown of the sector, as shown in Table 20.1. 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.

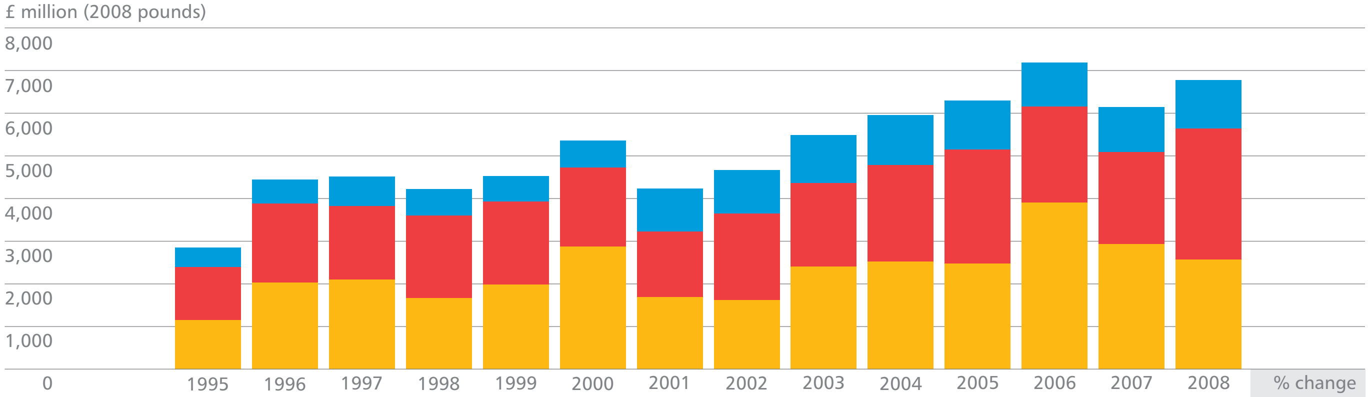
Table 20.1 Total turnover of UK film industry by sector, 2008, £ million

Sub-sector	Turnover	% of total
Film production	1,197*	17.6
Video production	304	4.5
Film, video and TV post-production	1,078	15.9
Film distribution	2,895	42.6
Video distribution	174	2.6
Film exhibition	1,143	16.8
Sector total	**6,791**	**100.0**

Source: ONS Annual Business Inquiry.
Notes:
Companies in the post-production sector usually work on films, commercials, videos and television programmes and therefore have a combined statistical classification.
*The turnover shown for film production is lower than the equivalent figure in Table 19.3 (£2.5 billion) taken from the Interdepartmental 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 £1.3 billion to the above estimate of industry turnover.

The total industry turnover expressed in real terms, ie with the effects of inflation removed, is shown in Figure 20.2. The real increase has been large: 124% for film and video production, 147% for film and video distribution and 150% for film exhibition. Overall, the industry more than doubled in size in real terms over this period.

Figure 20.2 Inflation-adjusted turnover of UK film industry by sector, 1995–2008



	1995	1996	1997	1998	1999	2000	2001	2002	2003	2004	2005	2006	2007	2008	% change 1995–2008
Film and video production	1,152.6	2,031.4	2,104.3	1,667.8	1,987.5	2,885.2	1,697.0	1,630.8	2,413.7	2,534.3	2,482.8	3,912.4	2,936.8	2,579.0	123.8
Film and video distribution	1,244.3	1,858.3	1,733.5	1,942.4	1,945.0	1,846.8	1,538.4	2,020.6	1,956.9	2,255.5	2,667.9	2,251.3	2,167.6	3,069.0	146.6
Film exhibition	457.4	563.5	687.9	619.4	606.6	641.6	1,002.2	1,022.6	1,124.3	1,183.3	1,159.7	1,034.0	1,052.4	1,143.0	149.9
Total	**2,854.3**	**4,453.3**	**4,525.8**	**4,229.6**	**4,539.1**	**5,373.5**	**4,237.7**	**4,674.0**	**5,494.9**	**5,973.1**	**6,310.4**	**7,197.6**	**6,156.9**	**6,791.0**	**137.9**

Source: ONS Annual Business Inquiry, HM Treasury.
Notes:
The deflator used to calculate real values is the UK whole economy deflator.
Values expressed in constant 2008 pounds.
For sector classifications, see notes to Figure 20.1.

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

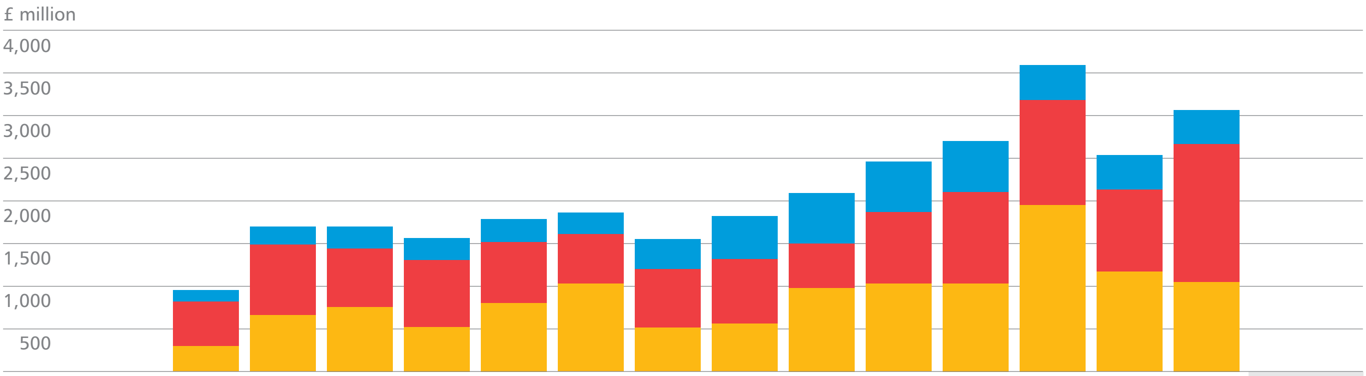
20.2 Film industry contribution to GDP, 1995–2008

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 £3.1 billion in 2008. This is 0.2% of the UK’s total GDP. All three sub-sectors showed substantial growth over the 14-year period, with the production sector showing the biggest gain.

In 2008, production accounted for 34% of value added, distribution 53% and exhibition 13%.

Figure 20.3 UK film industry gross value added, 1995–2008



	1995	1996	1997	1998	1999	2000	2001	2002	2003	2004	2005	2006	2007	2008	% change 1995–2008
Film and video production	299	663	758	525	805	1,032	514	562	983	1,032	1,035	1,957	1,172	1,051	251.5
Film and video distribution	522	829	638	784	716	582	689	760	520	841	1,072	1,232	964	1,618	210.0
Film exhibition	135	208	264	260	266	250	354	504	592	592	600	407	403	403	198.5
Total	**956**	**1,700**	**1,660**	**1,569**	**1,787**	**1,864**	**1,557**	**1,826**	**2,095**	**2,465**	**2,707**	**3,596**	**2,539**	**3,072**	**221.3**

Source: ONS Annual Business Inquiry.
Note: ‘Gross value added’ is expressed in actual values, ie not adjusted for inflation.

Table 20.2 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, 49% of the total.

Table 20.2 UK film and video industry gross value added, 2008, £ million

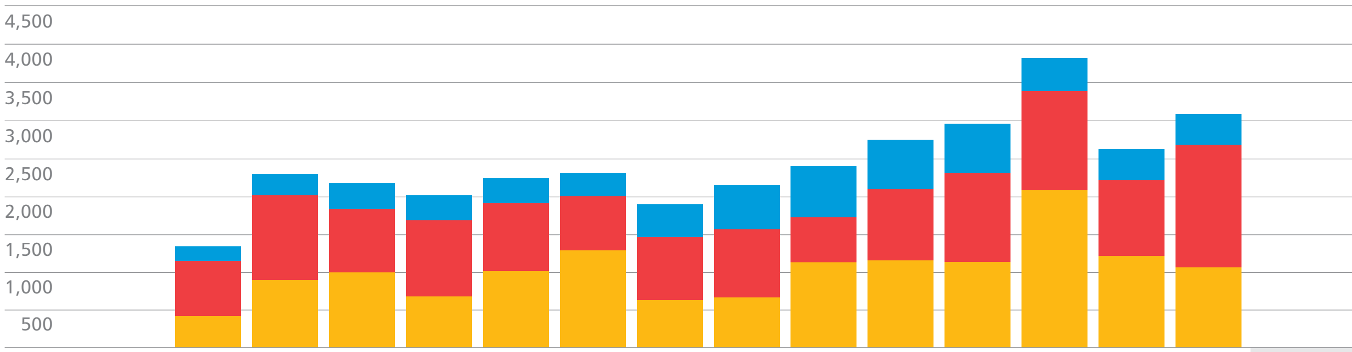
Sub-sector	Turnover	% of total
Film production	316	10.3
Video production	198	6.4
Film, video and TV post-production	537	17.5
Film distribution	1,518	49.4
Video distribution	100	3.3
Film exhibition	403	13.1
Sector total	**3,072**	**100.0**

Source: Office for National Statistics, Annual Business Inquiry.
Note: Companies in the post-production sector usually work on films, commercials, videos and television programmes and therefore have a combined statistical classification.

Figure 20.4 shows the industry's value added expressed in real terms, ie with the effects of inflation removed. There was a sharp increase in real industry GVA in 1995–1996, followed by a plateau from 1996 to 2002. Real GVA then began to increase strongly again, reaching a peak of £3.7 billion in 2006. Real GVA was £3.1 billion in 2008, 131% higher than in 1995.

Figure 20.4 UK film industry real gross value added, 1995–2008

£ million (2008 pounds)



	1995	1996	1997	1998	1999	2000	2001	2002	2003	2004	2005	2006	2007	2008	% change 1995–2008
Film and video production	415.7	889.6	989.5	670.5	1,006.9	1,275.7	622.2	659.8	1,119.7	1,146.6	1,127.1	2,073.3	1,206.9	1,051.0	152.8
Film and video distribution	725.7	1,112.3	832.8	1,001.2	895.6	719.4	834.0	892.3	592.3	934.4	1,167.3	1,305.2	992.7	1,618.0	122.9
Film exhibition	187.7	279.1	344.6	332.0	332.7	309.0	428.5	591.7	674.3	657.7	653.4	431.2	415.0	403.0	114.7
Total	**1,329.1**	**2,281.0**	**2,166.9**	**2,003.7**	**2,235.2**	**2,304.2**	**1,884.6**	**2,143.8**	**2,386.3**	**2,738.8**	**2,947.8**	**3,809.6**	**2,614.5**	**3,072.0**	**131.1**

Source: ONS Annual Business Inquiry, HM Treasury.
Note: The deflator used to calculate real values is the UK whole economy deflator.
Values expressed in constant 2008 pounds.

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

20.3 Economic impact of the film industry

In June 2010 the UK Film Council and Pinewood Shepperton plc published an updated report from Oxford Economics on the economic impact of the UK film industry. This report, the third in a series, examined not only the direct impact but also indirect contributions, such as those to supplier industries, tourism, culture, merchandising, trade and the promotion of the UK internationally.

The study focused in particular on the 'core UK film industry', defined as film production in the UK plus the distribution and exhibition of UK films. The analysis showed that the core UK film industry contributed £1.6 billion directly to UK GDP in 2009, with a direct contribution to the Exchequer of £445 million. This GDP contribution rose to £4.6 billion when all indirect effects were taken into account, as shown in Table 20.3.

Table 20.3 Economic contribution of the core UK film industry, 2009

Channel of impact	Total contribution to UK GDP in 2009 (£ million)	Total contribution to Exchequer revenues in 2009 (£ million)	Employment impact in 2009
Direct	1,594	445	36,000
Multiplier effects	1,714	425	36,000
British film box office effect	59	18	350
Tourism	950	210	20,000
Promotion/trade	20	5	700
Merchandising	237	107	6,600
Total	**4,574**	**1,210**	**99,650**

Source: Oxford Economics.
Notes:
'Multiplier effects' means the effects on other industries such as suppliers.
'British film box office effect' is the amount that the total UK box office is raised by the presence of UK films. It is different from and less than the UK film box office share.

A copy of the report can be found on the UK Film Council's website –
www.ukfilmcouncil.org.uk/media/pdf/i/r/The_Economic_Impact_of_the_UK_Film_Industry_-_June_2010.pdf

20.4 The UK facilities sector

The facilities sector provides essential inputs to film production, encompassing activities from provision of studio space and equipment hire to visual effects and post-production. During 2008–2009, UK Screen, the facilities sector trade body, carried out the first ever economic study of the sector, publishing the results in January 2010. These showed that the UK facilities sector had a total turnover in 2008 of £2.2 billion, with equipment hire being the largest sub-sector (21% of the total) followed by visual effects and graphics (17%) and picture post-production (15%) as shown in Table 20.4.

Table 20.4 Turnover of UK facilities sector, 2008

Segment	Turnover £000s	% of total
Hire (camera, lighting, equipment)	461,010	20.9
Visual effects and graphics (VFX)	376,360	17.1
Picture post-production	333,650	15.1
Transmission, network and support services	305,940	13.9
Studios	188,890	8.6
Audio post-production	157,990	7.2
Outside broadcast	139,880	6.3
Access services	95,180	4.3
Other	77,520	3.5
Physical special effects (SFX)	68,120	3.1
Total facilities sector	**2,204,540**	**100.0**

Source: UK Screen, Trends Business Research (TBR), Olsberg SPI.

Table 20.5 shows that roughly half the activity of the facilities sector was television-related, but film provided the second largest share of revenue (18.3%).

Table 20.5 Turnover of facilities sector by market, 2008

Segment	Turnover £000s	% of total
Television	1,142,580	51.8
Film	403,250	18.3
Commercials	401,140	18.2
Corporate	171,590	7.8
Promos	56,580	2.6
Other	24,700	1.1
Games	4,600	0.2
Total facilities sector	**2,204,540**	**100.0**

Source: UK Screen, TBR, Olsberg SPI.

Other findings were that inward investment features accounted for 68% of film facilities turnover in 2008 and that 31% of film facilities turnover was generated by exports, with the USA being the leading export market.

A full copy of the report can be obtained from UK Screen and a summary of findings can be found at the following link – www.ukfilmcouncil.org.uk/publications/facilities

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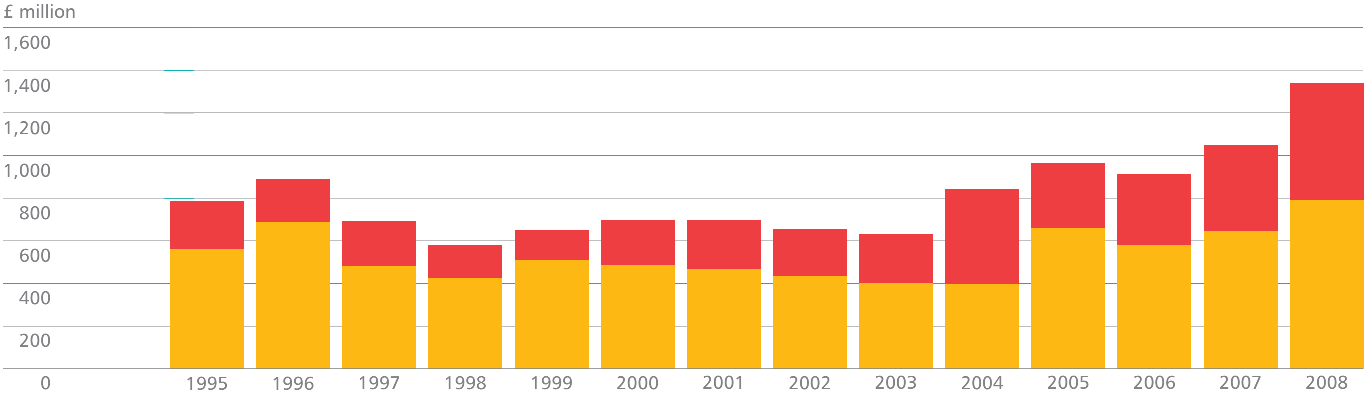
20.5 Film exports, 1995–2008

The UK film industry exported £1,341 million worth of services in 2008 (the latest year for which data are available), £792 million of which came from royalties and £549 million from film production services. Compared with 2007, both categories increased significantly. Film exports in 2008 were 92% higher than in 2001 as can be seen in Figure 20.5.

Figure 20.5 UK film exports, 1995–2008



	1995	1996	1997	1998	1999	2000	2001	2002	2003	2004	2005	2006	2007	2008
Royalties	560	686	438	427	508	487	468	434	400	399	660	582	646	792
Film production services	227	202	212	154	145	210	232	222	233	444	307	330	403	549
Total film company exports	**787**	**888**	**650**	**581**	**653**	**697**	**700**	**656**	**633**	**843**	**967**	**913**	**1,050**	**1,341**

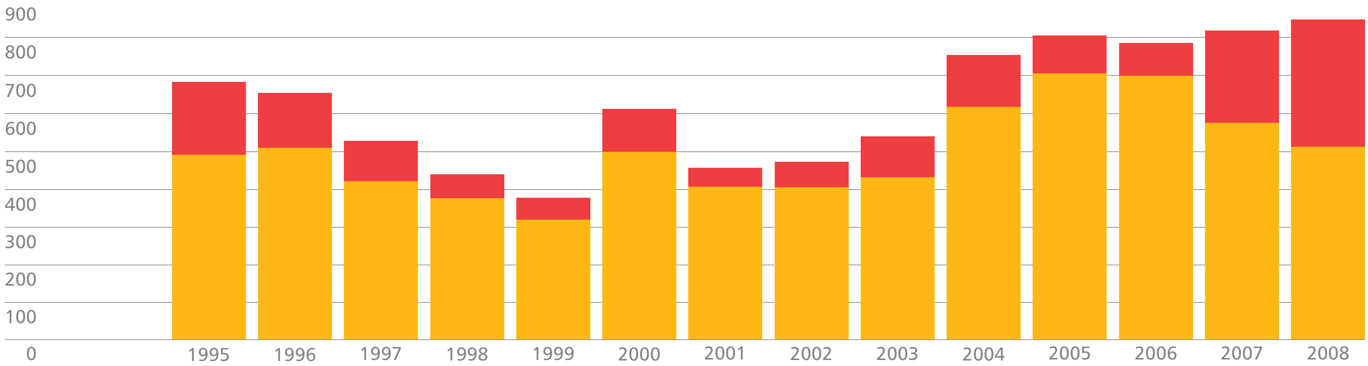
Source: ONS.
Notes:
Data for 2009 will be available in December 2010.
The export data are derived from the ONS Film and Television Survey (2008) which is a sample survey with a high response rate (87%) of companies in the Inter Departmental Business Register in the Standard Industrial Classification codes relating to film and television. The above chart shows the results for film companies only.

20.6 Film imports, 1995–2008

Film imports have been fairly constant since 2005, increasing by only £42 million, which is within the margin of error of the survey. 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%. The reasons for this are unclear as the reported level of production imports is high in relation to total UK film production for these years (see Chapter 16). 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 20.6 UK film imports, 1995–2008

£ million



	1995	1996	1997	1998	1999	2000	2001	2002	2003	2004	2005	2006	2007	2008
Royalties	489	507	419	374	317	497	405	403	430	616	704	698	573	510
Film production services	192	145	106	63	58	113	50	67	108	136	100	86	245	336
Total film company imports	**681**	**652**	**525**	**437**	**375**	**610**	**455**	**470**	**538**	**752**	**804**	**784**	**818**	**846**

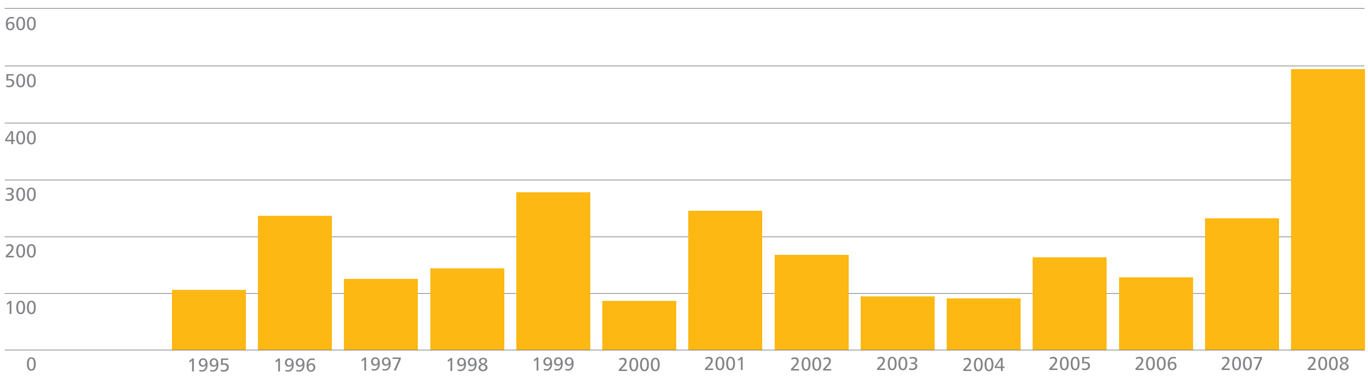
Source: ONS.
See notes to Figure 20.5.

20.7 The film trade balance, 1995–2008

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 2008 of £494 million, as Figure 20.7 shows. This is significant at a time when the UK's physical trade is showing a large deficit and helps explain the Government's support for creative industries such as film.

Figure 20.7 Trade surplus of UK film industry, 1995–2008

£ million



	1995	1996	1997	1998	1999	2000	2001	2002	2003	2004	2005	2006	2007	2008
Balance	106	236	125	144	278	87	245	186	95	91	163	128	232	494

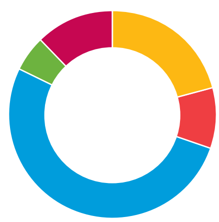
Source: ONS.
Note: 'Trade surplus' equals exports minus imports. Where a company (eg the UK subsidiary of a US major) receives income from another country on behalf of its parent company and subsequently passes it on to its parent company, this is recorded both as a receipt and a payment, leaving the measure of the trade surplus unaffected.

20.8 Film export markets

Figure 20.8 shows the geographic distribution of UK film exports for the years 2004–2008. The leading export destinations were the USA (52%), followed by the European Union (21%) and 'other Europe' (9%). Asia took 5% and the rest of the world 12% of the total.

Figure 20.8 Destination of UK film exports as percentage of the total, 2004–2008

European Union	21.0%
Other Europe	9.4%
USA	52.0%
Asia	5.4%
Rest of the world	12.2%



Source: ONS.
Note: 'Rest of the world' cannot be disaggregated due to sampling variation and disclosive data.

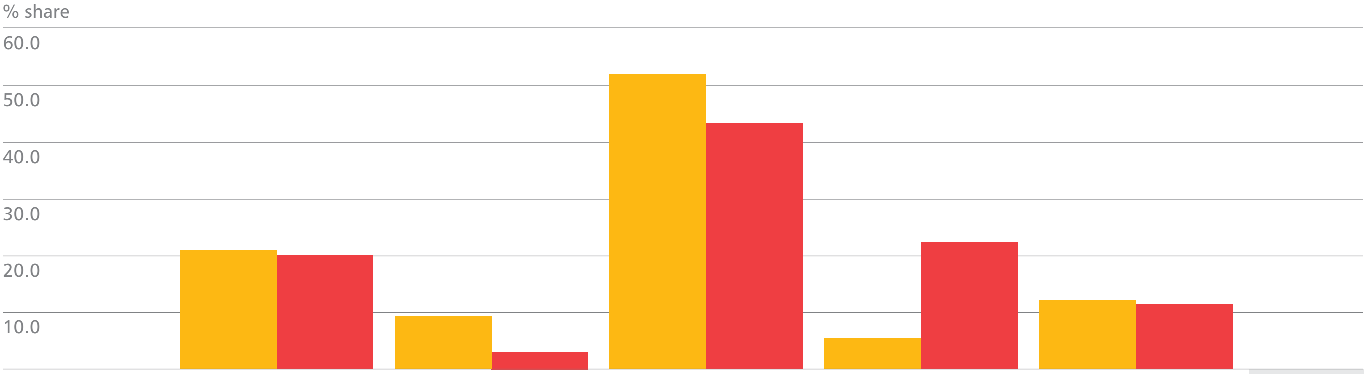
20.9 UK film exports compared with the global market for filmed entertainment

A useful comparison can be made between UK film export shares and the geographical distribution of the global market for filmed entertainment (Figure 20.9). For the EU, USA and 'Rest of the world' UK exports are roughly proportional to the size of the filmed entertainment market in each of those regions. The differences that stand out are:

- The higher proportion of UK exports to 'other Europe' (9% against a 3% ex-UK global market share);
- The lower proportion of UK exports to Asia (5%) compared with the Asian countries' share of the ex-UK global market (22%).

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 20.9 UK export shares 2004–2008 compared with the ex-UK global market for filmed entertainment, 2009



	European Union	Other Europe	USA	Asia	Rest of the world	Total
% of total UK film exports	21.0	9.4	52.0	5.4	12.2	100.0
% of total ex-UK global filmed entertainment market	20.1	3.0	43.3	22.3	11.4	100.0

Sources: UK exports: ONS. Global market: PricewaterhouseCoopers.
Note: Totals may not sum to 100 due to rounding.

20.10 The geographical distribution of the UK's film trade surplus

The geographical distribution of the UK's film trade surplus was different from the export pattern, as shown in Table 20.6. In the years 2004–2008, almost one-third of the surplus came from 'Other Europe' while Asia accounted for 15%. In contrast with some earlier years, the UK ran large film trade surpluses with the USA in 2007 and 2008 which led to the USA accounting for 46% of the UK's film trade surplus in 2004–2008.

Table 20.6 International transactions of the UK film industry by geographical area, annual average, 2004–2008

	Exports £ million	Imports £ million	Balance £ million	% balance
European Union	214.6	194.8	19.8	8.9
Other Europe	96.4	30.6	65.8	29.6
USA	532.0	428.8	103.2	46.4
Asia	54.8	22.2	32.6	14.7
Rest of the world	125.0	124.2	0.8	0.4
Total	**1,022.8**	**800.6**	**222.2**	**100.0**

Source: Office for National Statistics.

- For more information on the UK and global film market see Chapter 13 (page 104)
- For more information on the performance of UK films internationally see Chapter 6 (page 46)
- For more information on inward investment in film production in the UK see Chapter 16 (page 132)
- For details of public investment in film see Chapter 17 (page 143)

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Chapter 21: 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. Despite the recession, 2009 saw an increase in employment in production, distribution and exhibition.

Facts in focus

- 42,543 people worked in the film and video industries in 2009, of whom 25,556 worked in film and video production. This was an increase on 2008.
- Production and distribution were concentrated in London and the South East.
- Almost 60% of people in film and video production were freelance.
- Women made up 17% (17% in 2008) of the screenwriters of UK films released in the UK in 2009 and 17% (12% in 2008) of the directors.
- Most businesses were small scale. For example, 55% of employees in film and video production were in workplaces with 10 or fewer people.

21.1 The workforce

21.1.1 Labour Force Survey

According to the Labour Force Survey (LFS) conducted by the Office for National Statistics (ONS), a total of 42,543 people worked in film and video production, distribution and film exhibition in the year 2009 (October 2008 – September 2009). 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 21.1 shows the breakdown.

Table 21.1 Film and video industry workforce, 2009

Sector	Number in employment
Film and video production	25,556
Film and video distribution	2,951
Film exhibition	14,036
Total	**42,543**

Source: Labour Force Survey, ONS.
Notes:
Numbers in employment are averages of the four calendar quarters, Oct–Dec 2008, Jan–Mar, Apr–Jun and Jul–Sep 2009.
People in employment include people aged 16 or over who did 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.

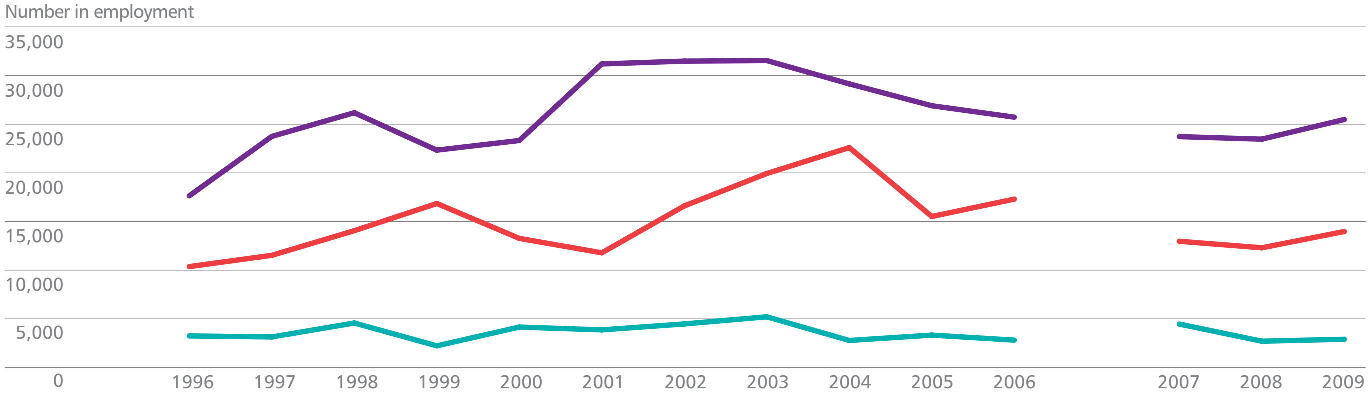
Changes to Labour Force Survey estimates
The LFS estimate of the numbers employed in film and video production in 2009 shows an increase of 2,000 over the 2008 figure, which reverses the recent trend which has seen employment numbers decrease every year since 2003. However, there are two important differences between the estimates relating to the years up to 2006 and those for 2007 onwards. First, the Standard Industrial Classification (SIC) changed recently 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. Secondly, the LFS weighting has changed. The LFS collects information from a sample of the population, and in order to make estimates and inferences about the whole population, the data must be 'weighted', with the weights depending on the size of the sample and the size of the population. ONS has recently carried out a reweighting of LFS data to make them consistent with revised (increased) population estimates. Not all of the older LFS data have yet been reweighted, however. Data referring to years up to 2006 are based on the old weights, and data referring to 2007 onwards are based on the new weights. The new weights will, in most instances, result in higher estimates.

Employment in film and video production and distribution and film exhibition generally decreased between 2003 and 2006. 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 21.1) 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).

Image: *Nowhere Boy* 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

Figure 21.1 Size of film and video workforce, 1996–2009



	1996	1997	1998	1999	2000	2001	2002	2003	2004	2005	2006	2007	2008	2009
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
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
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

Source: Labour Force Survey, ONS.
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 2009, 60% of those engaged in film and video production, a total of 15,278 people, were self-employed (Table 21.2 and Figure 21.2).

Table 21.2 Film and video production workforce, 1996–2009

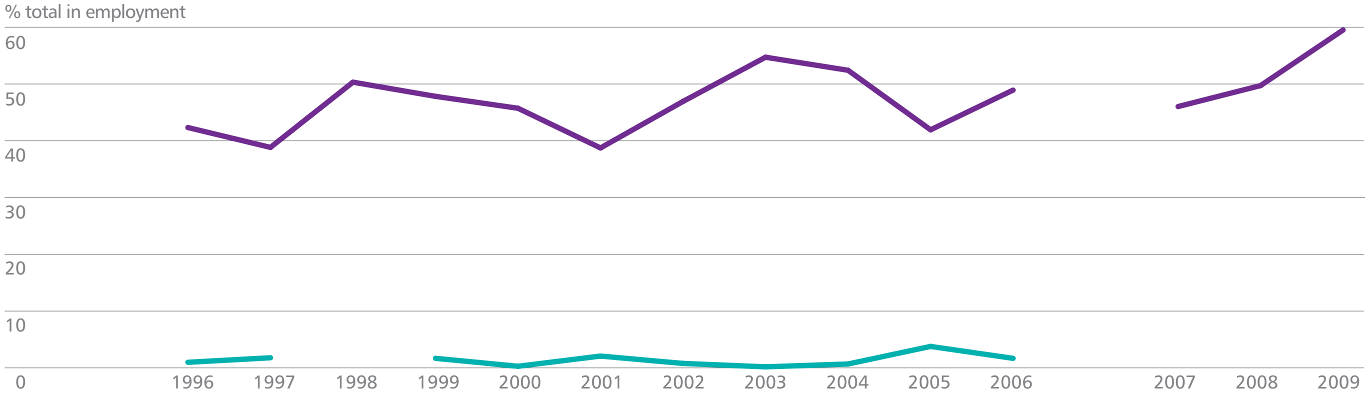
Year	Total in employment	Self-employed	Self-employed as % of total	Unpaid family worker	Unpaid family worker as % of total
1996	17,705	7,539	42.6	215	1.2
1997	23,819	9,313	39.1	488	2.0
1998	26,255	13,276	50.6	–	–
1999	22,407	10,776	48.1	422	1.9
2000	23,396	10,764	46.0	107	0.5
2001	31,271	12,201	39.0	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	–	–

Source: Labour Force Survey, ONS.
Notes:
Year means the year ending September. See note to Figure 21.1 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 (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 2009.

Figure 21.2 Self-employed and unpaid family workers as proportions of total workforce, film and video production, 1996–2009

% total in employment



	1996	1997	1998	1999	2000	2001	2002	2003	2004	2005	2006	2007	2008	2009
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
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: Labour Force Survey, ONS.
Notes: Year means the year ending September. See note to Figure 21.1 for explanation.
Data for unpaid family workers were unavailable for 1998, 2007, 2008 and 2009 due to sampling, but numbers were likely to be small.

21.1.2 Skillset's Labour Market Intelligence and Employment Census

In view of the limitations of official labour market data in providing workforce size at sub-sector level, Skillset, the Sector Skills Council for Creative Media, compiles its own workforce employment statistics for a number of sub-sectors of the creative industries. The latest Labour Market Intelligence (LMI) Digest for Film, published in 2009, includes data from Skillset's 2006 Employment Census of the creative media industries and the joint Skillset/UK Film Council Feature Film Production Workforce Survey from 2008. Skillset has also published its 2009 Employment Census of the creative media industries.

According to Skillset's latest LMI Digest for Film, the UK film industry had a total workforce of 27,800 people. The majority were working in exhibition (62% of total, 17,200 people), with 34% in production (9,500 people) and 4% (1,100 people) in distribution. Results from the more recent Employment Census of the creative media industries estimate that 1,200 people worked in film distribution and 17,650 people worked in film exhibition in 2009 (an estimate of the total workforce for film production is not available from this census, as there is no estimate for the number of freelancers).

The LMI and Employment Census workforce estimates for film production and distribution are not directly comparable with those from the LFS due to differences between the methodologies used by ONS and Skillset. The LMI estimates are 37% and 38% of their LFS counterparts, for 2006, for film and video production and distribution respectively. The LMI estimate for film exhibition is directly comparable to that from the LFS, and, at 17,200 people, is similar to the equivalent figure for 2006 from the LFS (17,368). For 2009, the Employment Census estimate for distribution is 41% of the LFS estimate and the film exhibition estimate from the Employment Census (17,650) is 26% higher than the LFS estimate (14,036).

21.2 The feature film production workforce survey

The Skillset/UK Film Council feature film production surveys aim to obtain reliable statistics on working patterns, skills development needs, existing provision, and barriers experienced to receiving training and development.

Following a survey conducted in 2002, a second feature film workforce survey was carried out in 2006 and its final results published in 2008. Here we report and contrast the main results on demographics and work patterns between the two surveys. Full reports of both surveys are available from the Skillset website (see the end of the chapter).

Two-fifths of the 2006 survey respondents were women, with the female percentage varying widely by occupational group, from 85% in make-up and hairdressing to 3% in construction, as Table 21.3 shows. There appears to be some variation in the gender profiles between the two surveys. There were more female assistant directors (39%) but fewer women working in editing, post-production and visual effects (26%) in 2006. Five per cent of the respondents in the sound/electrical occupations were women compared to zero in 2002.

Table 21.3 Occupational group by gender, film production workforce, 2002 and 2006

	Respondents 2002		Respondents 2006	
Occupational group	Male %	Female %	Male %	Female %
Production/script development	34	66	36	64
Assistant directors	74	26	61	39
Art/set decorating/props	68	32	55	45
Camera	91	9	85	15
Sound/electrical	100	–	95	5
Costume	30	70	20	80
Make-up/hairdressing	12	88	15	85
Editing/post-production/visual effects	58	42	74	26
Construction	95	5	97	3
Locations	76	24	78	23
Others	70	30	65	35
All occupations	67	33	60	40

Source: Skillset.
Note: The percentages for male and female in some occupational groups may not add up to 100 due to rounding.

The challenge of reflecting the UK's ethnic diversity in the film production industry is evident in Tables 21.4 and 21.5. The ethnic profile of the respondents in 2006 was identical to that in the previous survey. Overall only 5% of the film workforce was from minority groups, below the UK all-sectors average of 7% and well below the London workforce average of 24%, which is a relevant comparator for the film industry in view of its concentration in London.

Table 21.4 Ethnicity of UK film production workforce, 2002 and 2006

Ethnic group	Respondents 2002 %	Respondents 2006 %	All UK workforce (LFS, 2004) %
White	95	95	93
Mixed	2	2	1
Asian or Asian British	1	1	3
Black or black British	1	1	2
Chinese	–	–	–
Other	1	1	1

Source: Skillset; ONS Labour Force Survey, quarterly supplement 2004.

Table 21.5 Ethnicity of London film production workforce, 2002 and 2006

Ethnic group	London respondents 2002 %	London respondents 2006 %	All London workforce (LFS, 2004) %
White	94	93	76
Mixed	3	2	1
Asian or Asian British	1	1	11
Black or black British	1	1	8
Chinese	–	1	1
Other	1	1	3

Source: Skillset; ONS Labour Force Survey, quarterly supplement 2004.

The disabled proportion of the film production workforce increased slightly from 2% to 3%, as shown in Table 21.6, but is still less than the UK average of 5%.

Table 21.6 Disability, film production workforce, 2002 and 2006

Workers who consider themselves to have a disability	Respondents 2002 %	Respondents 2006 %	All UK workforce (LFS, 2005) %
Yes	2	3	5
No	98	97	95

Source: Skillset; ONS Labour Force Survey, quarterly supplement 2005.

The age profile of the respondents in 2006 was somewhat more youthful than in the previous survey. The film production workforce was predominantly young, with 84% aged 49 or under (Table 21.7). The female age profile was significantly younger than the male, with 90% of women being under the age of 49.

More of the respondents in 2006 were between 16 and 24 years (8% compared with 3% in 2002). People in film production appeared younger than in the wider workforce, with more than a third falling into the 25 to 34 year age band in comparison with a fifth of the UK workforce as a whole. The increase in the female percentage in the 16–24 and 25–34 age groups is consistent with the slight growth overall in the female percentage of the workforce, suggesting increased entry of younger women into film production.

Table 21.7 Age distribution of film production workforce, 2002 and 2006

	Respondents 2002			Respondents 2006			All UK workforce (LFS, Nov 06–Jan 07)
Age group	Male %	Female %	All %	Male %	Female %	All %	All %
16–24	3	4	3	7	9	8	14
25–34	26	41	31	27	45	34	21
35–49	46	42	45	46	37	42	38
50+	25	13	21	21	10	16	26
All ages	**100**	**100**	**100**	**100**	**100**	**100**	**100**

Source: Skillset; ONS Labour Force Survey, quarterly supplement March 2007.
Note: The percentages may not add up to 100 due to rounding.

As Table 21.8 shows, slightly fewer respondents were married or living as a couple in 2006 than in 2002 (57% compared with 61%). In addition, more were single (38% compared with 32%).

Table 21.8 Marital status of film production workforce, 2002 and 2006

Marital status	Respondents 2002 %	Respondents 2006 %
Married or living as couple	61	57
Single and never married	32	38
Divorced or separated	7	5
Widowed	–	–

Source: Skillset.

Just over a quarter (27%) of respondents in 2006 reported living with at least one dependent child under 16 years, which was a slight drop in comparison with the third in 2002 (Table 21.9). As in 2002 however, the proportion of male respondents living with dependent children was considerably greater than the proportion of female respondents (40% compared with 14%).

Table 21.9 Family status of film production workforce, 2002 and 2006

	Respondents 2002			Respondents 2006		
	Male %	Female %	All %	Male %	Female %	All %
Living with dependent child(ren) under 16	39	21	33	40	14	27

Source: Skillset.

More results from the feature film production workforce surveys are available from the full reports, which can be seen on the Skillset website.

21.3 The gender of writers and directors of UK films

Since 2005, the UK Film Council has been studying 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 139 identified writers of UK films in 2009, 23 (17%) were women (Table 21.10).

Table 21.10 Gender of writers of UK films released in the UK, 2009

Year	2009
Number of UK titles released in the UK	113
Number of writers associated with these titles	139
Number of male writers	116
Number of female writers	23
% male	83.5
% female	16.5

Source: UK Film Council.

While this is a low proportion, it is very similar to the 17.3% seen in 2008, but an increase on 2006 and 2007, when only 15% and 12% of writers were women (see Chapter 21, 2009 Statistical Yearbook and Chapter 19, 2008 Statistical Yearbook).

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

Although the percentage of female writers was similar in 2009 to that in 2008, the absolute number of female writers associated with released UK films in 2009 was lower than the 29 seen in 2008, and similar to the levels of the previous two years (23 and 20 respectively). Some of the female writers associated with UK films released in 2009 were: Lucy Shuttleworth (*The Secret of Moonacre*), Kari Skogland (*Fifty Dead Men Walking*) and Franny Armstrong (*The Age of Stupid*). As well as being involved in the writing of films, many of the female writers also directed or co-directed their films.

Table 21.11 shows directors by gender for UK films released in the UK in 2009.

Table 21.11 Gender of directors of UK films released in the UK, 2009

Year	2009
Number of UK titles released in the UK	113
Number of directors associated with these titles	122
Number of male directors	101
Number of female directors	21
% male	82.8
% female	17.2

Source: UK Film Council.

The proportion of female directors in 2009 (17%) was higher than the proportion in 2008 (12%), which itself was higher than for 2006 (9%) and 2007 (6%). Some of the 21 female directors associated with UK films released in 2009 were: Lone Sherfig (*An Education*), Sam Taylor-Wood (*Nowhere Boy*), Debbie Isitt (*Nativity*) and Jane Campion (*Bright Star*). Both Debbie Isitt and Jane Campion also wrote the screenplays of their films. Other notable female writer/directors are Kim Longinotto, Havana Marking and Andrea Arnold, who all won awards for their directing in 2009. Kim Longinotto won the World Cinema Grand Jury Prize at the 2009 Sundance Festival for her documentary *Rough Aunties*. Havana Marking won two awards at the same festival: the World Cinema Directing Award and the World Cinema Audience Award for her documentary *Afghan Star*. Andrea Arnold won the Jury Prize at the 2009 Cannes Film Festival for her film *Fish Tank*.

21.4 The workplace location

The film production and distribution sectors are concentrated in London and the South East, as shown in Table 21.12. The exhibition sector workforce is more concentrated in these regions than the overall industry average, but less so than production and distribution.

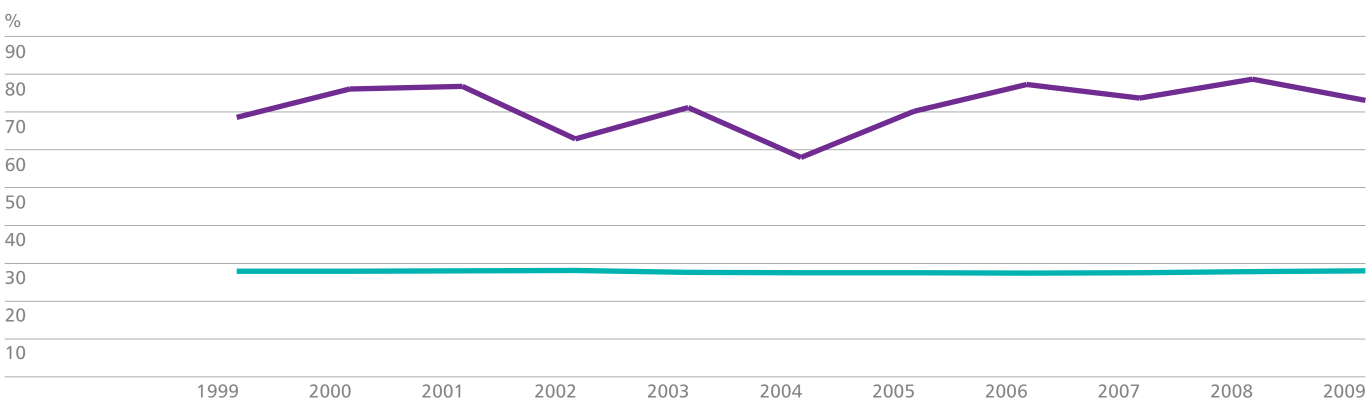
Table 21.12 London and South East employment as percentage of total, 2009

Sector	Total UK employment	London and South East employment	London and South East as % of UK total
UK all industries	29,950,249	8,430,122	28.1
Film and video production	25,556	18,716	73.2
Film and video distribution	2,951	2,293	77.7
Film exhibition	14,036	5,756	41.0

Source: Labour Force Survey, ONS.
Notes:
The South East region wraps around London to include the major studios to the west of London.
Totals shown in this table are averages of the four calendar quarters from October 2008 to September 2009.

The London and South East share of the film and video production workforce was 73% in the year to September 2009 (79% in 2008). Figure 21.3 suggests that the share of the film and video production workforce in London and the South East is 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 21.3 London and South East percentage share of the film and video production and total workforce, 1999–2009



	1999	2000	2001	2002	2003	2004	2005	2006	2007	2008	2009
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
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

Source: Labour Force Survey, ONS.
Note: Year means the year to September of the year. See note to Figure 21.1 for explanation.

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

21.5 The scale of the workplace

Each year, the Office for National Statistics conducts a survey of businesses, called the Annual Business Inquiry (ABI), which provides information on the number of employees in England, Scotland and Wales, by industrial sector. The latest available data are for 2008 and those relating to the film industry are shown in Tables 21.13 to 21.15.

Figures reported in sections 21.1 and 21.4 are based on the LFS which counts the number of people employed, and the figures reported in the present section are from the ABI, which is a survey of employers, and counts numbers of jobs. The two things are not the same, and the data come from different sources, but the numbers arising from the two surveys 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 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 ABI 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 ABI measures. Also, while the most recent LFS data use the latest industrial classification (SIC07), the ABI data are available on the old classification (SIC92). The ABI data presented here are based on SIC92, as this classification better captures those working just in film or video (at the four-digit level of the classification for which ABI data are available – the latest years' LFS data shown in Section 21.1 are compiled from the new SIC at the five-digit level).

Nomis (the official labour market statistics online database) provides ABI 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 21.16. These data are from the Northern Ireland Census of Employment, which is carried out every two years. The latest available data for Northern Ireland, therefore, refer to 2007. The different characteristics of the three sectors stand out clearly in these tables.

The film and video production sector had a very high number of small workplaces (97% in the band of 1–10 employees), accounting for a majority of the sector's total workforce (55%), as Table 21.13 shows. At the other end of the scale, there were a small number of large workplaces. The 41 workplaces with 50 or more employees accounted for 5,497 employees, an average of 134 each.

Table 21.13 Film and video production (SIC 9211) workplace size distribution (employees) for England, Scotland and Wales, 2008

Workplace size band	Number of workplaces in band	% of total workplaces	Number of employees in band	% of total employees
1–10	7,785	97.2	11,478	55.2
11–49	184	2.3	3,835	18.4
50+	41	0.5	5,497	26.4
Total	**8,010**	**100.0**	**20,811**	**100.0**

Source: Annual Business Inquiry, ONS.

The distribution sector was not as concentrated in small workplaces as the production sector, with four-fifths of the employees working in workplaces with 11 or more employees (Table 21.14).

Table 21.14 Film and video distribution (SIC 9212) workplace size distribution (employees) for England, Scotland and Wales, 2008

Workplace size band	Number of workplaces in band	% of total workplaces	Number of employees in band	% of total employees
1–10	433	88.9	891	18.3
11+	54	11.1	3,973	81.7
Total	**487**	**100.0**	**4,864**	**100.0**

Source: Annual Business Inquiry, ONS.

Workplace numbers for bands above 11 employees cannot be published for confidentiality reasons (too few workplaces in the bands). More than 60% of distribution employees worked in workplaces of 50 employees or more, while a small number of workplaces had 200-plus employees.

Table 21.15 shows that the exhibition sector had a concentration that was the reverse of the production sector with 59% of employees in workplaces of 50 or more and only 4% in workplaces in the 1–10 employee band.

Table 21.15 Film exhibition (SIC 9213) workplace size distribution (employees) for England, Scotland and Wales, 2008

Workplace size band	Number of workplaces in band	% of total workplaces	Number of employees in band	% of total employees
1–10	195	35.3	624	3.5
11–49	215	38.9	6,613	37.5
50+	142	25.7	10,400	59.0
Total	**552**	**100.0**	**17,637**	**100.0**

Source: Annual Business Inquiry, ONS.

Due to the ‘disclosive’ nature of workplace statistics reported for Northern Ireland (too few units in certain size bands), the three SIC categories have been combined under the SIC code of 921, as shown in Table 21.16. The latest available data are from the 2007 Census of Employment for Northern Ireland. Two-thirds (67%) of the workplaces had 10 employees or fewer while 90% (88% in 2005) of the employees were in workplaces of 11 or more employees. The number of small workplaces (10 employees or fewer) in 2007 had increased by 10 percentage points from 57% in 2005.

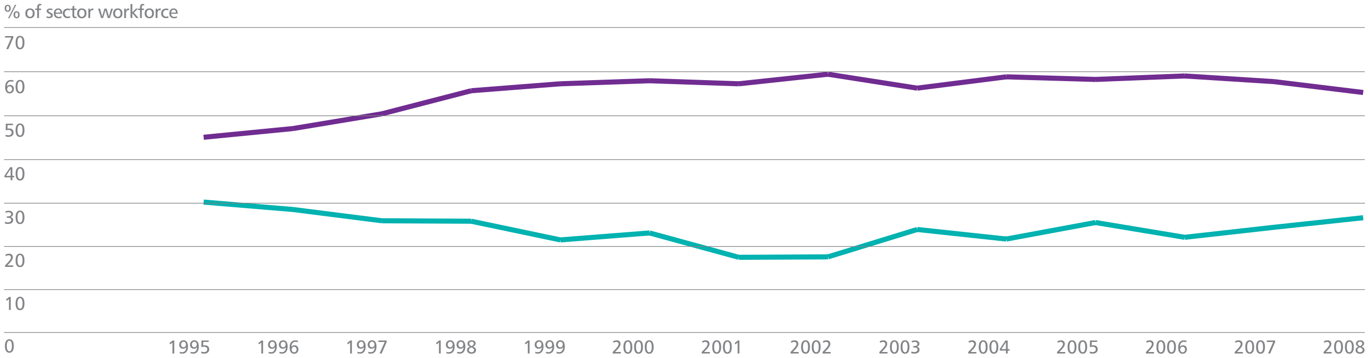
Table 21.16 Film and video industry (SIC 921) workplace size distribution (employees) for Northern Ireland, 2007

Workplace size band	Number of workplaces in band	% of total workplaces	Number of employees in band	% of total employees
1–10	43	67.2	97	9.8
11+	21	32.8	890	90.2
Total	**64**	**100.0**	**987**	**100.0**

Source: Northern Ireland Census of Employment, Department of Enterprise, Trade and Investment (DETI).

The declining trend in the proportion of employment in workplaces with 50 or more employees in the film and video production sector in the early part of the last decade 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 (Figure 21.4).

Figure 21.4 Film and video production sector (SIC 9211) employees by workplace size band, percentage of total, 1995–2008

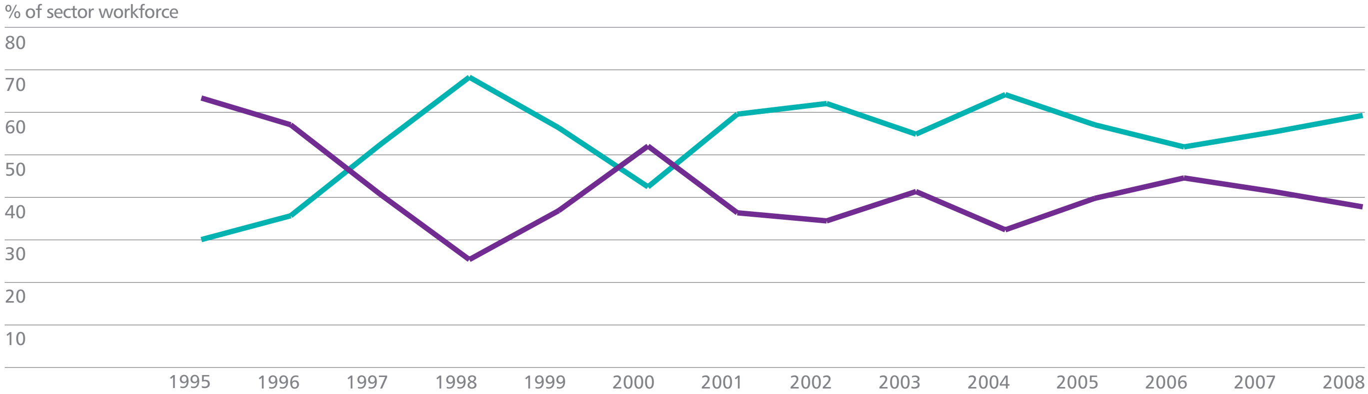


	1995	1996	1997	1998	1999	2000	2001	2002	2003	2004	2005	2006	2007	2008
1–10 employees	44.9	46.9	50.3	55.6	57.2	57.9	57.2	59.4	56.2	58.8	58.2	59.0	57.7	55.2
50+ employees	30.0	28.3	25.7	25.6	21.3	22.9	17.3	17.4	23.7	21.5	25.3	21.9	24.2	26.4

Source: Annual Business Inquiry, ONS.
Notes:
These figures cover England, Scotland and Wales only.
Workforce data from 1995 to 1997 were re-scaled to be comparable with the current series of ABI.

In the exhibition sector the proportion of employees in the 50-plus category has increased over the past two years, after decreasing in 2004–2006. The reverse is happening in the 11– 49 category where the proportion of employees appears to be declining after seeing an increase between 2004 and 2006, as shown in Figure 21.5.

Figure 21.5 Film exhibition sector (SIC 9213) employees by workplace size band, percentage of total, 1995–2008



	1995	1996	1997	1998	1999	2000	2001	2002	2003	2004	2005	2006	2007	2008
11–49 employees	63.1	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
50+ employees	29.8	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

Source: Annual Business Inquiry, ONS.
Notes:
These figures cover England, Scotland and Wales only.
Workforce data from 1995 to 1997 were re-scaled to be comparable with the current series of ABI.

- 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 8 (page 60)
- For details of the exhibition sector, see Chapter 9 (page 65)
- For more background on film production, see Chapter 16 (page 132)
- Skillset website: www.skillset.org

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Glossary

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 50 Gb of data, almost six times the capacity of a dual layer DVD. It uses a short wavelength blue-violet laser to read and write information to disc

Box office
Total value of ticket sales for a film screened commercially at cinemas

Box office gross
Box office takings before deduction of Value Added Tax (VAT)

BVA
British Video Association. The trade body representing the interests of publishers and rights owners of pre-recorded home entertainment on video (www.bva.org.uk)

CAA
Cinema Advertising Association. The trade association of cinema advertising contractors operating in the UK and Republic of Ireland

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. The government department that sponsors the UK Film Council

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

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 game 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)

Government Office Regions
Classification of English regions used to establish the boundaries of the Regional Development Agencies and the Regional Screen Agencies

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

Inward features
A term used by the UK Film Council 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

Megaplex site
Defined by Dodona Research as a purpose-built cinema with 20 or more screens

Multiplex site
Dodona Research defines a multiplex 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 Five)

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. Also referred to as pay-per-view

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

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, 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 Five

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

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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British Board of Film Classification (BBFC)

British Federation of Film Societies (BFFS)

British Film Institute (BFI)

British Market Research Bureau (BMRB)

British Video Association (BVA)

Broadcasters' Audience Research Board Ltd (BARB)

Cinema Advertising Association (CAA)

Department for Culture Media and Sport (DCMS)

Department for Environment, Food and Rural Affairs (DEFRA)

Dodona Research

European Audiovisual Observatory (EAO)

FILMCLUB

Film Education

First Light

Higher Education Statistics Agency (HESA)

HM Revenue and Customs (HMRC)

HM Treasury (HMT)

Joint Council for Qualifications (JCQ)

Kantar Worldpanel

Motion Picture Association of America (MPAA)

Northern Ireland Department of Enterprise, Trade and Investment (DETINI)

Nielsen Media Research

Office for National Statistics (ONS)

Official UK Charts Company (OCC)

PricewaterhouseCoopers

Rentrak EDI

Scottish Qualifications Authority (SQA)

Screen Digest

Skillset

WJEC

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Chapters 1 to 9: Box office, top films, genre and classification, specialised films, UK films internationally, UK talent and awards, distribution and exhibition

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Chapters 10 to 14: Film on video, television and VoD, the film market as a whole and audiences

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Chapters 15 to 21: British film certification, film production, public investment in film in the UK, film education, film companies, the UK film economy and employment.

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- UK Film Council Film Certification Unit, British film certification data
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UK Film Council
10 Little Portland Street
London W1W 7JG
T +44 (0)20 7861 7861
F +44 (0)20 7861 7862

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