BFI
Film
Forever

STATISTICAL YEARBOOK 2017

Welcome to the 2017 BFI Statistical Yearbook. Compiled by the Research and Statistics Unit, this Yearbook presents the most comprehensive picture of film in the UK and the performance of British films aboard during 2016. This publication is one of the ways the BFI delivers on its commitment to evidence-based policy for film. We hope you enjoy this Yearbook and find it useful.

The BFI is the lead organisation for film in the UK. Founded in 1933, it is a registered charity governed by Royal Charter. In 2011, it was given additional responsibilities, becoming a Government arm's length body and distributor of Lottery funds for film, widening its strategic focus.

The BFI now combines a cultural, creative and industrial role. The role brings together activities including the BFI National Archive, distribution, cultural programming, publishing and festivals with Lottery investment for film production, distribution, education, audience, development and market intelligence and research.

The BFI Board of Governors is chaired by Josh Berger.

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THE BOX OFFICE 2016

UK box office revenues for 2016 exceeded £1.2 billion for the second year running, while annual admissions were 168.3 million.

FACTS IN FOCUS

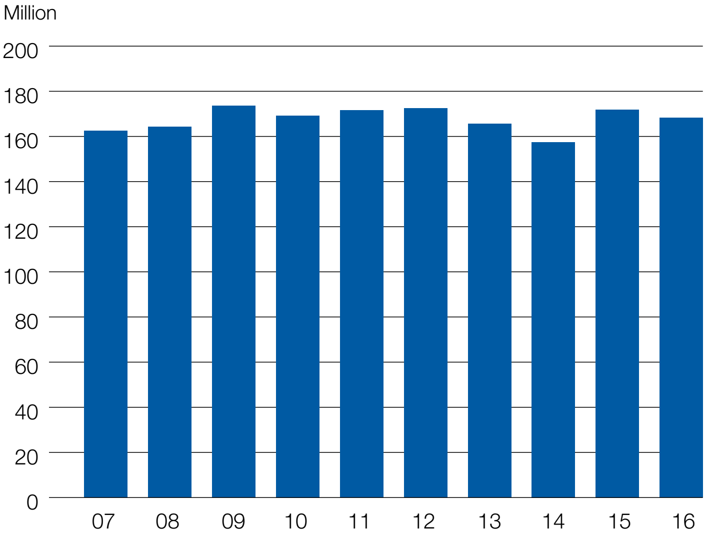
- UK box office receipts in 2016 were £1,228 million, down 1% on 2015.
- UK cinema admissions reached 168.3 million, down 2% on 2015.
- A total of 821 films were released in the UK and Republic of Ireland.
- UK films, including co-productions, accounted for 21% of releases and 36% of the market by value.
- The box office share of UK independent films was 7.4%, down from 10.5% in 2015.
- The top 100 films earned 92% of the gross box office, the joint second highest share since 2009.
- A total of 46 3D films were released in 2016, up from 34 in 2015; their 3D takings accounted for 7% of UK and Republic of Ireland box office revenues, down from 11% in 2015.
- Nineteen films were released in the 3D IMAX format, grossing £29 million, 2% of total box office.
- UK films made with the backing of major US studios spent longer than other films, on average, in UK cinemas in 2016.

THE BOX OFFICE 2016

UK CINEMA ADMISSIONS

The 168.3 million cinema tickets sold in the UK in 2016 represent a 2% decrease on the number of admissions in 2015. Overall, UK cinema attendances have remained relatively stable since 2007 (Figure 1). The results were more mixed across other worldwide territories, with some large increases and decreases. Admissions were up in Slovakia (23.9%), Czechia (20.4%), Russia (10.2%), China (9.4%) and France (5.2%), but decreased in Germany (-13%), the USA (-3.8%) Australia (-1.7%) and New Zealand (-1.3%).

Figure 1 Annual UK cinema admissions, 2007-2016



Year	Total admissions (million)
2007	162.4
2008	164.2
2009	173.5
2010	169.2
2011	171.6
2012	172.5
2013	165.5
2014	157.5
2015	171.9
2016	168.3

Source: CAA, comScore

A breakdown of monthly cinema admissions in the UK is outlined in table 1. Ticket sales in January were lower (-9%) than the equivalent month in the previous year, despite the strong on-going performance of the 2015 release *Star Wars: The Force Awakens*, which added £32 million to its already substantial gross to end the month as the highest earning film of all time at the UK box office. January also saw the release of many of the awards season's top contenders, including *The Revenant, Room, Spotlight* and the film that would go on to become the highest grossing UK independent production at the worldwide box office in 2016, *The Danish Girl.*

Admissions were up in both February and March compared to the equivalent months in 2015, driven in large part by the success of *Deadpool* in February, which became the fifth biggest superhero film of all time at the UK box office, and strong performances from *Kung Fu Panda 3* and *Batman v Superman: Dawn of Justice* in March. The latter recorded both the highest ever opening for a superhero film in the UK and the territory's highest ever March opening weekend (£23 million).

Year on year ticket sales were down again in April (-13%), despite the success of the top earning UK film release of the year thus far, Disney's live-action remake of *The Jungle Book,* and the opening of Marvel's *Captain America: Civil War.* Superhero titles dominated the box office in May (when ticket sales were slightly lower than in the previous year) with *Captain America* and *X-Men Apocalypse* sharing the top spot throughout the month. Notable independent UK releases in May were *Eddie the Eagle, Eye in the Sky* and *Florence Foster Jenkins.*

Admissions in June were the lowest of the year (10.7 million), perhaps in part, due to increased competition for audiences from the UEFA Euro 2016 football tournament and a record-breaking wet spell. Attendances began to pick up at the end of the month with the release of June's highest opener *The Secret Life of Pets,* which was also one of three animated features to top the box office in July when films aimed at younger audiences dominated the monthly chart. Alongside *Ice Age: Collision Course* and the year's top earning animation, *Finding Dory,* strong performers such as *The BFG* and the year's top independent UK film *Absolutely Fabulous: The Movie* propelled July's ticket sales total to the second highest of the year. The month also saw the release of one of the top earning foreign language films of 2016, *Sultan*, which opened with a take of over £1 million.

The upward trend continued into August, which recorded the highest admissions of the year (18.1 million), despite competition for viewers from the Summer Olympic Games in Rio. Strong performers in the month included July openers *Jason Bourne, Star Trek Beyond* and *Finding Dory,* the latter of which lost its top spot at the box office to August's highest earning opener, DC Comics' *Suicide Squad,* for two weeks only to regain it for the final two weeks of the month.

Traditionally one of the slowest months for ticket sales, September recorded the highest rise of the year on the equivalent month in 2015 (26.3%), helped in no small part by the release of *Bridget Jones's Baby* which topped the charts for the final three weeks of the month. The third outing from Bridget Jones had the UK's biggest ever opening weekend for a romantic comedy and the biggest opening ever for a September release (£8.1 million). It was the third highest earning film of the year in the UK.

Admissions for the remainder of the year were down every month compared with their equivalents in 2015. There was a marginal fall in October (-1%) while sales of tickets were down 20% in November and 18% in December. October and December were, however, the joint fourth most popular months of the year for cinema-going in 2016.

Ticket sales in the final three months of the year were dominated by four releases which topped the charts for 10 of the remaining 12 weeks. Another film with a female lead, *Girl on a Train,* headed the charts for two weeks at the start of October before the release of a slew of chart-topping fantasy and sci-fi releases including *Doctor Strange, Fantastic Beasts and Where to Find Them* and *Rogue One: A Star Wars Story*. The Harry Potter spin-off *Fantastic Beasts and Where to Find Them* topped the charts for four weeks in 2016, the only title to do so in the calendar year. The film had the biggest three-day opening of the year (£15.3 million) and the biggest second weekend of the year (£8.9 million). It was the year's second best performing release.

As in 2015, the year ended with what would become the year's top performing film heading the chart. While failing to match the performance of 2015's record breaking *Star Wars: The Force Awakens,* the first stand-alone instalment from the franchise, *Rogue One: A Star Wars Story* recorded the biggest four-day opening of 2016 (£17.3 million). It is the all-time 10th highest earning release at the UK box office.

Table 1 Monthly UK cinema admissions, 2015 and 2016

Month	2015 (million)	2016 (million)	% +/- on 2015
January	15.4	14.0	-8.8
February	15.2	15.4	1.3
March	11.5	13.4	16.0
April	15.1	13.1	-13.2
May	12.7	12.5	-1.3
June	13.3	10.7	-19.2
July	15.9	16.6	4.5
August	14.4	18.1	25.8
September	9.2	11.7	26.3
October	15.4	15.2	-1.4
November	15.4	12.4	-19.6
December	18.5	15.2	-17.7
Total	**171.9**	**168.3**	**-2.1**

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

Average weekly admissions in 2016 fluctuated throughout the year, from a low of 2.5 million in June, perhaps explained by increased competition for viewers from Euro 2016, to a high of 4.1 million in August when many large blockbuster titles were released to capitalise on the school summer holidays (Table 2).

Table 2 Average weekly admissions, 2015 and 2016

Month	2015 (million)	2016 (million)
January	3.5	3.2
February	3.8	3.7
March	2.6	3.0
April	3.5	3.1
May	2.9	2.8
June	3.1	2.5
July	3.6	3.7
August	3.2	4.1
September	2.2	2.7
October	3.5	3.4
November	3.6	2.9
December	4.2	3.4

Source: CAA, comScore

Table 3 shows how the 2016 admissions break down by the television advertising regions used by the Incorporated Society of British Advertisers (ISBA), with London accounting for 24% of UK admissions and the Midlands accounting for 13%. The Border region had the lowest number of admissions, accounting for under 1% of attendances. The pattern of national and regional admissions has remained largely unchanged over the last decade.

Table 3 Cinema admissions by ISBA TV region, 2016

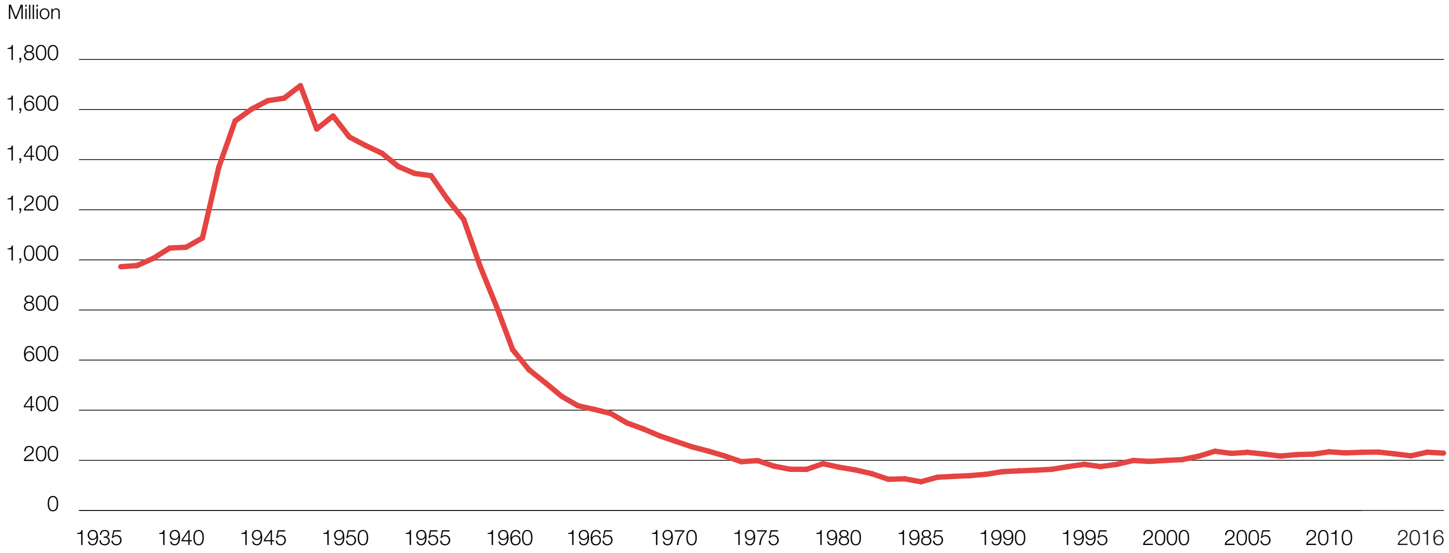
Region	Admissions (million)	%
London	40.6	24.2
Midlands	21.8	12.9
Southern	18.4	10.9
Lancashire	15.8	9.4
Yorkshire	13.8	8.2
East of England	13.1	7.8
Wales and West*	12.6	7.5
Central Scotland	11.0	6.5
North East	6.5	3.8
Northern Ireland	5.7	3.4
South West	4.1	2.5
Northern Scotland	3.6	2.1
Border	1.1	0.7
Total	**168.3**	**100.0**

Source: CAA, comScore
Note: Figures/percentages may not sum to totals due to rounding.
*Wales and West are reported by CAA as two separate regions; for consistency with previous editions of the Yearbook, the data here is combined.

Figure 2 puts UK admissions in a longer term perspective. Along with the USA and other western European countries, cinema-going in the UK declined sharply in the post-war era as incomes rose and new leisure activities became available. The largest competition came from the growth of television which allowed audiences to satisfy their appetite for screen entertainment in the comfort of their own homes. As cinema admissions fell so did the supply of screens, which led to further falling demand and more cinema closures. By the 1980s the number and quality of the remaining cinemas were at an all-time low. The introduction of the VCR in the same decade had a further negative impact on admissions and the nadir was reached in 1984 with cinema-going down to an average of one visit per person per year. However, the introduction of multiplex cinemas to the UK from 1985 onwards reversed the trend and ushered in a new period of growth which saw admissions returning to levels last seen in the early 1970s.

Admissions in 2016 were the fifth lowest of the last decade but since the early 2000s the trend has been fairly flat, with most years' admissions being in the range 165-170 million.

Figure 2 Annual UK admissions, 1935-2016



Year	Admissions (million)
1935	912.3
1936	917.0
1937	946.0
1938	987.0
1939	990.0
1940	1,027.0
1941	1,309.0
1942	1,494.0
1943	1,541.0
1944	1,575.0
1945	1,585.0
1946	1,635.0
1947	1,462.0
1948	1,514.0
1949	1,430.0
1950	1,395.8
1951	1,365.0
1952	1,312.1
1953	1,284.5
1954	1,275.8
1955	1,181.8
1956	1,100.8
1957	915.2
1958	754.7
1959	581.0
1960	500.8
1961	449.1
1962	395.0

Year	Admissions (million)
1963	357.2
1964	342.8
1965	326.6
1966	288.8
1967	264.8
1968	237.3
1969	214.9
1970	193.0
1971	176.0
1972	156.6
1973	134.2
1974	138.5
1975	116.3
1976	103.9
1977	103.5
1978	126.1
1979	111.9
1980	101.0
1981	86.0
1982	64.0
1983	65.7
1984	54.0
1985	72.0
1986	75.5
1987	78.5
1988	84.0
1989	94.5
1990	97.4

Year	Admissions (million)
1991	100.3
1992	103.6
1993	114.4
1994	123.5
1995	114.6
1996	123.5
1997	138.9
1998	135.2
1999	139.1
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
2010	169.2
2011	171.6
2012	172.5
2013	165.5
2014	157.5
2015	171.9
2016	168.3

Source: BFI, CAA, comScore

UK BOX OFFICE EARNINGS

According to comScore, the total UK box office gross for 2016 was £1,228 million, the second highest annual figure after the record set in 2015 (£1,242 million). This figure covers all box office earnings during the calendar year 2016 for films exhibited in the UK whose box office takings were tracked by comScore. Since 2007 there has been an upward trend in UK box office earnings; the overall gross for 2016 was 50% higher than in 2007 (Table 4).

Table 4 UK box office trends, 2007-2016

Year	Box office gross (£ million)	Change on previous year %	Change since 2007 %
2007	821	–	–
2008	850	3.5	3.5
2009	944	11.1	15.0
2010	988	4.7	20.3
2011	1,040	5.3	26.7
2012	1,099	5.7	33.9
2013	1,083	-1.5	31.9
2014	1,058	-2.3	28.9
2015	1,242	17.4	51.3
2016	1,228	-1.1	49.6

Source: CAA, comScore
Note: Data for 2015 have been updated since publication of the 2016 Yearbook.

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

In 2016, 821 films (an average of almost 16 per week) were released for a week or more in the UK and Republic of Ireland, 62 more than in 2015.

The 821 releases in 2016 generated £1,262 million in box office revenues, a decrease of 3% on the record set in 2015. This figure differs from the £1,228 million in the section on UK box office earnings because it includes revenues generated in 2017 by films released in 2016 and covers the Republic of Ireland as well as the UK, which distributors usually treat as a single distribution territory. The subsequent analysis in this chapter includes all titles released in 2016 and includes revenues generated up to 19 February 2017.

As can be seen in Table 5, the top 100 films took 92% of the box office, the joint second highest share of the period 2009-2016. The remaining 721 films (88% of all releases) accounted for just 8% of gross revenues. A total of 46 films were released in the 3D format, up from 34 in 2015. The 3D takings from these releases (£93 million) accounted for 7% of the total box office in 2016 compared with 11% (£137 million) in 2015. Nineteen films were released in 3D IMAX in 2016, generating a gross of £29 million (just over 2% of overall box office).

Table 5 Summary of results at the UK and Republic of Ireland box office, 2009–2016

	2009	2010	2011	2012	2013	2014	2015	2016
Releases	503	557	558	647	698	712	759	821
Combined gross (£ million)	1,126.7	1,023.6	1,134.5	1,182.4	1,153.7	1,077.8	1,298.4	1,262.0
Top 20 films (% of box office)	48.6	48.2	47.5	54.8	47.8	47.4	57.4	52.9
Top 50 films (% of box office)	72.9	71.9	73.7	77.3	73.7	74.1	81.4	75.9
Top 100 films (% of box office)	91.1	89.7	90.7	92.1	91.0	90.4	93.0	92.1

Source: comScore, BFI RSU analysis
Note: Table 5 and all subsequent analysis of the theatrical market includes all titles released in 2016. The combined gross reflects the territorial gross (ie including the Republic of Ireland), and includes those titles released in 2016 but also generating revenue into 2017, up to and including 19 February 2017.

As Figure 3 shows, the market share of the top 50 highest grossing films has been relatively stable since 2007, accounting on average for 75% of box office revenues. However, in 2012 and 2015 the box office share of the top 50 films reached 77% and 81% respectively, mainly due to the success of some very high earning films in those years such as *Skyfall* (£103 million) and *The Dark Knight Rises* (£56 million) in 2012 and *Star Wars: The Force Awakens* (£123 million) and *SPECTRE* (£95 million) in 2015. At 53%, the box office share of the top 20 films in 2016 was the third highest of the period, while the share of films outside the top 100, at 8%, was the joint second lowest of the period.

Figure 3 Market share of top 20, 21-50, 51-100 and rest of films, 2007-2016

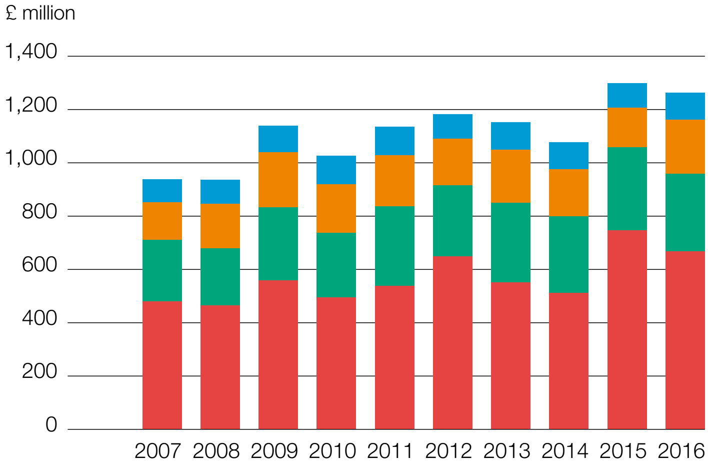
	2007	2008	2009	2010	2011	2012	2013	2014	2015	2016
% share of top 20	51.1	49.6	49.1	48.2	47.5	54.8	48.0	47.4	57.4	52.9
% share of 21-50	24.5	22.7	24.0	23.7	26.2	22.5	26.0	26.7	24.0	23.0
% share of 51-100	15.2	17.9	18.1	17.7	17.0	14.8	17.0	16.3	11.6	16.2
% share of rest	9.2	9.7	8.8	10.3	9.3	7.9	9.0	9.6	7.0	7.9

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

Figure 4 shows box office revenue in the UK and Republic of Ireland over the last 10 years. The total box office generated in 2016 was the second highest of the period, and was up 34% compared with 2007. The takings of the top 20 film releases, also the second highest of the period at £668 million, were down 10% compared with 2015, but up 39% on 2007. The films ranked 21-50 earned £209 million in 2016, a decrease from 2015's total, but up 26% since 2007, while those ranked 51-100 earned £204 million, an increase on the preceding year and the highest figure since 2009.

The combined box office of all films outside the top 100 in 2016 was £100 million, which is in the middle range for the last decade. However in 2016, the £100 million taken by films outside the top 100 was shared by 721 titles (a median box office of £16,790) while the £106 million taken by films outside the top 100 in 2009 was split between 403 titles (a median box office of £27,902 million). This highlights the increasing difficulties faced by independent distributors who are competing for a small market share but also shows their success in achieving theatrical releases for more independent films than in recent years. As Figures 3 and 4 show, while there are variations in the actual takings and box office share for all films outside the top 100, the majority of releases are competing for a smaller share of the box office.

Figure 4 Gross box office of top 20, 21-50, 51-100 and rest of films, 2007-2016



	2007	2008	2009	2010	2011	2012	2013	2014	2015	2016
Gross box office of top 20	480	465	559	495	539	648	551	511	746	668
Gross box office of 21-50	230	213	274	243	297	267	299	288	312	290
Gross box office of 51-100	142	168	206	182	193	175	199	176	150	204
Gross box office of rest	86	91	101	106	106	93	104	103	91	100

Source: comScore, BFI RSU analysis

Table 6 outlines the number of films released in the UK in 2016 by the number of sites at the widest point of release (WPR). A total of 202 releases were shown at 100 sites or over (25% of all films released), while 317 films were shown at fewer than 10 sites (39% of films released). Three quarters of all films released in the UK in 2016 were shown at fewer than 100 sites.

Table 6 Number of releases and median box office gross by number of sites at widest point of release, 2016

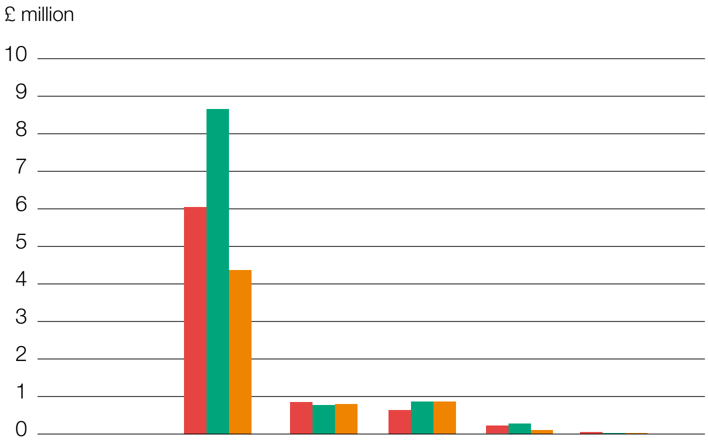
Number of sites at WPR	Number of releases	% of releases	Median box office (£)	Minimum box office (£)	Maximum box office (£)
≥500	61	7.4	9,971,166	2,218,970	65,925,386
400 – 499	45	5.5	3,205,141	512,483	8,553,238
300 – 399	19	2.3	849,982	351,750	4,051,211
200 – 299	18	2.2	626,598	218,806	3,697,108
100 – 199	59	7.2	206,202	14,615	2,561,859
50 – 99	58	7.1	182,323	8,727	1,808,466
10 – 49	244	29.7	27,849	<1,000	1,089,523
<10	317	38.6	3,981	<1,000	256,424
Total	**821**	**100.0**	**23,830**	**<1,000**	**65,925,386**

Source: comScore, BFI RSU analysis

Figure 5 shows the median box office gross by number of sites at widest point of release for all films, UK films and UK independent films in 2016. The median for UK films was higher than the other two categories for titles released at 400 or more sites and 100-199 sites whereas the median for all films was higher than the other categories for titles released at 300-399 sites and 10-99 sites. The UK films which achieve the widest releases are usually higher budget titles made by or in cooperation with the major US studios, such as the 2016 titles, *Rogue One: A Star Wars Story, Fantastic Beasts and Where to Find Them* and *Bridget Jones's Baby.*

The median box office gross for UK films was higher than for UK independent films in both the top width of release band and the 100-199 band but was slightly lower in the 300-399 band. In the other three width of release bands, the median grosses were the same.

Figure 5 Median box office gross by number of sites at widest point of release for all films, UK films and UK independent films, 2016



	≥400	300-399	200-299	100-199	10-99	<10
All films	6.06	0.85	0.63	0.21	0.04	<0.01
UK films	8.67	0.76	0.86	0.27	0.02	<0.01
UK independent films	4.37	0.80	0.86	0.10	0.02	<0.01

Source: BFI, RSU

COUNTRY OF ORIGIN OF FILM RELEASES

As Table 7 shows, 26% of all films released in the UK in 2016 were of USA origin (excluding UK co-productions) and these films accounted for 59% of total box office earnings. UK films, including co-productions, represented 21% of releases (down from 28% in 2015) and shared 36% of the box office, of which UK independent films earned 7% and UK studio-backed titles earned 29%.

Films whose countries of origin lie outside the UK and USA accounted for 52% of releases (up from 44% in 2015) but just 5% of earnings (up from 4% in 2015). The increase in box office share for non-UK and non-USA films came mainly from other European films whose share increased from 2.4% in 2015 to 3.2% in 2016 (from 20% of all releases). Films from India accounted for 1.2% of the total box office from 19% of releases, compared with 1.3% in 2015, and films from the rest of the world accounted for 0.8% of the box office, from 13% of releases, up slightly from 0.5% in 2015.

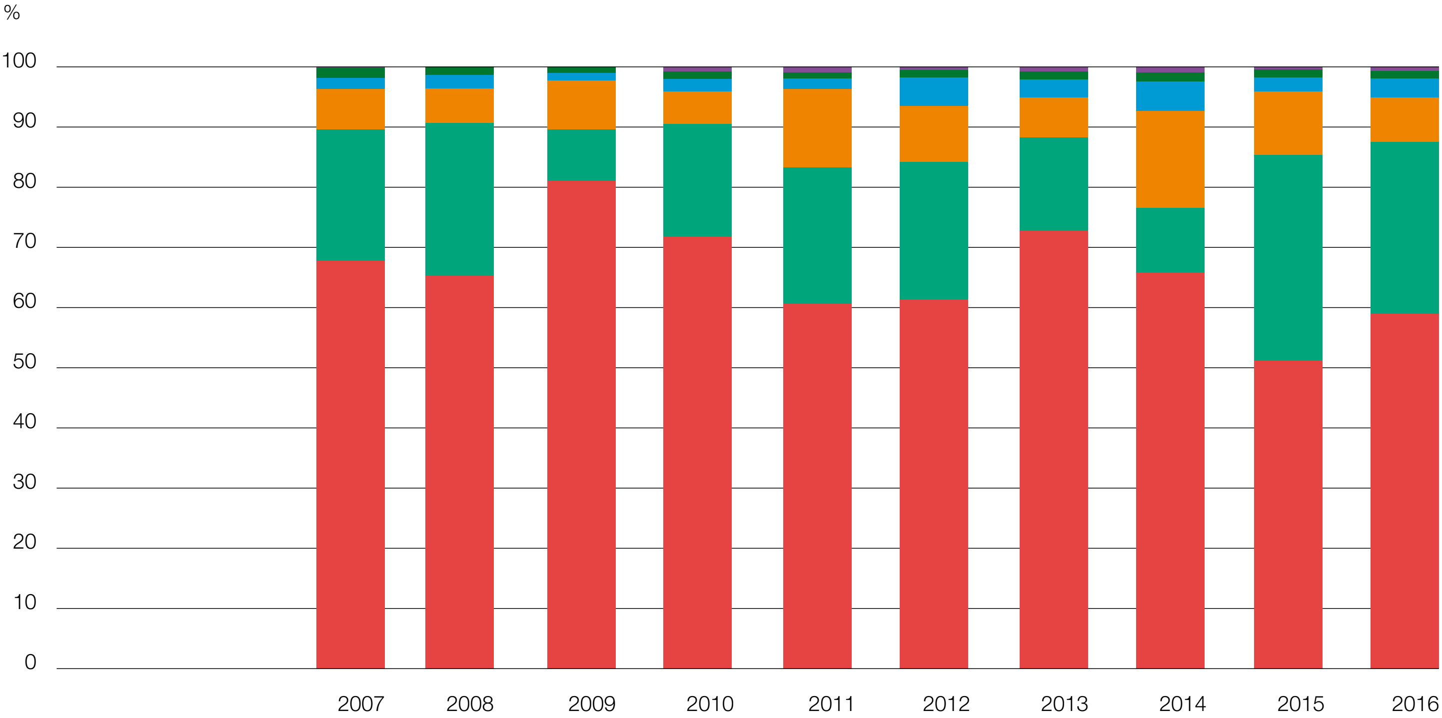
Table 7 Country of origin of films released in the UK and Republic of Ireland, 2016

Country of origin	Number of releases	% of all releases	Box office gross (£ million)	Box office share (%)
USA	217	26.4	743.1	58.9
UK studio-backed*	20	2.4	359.2	28.5
UK independent	156	19.0	93.8	7.4
All UK	176	21.4	452.9	35.9
Other Europe	165	20.1	40.0	3.2
India	157	19.1	15.5	1.2
Rest of the world	106	12.9	10.4	0.8
Total	**821**	**100.0**	**1,262.0**	**100.0**

Source: comScore, BFI RSU analysis
Notes:
Box office gross = cumulative total up to 19 February 2017.
Figures/percentages may not sum to totals/subtotals due to rounding.
* 'Studio-backed' means backed by one of the major US film studios.

The changes in market share for films by country of origin between 2007 and 2016 are shown in Figure 6. The share of USA-only and UK studio-backed films had remained at around 90% up to 2010, but since then the share has averaged at around 85%, except for in 2014 when the share was at it lowest of the period at 76%. The main reason for the lower share for USA-only and UK studio-backed films in 2014 was the increased share for UK independent films which, at over 16%, was at its highest level since our records began. (Top earning independent UK titles in 2014 included *Paddington* and *The Inbetweeners 2*.) In 2015 and 2016, UK studio-backed films had the highest levels of market share during the period, at 34% and 29% respectively, which reflects the UK's continuing success in attracting popular international franchises such as the Star Wars series to base their productions in the country.

Figure 6 Market share by country of origin, 2007-2016

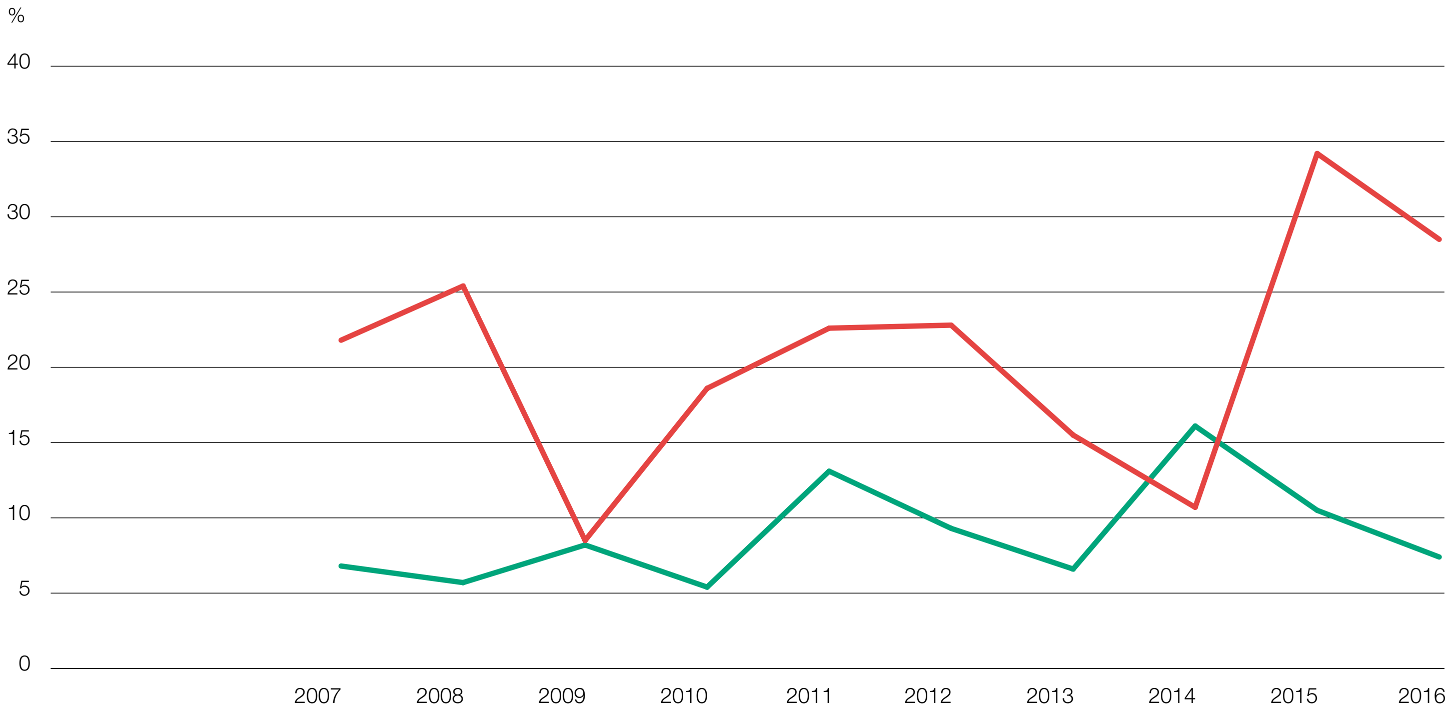


	2007	2008	2009	2010	2011	2012	2013	2014	2015	2016
USA	67.7	65.2	81.0	71.8	60.6	61.3	72.7	65.8	51.1	58.9
UK studio-backed*	21.8	25.4	8.5	18.6	22.6	22.8	15.5	10.7	34.2	28.5
UK independent	6.8	5.7	8.2	5.4	13.1	9.3	6.6	16.1	10.5	7.4
Other Europe	1.8	2.3	1.2	2.1	1.7	4.8	3.0	4.9	2.4	3.2
India	1.6	1.4	1.0	1.3	1.0	1.2	1.4	1.5	1.3	1.2
Rest of the world	0.5	0.3	0.2	0.8	1.0	0.6	0.7	1.1	0.5	0.8

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

The fluctuating pattern of UK market share is underlined in Figure 7 with the annual figure dependent on a small number of high grossing titles. The average UK independent market share for the 10-year period was just under 9% with an upward trend from a low of just under 5% in 2006. At 7%, the market share for independent UK films in 2016 was down from 10.5% in 2015. The share of UK studio-backed films has also fallen, from 34% to 29%, but this is still the second highest share of the box office since the start of the period.

Figure 7 UK films' share of the UK theatrical market, 2007-2016



	2007	2008	2009	2010	2011	2012	2013	2014	2015	2016
UK studio-backed*	21.8	25.4	8.5	18.6	22.6	22.8	15.5	10.7	34.2	28.5
UK independent	6.8	5.7	8.2	5.4	13.1	9.3	6.6	16.1	10.5	7.4

Source: BFI, RSU

* 'Studio-backed' means backed by one of the major US film studios.

Table 8 compares the number of UK and non-UK films released in the UK and Republic of Ireland in 2016 across several gross box office bands. Overall, there were over three and half times as many non-UK releases as UK releases, with 645 films compared to 176. There were six UK qualifying films (including *Rogue One: A Star Wars Story, Fantastic Beasts and Where to Find Them* and *Bridget Jones's Baby*) in the £20 million or over gross band compared to 11 non-UK films (including *Finding Dory, Deadpool* and *Captain America: Civil War*). In the second box office band there were five UK films compared with eight non-UK titles, and in the third band there were 10 UK films compared with 27 non-UK titles.

Overall, UK films made up 37% of all releases earning £10 million or over in 2016, down from 45% in 2015. The proportion of UK films in the lowest box office band was 69%, compared with 66% in 2015.

Table 8 UK and non-UK releases by box office band, 2016

	Non-UK releases		UK releases	
Box office gross (£ million)	**Number**	**% releases**	**Number**	**% releases**
≥20	11	1.7	6	3.4
10 - 19.99	8	1.2	5	2.8
5 - 9.99	27	4.2	10	5.7
1 - 4.99	46	7.1	17	9.7
0.1 - 0.99	118	18.3	16	9.1
<0.1	435	67.4	122	69.3
Total	**645**	**100.0**	**176**	**100.0**

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

Table 9 shows the percentages of UK film releases by box office band from 2009 to 2016. In 2016, 78% of UK films earned less than £1 million at UK and Republic of Ireland cinemas, the third lowest percentage of the time period. The six UK films which earned £20 million or more in 2016 equate to 3% of all UK releases in that year, a similar level to 2015, while the percentage of UK films earning between £10 and £20 million fell from 4% in 2015 to 3% in 2016. The percentage of UK films that earned between £1 and £5 million was similar to 2015, at 10%.

Table 9 UK releases by box office band, 2009–2016

	2009		2010		2011		2012		2013		2014		2015		2016	
Box office gross (£ million)	**No.**	**%**	**No.**	**%**	**No.**	**%**	**No.**	**%**	**No.**	**%**	**No.**	**%**	**No.**	**%**	**No**	**%**
≥20	3	2.7	3	2.5	7	5.5	5	3.1	4	2.8	3	1.9	7	3.3	6	3.4
10 - 19.99	–	–	6	5.0	4	3.1	3	1.9	3	2.2	3	1.9	8	3.8	5	2.8
5 - 9.99	6	5.3	3	2.5	6	4.7	7	4.3	8	5.8	9	5.8	7	3.3	10	5.7
1 - 4.99	14	12.3	10	8.4	16	12.6	13	8.0	14	10.1	21	13.6	20	9.6	17	9.7
0.1 - 0.99	21	18.4	20	16.8	24	18.9	32	19.8	21	15.1	28	18.2	28	13.4	16	9.1
<0.1	70	61.4	77	64.7	70	55.1	102	63.0	89	64.0	90	58.4	139	66.5	122	69.3
Total	**114**	**100.0**	**119**	**100.0**	**127**	**100.0**	**162**	**100.0**	**139**	**100.0**	**154**	**100.0**	**209**	**100.0**	**176**	**100.0**

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

LENGTH OF RELEASE

We have previously looked at width of release, but also of interest is the length of time a film is on release. Overall, the average length of release in the UK in 2016 was seven weeks, the same as in 2015, but over 180 films were on release in the UK for only one or two weeks.

Looking at country of origin, the films which stayed in cinemas the longest, on average, were those produced in the UK but made in collaboration with the major US studios (with a median length of release of 18 weeks) followed by films produced in the USA (12 weeks). Indian films had the shortest releases, on average, with a median of three weeks (Table 10). The longest run for a release in 2016 was 43 weeks which was achieved by two films - the UK studio-backed title *The Jungle Book* and the USA-only film *Zootropolis*. The highest grossing film of 2016, *Rogue One: A Star Wars Story* had been on release for 11 weeks to 19 February 2017.

At nine weeks, the median length of release for UK independent films was lower than for both UK studio-backed films and USA films, but some UK independent titles benefited from much longer releases. *Eddie the Eagle* and *Youth* were in cinemas for longer than any other UK independent films, at 33 weeks each. The highest grossing UK independent film of the year, *Absolutely Fabulous: The Movie*, had been on release for 28 weeks to 19 February 2017.

Table 10 Median number of weeks on release by country of origin, 2016

Country of origin	Number of films	Median number of weeks on release
USA	217	12
UK studio-backed*	20	18
UK independent	156	9
All UK	176	10
Other Europe	165	8
India	157	3
Rest of the world	106	5
Total	**821**	**7**

Source: comScore, BFI RSU analysis
Notes:
Number of weeks = the number of weeks on release up to 19 February 2017.
* 'Studio-backed' means backed by one of the major US film studios.

TOP FILMS IN 2016

The top four films released at the UK box office in 2016 were UK qualifying productions, including the year's top title, *Rogue One: A Star Wars Story,* which earned gross receipts of £66 million.

FACTS IN FOCUS

- The top two films of the year were *Rogue One: A Star Wars Story* with takings of £66 million and *Fantastic Beasts and Where to Find Them* with earnings of £55 million.
- Seventeen films earned £20 million or over at the UK box office in 2016, one more than in 2015.
- Six UK qualifying films featured in the top 20 films of the year, down from eight in 2015.
- With takings of £16 million, *Absolutely Fabulous: The Movie* was the highest earning independent UK film of the year.
- The top 20 UK films grossed £395 million, 36% of the total UK box office.
- Ten UK qualifying films spent a total of 20 weeks at the top of the UK weekend box office charts.
- The box office revenue generated from 3D film screenings was £93 million. This was 7% of the overall box office, down from 11% in 2015.

TOP FILMS IN 2016

Image: *Absolutely Fabulous: The Movie*. Courtesy of Twentieth Century Fox.

THE TOP 20 FILMS

The top performing release at the box office in the UK and Republic of Ireland in 2016 was the UK qualifying film, *Rogue One: A Star Wars Story,* with earnings (to 19 February 2017) of £66 million. The three next most popular releases were also UK films: the Harry Potter spin-off, *Fantastic Beasts and Where to Find Them* (£55 million), *Bridget Jones's Baby* (£48 million) and *The Jungle Book* (£46 million). In addition to the top four, another two UK films featured in the top 20, one of which was an independent title. In 2015, eight UK films, including one independent production, featured in the top 20.

Seventeen films earned £20 million or over at the UK box office in 2016, one more than in 2015. Sequels and franchises (including the Marvel Cinematic Universe and DC Extended Universe series) accounted for 12 of the top 20 films, the same as in 2014 and 2015.

Action and animation were the two most popular genres in the 2016 list of top 20 films, both in terms of number of releases and box office takings. Action accounted for seven titles, including *Deadpool, Captain America: Civil War* and *Suicide Squad*, which between them earned £210 million, while animation with five titles, including *Finding Dory, The Secret Life of Pets* and *Trolls,* grossed £147 million. The takings from one title, *Fantastic Beasts and Where to Find Them,* made fantasy the third highest earning genre in the top 20 with £55 million.

Table 1 Box office results for the top 20 films released in the UK and Republic of Ireland, 2016

	Title	Country of origin	Box office gross (£ million)	Number of opening weekend cinemas	Opening weekend gross (£ million)	Distributor
1	Rogue One: A Star Wars Story*	UK/USA	65.9	698	17.3	Walt Disney
2	Fantastic Beasts and Where to Find Them*	UK/USA	54.6	666	15.3	Warner Bros
3	Bridget Jones's Baby	UK/USA/Fra	48.2	639	8.1	Universal
4	The Jungle Book	UK/USA	46.2	595	9.9	Walt Disney
5	Finding Dory	USA	43.0	589	8.1	Walt Disney
6	Deadpool	USA	38.1	544	13.7	20th Century Fox
7	Captain America: Civil War	USA	37.0	605	14.5	Walt Disney
8	Batman v Superman: Dawn of Justice	USA	36.6	612	14.6	Warner Bros
9	The Secret Life of Pets	USA/JPN	36.6	591	9.6	Universal
10	Suicide Squad	USA	33.6	574	11.3	Warner Bros
11	The BFG	USA	30.8	680	5.3	eOne Films
12	Trolls*	USA	24.6	610	5.5	20th Century Fox
13	Zootropolis	USA	24.0	579	5.3	Walt Disney
14	The Girl on the Train	USA	23.7	608	7.0	eOne Films
15	The Revenant	USA/HKG/Taiwan	23.4	589	5.3	20th Century Fox
16	Jason Bourne	UK/USA	23.4	561	7.6	Universal
17	Doctor Strange	UK/USA	23.2	603	9.3	Walt Disney
18	Moana*	USA	19.3	556	2.2	Walt Disney
19	X-Men: Apocalypse	USA	18.3	598	7.3	20th Century Fox
20	Alvin and the Chipmunks: The Road Chip	USA	17.1	590	4.3	20th Century Fox

Source: comScore, BFI RSU analysis
Notes:
Box office gross = cumulative total up to 19 February 2017.
* Film still on release on 19 February 2017.

THE TOP 20 UK QUALIFYING FILMS

The top 20 UK film releases of 2016, shown in Table 2, had a combined gross of £395 million, which was 36% of the total UK box office. This is down from the record-breaking £511 million earned by the top 20 UK films released in 2015 (41% of total box office). Eleven UK films grossed £10 million or over in 2016, four less than in 2015. The top 20 list is dominated by UK/USA collaborations, most of which were studio-backed productions. Five of the titles were UK independent films, one less than in 2015, and they accounted for 15% of the total box office for the top 20 UK films.

The range of genres in the top 20 illustrates the variety of UK film production. Sci-fi, with a combined box office of £79 million from two titles (including the top earning film of the year, *Rogue One: A Star Wars Story*), was the highest earning genre, while seven other genres were represented, including action, biopic, fantasy and horror.

Table 2 Box office results for the top 20 UK qualifying films released in the UK and Republic of Ireland, 2016

	Title	Country of origin	Box office gross (£ million)	Distributor
1	Rogue One: A Star Wars Story*	UK/USA	65.9	Walt Disney
2	Fantastic Beasts and Where to Find Them*	UK/USA	54.6	Warner Bros
3	Bridget Jones's Baby	UK/USA/Fra	48.2	Universal
4	The Jungle Book	UK/USA	46.2	Walt Disney
5	Jason Bourne	UK/USA	23.4	Universal
6	Doctor Strange	UK/USA	23.2	Walt Disney
7	Absolutely Fabulous: The Movie	UK/USA#	16.1	20th Century Fox
8	Passengers*	UK/USA	12.7	Sony Pictures
9	Miss Peregrine's Home for Peculiar Children	UK/USA	12.3	20th Century Fox
10	London Has Fallen	UK/USA	11.0	Lionsgate
11	The Conjuring 2	UK/USA	11.0	Warner Bros
12	Alice Through the Looking Glass*	UK/USA	10.0	Walt Disney
13	Me Before You	UK/USA	9.7	Warner Bros
14	The Legend of Tarzan	UK/USA	9.2	Warner Bros
15	Eddie the Eagle	UK/USA/Ger#	8.7	Lionsgate
16	Dad's Army	UK/USA#	8.7	Universal
17	The Danish Girl	UK/Ger/Den/Bel	7.5	Universal
18	Now You See Me 2	UK/USA	6.3	eOne Films
19	The Huntsman: Winter's War	UK/USA	5.3	Universal
20	Grimsby	UK/USA#	5.3	Sony Pictures

Source: comScore, BFI RSU analysis
Notes:
Box office gross = cumulative total up to 19 February 2017.
* Film still on release on 19 February 2017.
# UK qualifying film made with independent (non-studio) US support or with the independent arm of a US studio.

THE TOP 20 UK INDEPENDENT FILMS

The top 20 UK independent films of 2016, shown in Table 3, had a combined gross of £84 million, which was 7% of the total UK box office, a decrease on the 9% seen in 2015. Two fifths of this total was generated by the top three independent releases. *Absolutely Fabulous: The Movie* was the only independent UK film to earn over £10 million at the box office in 2016, compared with four (*Legend, The Second Best Exotic Marigold Hotel, Shaun the Sheep the Movie* and *The Lady in the Van*) in 2015.

Generating £34 million from four releases, comedy was the top earning genre in the top 20 chart, followed by biopic with £19 million also from four releases, drama with £12 million from five releases and thriller with £7 million from three releases. The list also includes one family film – *Swallows and Amazons* (£3.1 million) – one action title – *Bastille Day* (£2 million) – one documentary – *My Scientology Movie* (£1.1 million) and one sci-fi film – *The Girl with All the Gifts* (£1.1 million).

Table 3 Box office results for the top 20 UK independent films released in the UK and Republic of Ireland, 2016

	Title	Country of origin	Box office gross (£ million)	Distributor
1	Absolutely Fabulous: The Movie	UK/USA#	16.1	20th Century Fox
2	Eddie the Eagle	UK/USA/Ger#	8.7	Lionsgate
3	Dad's Army	UK/USA#	8.7	Universal
4	The Danish Girl	UK/Ger/Den/Bel	7.5	Universal
5	Grimsby	UK/USA#	5.3	Sony Pictures
6	Eye in the Sky	UK/RSA	5.1	eOne Films
7	A Street Cat Named Bob*	UK	4.3	Sony Pictures
8	Brotherhood	UK	3.7	Lionsgate
9	David Brent: Life on the Road	UK	3.6	eOne Films
10	Florence Foster Jenkins*	UK/Fra	3.2	Pathé
11	I, Daniel Blake*	UK/Fra/Bel	3.2	eOne Films
12	Swallows and Amazons	UK	3.1	StudioCanal
13	A United Kingdom*	UK/USA/Cze#	2.4	Pathé
14	Bastille Day	UK/Fra/USA#	2.0	StudioCanal
15	High-Rise	UK/Bel	2.0	StudioCanal
16	Our Kind of Traitor	UK/Fra/Lux	1.3	StudioCanal
17	My Scientology Movie*	UK/USA#	1.1	Altitude
18	The Infiltrator	UK/USA	1.1	Warner Bros
19	The Girl with All the Gifts	UK	1.1	Warner Bros
20	Youth	UK/Ita/Fra/Swi	1.0	StudioCanal

Source: comScore, BFI RSU analysis

Notes:

Box office gross = cumulative total up to 19 February 2017.

* Film still on release on 19 February 2017.

Film made with independent (non-studio) US support or with the independent arm of a US studio.

The table does not include UK qualifying US inward investment titles such as *London Has Fallen* and *Now You See Me 2* which are produced by US independent companies through UK-based SPVs.

THE TOP 3D FILMS

Forty-six 3D films were released in 2016, generating £93 million (to 19 February 2017) from their 3D screenings. Although up from 34 releases in 2015, the 3D box office gross was down from £137 million. The higher 3D box office in 2015 was due in large part to the hugely successful 3D screenings of *Star Wars: The Force Awakens* and *Jurassic World* which together earned £55 million (40% of the year's total 3D box office) from the format. The 2016 aggregate gross from 3D screenings represents 7% of the UK and Republic of Ireland box office, down from 11% in 2015.

The top 20 3D releases in 2016 are listed in Table 4. *Rogue One: A Star Wars Story* had the highest 3D takings (£11 million) while *The Jungle Book,* at 23%, had the highest proportion of total gross from 3D screens. (The 3D grosses in the table do not include takings from IMAX screenings.) On average, the percentage of films' total box office taken in 3D screenings has decreased from a high point in 2010. Excluding films which were shown only on 3D screens, the median 3D takings as a percentage of the total gross has fallen from 71% in 2010 to 14% in 2016. This suggests that overall enthusiasm for the 3D format has diminished considerably.

Table 4 Top 20 3D releases in the UK and Republic of Ireland, 2016 (ranked by 3D gross)

	Title	Total gross (£ million)	3D gross (£ million)	3D as % of total gross	Number of 3D sites	Distributor
1	Rogue One: A Star Wars Story*	65.9	10.8	16.4	541	Walt Disney
2	The Jungle Book	46.2	10.7	23.1	447	Walt Disney
3	Fantastic Beasts and Where to Find Them*	54.6	8.0	14.7	507	Warner Bros
4	Batman v Superman: Dawn of Justice	36.6	7.8	21.2	481	Warner Bros
5	Captain America: Civil War	37.0	6.5	17.5	495	Walt Disney
6	Suicide Squad	33.6	4.8	14.3	448	Warner Bros
7	Finding Dory	43.0	4.5	10.4	434	Walt Disney
8	Doctor Strange	23.2	4.1	17.5	458	Walt Disney
9	The BFG	30.8	3.7	12.0	483	eOne Films
10	X-Men: Apocalypse	18.3	2.8	15.1	484	20th Century Fox
11	Independence Day: Resurgence	12.1	2.7	22.0	468	20th Century Fox
12	The Secret Life of Pets	36.6	2.6	7.2	401	Universal
13	Star Trek Beyond	16.0	2.4	15.3	429	Paramount
14	Zootropolis	24.0	2.2	9.3	367	Walt Disney
15	The Legend of Tarzan	9.2	1.7	18.7	363	Walt Disney
16	Kung Fu Panda 3	14.2	1.7	11.8	422	20th Century Fox
17	Trolls*	24.6	1.6	6.7	365	20th Century Fox
18	Passengers*	12.7	1.6	12.8	348	Sony Pictures
19	Ghostbusters	10.8	1.6	14.9	446	Sony Pictures
20	Alice Through the Looking Glass*	10.0	1.6	16.1	459	Walt Disney

Source: comScore

Notes:

Box office gross = cumulative total up to 19 February 2017.

* Film still on release on 19 February 2017.

The 3D grosses do not include takings from IMAX screenings, but IMAX revenues contribute to the total gross.

Table 5 lists the 19 3D releases on IMAX-enabled screens in 2016. The total box office gross generated by 3D IMAX screenings in the year was £29 million (slightly down from £31 million in 2015) which represented 2% of the overall box office (the same as in 2015). Almost a quarter of 2016's total 3D IMAX earnings were generated by the year's top film, *Rogue One: A Stars Wars Story* (£6.8 million). This is less than half as much as the 3D IMAX take of the top earning release in this format of 2015, *Star Wars: The Force Awakens* (£14.6 million).

In 2015, two films took over half their total box office from their combined 3D and 3D IMAX revenues (*The Walk* – 75% and *Everest* – 51%), but in 2016 the highest proportion of 3D and 3D IMAX revenues for any film was the 35% generated by *Warcraft: The Beginning*.

Table 5 3D IMAX releases in the UK and Republic of Ireland, 2016 (ranked by IMAX 3D gross)

	Title	Total gross (£ million)	3D IMAX gross (£ million)	3D IMAX % of total	Number of 3D IMAX sites	Distributor
1	Rogue One: A Star Wars Story*	65.9	6.8	10.4	42	Walt Disney
2	Fantastic Beasts And Where to Find Them*	54.6	2.9	5.3	42	Warner Bros
3	Batman v Superman: Dawn of Justice	36.6	2.8	7.6	40	Warner Bros
4	Captain America: Civil War	37.0	2.8	7.5	42	Walt Disney
5	Suicide Squad	33.6	2.5	7.5	42	Warner Bros
6	Doctor Strange	23.2	2.4	10.4	42	Walt Disney
7	The Jungle Book	46.2	1.9	4.2	41	Walt Disney
8	Star Trek Beyond	16.0	1.8	11.3	42	Paramount
9	Independence Day: Resurgence	12.1	1.2	9.8	42	20th Century Fox
10	X-Men: Apocalypse	18.3	1.0	5.4	41	20th Century Fox
11	Warcraft: The Beginning	6.1	0.8	12.7	41	Universal
12	The Legend of Tarzan	9.2	0.5	5.8	39	Walt Disney
13	Alice Through The Looking Glass	9.9	0.4	3.6	42	Walt Disney
14	Ghostbusters	10.8	0.3	3.2	41	Sony Pictures
15	The BFG	30.8	0.3	1.1	40	eOne Films
16	Ben-Hur	2.2	0.3	13.9	42	Paramount
17	Kung Fu Panda 3	14.2	0.2	1.2	40	20th Century Fox
18	Gods of Egypt	0.9	0.1	10.9	40	eOne Films
19	Finest Hours	0.5	<0.1	2.5	24	Walt Disney

Source: comScore

Notes:

Box office gross = cumulative total up to 19 February 2017.

* Film still on release on 19 February 2017.

The 3D grosses do not include takings from IMAX screenings, but IMAX revenues contribute to the total gross.

Again, looking at box office earnings for 3D screenings excluding IMAX revenues, if we compare the average takings per site for 3D sites with the average takings for 2D sites for a particular film, we can gauge the relative popularity of 3D viewings compared with 2D viewings for that film. Looking at the ratio of 3D site averages to 2D site averages, the higher the value the more popular were a particular film's 3D viewings compared with its 2D viewings.

Table 6 shows the top 20 films ranked by this ratio of 3D average box office per site to 2D average box office per site.

The list includes the top films by this ranking from 3D films released between 2013 and 2016 which were shown at a minimum of five sites in both 3D and 2D formats. For the second year running, *Cathedrals of Culture* had the highest ratio of 3D average box office per site to 2D average box office per site at 23.6, followed by *Gravity* with 8.5. *Cathedrals of Culture,* an arts documentary conceived as a 3D project, achieved its unusually high 3D/2D ratio primarily because of its very limited release, while *Gravity* more typically illustrates the successful use of the format, an effects-laden blockbuster viewed by audiences as a must-see 3D event. Twelve of the films in the list are 2013 releases, six are 2014 releases and two are 2015 releases. Tellingly, there are no 2016 releases in the list; the highest ratio achieved in 2016 was 0.7 for the Punjabi-language animation *Chaar Sahibzaade: Rise of Banda Singh Bahadur.*

Table 6 Top 20 3D films ranked by ratio of 3D site average box office to 2D site average box office, 2013-2016

	Title	Year of release	3D gross (£ 000)	3D sites	3D site average (£)	2D gross (£ 000)	2D sites	2D site average (£)	Ratio of 3D site average to 2D site average
1	Cathedrals of Culture	2014	13	11	1,182	<0.1	5	50	23.6
2	Gravity	2013	25,734	506	50,859	2,581	430	6,003	8.5
3	Monsters, Inc. 3D	2013	2,247	365	6,157	208	180	1,157	5.3
4	Kochadiiyaan	2014	68	5	13,584	89	33	2,705	5.0
5	Finding Nemo 3D	2013	1,118	330	3,388	129	171	753	4.5
6	Cirque du Soleil: Worlds Away	2013	148	186	793	8	40	201	3.9
7	Texas Chainsaw 3D	2013	1,922	270	7,117	74	40	1,841	3.9
8	Hansel and Gretel: Witch Hunters	2013	2,939	376	7,817	468	195	2,402	3.3
9	I, Frankenstein	2014	1,170	359	3,260	222	189	1,175	2.8
10	Doctor Who: The Day of The Doctor	2013	1,777	407	4,366	58	33	1,764	2.5
11	Pompeii	2014	1,850	379	4,882	848	379	2,236	2.2
12	Paranormal Activity: Ghost Dimension 3D	2015	2,714	362	7,498	1,254	363	3,454	2.2
13	Walking with Dinosaurs	2013	4,146	414	10,015	2,021	429	4,712	2.1
14	The Walk	2015	614	374	1,643	347	444	781	2.1
15	One Direction: This Is Us	2013	5,296	445	11,902	2,638	416	6,342	1.9
16	47 Ronin	2013	1,985	322	6,166	1,229	342	3,594	1.7
17	Nitro Circus: The Movie 3D	2013	49	103	476	12	42	278	1.7
18	Sin City: A Dame to Kill For	2014	1,051	385	2,730	770	401	1,920	1.4
19	300: Rise of an Empire	2014	4,014	439	9,144	2,894	450	6,431	1.4
20	GI Joe: Retaliation	2013	4,151	392	10,589	2,982	394	7,569	1.4

Source: comScore

Notes:

Box office gross = cumulative total up to 19 February 2017.

Includes films that were shown at a minimum of five 3D and five 2D sites.

The 3D and 2D box office grosses are shown rounded to the nearest £1,000, but site averages and ratios of site averages are calculated from unrounded data.

The 3D grosses do not include takings from IMAX screenings.

Data updated since publication of the 2016 Statistical Yearbook.

BEST WEEKEND PERFORMANCE OF UK FILMS

A total of 27 films topped the UK weekend box office charts over the course of 2016. Ten of these were UK titles, which spent a total of 20 weeks at number one (Table 7). In 2015, 11 UK films achieved the number one slot in the weekend charts for a total of 20 weeks.

Fantastic Beasts and Where to Find Them topped the 2016 weekend charts for longer than any other UK film but its four-week run was equalled by *Star Wars: The Force Awakens* which held the top spot for the last two weeks of 2015 and the first two weeks of 2016. The latest Star Wars release, *Rogue One: A Star Wars Story,* held the top slot in the last three weeks of December (although it failed to hold the top spot into the New Year.) The only other UK title to top the weekend charts for three weeks was the third outing from the Bridget Jones series. No UK independent films held the number one spot in 2016.

Table 7 UK films at number one in the weekend box office charts, 2016

Title	First week at top	Opening weekend gross (£ million)	Box office gross (£ million)	Distributor	Number of weeks at number one
Fantastic Beasts and Where to Find Them*	18/11/2016	15.3	54.6	Warner Bros	4
Rogue One: A Star Wars Story*	16/12/2016	17.3	65.9	Walt Disney	3
Bridget Jones's Baby	16/09/2016	8.1	48.2	Universal	3
Star Wars: The Force Awakens#	01/01/2016	10.3	123.2	Walt Disney	2
The Jungle Book	15/04/2016	9.9	46.2	Walt Disney	2
Doctor Strange	28/10/2016	9.3	23.2	Walt Disney	2
The Conjuring 2	17/06/2016	4.6	11.0	Warner Bros	1
London Has Fallen	04/03/2016	3.2	11.0	Lionsgate	1
The Huntsman: Winter's War	08/04/2016	3.0	5.3	Universal	1
Me Before You	10/06/2016	1.5	9.7	Warner Bros	1

Source: comScore, BFI RSU analysis

Notes:

Box office gross = cumulative total up to 19 February 2017.

* Film still on release on 19 February 2017.

\# *Star Wars: The Force Awakens* was released in 2015, where it held the top spot for two weeks.

TOP FILMS OF ALL TIME AT THE UK BOX OFFICE

Star Wars: The Force Awakens remains the top earning film of all time at the UK box office, while more than half of the top 20 highest grossing titles are based on UK characters and stories.

FACTS IN FOCUS

- The 2015 release, *Star Wars: The Force Awakens*, is the highest grossing film of all time in the UK with box office earnings of £123 million.
- Two films released in 2016, *Rogue One: A Star Wars Story* (£66 million) and *Fantastic Beasts and Where to Find Them* (£55 million), entered the all-time top 20 chart.
- Sequels and franchise films make up 17 of the all-time top 20 chart, while 11 are UK/USA collaborations.
- One 2016 release, *Absolutely Fabulous: The Movie*, appears in the chart of all-time top UK independent films, with box office earnings of £16 million.

TOP FILMS OF ALL TIME AT THE UK BOX OFFICE

TOP 20 FILMS AT THE UK BOX OFFICE, 1989-2016

Table 1 shows the top 20 highest earning films of all time at the UK box office. *Star Wars: The Force Awakens* retains its position at the top of the chart, while the latest instalment in the series, *Rogue One: A Star Wars Story*, entered the list in tenth place. The Harry Potter spin-off *Fantastic Beasts and Where to Find Them* is the only other new entry to the chart, appearing in 19th place.

The list is dominated by franchise movies, including three James Bond titles, three Harry Potter films and the Lord of the Rings trilogy. Only three of the top 20 films are neither sequels nor franchise films, namely *Avatar* (although filming for the first follow-up is to begin in the summer of 2017 and further sequels are in development), *Mamma Mia!* and *Titanic*. Eleven of the top 20 films are UK/USA collaborations and the same number are based on stories and characters created by UK writers such as Ian Fleming, JK Rowling and JRR Tolkien, and the playwright Catherine Johnson, which shows the sustained appetite for home-grown material amongst British audiences.

RANKING ALL-TIME TOP FILMS

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 (although coverage of box office figures for some high grossing films goes back to 1975), 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.

Table 1 Top 20 films at the UK box office, 1989-2016

	Title	Country of origin	UK box office total (£ million)	Distributor	Year of release
1	Star Wars: The Force Awakens	UK/USA	123.2	Walt Disney	2015
2	Skyfall	UK/USA	103.2	Sony Pictures	2012
3	SPECTRE	UK/USA	95.2	Sony Pictures	2015
4	Avatar	USA	94.0	20th Century Fox	2009
5	Titanic#	USA	80.3	20th Century Fox	1998/2012
6	Toy Story 3	USA	74.0	Walt Disney	2010
7	Harry Potter and the Deathly Hallows: Part 2	UK/USA	73.1	Warner Bros	2011
8	Mamma Mia!	UK/USA	68.6	Universal	2008
9	Harry Potter and the Philosopher's Stone	UK/USA	66.1	Warner Bros	2001
10	Rogue One: A Star Wars Story*	UK/USA	65.9	Walt Disney	2016
11	Jurassic World	USA	64.5	Universal	2015
12	The Lord of the Rings: The Fellowship of the Ring	NZ/USA	63.0	Entertainment	2001
13	The Lord of the Rings: The Return of the King	NZ/USA	61.1	Entertainment	2003
14	The Lord of the Rings: The Two Towers	NZ/USA	57.6	Entertainment	2002
15	Star Wars Episode I: The Phantom Menace#	USA	56.4	20th Century Fox	1999/2012
16	The Dark Knight Rises	UK/USA	56.3	Warner Bros	2012
17	Casino Royale	UK/USA/Cze	55.6	Sony Pictures	2006
18	Harry Potter and the Chamber of Secrets	UK/USA	54.8	Warner Bros	2002
19	Fantastic Beasts and Where to Find Them*	UK/USA	54.6	Warner Bros	2016
20	Pirates of the Caribbean: Dead Man's Chest	USA	52.5	Walt Disney	2006

Source: comScore, BFI RSU analysis
Notes:
Figures have not been inflation adjusted.
Box office gross = cumulative total up to 19 February 2017.
* Film still on release on 19 February 2017.
# The box office grosses for *Titanic* and *Star Wars Episode I: The Phantom Menace* include the grosses from their original releases plus the grosses from their 3D re-releases in 2012.

INFLATION-ADJUSTED TOP 20 FILMS AT THE UK BOX OFFICE, 1975-2016

Table 2 shows an inflation-adjusted box office chart based on the top 20 highest grossing films released in the UK since 1975 (when coverage of leading titles begins).

The 2015 release *Star Wars: The Force Awakens* tops the table, with an inflation-adjusted box office gross of £125 million. The first instalment of both the original and prequel trilogies are also top 20 titles with 1999's *Star Wars Episode I: The Phantom Menace* (£78 million) and 1977's now re-titled *Star Wars: A New Hope* (£74 million) in 12th and 16th place respectively. While none of the subsequent instalments in the already completed trilogies make the inflation-adjusted top 40, the latest outing from the franchise, *Rogue One: A Star Wars Story* entered the rankings in 21st place.

Skyfall, which was in third place in the previous inflation-adjusted chart, has overtaken *Titanic* to take second place, with an inflation-adjusted gross of £109 million. Another two of the Daniel Craig era Bond films also appear in the chart – *SPECTRE* (£97 million) is in fifth place and *Casino Royale* (£66 million) is at number 20. *Harry Potter and the Philosopher's Stone* is the highest placed of the three Harry Potter films in the list at number six, with inflation-adjusted earnings of £89 million. All three Lord of the Rings films make the chart with the top placed, *The Lord of the Rings: The Fellowship of the Ring*, seventh, with earnings of £85 million.

Table 2 Top 20 highest grossing films at the UK box office, 1975-2016 (inflation adjusted[1])

	Title	Country of origin	UK box office total (2016 £ million)	Distributor	Year of release
1	Star Wars: The Force Awakens	UK/USA	125.4	Walt Disney	2015
2	Skyfall	UK/USA	109.4	Sony Pictures	2012
3	Titanic[#]	USA	108.9	20th Century Fox	1998/2012
4	Avatar	USA	104.8	20th Century Fox	2009
5	SPECTRE	UK/USA	96.9	Sony Pictures	2015
6	Harry Potter and the Philosopher's Stone	UK/USA	89.3	Warner Bros	2001
7	The Lord of the Rings: The Fellowship of the Ring	USA/NZ	85.2	Entertainment	2001
8	Toy Story 3	USA	81.2	Walt Disney	2010
9	Jaws	USA	80.6	UIP	1975
10	The Lord of the Rings: The Return of the King	USA/NZ	78.9	Entertainment	2003
11	Harry Potter and the Deathly Hallows: Part 2	UK/USA	78.6	Warner Bros	2011
12	Star Wars Episode I: The Phantom Menace[#]	USA	78.2	20th Century Fox	1999/2012
13	Mamma Mia!	UK/USA	77.6	Universal	2008
14	The Lord of the Rings: The Two Towers	USA/NZ	76.2	Entertainment	2002
15	Jurassic Park[#]	USA	76.2	UIP/Universal	1993/2013
16	Star Wars: A New Hope	USA	74.5	20th Century Fox	1977
17	The Full Monty	UK/USA	74.2	20th Century Fox	1997
18	Harry Potter and the Chamber of Secrets	UK/USA	72.5	Warner Bros	2002
19	Grease	USA	68.1	UIP	1978
20	Casino Royale	UK/USA/Cze	66.3	Sony Pictures	2006

Source: comScore, BFI RSU analysis

Notes:

[1] The 2016 £ is calculated using the HMT UK GDP deflator which can be found at https://www.gov.uk/government/statistics/gdp-deflators-at-market-prices-and-money-gdp-march-2017-quarterly-national-accounts-march-2017.

Box office gross = cumulative total up to 19 February 2017.

[#] The box office grosses for *Titanic, Star Wars Episode I: The Phantom Menace* and *Jurassic Park* include the grosses from their original releases plus the grosses from their 3D re-releases in 2012 or 2013.

HIGHEST GROSSING FILMS OF THE YEAR AT THE UK BOX OFFICE, 2001-2016

Table 3 lists the highest grossing films of the year at the UK box office for the period 2001-2016. As the table shows, there was a downward trend in box office earnings by a top film of the year between 2001 and 2007 when the top gross fell from the £66 million taken by the first Harry Potter instalment to the £50 million earned by the fifth film in the series. Between 2008 and 2016, however, the trend has been more changeable, with both record-breaking box office takings for a top earning film (*Star Wars: The Force Awakens* – £123 million) and the lowest gross in the period (*The Hobbit: The Battle of the Five Armies* – £41 million).

Ten of the 16 top earning films of the year listed in the chart are UK/USA collaborations and 10 of the films are based on stories and characters created by UK writers.

Table 3 Highest grossing films of the year at the UK box office, 2001-2016

Year	Highest grossing film	Country of origin	UK box office total (£ million)	UK box office total (2016 £ million[1])
2001	Harry Potter and the Philosopher's Stone	UK/USA	66.1	89.3
2002	Harry Potter and the Chamber of Secrets	UK/USA	54.8	72.5
2003	The Lord of the Rings: The Return of the King	USA/NZ	61.1	78.9
2004	Shrek 2	USA	48.2	60.8
2005	Harry Potter and the Goblet of Fire	UK/USA	49.2	60.4
2006	Casino Royale	UK/USA/Cze	55.6	66.3
2007	Harry Potter and the Order of the Phoenix	UK/USA	49.9	58.0
2008	Mamma Mia!	UK/USA	68.6	77.6
2009	Avatar	USA	94.0	104.8
2010	Toy Story 3	USA	74.0	81.2
2011	Harry Potter and the Deathly Hallows: Part 2	UK/USA	73.1	78.6
2012	Skyfall	UK/USA	103.2	109.4
2013	Despicable Me 2	USA	47.5	49.4
2014	The Hobbit: The Battle of the Five Armies	USA/NZ	41.2	42.2
2015	Star Wars: The Force Awakens	UK/USA	123.2	125.4
2016	Rogue One: A Star Wars Story*	UK/USA	65.9	65.9

Source: comScore, BFI RSU analysis
Notes:
[1] See note to Table 2.
Box office gross = cumulative total up to 19 February 2017.
* Film still on release on 19 February 2017.

TOP 20 UK QUALIFYING FILMS AT THE UK BOX OFFICE, 1989-2016

The list of the all-time top 20 UK films is solely comprised of US studio-backed features (Table 4). For the first time since 2009 no independent UK film appears in the chart.

Star Wars: The Force Awakens tops the current list, followed by *Skyfall* and *SPECTRE*. In addition to the latter two titles, the list also contains the first two Bond outings to star Daniel Craig, *Casino Royale* and *Quantum of Solace*, which are ninth and 14th in the list respectively. The top 20 is dominated, however, by the Harry Potter franchise with seven of the eight films appearing in the list. The final film in the series, *Harry Potter and the Deathly Hallows: Part 2*, is ranked highest at number four. The top three films of 2016 – *Rogue One: A Star Wars Story, Fantastic Beasts and Where to Find Them* and *Bridget Jones's Baby* – are new entries to the list.

Table 4 Top 20 UK qualifying films at the UK box office, 1989-2016

	Title	Country of origin	UK box office total (£ million)	Distributor	Year of release
1	Star Wars: The Force Awakens	UK/USA	123.2	Walt Disney	2015
2	Skyfall	UK/USA	103.2	Sony Pictures	2012
3	SPECTRE	UK/USA	95.2	Sony Pictures	2015
4	Harry Potter and the Deathly Hallows: Part 2	UK/USA	73.1	Warner Bros	2011
5	Mamma Mia!	UK/USA	68.6	Universal	2008
6	Harry Potter and the Philosopher's Stone	UK/USA	66.1	Warner Bros	2001
7	Rogue One: A Star Wars Story*	UK/USA	65.9	Walt Disney	2016
8	The Dark Knight Rises	UK/USA	56.3	Warner Bros	2012
9	Casino Royale	UK/USA/Cze	55.6	Sony Pictures	2006
10	Harry Potter and the Chamber of Secrets	UK/USA	54.8	Warner Bros	2002
11	Fantastic Beasts and Where to Find Them*	UK/USA	54.6	Warner Bros	2016
12	Harry Potter and the Deathly Hallows: Part 1#	UK/USA	52.5	Warner Bros	2010
13	The Full Monty	UK/USA	52.2	20th Century Fox	1997
14	Quantum of Solace	UK/USA	51.2	Sony Pictures	2008
15	Harry Potter and the Half-Blood Prince	UK/USA	50.7	Warner Bros	2009
16	Harry Potter and the Order of the Phoenix	UK/USA	49.9	Warner Bros	2007
17	Harry Potter and the Goblet of Fire	UK/USA	49.2	Warner Bros	2005
18	The Dark Knight	UK/USA	49.1	Warner Bros	2008
19	Avengers: Age of Ultron	UK/USA	48.3	Walt Disney	2015
20	Bridget Jones's Baby	UK/USA	48.2	Warner Bros	2016

Source: comScore, BFI RSU analysis

Notes:

Figures have not been inflation adjusted.

Box office gross = cumulative total up to 19 February 2017.

* Film still on release on 19 February 2017.

Harry Potter and the Deathly Hallows: Part 1 does not appear in Table 1 as its unrounded box office gross was less than that of *Pirates of the Caribbean: Dead Man's Chest.*

INFLATION-ADJUSTED TOP 20 UK FILMS AT THE UK BOX OFFICE, 1989-2016

Table 5 shows an inflation-adjusted box office chart based on the top 20 highest grossing UK films released in the UK since 1989. The list contains the same films as the non-inflated chart with the exception of *Harry Potter and the Prisoner of Azkaban* (inflation-adjusted gross: £58 million) and *Bridget Jones's Diary* (£57 million) which replace *Avengers: Age of Ultron* (£49 million) and *Bridget Jones's Baby* (£48 million). The top three films in the previous table – *Star Wars: The Force Awakens, Skyfall* and *SPECTRE* – are also the top films in the inflation-adjusted list. The most notable change in ranking after adjusting for inflation among titles appearing in both lists is the fall of *Fantastic Beasts and Where to Find Them* from 11th place in the previous table to 20th place.

Table 5 Top 20 UK qualifying films at the UK box office, 1989-2016 (inflation adjusted[1])

	Title	Country of origin	UK box office total (2016 £ million)	Distributor	Year of release
1	Star Wars: The Force Awakens	UK/USA	125.4	Walt Disney	2015
2	Skyfall	UK/USA	109.4	Sony Pictures	2012
3	SPECTRE	UK/USA	96.9	Sony Pictures	2015
4	Harry Potter and the Philosopher's Stone	UK/USA	89.3	Warner Bros	2004
5	Harry Potter and the Deathly Hallows: Part 2	UK/USA	78.6	Warner Bros	2010
6	Mamma Mia!	UK/USA	77.6	Universal	2008
7	The Full Monty	UK/USA	74.2	20th Century Fox	1997
8	Harry Potter and the Chamber of Secrets	UK/USA	72.5	Warner Bros	2002
9	Casino Royale	UK/USA/Cze	66.3	Sony Pictures	2006
10	Rogue One: A Star Wars Story*	UK/USA	65.9	Walt Disney	2016
11	Harry Potter and the Goblet of Fire	UK/USA	60.4	Warner Bros	2005
12	The Dark Knight Rises	UK/USA	59.6	Warner Bros	2012
13	Harry Potter and the Prisoner of Azkaban	UK/USA	58.1	Warner Bros	2001
14	Harry Potter and the Order of the Phoenix	UK/USA	58.0	Warner Bros	2007
15	Quantum of Solace	UK/USA	57.9	Sony Pictures	2008
16	Harry Potter and the Deathly Hallows: Part 1	UK/USA	57.6	Warner Bros	2011
17	Bridget Jones's Diary	UK/USA	56.8	UIP	2001
18	Harry Potter and the Half-Blood Prince	UK/USA	56.5	Warner Bros	2009
19	The Dark Knight	UK/USA	55.5	Warner Bros	2008
20	Fantastic Beasts and Where to Find Them*	UK/USA	54.6	Warner Bros	2016

Source: comScore, BFI RSU analysis

Notes:

[1] The 2016 £ is calculated using the HMT UK GDP deflator which can be found at https://www.gov.uk/government/statistics/gdp-deflators-at-market-prices-and-money-gdp-march-2017-quarterly-national-accounts-march-2017.

Box office gross = cumulative total up to 19 February 2017.

* Film still on release on 19 February 2017.

TOP 20 UK INDEPENDENT FILMS AT THE UK BOX OFFICE, 1988-2016

Table 6 shows the top 20 all-time highest earning independent UK films (that is, made without US major studio involvement) at the UK box office. The top two titles are both 2011 releases: *The King's Speech* and *The Inbetweeners Movie* each earned more than £45 million. There are three other films with grosses of more than £30 million, two from 2014 (*Paddington* and *The Inbetweeners 2*) and one from 2009 (*Slumdog Millionaire*). One release from 2016 appears in the list: the top UK independent film of the year, *Absolutely Fabulous: The Movie*, is 11th with earnings of £16 million.

Table 6 Top 20 independent UK films at the UK box office, 1988-2016

	Title	Country of origin	UK box office total (£ million)	Distributor	Year of release
1	The King's Speech	UK	45.7	Momentum	2011
2	The Inbetweeners Movie	UK	45.0	Entertainment	2011
3	Paddington	UK/Fra	37.9	StudioCanal	2014
4	The Inbetweeners 2	UK	33.4	Entertainment	2014
5	Slumdog Millionaire	UK	31.7	Pathé	2009
6	Four Weddings and a Funeral	UK	27.8	Carlton	1994
7	The Woman in Black	UK/USA/Swe#	21.3	Momentum	2012
8	The Best Exotic Marigold Hotel	UK/USA/Ind#	20.4	20th Century Fox	2012
9	Legend	UK/Fra/USA#	18.4	StudioCanal	2015
10	The Imitation Game	UK/USA#	16.4	StudioCanal	2014
11	Absolutely Fabulous: The Movie	UK/USA#	16.1	20th Century Fox	2016
12	The Second Best Exotic Marigold Hotel	UK/USA#	16.0	20th Century Fox	2015
13	Tinker, Tailor, Soldier, Spy	UK/Fra/Ger	14.2	StudioCanal	2011
14	Shaun the Sheep the Movie	UK/Fra	13.8	StudioCanal	2015
15	The Lady in the Van	UK/USA#	13.2	Sony Pictures	2015
16	Trainspotting	UK	12.4	PolyGram	1996
17	Gosford Park	UK/USA#	12.3	Entertainment	2002
18	St Trinian's	UK	12.3	Entertainment	2007
19	A Fish Called Wanda	UK/USA#	12.0	UIP	1988
20	StreetDance 3D	UK/Ger/Ita	11.8	Vertigo Films	2010

Source: comScore, BFI RSU analysis

Notes:

Figures have not been inflation adjusted.

Box office gross = cumulative total up to 19 February 2017.

Film made with independent (non-studio) US support or with the independent arm of a US studio.

INFLATION-ADJUSTED TOP 20 UK INDEPENDENT FILMS AT THE UK BOX OFFICE, 1979-2016

Table 7 shows an inflation-adjusted box office chart based on the top 20 highest grossing independent UK films released at the UK box office since 1979 (when coverage of leading titles begins).

The two leading titles from the previous table, *The King's Speech* and *The Inbetweeners Movie,* retain their first and second places in the inflation-adjusted list with grosses of £49 million and £48 million respectively. *Four Weddings and a Funeral* (1994) is in third place with £43 million, *Paddington* (2014) is fourth with £39 million and *Slumdog Millionaire* (2009) is fifth with £35 million.

Five films released before 1990 appear in the top 20, with *A Fish Called Wanda* (1988) leading the pack in seventh place with an inflation-adjusted gross of £25 million. The oldest release is *Monty Python's Life of Brian* (1979) which is in eighth place with £23 million. *Shirley Valentine* (1989) is in 10th place with £22 million, *Gandhi* (1982) is 12th with £21.5 million and *Flash Gordon* (1980) is 13th with £21 million.

The only 2016 release to appear in the inflation-adjusted list is *Absolutely Fabulous: The Movie*.

Table 7 Top 20 highest grossing independent UK films at the UK box office, 1979-2016 (inflation adjusted[1])

	Title	Country of origin	UK box office total (2016 £ million)	Distributor	Year of release
1	The King's Speech	UK	49.2	Momentum	2011
2	The Inbetweeners Movie	UK	48.4	Entertainment	2011
3	Four Weddings and a Funeral	UK	42.8	Carlton	1994
4	Paddington	UK/Fra	38.8	StudioCanal	2014
5	Slumdog Millionaire	UK	35.3	Pathé	2009
6	The Inbetweeners 2	UK	34.2	Entertainment	2014
7	A Fish Called Wanda	UK/USA#	24.6	UIP	1988
8	Monty Python's Life of Brian	UK	23.3	UIP	1979
9	The Woman in Black	UK/USA/Swe#	22.6	Momentum	2012
10	Shirley Valentine	UK	21.9	UIP	1989
11	The Best Exotic Marigold Hotel	UK/USA/Ind#	21.6	20th Century Fox	2012
12	Gandhi	UK/Ind	21.5	Sony Pictures	1982
13	Flash Gordon	UK	21.1	EMI	1980
14	Legend	UK/Fra/USA#	18.7	StudioCanal	2015
15	Trainspotting	UK	18.0	PolyGram	1996
16	The Imitation Game	UK/USA#	16.8	StudioCanal	2014
17	The Second Best Exotic Marigold Hotel	UK/USA#	16.3	20th Century Fox	2015
18	Gosford Park	UK/USA#	16.3	Entertainment	2002
19	Absolutely Fabulous: The Movie	UK/USA#	16.1	20th Century Fox	2016
20	Tinker, Tailor, Soldier, Spy	UK/Fra/Ger	15.3	StudioCanal	2011

Source: comScore, BFI RSU analysis

Notes:

[1] The 2016 £ is calculated using the HMT UK GDP deflator which can be found at https://www.gov.uk/government/statistics/gdp-deflators-at-market-prices-and-money-gdp-march-2017-quarterly-national-accounts-march-2017.

[#] Film made with independent (non-studio) US support or with the independent arm of a US studio.

GENRE AND CLASSIFICATION

Action was the most popular genre among UK cinema-goers in 2016, followed by animation and comedy. As in previous years, there were more ‘15’ releases than any other classification, while ‘12A’ films generated the largest single share of the box office.

FACTS IN FOCUS

- Action was the highest earning genre of 2016, taking 21% of the box office from 7% of releases. The top earning action title was *Deadpool.*
- Drama accounted for the highest proportion of releases (26%) but shared only 8% of the box office. The top earning drama was *The Revenant.*
- Fantasy took more money per cinema on average than other genres. The top earning fantasy title was *Fantastic Beasts and Where to Find Them.*
- Eight of the top performing films by genre were UK qualifying films, including the top comedy, top fantasy and top horror releases.
- Comedy was the highest earning genre for UK qualifying films (22% of total box office from 15% of releases).
- Comedy was also the highest earning genre for UK independent films (38% of total box office from 15% of releases).

GENRE AND CLASSIFICATION

GENRE

For statistical purposes, the BFI Research and Statistics Unit assigns a primary genre to every film released in the UK. 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 BFI's Collections Information Database, the British Board of Film Classification (BBFC), the Internet Movie Database (IMDb) and distributors' websites.

GENRE OF ALL FILM RELEASES

Table 1 shows the relative popularity of different genres at the box office in the UK and Republic of Ireland in 2016. The pattern of box office by genre each year is usually determined by a small number of high grossing releases. Action was the top earning genre in 2016 with a combined gross of £268 million. Animation was the second highest earner with a gross of £211 million and comedy was third with £194 million. Sci-fi, mainly due to the success of the year's top earning film, *Rogue One: A Star Wars Story,* was fourth with £124 million. Drama films had the highest proportion of releases (26%) but earned only 8% of the total box office gross.

Eight of the top performing titles by genre were UK films, which highlights the variety of story types of successful British films. In addition to *Rogue One: A Star Wars Story,* these were *Bridget Jones's Baby, Fantastic Beasts and Where to Find Them, The Jungle Book, The Conjuring 2, Eddie the Eagle, Me Before You* and *Anthropoid.*

Table 1 Films released in the UK and Republic of Ireland by genre, 2016 (ranked by gross box office)

Genre	Number of releases	% of all releases	Gross box office (£ million)	% of total box office	Top performing title
Action	54	6.6	268.3	21.3	Deadpool
Animation	44	5.4	210.7	16.7	Finding Dory
Comedy	135	16.4	182.2	14.4	Bridget Jones's Baby
Sci-fi	21	2.6	124.8	9.9	Rogue One: A Star Wars Story
Drama	209	25.5	98.2	7.8	The Revenant
Fantasy	12	1.5	70.9	5.6	Fantastic Beasts and Where to Find Them
Adventure	8	1.0	66.4	5.3	The Jungle Book
Thriller	70	8.5	57.5	4.6	The Girl on the Train
Family	9	1.1	56.3	4.5	The BFG
Horror	34	4.1	50.8	4.0	The Conjuring 2
Biopic	33	4.0	30.6	2.4	Eddie the Eagle
Romance	53	6.5	20.6	1.6	Me Before You
Western	5	0.6	13.9	1.1	The Hateful Eight
Documentary	108	13.2	6.7	0.5	The Beatles: Eight Days a Week
Music/dance	6	0.7	1.7	0.1	Sing Street
Crime	18	2.2	1.6	0.1	Pitbull: Tough Women
War	2	0.2	0.8	0.1	Anthropoid
Total	**821**	**100.0**	**1,262.0**	**100.0**	

Source: comScore, BBFC, IMDb, BFI RSU analysis
Notes:
Figures/percentages may not sum to totals due to rounding.
Figures as at 19 February 2017.

The pattern of genres ranked by the average number of sites at the widest point of release (WPR) is shown in Table 2. The top genre by average WPR in 2016 was family but this is comprised of a low number of releases which were skewed to a wide or saturated release such as *The BFG* and *Alvin and the Chipmunks: The Road Chip* (WPRs of 680 and 593). Sci-fi was next, but again this was based on a relatively low number of releases, including the heavily promoted studio releases *Rogue One: A Star Wars Story* (WPR of 700), *Independence Day: Resurgence* (616) and *Passengers* (575). (The latest episode in the Star Wars series had the highest individual WPR of any film released in the last 10 years). The third placed genre by average WPR in 2016 was animation, whose titles included *Minions, Inside Out* and *Home* (WPRs of 609, 632 and 561).

Crime had the lowest average WPR of all genres in 2016. Of the 18 films in this genre, *Pitbull: Tough Women, Kasaba* and *Pitbull: New Orders* (WPRs of 104, 49 and 24) had the highest individual WPRs. Documentary had the second lowest average WPR, even though it had the third highest number of releases. The documentaries with the highest individual WPRs were *Oasis: Supersonic, Alan Bennett's Diaries* and *One More Time with Feeling* (WPRs of 387, 249 and 156).

Table 2 Films released in the UK and Republic of Ireland by genre, 2016 (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	283	9	56.3
Sci-fi	251	21	124.8
Animation	244	44	210.7
Adventure	230	8	66.4
Western	226	5	13.9
Action	204	54	268.3
Horror	189	34	50.8
Fantasy	155	12	70.9
Biopic	125	33	30.6
Comedy	114	135	182.2
Thriller	75	70	57.5
War	73	2	0.8
Drama	60	209	98.2
Romance	48	53	20.6
Music/dance	43	6	1.7
Documentary	25	108	6.7
Crime	16	18	1.6
Total	**102**	**821**	**1,262.0**

Source: comScore, BBFC, IMDb, BFI RSU analysis
Notes:
Figures may not sum to totals due to rounding.
Figures as at 19 February 2017.

Table 3 shows box office revenues per site by genre, which gives a good indication of performance in the market while controlling for the size of release. Fantasy tops the list, largely due to the success of the Harry Potter spin-off *Fantastic Beasts and Where to Find Them*. Adventure, whose titles include the live-action remake of Disney's *The Jungle Book*, is second, and action, which includes a number of high earning superhero films from the Marvel and DC Comics stables, is third. Sci-fi, which includes the best performing film of the year, *Rogue One: A Star Wars Story,* is fourth. Comedy, which took the third largest share of the overall box office was lower placed when the average box office per site is taken into account, indicating a long tail of less able performers.

Table 3 Films released in the UK and Republic of Ireland by genre, 2016 (ranked by average box office gross per site)

Genre	Average box office per site (£)	Gross box office (£ million)	Total sites
Fantasy	38,148	70.9	1,858
Adventure	36,127	66.4	1,837
Action	24,332	268.3	11,027
Sci-fi	23,703	124.8	5,265
Family	22,073	56.3	2,549
Animation	19,602	210.7	10,748
Western	12,317	13.9	1,132
Comedy	11,826	182.2	15,405
Thriller	11,011	57.5	5,220
Romance	8,076	20.6	2,551
Horror	7,918	50.8	6,422
Drama	7,830	98.2	12,548
Biopic	7,385	30.6	4,139
Music/dance	6,742	1.7	259
War	5,751	0.8	145
Crime	5,396	1.6	295
Documentary	2,491	6.7	2,674
All genres	**15,010**	**1,262.0**	**84,074**

Source: comScore, BBFC, IMDb, BFI RSU analysis
Notes:
Total sites = number of releases multiplied by average number of sites at widest point of release.
Figures may not sum to totals due to rounding.
Figures as at 19 February 2017.

GENRE OF UK AND UK INDEPENDENT FILM RELEASES

Comedy topped the box office by genre chart for all UK qualifying films released in 2016 mainly due to the success of two releases, *Bridget Jones's Baby* and *Absolutely Fabulous: The Movie*, which together generated over 73% of this genre's total box office (Table 4). Overall, comedy earned £88 million at the box office from 25 releases, while sci-fi, which is second in the list, took £80 million from eight releases. However, the majority (82%) of the total box office for sci-fi was earned by just one title, *Rogue One: A Stars Story*.

Documentary had more releases (48) than any of the other genres, but took just 0.8% of overall box office receipts. The top documentary, *My Scientology Movie*, earned 30% of the total box office for UK documentaries.

Table 4 UK qualifying films released in the UK and Republic of Ireland by genre, 2016 (ranked by gross box office)

Genre	Number of releases	% of all releases	Gross box office (£ million)	% of total box office	Top performing title
Comedy	25	14.2	87.8	19.4	Bridget Jones's Baby
Sci-fi	8	4.5	80.1	17.7	Rogue One: A Star Wars Story
Action	9	5.1	72.1	15.9	Jason Bourne
Fantasy	2	1.1	66.8	14.8	Fantastic Beasts and Where to Find Them
Adventure	3	1.7	65.4	14.4	The Jungle Book
Biopic	11	6.3	24.5	5.4	Eddie the Eagle
Romance	10	5.7	15.4	3.4	Me Before You
Drama	26	14.8	13.3	2.9	Brotherhood
Horror	4	2.3	11.7	2.6	The Conjuring 2
Thriller	19	10.8	7.6	1.7	Eye in the Sky
Documentary	48	27.3	3.7	0.8	My Scientology Movie
Family	5	2.8	3.2	0.7	Swallows and Amazons
War	1	0.6	0.8	0.2	Anthropoid
Animation	2	1.1	0.4	0.1	Thomas and Friends: The Great Race
Crime	3	1.7	<0.1	<0.1	Return of the Don
Total	**176**	**100.0**	**453.0**	**100.0**	

Source: comScore, BBFC, IMDb, BFI RSU analysis
Notes:
Percentages may not sum to 100 due to rounding.
Figures as at 19 February 2017.

As Table 5 shows, comedy was also the most popular genre for UK independent films, which made up the majority of UK film releases (89%). The £36 million earned by comedies (from 23 releases), which included the takings of the top independent UK film of the year, *Absolutely Fabulous: The Movie,* represented 38% of the total box office for all UK independent films. Biopic was the second highest earning genre with £25 million from 11 releases. Over 96% of this genre's total box office was earned by the year's top four UK independent biopics – *Eddie the Eagle, The Danish Girl, A Street Cat Named Bob* and *Florence Foster Jenkins*. Drama was the third highest earning genre with £13 million. The top earning independent UK drama, *Brotherhood,* took 28% of the genre's total box office.

Table 5 UK independent films released in the UK and Republic of Ireland by genre, 2016 (ranked by gross box office)

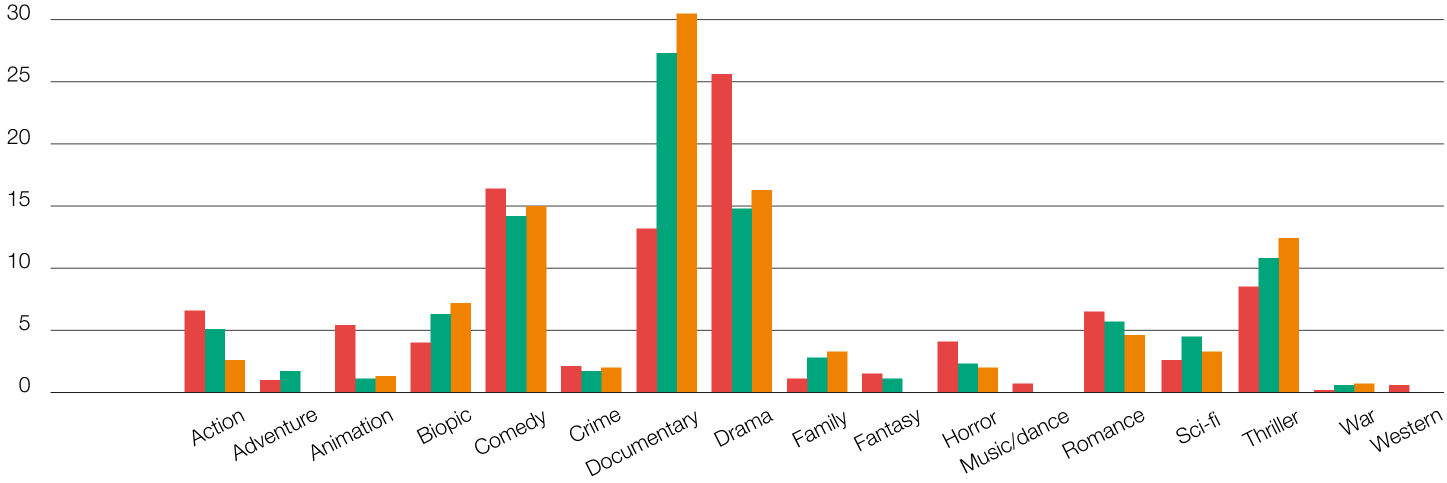
Genre	Number of releases	% of all releases	Gross box office (£ million)	% of total box office	Top performing title
Comedy	23	14.7	35.7	38.0	Absolutely Fabulous: The Movie
Biopic	11	7.1	24.5	26.2	Eddie the Eagle
Drama	25	16.0	13.2	14.0	Brotherhood
Thriller	19	12.2	7.6	8.1	Eye in the Sky
Documentary	48	30.8	3.7	3.9	My Scientology Movie
Family	5	3.2	3.2	3.4	Swallows and Amazons
Action	4	2.6	2.9	3.0	Bastille Day
Sci-fi	5	3.2	1.1	1.2	The Girl with All the Gifts
War	1	0.6	0.8	0.9	Anthropoid
Horror	3	1.9	0.7	0.7	The Other Side of the Door
Animation	2	1.3	0.4	0.4	Thomas and Friends: The Great Race
Romance	7	4.5	0.1	0.1	Tum Bin 2
Crime	3	1.9	<0.1	<0.1	Return of the Don
Total	**156**	**100.0**	**93.8**	**100.0**	

Source: comScore, BBFC, IMDb, BFI RSU analysis
Notes:
Percentages/figures may not sum to totals due to rounding.
Figures as at 19 February 2017.

Looking at UK films and UK independent films released in 2016, we see mainly similar rankings to those for all films in terms of percentage of releases by genre, but differences in the share of box office by genre (Figures 1 and 2). Drama, comedy and documentary were the most popular genres in terms of numbers of releases for all three categories. Drama had the highest proportion of releases by genre for all films, followed by comedy and documentary, while documentary had the highest proportion of releases by genre for both UK films and UK independent films, followed by drama and comedy. War had the lowest percentage of release by genre for all three film categories.

However, when looking at box office by genre, there are some differences between the three categories (Figure 2). For all films action was the highest earning genre taking 21% of the total box office, while comedy was the highest earning genre for UK and UK independent films, taking 19% and 38% respectively. The categories differ for the next highest earning genres: for all films, animation was the second highest earning genre with 17% of the total box office, sci-fi was second for UK films (18% of box office) and for UK independent films, biopic was second (26%). The third highest earning genre also differed across the three categories: for all films it was comedy (14%), for UK films it was action (16%), and for UK independent films it was drama (14%).

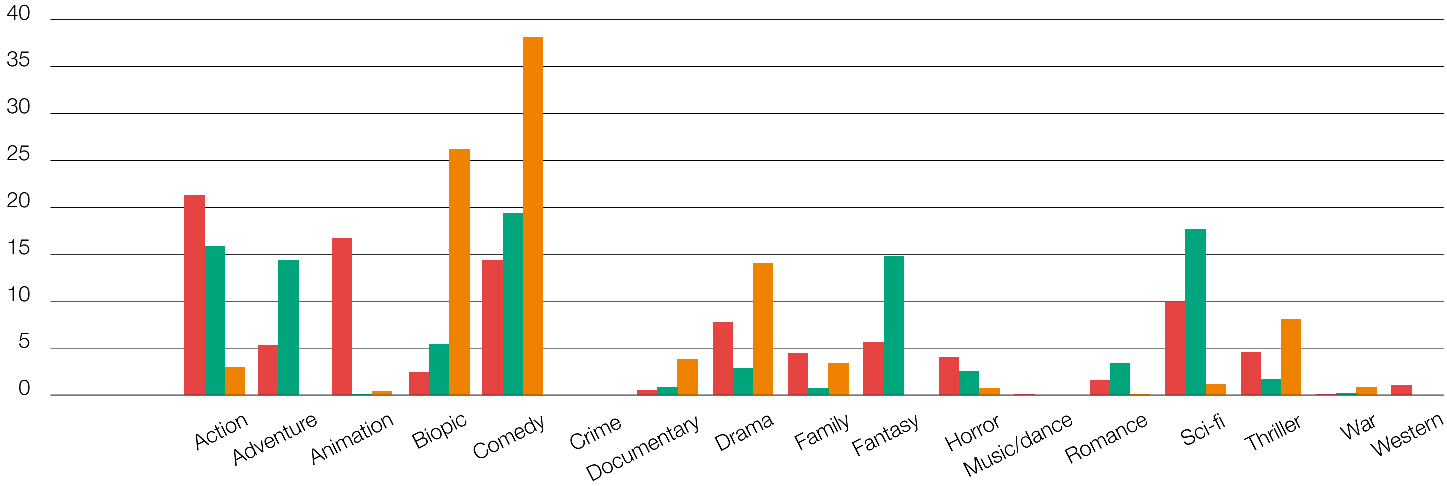
Figure 1 Proportion of releases by genre for all films, UK films and UK independent films, 2016



	Action	Adventure	Animation	Biopic	Comedy	Crime	Documentary	Drama	Family	Fantasy	Horror	Music/dance	Romance	Sci-fi	Thriller	War	Western
All films	6.6	1.0	5.4	4.0	16.4	2.2	13.2	25.5	1.1	1.5	4.1	0.7	6.5	2.6	8.5	0.2	0.6
UK films	5.1	1.7	1.1	6.3	14.2	1.7	27.3	14.8	2.8	1.1	2.3	-	5.7	4.5	10.8	0.6	-
UK independent films	2.6	-	1.3	7.1	14.7	1.9	30.8	16.0	3.2	-	1.9	-	4.5	3.2	12.2	0.6	-

Source: comScore, BBFC, IMDb, BFI RSU analysis

Figure 2 Proportion of box office by genre for all films, UK films and UK independent films, 2016



	Action	Adventure	Animation	Biopic	Comedy	Crime	Documentary	Drama	Family	Fantasy	Horror	Music/dance	Romance	Sci-fi	Thriller	War	Western
All films	21.3	5.3	16.7	2.4	14.4	0.1	0.5	7.8	4.5	5.6	4.0	0.1	1.6	9.9	4.6	0.1	1.1
UK films	15.9	14.4	0.1	5.4	19.4	<0.1	0.8	2.9	0.7	14.8	2.6	-	3.4	17.7	1.7	0.2	-
UK independent films	3.0	-	0.4	26.2	38.0	<0.1	3.9	14.0	3.4	-	0.7	-	0.1	1.2	8.1	0.9	-

Source: comScore, BBFC, IMDb, BFI RSU analysis

BBFC CLASSIFICATION

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

The symbols used by the BBFC, and their meanings, are given in Table 6.

Table 6 BBFC cinema 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

RELEASES AND BOX OFFICE BY CLASSIFICATION

Table 7 provides a picture of how 2016 releases were classified. It shows that, as in previous years, more ‘15’ films (44%) were released than any other category, but the largest share of box office gross was earned by ‘12A’ films (34%). While the proportions of releases in these categories were similar to those in 2015, the percentage of box office gross for ‘12A’ films was down from 56% in 2015 but up for ‘15’ films from 19% to 32%. Together, ‘12A’ and ‘15’ films accounted for almost 80% of releases and over 70% of the year’s total box office gross.

Table 7 All releases in the UK and Republic of Ireland by BBFC film classification, 2016

BBFC classification	Number of releases	% of releases	Gross box office (£ million)	% of gross box office	Top performing title
U	29	3.5	151.4	12.0	Finding Dory
PG	102	12.4	198.4	15.7	The Jungle Book
12A	283	34.5	502.2	39.8	Rogue One: A Star Wars Story
15	362	44.1	399.5	31.7	Bridget Jones’s Baby
18	36	4.4	10.6	0.8	The Hateful Eight
No classification	9	1.1	<0.1	<0.1	Imagine You and Me
Total	**821**	**100.0**	**1,262.0**	**100.0**	

Source: comScore, BBFC, BFI RSU analysis
Notes:
‘No classification’ means no classification issued for theatrical release. Some of these films have a classification for video release.
Figures as at 19 February 2017.
Percentages may not sum to totals due to rounding.

Table 8 shows the breakdown of classifications for UK films released in 2016, and Table 9 shows the breakdown for UK independent films. The ranking of releases by BBFC classification was similar for all films, UK films and UK independent films. Films with a ‘15’ classification accounted for the highest proportion of releases across all three categories, followed by ‘12A’ and ‘PG’. However, there were differences in the proportion of box office takings by classification between the three categories, as outlined in Figure 3.

Table 8 Releases of UK films in the UK and Republic of Ireland by BBFC film classification, 2016

BBFC classification	Number of releases	% of releases	Gross box office (£ million)	% of gross box office	Top performing title
U	4	2.3	0.4	0.1	Thomas & Friends: The Great Race
PG	25	14.2	80.4	17.8	The Jungle Book
12A	48	27.3	237.1	52.3	Rogue One: A Star Wars Story
15	91	51.7	135.0	29.8	Bridget Jones's Baby
18	8	4.5	0.1	<0.1	The Man Who Fell to Earth
Total	**176**	**100.0**	**453.0**	**100.0**	

Source: comScore, BBFC, BFI RSU analysis
Note: Figures as at 19 February 2017.

Table 9 Releases of UK independent films in the UK and Republic of Ireland by BBFC film classification, 2016

BBFC classification	Number of releases	% of releases	Gross box office (£ million)	% of gross box office	Top performing title
U	4	2.6	0.4	0.4	Thomas & Friends: The Great Race
PG	23	14.7	24.2	25.8	Eddie the Eagle
12A	35	22.4	8.6	9.2	A Street Cat Named Bob
15	86	55.6	60.5	64.5	Absolutely Fabulous: The Movie
18	8	5.1	0.1	0.1	The Man Who Fell to Earth
Total	**156**	**100.0**	**93.8**	**100.0**	

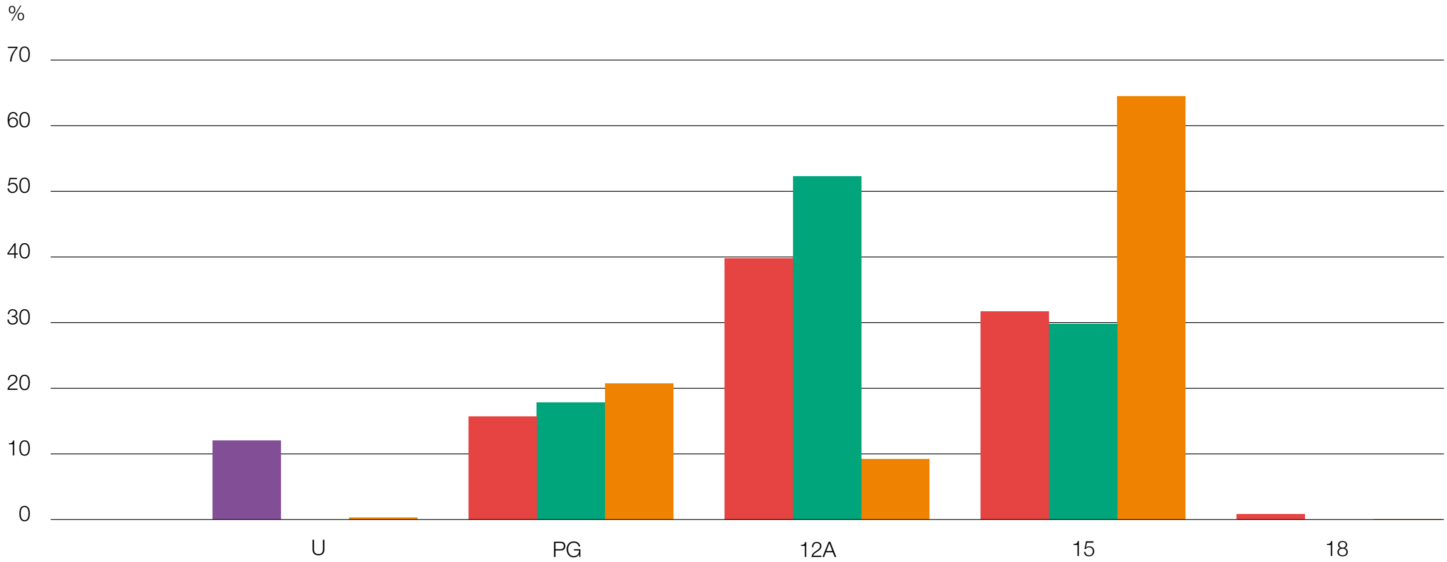
Source: comScore, BBFC, BFI RSU analysis
Notes:
Figures as at 19 February 2017.
Figures/percentages may not sum to totals due to rounding.

Figure 3 shows that for all films and UK films the highest earning classification was '12A' followed by '15', whereas for UK independent films the highest earning classification was '15' followed by 'PG'. Films with a '12A' classification generated 40% of the total box office for all films and 52% of the total box office for UK films, compared to 9% for UK independent films. Seven of the 20 highest earning films in 2016 were '12A' titles, including the top two grossing films of the year, *Rogue One: A Star Wars Story* and *Fantastic Beasts and Where to Find Them*, both of which were UK qualifying films. (The top earning UK independent film with a '12A' rating was *A Street Cat Named Bob* which ranked at 71 in the overall box office chart.)

UK independent films earned a larger proportion of their overall box office from the '15' and 'PG' classifications than the other two categories in 2016. Just under 65% of the total box office for UK independent films was generated by '15' films, compared to 31% and 30% for all films and UK films respectively, while 26% of its total box office was generated by 'PG' films, compared with 16% and 18% for all films and UK films. The top earning independent UK titles in each of these classifications shows how the pattern of box office by rating each year is usually determined by a small number of high grossing releases. The combined grosses of *Absolutely Fabulous, The Danish Girl* and *Grimsby* made up almost half (48%) of the total box office for '15' rated independent UK films, while the top four 'PG' rated independent UK films (*Eddie the Eagle, Dad's Army, Florence Foster Jenkins* and *Swallows and Amazons*) earned 98% of the total box office for 'PG' rated independent UK films.

The 'U' classification generated a larger proportion of total box office for all films compared with UK films and UK independent films. 'U' rated releases included a significant number of high earning animated titles from the US majors including *Finding Dory, The Secret Life of Pets* and *Trolls*.

Figure 3 Percentage of gross box office by BBFC film classification for all films, UK films and UK independent films, 2015

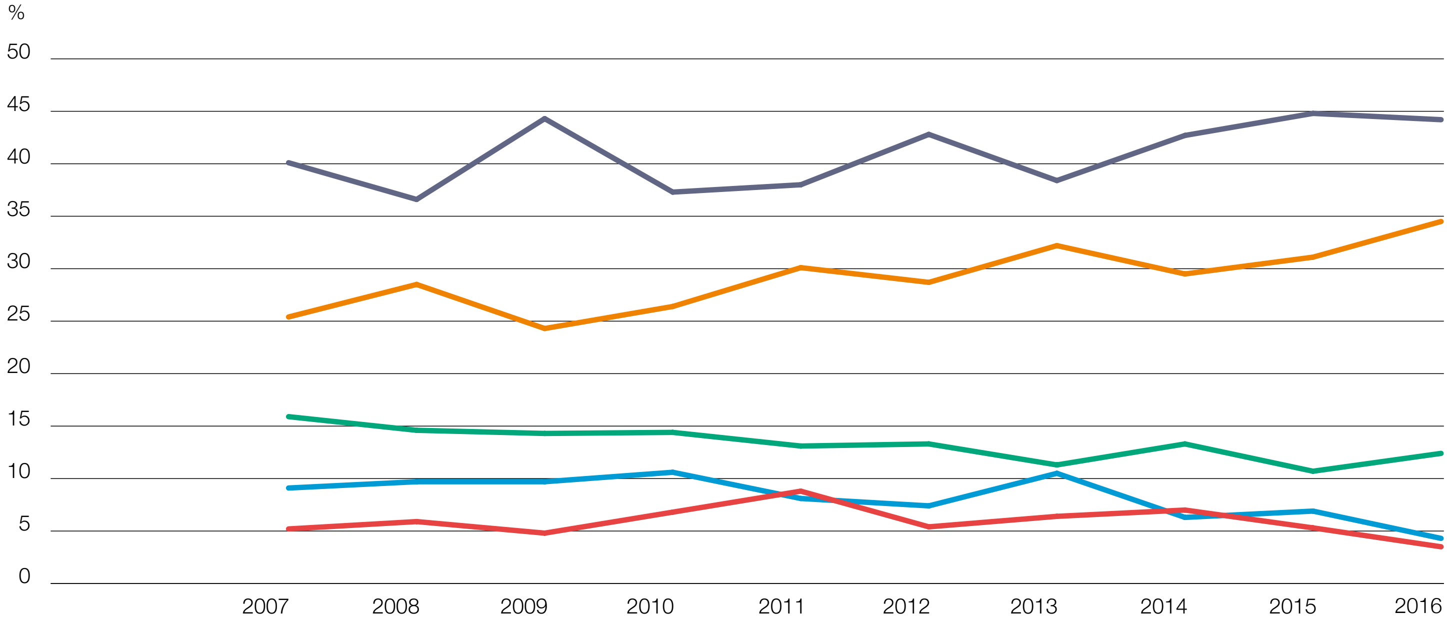


	U	PG	12A	15	18
All films	12.0	15.7	39.8	31.7	0.8
UK films	0.1	17.8	52.3	29.8	<0.1
UK independent films	0.4	25.8	9.2	64.5	0.1

Source: comScore, BBFC, BFI RSU analysis
Figures as at 19 February 2017.

There has been some gradual change in the proportions of releases by classification over the last 10 years, as shown in Figure 4. The share of releases for the most common classification, '15', has mainly been around 40%, but was as high as 45% in 2015. The second and third most common classifications '12A' and 'PG' have together accounted for between 40%-45% of releases for most of the period, and was as high as 47% in 2016. During that time, these two classifications have diverged with the slow decline in the 'PG' classification being compensated by a rising trend in the '12A' rating. The 'U' and '18' classifications have consistently accounted for the smallest percentages of releases. In 2011 and 2014, there were slightly more 'U' films released than '18' films, but in all other years, more '18' films than 'U' films have been released.

Figure 4 Percentage of releases in the UK and Republic of Ireland by film classification, 2007-2016

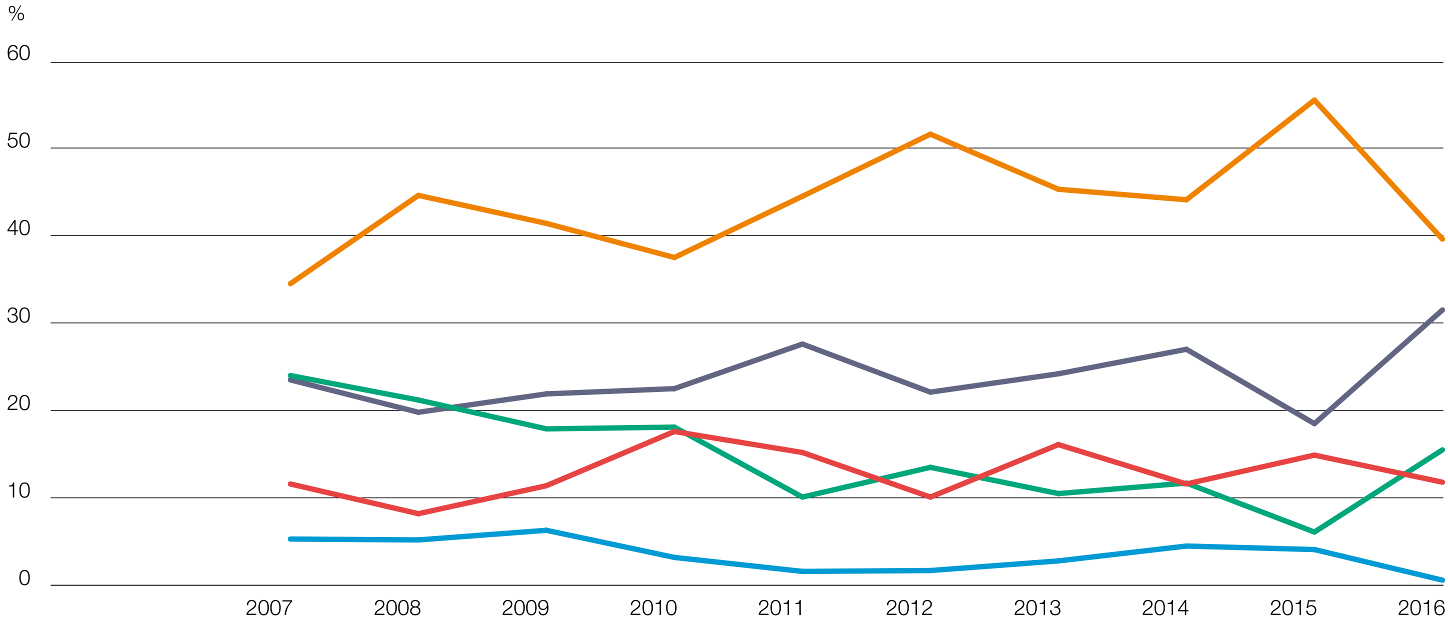


	2007	2008	2009	2010	2011	2012	2013	2014	2015	2016
U	5.2	5.9	4.8	6.8	8.8	5.4	6.4	7.0	5.3	3.5
PG	15.9	14.6	14.3	14.4	13.1	13.3	11.3	13.3	10.7	12.4
12A	25.4	28.5	24.3	26.4	30.1	28.7	32.2	29.5	31.1	34.5
15	40.1	36.6	44.3	37.3	38.0	42.8	38.4	42.7	44.8	44.1
18	9.1	9.7	9.7	10.6	8.1	7.4	10.5	6.3	6.9	4.4

Source: comScore, BBFC, BFI RSU analysis
Figures as at 19 February 2017.

The shares of box office by film classification vary from year to year as demonstrated in Figure 5. However, the box office ranking of the classifications has remained fairly constant over time; the top earner being ‘12A’, with ‘18’ typically being the lowest earner. There has been an overall downward trend for box office share for the ‘PG’ classification; at the beginning of the period these films were vying for second and third place with ‘15’ films, but since 2010 they were in competition with ‘U’ films for third and fourth place. Overall, the decline in ‘PG’ films has been compensated by a rising trend in share for ‘12A’ films. In 2016, the share for ‘PG’ rated releases was the highest since 2010 while the share for ‘12A’ films was the lowest since 2010. This year also saw the highest share for ‘15’ rated films in the period and the lowest share for ‘18’ films.

Figure 5 Percentage of gross box office of releases in the UK and Republic of Ireland by film classification, 2007-2016



	2007	2008	2009	2010	2011	2012	2013	2014	2015	2016
U	11.8	8.4	11.6	17.8	15.4	10.3	16.3	11.8	15.1	12.0
PG	24.2	21.4	18.1	18.3	10.3	13.7	10.7	11.9	6.3	15.7
12A	34.7	44.8	41.6	37.7	44.7	51.8	45.5	44.3	55.7	39.8
15	23.7	20.0	22.1	22.7	27.8	22.3	24.4	27.2	18.7	31.7
18	5.5	5.4	6.5	3.4	1.8	1.9	3.0	4.7	4.3	0.8

Source: comScore, BBFC, BFI RSU analysis
Figures as at 19 February 2017.

TOP FILMS BY CLASSIFICATION

Table 10 shows the top 10 'U' classified films at the box office in the UK and Republic of Ireland in 2016. Animation, which is traditionally aimed at the youngest audiences, is the most popular genre in the list with eight of the top 10 titles. Six of the animations were released in both 2D and 3D and 8% of the total box office for these films was earned from 3D screenings.

The top four 'U' classified titles also feature in the list of top 20 best performing films of the year. *Love & Friendship* was a surprising entry to the list. Based on the Jane Austen novella, *Lady Susan,* the film is aimed primarily at adults rather than younger audiences, as is usually the case with releases in this classification. There are no UK films in the list, compared with three in 2015.

Table 10 Top 10 'U' classified films, 2016

	Title	Country of origin	Gross box office (£ million)	Distributor	Genre
1	Finding Dory	USA	43.0	Walt Disney	Animation
2	The Secret Life of Pets	USA/JPN	36.6	Universal	Animation
3	Trolls	USA	24.6	20th Century Fox	Animation
4	Alvin and the Chipmunks: The Road Chip	USA	17.1	20th Century Fox	Family
5	The Angry Birds Movie	Fin/USA	10.7	Sony Pictures	Animation
6	Ice Age: Collision Course	USA	7.6	20th Century Fox	Animation
7	Storks	USA	7.4	Warner Bros	Animation
8	Love & Friendship	Ire/Fra/NLD/USA	1.8	Lionsgate	Comedy
9	Ratchet and Clank	USA	0.5	Lionsgate	Animation
10	Top Cat Begins	Mexico	0.4	Warner Bros	Animation

Source: comScore, BBFC, IMDb, BFI RSU analysis
Notes:
Figures as at 19 February 2017.

Animation is also the most popular genre in the top 10 'PG' classified films released in 2016 with three titles (Table 11), although another five genres were represented. Eight of the films in the list were shown in both 2D and 3D, and 12% of the box office for these films was earned at 3D screenings. Four UK films appear in the list, down from five in 2015.

Table 11 Top 10 'PG' classified films, 2016

	Title	Country of origin	Gross box office (£ million)	Distributor	Genre
1	The Jungle Book	UK/USA	46.2	Walt Disney	Adventure
2	The BFG	USA/Ind	30.8	eONE Films	Family
3	Zootropolis	USA	24.0	Walt Disney	Animation
4	Moana	USA	19.3	Walt Disney	Animation
5	Kung Fu Panda 3	USA/CHN	14.2	20th Century Fox	Animation
6	Alice in Wonderland Through the Looking Glass	UK/USA	10.0	Walt Disney	Adventure
7	Goosebumps	USA/Aus	9.0	Sony Pictures	Horror
8	Eddie the Eagle	UK/USA/Ger	8.7	Lionsgate	Biopic
9	Dad's Army	UK/USA	8.7	Universal	Comedy
10	Pete's Dragon	USA	5.2	Walt Disney	Family

Source: comScore, BBFC, IMDb, BFI RSU analysis
Note: Figures as at 19 February 2017.

The top 10 list of '12A' classified films in 2016 contains more titles (seven) from the overall top 20 highest grossing films of the year than any of the other top 10 classification charts (Table 12). Action and sci-fi titles dominate the list which includes the top two earning films of the year, *Rogue One: A Star Wars Story* and *Fantastic Beasts and Where to Find Them*. Six UK films feature in the list, the same as in 2016.

Table 12 Top 10 '12A' classified films, 2016

	Title	Country of origin	Gross box office (£ million)	Distributor	Genre
1	Rogue One: A Star Wars Story*	UK/USA	65.9	Walt Disney	Sci-fi
2	Fantastic Beasts and Where to Find Them*	UK/USA	54.6	Warner Bros	Adventure
3	Captain America: Civil War	USA	37.0	Walt Disney	Action
4	Batman v Superman: Dawn of Justice	USA	36.6	Warner Bros	Action
5	Jason Bourne	UK/USA	23.4	Universal	Action
6	Doctor Strange	UK/USA	23.2	Walt Disney	Action
7	X-Men: Apocalypse	USA	18.3	20th Century Fox	Action
8	Star Trek Beyond	USA/HK/CHN	16.0	Paramount	Sci-fi
9	Passengers	UK/USA	12.7	Sony Pictures	Sci-fi
10	Miss Peregrine's Home for Peculiar Children	UK/Bel/USA	12.3	20th Century Fox	Fantasy

Source: comScore, BBFC, IMDb, BFI RSU analysis
Notes:
Figures as at 19 February 2017.
* Film still on release on 19 February 2017.

By definition, '15' classified films contain stronger material than those deemed suitable for younger audiences. Depending on the type of film they are likely to involve more adult-oriented themes and the use of stronger language and violence. Comedy and action are the most common genres in the top 10 '15' classified films of 2016, including the top comedy release of the year, *Bridget Jones's Baby,* and the top action release, *Deadpool* (Table 13). Five of the films in the table appear in the overall top 20 films of 2016. The list includes four UK films, compared with one in 2015.

Table 13 Top 10 '15' classified films, 2016

	Title	Country of origin	Gross box office (£ million)	Distributor	Genre
1	Bridget Jones's Baby	UK/USA/Fra	48.2	Universal	Comedy
2	Deadpool	USA	38.1	20th Century Fox	Action
3	Suicide Squad	USA	33.6	Warner Bros	Action
4	The Girl on the Train	USA	23.7	eOne Films	Thriller
5	The Revenant	USA/HK/Taiwan	23.4	20th Century Fox	Drama
6	Absolutely Fabulous: The Movie	UK/USA	16.1	20th Century Fox	Comedy
7	London Has Fallen	UK/USA	11.0	Lionsgate	Action
8	The Conjuring 2	UK/USA	11.0	Warner Bros	Horror
9	Central Intelligence	USA	8.6	Universal	Comedy
10	Bad Moms	USA	8.6	Entertainment	Comedy

Source: comScore, BBFC, IMDb, BFI RSU analysis
Figures as at 19 February 2017.

Films classified as ‘18’ generally appeal to a narrower audience than other classifications due to their strong content. It is rare for an ‘18’ classified film to break the £10 million barrier - in 2016, the top performing ‘18’ film was *The Hateful Eight* with earnings of £7.4 million (Table 14). In recent years, there have been a few very high earning ‘18’ films including *The Wolf of Wall Street* and *Gone Girl* in 2014, which both earned over £22 million, and *Fifty Shades of Grey* in 2015, which grossed £35 million to become the highest earning ‘18’ certified film of all time at the UK box office. (The latter’s sequel, *Fifty Shades Darker*, also rated ‘18’, had grossed £23 million by 19 February 2017.)

There is one UK film in the 2016 top 10 list, the same as in 2015.

Table 14 Top 10 ‘18’ classified films, 2016

	Title	Country of origin	Gross box office (£ million)	Distributor	Genre
1	The Hateful Eight	USA	7.4	Entertainment	Western
2	Pitbull: Tough Women	Pol	0.8	Phoenix	Crime
3	Pitbull: New Orders	Pol	0.5	Phoenix	Crime
4	Hardcore Henry	Rus/USA	0.4	Entertainment	Action
5	The Neon Demon	Den/Fra/USA	0.4	Icon	Horror
6	Green Room	USA	0.3	Altitude	Horror
7	Bone Tomahawk	USA/Fra	0.1	The Works	Western
8	Chevalier	Gre	0.1	StudioCanal	Drama
9	Mapplethorpe: Look at the Pictures	USA/Ger	0.1	Dogwoof	Documentary
10	The Man Who Fell to Earth	UK	0.1	Park Circus	Sci-fi

Source: comScore, BBFC, IMDb, BFI RSU analysis
Figures as at 19 February 2017.

SPECIALISED FILMS

Specialised films are a vital part of our film culture and offer audiences an experience of cinema that is very different from mainstream commercial fare. In 2016, they made up over six in 10 films released in the UK and grossed £42 million.

FACTS IN FOCUS

- A total of 526 specialised films were released in the UK in 2016 (64% of all films released) earning £42 million (3.3% of the total box office).
- Films in 43 different languages (including English, Welsh and British Sign Language) were released in the UK in 2016. There were two releases with no spoken dialogue.
- The 368 foreign language films released in the year accounted for 45% of all releases, but shared just 2.4% of the UK box office.
- Hindi was the top earning non-English language at the UK box office; the highest earning foreign language film was *Dangal* (in Hindi) which grossed £2.6 million. The highest earning non-Hindi foreign language film was *Julieta* which earned £1.3 million.
- A total of 108 documentary films were released, accounting for 13% of releases but just 0.5% of the total box office. *The Beatles: Eight Days a Week* was the highest grossing documentary of the year with takings of £1.2 million.
- There were 41 re-releases (5% of all films released), accounting for 0.1% of the overall box office.

SPECIALISED FILMS

Image: *The Beatles: Eight Days a Week* courtesy of StudioCanal

ABOUT SPECIALISED FILMS

The BFI considers most feature documentaries, subtitled foreign language films and re-releases of archive/classic films to be specialised. In recent years some mainstream films, which were originally made and shown in 2D, have been ‘re-released’ in the 3D format. Examples include *Beauty and the Beast, Star Wars: Episode 1 – The Phantom Menace* and *Titanic* (all released in 3D in 2012), *Jurassic Park* (released in 3D in 2013) and *The Wizard of Oz* (released in 3D in 2014). These ‘re-releases’ are not considered as specialised films in the present analyses.

Other films that do not fall into the above categories may also be considered as specialised. Generally described as films with a distinctive genre, hook or style, these releases may be less easy to define as a particular genre or may deal with more complex and challenging subject matter than the majority of mainstream films. Many are from the independent production sector (although they may be handled by a mainstream, studio-based distributor) or are made with a low production budget (compared with a studio production). They may focus more on script and character rather than effects and star names and may be expected to appeal to a narrower audience segment than mainstream films. This year, the BFI RSU has been more conservative when applying the definition of specialised to these other films, giving further consideration to specific storytelling characteristics such as relationship portrayal, world view portrayal and use of language. This has contributed to a lower number of ‘other’ specialised films. (Non-feature film releases, such as recorded live performances, are not considered to be specialised; they are categorised as event cinema. For more information, see the Exhibition chapter.)

SPECIALISED FILMS AT THE UK BOX OFFICE IN 2016

In total, 526 specialised films were released in 2016, representing 64% of all UK theatrical releases in the year (Table 1). These films grossed £42 million, a 3.3% share of total box office earnings.

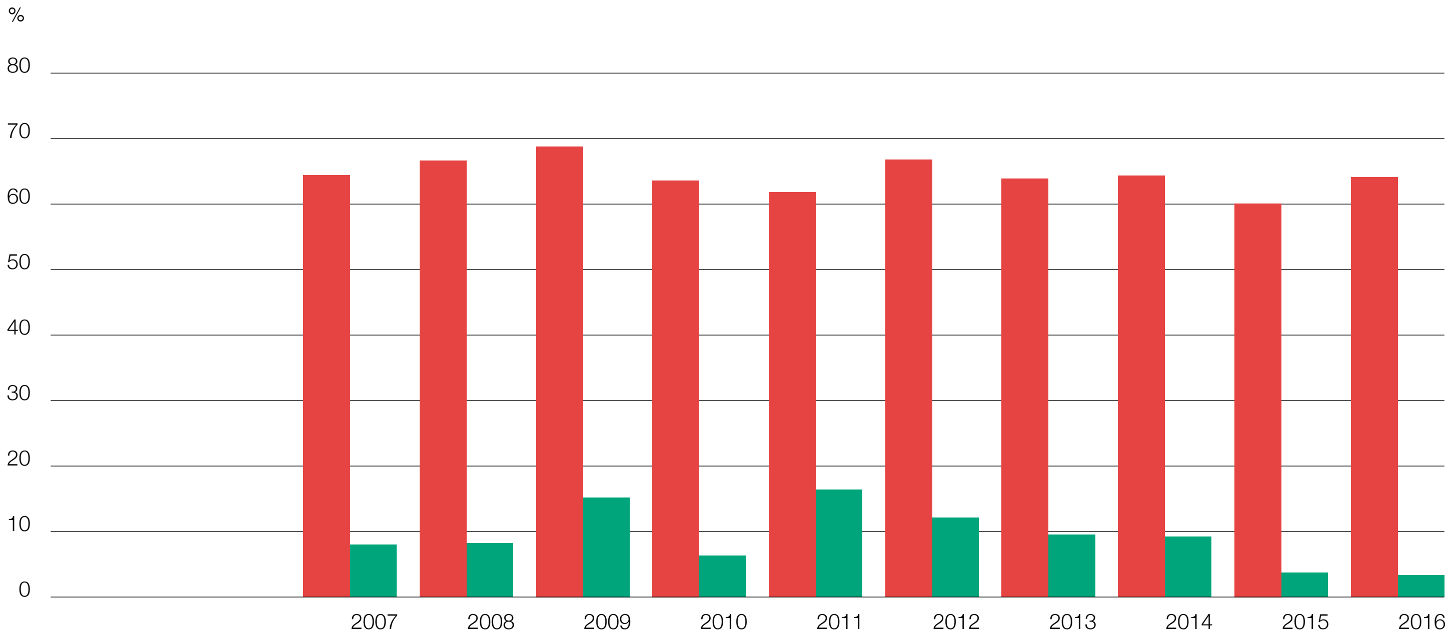
Table 1 Specialised films in the UK and Republic of Ireland, 2016

Type	Number of releases	Share of releases (%)	Gross box office (£ million)	Share of gross box office (%)	Average widest point of release
Documentary	108	13.2	6.7	0.5	25
Foreign language	368	44.8	30.0	2.4	21
Re-release	41	5.0	1.5	0.1	19
Other specialised	36	4.4	4.9	0.4	35
All specialised films*	526	64.1	42.1	3.3	22
All films	821	100.0	1,262.0	100.0	102

Source: comScore, BFI RSU analysis
Notes:
* Due to some overlap of categories (eg a film such as *Francofonia* is categorised as a foreign language film and a documentary) this total refers to the number of specialised films, not the sum total of the categories in the table.
Figures as at 19 February 2017.

An analysis of specialised film releases and market share from 2007 to 2016 is shown in Figure 1. The proportion of specialised film releases has been between 60% and 70% over the period while the market share for these films has been more volatile, ranging from 3% to 16%. The peak years in terms of market share (2009, 2011 and 2012) are primarily a result of a small number of specialised titles crossing over to mainstream audiences.

Figure 1 Specialised films, 2007-2016 (percentage of releases and market share)

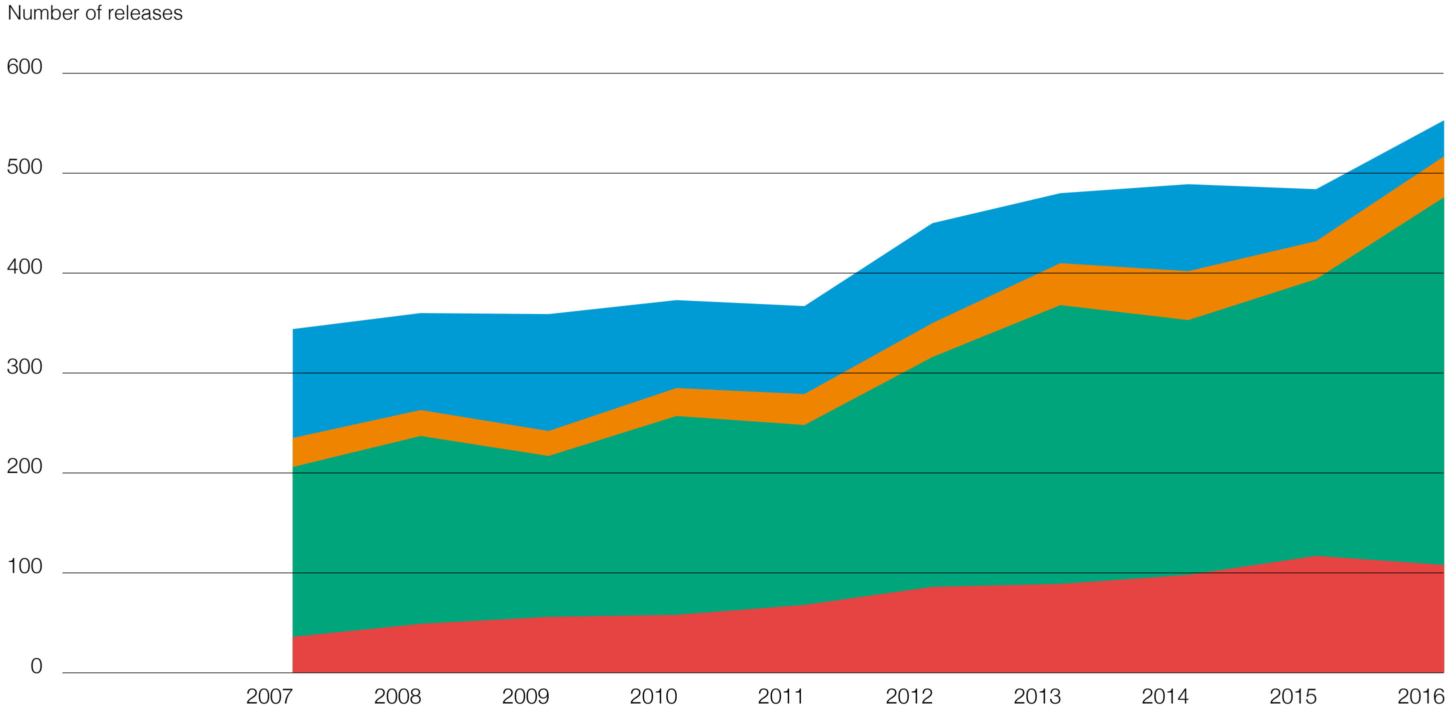


	2007	2008	2009	2010	2011	2012	2013	2014	2015	2016
Specialised films as % of total releases	64.4	66.6	68.8	63.6	61.8	66.8	63.9	64.3	60.1	64.1
Market share of specialised films	8.0	8.2	15.2	6.3	16.4	12.1	9.5	9.2	3.7	3.3

Source: comScore, BFI RSU analysis

By sorting specialised films into the four separate categories mentioned above – documentaries, foreign language films, re-releases and others (films with a distinctive genre, hook or style) – we can better understand the patterns of specialised film distribution over time. As Figure 2 shows, there was a steady increase in the number of theatrically released feature documentaries over the majority of the period, from a low of 36 in 2007 to a peak of 117 in 2015; in 2016 108 documentaries were released. The number of foreign language films has also shown an upward trend, from a low of 161 releases in 2009 to a high of 368 in 2016. The number of re-released films tracked by comScore each year was between 25 and 30 up to 2011, but then increased slightly each year up to 2014 (when it reached a high point of 49) before falling back slightly in 2015. In 2016, there were 41 re-releases. However, the numbers do not include all re-releases, particularly limited or one-off screenings which are often shown in independent cinemas. Finally, the more subjective category of films with an innovative or unconventional approach, genre or style saw numbers decline from 117 in 2009 to a low of 36 releases in 2016. It should be noted that the low of 2016 is partly explained by the change in the BFI RSU's application of this definition.

Figure 2 Number of specialised releases in the UK and Republic of Ireland, 2007-2016

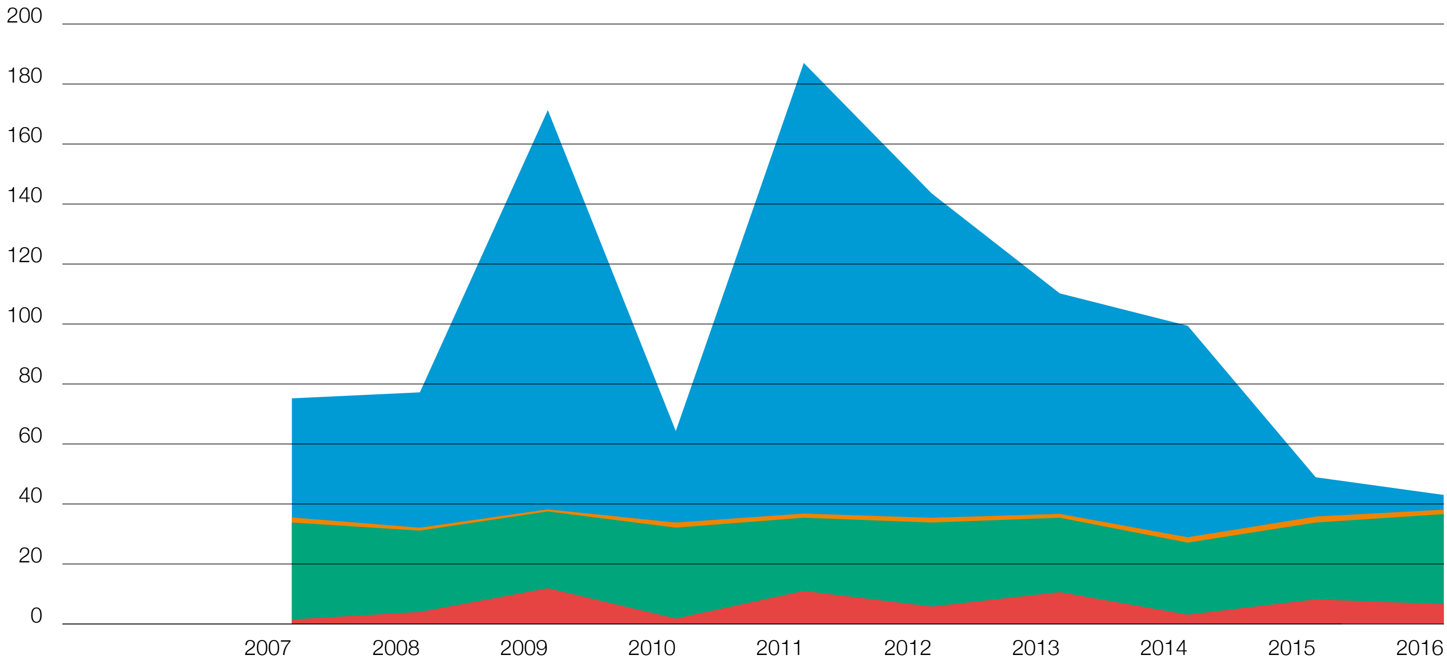


	2007	2008	2009	2010	2011	2012	2013	2014	2015	2016
Documentary	36	49	56	58	68	86	89	98	117	108
Foreign language	170	188	161	199	180	230	279	255	277	368
Re-release	29	26	25	28	31	34	42	49	38	41
Other specialised	109	97	117	88	88	100	70	87	52	36

Source: comScore, BFI RSU analysis

The box office performance of specialised films, again split into the four categories of documentaries, foreign language films, re-releases and other films with a distinctive hook, genre or style, is shown in Figure 3. Theatrical revenues for all categories of specialised films are particularly affected by the release of a small number of high earning titles. Over the period 2007-2016, revenues for documentaries have witnessed peaks with the release of a number of break-out titles such as *Michael Jackson's This Is It* in 2009, *Senna* in 2011, *One Direction: This Is Us* in 2013 and *Amy* in 2015. Foreign language film grosses have remained fairly consistent across the last 10 years with few high earning titles like those seen in the early 2000s such as *Crouching Tiger, Hidden Dragon* or in 2001 or *The Passion of the Christ* in 2004. The combined annual revenues for re-releases of archive/classic titles have been consistently small, ranging between £1 million-£2 million. Finally, the more subjective category of films with non-mainstream genres or styles has achieved its highest grosses in years when a few of its titles have translated critical acclaim into box office success such as *Slumdog Millionaire* in 2009, *The King's Speech* in 2011 and *Life of Pi* in 2012. The top release in this category in 2016 was *The Witch*, which earned £1.3 million.

Figure 3 Box office gross of specialised films released in the UK and Republic of Ireland, 2007-2016



	2007	2008	2009	2010	2011	2012	2013	2014	2015	2016
Documentary (£ million)	1.6	4.1	12.0	1.9	11.1	5.9	10.7	3.2	8.3	6.7
Foreign language (£ million)	32.3	27.1	25.6	30.3	24.4	28.0	24.8	24.0	25.6	30.0
Re-release (£ million)	1.7	1.0	0.7	1.7	1.4	1.6	1.3	1.8	2.0	1.5
Other specialised (£ million)	39.7	45.1	133.1	30.5	150.2	108.1	73.5	70.5	13.1	4.9

Source: comScore, BFI RSU analysis

NON-ENGLISH LANGUAGE FILMS

Films in 43 different languages (including English, Welsh and British Sign Language) were released in the UK and Republic of Ireland in 2016, five more than in 2015 (Table 2). There were also two releases with no spoken dialogue: the re-release of Abel Gance's 1927 silent classic *Napoleon* and the children's animation *Minuscule: Valley of the Lost Ants*, in which characters communicate in whistles, squawks and buzzing noises.

After English, the most common language, in terms of numbers of releases, was Hindi followed by Tamil and French. Hindi was also the top earning non-English language in 2016 with a 1% share of overall box office revenues, followed by Spanish and Tamil (both with 0.2%).

One Welsh language film was released during the year - *The Passing (Yr Ymadawiad)* - while a second film in Welsh - *The Library Suicides (Y Llyfrgell)* - was shown at film festivals and given a limited release but was not tracked by comScore. There was also one film released in British Sign Language, the documentary *Power in Our Hands*.

Table 2 Languages of films released in the UK and Republic of Ireland, 2016 (ranked by gross box office)

Main language	Number of releases	Gross box office (£ million)	Box office share (%)
English	395	1,041.1	82.5
English with others*	54	190.6	15.1
Hindi	48	13.2	1.0
Spanish	12	2.2	0.2
Tamil	42	2.1	0.2
Polish	12	1.8	0.1
French	40	1.7	0.1
Punjabi	28	1.4	0.1
Japanese	13	1.2	0.1
Mandarin	18	0.8	0.1
Malayalam	30	0.8	0.1
Urdu	7	0.7	0.1
German	8	0.6	0.1
Turkish	20	0.6	0.1
Hungarian	1	0.5	<0.1
Kazakh	1	0.3	<0.1
Russian	11	0.3	<0.1
Silent/no language	2	0.3	<0.1
Cantonese	4	0.3	<0.1
Icelandic	1	0.3	<0.1
Danish	5	0.2	<0.1
Korean	7	0.1	<0.1
Italian	7	0.1	<0.1
Filipino	9	0.1	<0.1
Farsi	2	0.1	<0.1
Swedish	5	0.1	<0.1
Arabic	3	0.1	<0.1
Norwegian	3	<0.1	<0.1
Lithuanian	2	<0.1	<0.1
Hebrew	2	<0.1	<0.1
Portuguese	4	<0.1	<0.1
Dari	2	<0.1	<0.1
Telugu	8	<0.1	<0.1
Nepali	2	<0.1	<0.1
Thai	1	<0.1	<0.1
Tagalog	1	<0.1	<0.1
British Sign Language**	1	<0.1	<0.1
Estonian	1	<0.1	<0.1
Marathi	3	<0.1	<0.1
Kannada	1	<0.1	<0.1
Tibetan	1	<0.1	<0.1
Welsh**	1	<0.1	<0.1
Czech	1	<0.1	<0.1
Flemish	1	<0.1	<0.1
Dutch	1	<0.1	<0.1
Total	**821**	**1,262.0**	**100.0**

Source: comScore, BBFC, IMDb, BFI RSU analysis
Notes:
* 'English with others' includes films whose main language was English but with extensive use of other languages, such as *Eye in the Sky* in English and Somali and *Allied* in English, French and German.
** Welsh and British Sign Language are officially recognised languages of the UK.
Figures as at 19 February 2017.

The 40 foreign languages were spread over 368 releases in the UK and Republic of Ireland (45% of all releases, up 8 percentage points on 2015) which earned £30 million at the box office (Table 3). This represented 2.4% of the total gross box office for 2016.

Table 3 Foreign language films at the UK and Republic of Ireland box office, 2007-2016

	Number	% of all releases	Box office (£ million)	% of total gross box office
2007	170	32.9	32.3	3.5
2008	188	35.7	27.1	2.9
2009	161	32.0	25.6	2.3
2010	199	35.7	30.3	3.0
2011	180	32.3	24.4	2.2
2012	230	35.5	28.0	2.4
2013	279	40.0	24.8	2.2
2014	255	35.8	24.0	2.2
2015	277	36.8	25.6	2.0
2016	368	44.8	30.0	2.4

Source: comScore, BBFC, IMDb, BFI RSU analysis
Note: Figures as at 19 February 2017.

Films in languages from the South Asian subcontinent shared 1.4% of the box office from 21% of releases and films in European languages other than English earned 0.6% of the box office from 14% of releases (Table 4). Taken together, non-English language films were shown, on average, at 21 sites at their widest point of release (the same as in 2015) compared with an average of 170 sites for English language releases.

Table 4 Language of releases in the UK and Republic of Ireland, 2016 (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*	449	54.7	1,231.7	97.6	170
South Asian subcontinent	169	20.6	18.2	1.4	25
European other than English**	117	14.3	8.0	0.6	20
East Asian	54	6.6	1.2	0.1	9
West Asian/Middle Eastern	30	3.7	2.6	0.2	14
Silent/no dialogue	2	0.2	0.3	<0.1	50
Total	**821**	**100.0**	**1,262.0**	**100.0**	**102**

Source: comScore, BBFC, IMDb, BFI RSU analysis, distributor websites
Notes:
* See note to Table 2.
** Includes Welsh and British Sign Language.
Percentages may not sum to totals due to rounding.
Figures as at 19 February 2017.

Table 5 shows the top 10 highest earning non-Hindi foreign language films of 2016. At number one in the list is Pedro Almodovar's *Julieta* (in Spanish), which took £1.3 million at the UK and Republic of Ireland box office. However, this film was only the fourth highest earning foreign language release in 2016 after three Hindi language titles. This was the fifth consecutive year that the top three foreign language films were in Hindi.

Four of the films in the top 10 list were in other South Asian languages (Urdu and Tamil), including the Pakistani film *Janaan*, and there was one film in Japanese, the animation *Your Name*. There were five films in European languages, including the winner of the foreign language film category at the 2016 Oscars®, *Son of Saul* (mainly in Hungarian).

Table 5 Top 10 foreign language films (excluding Hindi*) released in the UK and Republic of Ireland, 2016

	Title	Country of origin	Gross box office (£ million)	Distributor	Main language
1	Julieta	Spa	1.3	Pathé	Spanish
2	Pitbull: Tough Women	Pol	0.8	Phoenix	Polish
3	Victoria	Ger	0.5	Curzon Artificial Eye	German
4	Son of Saul	Hun	0.5	Curzon Artificial Eye	Hungarian
5	Your Name	JPN	0.5	National Amusements	Japanese
6	Pitbull: New Orders	Pol	0.5	Phoenix	Polish
7	Janaan	PKN	0.4	B4U Network	Urdu
8	Dheepan	Fra	0.4	StudioCanal	Tamil
9	Theri	Ind	0.4	Q Entertainment	Tamil
10	Kabali	Ind/Mal	0.4	Ayngaran	Tamil

Source: comScore BBFC, IMDb, BFI RSU analysis, distrbutor websites
Notes:
* For Hindi language titles, see Table 6.
Figures as at 19 February 2017.

Table 6 shows the top 10 film releases of 2016 whose principal language is Hindi. At the top of the list is the drama *Dangal*, with box office takings of £2.6 million. The top three films in the list were also the top three foreign language films of 2016, all of which took over £1 million at the box office.

Table 6 Top 10 Hindi language films released in the UK and Republic of Ireland, 2016

	Title	Country of origin	UK box office total (£ million)	Distributor
1	Dangal	Ind	2.6	UTV Motion Pictures
2	Sultan	Ind	1.8	Yash Raj
3	Ae Dil Hai Mushkil	UK/Ind	1.5	20th Century Fox
4	Fan	Ind	0.8	Yash Raj
5	Kapoor and Sons	Ind	0.5	20th Century Fox
6	Housefull 3	UK/Ind	0.5	Eros International
7	Airlift	Ind	0.4	B4U
8	Dear Zindagi	Ind	0.4	Reliance
9	Baar Baar Dekho	Ind	0.4	Eros International
10	Rustom	Ind	0.3	Grand Showbiz

Source: comScore, BBFC, IMDb, BFI RSU analysis
Note: Figures as at 19 February 2017.

Table 7 shows the 10 highest grossing non-English language films released in the UK and Republic of Ireland between 2001 and 2016. The top film is the 2004 release *The Passion of the Christ* (£11.1 million), followed by *Crouching Tiger, Hidden Dragon* (£9.4 million) which was released in 2001.

Crouching Tiger, Hidden Dragon is one of three Mandarin language films in the list, all of which are wuxia martial arts titles, which reflects the popularity of the genre with UK audiences in the early 2000s. There are also three Spanish language films in the list (two from Spain and one from South America), and one French language title. The most recent addition to the list is the 2013 release *Dhoom: 3*, which is the first film in Hindi to appear in the top 10 since our records began.

Table 7 Top 10 non-English language films released in the UK and Republic of Ireland, 2001-2016

	Title	Language	UK box office total (£ million)	Distributor	Year of release
1	The Passion of the Christ	Aramaic/Latin/Hebrew	11.1	Icon	2004
2	Crouching Tiger, Hidden Dragon	Mandarin	9.4	Sony Pictures	2001
3	Amélie	French/Russian	5.0	Momentum	2001
4	Apocalypto	Mayan	4.1	Icon	2007
5	Hero	Mandarin	3.8	Walt Disney	2004
6	House of Flying Daggers	Mandarin	3.8	Pathé	2004
7	Volver	Spanish	2.9	Pathé	2006
8	The Motorcycle Diaries	Spanish	2.8	Pathé	2004
9	Pan's Labyrinth	Spanish	2.7	Optimum	2006
10	Dhoom: 3	Hindi	2.7	Yash Raj	2013

Source: comScore, BFI RSU analysis

DOCUMENTARIES

A total of 108 feature documentaries were released at the UK and Republic of Ireland box office in 2016, representing 13% of theatrical releases. They earned £6.7 million which was 0.5% of the overall box office gross. We have split our analysis of this category into the more traditional expository or observational style of documentary and 'concert' documentaries, which feature coverage of a particular performance and behind-the-scenes footage of popular musical performers. The most successful documentary of 2016 was Ron Howard's US concert documentary *The Beatles: Eight Days a Week*, which grossed £1.2 million, while the highest performing non-concert documentary was the UK independent production by John Dower and Louis Theroux, *My Scientology Movie*, which earned £1.1 million.

Table 8 shows the top 20 non-concert documentaries released in the UK and Republic of Ireland since 2002. The highest grossing non-concert documentary of all time at the UK box office is Michael Moore's *Fahrenheit 9/11* which earned £6.5 million in 2004. Asif Kapadia's 2015 release *Amy* (£3.8 million) is second, and the 2005 natural history release *March of the Penguins* (£3.3 million) is third.

In addition to *My Scientology Movie*, two other UK documentaries are new entries to the list, *Oasis: Supersonic* and *One More Time with Feeling*. Twelve of the top 20 non-concert documentaries released since 2001 are UK films.

Table 8 Top 20 non-concert feature documentaries released in the UK and Republic of Ireland, 2002-2016

	Title	Country of origin	Year of release	Box office gross (£ million)	Widest point of release (sites)	Distributor
1	Fahrenheit 9/11	USA	2004	6.5	200	Optimum
2	Amy	UK	2015	3.8	280	Altitude
3	March of the Penguins	Fra	2005	3.3	163	Warner Bros
4	Senna	UK	2011	3.2	358	Universal
5	Touching the Void	UK	2003	2.6	50	Pathé
6	Bowling for Columbine	USA	2002	1.7	37	Momentum
7	TT3D: Closer to the Edge	UK	2011	1.3	125	CinemaNX
8	The Imposter	UK/USA	2012	1.1	77	Picturehouse/Revolver
9	Super Size Me	USA	2004	1.1	83	Tartan
10	My Scientology Movie	UK/USA	2016	1.1	76	Altitude
11	Marley	UK/Jam/USA	2012	1.0	333	Universal
12	An Inconvenient Truth	USA	2006	0.9	68	Paramount
13	Man on Wire	UK/USA	2008	0.9	43	Icon
14	Oasis: Supersonic	UK	2016	0.8	387	eOne Films
15	Être et Avoir	Fra	2003	0.7	15	Tartan
16	Pina	Ger/Fra	2011	0.7	26	Artificial Eye
17	Cave of Forgotten Dreams	UK/Can/Fra/Ger/USA	2011	0.6	39	Picturehouse
18	20,000 Days on Earth	UK	2014	0.6	33	Picturehouse
19	Spellbound	USA	2003	0.5	17	Metrodome
20	One More Time with Feeling	UK/Fra	2016	0.4	156	Picturehouse

Source: comScore, BFI RSU analysis
Notes:
The table does not include concert performance documentaries, IMAX-only documentaries and shorts.
Based on box office data for 2002-2016.
Fahrenheit 9/11 is regarded as the highest grossing feature documentary of all time because, even with price inflation, it is unlikely that any documentary films before 2002 will have earned more in nominal terms.

A number of concert performance documentaries, often now in 3D, are released theatrically every year. Table 9 shows the top 10 documentaries in this category from 2008 to 2016. The highest grossing title released since 2008 is *Michael Jackson's This Is It*, which earned £9.8 million in 2009. *The Beatles: Eight Days a Week*, with earnings of £1.2 million, is the only new entry to the list.

Table 9 Top 10 concert documentaries released in the UK and Republic of Ireland, 2008-2016

	Title	Country of origin	Year of release	Box office gross (£ million)	Widest point of release (sites)	Distributor
1	Michael Jackson's This Is It	USA	2009	9.8	498	Sony Pictures
2	One Direction: This Is Us	UK/USA	2013	8.0	479	Sony Pictures
3	Justin Bieber: Never Say Never	USA	2011	2.3	388	Paramount
4	The Beatles: Eight Days a Week	USA	2016	1.2	102	StudioCanal
5	Katy Perry: Part of Me	USA	2012	1.2	326	Paramount
6	Hannah Montana/Miley Cyrus: Best of Both Worlds Concert	USA	2008	0.8	65	Walt Disney
7	U2 3D	USA	2008	0.7	67	Revolver
8	Glee: The 3D Concert Movie	USA	2011	0.7	335	20th Century Fox
9	Shine a Light	USA/UK	2008	0.7	159	20th Century Fox
10	JLS: Eyes Wide Open 3D	UK	2011	0.5	210	Omniverse

Source: comScore, BFI RSU analysis

RE-RELEASES

In 2016, 41 archive/classic titles were re-released in the UK and Republic of Ireland. According to comScore, these re-releases accounted for 5% of the year's theatrical releases and generated a combined gross of £1.5 million (0.1% of the total box office). However, not all box office revenues for re-releases are tracked by comScore, which primarily focuses on first-run films. Some additional revenue for films, which tend to be booked for a limited time into specialised cinemas long after their initial release, is missing from this analysis, so the actual box office share is likely to be greater.

Table 10 shows the top 20 specialised re-releases at UK and Republic of Ireland cinemas over the last 17 years. The list is topped by *A Clockwork Orange*, which grossed £2.1 million in 2000 and is the first of four entries for director Stanley Kubrick. His sci-fi epic *2001: A Space Odyssey* appears twice, at number nine from its 2014 re-release (as part of the BFI's Sci-fi season) and at number 12 from its 2001 re-release. His other entry is the 2012 re-release of *The Shining*. Alongside *A Clockwork Orange*, two other re-releases have grossed over £1 million – Steven Spielberg's 20th anniversary re-release of *E.T.* (2002) and the 25th anniversary re-release of sci-fi comedy *Back to the Future* (2010). There is one new entry in the list: the 2016 re-release of *The Nightmare Before Christmas* is at number 16 with box office takings of £0.2 million.

Table 10 Top 20 re-releases at the UK and Republic of Ireland box office, 2000-2016

	Title (year of original release)	Country of origin	Year of re-release	Box office gross (£ million)	Widest point of release (sites)	Distributor
1	A Clockwork Orange (1972)	UK	2000	2.1	328	Warner Bros
2	E.T. (20th anniversary) (1982)	USA	2002	2.1	313	UIP
3	Back to the Future (25th anniversary) (1985)	USA	2010	1.2	273	Universal
4	Blade Runner: The Final Cut (1982)	UK/USA/ Hong Kong	2015	0.8	136	BFI
5	Alien (Director's Cut) (1979)	UK/USA	2003	0.5	134	20th Century Fox
6	Jurassic Park (1993)	USA	2011	0.5	277	Universal
7	Apocalypse Now (Redux) (1979)	USA	2001	0.5	22	Walt Disney
8	Jaws (1975)	USA	2012	0.4	319	Universal
9	2001: A Space Odyssey (1968)	UK/USA	2014	0.4	60	BFI
10	The Leopard (1963)	Ita/Fra	2003	0.3	5	BFI
11	It's a Wonderful Life (1946)	USA	2007	0.3	33	Park Circus
12	2001: A Space Odyssey (1968)	UK/USA	2001	0.3	4	Warner Bros
13	Breakfast at Tiffany's (1961)	USA	2001	0.3	5	BFI
14	The Shining (1980)	UK/USA	2012	0.2	29	BFI
15	Dirty Dancing (20th anniversary) (1987)	USA	2007	0.2	19	Lionsgate
16	The Nightmare Before Christmas (1994)	USA	2016	0.2	91	Park Circus
17	Breakfast at Tiffany's (50th anniversary) (1961)	USA	2011	0.2	13	BFI
18	Casablanca (1943)	USA	2012	0.2	17	Park Circus
19	Chariots of Fire (1981)	UK	2012	0.2	149	20th Century Fox
20	À bout de souffle (1960)	Fra	2000	0.2	5	Optimum

Source: comScore, BFI RSU analysis

UK FILMS AT THE WORLDWIDE BOX OFFICE

UK qualifying films released at the worldwide box office in 2016 earned one sixth of total global receipts. *Rogue One: A Star Wars Story* was the top grossing UK film of the year with worldwide earnings of $1 billion, while *Florence Foster Jenkins* was the highest grossing independent UK title with takings of $55 million.

FACTS IN FOCUS

- UK qualifying films earned $6.5 billion worldwide in 2016, accounting for 16% of global box office receipts.
- Independent UK films accounted for 1.2% of the global theatrical market, at a value of $475 million.
- The best performing UK film globally was *Rogue One: A Star Wars Story* ($1 billion), while *Florence Foster Jenkins* was the highest earning UK independent film ($55 million).
- Independent UK films took 1.7% of the North American box office and 1.5% of the box office in Europe. Outside the UK and Republic of Ireland, New Zealand had the highest share for independent UK titles at 4.6%.

UK FILMS AT THE WORLDWIDE BOX OFFICE

Image: *Florence Foster Jenkins* courtesy of Pathé UK

UK FILMS WORLDWIDE

UK films earned a combined worldwide gross of $6.5 billion in 2016, a 16.4% share of the global box office, which hit a new record of $39.6 billion (Table 1). The 2016 global gross for UK films, while less than 2015's high of $9.4 billion, was more than any other year since our records began.

UK studio-backed 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) shared 15.2% of the worldwide box office in 2016, with earnings of $6 billion. This was down from the record $8.4 billion achieved in 2015, but again was more than any other year since our records began. UK independent films earned 1.2% of global revenues in 2016 with a gross box office of $475 million, down from $1.1 billion in 2015. These global market shares include the box office takings in the UK and Republic of Ireland release territory (where UK studio-backed films had a 28.5% share of the box office and UK independent films had 7.4%).

Table 1 UK films global market share, 2002-2016

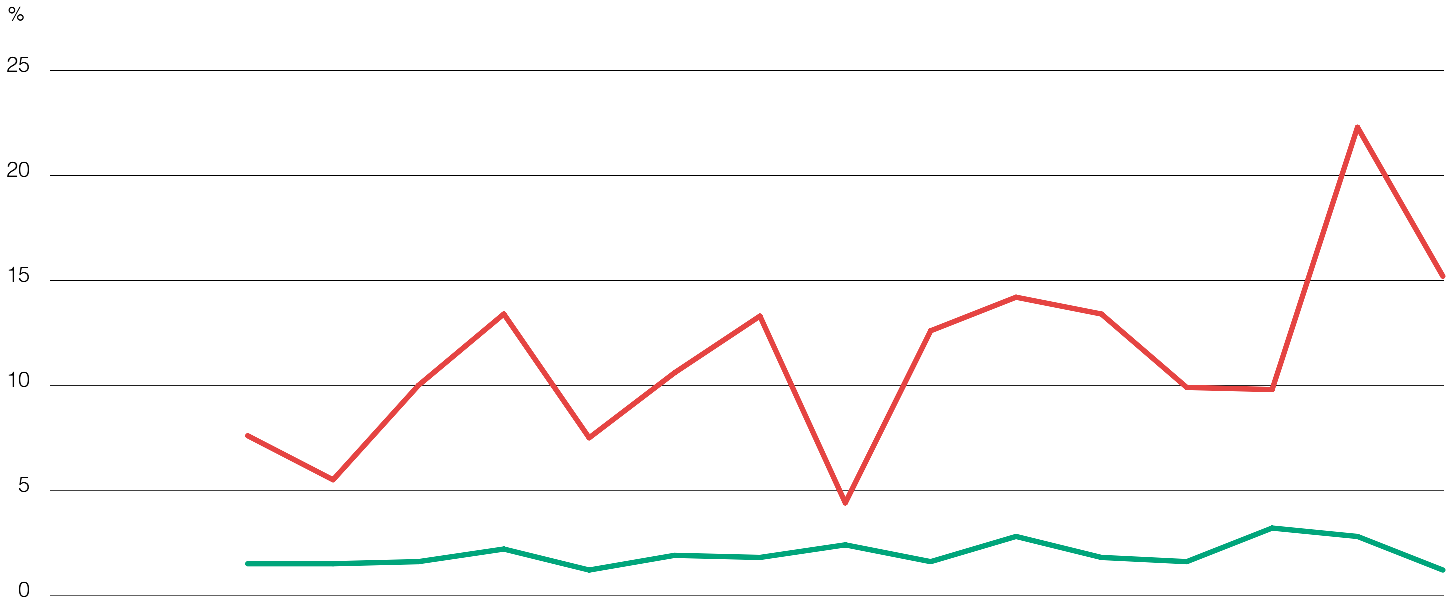
Year	UK films worldwide gross (US$ billion)	Global theatrical market (US$ billion)	UK share (%)	UK studio-backed films share* (%)	UK independent films share (%)
2002	1.8	19.8	9.1	7.6	1.5
2003	1.4	20.1	6.9	5.5	1.5
2004	2.9	24.9	11.6	10.0	1.6
2005	3.6	23.1	15.5	13.4	2.2
2006	2.2	25.5	8.6	7.5	1.2
2007	3.3	26.3	12.5	10.6	1.9
2008	4.2	27.8	15.1	13.3	1.8
2009	2.0	29.4	6.8	4.4	2.4
2010	4.5	31.8	14.2	12.6	1.6
2011	5.6	32.6	17.2	14.2	2.8
2012	5.3	34.7	15.3	13.4	1.8
2013	4.1	35.7	11.4	9.9	1.6
2014	4.9	35.9	13.5	9.8	3.2
2015	9.4	37.6	25.1	22.3	2.8
2016	6.5	39.6	16.4	15.2	1.2

Source: BFI, comScore, IHS

* 'Studio-backed' means backed by one of the major US film studios.

As Figure 1 shows, the UK/US studio market share fluctuates significantly from year to year and is highly dependent on the performance of a small number of titles. The peak (22%) achieved in 2015 was propelled by the success of *Star Wars: The Force Awakens* ($1.9 billion) and *Avengers: Age of Ultron* ($1.4 billion), two of only 30 films to ever break the $1 billion barrier at the global box office. The annual market share for UK independent films has been more consistent over the period, generally ranging between 1% and 3%. As with the blockbuster UK studio-backed films, the impact of breakout titles is significant. The high point for UK independent films was in 2014 (3.2%) when the top earning titles included *The Imitation Game* ($228 million), *Non-Stop* ($223 million) and *Paddington* ($137 million).

Figure 1 UK films global market share, 2002-2016



	2002	2003	2004	2005	2006	2007	2008	2009	2010	2011	2012	2013	2014	2015	2016
UK studio-backed films share (%)	7.6	5.5	10	13.4	7.5	10.6	13.3	4.4	12.6	14.2	13.4	9.9	9.8	22.3	15.2
UK independent films share (%)	1.5	1.5	1.6	2.2	1.2	1.9	1.8	2.4	1.6	2.8	1.8	1.6	3.2	2.8	1.2

Source: BFI RSU

As Table 2 shows, the list of the top 10 highest grossing UK qualifying films at the worldwide box office in 2016 is headed by *Rogue One: A Star Wars Story* ($1 billion) and *The Jungle Book* ($847 million). As in 2015, no independent UK films feature in the top 10 list.

Table 2 Top 10 UK qualifying films worldwide, 2016

	Title	Country of origin	Worldwide gross (US$ million)
1	Rogue One: A Star Wars Story	UK/USA	1,045
2	The Jungle Book	UK/USA	847
3	Fantastic Beasts and Where to Find Them	UK/USA	789
4	Doctor Strange	UK/USA	681
5	Jason Bourne	UK/USA	392
6	The Legend of Tarzan	UK/USA	311
7	Now You See Me 2	UK/USA	293
8	Miss Peregrine's Home for Peculiar Children	UK/USA	280
9	Alice Through the Looking Glass	UK/USA	256
10	The Conjuring 2	UK/USA	255
Total top 10			**5,149**

Source: BFI RSU
Notes:
Worldwide gross includes the UK and Republic of Ireland.
Gross box office revenue as of 19 February 2017.

The highest grossing UK independent film in 2016 was *Florence Foster Jenkins*, which earned $55 million worldwide, followed by *The Danish Girl* which grossed $49 million (Table 3). No UK independent films earned over $100 million in 2016, compared with three in 2015.

Table 3 Top 10 UK independent films worldwide, 2016

	Title	Country of origin	Worldwide gross (US$ million)
1	Florence Foster Jenkins	UK/Fra	55
2	The Danish Girl	UK/Ger/Den/Bel	49
3	Eddie the Eagle	UK/USA/Ger#	47
4	Absolutely Fabulous: The Movie	UK/USA#	42
5	Eye in the Sky	UK/RSA	36
6	Grimsby	UK/USA#	28
7	The Infiltrator	UK/USA#	21
8	I, Daniel Blake	UK/Fra/Bel	20
9	Pride and Prejudice and Zombies	UK	17
10	Bastille Day	UK/Fra/USA#	15
Total top 10			**330**

Source: BFI RSU
Notes:
Worldwide gross includes the UK and Republic of Ireland.
The box office gross is cumulative gross box office up to 19 February 2017 in territories where the film was released in 2016. Box office takings from territories where the film was released in 2015 or 2017 are not included in the total. (*The Danish Girl,* for example, was released in the UK and the majority of international territories in 2016 but was released in 2015 in certain territories including the USA/Canada and Portugal where it earned a combined $12 million.)
Films made with independent (non-studio) US support.

UK FILMS IN NORTH AMERICA

Table 4 shows the countries of origin of films released in the USA and Canada in 2016. UK films represented 8% of releases in the North American market, compared with 10% in 2015. The total revenue from these films was $2,506 million, down from the record-breaking $3,178 million earned in 2015. UK independent films grossed $192 million, again down from the $354 million earned in 2015.

Table 4 Country of origin of films released in the USA and Canada, 2016

Country of origin	Number of releases	% of releases	Box office gross (US$ million)	Box office share (%)
UK independent films	44	5.9	192	1.7
UK studio-backed films*	17	2.3	2,314	20.3
UK films total	61	8.1	2,506	22.0
USA	413	55.1	8,497	74.6
Rest of the world	276	36.8	386	3.4
Total	**750**	**100.0**	**11,389**	**100.0**

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

As with the share of the global market, the market share for UK films in North America has fluctuated greatly over the last 15 years depending on the performance of a very small number of titles (Table 5). The overall UK share in 2016 was 22%, down from the record high of 28.8% in 2015 but still the second highest share since our records began. The market share for UK independent films in 2016 was 1.7%, a decrease from the highs of the previous two years.

Table 5 UK market share in North America, 2002-2016

Year	Total UK share %	UK/US studio-backed films share* %	UK independent films share %
2002	7.2	6.6	0.6
2003	5.7	4.2	1.5
2004	11.0	9.7	1.3
2005	15.8	15.0	0.8
2006	9.2	7.6	1.6
2007	11.8	10.6	1.2
2008	16.3	14.5	1.8
2009	6.6	5.5	1.1
2010	14.2	12.4	1.8
2011	16.5	15.3	1.2
2012	16.2	14.6	1.5
2013	11.9	10.5	1.4
2014	15.6	12.4	3.1
2015	28.8	25.6	3.2
2016	22.0	20.3	1.7

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

Rogue One: A Star Wars Story was the top performing UK qualifying film in North America in 2016 earning $529 million, followed by *The Jungle Book* with $364 million (Table 6). There were three independent UK films in the top 20, half as many as in 2015. The top performing UK independent titles were *Florence Foster Jenkins* with $27 million and *Eye in the Sky* with $19 million.

Table 6 Top 20 UK films at the USA and Canada box office (including co-productions), 2016

	Title	Country of origin	Box office gross (US$ million)	US distributor
1	Rogue One: A Star Wars Story	UK/USA	528.9	Walt Disney
2	The Jungle Book	UK/USA	364.0	Walt Disney
3	Fantastic Beasts and Where to Find Them	UK/USA	233.3	Warner Bros
4	Doctor Strange	UK/USA	232.4	Walt Disney
5	Jason Bourne	UK/USA	162.4	Universal
6	The Legend of Tarzan	UK/USA	126.6	Warner Bros/New Line
7	The Conjuring 2	UK/USA	102.5	Warner Bros
8	Passengers	UK/USA	98.6	Sony/Columbia
9	Miss Peregrine's Home for Peculiar Children	UK/USA	87.2	20th Century Fox
10	Alice Through the Looking Glass	UK/USA	77.0	Walt Disney
11	Now You See Me 2	UK/USA	65.1	Summit Entertainment
12	London Has Fallen	UK/USA	62.7	Focus Features
13	Me Before You	UK/USA	56.2	Warner Bros
14	The Huntsman: Winter's War	UK/USA	48.4	Universal
15	Allied	UK/USA	40.1	Paramount
16	The Nice Guys	UK/USA	36.3	Warner Bros
17	Florence Foster Jenkins	UK/Fra	27.4	Paramount
18	Bridget Jones's Baby	UK/USA/Fra	24.3	Universal
19	Eye in the Sky	UK/RSA	18.7	Bleecker Street
20	Eddie the Eagle	UK/USA/Ger#	15.8	20th Century Fox

Source: comScore, BFI RSU analysis

Notes:

Table lists the gross box office for films released in the USA and Canada in 2016 and includes 2017 earnings up to 19 February 2017.

Film made with independent (non-studio) US support.

UK FILMS IN EUROPE

Outside the UK and Republic of Ireland, the market shares for UK films in major European territories, including Russia, ranged from a high of over 26% in the Netherlands to 16.5% in Italy (Table 7). The largest share for UK independent films was also recorded in the Netherlands (2.4%) where *Absolutely Fabulous: The Movie* was the top independent title. This was followed by Italy and Spain (both with 2%) where *The Danish Girl* was the top independent film. (In Denmark, *The Danish Girl* was also the best performing UK independent title with over 180,000 admissions.) Overall in the selected European territories, UK independent films took an average of 1.5% of box office revenues.

Table 7 UK market share in selected European territories, 2016

Territory	Box office for UK films ($ million)	UK share (%)	UK studio-backed films share* (%)	UK independent films share (%)	Top independent UK film
Austria	31.3	18.7	17.7	1.0	Grimsby
France †	239.6	16.7	15.6	1.1	I, Daniel Blake
Germany	262.3	21.1	19.8	1.3	The Danish Girl
Italy	140.4	16.5	14.5	2.0	The Danish Girl
Netherlands	95.1	26.3	23.9	2.4	Absolutely Fabulous: The Movie
Portugal	21.9	20.5	19.0	1.5	Florence Foster Jenkins
Russia	324.8	21.6	20.7	0.9	Grimsby
Spain	164.7	21.2	19.2	2.0	The Danish Girl

Source: comScore, BFI RSU analysis

Notes:

* ‘Studio-backed’ means backed by one of the major US film studios.

† In previous editions of the Yearbook we have reported admissions. In 2016, France had a total of 33.4 million admissions for UK films.

The most popular UK film in European Union (EU) countries (other than the UK, Republic of Ireland and Malta) in 2016 was *Fantastic Beasts and Where to Find Them* with just under 16.5 million admissions (Table 8). *The Danish Girl* recorded the greatest number of admissions for an independent UK film in the EU with over 3.8 million ticket sales. Four of the top 20 titles were UK independent films, one less than in 2015.

Table 8 Top 20 UK films in other EU countries, 2016

	Title	Country of origin	EU admissions
1	Fantastic Beasts and Where to Find Them	UK/USA	16,485,922
2	Rogue One: A Star Wars Story	UK/USA	14,724,994
3	The Jungle Book	UK/USA	14,188,822
4	Bridget Jones's Baby	UK/USA/Fra	9,684,300
5	Doctor Strange	UK/USA	7,995,964
6	Miss Peregrine's Home for Peculiar Children	UK/USA	6,768,016
7	Now You See Me 2	UK/USA	6,187,844
8	Jason Bourne	UK/USA	5,825,913
9	Me Before You	UK/USA	5,678,559
10	The Legend of Tarzan	UK/USA	5,648,792
11	Alice Through the Looking Glass	UK/USA	5,088,714
12	The Conjuring 2	UK/USA	5,009,529
13	The Danish Girl	UK/Ger/Den/Bel	3,886,194
14	The Huntsman: Winter's War	UK/USA	3,286,168
15	London Has Fallen	UK/USA	2,971,943
16	Allied	UK/USA	2,602,001
17	The Nice Guys	UK/USA	1,601,314
18	I, Daniel Blake	UK	1,415,920
19	Florence Foster Jenkins	UK/Fra	1,323,178
20	Eddie the Eagle	UK/USA/Ger#	499,517

Source: European Audiovisual Observatory Lumière Database
Notes:
Data based on admissions from EU countries (excluding the UK, Republic of Ireland and Malta) in the 2016 calendar year.
Film made with independent (non-studio) US support.

Outside the EU there was a broad diversity in the UK qualifying films which ranked highest in different countries. *Fantastic Beasts and Where to Find Them* was the most popular UK film in Switzerland, in Norway it was *Me Before You*, in Russia it was *The Jungle Book* and in Turkey it was *Doctor Strange*.

UK FILMS IN LATIN AMERICA

UK films earned between 20% and 23% of the box office in the Latin American territories for which data are available (Table 9). *The Conjuring 2* was the highest performing UK film in those territories with combined takings of $101 million and *The Jungle Book* was second with $97 million. The market share for UK independent films ranged from 0.4% in Chile to 1.1% in Mexico with an average across the territories analysed of 0.8% (down from 1.3% in 2015). *The Danish Girl* was the top performing independent UK title in all of the territories except Colombia where *The Other Side of the Door* was the top earner and Argentina where *Florence Foster Jenkins* was the top UK independent title. Due to the large fluctuation in the Venezuela exchange rate, data for this territory has been omitted from the current analysis.

Table 9 UK market share in selected Latin American countries, 2016

Territory	Box office for UK films (US$ million)	UK share (%)	UK studio-backed films share* (%)	UK independent films share (%)	Top independent UK film
Argentina	136.2	20.1	19.3	0.8	Florence Foster Jenkins
Brazil	243.0	19.9	19.4	0.5	The Danish Girl
Chile	41.3	22.7	22.3	0.4	The Danish Girl
Colombia	111.4	21.2	20.2	1.0	The Other Side of the Door
Mexico	255.7	22.0	20.9	1.1	The Danish Girl

Source: comScore, BFI RSU analysis

* 'Studio-backed' means backed by one of the major US film studios.

UK FILMS IN AFRICA

Data recently made available by the European Audiovisual Observatory shows that *The Jungle Book* was the highest grossing UK film in both South Africa and Morocco.

UK FILMS IN ASIA

Fantastic Beasts and Where to Find Them ($230 million) was the top earning UK qualifying film across the combined territories of Asia but was the top film in only one of the individual markets covered in this analysis, Japan. In China, *The Jungle Book* was the top grossing UK film, while in the four remaining territories *Doctor Strange* was the most popular UK title. Japan had the lowest share for UK films (9.7%) across the selected territories, whilst China had the lowest market share for UK independent titles (0.1%). It should be noted that China has a quota system which limits the number of foreign films shown in the territory; in 2016 only one UK independent title was released. Four different UK independent films were the highest earners across the six territories – *Bastille Day, The Danish Girl, Eddie the Eagle* and *Pride and Prejudice and Zombies.*

Table 10 UK market share in selected Asian markets, 2016

Territory	Box office for UK films (US$ million)	UK share (%)	UK studio-backed films share* (%)	UK independent films share (%)	Top UK independent film
China	751.7	10.7	10.6	0.1	Bastille Day
Hong Kong	51.8	20.0	18.6	1.4	The Danish Girl
Japan	236.7	9.7	9.4	0.3	The Danish Girl
Malaysia	61.0	14.4	13.8	0.6	Pride and Prejudice and Zombies
Singapore	37.9	19.8	18.7	1.1	The Danish Girl
South Korea	245.5	21.9	21.5	0.4	Eddie the Eagle

Source: comScore, BFI RSU analysis

* 'Studio-backed' means backed by one of the major US film studios.

UK FILMS IN AUSTRALASIA

Rogue One: A Star Wars Story was the highest grossing UK film in both Australia and New Zealand in 2016, with *Fantastic Beasts and Where to Find Them* second in Australia and *The Jungle Book* second in New Zealand. *Absolutely Fabulous: The Movie* was the top grossing UK independent film in both territories (Table 11). New Zealand and Australia had the first and second largest market shares for independent UK films of all territories outside the UK and Republic of Ireland.

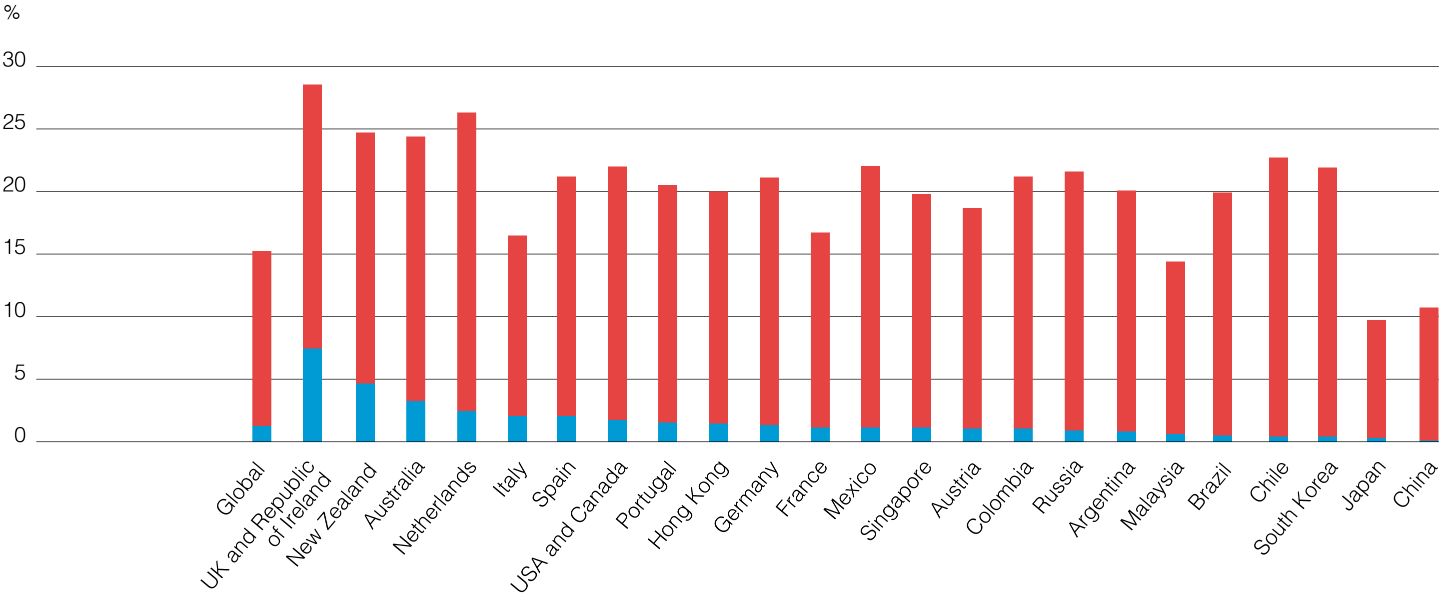
Table 11 UK market share in Australia and New Zealand, 2016

Territory	Box office for UK films (US$ million)	UK share (%)	UK studio-backed films share* (%)	UK independent films share (%)	Top UK independent film
Australia	291.4	24.6	21.4	3.2	Absolutely Fabulous: The Movie
New Zealand	40.7	24.7	20.1	4.6	Absolutely Fabulous: The Movie

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

Figure 2 shows the market share of UK films for the territories shown in Tables 4, 7 and 9-11. The share for the UK and Republic of Ireland and the overall global share are included to provide a comparison. The territories are listed in order of market share for UK independent films. Including the UK and Republic of Ireland, New Zealand and Australia had the second and third highest UK independent market shares respectively, at 4.6% and 3.2%.

Figure 2 UK market share in 23 territories, 2016 (in order of market share of UK independent films)



	Global	UK and Republic of Ireland	New Zealand	Australia	Netherlands	Italy	Spain	USA and Canada	Portugal	Hong Kong	Germany	France	Mexico	Singapore	Austria	Colombia	Russia	Argentina	Malaysia	Brazil	Chile	South Korea	Japan	China
UK independent	1.2	7.4	4.6	3.2	2.4	2.0	2.0	1.7	1.5	1.4	1.3	1.1	1.1	1.1	1.0	1.0	0.9	0.8	0.6	0.5	0.4	0.4	0.3	0.1
UK studio-backed*	15.2	28.5	20.1	21.4	23.9	14.5	19.2	20.3	19.0	18.6	19.8	15.6	20.9	18.7	17.7	20.2	20.7	19.3	13.8	19.4	22.3	21.5	9.4	10.6
Total UK market share	**16.4**	**35.9**	**24.7**	**24.6**	**26.3**	**16.5**	**21.2**	**22.0**	**20.5**	**20.0**	**21.1**	**16.6**	**22.0**	**19.8**	**18.7**	**21.2**	**21.6**	**20.1**	**14.4**	**19.9**	**22.7**	**21.9**	**9.7**	**10.7**

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

Note: Definition of 'UK film'
For the purposes of this chapter, a UK film is one which is certified as such by the UK Secretary of State for Culture, 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, or a film which has not applied for certification but which is British on the basis of its content, producers, finance and talent. Most UK films in the analysis (including the major studio-backed films) fall into the first group – films officially certified as British.

UK TALENT AND AWARDS 2016

UK actors, directors and writers consistently win acclaim at the global box office and international awards ceremonies. In 2016, UK talent and story material continued to showcase our culture and identity to the world.

FACTS IN FOCUS

- Of the top 200 global box office successes of 2001-2016, 38 films are based on stories and characters created by UK writers. Together they have earned $29 billion (£19 billion) at the worldwide box office.
- Three of the top 20 global box office successes of the last 16 years are based on novels by UK writers.
- British acting talent has played lead or supporting roles in 79% of live action titles in the top 200 films of the last 16 years.
- UK directors were behind 32 of the 200 highest earning films of the last 16 years with Harry Potter director, David Yates, topping the box office league.
- UK films and talent won 22 major film awards in 2016/17, including one Oscar® and nine BAFTAs.

UK TALENT AND AWARDS 2016

Image: *Lion* courtesy of Entertainment Film Distributors

UK SOURCE MATERIAL

The global box office performance of UK films and foreign productions 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 2016, 38 films are based on stories and characters created by UK writers, and collectively these films have earned $29 billion (£19 billion at the average exchange rate) at the global box office. The 38 films include three titles released in 2016: *The Jungle Book, Fantastic Beasts and Where to Find Them* and *Sing*. Fifty of the top 200 films are UK qualifying films.

Novels by British writers have provided the source material for three of the top 20 grossing films worldwide since 2001: *Harry Potter and the Deathly Hallows: Part 2*, *The Lord of the Rings: The Return of the King* and *Skyfall* (Table 1). Also appearing in the top 20 are *Captain America: Civil War* and *The Dark Knight Rises* which feature superhero characters created respectively by Americans Joe Simon and Bob Kane, but the story for *Captain America: Civil War* was based on a series of comic books penned by the British writer Mark Millar and *The Dark Knight Rises* was written by British writer/director Christopher Nolan.

Table 1 Top 20 grossing films worldwide, 2001-2016

Rank	Title	Country of origin	Gross box office (US$ million)	US distributor	UK source material (writer)
1	Avatar	USA	2,790	20th Century Fox	
2	Star Wars: The Force Awakens	UK/USA	2,068	Walt Disney	
3	Jurassic World	USA	1,672	Universal	
4	Marvel Avengers Assemble	USA	1,520	Walt Disney	
5	Fast & Furious 7	USA	1,519	Universal	
6	Avengers: Age of Ultron	UK/USA	1,405	Walt Disney	
7	Harry Potter and the Deathly Hallows: Part 2	UK/USA	1,342	Warner Bros	Novel by JK Rowling
8	Frozen	USA	1,277	Walt Disney	
9	Iron Man 3	USA/CHN	1,216	Paramount	
10	Minions	USA/Fra	1,167	Universal	
11	Captain America: Civil War	USA	1,154	Walt Disney	
12	Transformers: Dark of the Moon	USA	1,142	Paramount	
13	The Lord of The Rings: The Return of The King	USA/NZ	1,130	New Line	Novel by JRR Tolkien
14	Skyfall	UK/USA	1,109	MGM/Columbia/Sony	Based on novels by Ian Fleming
15	Transformers: Age of Extinction	USA/CHN	1,104	Paramount	
16	The Dark Knight Rises	UK/USA	1,085	Warner Bros	
17	Pirates of the Caribbean: Dead Man's Chest	USA	1,065	Buena Vista	
18	Toy Story 3	USA	1,063	Walt Disney	
19	Rogue One: A Star Wars Story	UK/USA	1,056	Walt Disney	
20	Pirates of the Caribbean: On Stranger Tides	UK/USA	1,046	Walt Disney	

Source: BFI RSU, comScore

Looking just at films based on UK story material, the top 20 grossing films adapted from stories or characters created by UK writers during the period are listed in Table 2. Nineteen are adaptations of novels or other books by UK authors and one is from an original screenplay. Works by JK Rowling are the source material for nine titles in the top 20 (all eight of the Harry Potter films and *Fantastic Beasts and Where to Find Them*), while six titles are based on the writings of JRR Tolkien (the Lord of the Rings and Hobbit trilogies).

Table 2 Top 20 grossing films worldwide based on stories and characters created by UK writers, 2001-2016

Rank	Title	Country of origin	Gross box office (US$ million)	US distributor	UK source material (writer)
1	Harry Potter and the Deathly Hallows: Part 2	UK/USA	1,342	Warner Bros	Novel by JK Rowling
2	The Lord of the Rings: The Return of The King	UK/USA	1,130	New Line	Novel by JRR Tolkien
3	Skyfall	UK/USA	1,109	MGM/Columbia/ Sony	Based on novels by Ian Fleming
4	Alice in Wonderland	USA	1,025	Walt Disney	Novel by Lewis Carroll
5	The Hobbit: An Unexpected Journey	USA/NZ	1,021	Warner Bros	Novel by JRR Tolkien
6	Harry Potter and the Philosopher's Stone	UK/USA	975	Warner Bros	Novel by JK Rowling
7	The Jungle Book	UK/USA	967	Walt Disney	Novel by Rudyard Kipling
8	The Hobbit: The Desolation of Smaug	USA/NZ	961	Warner Bros	Novel by JRR Tolkien
9	Harry Potter and the Deathly Hallows: Part 1	UK/USA	960	Warner Bros	Novel by JK Rowling
10	The Hobbit: The Battle of the Five Armies	USA/NZ	956	Warner Bros	Novel by JRR Tolkien
11	Harry Potter and the Order of the Phoenix	UK/USA	940	Warner Bros	Novel by JK Rowling
12	Harry Potter and the Half Blood Prince	UK/USA	934	Warner Bros	Novel by JK Rowling
13	The Lord of the Rings: The Two Towers	USA/NZ	929	New Line	Novel by JRR Tolkien
14	Harry Potter and the Goblet of Fire	UK/USA	897	Warner Bros	Novel by JK Rowling
15	SPECTRE	UK/USA	881	MGM/Columbia/ Sony	Based on novels by Ian Fleming
16	Harry Potter and the Chamber of Secrets	UK/USA	878	Warner Bros	Novel by JK Rowling
17	The Lord of the Rings: The Fellowship of the Ring	USA/NZ	873	New Line	Novel by JRR Tolkien
18	Inception	USA	828	Warner Bros	Original screenplay by Jonathan and Christopher Nolan
19	Fantastic Beasts and Where to Find Them	UK/USA	813	Warner Bros	Based on the book by JK Rowling
20	Harry Potter and the Prisoner of Azkaban	UK/USA	797	Warner Bros	Novel by JK Rowling

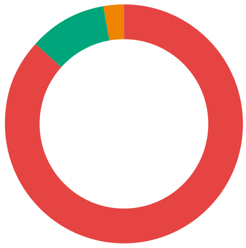
Source: BFI RSU, comScore

Of the 38 films from the top 200 based on stories and characters created by UK writers, 87% (33 films) were based on the work of current and classic authors such as Ian Fleming, Rudyard Kipling, CS Lewis, JK Rowling and JRR Tolkien (Figure 1). Four films are based on original screenplays and one is based on a musical.

Figure 1 Origin of UK source material in the top 200 films at the worldwide box office, 2001-2016

	%
Novel	86.8
Original screenplay	10.5
Musical	2.6

Source: BFI RSU

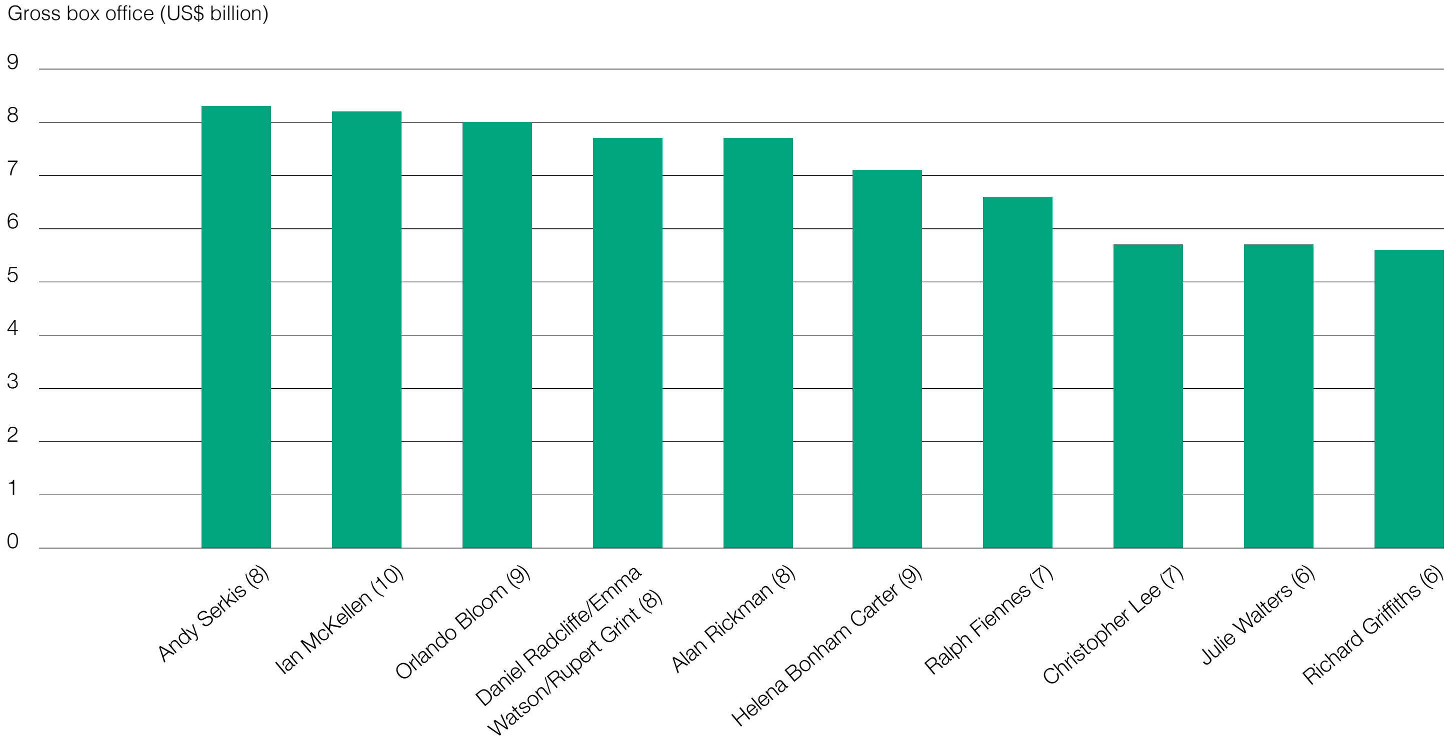


UK ACTORS

Over 60% (121) of the top 200 films at the global box office since 2001 have featured British actors in either lead/title roles (52) or in the supporting cast (69). If animated titles are removed (48 titles), then British acting talent has played lead or supporting roles in 79% of the top live action films of the last 16 years. The global prominence of UK acting talent is reflected in Figure 2, which shows the top 12 British actors based on appearances in the top 200 films and ranked by total box office gross. (The chart shows 10 entries, but includes 12 actors because the three regular leads of the Harry Potter series, Daniel Radcliffe, Emma Watson and Rupert Grint, are classed as one entry). The Harry Potter films feature heavily in this chart.

At the top of the list is Andy Serkis, whose ground-breaking motion capture performances have contributed to the Lord of the Rings, the Hobbit and Planet of the Apes films as well as *King Kong* and *Star Wars: The Force Awakens*. In second place is Ian McKellen appearing in 10 of the top 200 films, including the Lord of the Rings films, the Hobbit trilogy and three X-Men films. Orlando Bloom is third due to appearances in five Tolkien adaptations and three Pirates of the Caribbean films. Daniel Radcliffe, Emma Watson and Rupert Grint, alongside the late Alan Rickman, are next due to their performances in the eight Harry Potter films. Two other female actors feature in the list: Helena Bonham Carter, who has appeared in nine of the top 200 films, including four Harry Potter films, *The King's Speech, Les Misérables* and *Cinderella,* and Julie Walters, who has appeared in five Harry Potter films and *Mamma Mia!*.

Figure 2 Top 12 UK actors featured in the top 200 films at the worldwide box office, 2001-2016 (number of appearances in brackets)



Gross box office (US$ billion)	8.3	8.2	8.0	7.7	7.7	7.1	6.6	5.7	5.7	5.6

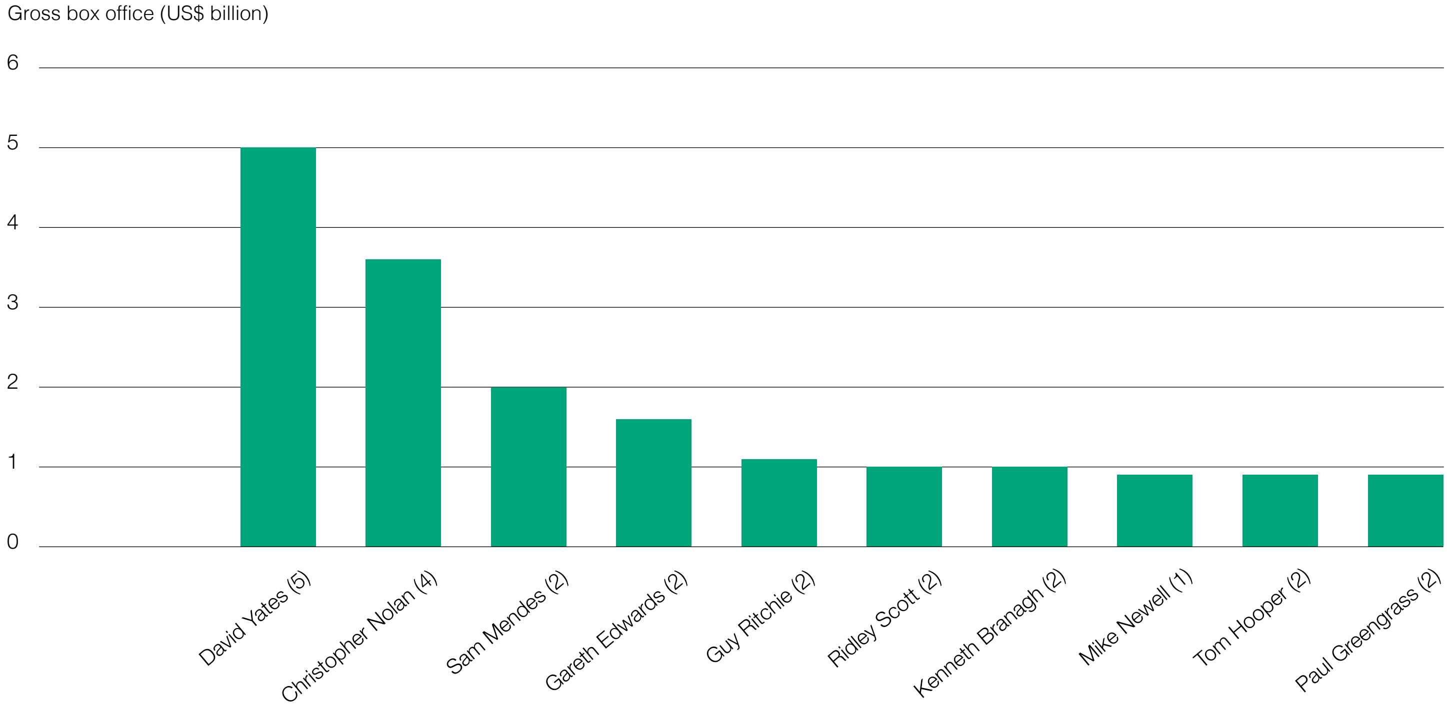
Source: BFI RSU, comScore
Note: Includes actors who have made appearances in the top 200 films, either in lead/title role or supporting role, not including voice-only roles.

UK DIRECTORS

Thirty-three of the 200 highest grossing films at the global box office between 2001 and 2016 were helmed by British directors (Table 3). The top 10 UK directors in terms of cumulative earnings for films in the top 200 are listed in Figure 3. David Yates remains the most commercially successful British director in recent years, with total top 200 box office takings of $5 billion from his four Harry Potter films (*Harry Potter and the Order of the Phoenix, Harry Potter and the Half-Blood Prince* and *Harry Potter and the Deathly Hallows: Parts 1 and 2*) and the Harry Potter spin-off, *Fantastic Beasts and Where to Find Them*. Christopher Nolan is second with $3.6 billion from four top 200 titles: two Batman films, *Inception* and *Interstellar*. In third place is *Skyfall* and *SPECTRE* director Sam Mendes ($2 billion) followed by Gareth Edwards with box office earnings of $1.6 billion from *Rogue One: A Star Wars Story* and *Godzilla.*

In addition to *Fantastic Beasts and Where to Find Them* and *Rogue One: A Star Wars Story,* three other 2016 releases in the top 200 were helmed by UK directors: *Jason Bourne, Sing* and *Warcraft*. Two women feature amongst the British directors of top 200 films: Phyllida Lloyd is in 13th place with a worldwide gross of $606 million for *Mamma Mia!* and Sam Taylor-Johnson is 14th with a gross of $571 million for *Fifty Shades of Grey*. There is one UK independent film in the top 200, Tom Hooper's *The King's Speech* (which grossed $414 million).

Figure 3 Top 10 UK directors based on top 200 grossing films at the worldwide box office, 2001-2016 (number of films in brackets)



	David Yates (5)	Christopher Nolan (4)	Sam Mendes (2)	Gareth Edwards (2)	Guy Ritchie (2)	Ridley Scott (2)	Kenneth Branagh (2)	Mike Newell (1)	Tom Hooper (2)	Paul Greengrass (2)
Gross box office (US$ billion)	5.0	3.6	2.0	1.6	1.1	1.0	1.0	0.9	0.9	0.9

Source: BFI RSU, comScore

Table 3 UK directors of top 200 films at the worldwide box office, 2001-2016

	Director	Film	Total gross box office (US$ million)
1	David Yates	Harry Potter and the Deathly Hallows: Part 2 Harry Potter and the Deathly Hallows: Part 1 Harry Potter and the Order of the Phoenix Harry Potter and the Half-Blood Prince Fantastic Beasts and Where to Find Them	4,988
2	Christopher Nolan	The Dark Knight Rises The Dark Knight Inception Interstellar	3,593
3	Sam Mendes	Skyfall SPECTRE	1,989
4	Gareth Edwards	Rogue One: A Star Wars Story Godzilla (2014)	1,584
5	Guy Ritchie	Sherlock Holmes: A Game of Shadows Sherlock Holmes	1,071
6	Ridley Scott	The Martian Prometheus	1,034
7	Kenneth Branagh	Cinderella Thor	992
8	Mike Newell	Harry Potter and the Goblet of Fire	897
9	Tom Hooper	Les Misérables The King’s Speech	861
10	Paul Greengrass	The Bourne Ultimatum Jason Bourne	860
11	David Slade	The Twilight Saga: Eclipse	698
12	Garth Jennings	Sing	632
13	Phyllida Lloyd	Mamma Mia!	606
14	Sam Taylor-Johnson	Fifty Shades of Grey	571
15	Rupert Wyatt	Rise of the Planet of the Apes	483
16	Duncan Jones	Warcraft	434
17	Matthew Vaughn	Kingsman: The Secret Service	418
18	Michael Apted	The Chronicles of Narnia: The Voyage of the Dawn Treader	417

Source: BFI RSU, comScore

WRITERS AND DIRECTORS OF UK INDEPENDENT FILMS RELEASED IN THE UK, 2003-2016

Almost 1,600 writers and over 1,200 directors were associated with UK independent films released in the UK between 2003 and 2016 (not including re-releases of classic films). Over 86% of the writers and more than 81% of the directors have been associated with just one UK independent film during this time, which illustrates how difficult it is to make the leap from first to second feature and to sustain a filmmaking career (Tables 4 and 5).

However, as we are looking only at UK independent films released between 2003 and 2016 it is possible that some directors and writers were involved with more films than these figures indicate. Some might have been involved with earlier films, others will have made successful non-UK independent films or gone on to work on studio-backed films. There are also likely to be some writers and directors who have made just one film so far, but will go on to make many more films. Tom Hooper is a good example of a director who appears only once in these data but who has directed more than one successful film. His one independent UK film is *The King's Speech*, the all-time highest grossing independent UK film at both the UK and worldwide box office. In addition, he has directed a number of studio-backed films: *The Damned United, Les Misérables* and the 2016 release *The Danish Girl*.

The writers who have been involved with the greatest number of UK independent films are Paul Laverty with eight films followed by Michael Winterbottom and Noel Clarke both with seven films. Frank Cottrell Boyce, James Erskine, Tony Grisoni and Ronald Harwood are next with six films each. The directors of the greatest number of UK independent films were Michael Winterbottom with 12 films, Ken Loach with 11 films and Stephen Frears with eight films. James Erskine is next with seven films followed by Marc Evans, Kevin Macdonald, David MacKenzie, Oliver Parker and Jerry Rothwell each of whom have directed six independent titles. (For information on the gender of writers and directors of UK films, see the chapter on Employment in the film industry.)

Table 4 Numbers of films by writers of UK independent films, release years 2003-2016

Number of films written or co-written	Number of writers	% of writers
1	1,377	86.2
2	143	9.0
3	47	2.9
4	17	1.1
5	6	0.4
6	4	0.3
7	2	0.1
8	1	0.1
Total	**1,597**	**100.0**

Source: comScore, BFI RSU analysis

Table 5 Numbers of films by directors of UK independent films, release years 2003-2016

Number of films directed or co-directed	Number of directors	% of directors
1	1,003	81.1
2	147	11.9
3	54	4.4
4	18	1.5
5	5	0.4
6	5	0.4
7	1	0.1
8	1	0.1
11	1	0.1
12	1	0.1
Total	**1,236**	**100.0**

Source: comScore, BFI RSU analysis

AWARDS FOR UK FILMS AND TALENT

This section presents the awards won by British talent and UK films at the major film festivals and awards ceremonies in the 2016/17 awards cycle. The awards included here were presented at the Sundance, Berlin, Cannes, Venice and Toronto festivals of 2016 and the BAFTA Film Award and Academy Award® ceremonies which took place in 2017.

However, Table 6 also shows the number of awards won in calendar years 2001 to 2016, in order to provide a comparison with previous years. In 2016, UK films and British individuals won 29 awards, representing 15% of the prizes available. The number of awards won is very slightly up on 2015, when 28 awards were won, representing 16% of those available. (Awards specific to foreign nationals or films, for example the Toronto Film Festival's award for Best Canadian Film, are not included in the present analysis).

Of the 29 awards presented to British films and talent in 2016, a total of 10 were won or shared by British women or won by British films made by women, up from nine in 2015.

Table 6 Numbers of UK award winners, 2001-2016/17

Year	Number of UK award winners	UK share %
2001	25	14
2002	24	15
2003	22	13
2004	22	13
2005	23	14
2006	25	14
2007	32	15
2008	32	15
2009	36	17
2010	24	12
2011	30	15
2012	23	14
2013	26	14
2014	31	20
2015	28	16
2016	29	15
Total (to end of 2016)	**432**	**-**
2015/16 awards cycle	***26***	***17***
2016/17 awards cycle	***22***	***12***

Source: BFI

Table 7 lists the awards won by UK films and British talent at the major festivals in 2016 and at the 2017 BAFTA Film Awards and Academy Awards®.

British films and filmmakers won prizes at four of the five major festivals in 2016 (Table 7). At the Sundance Film Festival, the 2016 BAFTA winning short *Edmond* won top prize in the short film jury award animation category. *Edmond* was one of a number of award winning UK short films made by teams comprising both UK and international filmmakers and often based at one of the UK's film schools. There were five award winners at Berlin, three of which were short films. *A Man Returned* won both the Silver Bear jury prize (short film) and the Berlin short film nomination for the European Film Awards, while *Balcony* was awarded the Crystal Bear for best short film by the 14plus youth jury. The remaining two awards went to UK feature co-productions - *In the Last Days of the City*, which won the Caligari film prize, and *Who's Gonna Love Me Now?* which won the Panorama audience award. British films won two of the main awards at Cannes. Ken Loach's *I, Daniel Blake* won the Palme d'Or, while Andrea Arnold's *American Honey* won the Prix du Jury. The short film *In the Hills* added to the UK's Cannes haul taking second prize from the Cinéfondation short film jury. UK films won three awards at Toronto. *Lion* won the People's Choice award first runner up prize, *Free Fire* won the People's Choice Midnight Madness award and *The Autopsy of Jane Doe* won the People's Choice Midnight Madness award first runner up prize.

At the awards ceremonies in 2017, nine BAFTAs and one Oscar® were presented to British films and talent. The BAFTA for best production design was shared by Stuart Craig and Anna Pinnock for their work on *Fantastic Beasts and Where to Find Them.* This was a third BAFTA win for Stuart Craig and a second for Anna Pinnock, while there was a first BAFTA award for Daniel Phillips (shared with American makeup artist, J Roy Helland) for his makeup and hair work on *Florence Foster Jenkins*. Dev Patel picked up the sole UK acting prize from the covered festivals and awards ceremonies, winning the best supporting actor BAFTA for his role in *Lion*. For the fourth year in succession the visual effects prizes at both the BAFTAs and the Oscars® were won by teams from British VFX houses. In 2017, both awards were won by a team from the UK's Moving Picture Company for their work on *The Jungle Book*. However, as the members of the winning team are not UK nationals, these awards are not listed in the Table. The UK's only win at the Oscars® in 2017 was the Academy Award® for best short form documentary which went to *The White Helmets*.

Table 7 UK award winners, 2016/17

Award ceremony / festival	Award	Recipient	Title
Sundance Film Festival 21-31 January 2016	Short Film Jury Award: Animation	Film Award presented to Emilie Jouffroy (with Nina Gantz)	Edmond
Berlin Film Festival 11-21 February 2016	Silver Bear Jury Prize (Short Film)	Film (Award presented to Mahdi Fleifel)	A Man Returned
	Berlin Short Film Nominee for the European Film Awards	Film (Award presented to Mahdi Fleifel)	A Man Returned
	Crystal Bear for the Best Short Film (14plus)	Film Award presented to Toby Fell-Holden	Balcony
	Caligari Film Prize	Film (Award presented to Tamer El Said)	In the Last Days of the City
	Panorama Audience Award (1st place)	Film (Award presented to Barak Heymann and Tomer Heymann)	Who's Gonna Love Me Now?
Cannes Film Festival 11-22 May 2016	Palme d'Or	Film Award presented to Ken Loach	I, Daniel Blake
	Prix du Jury	Film Award presented to Andrea Arnold	American Honey
	Cinefondation, 2nd Prize	Film (Award presented to Hamid Ahmadi)	In the Hills
Toronto Film Festival 8-18 September 2016	People's Choice Award (First Runner Up)	Film (Award presented to Garth Davis)	Lion
	People's Choice Midnight Madness Award	Film Award presented to Ben Wheatley	Free Fire
	People's Choice Midnight Madness Award (First Runner Up)	Film (Award presented to André Øvredal)	The Autopsy of Jane Doe

Table 7 UK award winners, 2016/17 (continued)

Award ceremony / festival	Award	Recipient	Title
BAFTA Film Awards 12 February 2017	British Short Animation	Film Award presented to Anushka Kishani Naanayakkara and Elena Ruscombe-King (with Khaled Gad)	A Love Story
	British Short Film	Film Award presented to Afolabi Kuti, Daniel Mulloy, Scott O'Donnell (with Shpat Deda)	Home
	EE Rising Star	Tom Holland	
	Makeup and Hair	Daniel Phillips (with J Roy Helland)	Florence Foster Jenkins
	Outstanding British Contribution to Cinema	Curzon	
	Outstanding British Film	Film Award presented to Ken Loach, Rebecca O'Brien and Paul Laverty	I, Daniel Blake
	Outstanding Debut by a British Writer, Director or Producer	Emily Leo, Oliver Roskill and Lucan Toh (with Babak Anvari)	Under the Shadow
	Production Design	Stuart Craig and Anna Pinnock	Fantastic Beasts and Where to Find Them
	Supporting Actor	Dev Patel	Lion
Academy Awards® 26 February 2017	Documentary (Short Subject)	Film Award presented to Orlando von Einsiedel and Joanna Natasegara	The White Helmets

Source: BFI

THEATRICAL RELEASE PERFORMANCE

A successful theatrical release is seen as key to a film's long-term prospects, and competition for the available cinema release slots is fierce. However, almost 80% of independent domestic UK films which are not released theatrically do reach audiences by being shown at festivals or becoming available on other platforms.

FACTS IN FOCUS

- Just under half (48%) of independent domestic UK films with production budgets of £500,000 or over shot between 2003 and 2014 were released within two years of principal photography.
- The percentage of independent domestic UK films achieving a theatrical release increased with the level of budget.
- For independent domestic UK films with budgets of under £5 million or £10 million and over, the highest proportion of box office came from the UK and Republic of Ireland.
- The USA and Canada generated the largest proportion of worldwide box office for independent domestic UK films with budgets between £5-9.9 million.
- Of the films which do not achieve a theatrical release, 79% get shown via another platform or become available on other platforms, with screenings at film festivals and releases on physical video being the most common.

THEATRICAL RELEASE PERFORMANCE

THEATRICAL RELEASE OF INDEPENDENT DOMESTIC UK FILMS

This chapter looks at the theatrical release performance of independent domestic UK films, by budget band, both in the UK and internationally. Domestic UK films are features made by UK production companies that are produced wholly or partly in the UK. Creative input to domestic films is from the UK producers, but some of the films are made with financial backing from non-British companies. However, the description ‘independent’ means that no support is provided by the major US studios.

The reference period is the production years 2003 to 2014. (Production year is defined as the year in which principal photography begins.) We have restricted our analysis to these years because comprehensive production tracking data are available from 2003 onwards, and 2014 is the latest production year included as we base release rates on films which were released theatrically within two years of the start of principal photography. This will underestimate the final release rate, but provides a common measure for comparing films of different budget levels.

Our data on box office and theatrical release details (opening date, distributor, gross, etc) are supplied by comScore, and so the definition of release also depends on having the release data from this company. Occasionally a film might be released for a short time in a small number of venues and is not tracked by comScore. Such a film would be included as not released in the release rate calculations, even if the limited release occurred within two years of principal photography.

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

The theatrical release territories included in the analysis of worldwide release performance are: Argentina, Australia, Austria, Brazil, Chile, China, Colombia, France, Germany, Hong Kong, Italy, Japan, Malaysia, Mexico, the Netherlands, New Zealand, Portugal, Russia, Singapore, South Korea, Spain, the UK and Republic of Ireland (one territory), the USA and Canada (one territory) and Venezuela. These 24 territories are covered because they account for the majority (86% on average across the date range, according to IHS Cinema Intelligence) of the global theatrical market, and because title-matched box office data for these territories are available.

It is possible that the ‘true’ release rates could be higher than shown in the following Tables, as our release information covers only the territories listed above. However, while our estimates of the release rates based on the available data might be slightly lower than the true worldwide release rates, they should be sufficient for providing accurate comparisons of release rates by production budget.

RELEASE RATE OF INDEPENDENT DOMESTIC UK FILMS IN THE UK AND REPUBLIC OF IRELAND

Of the 2,354 independent domestic UK films shot between 2003 and 2014, 596 (25%) were released theatrically in the UK and Republic of Ireland within two years of principal photography (Table 1). The figures reported here have been amended since publication of the 2016 Statistical Yearbook due to a reclassification of a number of films as non-independent UK features.

Looking just at films with budgets of £500,000 or over, the release rate over the period was 48%. Release rates increased with budget, with 84% of films made for £10 million or over achieving a UK theatrical release within two years of principal photography (16 releases from 19 productions).

Table 1 Release rates of independent domestic UK films in the UK and Republic of Ireland, by budget, production years 2003-2014

Budget band (£ million)	Number of films produced	Number released within two years of principal photography	% released	Median budget of released films (£ million)
<0.5	1,556	209	13.4	0.2
0.5 – 1.9	489	189	38.7	1.0
2 – 4.9	209	124	59.3	2.8
5 – 9.9	81	58	71.6	6.5
≥10	19	16	84.2	12.6
Total	**2,354**	**596**	**25.3**	**0.9**

Source: comScore, BFI
Notes:
Release rates subject to two-year release limit.
Data has been amended since publication of the 2016 Yearbook and some numbers are lower due to the reclassification of some titles as non-independent UK features.
A film is considered to be released theatrically if it was recorded as such by comScore.

BOX OFFICE PERFORMANCE OF INDEPENDENT DOMESTIC UK FILMS RELEASED IN THE UK AND REPUBLIC OF IRELAND

Table 2 shows that, as with release rates, both the median and mean UK box office takings for independent domestic UK films increased with budget. The median box office achieved by films in the £5-9.9 million budget band during the period was just under £1.4 million, while the median for films with budgets of £10 million or over was £4 million.

Table 2 Box office performance of independent domestic UK films released in the UK and Republic of Ireland by budget, production years 2003-2014

Budget band (£ million)	Number of films released	Median box office (£ 000)	Mean box office (£ 000)
<0.5	209	6	29
0.5 – 1.9	189	25	197
2 – 4.9	124	350	1,548
5 – 9.9	58	1,390	3,506
≥10	16	4,063	6,876
Total	**596**	**41**	**921**

Source: comScore, BFI
Notes:
Figures shown are of independent domestic UK films released in the UK and Republic of Ireland within two years of principal photography.
Data has been amended since publication of the 2016 Yearbook and some numbers are lower due to the reclassification of some titles as non-independent UK features.
Box office figures valid to February 2017.
The median (the value at which equal numbers of films have higher and lower box office values) is a better representation of the 'middle' of the distribution of box office revenues than the mean which tends to have an upward skew due to a small number of high grossing films. Means are also shown in the table for reference.

WORLDWIDE RELEASE RATES OF INDEPENDENT DOMESTIC UK FILMS

Table 3 shows that 27% of all independent domestic UK films shot between 2003 and 2014 were released theatrically in one or more of the 24 territories (including the UK and Republic of Ireland) covered in this analysis within two years of the start of principal photography. Again, the release rate increased with budget, with more than 84% of productions with budgets of £10 million or over achieving a release worldwide within two years of principal photography, compared with just 19% of films with budgets of under £2 million.

Table 3 Worldwide release rates of independent domestic UK films by budget, production years 2003-2014

Budget band (£ million)	Number of films produced	Number released	% released	Median budget of released films (£ million)
<0.5	1,556	218	14.0	0.2
0.5 – 1.9	489	199	40.7	1.0
2 – 4.9	209	137	65.6	2.8
5 – 9.9	81	63	77.8	6.5
≥10	19	17	89.5	12.6
Total	**2,354**	**634**	**26.9**	**1.0**

Source: comScore, BFI
Notes:
Release rates are calculated two years after principal photography.
A film is 'released worldwide' if it was recorded as such in any one of the 24 comScore territories monitored (see first section for the list).

BOX OFFICE PERFORMANCE OF INDEPENDENT DOMESTIC UK FILMS RELEASED GLOBALLY

The worldwide box office performance (from 24 territories) of independent domestic UK films by budget showed similar patterns to their performance at the UK box office (Table 4). The median and mean box office increased with budget, with a median box office of $4.8 million for films with budgets between £5-9.9 million and a median of $17.5 million for films with budgets of £10 million or over.

Table 4 Box office (US$) for independent domestic UK films released in at least one of 24 territories by budget, production years 2003-2014

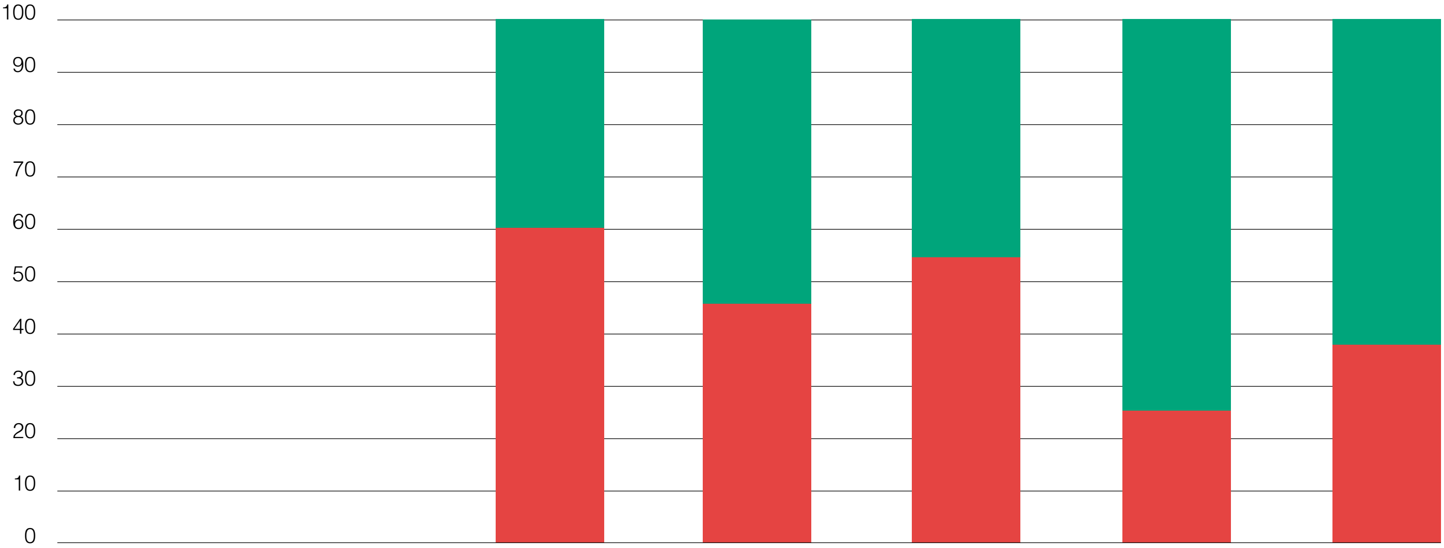
Budget band (£ million)	Number of films released	Median box office (US$ 000)	Mean box office (US$ 000)
<0.5	218	13	81
0.5 – 1.9	199	86	725
2 – 4.9	137	1,065	4,166
5 – 9.9	63	4,867	20,675
≥10	17	17,578	27,174
Total	**634**	**118**	**3,939**

Source: comScore, BFI
Notes:
Figures shown are for independent domestic UK films released in at least one of 24 comScore territories within two years of principal photography (see first section for the list).
Box office figures valid to February 2017.

LOCAL AND OVERSEAS SHARE OF BOX OFFICE OF INDEPENDENT DOMESTIC UK FILMS

Figure 1 shows the share of box office takings in the UK and Republic of Ireland and overseas for independent domestic UK films, by budget. For films with budgets between £500,000 and £4.9 million, box office takings from the UK and Republic of Ireland and from overseas were approximately equal. However, for films with budgets of less than £500,000, the majority of overall box office (60%) was generated in the UK and the Republic of Ireland, whereas films with the highest budgets generated the majority of their total box office from non-local territories. Films in the £5-9.9 million budget range earned 75% of their 24-territory box office overseas, while films with budgets of £10 million or over earned 62%.

Figure 1 Local and overseas share of independent domestic UK film box office by budget, production years 2003-2014



	<£0.5 million	£0.5-£1.9 million	£2-£4.9 million	£5-£9.9 million	>£10 million
UK and Republic of Ireland	60.2	45.7	54.5	25.2	37.8
Overseas	39.8	54.3	45.5	74.8	62.2

Source: comScore, BFI
Notes:
Release rates subject to limit of two years from principal photography.
Box office figures valid to February 2017.

Table 5 shows the relative importance of geographically grouped global territories for independent domestic UK films. The UK and Republic of Ireland accounted for the highest share of the total multi-territory box office with 36%, followed by North America (USA and Canada) with 24% and the other European territories (22%). The Central and South American territories generated the smallest share at 3%.

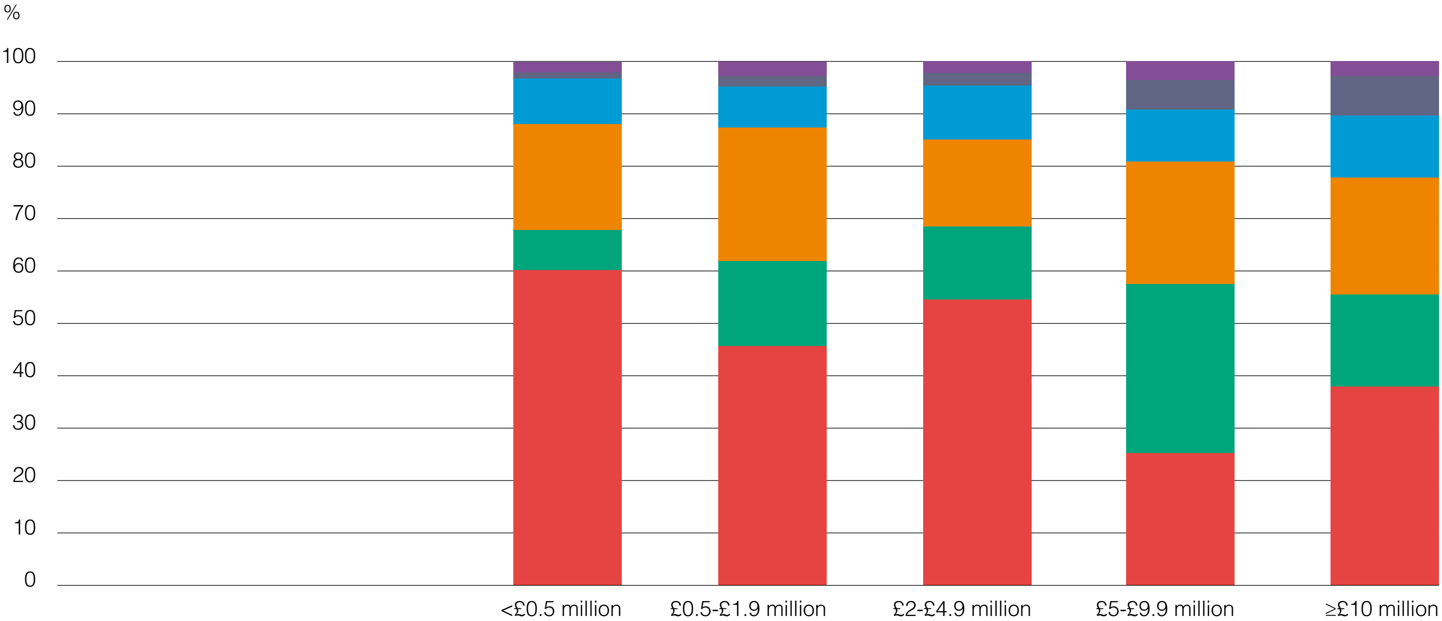
Table 5 Share of 24 territory worldwide box office of independent domestic UK films by grouped territories, production years 2003-2014

Territories	Share of worldwide box office (%)
UK and Republic of Ireland	35.6
USA and Canada	24.3
Austria, France, Germany, Italy, the Netherlands, Portugal, Russia, Spain	21.7
Australia, New Zealand	10.2
China, Hong Kong, Japan, Malaysia, Singapore, South Korea	5.0
Argentina, Brazil, Chile, Colombia, Mexico, Venezuela	3.2
Total of comScore multi-territory box office	**100.0**

Source: comScore, BFI
Notes:
Release rates subject to two-year release limit (see first section).
Box office figures valid to February 2017.

A further breakdown of worldwide box office shares, by geographically grouped territory and budget, is shown in Figure 2. For most budget bands, the pattern of box office share is broadly similar with the UK and Republic of Ireland accounting for the greatest share of overall box office followed by the other European territories and North America. The pattern is different, however, for films with budgets under £500,000 and those with budgets of £5-£9.9 million. In the lowest budget band, Australia and New Zealand generated the third largest share, while North America accounted for the greatest share of overall box office for films in the £5-9.9 million budget band.

Figure 2 Share of 24 territory worldwide box office of independent domestic UK films by grouped territories and budget, production years 2003-2014



	<£0.5 million	£0.5-£1.9 million	£2-£4.9 million	£5-£9.9 million	≥£10 million
UK and Republic of Ireland	60.2	45.7	54.5	25.2	37.8
USA and Canada	7.6	16.2	14.0	32.3	17.6
Other Europe	20.2	25.4	16.6	23.4	22.4
Australia / New Zealand	8.7	7.9	10.3	9.9	11.8
Asia	1.2	2.0	2.3	5.6	7.5
Central and South America	2.0	2.8	2.3	3.7	2.9

Source: comScore, BFI
See notes to Table 5.

FILMS WHICH WERE NOT RELEASED THEATRICALLY

In this section we look at what has happened to films for which we have information on production, but not on theatrical release at any time (we do not use the release within two years of principal photography criterion in this section). As outlined previously, our data on box office and theatrical release details are supplied by comScore which does not track every limited release. Even where a film is not shown in a cinema (whether tracked or not), there are many other ways for it to be seen by an audience.

We have identified 1,585 independent domestic UK films, produced between 2003 and 2014, for which we had information on production but no data on theatrical release from comScore. Using other sources of information (IMDb, film festival websites, films' own websites, etc) the outcome of these film projects (whether they have been shown at any venue or festival or whether they were made available on any medium) was investigated. There are many possibilities for the outcome of a film project and Table 6 shows the number of films, by budget, which fall into three broad outcome categories:

- The film has been completed and shown or is available;
- The film is still in production or post-production; and
- No information found.

The last category includes all films for which no information was available from the sources investigated; it does not indicate a definite outcome. For example, any film for which production has been abandoned would fall into the last category, but not all films in this category would have been abandoned. Table 6 shows that, overall, at least 1,246 (79%) of the 1,585 films which did not achieve a theatrical release were shown on another medium or are available on some other platform.

Table 6 Outcome of projects by budget for independent domestic UK films which have not been released theatrically, production years 2003-2014

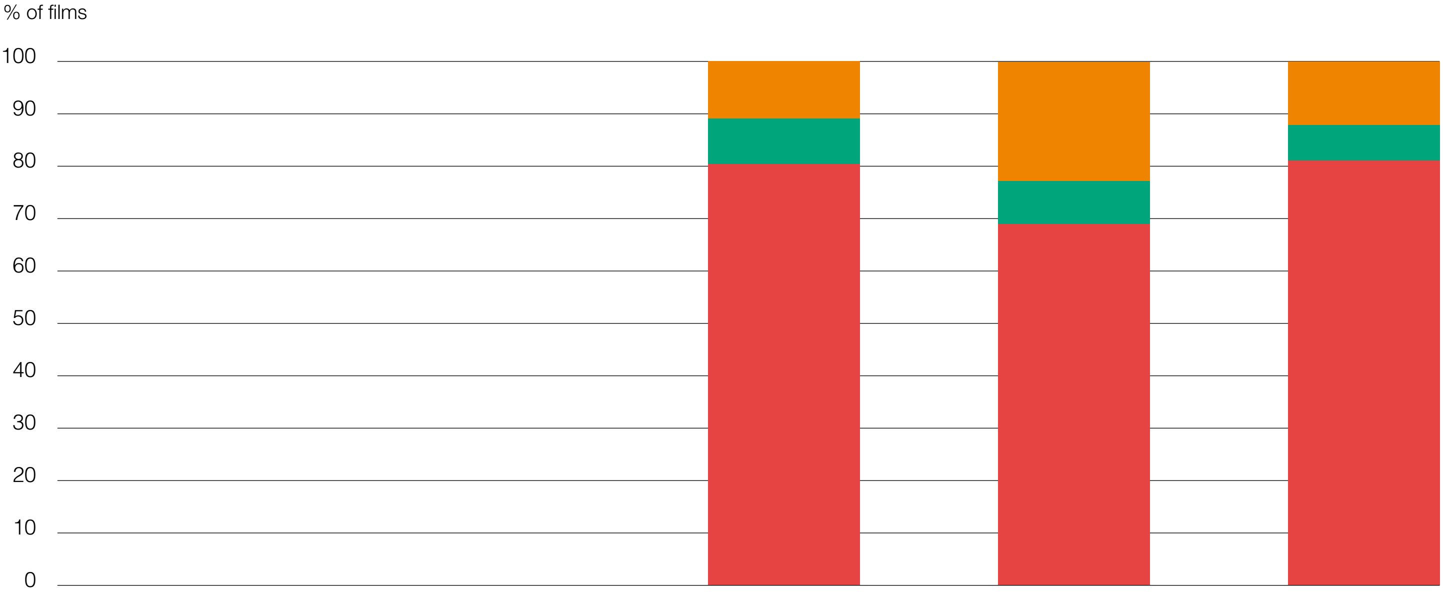
	Budget			
Outcome	**<£0.5 million**	**£0.5 – £1.9 million**	**≥£2 million**	**Total**
Shown/available	997	176	73	1,246
In production/post-production	108	21	6	135
No information	135	58	11	204
Total	**1,240**	**255**	**90**	**1,585**

Source: BFI RSU

Note: Films which had limited releases that were not tracked by comScore are considered to be not released.

For non-released films, the percentage of films which have been shown at a small venue or festival or are available to audiences on one or more release platforms is in the range 69%-81% for all budget bands (Figure 3). Overall, nearly 80% of films have been shown or are available, and a further 9% of films are still in production/post-production.

Figure 3 Percentages of 'non-released' independent domestic UK films falling into each of three basic outcome categories by budget, production years 2003-2014

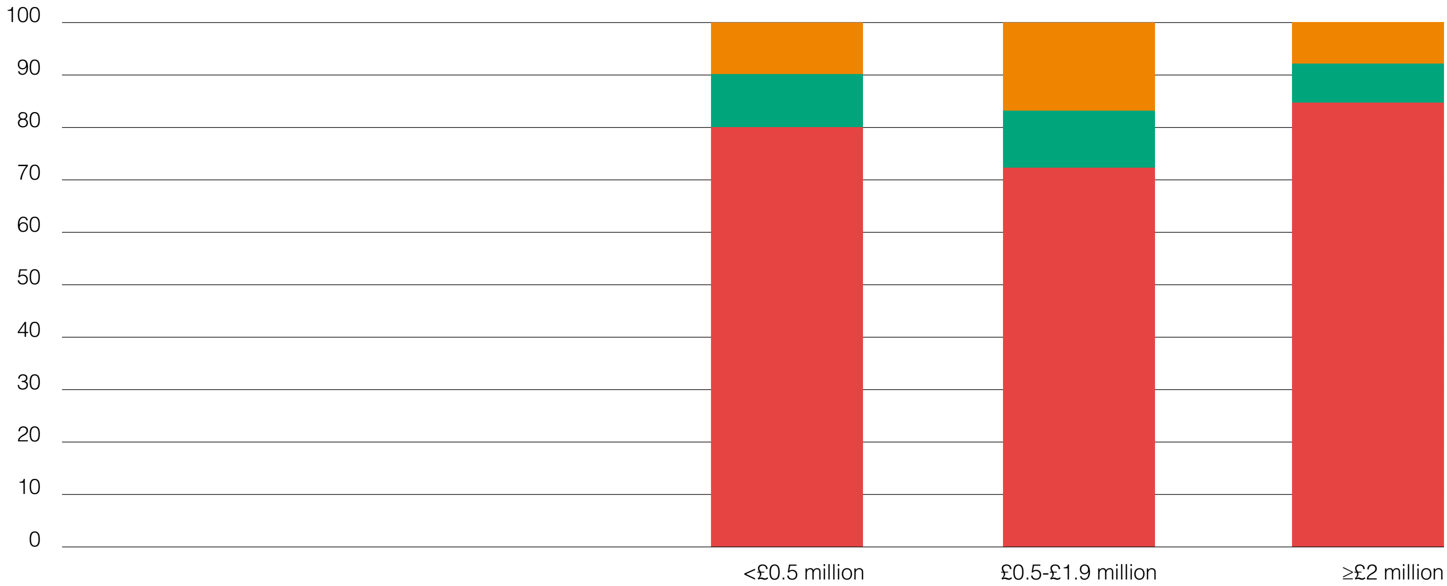


	<£0.5 million	£0.5-£1.9 million	≥£2 million
Shown/available	80.4	69.0	81.1
In production/post-production	8.7	8.2	6.7
No information	10.9	22.7	12.2

Source: comScore, BFI
See notes to Table 5.

The amount of total budget by outcome for the non-released films shows a similar pattern to the numbers of films by outcome (Figure 4). Across the budget bands, the films which have been shown, are available or are still in production/post-production accounted for between 83%-92% of the total budget for each category.

Figure 4 Percentages of total budget for 'non-released' independent domestic UK films falling into each of three basic outcome categories by budget, production years 2003-2014



	<£0.5 million	£0.5-£1.9 million	≥£2 million
Shown/available	80.0	72.3	84.7
In production/post-production	10.2	10.9	7.4
No information	9.8	16.8	7.9

Source: BFI RSU
See note to Table 6.

For films that have been identified as having been shown at some venue or are available on some platform, Table 7 shows, by budget, where they have been shown or are available. Some films are available on more than one platform or have been shown or broadcast and are also available on video or online, and so the sums over the categories in this Table are greater than the Table totals.

Table 7 Numbers of 'non-released' independent domestic UK films shown or available by budget, production years 2003-2014

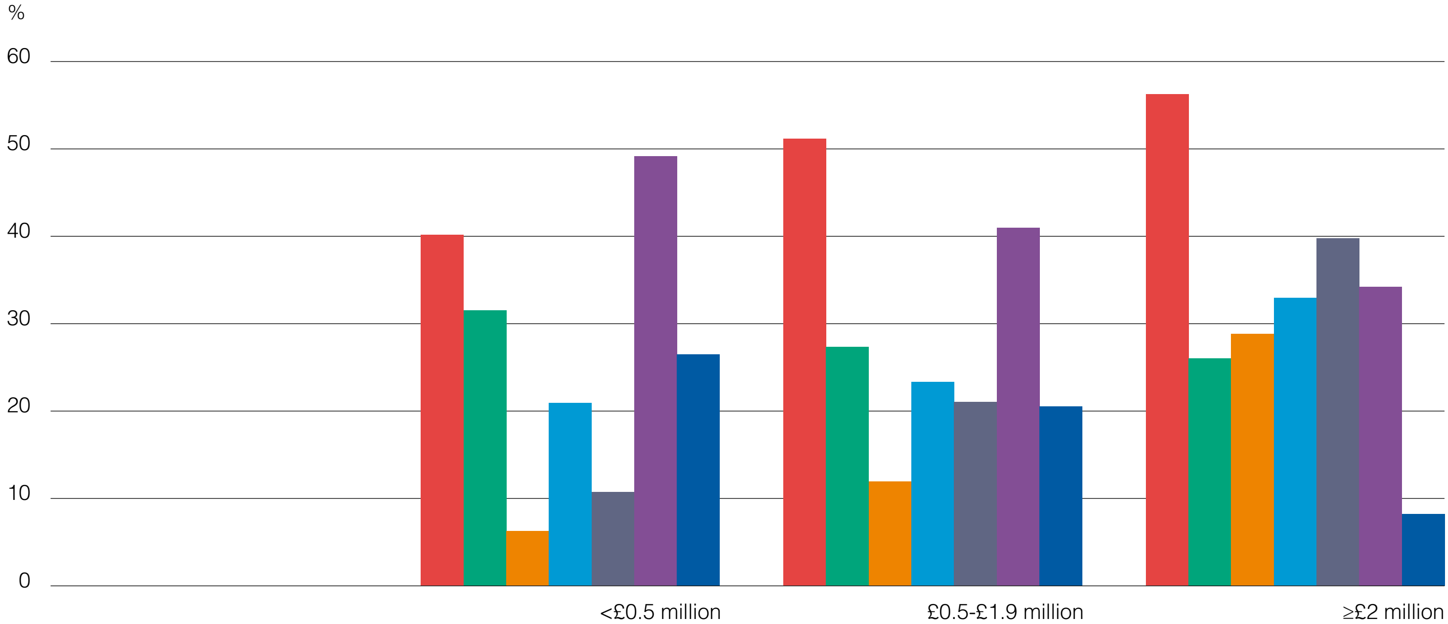
Outcome	<£0.5 million	£0.5 - £1.9 million	≥£2 million
Available on physical video	400	90	41
Available online	314	48	19
Shown on television	62	21	21
Limited UK theatrical release	208	41	24
Worldwide release	107	37	29
Shown at film festival and other	490	72	25
Shown at film festival only	264	36	6
Total	**997**	**176**	**73**

Source: BFI RSU
Notes:
Categories may sum to more than the totals as some individual films are included in more than one category.
See note to Table 6.

Films made with budgets of £500,000 or over which were not released theatrically but have been shown or are available, are most commonly available on physical video. For films made with budgets of under £500,000, the most common platform for reaching audiences is screenings at film festivals. The films shown at festivals have been divided into films screened at festivals and also available elsewhere, and films screened at festivals only. A film festival provides, in effect, a one-off opportunity for a film to be viewed so a film shown just at a festival has less opportunity to reach an audience than one shown at a festival and also available on other platforms.

The percentage of films in four of the categories – available on physical video, shown on television, limited UK theatrical release and worldwide release – increased with the level of budget.

Figure 5 Percentages of 'non-released' independent domestic UK films in each shown or availability category by budget, production years 2003-2014



	<£0.5 million	£0.5-£1.9 million	≥£2 million
Available on physical video	40.1	51.1	56.2
Available on-line	31.5	27.3	26.0
Shown on television	6.2	11.9	28.8
Limited UK theatrical release	20.9	23.3	32.9
Worldwide release	10.7	21.0	39.7
Shown at film festival and other	49.1	40.9	34.2
Shown at film festival only	26.5	20.5	8.2

Source: BFI RSU
Notes:
Percentages over categories add to more than 100 as some films are included in more than one category.
Films which had limited releases that were not tracked by comScore are considered to be not released.

DISTRIBUTION

The UK theatrical marketplace is dominated by a few very large companies. In 2016, the top 10 distributors generated over £1.2 billion in box office revenues, while the remainder made £53 million.

FACTS IN FOCUS

- The top 10 distributors had a 96% share of the market in 2016; Walt Disney was the top earning distributor with theatrical revenues of £301 million.
- The market share for the 97 distributors outside the top 10 was 4%.
- The highest earning distributor of UK independent films was 20th Century Fox, but StudioCanal distributed the largest number of such films.
- Almost one in seven films (68%) were released at fewer than 50 sites in 2016.
- Opening weekends represented 30% of the total box office.
- The estimated total amount spent by distributors on advertising films released theatrically was just over £213 million.
- The average advertising spend for UK studio-backed films was £1.9 million, compared with £1.5 million in 2015; the average spend for UK independent films was £100,000, down from £200,000 in 2015.

DISTRIBUTION

DISTRIBUTORS

Table 1 shows that the top 10 distributors had a 96% share of the market in 2016 from the release of 342 titles (34% of all films on release in 2016). The share is similar to 2015 when the top 10 distributors took 95.5% of the total box office from 327 releases (35% of all releases). A further 97 distributors were involved in the theatrical release of films in the UK and Republic of Ireland in 2016, compared with 121 companies outside the top 10 in 2015. These distributors handled a total of 675 titles (66% of all releases) but generated only 4.1% of the total box office.

The leading distributor was Walt Disney, which handled seven of the top 20 film releases of 2016 including the top earning film of the year *Rogue One: A Stars Wars Story, The Jungle Book, Finding Dory* and *Captain America: Civil War*. Table 1 shows box office takings by distributor for all films on release during 2016, and hence includes the box office takings of titles which were released in 2015 but remained in cinemas into 2016 (such as the top film of 2015, *Star Wars: The Force Awakens* which remained on release for 20 weeks in 2016). The second highest earning distributor in 2016 was 20th Century Fox which released the top grossing action film of the year, *Deadpool*, and four other top 20 titles, *Trolls, The Revenant, X-Men: Apocalypse* and *Alvin and the Chipmunks: The Road Chip*.

Table 1 Distributor share of box office, UK and Republic of Ireland, 2016

Distributor	Market share (%)	Films on release in 2016	Box office gross (£ million)
Walt Disney	23.2	19	300.7
20th Century Fox	15.7	42	204.3
Warner Bros	15.6	38	201.9
Universal	14.0	38	181.3
eOne Films	8.4	42	109.2
Sony Pictures	6.6	33	86.0
Paramount	5.4	13	69.7
Lionsgate	4.0	28	52.4
StudioCanal	1.5	82	20.1
Entertainment	1.5	7	19.2
Sub-total (top 10 distributors)	95.9	342	1,244.8
Others (97 distributors)	4.1	675	52.9
Total	**100.0**	**1,017**	**1,297.7**

Source: comScore

Notes:

The total number of films on release differs from Table 6 as it includes all films on release in 2016, including titles first released in 2015.

Box office gross = cumulative box office total for all films handled by the distributor in the period 1 January 2016 to 31 December 2016.

Table 2 shows the market share for the top 10 distributors annually between 2007 and 2016. In 2016, Walt Disney was the UK's leading distributor for the first time in the 10-year period covered in the Table, while Universal, the top earning distributor of 2015, has topped the chart twice over the same time. Warner Bros, which was third in the list of top 10 earning distributors in 2016, has headed the top 10 chart on four occasions over the period, the most of any distributor. The top independent distributor in 2016 was eOne Films, whose titles included the top 20 films *The BFG* and *The Girl on the Train*, as well as UK independent titles such as *Eye in the Sky* and *I, Daniel Blake.*

The same distributors consistently appear in the top 10. In all years up to 2012, with one exception, the major US studios took the leading places in the list with only five different independent distributors appearing in the top 10 over the period. However, following the consolidation of a number of the independents, this pattern is beginning to change. eOne Films appeared ahead of Paramount and Sony Pictures in all years after 2012, except 2015, and StudioCanal appeared ahead of Paramount and Sony Pictures in 2014 and above Paramount in 2015. In the last few years, the share of box office generated by distributors outside the top 10 has ranged from 3.7% in 2014 to 7.8% in 2009.

Table 2 Distributor market share as percentage of box office gross, 2007-2016 (ranked by 2016 market share)

Distributor	2007	2008	2009	2010	2011	2012	2013	2014	2015	2016
Walt Disney	10.7	9.9	12.4	14.0	8.7	10.2	15.2	10.1	20.0	23.2
20th Century Fox	13.9	9.4	16.6	15.9	12.1	16.1	13.1	21.8	14.9	15.7
Warner Bros	15.6	11.0	11.2	18.3	18.2	12.9	17.2	15.9	9.0	15.6
Universal	13.9	18.5	10.5	10.2	11.8	10.7	15.1	11.2	21.6	14.0
eOne Films	-	-	4.9	5.5	5.1	6.7	9.0	8.0	3.9	8.4
Sony Pictures	8.2	12.5	11.3	6.9	7.2	18.0	8.7	6.2	11.8	6.6
Paramount	14.7	16.9	10.8	14.8	16.3	7.7	7.8	5.8	4.0	5.4
Lionsgate	2.3	2.5	2.9	3.5	-	5.7	4.7	5.5	4.0	4.0
Optimum/StudioCanal[1]	-	-	-	2.2	3.8	-	2.8	6.7	4.7	1.5
Entertainment	9.5	8.0	8.6	2.5	6.7	3.1	1.9	5.2	1.6	1.5
Momentum[2]	3.4	3.5	-	-	4.6	4.3	-	-	-	-
Pathé	1.3	2.1	2.9	-	-	-	-	-	-	-
Top 10 total[3]	94.5	94.5	92.2	93.7	94.4	95.4	95.5	96.3	95.5	95.9
Others	5.5	5.5	7.8	6.3	5.6	4.6	4.5	3.7	4.5	4.1
Total	**100.0**	**100.0**	**100.0**	**100.0**	**100.0**	**100.0**	**100.0**	**100.0**	**100.0**	**100.0**

Source: comScore

Notes:

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

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

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

Tables 3 to 5 show the top 10 distributors of specialised films, foreign language films and UK independent films released in 2016. The BFI considers films that do not sit easily within a mainstream commercial genre to be ‘specialised’; this includes subtitled foreign language films and most feature documentaries.

A total of 526 specialised films were released in the UK and Republic of Ireland in 2016 (64% of all releases), grossing £42 million (3% of total box office). The top 10 distributors of these films released 132 specialised titles, which took £30 million at the box office (Table 3). The highest earning distributor of specialised titles was UTV Motion Pictures with a total gross of £3.4 million. It released five films in this category in the year, including the top earning specialised film release and highest grossing foreign language film of the year, *Dangal*. Second in the list is Curzon Artificial Eye which released 25 specialised titles including the 2016 foreign language Oscar® winner *Son of Saul*. StudioCanal is third with 52 films, the highest number of specialised films released by any distributor in 2016. Its releases included the top earning documentary of the year, *The Beatles: Eight Days a Week.*

Table 3 Top 10 distributors of specialised films in the UK and Republic of Ireland, 2016 (ranked by box office gross)

Distributor	Number of specialised films released in 2016	Average widest point of release	Box office gross (£ million)
UTV Motion Pictures	5	84	3.4
Curzon Artificial Eye	25	23	3.3
StudioCanal	52	14	3.0
Yash Raj	3	108	2.9
20th Century Fox	5	69	2.7
Phoenix	6	60	1.7
Eros International	9	42	1.6
Altitude	3	80	1.5
Soda Pictures	13	26	1.5
Picturehouse	10	49	1.4

Source: comScore, BFI RSU analysis
Note: The list includes distributors releasing two or more specialised films in 2016.

Foreign language films accounted for 45% of films released at the UK and Republic of Ireland box office in 2016. The top 10 distributors associated with these films released 90 (24%) of the total 368 titles (Table 4). Hindi was the most popular non-English language both in terms of numbers of films released in the year and box office revenues, with 48 titles taking £13.2 million. Spanish was the next most popular in terms of box office revenues, taking £2.2 million from 12 releases, followed by Tamil which had an overall gross of £2.1 million from 42 releases (the second highest number of releases in any foreign language).

Indian film distributor UTV Motion Pictures had the largest share of the box office overall (£3.4 million). Yash Raj, also a distributor of Indian films, had the next largest share with £2.9 million. Its top earning title was the second highest grossing foreign language film of the year, *Sultan*. StudioCanal released the highest number of foreign language films (34) in the year, most of which were drawn from French cinema but also included Studio Ghibli's *When Marnie Was There* (in Japanese), and *The Idol* (in Arabic). Polish film specialist Phoenix appears in the Table for the first time, with five films earning £1.7 million.

Table 4 Top 10 distributors of foreign language films in the UK and Republic of Ireland, 2016 (ranked by box office gross)

Distributor	Number of foreign language films released in 2016	Average widest point of release	Box office gross (£ million)
UTV Motion Pictures	5	84	3.4
Yash Raj	3	108	2.9
20th Century Fox	5	69	2.7
Curzon Artificial Eye	19	19	2.0
Paramount	1	459	2.0
Phoenix	5	62	1.7
Eros International	9	42	1.6
StudioCanal	34	11	1.5
B4U Network	8	22	1.4
Pathé	1	114	1.3

Source: comScore, BFI RSU analysis

The combined box office gross for all independent UK films released in 2016 was £94 million (7% of the total box office) from 156 releases. The 43 films released by the top 10 distributors of independent UK titles accounted for £90 million, which equates to 96% of the total box office generated by this category (Table 5). The distributor with the largest share of the box office for UK independent films was 20th Century Fox, earning £17 million from two films, including the highest earning UK independent film of 2016, *Absolutely Fabulous: The Movie*. Second in the list is Universal (its unrounded box office gross was slightly less than the total for 20th Century Fox), with three titles, including the top earning UK independent film at the global box office in 2016, *The Danish Girl*. StudioCanal, which had topped the list for the previous three years, had the highest number of releases, with 11 films.

Table 5 Top 10 distributors of UK independent films in the UK and Republic of Ireland, 2016 (ranked by box office gross)

Distributor	Number of UK independent films released in 2016	Average widest point of release	Box office gross (£ million)
20th Century Fox	2	492	16.7
Universal	3	410	16.7
Lionsgate	7	212	14.1
eOne Films	5	365	12.7
Sony Pictures	3	340	9.6
StudioCanal	11	151	9.6
Pathé	2	500	5.7
Warner Bros	3	260	2.7
Icon	3	121	1.3
Altitude	4	60	1.2

Source: comScore, BFI RSU analysis

WIDTH OF RELEASE

Table 6 shows the numbers and percentages of films released in the UK and Republic of Ireland from 2009 to 2016 by widest point of release. While the number of films released has increased each year since 2009, the majority of the increase is accounted for by films shown at fewer than 50 sites. From 2009 to 2012 around 60% of releases were shown at fewer than 50 sites; there has been an upward curve since 2013 with 68% of films being released at fewer than 50 sites in 2016. Each year, more than one third of releases were shown at fewer than 10 sites. The number of films released at 500 sites or over has also grown over the period, rising from nine in 2009 to 61 in 2016; as a proportion of total releases, the number of films in this width-of-release band in 2016 represented 7% of releases compared with 2% in 2009.

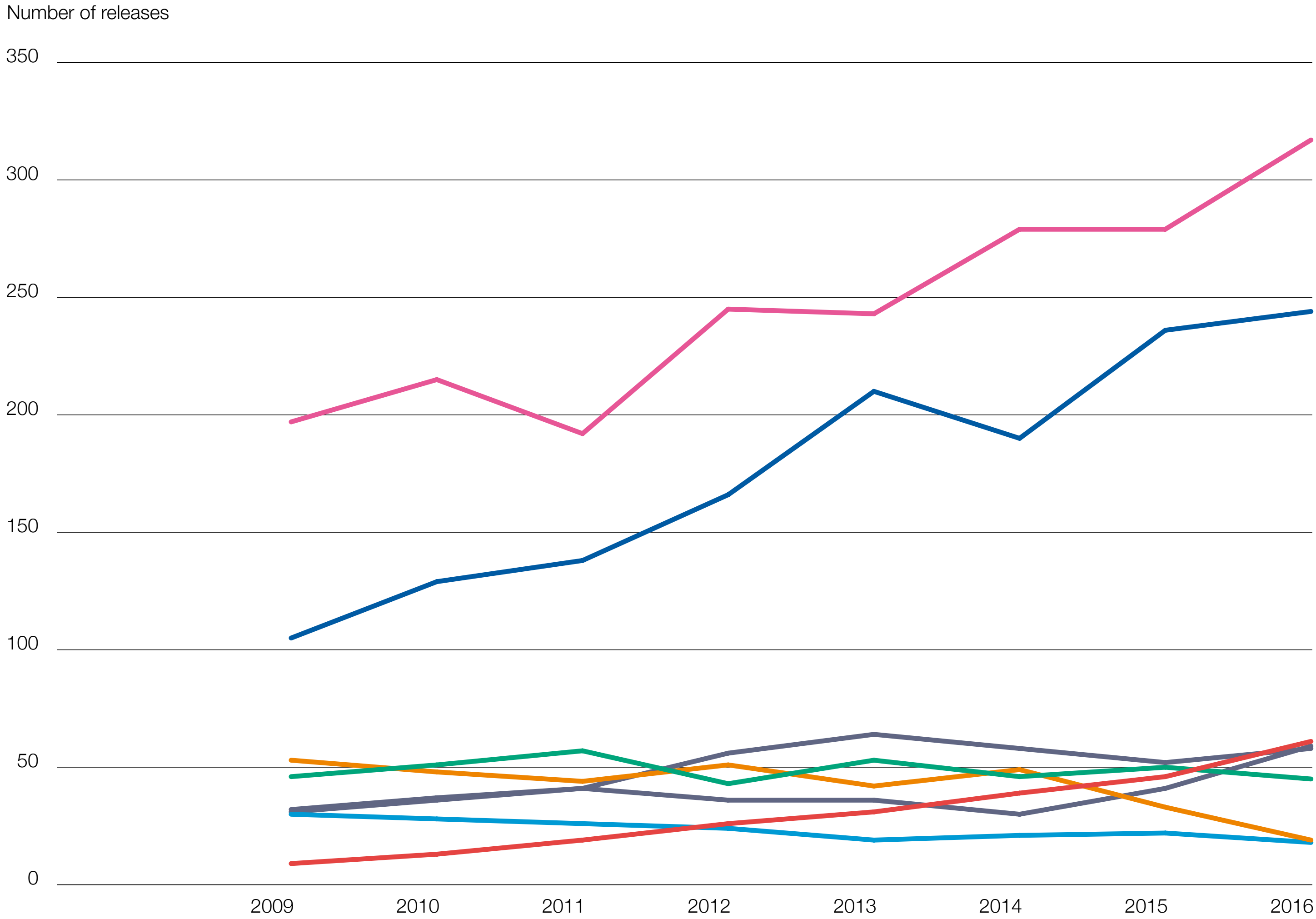
Table 6 Numbers and percentages of releases by widest point of release, 2009-2016

	2009		2010		2011		2012		2013		2014		2015		2016	
Sites at widest point of release	Number	% of releases	Number	% of releases	Number	% of releases	Number	% of releases	Number	% of releases	Number	% of releases	Number	% of releases	Number	% of releases
≥500	9	1.8	13	2.3	19	3.4	26	4.0	31	4.4	39	5.5	46	6.1	61	7.4
400 – 499	46	9.1	51	9.2	57	10.2	43	6.6	53	7.6	46	6.5	50	6.6	45	5.5
300 – 399	53	10.5	48	8.6	44	7.9	51	7.9	42	6.0	49	6.9	33	4.3	19	2.3
200 – 299	30	6.0	28	5.0	26	4.7	24	3.7	19	2.7	21	2.9	22	2.9	18	2.2
100 – 199	32	6.4	37	6.6	41	7.3	36	5.6	36	5.2	30	4.2	41	5.4	59	7.2
50 – 99	31	6.2	36	6.5	41	7.3	56	8.7	64	9.2	58	8.1	52	6.9	58	7.1
10 – 49	105	20.9	129	23.2	138	24.7	166	25.7	210	30.1	190	26.7	236	31.1	244	29.7
<10	197	39.2	215	38.6	192	34.4	245	37.9	243	34.8	279	39.2	279	36.8	317	38.6
Total	**503**	**100.0**	**557**	**100.0**	**558**	**100.0**	**647**	**100.0**	**698**	**100.0**	**712**	**100.0**	**759**	**100.0**	**821**	**100.0**

Source: comScore, BFI RSU analysis
Note: Percentages may not sum to totals due to rounding.

As outlined above, between 2009 and 2016 more films were shown at fewer than 50 sites at their widest point of release than any of the higher width-of-release bands. To 2011, films released at the greatest number of sites (500 or over) had the lowest number of releases, but the pattern is different for 2012-2016 with fewer films being released at 200-299 sites than released at 500 sites or over. As Figure 1 illustrates, during the period the trend in the number of films released at 200-299 sites has shown a gradual decrease, whilst the number of films released at the greatest number of sites has increased year on year. In the other width-of-release bands (50-99, 100-199, 300-399 and 400-499 sites) the numbers of releases vary and no consistent patterns are evident.

Figure 1 Numbers of releases by widest point of release, 2009-2016



	2009	2010	2011	2012	2013	2014	2015	2016
≥500	9	13	19	26	31	39	46	61
400 – 499	46	51	57	43	53	46	50	45
300 – 399	53	48	44	51	42	49	33	19
200 – 299	30	28	26	24	19	21	22	18
100 – 199	32	37	41	36	36	30	41	59
50 – 99	31	36	41	56	64	58	52	58
10 – 49	105	129	138	166	210	190	236	244
<10	197	215	192	245	243	279	279	317

Source: comScore, BFI RSU analysis

WEEKEND BOX OFFICE

In 2016, 59% of box office revenue was taken at weekends (Friday to Sunday), a slight increase from the 58% seen in 2015 (Table 7). The pattern of box office takings by day has remained similar and is broadly consistent throughout the period with the exception of the middle of the working week, which had been boosted for most of the period by the 'Orange/EE Wednesdays' promotion. Since the end of this promotion in February 2015, the box office share has become more evenly distributed across weekdays. (The current 'Meerkat Movies' promotion, which offers two for one tickets on Tuesdays and Wednesdays, is more restrictive than the previous promotion, as it is only available to individuals who have purchased products from the sponsoring company.)

Table 7 Box office percentage share by weekday/weekend, 2007-2016

	2007	2008	2009	2010	2011	2012	2013	2014	2015	2016
Friday	16.4	16.7	16.4	16.0	16.6	16.4	15.8	15.3	15.3	16.1
Saturday	27.8	24.4	24.0	24.1	23.8	24.1	24.9	25.2	23.9	24.6
Sunday	19.3	18.3	17.8	18.5	17.6	17.6	18.2	18.8	18.8	18.3
Weekend	**63.5**	**59.4**	**58.2**	**58.6**	**57.9**	**58.1**	**58.9**	**59.2**	**58.1**	**58.9**
Monday	7.2	9.4	9.2	9.5	9.2	9.3	8.9	9.1	9.5	9.7
Tuesday	9.0	9.5	9.5	9.3	9.1	9.3	9.4	9.4	10.6	10.4
Wednesday	11.6	11.9	13.7	13.2	13.9	13.4	12.6	12.4	10.8	10.9
Thursday	8.7	9.9	9.5	9.3	9.8	9.8	10.2	9.8	10.9	10.1
Weekday	**36.5**	**40.7**	**41.8**	**41.4**	**42.1**	**41.9**	**41.1**	**40.8**	**41.9**	**41.1**
Total	**100.0**	**100.0**	**100.0**	**100.0**	**100.0**	**100.0**	**100.0**	**100.0**	**100.0**	**100.0**

Source: comScore

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

For many films the opening weekend box office represents a significant proportion of their total theatrical gross. Table 8 shows the opening weekend box office as a share of total theatrical revenue for the years 2008 to 2016. In 2016, this share was 29.8%, a similar level to 2015. The year's top film, *Rogue One: A Star Wars Story*, took £17.3 million on its four-day opening weekend, which represented 26% of its theatrical gross (to 19 February 2017). Of the year's other top 20 films, those with the highest percentage of total box office taken from their opening weekends were *Doctor Strange* and *X-Men: Apocalypse*, both with 40%. However, four of the top 20 films took less than 20% of their total grosses on their opening weekends. *Finding Dory's* opening take was just under 19% of its final gross, *The BFG* and *Bridget Jones's Baby* made 17% of their final grosses and *Moana* took 12% (to 19 February 2017). In the case of *Finding Dory* and *The BFG*, these films been on release for a total of 30 and 32 weeks respectively in 2016, so it is not surprising that their opening weekend's takings were a small percentage of their total grosses.

Table 8 Opening weekend as percentage of total box office, 2008-2016

	% of total in opening weekend								
Range of box office (£ million)	**2008**	**2009**	**2010**	**2011**	**2012**	**2013**	**2014**	**2015**	**2016**
>30	21.7	18.8	27.4	29.4	27.0	24.0	27.1	32.2	27.2
20 - 30	31.0	23.0	35.8	22.6	22.4	30.9	21.9	25.9	28.0
10 - 19.9	29.2	32.2	26.1	27.6	24.6	27.6	30.9	25.6	29.1
5 - 9.9	27.6	26.1	26.7	26.2	26.1	28.4	25.9	28.7	32.2
1 - 4.9	27.4	30.3	30.4	32.2	31.8	32.1	30.3	32.3	33.1
0.2 - 0.9	34.1	35.5	31.9	35.5	37.7	37.0	36.7	37.3	37.7
<0.2	34.8	36.5	34.8	38.5	37.8	38.3	40.0	39.6	39.6
All films	**27.3**	**26.1**	**28.6**	**28.1**	**26.8**	**28.4**	**27.9**	**29.9**	**29.8**

Source: comScore, BFI RSU analysis

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

RELEASE COSTS

The opening weekend is recognised as being crucial to the success of a film, both in cinemas and on subsequent release platforms. A good opening weekend, for example, may encourage exhibitors to continue to screen a film, and also have a positive impact on the rest of the value chain, which is particularly important for independent films which do not have the backing of the major studios.

Distributors invest heavily in advertising across all media (outdoor posters, print media, television, radio and online) in order to raise a film's profile with potential audiences. The estimated total advertising spend by distributors in 2016 was £213 million, up from £192 million in 2015 (Table 9). However, there were 821 film releases in the UK and Republic of Ireland in 2016, compared with 759 in 2015, so the average advertising spend per film increased only very slightly, from £0.25 million to £0.26 million.

While the overall spend by distributors in 2016 was higher compared with 2015, the spend on traditional advertising platforms was lower. The spend on press advertising was the lowest of the entire period and was down 30% compared with 2015, while radio advertising spend (down 23% compared with 2015) was the second lowest of the period. The spend on outdoor advertising was also the lowest of the period (down 13% compared with 2015). TV was the only traditional medium to buck the trend; although down 8% on 2015, its 2016 spend was the third highest of the period. The internet was the only platform to see an increase in advertising spend compared with 2015. However, online advertising spend between 2013 and 2016 and in the years before 2013 is not comparable due to changes in the Nielson Media Research methodology in collecting this data. A new method, applied in October 2014, significantly reduced the estimation of online spend from Q2 2013 onwards while a further update to the methodology in 2015/16, which included changing the sampling approach and spend calculation, has led to a substantial increase in terms of the estimated spend. It should be noted, however, that the advertising industry's own data indicate significant growth in online advertising revenues in the most recent years up to 2016.

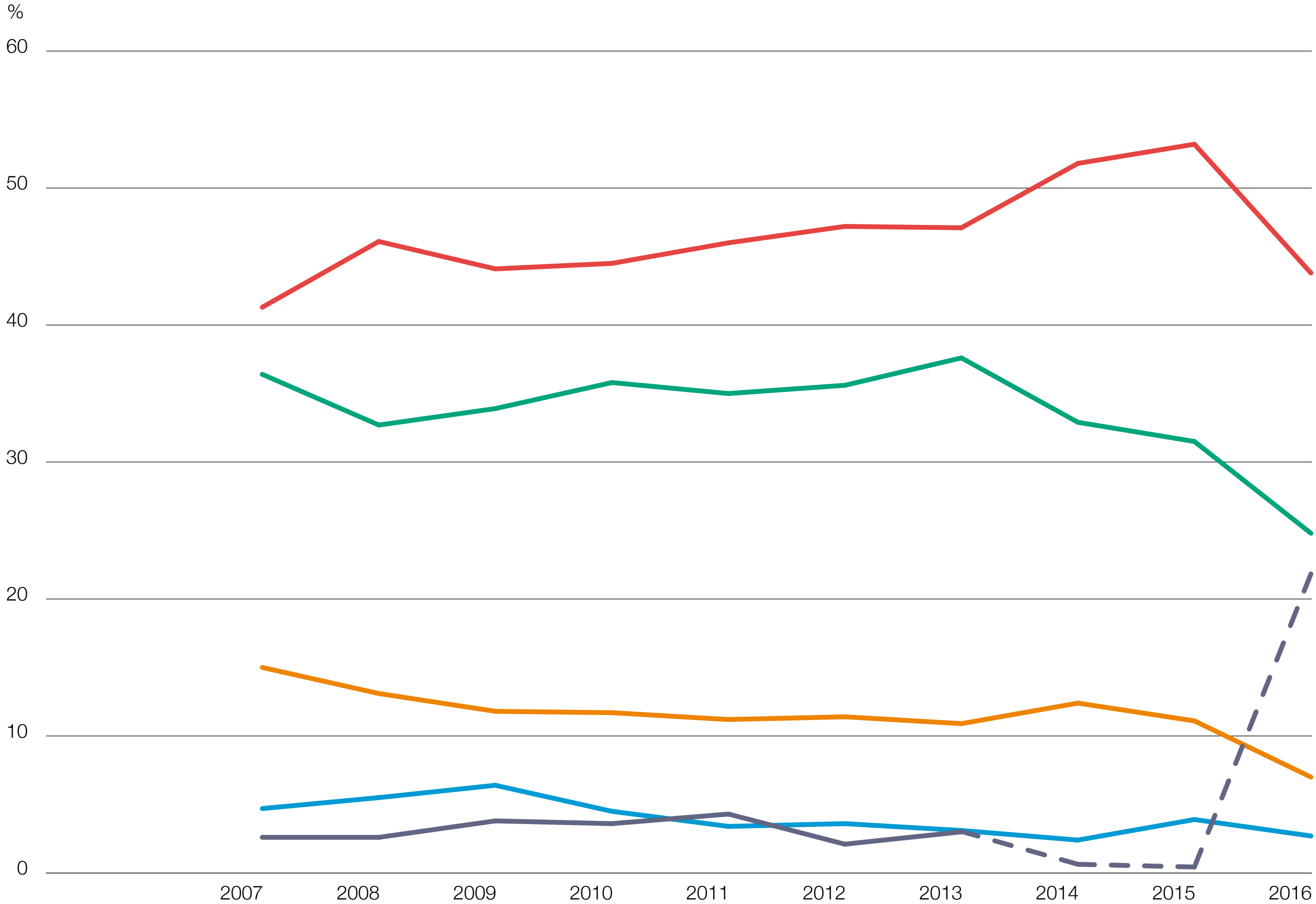
Table 9 Estimated advertising spend 2007-2016 (£ million)

Medium	2007	2008	2009	2010	2011	2012	2013	2014	2015	2016
TV	74.1	79.3	74.3	76.0	90.8	89.1	89.2	101.0	102.2	93.3
Outdoor	65.3	56.2	57.0	61.0	69.1	67.2	71.2	64.2	60.5	52.8
Press	27.0	22.6	19.9	19.9	22.0	21.5	20.7	24.2	21.3	14.9
Radio	8.4	9.4	10.7	7.6	6.8	6.8	5.9	4.6	7.4	5.7
Sub-total	**174.8**	**167.5**	**161.9**	**163.5**	**188.7**	**188.1**	**187.8**	**194.0**	**191.4**	**166.7**
Internet	4.7	4.5	6.4	6.1	8.5	4.0	2.5	1.1	0.7	46.4
Total	**179.5**	**172.0**	**168.3**	**170.6**	**197.2**	**188.6**	**189.4**	**195.1**	**192.1**	**213.1**

Source: Nielsen Media Research
Notes:
Figures may not sum to totals due to rounding.
The figures for 2013 onwards are not historically comparable as these were calculated on the basis of different methodologies.

Figure 2 shows the share of advertising spend by medium between 2007 and 2016. Over the period the highest proportion of advertising spend has been allocated to TV and outdoor advertisements. In 2016, the percentage of spend on these advertising formats was 69% of the total spend, a decrease from 82% in 2015. This decrease is partly a reflection of the rise in internet advertising spend, which was 22% in 2016, compared with less than 1% in 2015. (As noted above, this change is primarily due to differences in methodology in collecting online data.) The share of spend on press advertising has been on a downward trend over the period; in 2016, it represented 7% of the total spend whereas, in 2007, it accounted for 15%. Throughout the period, the spend on radio advertising has accounted for between 3% and 6% of the total spend; in 2016 it was 3%.

Figure 2 Percentage share of advertising spend by medium, 2007-2016



	2007	2008	2009	2010	2011	2012	2013	2014	2015	2016
TV	41.3	46.1	44.1	44.5	46.0	47.2	47.1	51.8	53.2	43.8
Outdoor	36.4	32.7	33.9	35.8	35.0	35.6	37.6	32.9	31.5	24.8
Press	15.0	13.1	11.8	11.7	11.2	11.4	10.9	12.4	11.1	7.0
Radio	4.7	5.5	6.4	4.5	3.4	3.6	3.1	2.4	3.9	2.7
Internet	2.6	2.6	3.8	3.6	4.3	2.1	*3.0*	*0.6*	*0.4*	*21.8*

Source: Nielsen Media Research

Approximately £62 million was spent on advertising UK films in 2016, up from £56 million in 2015, even though fewer UK films were released in 2016 than in 2015 (176 compared with 209). The advertising spend for studio-backed UK films was £37 million (£1.9 million per film on average, compared with £1.5 million in 2015). Our data on advertising spend for individual films show that the amount spent on advertising independent UK films was £23 million (an average of £100,000 per film, down from £200,000 in 2015), but this is likely to be an underestimate as some advertising spend for smaller films is not allocated to individual titles but to generic spend by distributor.

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

The average cost of release for films shown across the widest number of cinemas (500+) in 2016 was £3.2 million, up 12% from £2.9 million in 2015 (Table 10). The largest change was seen in films going out on 300-399 cinemas, where release costs in the band decreased over 22% from £1.3 million in 2015 to £1 million in 2016. The average release cost for films in the 400-499 category in 2016 was £1.9 million, an increase of 20% compared with 2015. The costs of release for films in the remaining bands were at similar levels to 2015.

Table 10 Estimated release cost by width of release, 2009-2016

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

Source: Nielsen Media Research, comScore, BFI RSU analysis
Note: The print costs calculations assume current DCP/print costs are the same as for analogue distribution.

Table 11 shows the average cost of release by production budget for the 138 UK films released in 2016 for which budget information is available. The average release costs increased with the size of the production budget, with films in the £10 million or over budget range having an average release cost of over £4.6 million and films in the £500,000 or under budget range having an average release cost of £30,000. The largest increase in costs between budget bands was between films in the £5-£9.9 million budget range and those made for £10 million or over. The higher budget films are most likely to have the greatest promotional spend, in particular the large scale inward investment films backed by the major US studios which have considerable marketing budgets. In the top budget band, the average release cost for studio-backed films was £3 million and the average release cost for independent films was £1.6 million.

Table 11 Estimated release cost by budget for UK films, 2016

Budget (£ million)	Number of films	Average release cost (£ million)
10+	28	4.64
5 - 9.9	15	0.95
2 - 4.9	17	0.49
0.5 - 1.9	34	0.09
<0.5	44	0.03
All films	**138**	**0.70**

Source: Nielsen Media Research, BFI RSU analysis
See note to Table 10.

EXHIBITION

The overall number of screens in the UK continues to rise, while for the first time, more screens dedicated to specialised content are owned by cinema chains rather than independent venues. Augmenting commercial cinema is a thriving voluntary sector in film exhibition.

FACTS IN FOCUS

- At the end of 2016, the UK had 4,150 screens, 104 more than 2015, in 766 cinemas.
- There were just over six screens for every 100,000 people, the same as in 2015, but lower than in countries such as the USA (12.5), France (9.0), Australia (8.6), Spain (7.6) and Italy (6.5).
- Only 7% of screens showed mainly 'specialised' (ie non-mainstream) programming, while 0.1% of screens were dedicated to South Asian films.
- According to IHS, all screens in the UK have been equipped for digital projection since 2014.
- Over a third (36%) of community cinemas that responded to the latest Cinema For All annual survey saw an increase in their annual admissions.
- The average ticket price at commercial cinemas was £7.30.

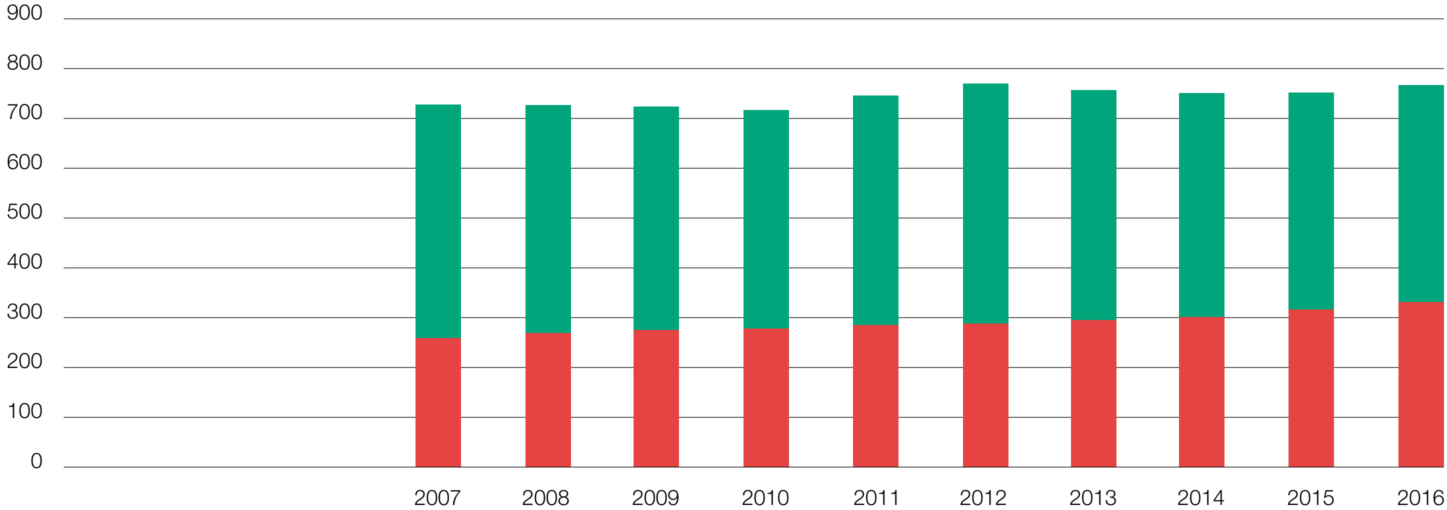
EXHIBITION

Image: *Son of Saul* courtesy of Curzon Artificial Eye

UK CINEMA SITES

Figure 1 shows the number of cinema sites in the UK from 2007 to 2016. The total number of sites has fluctuated over the period with a low of 716 in 2010 and a high of 769 in 2012. This fluctuation has mainly been driven by changes in the number of traditional and mixed use sites (mixed use screens are used for film screenings only part of the time). The number of these sites has decreased from a high point of 481 in 2012 to 435 in both 2015 and 2016. The number of purpose-built multiplex sites, however, has steadily risen from 258 in 2007 to 331 in 2016. There were 766 cinemas in the UK in 2016, 43% of which were multiplexes.

Figure 1 UK cinema sites by type of site, 2007-2016



	2007	2008	2009	2010	2011	2012	2013	2014	2015	2016
Multiplex	258	269	275	278	285	288	295	301	316	331
Traditional and mixed use	469	457	448	438	460	481	461	449	435	435
Total sites	**727**	**726**	**723**	**716**	**745**	**769**	**756**	**750**	**751**	**766**
% multiplex sites	35.5	37.1	38.0	38.8	38.3	37.5	39.0	40.1	42.1	43.2

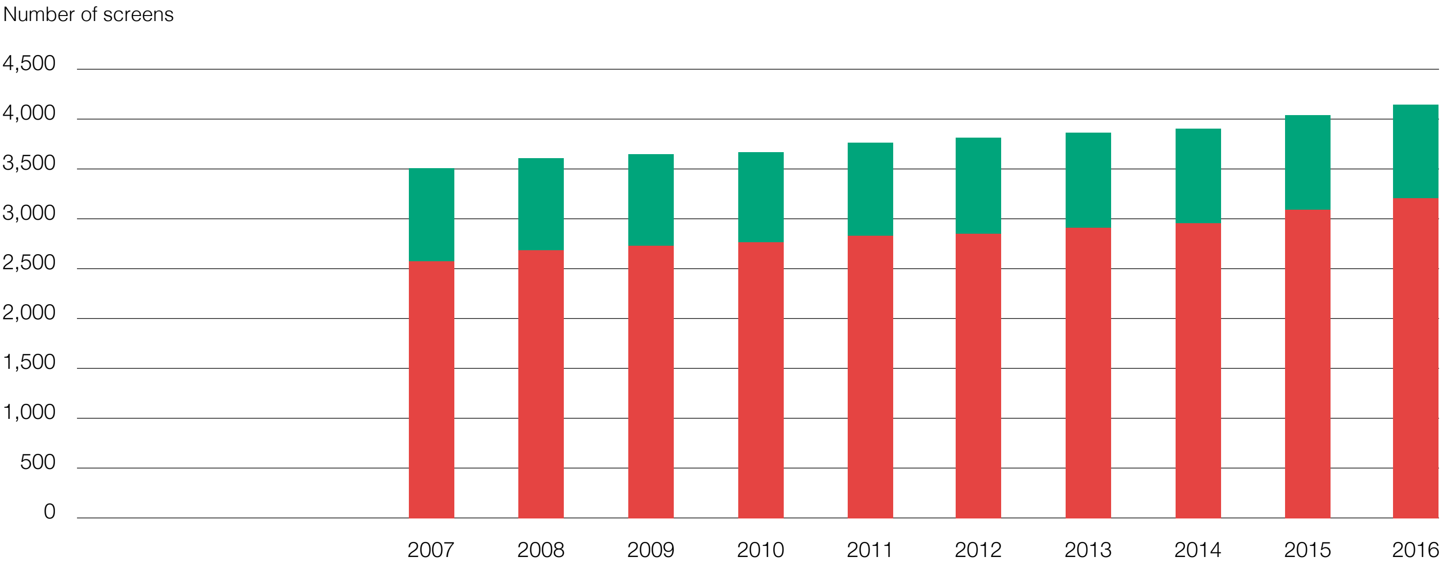
Source: Dodona Research, BFI RSU analysis
Notes:
Multiplexes are defined as purpose-built cinema complexes with five or more screens while excluding those that were converted from traditional cinema sites.
Mixed use cinemas are used for screenings only part of the time.

UK SCREENS

As Figure 2 shows, the overall number of cinema screens in the UK (excluding those operated in venues such as schools and private screening rooms) has risen every year since 2007. In 2016, the total number of screens stood at 4,150, a rise of 104 compared with the previous year.

The UK has gained 631 multiplex screens and five traditional and mixed use screens since 2007. In 2016, there were 3,209 multiplex screens and 941 traditional and mixed use screens. The share of multiplex screens increased from 73% in 2007 to 77% in 2016.

Figure 2 UK cinema screens by type of cinema, 2007-2016



	2007	2008	2009	2010	2011	2012	2013	2014	2015	2016
Multiplex	2,578	2,689	2,735	2,767	2,833	2,851	2,915	2,959	3,096	3,209
Traditional and mixed use	936	921	916	904	934	966	952	950	950	941
Total screens	**3,514**	**3,610**	**3,651**	**3,671**	**3,767**	**3,817**	**3,867**	**3,909**	**4,046**	**4,150**
% multiplex screens	73.4	74.5	74.9	75.4	75.2	74.7	75.4	75.7	76.5	77.3

Source: Dodona Research, BFI RSU analysis
See notes to Figure 1.

SCREEN LOCATION

In 2016, 97% of all screens in the UK were located in town or city centres, ‘edge of centre’, ‘out of town’ or suburban locations.

Table 1 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 2016, there were increases in the numbers of screens in all locations compared with 2015 with the exception of rural locations. The largest increase numerically was seen in ‘town/city centre’ cinemas, where there were 66 new screens, an increase in provision of 3.4% compared with 2015, whilst the three additional suburban screens led to the largest percentage increase in provision with an 11.5% gain in screens.

Table 1 Screens by location, 2007-2016

Location	2007	2008	2009	2010	2011	2012	2013	2014	2015	2016	% change 2015-2016	Average no. of screens per site
Town/city centre	1,616	1,683	1,732	1,726	1,785	1,848	1,866	1,901	1,932	1,998	3.4	4.2
Out of town	1,284	1,303	1,297	1,311	1,335	1,310	1,328	1,335	1,413	1,422	0.6	10.1
Edge of centre	486	499	498	506	518	523	534	540	561	592	5.5	8.8
Suburban	30	30	27	28	28	27	26	25	26	29	11.5	1.9
Rural	98	95	97	100	101	109	113	108	114	109	-4.4	1.5
Total	**3,514**	**3,610**	**3,651**	**3,671**	**3,767**	**3,817**	**3,867**	**3,909**	**4,046**	**4,150**	**2.6**	**5.4**

Source: Dodona Research, BFI RSU analysis

SCREEN DENSITY AND ADMISSIONS PER PERSON – INTERNATIONAL COMPARISONS

A standard way to gauge the level of cinema provision is by 'screen density', ie the number of screens per unit of population. According to IHS, in 2016, UK screen density was 6.4 screens per 100,000 people, up from 6.3 screens in 2015. This level of access to screens falls short of that in other major film territories: USA (12.5), France (9.0), Australia (8.6), Spain (7.6) and Italy (6.5). Germany's screen density, at 5.4 screens per 100,000 people, is less than the UK's. (The emerging major territory China had three screens per 100,000 people in 2016.)

Table 2 shows the level of admissions per person in a number of major film territories. The UK saw more admissions per person (2.6) than Spain, Italy and Germany despite having a lower screen density than Spain and Italy. Of the major territories, Australia (3.7) and the USA (3.6) had the highest admissions per person.

Table 2 Admissions per person in major film territories, 2007-2016 (ranked by 2016 admissions)

	Australia	USA	France	UK	Spain	Italy	Germany
2007	4.0	4.3	3.0	2.7	2.6	1.7	1.5
2008	3.9	4.1	3.2	2.7	2.3	1.7	1.6
2009	4.1	4.2	3.4	2.8	2.4	1.6	1.8
2010	4.1	4.0	3.5	2.7	2.2	1.8	1.5
2011	3.8	3.8	3.6	2.7	2.1	1.7	1.6
2012	3.7	3.9	3.4	2.7	2.0	1.5	1.7
2013	3.7	3.8	3.2	2.6	1.7	1.6	1.6
2014	3.3	3.6	3.1	2.4	1.9	1.5	1.5
2015	3.6	3.9	3.1	2.6	2.0	1.6	1.7
2016	3.7	3.6	3.3	2.6	2.2	1.8	1.5

Source: IHS

SCREEN DENSITY AND ADMISSIONS PER PERSON IN THE UK

As in previous editions of the Yearbook 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 2016 using these television regions are presented in Table 3. The population figures for the ISBA regions are based on the ONS mid-2016 population estimates and so the UK total shown in the Table is higher than the UK population shown in Table 4 which is based on the mid-2014 population estimates. The higher UK population total figure shown in Table 3 also results in the figures for screen density being different to the corresponding IHS estimates.

Although London had the highest numbers of screens and sites, its screen density, at 6.7 screens per 100,000 people, was lower than that of Northern Ireland (11.8), Central Scotland (7.2) and Wales and West (6.8). The North East had the lowest screen density (5.2) of all the ISBA regions although this has increased from 4.8 in 2015.

Table 3 Screens and admissions by ISBA TV region, 2016 (ranked by screens per 100,000 people)

ISBA TV region	Screens per 100,000 people	Screens	% of total screens	Sites	Population (000)*	Admissions (000)	Admissions per screen	Admissions per person
Northern Ireland	11.8	218	5.3	30	1,852	5,740	26,331	3.1
Central Scotland	7.2	269	6.5	40	3,737	11,006	40,914	2.9
Wales and West*	6.8	338	8.1	75	4,988	12,644	37,409	2.5
London	6.7	911	22.0	163	13,571	40,642	44,612	3.0
Lancashire	6.4	468	11.3	65	7,278	15,834	33,834	2.2
Southern	6.3	370	8.9	80	5,827	18,402	49,736	3.2
Northern Scotland	6.1	82	2.0	20	1,347	3,577	43,626	2.7
South West	6.0	114	2.7	33	1,891	4,140	36,316	2.2
Midlands	5.9	618	14.9	107	10,448	21,751	35,195	2.1
Yorkshire	5.5	334	8.0	59	6,109	13,835	41,421	2.3
East of England	5.4	241	5.8	51	4,474	13,103	54,369	2.9
Border	5.3	33	0.8	16	617	1,129	34,226	1.8
North East	5.2	154	3.7	27	2,943	6,457	41,926	2.2
Total	**6.4**	**4,150**	**100.0**	**766**	**65,082**	**168,260**	**40,545**	**2.6**

Source: Dodona Research, Beacon Dodsworth, Cinema Advertising Association (CAA), BFI RSU analysis
Notes:
* Beacon Dodsworth population estimates based on ONS mid-2016 population estimates, and so the UK total is higher than the UK population shown in Table 4 which is the official mid-2014 population estimate.
Figures may not sum to totals due to rounding.

Table 4 gives screen information for each of the English regions, plus Scotland, Wales and Northern Ireland. Northern Ireland had the highest number of screens per 100,000 people in 2016 (11.8), followed by London (7.3), the South East (6.9) and Scotland (6.8). The East of England had the fewest screens per 100,000 at 4.2 screens, which is considerably lower than the next lowest, the East Midlands which had 5.0 screens. The average number of screens per 100,000 people for England as a whole was 6.4 up from 6.0 in 2015.

Table 4 Screens and population in the nations and regions, 2016 (ranked by screens per 100,000 people)

Nation/region	Screens	% of total screens	Sites	Population (000)*	Screens per 100,000 people	Average number of screens per site
Northern Ireland	218	5.3	30	1,840	11.8	7.3
London	626	15.1	111	8,539	7.3	5.6
South East	616	14.8	128	8,874	6.9	4.8
Scotland	361	8.7	66	5,348	6.8	5.5
Wales	208	5.0	51	3,092	6.7	4.1
South West	361	8.7	83	5,423	6.7	4.3
North West	471	11.3	68	7,133	6.6	6.9
West Midlands	348	8.4	55	5,713	6.1	6.3
Yorkshire and The Humber	298	7.2	53	5,360	5.6	5.6
North East	141	3.4	22	2,619	5.4	6.4
East Midlands	230	5.5	44	4,637	5.0	5.2
East of England	255	6.1	51	6,018	4.2	5.0
Other**	17	0.4	4	n/a	-	4.3
Total	**4,150**	**100.0**	**766**	**64,597**	**6.4**	**5.4**

Source: Dodona Research, Office for National Statistics (ONS), BFI RSU analysis
Notes:
* ONS Mid-year population estimates 2014.
** Others include the Channel Islands and the Isle of Man.
n/a = not available.
Figures/percentages may not sum to totals due to rounding.

Table 4 also shows that Northern Ireland and the North West had the highest averages for screens per site at 7.3 and 6.9 respectively. The South West and Wales along with ‘others’ (which include the Channel Islands and the Isle of Man) had the lowest averages for screens per site showing a tendency towards smaller cinemas and, particularly for the South West and ‘others’, proportionally fewer multiplex screens (Table 5).

TYPE OF CINEMA SCREENS BY NATION AND REGION

Table 5 provides a snapshot of variations in multiplex provision around the UK. The South East had the highest number of multiplex screens (464) in 2016, followed by the North West (421) and London (420). Northern Ireland had the largest proportion of multiplex screens (92%) followed by both the North West and the North East with 89% each. In England the lowest concentration of multiplex screens was found in the South West (63%), which had a high number of traditional and mixed use screens (the third highest after London and the South East). London had the highest number of traditional and mixed use screens but its percentage of multiplex screens, at 67%, was the second lowest in England. The proportion of multiplex screens for England as a whole was 77%, up from 75% in 2015.

Table 5 Cinema screens by type by nation or region, 2016 (ranked by percentage multiplex)

Nation/region	Multiplex	% multiplex	Traditional and mixed use	Total
Northern Ireland	200	91.7	18	218
North West	421	89.4	50	471
North East	126	89.4	15	141
Yorkshire and The Humber	244	81.9	54	298
East Midlands	185	80.4	45	230
West Midlands	279	80.2	69	348
Scotland	279	77.3	82	361
Wales	160	76.9	48	208
East of England	195	76.5	60	255
South East	464	75.3	152	616
London	420	67.1	206	626
South West	226	62.6	135	361
Other*	10	58.8	7	17
Total	**3,209**	**77.3**	**941**	**4,150**

Source: Dodona Research, BFI RSU analysis

* Others include the Channel Islands and the Isle of Man.

MAINSTREAM, SPECIALISED AND SOUTH ASIAN PROGRAMMING

Dodona Research categorises screens according to whether they show mostly mainstream, specialised (ie non-mainstream, including 'arthouse') or South Asian films.

Table 6 shows that by far the majority of screens primarily show mainstream films. In 2016, 604 cinemas with 3,844 screens showed mostly mainstream films (a 2% increase in the number of both sites and screens compared with 2015). There were 159 sites (21% of all sites) with 300 screens (7% of screens) showing mainly specialised films and three cinemas (0.4% of all sites) with six screens (0.1% of all screens) dedicated mainly to South Asian films. The number of both sites and screens showing mostly specialised films increased by 2% in 2016 compared with 2015.

Table 6 Sites and screens by programme, 2007-2016

Programme	Sites									
	2007	2008	2009	2010	2011	2012	2013	2014	2015	2016
South Asian	4	4	4	3	3	3	2	2	3	3
Specialised	177	168	168	163	171	177	168	165	153	159
Mainstream	546	554	551	550	571	589	586	583	595	604
Total	**727**	**726**	**723**	**716**	**745**	**769**	**756**	**750**	**751**	**766**
Programme	Screens									
	2007	2008	2009	2010	2011	2012	2013	2014	2015	2016
South Asian	10	10	10	7	7	7	4	4	6	6
Specialised	255	250	253	248	259	268	265	275	280	300
Mainstream	3,249	3,350	3,388	3,416	3,501	3,542	3,598	3,630	3,760	3,844
Total	**3,514**	**3,610**	**3,651**	**3,671**	**3,767**	**3,817**	**3,867**	**3,909**	**4,046**	**4,150**

Source: Dodona Research, BFI RSU analysis

For the first time since our analysis began, the majority of specialised screens (53%) were found in chain cinemas rather than single, independent cinemas. This is partly a result of the increase in the number of sites owned by arthouse cinema chains such as Everyman and Picturehouse (itself owned by Cineworld) which have a broader programming focus than the larger exhibitors.

The pattern of programme type by location in 2016 is shown in Table 7. Screens showing mostly South Asian films were located in town or city centres and suburban areas, while those devoted to specialised film were found mainly in town or city centres. The overall pattern remained similar to earlier years.

Table 7 Percentages of screens by location and programme, 2016

Location	Mainstream	Specialised	South Asian	Total
Town/city centre	45.0	87.7	66.7	48.1
Out of town	36.9	1.7	-	34.3
Edge of centre	15.3	1.3	-	14.3
Suburban	0.4	3.7	33.3	0.7
Rural	2.4	5.7	-	2.6
Total	**100.0**	**100.0**	**100.0**	**100.0**

Source: Dodona Research, BFI RSU analysis

This geographical analysis is extended in Table 8, which shows the distribution of specialised screens around the UK. Screens showing mainly specialised films were concentrated in London and the South East, which jointly accounted for 49% of the UK total in 2016. Yorkshire and The Humber had 27 specialised screens (9% of total screens) and Scotland and the South West both had 25 (8%). Northern Ireland (0.7%), the North East (2%) and Wales (3%) had the smallest percentages of specialised screens.

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

Table 8 Geographical spread of specialised screens, 2016

Nation/region	Specialised screens	%
London	108	36.0
South East	38	12.7
Yorkshire and The Humber	27	9.0
South West	25	8.3
Scotland	25	8.3
East of England	20	6.7
East Midlands	14	4.7
West Midlands	13	4.3
North West	13	4.3
Wales	9	3.0
North East	6	2.0
Northern Ireland	2	0.7
Total	**300**	**100.0**

Source: Dodona Research, BFI RSU analysis

EXHIBITORS

The number of exhibitors that owned or programmed 20 or more screens in the UK totalled 17 at the end of January 2017, as shown in Table 9. This is the same number as at the end of January 2016.

The top eight is comprised of the same exhibitors in the same order as at the end of January 2016. Further down the list, the Everyman Media Group and Light Cinemas have moved into the top 10 replacing Merlin Cinemas and Movie House Cinemas. At the start of 2017, the five largest exhibitors owned 73% of all UK screens, one percentage point lower than at the beginning of 2016.

Table 9 Cinema screens by exhibitors with 20 or more screens, 2016

Exhibitor	Sites	Screens	% of total screens
Cineworld	95	954	23.0
Odeon	111	887	21.4
Vue	84	798	19.2
National Amusements	21	274	6.6
Empire Cinemas	13	124	3.0
Omniplex	13	104	2.5
Picturehouse (Cineworld)	24	72	1.7
Reel Cinemas	15	62	1.5
Everyman Media Group	20	51	1.2
Light Cinemas	6	43	1.0
Merlin Cinemas	15	43	1.0
Movie House Cinemas	5	39	0.9
Curzon	14	36	0.9
Irish Multiplex Cinemas	4	26	0.6
PDJ Cinemas	5	22	0.5
Savoy Cinemas	4	21	0.5
Parkway Entertainment	4	20	0.5
Other (21 major exhibitors and 253 independent single venue exhibitors)	313	574	13.8
Total	**766**	**4,150**	**100.0**

Source: Dodona Research
Notes:
Figures correct as at January 2017.
Percentages may not sum to 100 due to rounding.
Cineworld was the only publicly-quoted exhibitor in the UK. It was formed in 1995 and acquired the former Cine-UK and UGC chains in 2004. It also acquired Picturehouse in 2012.
In 2016, the Odeon chain was bought by AMC Entertainment, a US cinema chain owned by Chinese conglomerate Dalian Wanda, the world's largest cinema operator. It was previously owned by Terra Firma Capital Partners, a European private equity firm.
Vue, which acquired Warner Village cinemas in 2003 and the Apollo cinema chain in 2012, was sold to Canadian investors Omers Private Equity and Alberta Investment Management in 2013.
National Amusements was owned by the family of Sumner Redstone, chairman of US media giant Viacom.
Empire is owned by the Anderson family. It emerged as a buyer of sites from UCI and Odeon in 2005 and UGC and Cineworld in 2006, which were divested as a result of the companies' mergers.

EXHIBITOR REVENUES

Dodona Research reports that exhibitors' revenues from refreshment sales were £452 million in 2016, a 6% increase from 2015's £425 million. The rise is despite a 2% decline in admissions for the UK and Republic of Ireland which means that the average spend on refreshments per visit increased to £2.69 from £2.47 in 2015. Other income, which includes advertising revenue, booking fees, sales of 3D glasses and auditorium rental, increased more significantly, up from £154 million in 2015 to £202 million in 2016 (a rise of 31%).

The top six exhibitors had an 80% share of the gross box office in the UK and Republic of Ireland in 2016; 70% of the box office was shared between the top three exhibitors (Table 10).

Average ticket prices, calculated by dividing the UK-only box office gross for the year (£1,228 million) by total UK admissions (168.3 million), rose from £7.19 in 2015 to £7.30 in 2016, an increase of 1.5%.

Table 10 Exhibitor share of box office in the UK and Republic of Ireland, 2016

Exhibitor	Market share (%)	Box office gross (£ million)*
Cineworld	25.4	316.6
Odeon	24.3	302.9
Vue	20.4	254.3
National Amusements	5.6	69.8
Picturehouse (Cineworld)	2.3	28.7
Empire Cinemas	2.2	27.4
Sub-total	80.2	999.8
Other	19.9	248.1
Total	**100.0**	**1,246.6**

Source: Dodona Research and comScore

Notes:

* Box office gross is for all films on release in 2016. This includes titles which were first released in 2015.

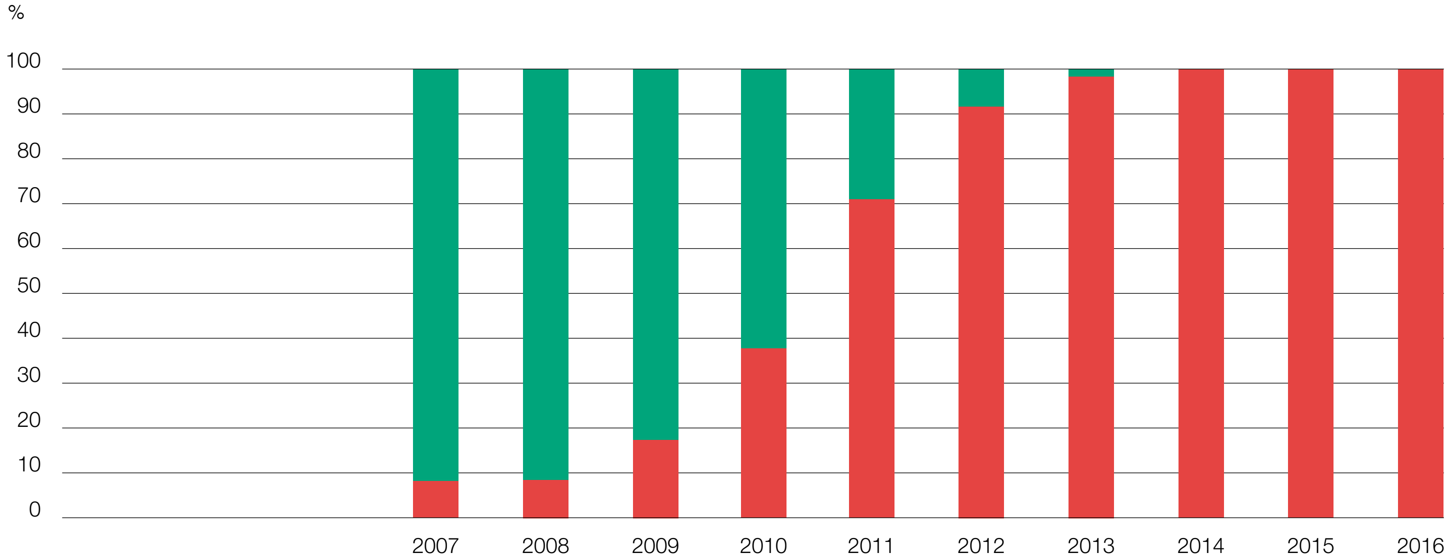
Figures/percentages may not sum to totals/sub-totals due to rounding.

DIGITAL PROJECTION

DIGITAL SCREENS

According to IHS, all cinemas in the UK have been equipped for digital projection since 2014. Figure 3 shows the percentage of digital screens in the UK since 2006, when just 4% of cinemas were equipped for digital projection.

Figure 3 Percentage of digital screens, 2007-2016



	2007	2008	2009	2010	2011	2012	2013	2014	2015	2016
Digital (%)	8.2	8.5	17.4	37.8	71.0	91.7	98.4	100.0	100.0	100.0
Analogue only (%)	91.8	91.5	82.6	62.2	29.0	8.3	1.6	0	0	0

Source: IHS

ACCESSIBLE CINEMA

All UK cinemas now have English language subtitle/caption and audio description (ST/AD) facilities. Almost every multiplex cinema and many smaller cinemas regularly screen the latest popular releases with on-screen English language captions. Around 1,500 such screenings are provided weekly, by more than 60 exhibitors, in around 450 cinemas nationwide (more than half the total), including around 95% of multiplex cinemas. The number of accessible screenings has increased by 25% since 2015, with an estimated audience of over 624,000 in 2016, generating more than £4.6 million at the box office.

Data from 'YourLocalCinema.com' show that, in 2016, 180 English language films were shown in UK cinemas with captions and 170 were shown with audio description.

Over the last decade more than 1,000 titles have been made accessible to sight or hearing impaired audiences, including almost all of the top 10 films of each year. All of the top 20 films at the UK box office in 2016 had ST/AD tracks.

3D AND EVENT CINEMA

According to IHS, of the 4,231 digital screens in the UK at the end of 2016, 1,908 (45%) were 3D-capable digital screens. (The total number of screens differs here to the figure used previously because of the different methodologies employed by IHS and Dodona Research.) Some of the popular 3D screenings in 2016 included *Rogue One: A Star Wars Story, The Jungle Book* and *Fantastic Beasts and Where to Find Them*.

Table 11 shows the increasing number of 3D digital screens in the UK. The growth in such screens coincided with an increase in the availability of 3D content internationally. In 2016, 46 films were released in 3D (12 more than in 2015).

Table 11 3D digital screens in the UK, 2007-2016

Year	Number of 3D digital screens	Total digital screens	3D % of all digital screens	Top performing digital 3D title in the UK and Republic of Ireland
2007	47	296	15.9	Beowulf
2008	69	310	22.3	Fly Me to the Moon
2009	449	642	69.9	Avatar
2010	1,067	1,415	75.4	Toy Story 3
2011	1,475	2,714	54.3	Harry Potter and the Deathly Hallows: Part 2
2012	1,564	3,538	44.2	The Hobbit: An Unexpected Journey
2013	1,655	3,868	42.8	Gravity
2014	1,772	3,946	44.9	The Hobbit: The Battle of the Five Armies
2015	1,854	4,123	45.0	Star Wars: The Force Awakens
2016	1,908	4,231	45.1	Rogue One: A Star Wars Story

Source: IHS, comScore, BFI RSU analysis
Notes:
3D digital screens are capable of screening content made in stereoscopic 3D format.
Top performing digital 3D titles in the UK and Republic of Ireland are based on takings from 3D and IMAX 3D screenings.

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

Table 12 shows the numbers of events and box office takings by type of event shown in 2016. According to comScore, 177 events, the majority of which were live, were screened in the year, up substantially from 119 in 2015. These events generated a total of £33 million at the box office (£35 million in 2015).

Screenings of theatrical productions were the most popular form of alternative content programming in 2016 with 51 performances of plays or musicals shown in UK cinemas. Theatre was also the top earning event type in the year with takings of £10.7 million (33% of the total event cinema box office). Opera had the second highest number of events (40), but was third in terms of total box office with takings of £5.8 million, while 31 film/documentary screenings generated the second highest box office total with £8.2 million. The difference in total box office between theatre and film/documentary events compared with operas could partly be explained by the higher average WPR for theatre (280 for theatre; 208 for opera) and the premium prices charged (up to £149 per ticket) for the highest earning film/documentary events, such as the three immersive cinema events run by Secret Cinema in 2016 – *Dirty Dancing, 28 Days Later* and *Dr Strangelove* – which generated 54% of the total box office for this category.

Fourth both in numbers of events and in box office takings was ballet/dance with 22 events (including performances from the Royal Ballet, the Australian Ballet and the Bolshoi), which generated £3.8 million at the box office. After its first appearance in 2015, eSport events again were part of the alternative content programme, as tracked by comScore, with three screenings including the launch event for the professional eSports league for the video game Overwatch.

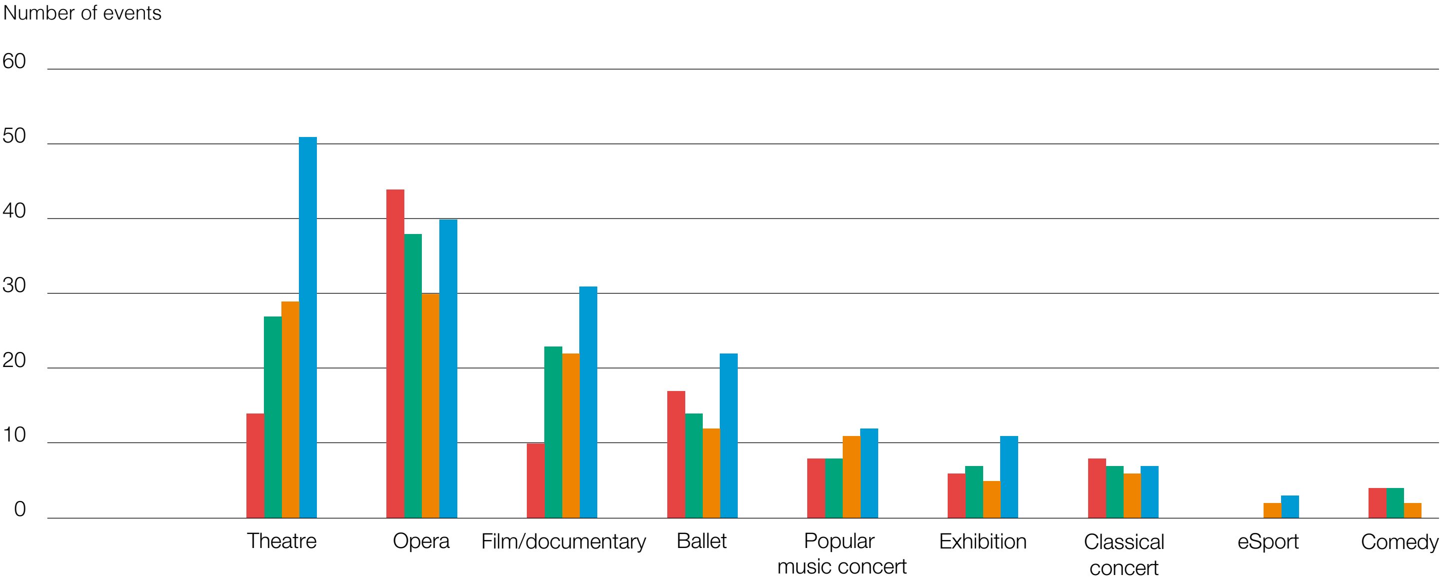
Table 12 Numbers and box office takings of events screened in UK cinemas by type of event, 2016 (ranked by gross box office)

Type of event	Number of events	% of events	Box office (£ million)	% box office	Average WPR
Theatre	51	28.8	10.7	32.8	280
Film/documentary	31	17.5	8.2	24.9	85
Opera	40	22.6	5.8	17.5	208
Ballet/dance	22	12.4	3.8	11.5	232
Classical concert	7	4.0	3.3	10.0	178
Exhibition	11	6.2	0.6	1.8	112
Popular music concert	12	6.8	0.4	1.3	82
eSport	3	1.7	<0.1	<0.1	17
Total	**177**	**100.0**	**32.8**	**100.0**	**189**

Source: comScore
Note: Percentages/figures may not sum to totals due to rounding.

Figure 4 shows the numbers of events by type of event between 2013 and 2016, and Figure 5 shows the box office takings by type of event in the same period. The number of events increased by 49% from 2015 (119) to 2016 (177) but the box office takings decreased by 7% (£35.1 million in 2015 and £32.7 million in 2016).

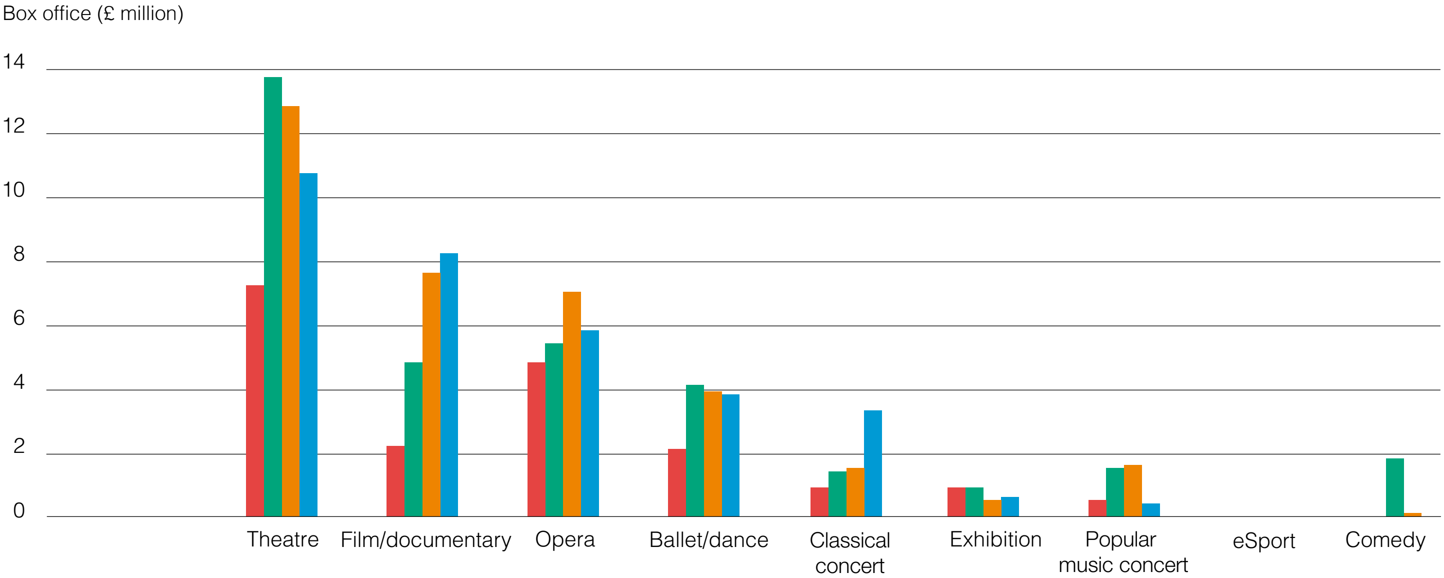
Figure 4 Events screened in UK cinemas by type of event, 2013-2016 (ranked by 2016 number of events)



	Theatre	Opera	Film/documentary	Ballet	Popular music concert	Exhibition	Classical concert	eSport	Comedy
2013	14	44	10	17	8	6	8	0	4
2014	27	38	23	14	8	7	7	0	4
2015	29	30	22	12	11	5	6	2	2
2016	51	40	31	22	12	11	7	3	0

Source: comScore

Figure 5 Revenues from event cinema by type of event screened in UK cinemas, 2013-2016 (ranked by 2016 box office)



	Theatre	Film/documentary	Opera	Ballet/dance	Classical concert	Exhibition	Popular music concert	eSport	Comedy
2013	7.2	2.2	4.8	2.1	0.9	0.9	0.5	-	<0.1
2014	13.7	4.8	5.4	4.1	1.4	0.9	1.5	-	1.8
2015	12.8	7.6	7.0	3.9	1.5	0.5	1.6	<0.1	0.1
2016	10.7	8.2	5.8	3.8	3.3	0.6	0.4	<0.1	-

Source: comScore

COMMUNITY CINEMA IN THE UK

The screening of feature films in the UK is not limited to venues belonging to commercial cinema operators. There is a thriving sector of voluntary providers which makes a wide variety of films available to local communities that often have less access to commercial cinemas. This sector is often referred to as community cinema. Members of local communities are generally more involved in the programming of such venues than in the programming of their commercial counterparts. Screenings of films in this sector are usually held in places such as village halls, mixed arts spaces and independent cinemas.

Cinema For All (formerly the British Federation of Film Societies) has surveyed its members on an annual basis since 2005/06 in order to measure the size, composition and geographical distribution of the community cinema sector in the UK. Here we present a summary of the key findings from the 2015/16 survey.

While many film societies and community cinemas have been in existence over a long period, new ones are established all the time. Over three quarters (80%) of the responding organisations in the latest survey were established in 2000 or later, while 5% were established before 1970.

Most of the film societies that took part in the survey (57%) operated a membership system in 2015/16 (66% in 2014/15). The average membership size was 141 (130 in 2014/15), but there was a wide range of membership sizes. Membership of film societies remains popular: 62% of cinemas saw their membership increase, whereas less than one fifth of respondents (17%) had fewer members than in the previous year. The total membership of responding societies stood at 27,573.

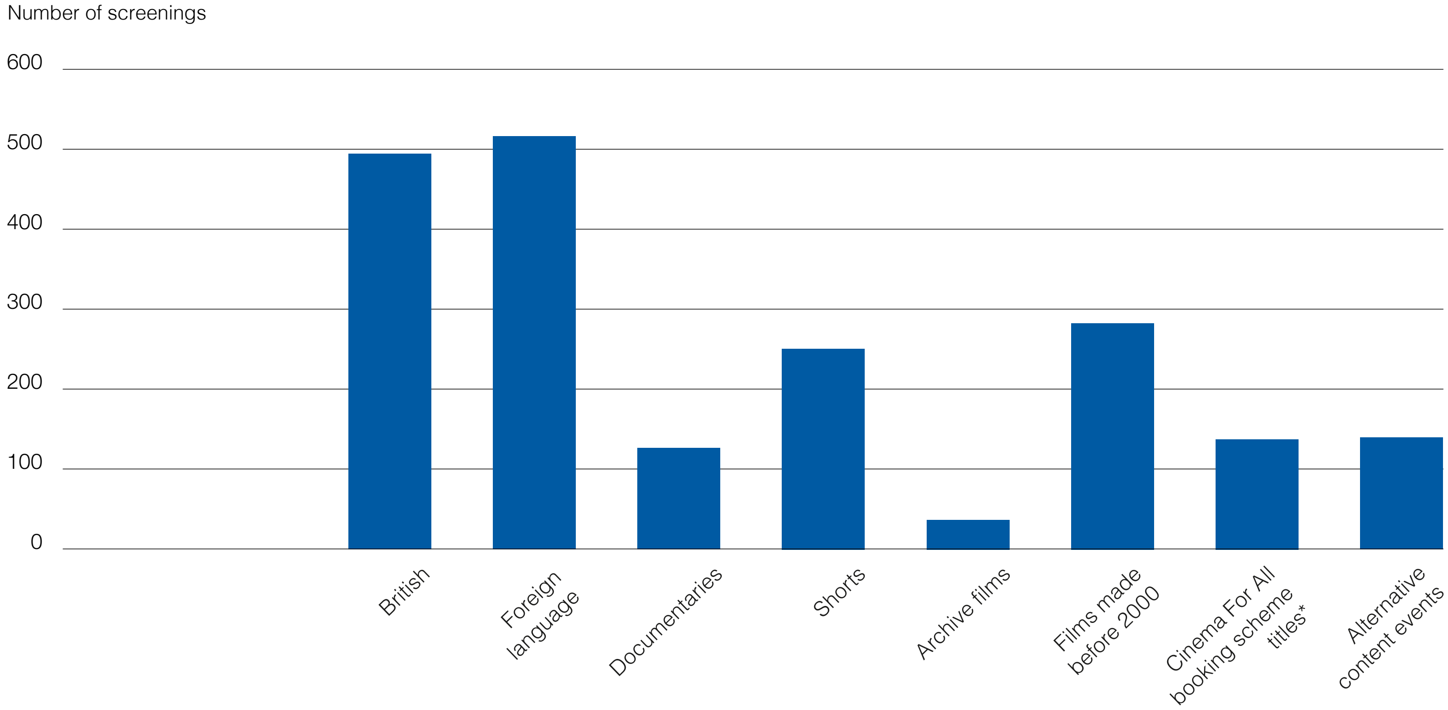
The average full annual membership fee was £21.80 (down from £24.70 in 2014/15) and 35% of societies that operated a membership system charged an additional admission fee. The average charge was £4.82, up from £4.20 in 2014/15. Only 8% of respondents offered season tickets (19% in 2014/15). The average cost of a season ticket was £30, and charges ranged from £17 to £38. The average number of season ticket holders in responding societies was 68 (down from 76 in 2014/15).

Most responding societies (86%) were open to non-members for a charge on the door. The average admission fee for non-members was £5.41 (the average ticket price for commercial cinemas in 2016 was £7.30).

In the 2015/16 season, the responding organisations programmed a total of 907 different titles (817 in 2014/15) across 2,256 screenings. British films accounted for 25% of the titles screened and 26% of the films shown were in a foreign language (in both cases, the same as in 2014/15). Seven out of 10 titles were screened by only one film society (also the same as in 2014/15), indicating the diversity of programming choices made by individual societies. However, some titles proved popular choices across many film societies, and 26 films were programmed by 10 or more responding societies. Figure 6 shows the number of screenings by category of film. Titles sourced via the Cinema For All booking scheme accounted for 138 screenings.

Alternative content (via satellite or events recorded and delivered on Blu-ray) is increasingly available to community cinemas, and 140 events were screened by responding societies during 2015/16 (up from 110 in 2014/15).

Figure 6 Number of film society/community cinema screenings by type, 2015/16



	British	Foreign language	Documentaries	Shorts	Archive films	Films made before 2000	Cinema For All booking scheme titles*	Alternative content events
Number of screenings	495	517	127	251	37	283	138	140

Source: Cinema For All
Notes:
* The booking scheme provides Cinema For All members with access to a catalogue of over 650 non-mainstream films.
Figures include both film societies and community cinemas.

Of the 26 films programmed by 10 or more responding societies in 2015/16, 25 were either British or in a foreign language. The three most programmed films were all foreign language titles - *Wild Tales* (in Spanish), *Timbuktu* (in Arabic, French, Tamasheq and Bambara) and *Ida* (in Polish, Latin and French). Over half (56%) of all responding organisations held special events (eg screenings with guest appearances by filmmakers or cast members, film themed social events) in addition to regular screenings in 2015/16.

The average audience size in 2015/16 was 59 (down from 64 in 2014/15), however the sum total of all admissions from responding organisations was 183,221 (up from 127,413 in 2014/15). Over a third (36%) of community cinemas saw an increase in their annual admissions and 26% recorded roughly the same number.

The most commonly used format for screenings was DVD (used 'usually' or 'sometimes' by 92% of responding organisations), but the shift towards the use of Blu-ray reported over previous years continued in 2015/16 where it is 'usually' used by 59% of respondents while 32% 'sometimes' screened using Blu-ray. This shows a big change since 2010/11 when almost half of respondents (49%) never used Blu-ray; in 2015/16 only 9% of responding societies never used Blu-ray. Other formats are still used by some societies. VHS was 'sometimes' used by 3% of responding organisations, 35mm projection was 'usually' used by 1% and 7% of respondents 'sometimes' used 16mm projection.

The use of new digital screening formats by community cinema providers continues to grow. Screenings via digital cinema were 'usually' or 'sometimes' used by 28% of respondents (23% in 2014/15), although there was a decline in the percentage of respondents that 'usually' or 'sometimes' used online downloads/streaming from 20% in 2014/15 to 15% in 2015/16.

FILM ON PHYSICAL VIDEO

Despite falling revenues, particularly in the rental market, physical video remains an important element of the film value chain illustrating that audiences for film still value physical ownership. In 2016, non-digital feature film video sales and rentals in the UK generated £637 million.

FACTS IN FOCUS

- The value of sales for all categories of video on physical media in 2016 was just under £894 million; sales of feature film on video accounted for £589 million.
- There were 101 million sales of all categories of video on physical media, with feature film accounting for 75 million sales.
- Film accounted for 74% of the volume of the physical sell-through market and 66% of the value. UK films accounted for around 31% of the volume of all films sold on video and 33% of the value.
- The most popular purchase on physical video in 2016 was *Star Wars: The Force Awakens*; the most popular genre was action/adventure.
- The physical video rental market for film in 2016 was worth £48 million, with online rental (with postal delivery) accounting for 82% of all feature film rental transactions.

FILM ON PHYSICAL VIDEO

Image: *Eye in the Sky* courtesy of eOne Films

FILM IN THE PHYSICAL RETAIL VIDEO MARKET

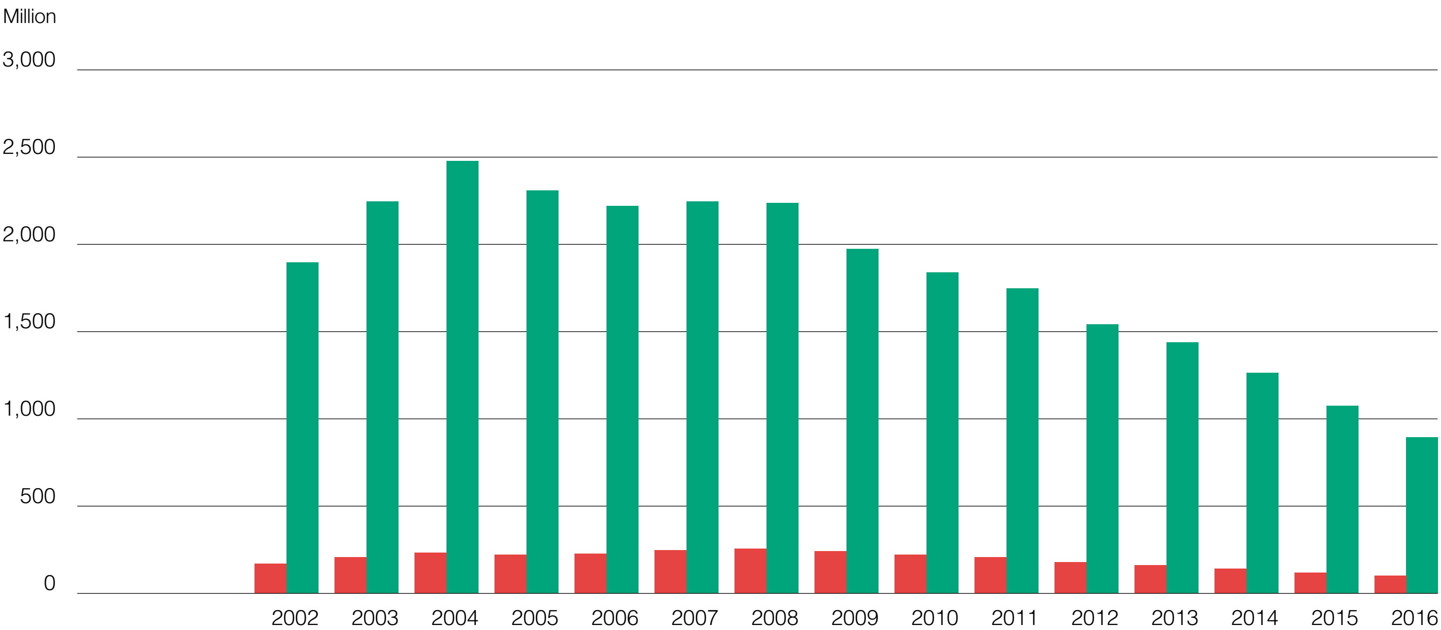
'Video' is used in this chapter as the generic description of all physical video, including DVD, Blu-ray and other physical formats, in line with the definition used by BASE, the British Association for Screen Entertainment (formerly the British Video Association); it does not include downloads. (For information on films rented or purchased by download or streaming see the Digital video chapter.)

In 2016, 101 million videos in all categories were sold in the UK, a fall of 16% compared with 2015. As Figure 1 shows, the total market value was £894 million, down 17% from £1,075 million in 2015. The sales of videos peaked in 2004, and since then the trends for both sales value and volume have decreased.

DVDs accounted for the majority of all categories of video sales in 2016 (80% by value and 86% by volume). Blu-ray disc purchases accounted for 20% of total video sales by value and 14% of sales by volume in the same year; both of these figures have increased by one percentage point from 2015.

Feature film represented approximately 66% of the physical sell-through market by value (£589 million) and 74% by volume (75 million units) in 2016. UK films accounted for around 33% of sales by value and 31% of sales by volume, of film on video, an increase from 25% for both sales and value in 2015. The increase is due, in part, to the release of *Star Wars: The Force Awakens* and *SPECTRE* which accounted for 7% of sales by value and 5% of sales by volume in 2016.

Figure 1 Retail video sales (all categories), 2002-2016

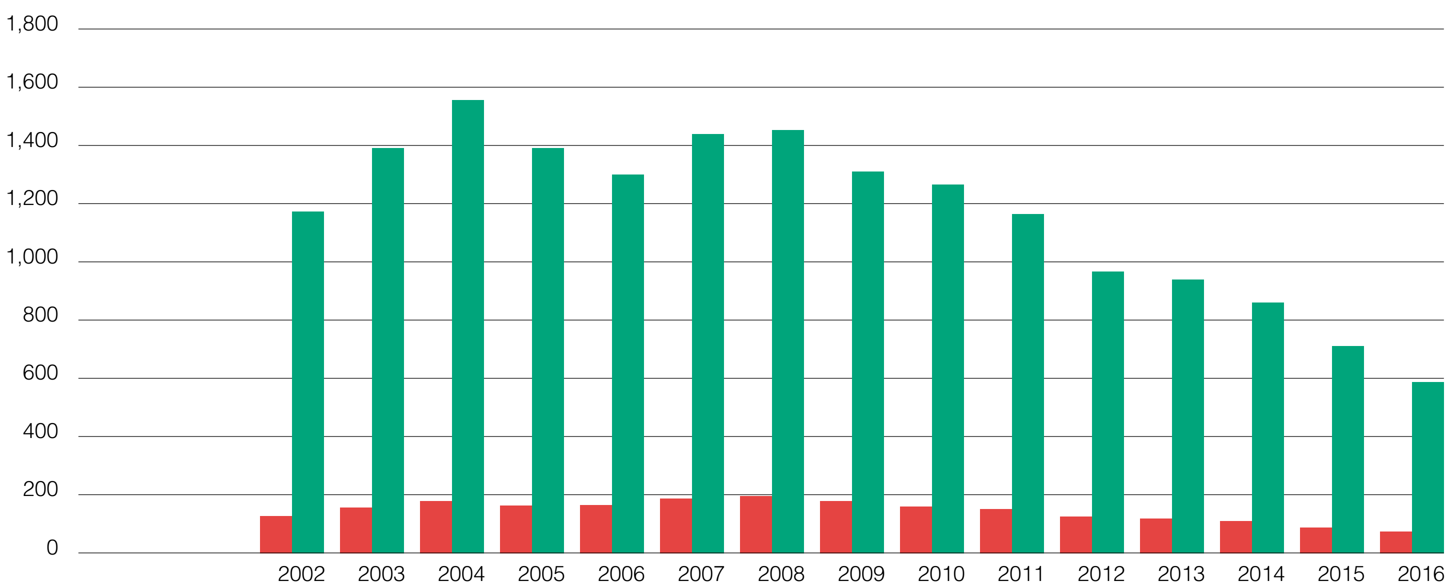


	2002	2003	2004	2005	2006	2007	2008	2009	2010	2011	2012	2013	2014	2015	2016
Volume (million)	169	208	234	222	228	249	257	243	223	207	179	162	143	120	101
Value (£ million)	1,896	2,245	2,478	2,309	2,219	2,246	2,237	1,975	1,839	1,749	1,543	1,438	1,264	1,075	894

Source: BASE, IHS
Note: Data in this table includes all categories of retail video, not only film.

The number of films sold on physical video rose by over 50% between 2002 and 2008, increasing from 128 million units to a peak of 196 million, before falling back to 180 million units in 2009 (Figure 2). The decrease in sales has continued since then, with 89 million units sold in 2015 and 75 million sold in 2016. The value of sales fell from £1,454 million in 2008 to £589 million in 2016.

Figure 2 Film on physical video retail sales, 2002-2016

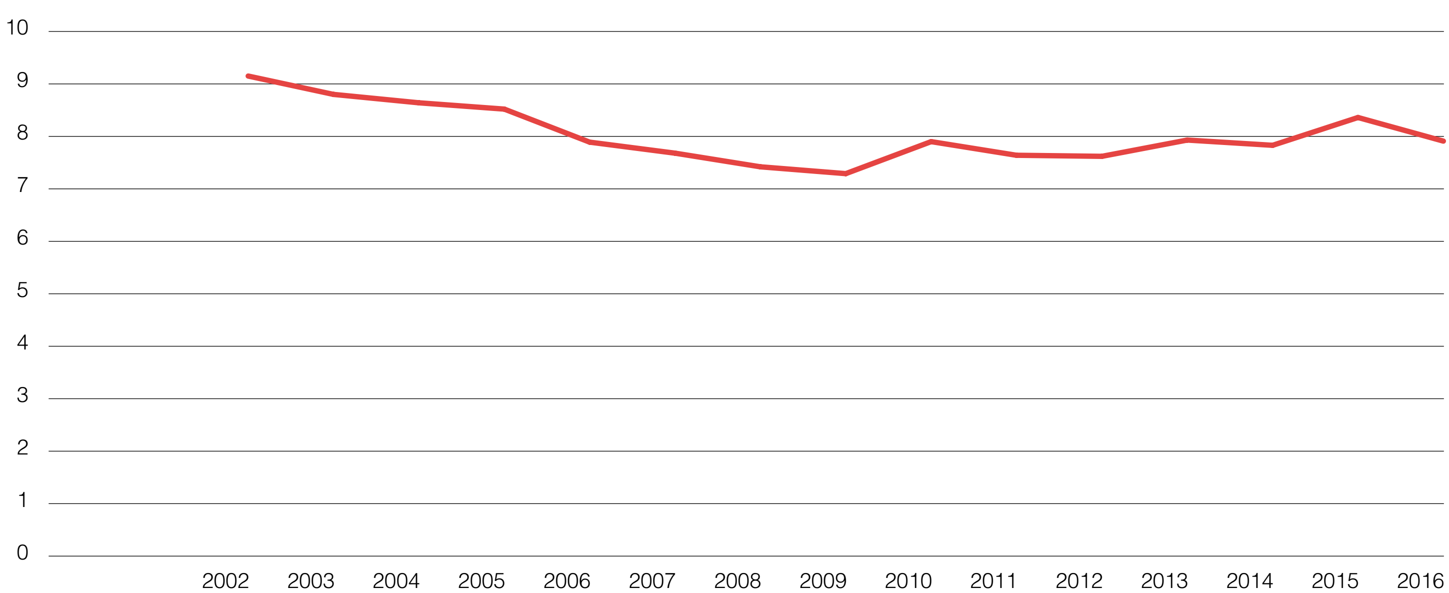


	2002	2003	2004	2005	2006	2007	2008	2009	2010	2011	2012	2013	2014	2015	2016
Volume (million)	128	158	180	164	165	188	196	180	160	152	127	119	110	89	75
Value (£ million)	1,175	1,392	1,557	1,399	1,302	1,440	1,454	1,311	1,267	1,165	968	940	861	712	589

Source: BFI RSU analysis of Official Charts Company and BASE data
Note: Includes some feature films which would be classified as 'children's' videos in the BASE Yearbook.

Figure 3 shows the average unit price for film on video between 2002 and 2016. The start of the period was the peak for DVD prices in the UK, which had been on an upward curve following the introduction of the format in the late 1990s. There was a downward trend from 2002 to 2009, which recorded the lowest average unit price of the period at £7.29. Prices recovered slightly in 2010 and have since remained at similar levels, with the exception of 2015 when the average price was £8.36. In 2016, the average price per unit for film on physical video was £7.91.

Figure 3 Average retail price of film per unit, 2002-2016



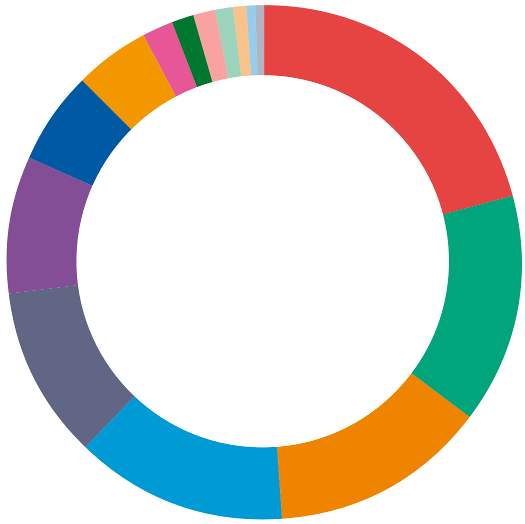
	2002	2003	2004	2005	2006	2007	2008	2009	2010	2011	2012	2013	2014	2015	2016
Price (£)	9.15	8.80	8.64	8.52	7.89	7.68	7.42	7.29	7.90	7.64	7.62	7.93	7.83	8.36	7.91

Source: BFI RSU analysis of Official Charts Company and BASE data

Figure 4 shows that the most popular genre on sell-through video in 2016 was action/adventure, which accounted for 21% of the market (19% in 2015). Comedy was the next most popular with 14.3% of sales, followed by animation with 13.6%. (It should be noted that these categories, as defined by BASE, differ from the genre categories assigned to the theatrical market by the BFI Research and Statistics Unit in the Genre and classification chapter.)

Figure 4 Sales of film on physical video formats by genre, 2016

Genre	%
Action/adventure	21.0
Comedy	14.3
Animation	13.6
Drama	13.3
Sci-fi	10.8
Family	8.7
Thriller	5.9
Horror	4.8
War	1.7
Musical	1.4
Western	1.4
Fitness	1.2
Sport/health/fitness	0.7
Documentary	0.6
Anime	0.5
Adult	<0.1
Bollywood	<0.1
Other	<0.1



Source: Official Charts Company, BASE
Note: These genres are assigned by BASE; the categories are not the same as those in the Genre and classification chapter.

Table 1 shows the top 10 best-selling films on physical video in 2016. The list is headed by *Star Wars: The Force Awakens*, the top earning film at the UK and Republic of Ireland box office in 2015. In total, half of the top 10 titles were released theatrically in 2015, and the remaining five were released in 2016. *Deadpool* was the most popular 2016 release in the list. All five 2016 releases were among the year's top 20 highest box office earners.

There are five UK films in the list, one of which is an independent UK title.

Table 1 Top 10 best-selling films on physical video formats, 2016

Rank	Title	Country of origin	Year of theatrical release	Distributor
1	Star Wars: The Force Awakens	UK/USA	2015	Walt Disney
2	SPECTRE	UK/USA	2015	20th Century Fox
3	Deadpool	USA	2016	20th Century Fox
4	The Lady in the Van	UK/USA	2015	Sony Pictures
5	Legend	UK/Fra/USA	2015	StudioCanal
6	The Secret Life of Pets	USA/JPN	2016	Universal
7	Zootropolis	USA	2016	Walt Disney
8	The BFG	USA	2016	eOne Films
9	Finding Dory	USA	2016	Walt Disney
10	The Martian	UK/USA	2015	20th Century Fox

Source: Official Charts Company

The top 10 UK qualifying films on physical video in 2016 include five titles which are also in the overall top 10 films on video for the year (Table 2). Six of the titles were released theatrically in 2015 and four were released in 2016. The latter includes two films (*The Jungle Book* and *Jason Bourne*) which were among 2016's top 20 best performing films at the UK box office. Three of the top 10 titles are independent titles.

Table 2 Top 10 best-selling UK qualifying films on physical video formats, 2016

Rank	Title	Country of origin	Year of theatrical release	Distributor
1	Star Wars: The Force Awakens	UK/USA	2015	Walt Disney
2	SPECTRE	UK/USA	2015	20th Century Fox
3	The Lady in the Van	UK/USA#	2015	Sony Pictures
4	Legend	UK/Fra/USA#	2015	StudioCanal
5	The Martian	UK/USA	2015	20th Century Fox
6	The Jungle Book	UK/USA	2016	Walt Disney
7	Jason Bourne	UK/USA	2016	Universal
8	Dad's Army	UK/USA#	2016	Universal
9	London Has Fallen	UK/USA	2016	Lionsgate
10	Everest	UK/USA/Ice	2015	Universal

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

The top 10 list of UK independent films on video in 2016 includes the highest earning UK independent titles at the UK box office in 2014, 2015 and 2016: *Paddington, Legend* and *Absolutely Fabulous: The Movie* respectively (Table 3). The top two films in the list, *The Lady in the Van* and *Legend,* also appear in the overall 2016 top 10 best-selling films on video list. *Paddington* appears in the list of top 10 UK independent films for a second consecutive year.

Table 3 Top 10 best-selling UK independent films on physical video formats, 2016

Rank	Title	Country of origin	Year of theatrical release	Distributor
1	The Lady in the Van	UK/USA#	2015	Sony Pictures
2	Legend	UK/Fra/USA#	2015	StudioCanal
3	Dad's Army	UK/USA#	2016	Universal
4	Absolutely Fabulous: The Movie	UK/USA#	2016	20th Century Fox
5	Eddie the Eagle	UK/Ger/USA#	2016	Lionsgate
6	Paddington	UK/Fra	2014	StudioCanal
7	Suffragette	UK	2015	20th Century Fox
8	Brooklyn	UK/Can/Ire	2015	Lionsgate
9	Grimsby	UK/USA#	2016	20th Century Fox
10	Eye in the Sky	UK/RSA	2016	eOne Films

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

Table 4 shows the top 10 best-selling feature documentaries on physical video in 2016. (This list does not include documentaries which are based on music concerts.) For the third consecutive year, documentaries about sport or sports personalities dominate the list with eight of the top 10 titles. The top documentary on sell-through video was *Bobby*, a film about footballing great, Bobby Moore, who captained the World Cup winning English team in 1966. There are three other football-related documentaries in the list - *I Believe in Miracles, Ronaldo* and *The Class of '92.* All three of these films have appeared in the list in previous years. *I Believe in Miracles* and *Ronaldo* featured in the 2015 top 10, while *The Class of '92* has featured in every top 10 since 2013. The longevity of the latter in the top 10 charts might be explained by its original limited event cinema release. Two other films in the current list have also appeared previously: *Being A.P*. featured in the 2015 top 10 and *I Am Ali* featured in the 2014 top 10.

Alongside *Bobby, The Guv'nor,* a film about underworld enforcer and bare-knuckle fighter Lenny McLean, is the only other 2016 release in the list. All of the top 10 documentaries are UK films.

Table 4 Top 10 best-selling documentary films on physical video formats, 2016

Rank	Title	Country of origin	Year of theatrical release	Distributor
1	Bobby	UK	2016	eOne Films
2	The Guv'nor	UK	2016	Lionsgate
3	I Am Ali	UK/USA	2014	Universal
4	I Believe in Miracles	UK	2015	Universal
5	Ronaldo	UK	2015	Universal
6	Being A.P.	UK	2015	eOne Films
7	Road	UK	2014	Kaleidoscope
8	The Class of '92	UK	2013	Universal
9	Mr Calzaghe	UK	2015	eOne Films
10	Essex Boys: The Truth	UK	2015	Metrodome

Source: BFI RSU analysis of Official Charts Company data
Note: Titles based on music concerts are not included.

The list of the top 10 best-selling foreign language films on video in 2016 includes four titles that have appeared in the top 10 in previous years: Studio Ghibli films *Spirited Away, My Neighbour Totoro* and *Princess Mononoke* (all in Japanese) featured in the 2015 top 10 and *Untouchable* (in French) appeared in the 2013 top 10.

The current list is headed by another French language film *Surviving Auschwitz* (released theatrically as *Victor Young Perez*) and features another Studio Ghibli title, the 2016 release *When Marnie Was There.* The only other 2016 release in the Table is *1944: Forced to Fight* (in Estonian).

Table 5 Top 10 best-selling foreign language films on physical video formats, 2016

Rank	Title	Country of origin	Year of theatrical release	Distributor
1	Surviving Auschwitz[1]	Fra/Isr/Bulgaria	2013*	High Fliers
2	Ip Man 3	HKG/CHN	2015	Kaleidoscope
3	When Marnie Was There	JPN	2016	StudioCanal
4	Warsaw ’44	Pol	2014	Kaleidoscope
5	Spirited Away	JPN	2003	StudioCanal
6	My Neighbour Totoro	JPN	2013**	StudioCanal
7	1944: Forced to Fight	Estonia/Fin	2016	High Fliers
8	Battle for Sevastopol	Rus/Ukraine	2015*	Arrow
9	Untouchable	Fra	2012	Entertainment in Video
10	Princess Mononoke	JPN	2001	StudioCanal

Source: BFI RSU analysis of Official Charts Company data

[1] *Surviving Auschwitz* was released theatrically as *Victor Young Perez*.

* *Surviving Auschwitz, Warsaw ’44* and *Battle for Sevastopol* were not released theatrically in the UK; the theatrical release year refers to the first release in any global territory.

** *My Neighbour Totoro* was first released in the UK on DVD on 2003. It was originally released theatrically in Japan in 1988.

Classic titles, in particular classic family films, also remain popular video purchases, due in part to theatrical re-releases or other events associated with the films. Walt Disney titles *Beauty and the Beast, Cinderella, The Jungle Book, The Lion King, The Little Mermaid,* and *Snow White and the Seven Dwarfs* all sold well on video in 2016, helped in part by a prolonged promotion with major retailers and also, in the case of *The Jungle Book,* by the successful theatrical release of a live action remake.

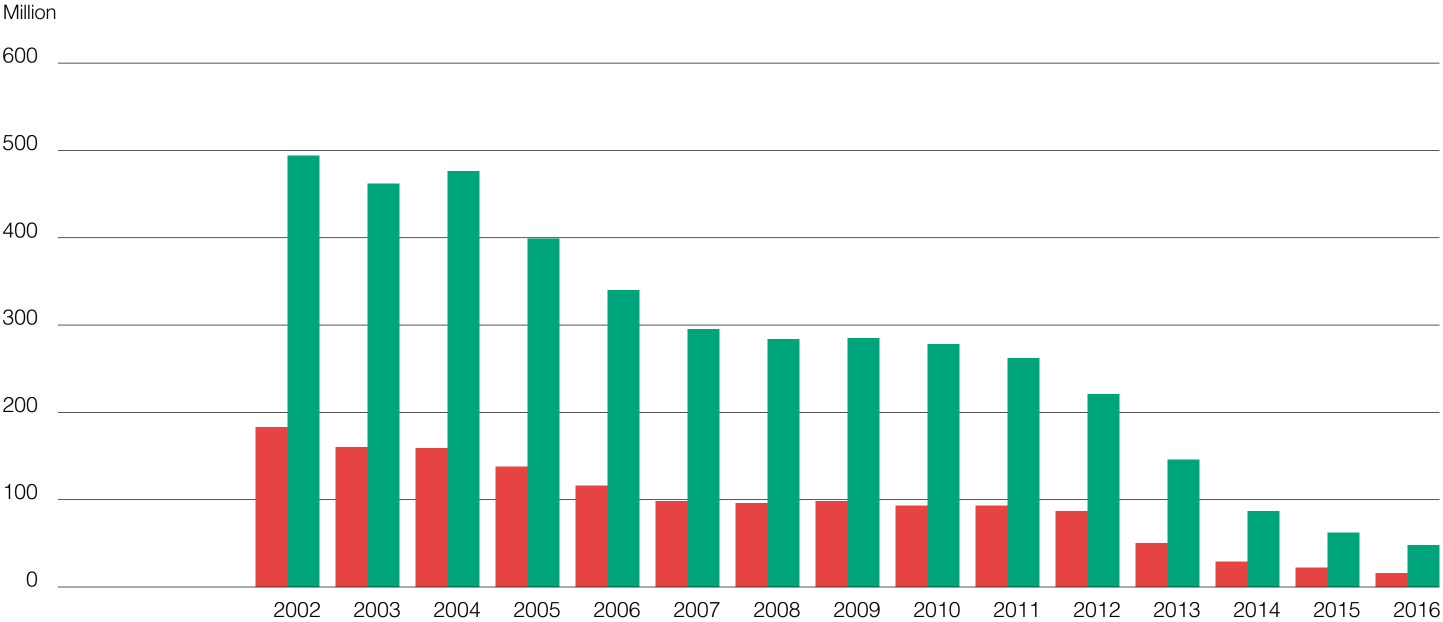
A number of box sets of films from successful franchises achieved substantial sales on video in 2016 following the release of new instalments, including the original and prequel Star Wars trilogies and the original Ghostbusters series.

FILM IN THE PHYSICAL VIDEO RENTAL MARKET

The peak value of the physical rental market for film was £494 million, which was achieved in 2002; the value of the market in 2016 was less than one tenth of that, at £48 million (Figure 5). There were 16 million rental transactions of feature film on physical video in 2016, a fall of 30% from 2015's 22 million. The decrease in the market's value over the period is due mainly to competition from multi-channel television and digital video services such as Netflix, Amazon Prime and Google Play.

The average value of a physical video rental in 2016 was £3.07, and online renting of physical discs (with postal delivery) accounted for 82% of rental transactions.[1]

Figure 5 Film on physical video rental market, 2002-2016



	2002	2003	2004	2005	2006	2007	2008	2009	2010	2011	2012	2013	2014	2015	2016
Transactions (million)	183	160	159	138	116	98	96	98	93	93	87	50	29	22	16
Value (£ million)	494	462	476	399	340	295	284	285	278	262	221	146	87	62	48

Source: IHS, BASE

[1] Due to declining volumes, information on the top 10 online film video rentals and a breakdown of rentals by genre are not available.

FILM ON DIGITAL VIDEO

Digital video enables audiences to access films through a range of devices, anytime, anywhere. Revenues for on-demand services in the UK continued to increase in 2016, overtaking the value of physical video for the first time.

FACTS IN FOCUS

- In 2016, the overall digital video market for film in the UK was estimated to be worth £644 million, up 29% on 2015, and up over 800% since 2006.
- Revenues from online digital video services increased year on year by 42% to £452 million, while television-based revenues increased by 7% to £193 million.
- Subscription services accounted for nearly two thirds of online film revenues; digital rental revenues were higher than those of digital retail for the third year in a row.
- In 2016, Netflix and Sky were the highest earning digital video providers in the UK.
- In 2016, 51% of adult internet users (16+) watched or downloaded films or television programmes on a streaming platform.

FILM ON DIGITAL VIDEO

AVAILABILITY OF COMPREHENSIVE DATA ON FILM ON DIGITAL VIDEO

Although digital video (Video on Demand) is now a firmly established part of the film value chain in the UK, our understanding of the market is hampered by a lack of publicly available robust data. Reliable data for on-demand services are limited to revenue and business aggregates, supplemented by survey data on consumer behaviour and preferences. Within the existing data, however, it is not always possible to clearly distinguish between feature films and television programmes – a consequence of increased convergence within the entertainment market.

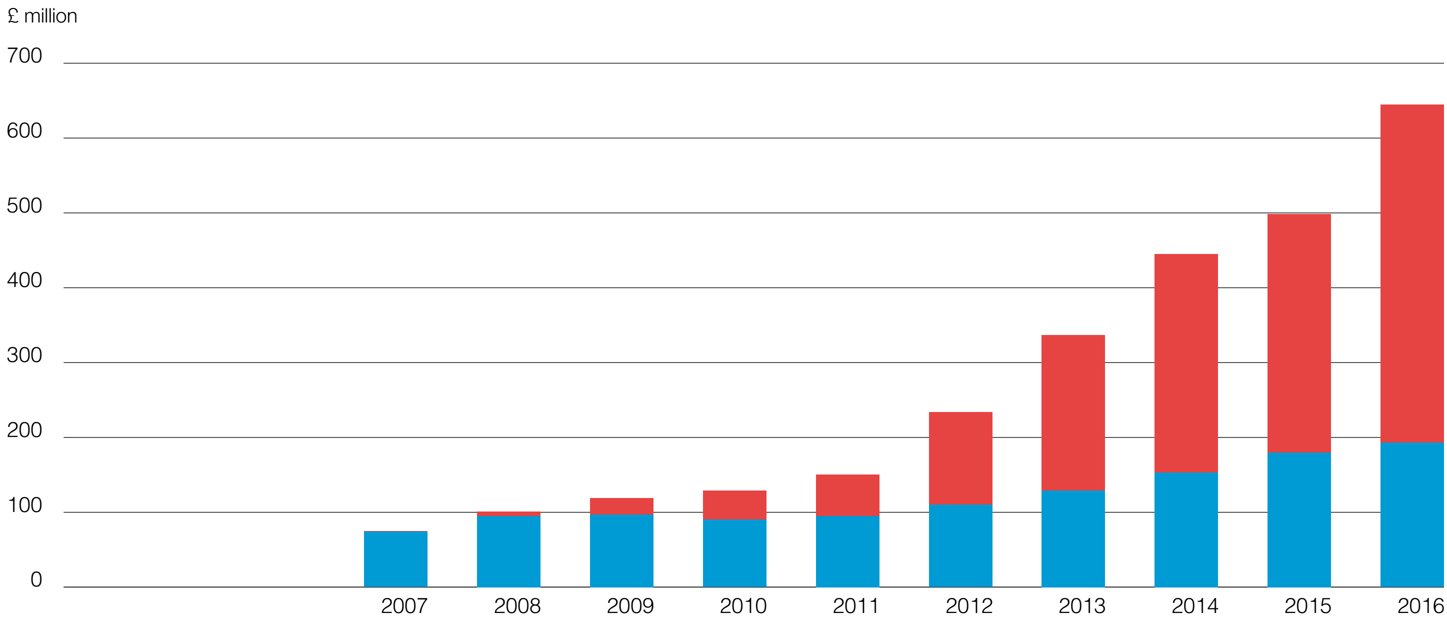
VALUE OF FILM ON DIGITAL VIDEO

According to IHS, the estimated value of the on-demand market for film in the UK in 2016 was £644 million, an increase of 29% compared with 2015. As Figure 1 shows, the size of the market in 2016 was more than triple that of 2012 and over eight times that of 2006.

Revenues from online on-demand services (such as Netflix and Apple) have been greater than those generated by television-based services (including BT, Sky and TalkTalk) since 2012; in 2016 they accounted for 70% of the market. In 2016, online revenues were estimated to have been £452 million, up 42% compared with 2015 (£318 million) while television-based revenues were estimated to have been £193 million, up 7% compared with 2015 (£180 million).

The value of the overall on-demand film market represented approximately 16% of the total UK filmed entertainment market in 2016, an increase of three percentage points on the previous year. For the first time, digital video revenues digital video overtook those of physical video (£637 million).

Figure 1 Estimated value of the digital video film market in the UK, 2007-2016



	2007	2008	2009	2010	2011	2012	2013	2014	2015	2016
Television-based digital video	74	95	97	90	95	110	129	153	180	193
Online digital video	1	6	22	39	55	124	208	292	318	452
Total	**75**	**101**	**119**	**129**	**149**	**234**	**337**	**445**	**498**	**644**

Source: IHS
Note: Figures have been amended since publication of the 2016 Statistical Yearbook.
Figures may not sum to totals due to rounding.

On-demand service providers in the UK employ three basic types of business model:

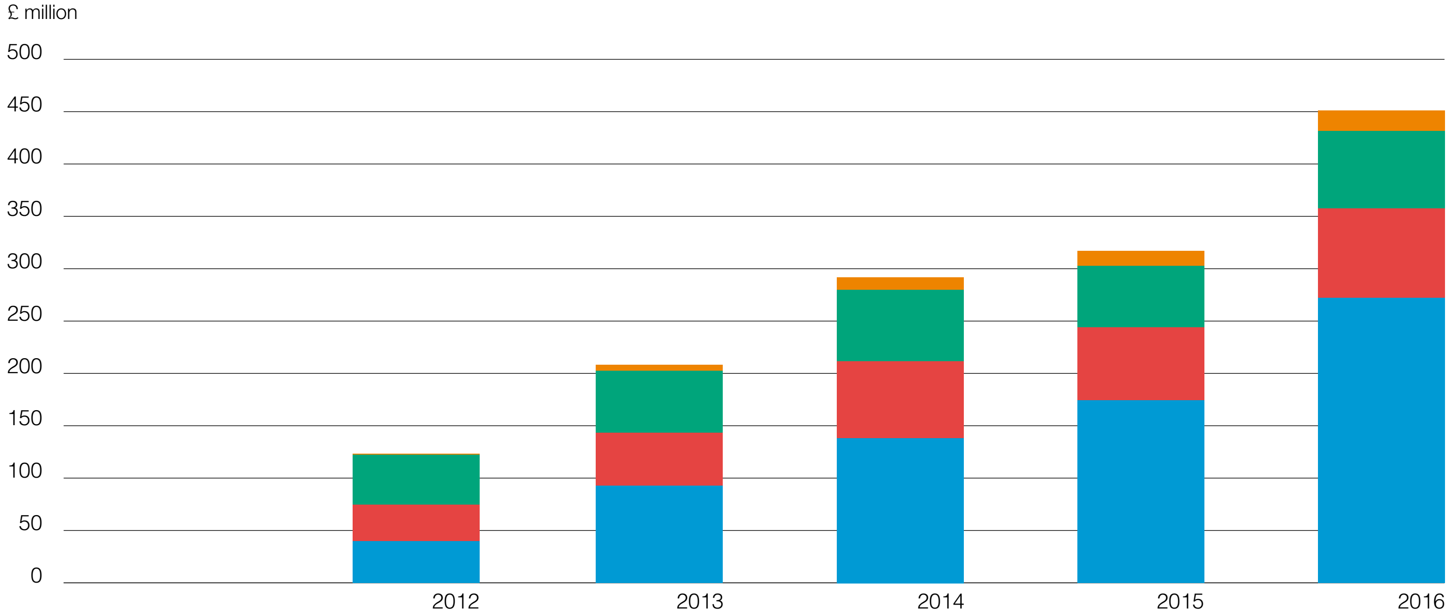
- Transactional (TVoD) which comprises rental digital video, a one-off rental for a limited time, including both streaming and download-to-rent (DTR) and retail or download-to-own video (DTO), also known as electronic-sell-through (EST) – most providers of transactional on-demand services, such as iTunes or Google Play offer both rental and retail film content, however, some services such as Curzon Home Cinema deal exclusively with rental content;

- Subscription (SVoD) which provide unlimited access to content for a fixed monthly sum – providers include Netflix, Amazon Prime Video and BFI Player+; and

- Free/advert-supported – providers include catch-up services such as BBC iPlayer and All4.

IHS estimates that subscription services accounted for 60% of online film revenues in the UK in 2016, nearly double its share in 2012 (33%). This was followed by digital rental (19%) and digital retail (16%) This was the third consecutive year that digital rental revenues were higher than those of digital retail, a reversal of the situation in all previous years. The percentage of overall revenues generated by advertising increased steadily between 2012-2015, growing from just over half of one percent at the start of the period to nearly 4.5% in 2015 before dropping slightly to 4.3% (Figure 2).

Figure 2 Online digital video film revenue by type of service, 2012-2016



	2012 £ million	2012 %	2013 £ million	2013 %	2014 £ million	2014 %	2015 £ million	2015 %	2016 £ million	2016 %
Subscription	40.3	32.6	93.4	44.8	138.5	47.5	175.1	55.1	272.7	60.4
Digital rental	34.6	28.0	50.8	24.4	73.4	25.1	69.4	21.8	85.4	18.9
Digital retail	48.0	38.8	58.7	28.2	68.2	23.4	58.9	18.5	74.1	16.4
Advertising	0.8	0.7	5.4	2.6	11.7	4.0	14.2	4.5	19.5	4.3

Source: IHS
Note: Figures may not sum to totals due to rounding.

TOP PROVIDERS OF DIGITAL VIDEO SERVICES

In the absence of film-by-film data, this section outlines the top providers of digital video services in the UK in 2015 and 2016. Providers are ranked by revenue for all on-demand services, not just film – it is possible that rankings based solely on film revenue would be different (Table 1).In both years Netflix was the highest earning provider of on-demand services in the UK. The top providers have remained stable across the period, the biggest changes in 2016 was the drop of Apple from second to sixth place, and also Google replacing Microsoft in eighth place. Sky moved up to second place, in part due to revenue from special screening events. It is worth noting that Now TV is owned and run by Sky – if the two services were ranked as a single entity, it would consolidate Sky's second place behind Netflix.

Table 1 Top transactional and subscription film and television programme digital video service providers in the UK, 2015 -2016 (ranked by revenue)[1]

Rank	2015		2016	
	Company	Country of ownership	Company	Country of ownership
1	Netflix	USA	Netflix	USA
2	Apple	USA	Sky	UK/USA
3	Now TV*	UK	Amazon	USA
4	Sky	UK/USA	Now TV*	UK
5	Amazon	USA	Virgin	UK/USA
6	Virgin	UK/USA	Apple	USA
7	BT	UK	BT	UK
8	Microsoft	USA	Google	USA

Source: IHS

Notes:

[1] Revenue figures are not disclosed as these are confidential.

* Now TV is a non-contract on-demand service owned and run by Sky.

POPULARITY OF ON-DEMAND FILM AND TELEVISION PROGRAMME SERVICES

The most recent Ofcom Communications Market Report (published August 2017) identified a continued growth in the use of on-demand services in the UK. In the second half of 2016, nearly seven in 10 UK adults (67%) claimed to have used at least one service in the previous 12 months, up by eight percentage points since 2015. The most popular on-demand service in the same period was the BBC iPlayer, with around two thirds (63%) of adults using the service within the previous year, while Sky was the most popular pay-TV provider with 12% of adults using its on-demand catch service. Netflix, which was used by 31% of adults, was the most popular of the non-broadcaster services in the UK followed by Amazon Prime with 20% usage.

FILM CATALOGUES ACROSS DIFFERENT DIGITAL VIDEO PROVIDERS

According to Ofcom's Communications Market Report [August 2017], access to film library content is among the primary motivators for the use of SVoD services in the UK, with 29% of Netflix subscribers, 19% of Amazon Prime Video subscribers and 17% of Now TV viewers citing access to back catalogues of films as a reason for using the service.

THE ONLINE AUDIENCE

In previous years we have reported the median number of films downloaded and streamed, as reported by Ofcom. This data is no longer available so in this section we look at online moving image viewing behaviour.

According to Ofcom, in 2016, 51% of adult internet users (16+) said they went online to watch longer on-demand content such as TV programmes or films, compared with 77% who watched content on video sharing sites, such as YouTube or Vimeo. The incidence of both of these activities generally declined with age. The proportion of 16-24 year olds engaging in these activities was higher than for any of the other age groups with 97% of 16-24 year olds watching content on video sharing sites.

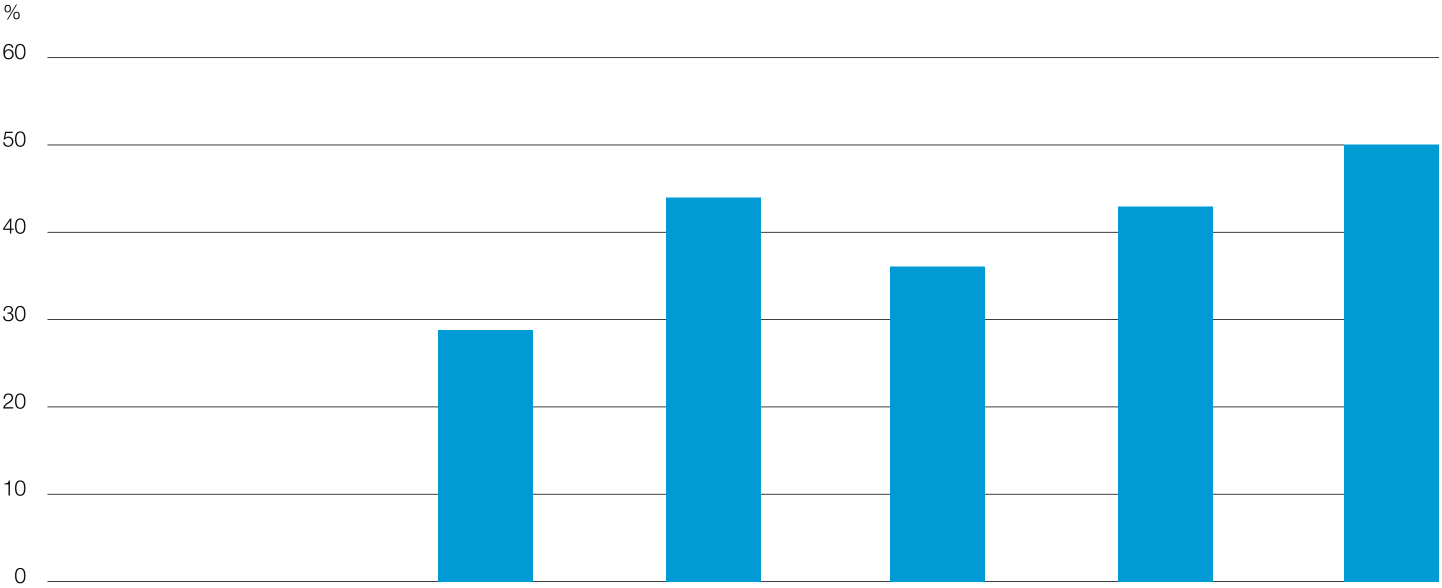
Table 3 Incidence of watching on-demand content or content on video sharing sites, by adult (16+) age groups, percentage, 2016

Activity	All ages	16-24	25-34	35-44	45-54	55-64	65-74	75+
Incidence of watching on-demand content via online streaming service	51	63	58	61	59	44	32	17
Incidence of watching content on video sharing sites	77	97	89	80	75	68	57	25

Source: Adults' Media Use and Attitudes Report 2017, Ofcom
Responses to Question: Do you ever watch TV programmes or films on-demand? By on-demand we mean watching TV programmes or films via online services such as BBC iPlayer, Netflix, Amazon Prime, Sky Go etc. This could be through your television service or on any device you use to go online (unprompted responses, single coded)

The percentage of children that watch on-demand TV programmes and/or films from pay-per-view, subscription and catch-up services increases by age with half (50%) of those aged 12-15 doing so, compared with 43% of those aged 8-11 and 36% of those aged 5-7 (Figure 6). A smaller proportion (54%) of the youngest age group (3-4 year olds) live in households with access to on-demand services, and just over one in four of these (29%) watch on-demand services. After years of continued growth 2016 saw a stabilisation in the percentage of children watching on-demand content, with slight declines in some of the older age groups with a one percentage point decline since 2015.

Figure 6 Proportion of children (3-15) who watch on-demand television programmes and films (includes pay-per-view, subscription and catch-up services), 2016



	Aged 3-4	All aged 5-15	Aged 5-7	Aged 8-11	Aged 12-15
Percentage of children	29	44	36	43	50

Source: 'Children and Parents: Media Use and Attitudes Report 2016', Ofcom

FILM ON UK TELEVISION

In terms of viewer numbers, television is the single most important platform for film consumption in the UK. Viewers had a choice of over 6,500 unique film titles across all channels in 2016, and the cumulative film audience was over 2.7 billion.

FACTS IN FOCUS

- In 2016, 6,544 unique film titles were shown on television in the UK, including 1,362 on terrestrial channels, 1,556 on pay TV film channels and 3,626 on other digital channels.
- There were 1,528 film transmissions on terrestrial channels, down from 1,665 in 2015. Of these, 365 (24%) were UK films (down from 372 in 2015), 233 (15%) were network premieres and 57 (4%) were foreign language films.
- The most-watched film screening on terrestrial television was *Frozen* on BBC One, with 5.3 million viewers; the top independent UK film screening was *The Lady in the Van* on BBC Two, with 4.4 million viewers.
- There were 2.7 billion viewings of feature film across all television formats (except pay-per-view) in 2016 – over 16 times the number of cinema admissions.
- The estimated value of feature film to UK broadcasters in 2016 was £1.6 billion, the same as in 2015.

FILM ON UK TELEVISION

PROGRAMMING ON THE TERRESTRIAL CHANNELS

Table 1 shows the total number of feature films broadcast on the five terrestrial channels in 2016 and the number of UK titles broadcast in that time. (Terrestrial television is used here to describe the previous national terrestrial analogue services, all of which have some degree of public service obligation.) UK films are broken down into older titles (more than eight years old) and recent theatrical releases (released in the last eight years). Here, UK films include all titles listed as UK originated by the Broadcasters' Audience Research Board (BARB), plus UK qualifying films given other nationalities (mostly USA) in the BARB data.

There were 1,528 film transmissions on terrestrial television in 2016, down from 1,665 in 2015, an average of just over four films a day. Almost one quarter (24%) of the films shown were UK titles. BBC Two showed the greatest number of films overall and the greatest number of UK films, with 435 and 135 transmissions respectively, while Channel 4 showed the highest number of recent UK films (54).

Table 1 Feature films broadcast[1] on terrestrial television 2016

	Number of films broadcast	Number of UK films broadcast	UK films as % of total	Number of recent UK films broadcast[2]	Recent UK films as % of total films broadcast
BBC One	182	32	17.6	12	6.6
BBC Two	435	135	31.0	42	9.7
ITV	199	90	45.2	10	5.0
Channel 4	425	66	15.5	54	12.7
Channel 5	287	42	14.6	9	3.1
Total	**1,528**	**365**	**23.9**	**127**	**8.3**

Source: Attentional, BFI RSU analysis

Notes:

[1] Includes repeat broadcasts of individual titles.

[2] A recent film is one which has been theatrically released, or intended for release, in the UK since 2008.

In 2016, 15% of films broadcast on terrestrial television (233 films) were premieres (films shown for the first time on terrestrial networks); 57 of these were UK films (Table 2). Channel 4 showed the greatest number of premieres overall and the greatest number of UK film premieres, with 112 and 27 films respectively, whereas ITV showed the smallest number of premieres with nine films, one of which was a UK title.

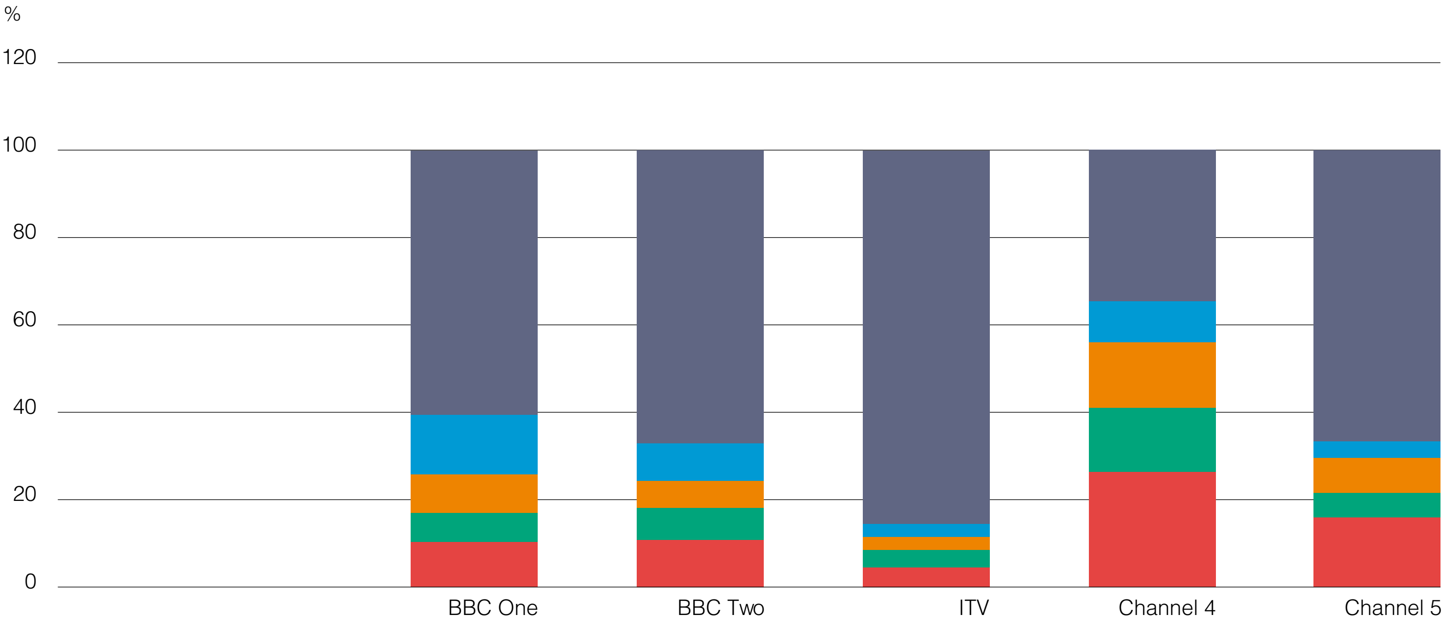
Table 2 Premiere feature films broadcast on terrestrial television, 2016

	Number of premiere films broadcast	Number of UK premiere films broadcast	UK premiere films as % of total premiere films	Average audience (million)	Top premiere	Audience for top premiere (million)
BBC One	19	5	26.3	1.9	Frozen	5.3
BBC Two	47	20	42.6	0.5	The Lady in the Van	4.4
ITV	9	1	11.1	2.7	Captain Phillips	4.2
Channel 4	112	27	24.1	0.7	Paddington	3.1
Channel 5	46	4	8.7	0.7	Snow White and the Seven Dwarfs	1.9
Total	**233**	**57**	**24.5**	**0.8**		

Source: Attentional, BARB, BFI RSU analysis

Figure 1 shows the percentage of films broadcast categorised by the number of times they have been screened by a particular channel. The number of times films are shown varies across the channels, although for each channel titles shown five times or more account for the greatest share (64%) of film broadcasts. In 2016, Channel 4 had the greatest proportion of premieres (26%) in terms of films broadcast, while ITV had the smallest (5%).

Figure 1 Percentage of feature film premieres and repeat broadcasts on terrestrial channels, 2016



	BBC One	BBC Two	ITV	Channel 4	Channel 5
Premiere	10.4	10.8	4.5	26.4	16.0
2nd broadcast	6.6	7.4	4.0	14.6	5.6
3rd broadcast	8.8	6.2	3.0	15.1	8.0
4th broadcast	13.7	8.5	3.0	9.4	3.8
5th or more broadcast	60.4	67.1	85.4	34.6	66.6

Source: Attentional, BARB, BFI RSU analysis

The most popular film premiere on terrestrial television in 2016 was the Christmas Day broadcast of *Frozen* on BBC One, which attracted 5.3 million viewers. The channel had six other top 10 premieres including *Iron Man 3, Wreck-It Ralph* and *Penguins of Madagascar.* ITV had two top 10 premieres including *The Lion King*, which received its first terrestrial outing over 20 years after its theatrical release.

The top 10 is dominated by films from the USA, but includes two UK studio-backed titles and one UK independent production, *The Lady in the Van,* which was shown on BBC Two (Table 3).

Table 3 Top 10 film premieres on terrestrial television, 2016

	Title	Channel	Country of origin	Year of theatrical release	Audience (million)
1	Frozen	BBC One	USA	2013	5.3
2	Iron Man 3	BBC One	USA/CHN	2013	4.5
3	The Lady in the Van	BBC Two	UK/USA[#]	2015	4.4
4	Captain Phillips	ITV	UK/USA	2013	4.2
5	The Lion King	ITV	USA	1994	4.0
6	Wreck-It Ralph	BBC One	USA	2012	3.8
7	Penguins of Madagascar	BBC One	USA	2014	3.4
8	Thor: The Dark World	BBC One	UK/USA	2013	3.3
9	Captain America: The Winter Soldier	BBC One	USA	2014	3.1
10	How to Train Your Dragon 2	BBC One	USA	2014	3.1

Source: Attentional, BARB, BFI RSU analysis

[#] Film made with independent (non-studio) US support or with the independent arm of a US studio.

As Table 4 shows, 57 foreign language films were broadcast on the main terrestrial channels in 2016 (4% of all film transmissions) up from 39 in 2015. The foreign language transmissions were almost equally split between BBC Two (29 titles) and Channel 4 (28 titles).

Table 4 Foreign language films broadcast on terrestrial television, 2016

	Number of foreign language films broadcast	% of channel's film output	Average audience	Top foreign language film	Audience for top rated foreign language film[1] (million)
BBC One	-	-	-	-	-
BBC Two	29	6.7	117,241	Headhunters	343,500
ITV	-	-	-	-	-
Channel 4	28	6.6	65,343	Drug War	142,400
Channel 5	-	-	-	-	-
Total	**57**	**3.7**	**103,388**		

Source: Attentional, BARB, BFI RSU analysis

[1] Total audience for all transmissions for the foreign language film, on the terrestrial channel listed.

Audience figures for foreign language films on terrestrial television in the last few years have failed to match the success of sub-titled European television series. As Table 5 shows, with 343,500 viewers, the most popular foreign language title shown on the main terrestrial channels in 2016 was the Nordic thriller *Headhunters*, followed by *Downfall*, the German drama depicting Adolf Hitler's final days, with an audience of 328,600. (The audience for *Headhunters* was almost double that of the top foreign language film in 2015, *La Vie en Rose*, which attracted 179,300 viewers.) Nine of the top 10 films were European-backed projects; the remaining film was a China/Hong Kong production.

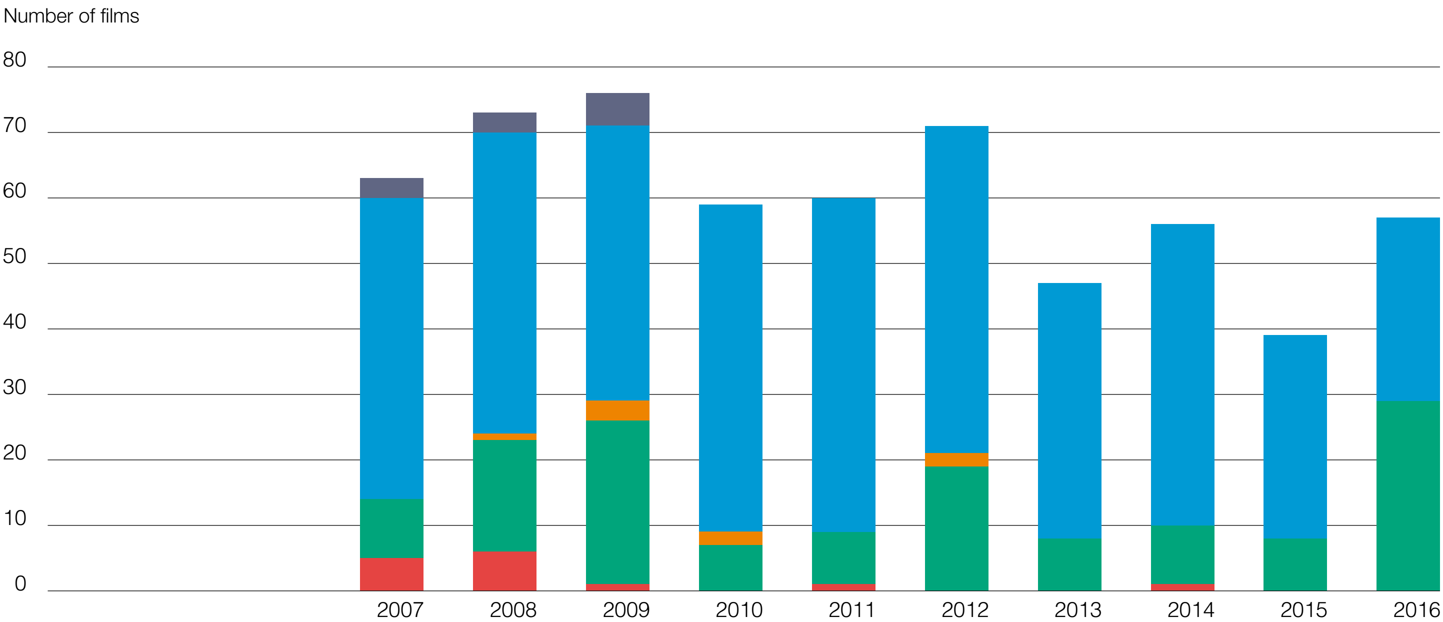
Table 5 Top 10 foreign language films[1] on terrestrial television, 2016

	Title	Channel	Country of origin	Year of theatrical release	Audience
1	Headhunters	BBC Two	Nor/Ger	2012	343,500
2	Downfall	BBC Two	Ger/Aut/Ita	2005	328,600
3	Untouchable	BBC Two	Fra	2012	213,500
4	The Fox and the Child	BBC Two	Fra	2008	173,400
5	Mesrine: Killer Instinct	BBC Two	Fra/Can/Ita	2009	164,800
6	Coco Chanel & Igor Stravinsky	BBC Two	Fra	2010	161,400
7	Drug War	Channel 4	CHN/HKG	2012*	142,400
8	A Royal Affair	BBC Two	Den/Swe/Czech/Ger	2012	136,400
9	Leaving	BBC Two	Fra	2010	131,000
10	The Silence	BBC Two	Ger	2011	127,900

Source: Attentional, BFI RSU analysis
Notes:
[1] Foreign language films with the highest audience figure for an individual transmission.
* Drug War was not released theatrically in the UK.

Figure 2 illustrates the number of foreign language films broadcast on terrestrial television between 2007 and 2016. The total number of titles shown annually has remained consistently low in comparison to the number of English language titles broadcast, ranging in the 10-year period from a high of 76 in 2009 to a low of 39 in 2015. Channel 4 has shown the greatest number of foreign language films throughout the period, accounting for 71% of all non-English language titles broadcast on terrestrial channels.

Figure 2 Number of foreign language films broadcast on terrestrial television, 2007-2016



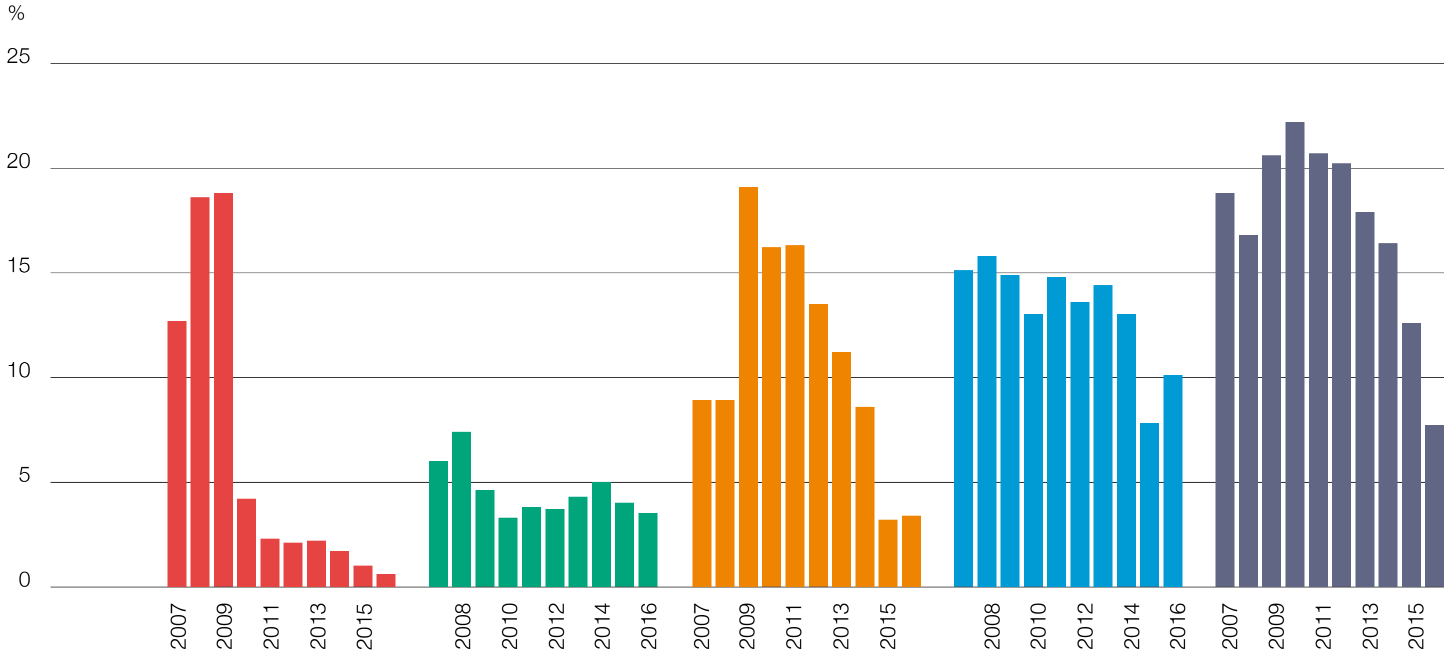
	2007	2008	2009	2010	2011	2012	2013	2014	2015	2016
BBC One	5	6	1	-	1	-	-	1	-	-
BBC Two	9	17	25	7	8	19	8	9	8	29
ITV	-	1	3	2	-	2	-	-	-	-
Channel 4	46	46	42	50	51	50	39	46	31	28
Channel 5	3	3	5	-	-	-	-	-	-	-
Total	**63**	**73**	**76**	**59**	**60**	**71**	**47**	**56**	**39**	**57**

Source: Attentional, BFI RSU analysis

FILMS ON PEAK TIME TERRESTRIAL TELEVISION, 2007-2016

The proportion of peak time hours (18:00 to 23:00 hours) dedicated to feature film varied widely across the terrestrial channels between 2007 and 2016 (Figure 3). In 2016, Channel 4 had the highest share of peak time hours dedicated to film for the first time in the period with 10%. Previously, Channel 5 generally had the highest proportion of peak time hours dedicated to film, while Channel 4 usually had either the second or third highest share. Film made up 8% of peak time programming for Channel 5 in 2016, 3.5% for BBC Two and 3.4% for ITV. For the sixth consecutive year, BBC One had the lowest proportion of peak time hours dedicated to film (0.6%). Although the overall proportion of peak time hours dedicated to film on terrestrial channels decreased from 6% in 2015 to 5% in 2016, both ITV and Channel 4 increased their shares of peak time film hours.

Figure 3 Film as a percentage of peak time programming hours by channel, 2007-2016



	2007	2008	2009	2010	2011	2012	2013	2014	2015	2016
BBC One	12.7	18.6	18.8	4.2	2.3	2.1	2.2	1.7	1.0	0.6
BBC Two	6.0	7.4	4.6	3.3	3.8	3.7	4.3	5.0	4.0	3.5
ITV	8.9	8.9	19.1	16.2	16.3	13.5	11.2	8.6	3.2	3.4
Channel 4	15.1	15.8	14.9	13.0	14.8	13.6	14.4	13.0	7.8	10.1
Channel 5	18.8	16.8	20.6	22.2	20.7	20.2	17.9	16.4	12.6	7.7

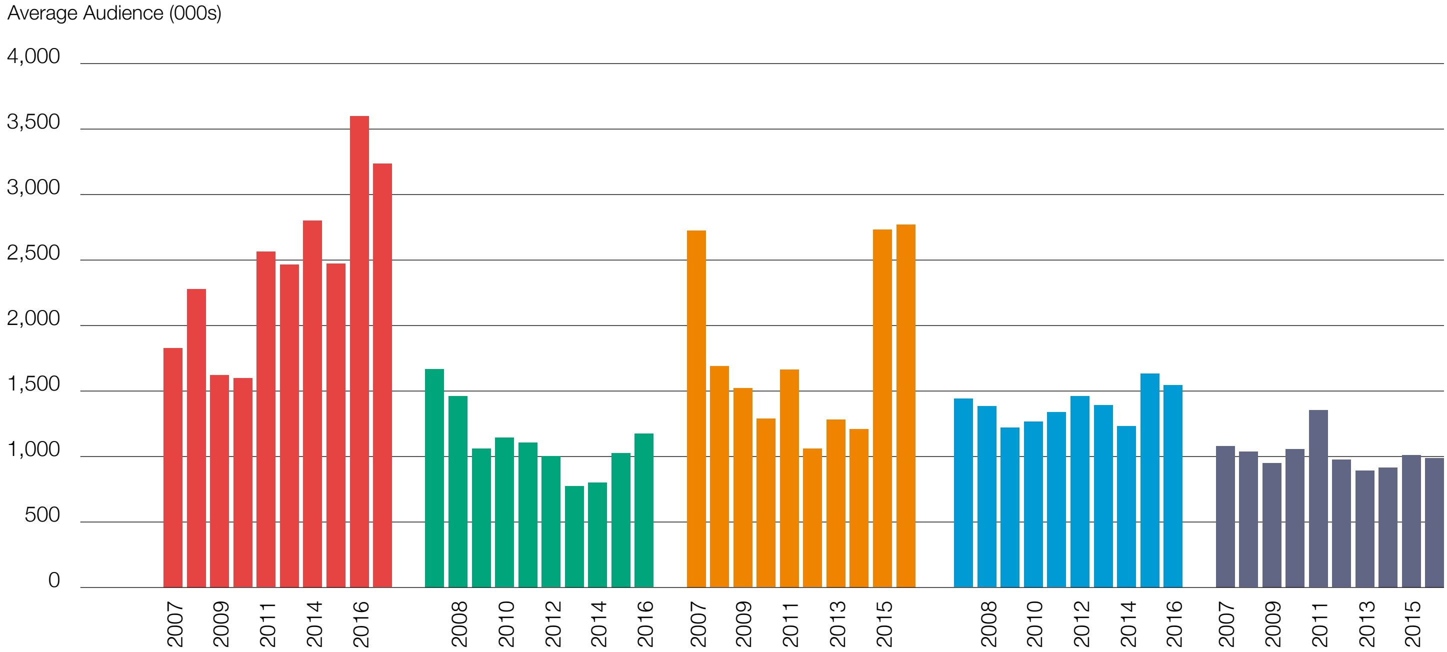
Source: Attentional

AUDIENCES FOR FILM ON PEAK TIME TERRESTRIAL TELEVISION

Figure 4 shows the average audience for peak time film on the main terrestrial channels between 2007 and 2016. With the exception of 2007, BBC One had the highest average audience of the terrestrial channels throughout the period, while Channel 5 generally had the lowest.

In 2016, the average audience for peak time films on BBC Two and ITV increased compared with 2015, while average audiences decreased on BBC One, Channel 4 and Channel 5 (Figure 4). BBC Two had the greatest increase with an average audience of 1.2 million compared with 1 million in 2015, while ITV's average audience increased from 2.7 million to 2.8 million. Average audiences on BBC One fell from 3.6 million to 3.2 million, on Channel 4 they fell from 1.6 million to 1.5 million and on Channel 5 they fell from 1 million to 986,000.

Figure 4 Average audience for peak time film, 2007-2016



	2007	2008	2009	2010	2011	2012	2013	2014	2015	2016
BBC One	1,825	2,277	1,620	1,595	2,561	2,463	2,799	2,471	3,597	3,233
BBC Two	1,667	1,461	1,060	1,141	1,105	1,000	773	798	1,025	1,171
ITV	2,723	1,687	1,519	1,286	1,661	1,057	1,281	1,207	2,729	2,770
Channel 4	1,439	1,381	1,219	1,266	1,336	1,460	1,390	1,230	1,631	1,545
Channel 5	1,079	1,034	947	1,056	1,351	973	889	915	1,009	986

Source: Attentional, BARB

TOP FILMS ON TERRESTRIAL TELEVISION

Six of the top 10 films broadcast on terrestrial television in 2016 were premieres (Table 6). *Frozen* tops the list with 5.3 million viewers. (In theatrical revenue terms, this is equivalent to a box office gross of £38.4 million; its actual gross in the UK was £38.6 million). *Harry Potter and the Deathly Hallows: Part 1* appears in the top 10 list for a second consecutive year. The list is dominated by US-studio backed UK productions, but includes one UK independent film, *The Lady in the Van.*

Table 6 Top 10 films[1] on terrestrial television, 2016

	Title	Channel	Country of origin	Year of theatrical release	Audience (million)
1	Frozen	BBC One	USA	2013	5.3
2	Harry Potter and the Order of the Phoenix	ITV	UK/USA	2007	4.6
3	Iron Man 3	BBC One	USA/CHN	2013	4.5
4	The Lady in the Van	BBC Two	UK/USA[#]	2015	4.4
5	Captain Phillips	ITV	UK/USA	2013	4.2
6	Harry Potter and the Deathly Hallows: Part 1	ITV	UK/USA	2010	4.1
7	Harry Potter and the Goblet of Fire	ITV	UK/USA	2005	4.1
8	The Lion King	ITV	USA	1994	4.0
9	Harry Potter and the Half-Blood Prince	ITV	UK/USA	2009	4.0
10	Wreck-It Ralph	BBC One	USA	2012	3.8

Source: Attentional, BARB

Notes:

[1] Films with the highest audience figure for an individual transmission.

[#] Film made with independent (non-studio) US support or with the independent arm of a US studio.

The list of the top 10 UK films in 2016 includes three premiere titles, two of which also appear in the year's overall top 10 films on terrestrial television (Table 7). The list is headed by *Harry Potter and the Order of the Phoenix* which attracted the year's highest audience for a single broadcast of a UK film across the terrestrial channels. As in the previous three years, the Harry Potter franchise features strongly in the list, with six of the films making an appearance. Eight of the top 10 UK film broadcasts were on ITV, and there was one each on BBC One and BBC Two.

Table 7 Top 10 UK qualifying films[1] on terrestrial television, 2016

	Title	Channel	Country of origin	Year of theatrical release	Audience (million)
1	Harry Potter and the Order of the Phoenix	ITV	UK/USA	2007	4.6
2	The Lady in the Van	BBC Two	UK/USA#	2015	4.4
3	Captain Phillips	ITV	UK/USA	2013	4.2
4	Harry Potter and the Deathly Hallows: Part 1	ITV	UK/USA	2010	4.1
5	Harry Potter and the Goblet of Fire	ITV	UK/USA	2005	4.1
6	Harry Potter and the Half-Blood Prince	ITV	UK/USA	2009	4.0
7	Skyfall	ITV	UK/USA	2012	3.4
8	Harry Potter and the Chamber of Secrets	ITV	UK/USA	2002	3.4
9	Harry Potter and the Deathly Hallows: Part 2	ITV	UK/USA	2011	3.4
10	Thor: The Dark World	BBC One	UK/USA	2013	3.3

Source: Attentional, BARB
Notes:
[1] Films with the highest audience figure for an individual transmission.
Film made with independent (non-studio) US support or with the independent arm of a US studio.

The most popular screenings of UK independent films on terrestrial television in 2016 were the network premieres of *The Lady in the Van* (4.4 million viewers) and *Paddington* (3.1 million viewers) which were shown on BBC Two and Channel 4 respectively (Table 8). The list includes three other premieres: *Philomena, Amy* and *The Railway Man*. *Amy* is the first documentary to feature in top 10 since BFI RSU began reporting UK independent film on terrestrial television in 2012. All of the previously shown titles, with the exception of *The Dam Busters*, have appeared in this list in earlier editions of the Yearbook.

Table 8 Top 10 independent UK films[1] on terrestrial television, 2016

	Title	Channel	Country of origin	Year of theatrical release	Audience (million)
1	The Lady in the Van	BBC Two	UK/USA#	2015	4.4
2	Paddington	Channel 4	UK/Fra	2014	3.1
3	Philomena	BBC Two	UK	2013	2.8
4	Santa Claus: The Movie	ITV	UK/USA#	1985	2.5
5	Amy	Channel 4	UK	2015	2.3
6	The Railway Man	Channel 4	UK/Aus	2014	1.6
7	Nativity 2: Danger in the Manger!	BBC Two	UK	2012	1.6
8	Nativity!	BBC Two	UK	2009	1.6
9	The Dam Busters	ITV	UK	1954	1.4
10	The Best Exotic Marigold Hotel	Channel 4	UK/USA/Ind#	2012	1.4

Source: Attentional, BARB
Notes:
[1] UK independent films with the highest audience figure for an individual transmission.
Film made with independent (non-studio) US support.

FILMS ON MULTI-CHANNEL TELEVISION

In 2016, multi-channel television (freeview/satellite/cable) accounted for almost 47% of all television viewing in the UK and 66% of all viewings of film on television. (For the purposes of this section, multi-channel television includes all free-to-air and paid [non-film subscription] channels with the exclusion of the traditional terrestrial channels.) Table 9 lists the number of film transmissions, the average audience, the top film and audience for the top film, for a selection of channels which broadcast feature films. After dedicated film channels Film4 (just over 2,800 films) TCM (over 2,700 films), and Talking Pictures TV (over 2,500 films), the highest number of titles was screened by the ITV 2-4 suite of channels with over 1,500 films.

For many of the channels, including TCM, the UKTV channels (Dave, Drama, Gold, W), and BBC Three and BBC Four, the number of transmissions decreased compared with 2015. For BBC Three and BBC Four, the fall is due, in part to BBC Three moving to an online-only service in February 2016. For the second consecutive year, *Skyfall* recorded the largest audience for a single screening on multi-channel television. In 2016, it attracted just over 1.5 million viewers on ITV2.

Table 9 Feature films on multi-channel television, 2016

Channel	Number of films broadcast	Average audience (000)	Top film	Audience for top film (000)
Film4	2,801	179	Now You See Me	990
TCM	2,743	21	Where Eagles Dare	99
Talking Pictures TV	2,525	6	The Bargee	48
ITV 2-4	1,531	210	Skyfall	1,517
London Live	1,284	10	The Fall of the Essex Boys	82
Star Gold, Star plus, Star Utsav and Life OK	1,218	4	Kal Ho Naa Ho	49
SAB	1,076	5	Munna Bhai M.B.B.S.	51
5 Star, 5 USA and My5	798	80	Olympus Has Fallen	372
Rishtey and Rishtey Cineplex	571	5	Life Partner	58
4 Music, 4Seven, E4 and More 4	522	202	12 Years a Slave	151
Movies 24 and Movies 24+	313	4	One Small Hitch	55
UMP Movies	297	2	Ek Main Aur Ekk Tu	35
Dave, Drama, Gold and W[2]	295	88	Beverley Hills Cop	430
Venus TV	244	2	Bhrashtachar	13
Syfy	203	45	Hot Fuzz	198
Sky 1, Sky Arts 1 and Sky Atlantic	179	58	Elf	461
Showbiz TV	107	0.5	Suddenly	5
Horror Channel	90	39	I Spit on Your Grave	213
BBC Three[3] and BBC Four	74	289	Die Hard with a Vengeance	903
Boomerang	55	59	Cats and Dogs	129
Disney Channel, Disney Junior and Disney XD	54	78	The Little Mermaid	251
True Drama, True Entertainment and True Movies 1-2	39	11	My Life	46

Source: Attentional, BARB

Notes:

[1] Film with the highest audience figure for an individual transmission.

[2] Dave, Drama, Gold and W are part of the stable of UKTV channels.

[3] BBC Three stopped broadcasting on 16 February 2016 and was replaced with an online-only service.

Despicable Me was the top film on multi-channel television for the third consecutive year in terms of total audience, with 7.2 million viewers from 10 broadcasts (Table 10). As in previous years, ITV2 had the greatest number of films in the top 10, the majority of which are UK qualifying titles.

Table 10 Top 10 feature films on multi-channel television, 2016

	Title	Channel	Number of broadcasts	Country of origin	Year of theatrical release	Total audience[1] (million)
1	Despicable Me	ITV2	10	USA	2010	7.2
2	Skyfall	ITV2	6	UK/USA	2012	6.1
3	Quantum of Solace	ITV2	8	UK/USA	2005	5.6
4	Hotel Transylvania	CITV/ITV2	10	USA	2012	5.2
5	Red	Film4/E4	10	USA	2010	4.8
6	Red 2	Film4	8	UK/USA	2013	4.7
7	Hot Fuzz	ITV2/Syfy	10	UK/USA	2007	3.7
8	Nanny McPhee	ITV2	8	UK/USA/Fra	2005	3.7
9	Independence Day	Film4/E4	8	USA	1996	3.7
10	The Karate Kid	Film4/E4/W	16	USA	1984	3.7

Source: Attentional, BARB

[1] Total audience figure for all transmissions across all free-to-air and paid (non-film subscription) multi-channels.

Table 11 shows the top 10 films, in terms of combined viewings, on the additional subscription TV film channels operated by Sky in 2016. The various Sky Cinema channels (rebranded from Sky Movies in July 2016) broadcast a total of 1,556 unique titles, across 45,992 slots during the year with an average audience of over 13,300. This is up on 2015 when 1,368 unique titles were shown across 44,717 slots with an average audience of over 12,500.

Disney and Pixar titles dominate the top 10 with six films in the list including the top two most watched titles. *Inside Out* attracted the largest cumulative audience with 9.8 million viewers over 139 transmissions followed by *Big Hero 6* with 9.6 million viewers over 170 transmissions. The large audiences for nearly all of the top 10 films is due in part to their being shown at least twice a week over the course of the year. *Inside Out* also generated the largest audience from any single transmission on the Sky Cinema channels, attracting 1.5 million viewers when it premiered in March 2016.

Table 11 Top 10 feature films on pay TV film channels, 2016

	Title	Number of transmissions	Country of origin	Year of theatrical release	Total audience[1] (million)
1	Inside Out	139	USA	2015	9.8
2	Big Hero 6	170	USA	2015	9.6
3	Jurassic World	107	USA	2015	6.7
4	Minions	98	USA	2015	6.2
5	Home	112	USA	2015	5.8
6	Kingsman: The Secret Service	117	UK/USA	2015	5.7
7	Cars	129	USA	2006	5.2
8	Star Wars: The Force Awakens	91	UK/USA	2015	5.2
9	Avengers: Age of Ultron	178	UK/USA	2015	4.9
10	The Good Dinosaur	84	USA	2015	4.8

Source: Attentional, BARB

Notes:

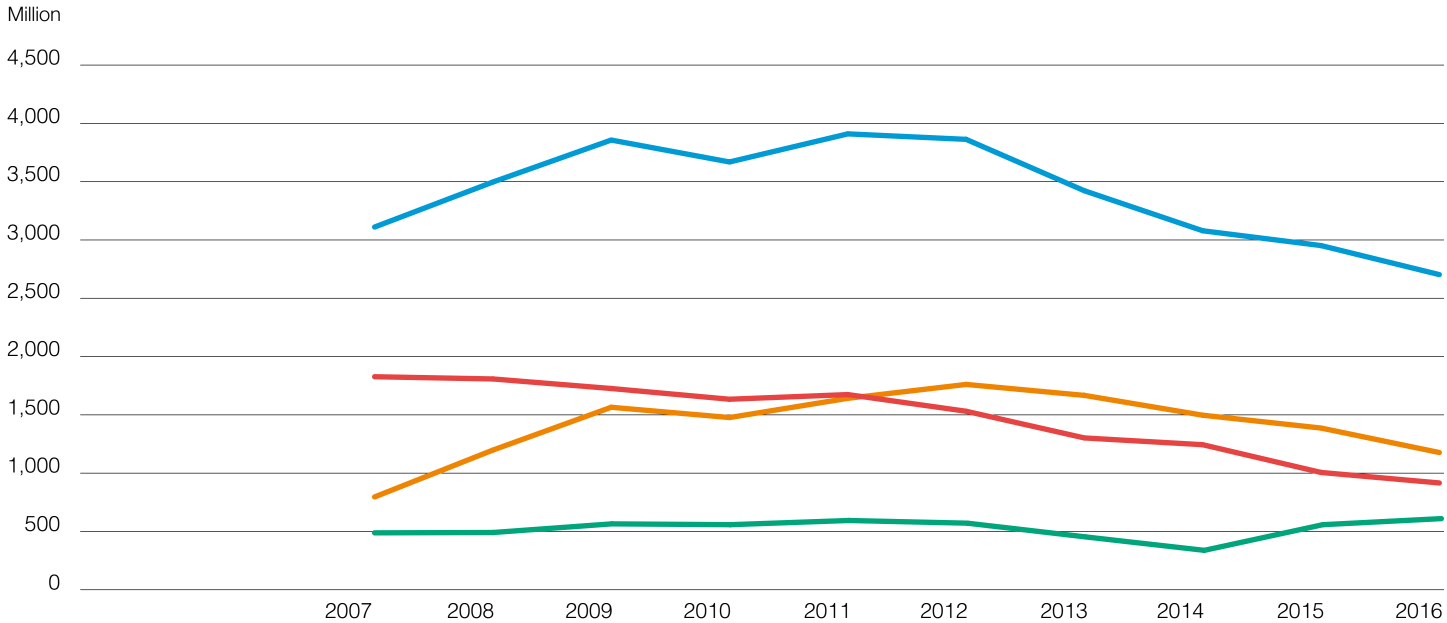
[1] Total audience figure for all transmissions across all subscription film channels.

All films were shown on Sky Movies/Sky Cinema.

THE AUDIENCE FOR FILM ON ALL TELEVISION CHANNELS, 2006-2015

In 2016, there were just under 2,700 million viewings of film on television in the UK (Figure 5), compared with cinema admissions of 168.3 million. This is the lowest figure for television film audiences in the 10-year period 2007-2016; it represents approximately 41 film viewings per person per year. Audience numbers decreased for terrestrial and multi-channel television platforms, but increased for pay TV. Multi-channel film viewings were the lowest since 2007; however, they were greater than those on terrestrial channels for the fifth consecutive year. Pay TV channels dedicated to film had the smallest overall audience with 610 million viewers.

Figure 5 Total audience for feature film on television (except pay-per-view), 2007-2016



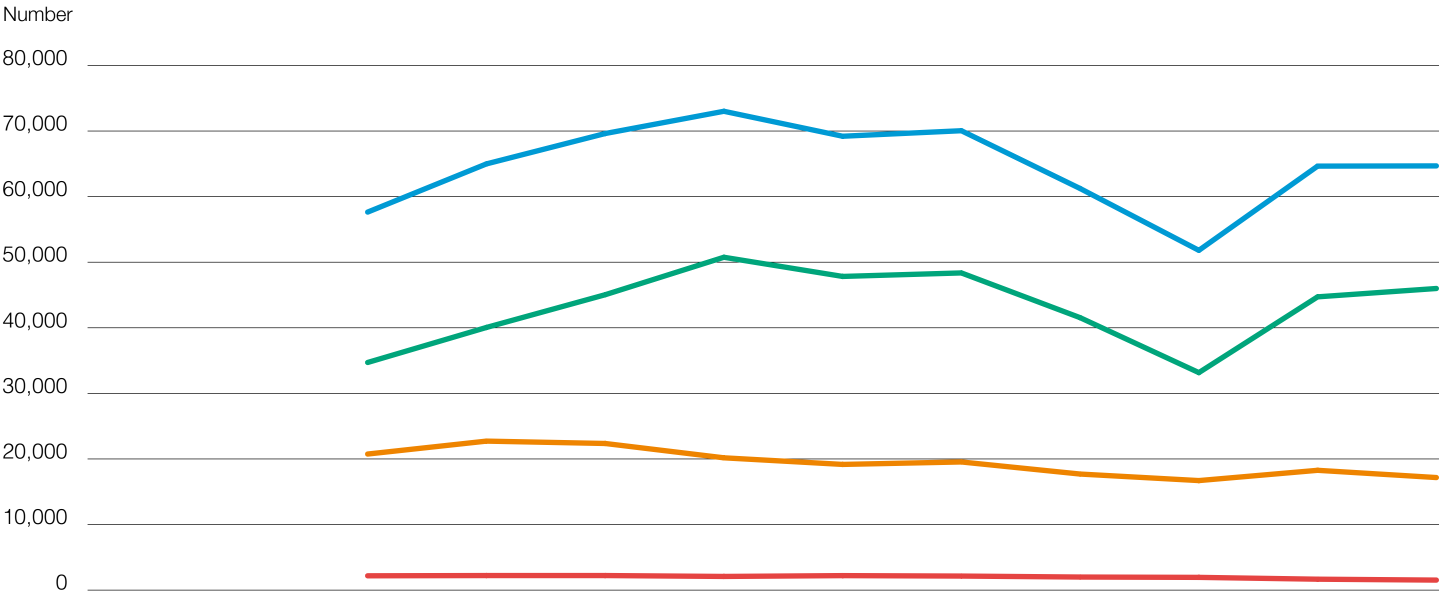
	2007	2008	2009	2010	2011	2012	2013	2014	2015	2016
Terrestrial	1,827	1,808	1,726	1,634	1,674	1,531	1,302	1,244	1,006	916
Pay TV film channels	488	491	565	558	594	571	453	338	558	610
Other digital multi channel	796	1,198	1,565	1,477	1,642	1,761	1,667	1,497	1,387	1,177
Total	**3,111**	**3,497**	**3,857**	**3,669**	**3,910**	**3,863**	**3,422**	**3,079**	**2,952**	**2,703**

Source: BFI RSU, Attentional, BARB

Figure 6 shows the total number of film transmissions on television since 2007. The overall number of screenings increased very slightly from 64,650 transmissions in 2015 to 64,683 in 2016.

In terms of unique film titles, there were 1,362 films broadcast on terrestrial TV channels, 1,556 titles on pay TV film channels and 3,636 titles on other multi-channels. Overall, 6,544 individual film titles were shown across all television channels in 2016.

Figure 6 Total number of film transmissions on all television channels (except pay-per-view), 2007-2016



	2007	2008	2009	2010	2011	2012	2013	2014	2015	2016
Terrestrial	2,182	2,221	2,221	2,085	2,210	2,142	1,994	1,943	1,665	1,528
Pay TV film channels	34,710	40,048	45,039	50,754	47,830	48,365	41,543	33,163	44,717	45,992
Other digital multi channel	20,749	22,719	22,359	20,173	19,166	19,541	17,698	16,701	18,268	17,163
Total	**57,641**	**64,988**	**69,619**	**73,012**	**69,206**	**70,048**	**61,235**	**51,807**	**64,650**	**64,683**

Source: BFI RSU, Attentional, BARB

THE VALUE OF FEATURE FILM TO BROADCASTERS

Based on a model developed by Attentional, the BFI Research and Statistics Unit has estimated the value of feature film to UK broadcasters to have been approximately £1.6 billion in 2016, the same as in 2015. This figure is derived from the annual revenue per channel – ie net advertising revenue for the commercial channels, subscription revenues for the pay TV channels and the proportion of licence fee applied to programming on the BBC channels – multiplied by the percentage of broadcast hours for feature film.

THE UK FILM MARKET AS A WHOLE

The UK is the fourth largest film market in the world, generating revenues in excess of £4.1 billion. In 2016, cinema-going remained the most significant component of the film value chain, with gross receipts of over £1.2 billion.

FACTS IN FOCUS

- The total filmed entertainment market in the UK in 2016 was worth an estimated £4.1 billion, the same as in 2015.
- Revenues across digital video, pay TV and terrestrial TV were up compared with 2015, with digital video increasing by 29%.
- Gross revenues for UK film were an estimated £1,142 million, up from £1,095 million in 2015.
- Overall film revenues in the UK increased year on year in eight of the 10 years between 2007 and 2016.
- In 2016, the UK had the fourth largest filmed entertainment market in the world after the USA, China and Japan, but is expected to be overtaken by India in the next four years[1].

THE UK FILM MARKET AS A WHOLE

Image: *The Hateful Eight* courtesy of Entertainment Film Distributors.

[1]PwC, *Global Entertainment and Media Outlook 2017-2021*, www.pwc.com/outlook

THE UK FILMED ENTERTAINMENT MARKET AS A WHOLE

In 2016, theatrical revenues were the most significant component of the film value chain in the UK. As Table 1 shows, the box office (£1,228 million) accounted for 30% of the total market value in 2016, the same share as in 2015 (£1,236 million). Revenues from digital video, pay TV and terrestrial TV were up on 2015, while those from theatrical, physical video rental and retail and multi-channel TV were down. Digital video revenues recorded the largest increase, with a rise in value from £498 million to £644 million, an increase in market share from 12% to 16%.

Gross revenues for UK films in 2016 were estimated to be £1,142 million, with the share for British films highest in the theatrical market (37%), followed by physical video rental and retail (both with 33%) and terrestrial TV (30%).

Table 1 UK filmed entertainment market, 2015 and 2016

	2015			2016		
	Total gross value (£ million)	Attributable to UK films (£ million)	UK film as % of total gross	Total gross value (£ million)	Attributable to UK films (£ million)	UK film as % of total gross
Theatrical	1,236	580	45	1,228	453	37
Physical video rental	62	16	25	48	16	33
Physical video retail	712	178	25	589	197	33
Digital video	498	88	18	644	153	24
Pay TV	795	63	8	924	170	18
Terrestrial TV	225	61	27	232	69	30
Other multi-channel TV	616	109	18	461	84	18
Total	**4,144**	**1,095**	**26**	**4,126**	**1,142**	**28**

Source: comScore, BASE, Official Charts Company, Attentional, ONS, IHS, BFI RSU analysis

Notes:

'Theatrical' is the total gross UK theatrical revenues (including VAT) in the calendar years 2015 and 2016 for all films exhibited in the UK. See Box office chapter.

'Physical video rental' is the estimated revenue from physical video rental (DVD, Blu-ray, etc) from the number of transactions in the calendar years 2015 and 2016. 2015 figures have been revised since publication of the 2016 Yearbook.

'Physical video retail' is the total revenue from physical video retail transactions in the calendar years 2015 and 2016. See Film on physical video chapter.

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, pay TV and other multi-channel TV. See Film on UK television chapter.

Digital video revenues are derived from IHS estimates of the combined size of the television and online on-demand markets. UK share is based on an estimate derived from knowledge of UK film share in the TV and video markets. Figures for 2015 have been revised since publication of the 2016 Yearbook.

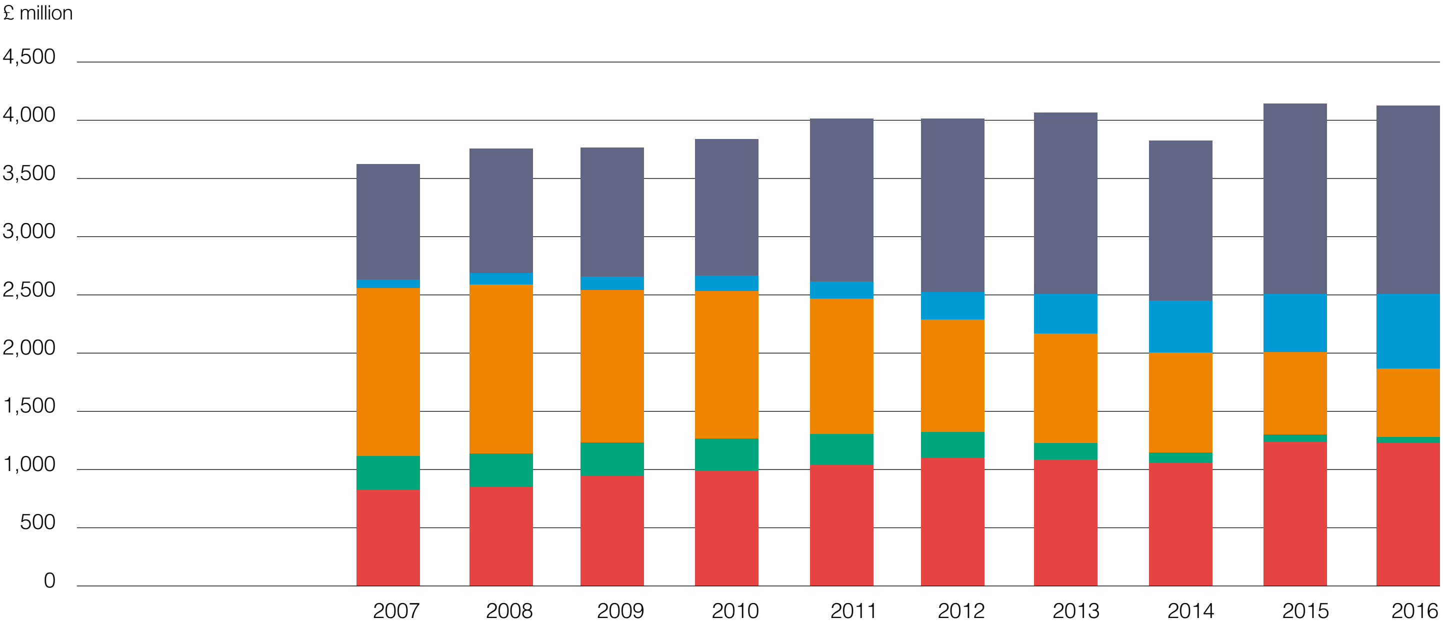
The above values are gross values and include distributor and exhibitor margins, VAT, prints and advertising costs, DVD/video retail margins, broadcaster and multi-channel TV operator margins in addition to net returns to the film production sector and film investors.

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 UK film economy chapter for UK film export revenues.

THE EVOLUTION OF UK FILM REVENUES, 2007-2016

Aggregate film revenues increased every year between 2007 and 2015, with the exception of 2014, and fell again slightly in 2016. Over the 10-year period, increased theatrical, television and digital video revenues have compensated for a decline in the value of the physical video rental and retail markets. In 2016, overall revenues were £4.13 billion, down slightly from £4.14 billion in 2015, but still the second highest total of the period.

Figure 1 Gross film revenues, all platforms, 2007-2016

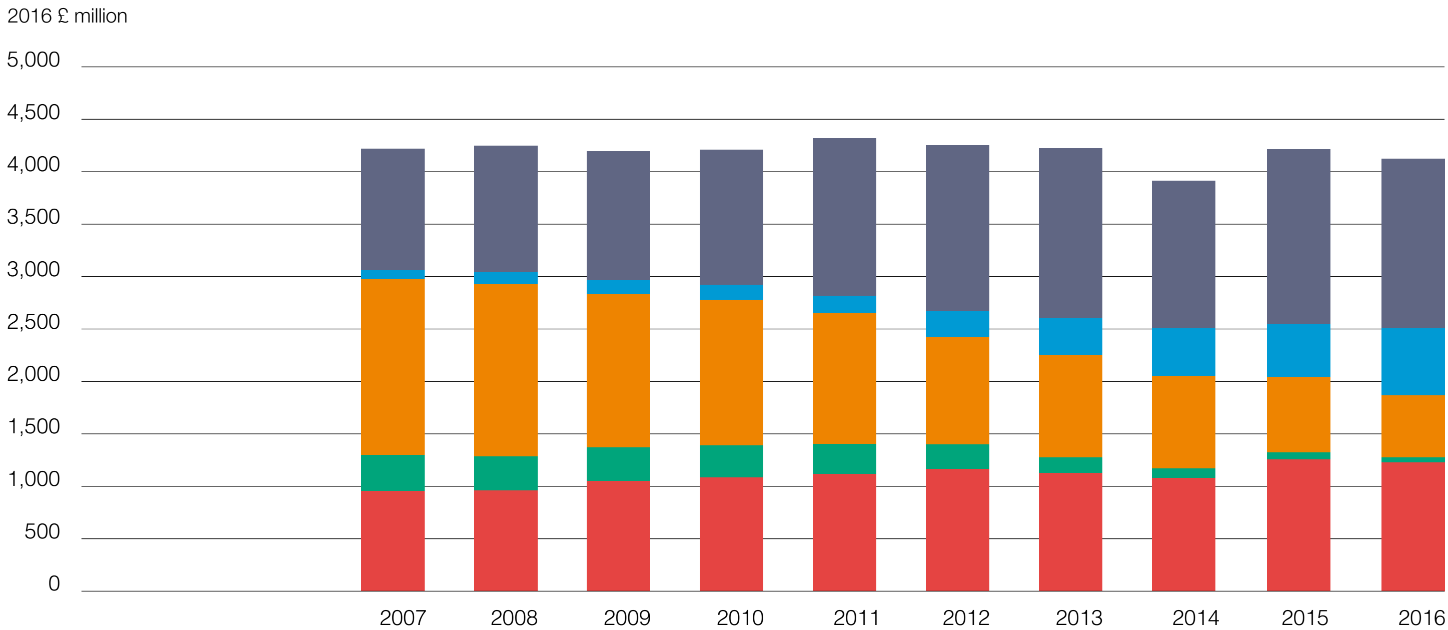


	2007	2008	2009	2010	2011	2012	2013	2014	2015	2016
Theatrical	821	850	944	988	1,040	1,099	1,083	1,058	1,236	1,228
Physical video rental	295	284	285	278	262	221	146	87	62	48
Physical video retail	1,440	1,454	1,311	1,267	1,165	968	940	861	712	589
Digital video	75	101	119	130	149	234	338	445	498	644
Film on television	994	1,067	1,108	1,173	1,398	1,491	1,557	1,374	1,636	1,617
Total	**3,625**	**3,756**	**3,767**	**3,836**	**4,014**	**4,014**	**4,063**	**3,825**	**4,144**	**4,126**

Source: comScore, BASE, Official Charts Company, Attentional, ONS, IHS, BFI RSU analysis
Notes:
'Film on television' covers terrestrial, pay TV and other multi-channel TV. On-demand television-based services are included within the digital video total.
2014 and 2015 figures for digital video have been revised since publication of the 2016 Yearbook.
Figures may not sum to totals due to rounding.

The revenues shown in Figure 1 are the actual figures; if adjusted for inflation (Figure 2), the data show that, with the exception of 2014, revenues have plateaued over the period.

Figure 2 Gross inflation-adjusted film revenues, all platforms, 2007-2016 (expressed in 2016 pounds)



	2007	2008	2009	2010	2011	2012	2013	2014	2015	2016
Theatrical	955	962	1,052	1,084	1,119	1,164	1,126	1,082	1,257	1,228
Physical video rental	343	321	317	305	282	235	152	89	63	48
Physical video retail	1,675	1,645	1,461	1,391	1,253	1,026	977	881	724	589
Digital video	88	114	133	142	161	248	351	456	506	644
Film on television	1,157	1,207	1,235	1,287	1,504	1,580	1,618	1,405	1,665	1,617
Total	**4,218**	**4,249**	**4,198**	**4,210**	**4,319**	**4,253**	**4,225**	**3,913**	**4,216**	**4,126**

Source: comScore, BASE, Official Charts Company, Attentional, ONS, IHS, BFI RSU analysis
Notes:
Actual revenues deflated by the UK GDP deflator, which can be found https://www.gov.uk/government/statistics/gdp-deflators-at-market-pricesand-money-gdp-march-2017-quarterly-national-accounts-march-2017.
'Film on television' covers terrestrial, pay TV and other multi-channel TV. On-demand television-based services are included in the digital video total.
Figures may not sum to totals due to rounding.

THE UK FILM MARKET IN THE GLOBAL CONTEXT

According to PricewaterhouseCoopers' *Global Entertainment and Media Outlook 2017-2021,* in 2016 the UK had the fourth largest filmed entertainment market in the world after the USA, China and Japan. The USA accounted for 31% of the world market, with China accounting for 11% and Japan for 9%. The UK accounted for 6% of the market. The next largest countries in terms of market share were Germany (4.2%), France (3.8%) and India (3.0%).

Table 2 Filmed entertainment revenues by country/region, 2016

Country/region	US$ million	%
USA	21,199	31.4
China	7,122	10.5
Japan	5,812	8.6
UK	3,908	5.8
Germany	2,853	4.2
France	2,582	3.8
Other Western Europe	2,380	3.5
India	2,038	3.0
Canada	1,873	2.8
Other Asia Pacific	1,769	2.6
Australia	1,752	2.6
South Korea	1,481	2.2
Brazil	1,446	2.1
Italy	1,423	2.1
Other Central & Eastern Europe	1,412	2.1
Mexico	1,156	1.7
Taiwan	1,130	1.7
Middle East & Africa	1,085	1.6
Russia	883	1.3
Other Latin America	882	1.3
Spain	793	1.2
Malaysia	659	1.0
Switzerland	503	0.7
Hong Kong	478	0.7
Netherlands	474	0.7
Total	**67,595**	**100.0**

Source: PwC, *Global Entertainment and Media Outlook 2017-2021,* www.pwc.com/outlook
Notes:
Information contained in this table was taken from the Cinema segment and the Physical Video and Through TV subscription sections of the Traditional TV and Home Video segment of the PwC *Global Entertainment and Media Outlook, 2017-2021*, www.pwc.com/outlook, however, some calculations and categorisation of regions have been created by the BFI RSU. The breakdown of sectors by segments in the current *Global Entertainment and Media Outlook* differ from those used in previous years; filmed entertainment revenues are now calculated differently.
'Cinema' consists of two out-of-home components: consumer spending at the box office for theatrical motion pictures and advertising spend at the cinema, including on-screen advertisements before the movie...
'Traditional TV and Home Video' comprises consumer spending on basic and premium TV subscriptions; consumer spending on public licence fees where applicable; physical home video revenue; and on-demand video services via a TV subscription provider. This revenue is digital and non-digital. Only revenue from physical home video and revenue from on-demand video services via a TV subscription are used from this segment.
'Physical home video' covers films, TV programming and other premium video content. Revenue comprises sell-through and rental of physical home video.
'Through-TV-subscription' comprises revenue from both video on demand (VOD) and pay per view (PPV) services provided by a TV provider – including cable, satellite and telco providers – as part of a TV subscription package, or as an enhancement to that core package.
Other Western Europe comprises Austria, Belgium, Denmark, Finland, Greece, Republic of Ireland, Norway, Portugal and Sweden.
Other Asia Pacific comprises Indonesia, New Zealand, Pakistan, Philippines, Singapore, Thailand and Vietnam.
Other Central & Eastern Europe comprises Czechia, Hungary, Israel, Poland, Romania and Turkey.
Middle East & Africa comprises Algeria, Bahrain, Egypt, Jordan, Kenya, Kuwait, Lebanon, Morocco, Nigeria, Oman, Qatar, Saudi Arabia, South Africa and the United Arab Emirates.
Other Latin America comprises Argentina, Chile, Colombia, Peru and Venezuela.
Figures/percentages may not sum to totals due to rounding.

According to PwC forecasts, the USA, China and Japan will remain the world's top three markets for filmed entertainment over the next four years (although the USA will lose significant share to China). However, India will overtake the UK, France and Germany to become the fourth largest market (Table 3).

Table 3 Filmed entertainment revenues by country/region, forecast for 2021

Country/region	US$ million	%
USA	17,860	25.6
China	12,000	17.2
Japan	5,172	7.4
India	3,317	4.7
UK	3,164	4.5
France	2,326	3.3
Germany	2,321	3.3
Other Western Europe	2,300	3.3
Other Asia Pacific	2,030	2.9
Australia	1,775	2.5
Canada	1,759	2.5
Brazil	1,732	2.5
South Korea	1,702	2.4
Italy	1,584	2.3
Other Central & Eastern Europe	1,539	2.2
Mexico	1,278	1.8
Middle East & Africa	1,225	1.8
Russia	1,141	1.6
Other Latin America	1,135	1.6
Taiwan	1,042	1.5
Spain	909	1.3
Malaysia	661	0.9
Switzerland	484	0.7
Netherlands	463	0.7
Hong Kong	451	0.6
Total	**69,853**	**100.0**

Source: PwC, *Global Entertainment and Media Outlook 2017-2021,* www.pwc.com/outlook
Notes:
Information contained in this table was taken from the Cinema segment and the Physical Video and Through TV subscription sections of the Traditional TV and Home Video segment of the PwC *Global Entertainment and Media Outlook, 2017-2021,* www.pwc.com/outlook, however, some calculations and categorisation of regions have been created by the BFI RSU. The breakdown of sectors by segments in the current *Global Entertainment and Media Outlook* differ from those used in previous years; filmed entertainment revenues are now calculated differently.
Figures/percentages may not sum to totals due to rounding.
See notes to Table 2.

AUDIENCES

The audience lies at the heart of a vibrant and successful film economy and culture, yet current insight still provides a limited perspective on audience engagement. While data on cinema-going is robust, new research is needed to show the full picture of the audience on all platforms.

FACTS IN FOCUS

- In 2016, 15-24 year olds made up the largest proportion of the UK cinema audience, at 29%.
- UK films were popular across all demographic groups, with a particularly strong appeal for those aged 45 and over. UK independent films were most popular among cinema-goers in this demographic.
- *The Conjuring 2* had the largest above-average audience share among the 15-24 age group, while *Dad's Army* had the largest share among cinema-goers aged 55 and over.
- A wide range of genres appealed to women, whereas men were drawn to films with a strong action element.
- UK films attracted above-average audiences across all nations and regions, except Scotland.

AUDIENCES

AUDIENCES

In earlier editions of the Yearbook, we have been able to estimate the total size of the film audience based on data from a range of sources. In the last few years, however, while we have been able to track a significant growth in revenues for online services, we have been unable to define viewing figures for films accessed online via streaming or download-to-own, nor have we been able to define viewing figures for films watched on physical video such as DVD or Blu-ray. In 2016, television remained the most popular platform in the UK for watching film, while cinema-going outperformed physical and digital video sales, and remains the largest single revenue source for the film industry.

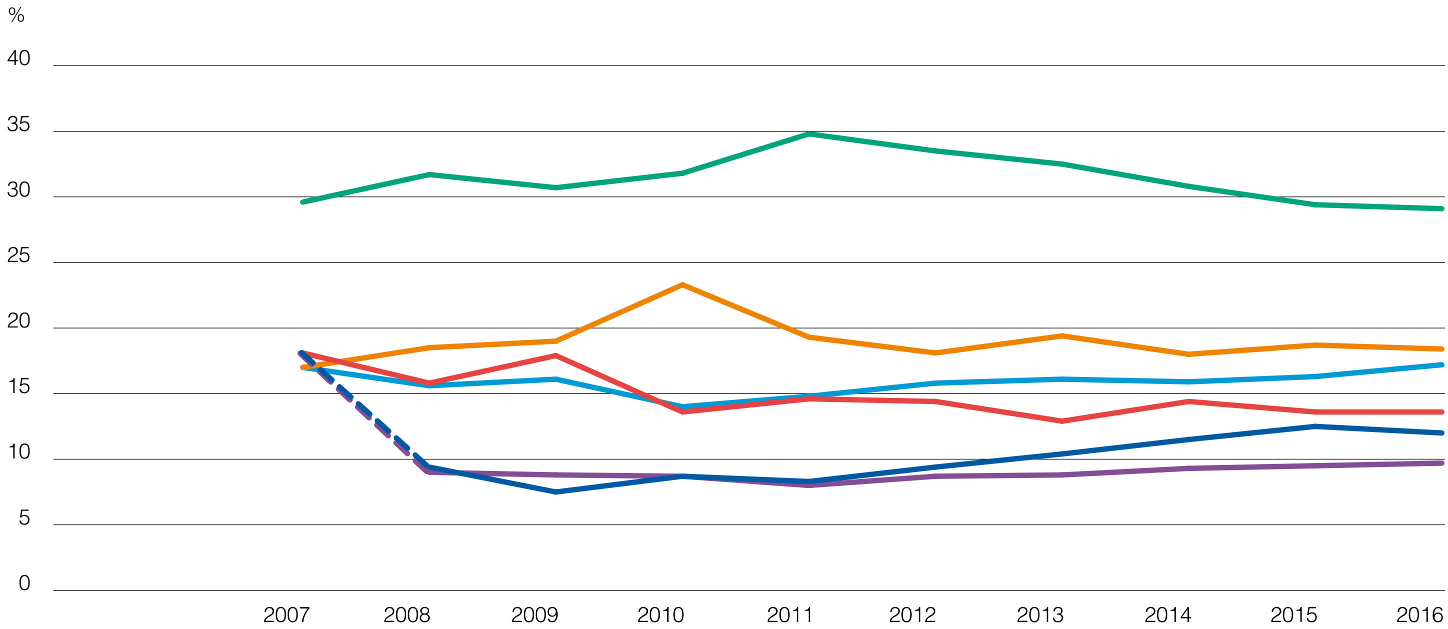
In this chapter, we look at UK cinema admissions by age, cinema-goers' film preferences by age, gender, geographical location and socio-economic status. Unlike in previous years, film consumption by ethnicity and disability is not covered.

CINEMA AUDIENCE BY AGE

Figure 1 shows the age trends of cinema admissions from 2007 to 2016. The relative proportion of admissions for each category has been broadly similar throughout the period, with fluctuations based on the release of a small number of successful titles with a strong appeal to particular age groups. However, between 2007 and 2011, there was an upward trend in the share of the audience drawn from the 15-24 year old age group, which rose from 30% to a peak of 35%. From 2012 the share for this group decreased, with 2016 recording a 10-year low of 29.1%. As a counter to this decline, the share of the audience associated with the older age groups (45 and over) has increased, most notably for cinema-goers aged 55 and over, due in part to the increased availability of films appealing to this demographic and their comparatively higher disposable income and leisure time.

Interestingly, for the first half of the period the shares of admissions for 7-14 and 35-44 year olds were very similar, which may have been due to parents and carers taking their children to the cinema. The subsequent divergence in shares may partly be explained by a greater number of films being released in recent years that appeal to older age groups.

Figure 1 Age distribution of admissions, 2007-2016



	2007	2008	2009	2010	2011	2012	2013	2014	2015	2016
Age 7-14	18.1	15.8	17.9	13.6	14.6	14.4	12.9	14.4	13.6	13.6
Age 15-24	29.6	31.7	30.7	31.8	34.8	33.5	32.5	30.8	29.4	29.1
Age 25-34	17.0	18.5	19.0	23.3	19.3	18.1	19.4	18.0	18.7	18.4
Age 35-44	17.0	15.6	16.1	14.0	14.8	15.8	16.1	15.9	16.3	17.2
Age 45+	18.3	-	-	-	-	-	-	-	-	-
Age 45-54	-	9.0	8.8	8.7	8.0	8.7	8.8	9.3	9.5	9.7
Age 55+	-	9.4	7.5	8.7	8.3	9.4	10.4	11.5	12.5	12.0

Source: CAA Film Monitor

Note: Before 2008, CAA reported 45 year olds and over as one category.

FILM PREFERENCES BY AGE

Tables 1-6 outline films with a statistically significant above-average audience share across different age groups to show the range of films that most appealed to each group in 2016. That is to say, highlighting films where the difference between the average audience attendance and each age group attendance for a particular film is greater than a standard statistical threshold. UK films had a significant appeal across all age groups, particularly the older age groups.

Family films and animated features appealed most to the 7-14 age group with *Alvin and the Chipmunks: The Road Chip, The Secret Life of Pets* and *The BFG* having the highest significant above-average audiences. Fantasies such as *Miss Peregrine's Home for Peculiar Children* and *The Huntsman: Winter's War* also appealed strongly to this group (Table 1). Action films based on comic books such as *Suicide Squad, Deadpool* and *Doctor Strange* dominated the list of films with the strongest appeal to 15-24 year olds, however, the horror sequel *The Conjuring 2* had the highest significant above-average audience (Table 2). Comic-based action films also appealed to 25-34 year olds, alongside adventure and drama titles *The Legend of Tarzan* and *The Revenant* (Table 3).

While family-friendly titles always attract above-average audiences from the 35-44 year old age group (which is made up of a high percentage of parents and carers) in 2016 action titles were the most popular films in this category, with *London Has Fallen, Batman v Superman: Dawn of Justice* and *X-Men: Apocalypse* all having significant appeal (Table 4). A variety of genres were popular with cinema-goers in the two older age groups, both of which showed a strong preference for UK films (Tables 5 and 6). All of the films attracting above-average audiences from 45-54 year olds also appealed strongly to the 55+ age group, including *Bridget Jones's Baby, Absolutely Fabulous: The Movie* and *Eddie the Eagle*. The latest instalment in the Bridget Jones series was the most popular film among the 45-54 year old age group, while *Dad's Army* had the greatest appeal for 55+ audiences (which made up over half of the total audience for this film). UK independent films were particularly popular with audiences aged 55 or over: six of the nine UK films with an above-average audience share in this category were independent titles.

Table 1 Films with a significant above-average audience in the 7-14 age group, 2016 top 20 films and top UK films

Title	Age group % of film's total audience
Alvin and the Chipmunks: The Road Chip	43
The Secret Life of Pets	40
The BFG	35
Zootropolis	35
Trolls	34
Miss Peregrine's Home for Peculiar Children (UK)	33
Moana	31
Finding Dory	29
Alice Through the Looking Glass (UK)	27
The Jungle Book (UK)	21
The Huntsman: Winter's War (UK)	21
7-14 age group share of top 20 and top UK audience (%)	20
7-14 age group in total survey population (%)	13

Source: CAA Film Monitor

Notes:

'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 the year, 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 Cinema Advertising Association (CAA) Film Monitor.

CAA Film Monitor included 94 film titles (mostly mainstream) of the 812 theatrical releases in 2016. The Film Monitor survey is carried out via a fortnightly omnibus survey of over 1,000 adults and children aged 7+, of those who had been to the cinema in the previous three months. Films are also age-filtered based on the film certificate.

Table 2 Films with a significant above-average audience in the 15-24 age group, 2016 top 20 films and top UK films

Title	Age group % of film's total audience
The Conjuring 2 (UK)	67
Suicide Squad	58
Deadpool	52
Grimsby (UK)	51
Me Before You (UK)	44
Passengers (UK)	44
Now You See Me 2 (UK)	43
Doctor Strange (UK)	41
Captain America: Civil War	40
Batman v Superman: Dawn of Justice	34
X-Men: Apocalypse	33
15-24 age group share of top 20 and top UK audience (%)	28
15-24 age group in total survey population (%)	29

Source: CAA Film Monitor
See notes to Table 1.

Table 3 Films with a significant above-average audience in the 25-34 age group, 2016 top 20 films and top UK films

Title	Age group % of film's total audience
The Legend of Tarzan (UK)	27
Deadpool	26
The Revenant	24
X-Men: Apocalypse	24
Batman v Superman: Dawn of Justice	24
Suicide Squad	24
25-34 age group share of top 20 and top UK audience (%)	18
25-34 age group in total survey population (%)	18

Source: CAA Film Monitor
See notes to Table 1.

Table 4 Films with a significant above-average audience in the 35-44 age group, 2016 top 20 films and top UK films

Title	Age group % of film's total audience
Trolls	30
London Has Fallen (UK)	24
Batman v Superman: Dawn of Justice	23
Finding Dory	23
X-Men: Apocalypse	21
35-44 age group share of top 20 and top UK audience (%)	18
35-44 age group in total survey population (%)	17

Source: CAA Film Monitor
See notes to Table 1.

Table 5 Films with a significant above-average audience in the 45-54 age group, 2016 top 20 films and top UK films

Title	Age group % of film's total audience
Bridget Jones's Baby (UK)	19
Absolutely Fabulous: The Movie (UK)	17
Eddie the Eagle (UK)	16
Fantastic Beasts and Where to Find Them (UK)	14
The Revenant	14
Jason Bourne (UK)	14
45-54 age group share of top 20 and top UK audience (%)	10
45-54 age group in total survey population (%)	10

Source: CAA Film Monitor
See notes to Table 1.

Table 6 Films with a significant above-average audience in the 55+ age group, 2016 top 20 films and top UK films

Title	Age group % of film's total audience
Dad's Army (UK)	52
Eye in the Sky (UK)	49
The Danish Girl (UK)	38
Absolutely Fabulous: The Movie (UK)	37
A Street Cat Named Bob (UK)	33
The Girl on the Train	27
Bridget Jones's Baby (UK)	22
Jason Bourne (UK)	22
The Revenant	19
Eddie the Eagle (UK)	18
Fantastic Beasts and Where to Find Them (UK)	16
55+ age group share of top 20 and top UK audience (%)	11
55+ age group in total survey population (%)	13

Source: CAA Film Monitor
See notes to Table 1.

FILM PREFERENCES BY GENDER

The overall audience for the top 20 and top UK films in 2016 had a very slight bias towards males who made up 51% of total cinema-goers for these films. On an individual basis, some films attracted substantially more of one gender than the other. Table 7 shows the top six films with statistically significant above-average male and female audiences, and six films that had no significant gender appeal. Titles with a strong action element were popular among male audiences, with *Jason Bourne, Grimsby* and *Batman v Superman: Dawn of Justice* heading the list of films with a greater appeal. Female audiences were drawn to a broader range of films. The most popular films were the comedies *Bridget Jones's Baby* and *Absolutely Fabulous: The Movie*, the romance *Me Before You* and the biopic *The Danish Girl*. Female audiences had a slightly stronger preference for UK films compared to male audiences, with five of the top six films with an above-average female audience share being British.

Table 7 Audience gender split, 2016 top 20 films and top UK films

Significant greater male audience share	Male %	Female %
Jason Bourne (UK)	73	27
Grimsby (UK)	70	30
Batman v Superman: Dawn of Justice	68	32
Deadpool	67	33
London Has Fallen (UK)	67	33
Rogue One: A Star Wars Story (UK)	66	34
Significant greater female audience share	**Male %**	**Female %**
Bridget Jones's Baby (UK)	18	82
Absolutely Fabulous: The Movie (UK)	21	79
Me Before You (UK)	21	79
The Danish Girl (UK)	31	69
The Girl on the Train	32	68
Alice Through the Looking Glass (UK)	32	68
Gender difference not significant	**Male %**	**Female %**
Eye in the Sky (UK)	54	46
Now You See Me 2 (UK)	52	48
The Conjuring 2 (UK)	51	49
Passengers (UK)	50	50
The Jungle Book (UK)	48	52
Eddie the Eagle (UK)	47	53
The Huntsman: Winter's War (UK)	44	56

Source: CAA Film Monitor
See notes to Table 1.

FILM PREFERENCES BY SOCIAL GROUP

In 2016, a small number of films had significant above-average audiences across the social groups, and only the AB category showed a preference for UK films. Tables 8-11 outline the films with the strongest appeal to each group in the year.

Five releases attracted significant above-average audiences from the AB social group in 2016, with *Eye in the Sky*, *Bridget Jones's Baby* and *Rogue One: A Star Wars Story* having the strongest appeal (Table 8). All five titles were UK qualifying films and three – *Eye in the Sky, Absolutely Fabulous: The Movie* and *Eddie the Eagle* – were UK independent films. (*Rogue One: A Star Wars Story* was the overall top earning film at the UK box office in 2016 and *Absolutely Fabulous: The Movie* was the top earning UK independent film.)

Table 8 Films with significant above-average AB audience share, 2016 top 20 films and top UK films

Title	AB group % of film's total audience
Eye in the Sky (UK)	44
Bridget Jones's Baby (UK)	41
Rogue One: A Star Wars Story (UK)	41
Absolutely Fabulous: The Movie (UK)	40
Eddie the Eagle (UK)	39
AB share of top 20 and top UK audience (%)	32
AB in total survey population (%)	31

Source: CAA Film Monitor
See notes to Table 1.

All of the three films attracting significant above-average audiences from the C1 social group in 2016 were titles based on comic books. The DC Comics title *Batman v Superman: Dawn of Justice* had the greatest appeal (Table 9).

Table 9 Films with significant above-average C1 audience share, 2016 top 20 films and top UK films

Title	C1 group % of film's total audience
Batman v Superman: Dawn of Justice	39
Captain America: Civil War	38
Deadpool	38
C1 share of top 20 and top UK audience (%)	33
C1 in total survey population (%)	33

Source: CAA Film Monitor.
See notes to Table 1.

Only one film generated a significant above-average audience from the C2 social group: *Alvin and the Chipmunks: The Road Chip*. This film, which is the fourth instalment in the Alvin and the Chipmunks series, also had the greatest appeal for the DE social group (Tables 10 and 11).

Table 10 Films with significant above-average C2 audience share, 2016 top 20 films and top UK films

Title	C2 group % of film's total audience
Alvin and the Chipmunks: The Road Chip	26
C2 share of top 20 and top UK audience (%)	20
C2 in total survey population (%)	20

Source: CAA Film Monitor
See notes to Table 1.

Table 11 Films with significant above-average DE audience share, 2016 top 20 films and top UK films

Title	DE group % of film's total audience
Alvin and the Chipmunks: The Road Chip	20
Batman v Superman: Dawn of Justice	19
DE share of top 20 and top UK audience (%)	15
DE in total survey population (%)	15

Source: CAA Film Monitor
See notes to Table 1.

FILM PREFERENCES BY NATION OR REGION

The national and regional distribution of audiences for the 2016 top 20 films and top UK films focuses on releases that attracted an above-average audience in each ISBA television region as defined by the Cinema Advertising Association (for ease of understanding the data are presented by geographic region). The survey which provides this data does not include Northern Ireland.

Every television region covered by the survey had at least one film which attracted significant above-average audiences, with the exception of Scotland, where no 2016 release had an above-average appeal. Tables 12-16 show the four regions (East of England, North West, London and the home counties, and South East) which had four or more films with a significant above-average audience and Wales (which had three films with an above-average audience) to give an impression of the range of films that appealed most in these areas.

The East of England had the highest number of releases with a significant above-average audience in 2016, with seven films including *The Conjuring 2*, *The Danish Girl* and *The Huntsman: Winter's War* (Table 12). Four of the seven titles with significant appeal were UK films.

Table 12 Films with a significant above-average East of England audience share, 2016 top 20 films and top UK films

Title	East of England % of film's total audience
The Conjuring 2 (UK)	11
The Danish Girl (UK)	10
The Huntsman: Winter's War (UK)	10
Suicide Squad	10
Alvin and the Chipmunks: The Road Chip	10
London Has Fallen (UK)	9
The BFG	8
East of England share of top 20 and top UK audience (%)	6
East of England in total survey population (%)	6

Source: CAA Film Monitor
East of England corresponds to the ISBA Anglia region.
See notes to Table 1.

Five films achieved significant above-average audiences In the North West, including the family-friendly releases *The Secret Life of Pets* and *The BFG* (Table 13). Two of the five films were UK studio-backed titles.

Table 13 Films with significant above-average North West audience share, 2016 top 20 films and top UK films

Title	North West % of film's total audience
The Secret Life of Pets	18
The BFG	17
Doctor Strange (UK)	16
Fantastic Beasts and Where to Find Them (UK)	16
The Revenant	16
North West share of top 20 and top UK audience (%)	12
North West in total survey population (%)	12

Source: CAA Film Monitor
North West corresponds to the ISBA Granada region.
See notes to Table 1.

The adventure film *The Legend of Tarzan* attracted the highest significant above-average audience in London and the home counties in 2016, followed by action and animation titles *X-Men: Apocalypse, Jason Bourne* and *Trolls* (Table 14). Two of the titles were UK studio-backed films.

Table 14 Films with significant above-average London and the home counties audience share, 2016 top 20 films and top UK films

Title	London/home counties % of film's total audience
The Legend of Tarzan (UK)	36
X-Men: Apocalypse	28
Jason Bourne (UK)	27
Trolls	27
London and the home counties share of top 20 and top UK audience (%)	21
London and the home counties in total survey population (%)	22

Source: CAA Film Monitor
London and the home counties corresponds to the LWT Carlton region.
See notes to Table 1.

Three of the four films with a significant above-average audience in the South East were UK films, and two of these were UK independent titles (Table 15). The list is headed by *Eye in the Sky*, the only independent title to head one of the national/regional tables for significant above-average audiences.

Table 15 Films with significant above-average South East audience share, 2016 top 20 films and top UK films

Title	South East % of film's total audience
Eye in the Sky (UK)	24
Absolutely Fabulous: The Movie (UK)	17
Bridget Jones's Baby (UK)	16
Finding Dory	14
South East share of top 20 and top UK audience (%)	10
South East in total survey population (%)	11

Source: CAA Film Monitor
South East corresponds to the ISBA Meridian region.
See notes to Table 1.

Two of the three releases to achieve significant above-average audiences in Wales were UK films, one of which was an independent UK film (Tables 16).

Table 16 Films with significant above-average Wales audience share, 2016 top 20 films and top UK films

Title	Wales % of film's total audience
London Has Fallen (UK)	12
Dad's Army (UK)	12
Zootropolis	10
Wales share of top 20 and top UK audience (%)	6
Wales in total survey population (%)	7

Source: CAA Film Monitor
Wales corresponds to the ISBA HTV region.
See notes to Table 1.

Of the remaining regions, the Midlands had three films with a significant above-average audience, the South West and Yorkshire and The Humber had two each, and the North East had one. The film with the highest above-average appeal in the Midlands was *The Girl on the Train*, in the South West it was *Eddie the Eagle* and in Yorkshire and The Humber it was *Moana. Alice Through the Looking Glass* was the only film to attract a significant above-average audience in the North East.

While no films attracted a significant above-average audience in Scotland, the film with the largest Scottish share of total audience was *Now You See Me 2*.

FILM
EDUCATION

Film education offers children and young people opportunities to watch, understand and make films to enrich their lives, foster personal development, express their creativity and gain essential skills. For many young people it can also provide the first steps towards a career in the film industry.

FACTS IN FOCUS

- In 2016/17, more than 320,000 children and young people across the UK participated in the film club initiative supported by Into Film.
- In 2016/17, just under 76,400 students were entered for GCSE and A Level media studies related courses and almost 3,000 students were entered for Scottish Intermediate/National and Higher courses.
- In 2015/16 (the last year for which data is available), there were almost 23,000 entries for higher education media related courses.
- In 2016/17, the BFI Film Academy provided opportunities for 927 16-19 year olds to develop new skills and build careers in the film industry.
- There were over 48,100 admissions to education events run by BFI Southbank and BFI festivals in 2016/17.

FILM EDUCATION

Image: *The BFG* courtesy of eOne Films.

LEARNING ABOUT AND THROUGH FILM

Film education takes place in both formal and informal settings, from schools and colleges to voluntary interest groups like youth clubs and film societies. Film is a rich and versatile medium for exploring subjects in the classroom and elsewhere, as well as a worthwhile and rewarding object of study in its own right.

Over the past few years, the BFI has worked with a range of partners in the private, cultural and education sectors to help forge an overarching strategy for film education in the UK. The plan is based on the belief that in the new digital landscape, the moving image should be acknowledged as having the same educational value as the printed text, and that film should be integrated into all forms of education, learning, training, cultural appreciation and understanding. The plan also calls for the creation of clear progression paths, both for future audiences as they develop a passion for film, and for the talented young people who will go on to develop careers in the film industry.

This chapter presents the most up-to-date record of film education related data currently available, beginning with a look at activity in formal education settings.

FILM EDUCATION IN FORMAL EDUCATION SETTINGS

In practice, film education activity has traditionally involved 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 science, English or modern languages.

The creation of the charity Into Film in 2013 represented one of the largest ever investments in film education for the formal sector in the UK. Supported by the BFI and a range of other funders, Into Film's core role is to make film an integrated part of education for 5-19 year olds. This is done primarily through providing film-based resources to support the current curriculum and providing resources for watching, making and learning about film within its network of schools' film clubs. (Film clubs supported by Into Film also operate in non-school settings such as youth clubs, cinemas and libraries.)

In 2016/17, more than 320,000 children and young people across the UK participated in Into Film's film club initiative and almost 17,500 teaching professionals and youth leaders received training to work with film across the curriculum (including film studies). It is estimated that just over 195,500 sets of educational resources were downloaded in the year. Resources ranged from curriculum-linked worksheets, lesson plans and presentations to film discussion guides, supported by a catalogue of selected films primarily available for use within film clubs.

Table 1 shows the most popular films ordered from the catalogue in 2016/17. The list is comprised of mainstream, family-orientated films, reflecting the much larger primary school presence in the UK education system and registered film clubs.

Table 1 Top 10 films ordered from Into Film 2016/17

	Film	Country of origin	Year of theatrical release	Number of orders
1	Inside Out	USA	2015	905
2	Big Hero 6	USA	2015	403
3	Matilda	USA	1996	367
4	The Jungle Book	UK/USA	2016	359
5	Paddington	UK/Fra	2014	319
6	E.T. the Extra-Terrestrial	USA	1982	298
7	Minions	USA/Fra	2015	295
8	Monsters, Inc.	USA	2002	294
9	James and the Giant Peach	UK/USA	1996	291
10	The Iron Giant	USA	1999	280

Source: Into Film

The total number of film clubs registered with Into Film increased by 13% between 2015/16 and 2016/17, rising from 16,147 to 18,276 (Table 2). The most recent survey of the Into Film programme (conducted in April 2017) found that just under 63% of the clubs registered at that time were active. (An active club is one that is providing some kind of film-based activity on a regular basis.) The survey also found that Into Film resources and services were still being used by teachers in a number of schools with registered film clubs that were not currently active.

Table 2 National/regional distribution of registered film clubs[1], 2015/16 and 2016/17 (ranked by number of clubs registered in 2016/17)

	2015/16		2016/17	
Nation/region	Number of film clubs	% of film clubs	Number of film clubs	% of film clubs
England	12,321	76.3	14,716	80.5
North West	1,689	10.5	2,174	11.9
London	1,885	11.7	2,095	11.5
South East	1,761	10.9	2,027	11.1
West Midlands	1,343	8.3	1,553	8.5
East of England	1,008	6.2	1,553	8.5
South West	1,295	8.0	1,506	8.2
Yorkshire and The Humber	1,306	8.1	1,485	8.1
East Midlands	1,295	8.0	1,483	8.1
North East	739	4.6	840	4.6
Scotland	1,434	8.9	1,511	8.3
Wales	990	6.1	1,025	5.6
Northern Ireland	820	5.1	890	4.9
Isle of Man	16	0.1	-	-
No nation/region stated	566	3.5	134	0.7
Total	**16,147**	**100.0**	**18,276**	**100.0**

Source: Into Film
Notes:
[1] Film clubs registered with Into Film, including both active and inactive clubs.
Percentages may not sum to 100 due to rounding.

One of Into Film's flagship events is the annual Into Film Festival, a UK-wide programme of free film screenings and related activities for children and young people. The festival aims to build on the success of National Schools Film Week previously run by the charity Film Education which closed in April 2013. Table 3 shows the numbers of children and young people who participated in National Schools Film Week and the Into Film Festival between 2010 and 2016.

In 2016, over 407,000 children and young people (and more than 71,500 education professionals) attended the festival. It showed 171 UK and international films, over 120 of which were specialised titles, at almost 3,000 screenings and events in 562 cinemas across the UK.

Table 3 Attendances at National Schools Film Week and the Into Film Festival, 2010-2016

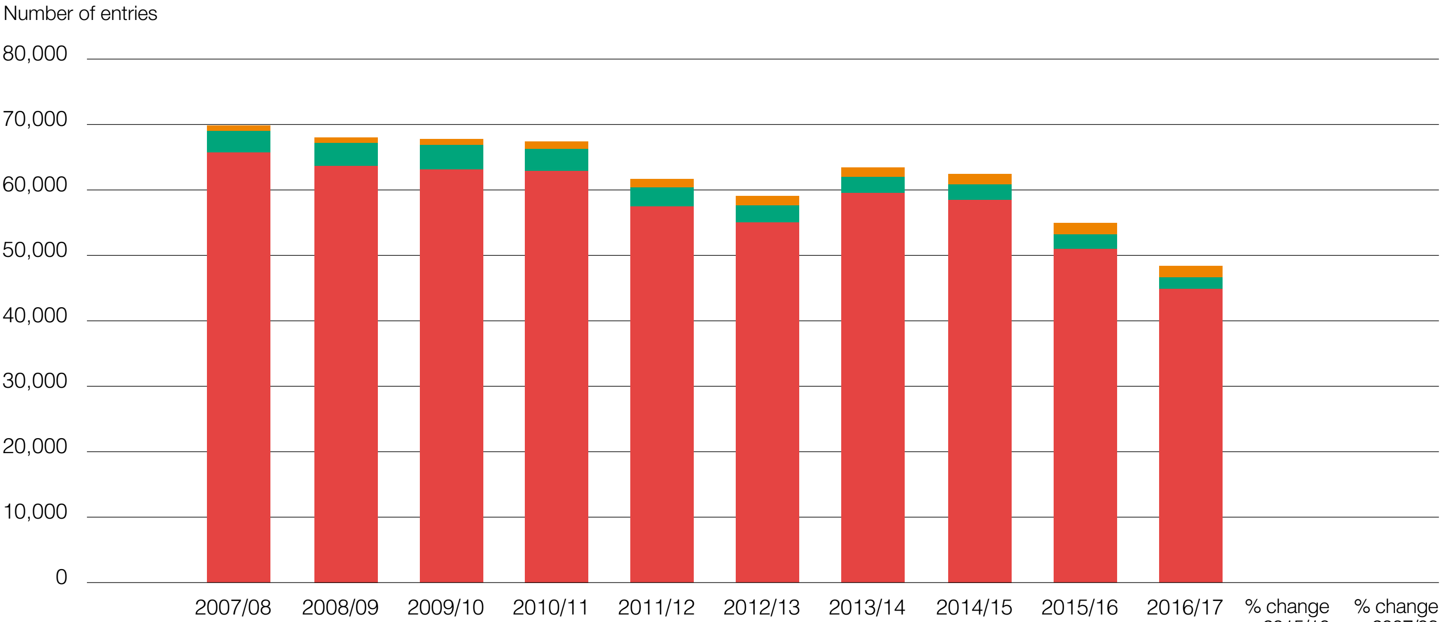
	2010	2011	2012	2013	2014	2015	2016
National Schools Film Week	473,000	469,000	541,744	-	-	-	-
Into Film Festival	-	-	-	246,434	317,189	353,416	407,058

Source: Film Education, Into Film

Note: Figures are for attendances by children and young people only; they do not include education professionals or other adult attendees.

In terms of film and media specific subjects taught in schools and colleges, there has been a 32% decrease in the overall number of students entering GCSE media, film or TV studies in England, Wales and Northern Ireland since 2007/08 (Figure 1). The number of entries in both England and Wales have been on a downward trend since the start of the period. Northern Ireland, however, has seen yearly increases, except in 2016/17 when the number of entries slightly decreased. Overall entries in 2016/17 were just under 48,400, around 1% of all GCSE entries.

Figure 1 Entries for GCSE media/film/TV studies in England, Wales and Northern Ireland, 2007/08-2016/17



	2007/08	2008/09	2009/10	2010/11	2011/12	2012/13	2013/14	2014/15	2015/16	2016/17	% change 2015/16 -2016/17	% change 2007/08 -2016/17
England	65,693	63,685	63,134	62,915	57,451	55,005	59,536	58,496	50,957	44,865	-12.0	-31.7
Wales	3,288	3,438	3,705	3,357	2,905	2,659	2,456	2,350	2,248	1,780	-20.8	-45.9
Northern Ireland	842	849	925	1,161	1,324	1,450	1,444	1,606	1,771	1,717	-3.0	103.9
Total	**69,823**	**67,972**	**67,764**	**67,433**	**61,680**	**59,114**	**63,436**	**62,452**	**54,976**	**48,362**	**-12.0**	**-30.7**
All GCSE entries	5,827,319	5,669,077	5,469,260	5,151,970	5,225,288	5,445,324	5,217,573	5,277,604	5,240,796	5,443,072	3.9	-6.6

Source: Joint Council for Qualifications (JCQ)

Notes:

The data, published in August 2017, are provisional and do not include the results from any appeals, declines or late cash-ins.

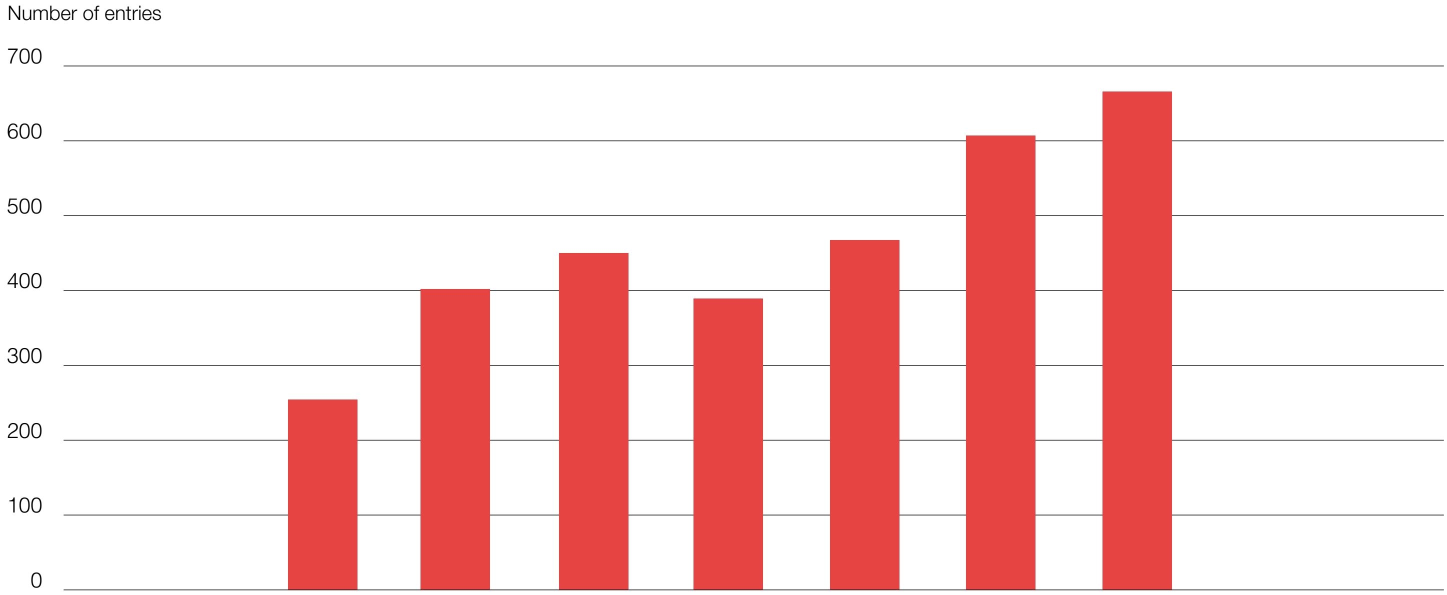
Figures for 2015/16 have been updated since publication of the 2016 Yearbook.

Scotland is not included because of its separate examinations system.

The Council for the Curriculum, Examinations and Assessment (CCEA) has offered a GCSE in moving image arts in Northern Ireland since 2009; the first qualifications were awarded in 2010/11. The qualification was available in Scotland for 2015/16 only through a limited scheme run by Screen Education Edinburgh. We are reporting data on this qualification for the first time.

Overall there has been an upward trend in the number of entries since the qualification was first introduced, rising from 254 at the start of the period to 666 in 2016/17 (Figure 2).

Figure 2 Entries for GCSE moving image arts in Northern Ireland, 2010/11-2016/17

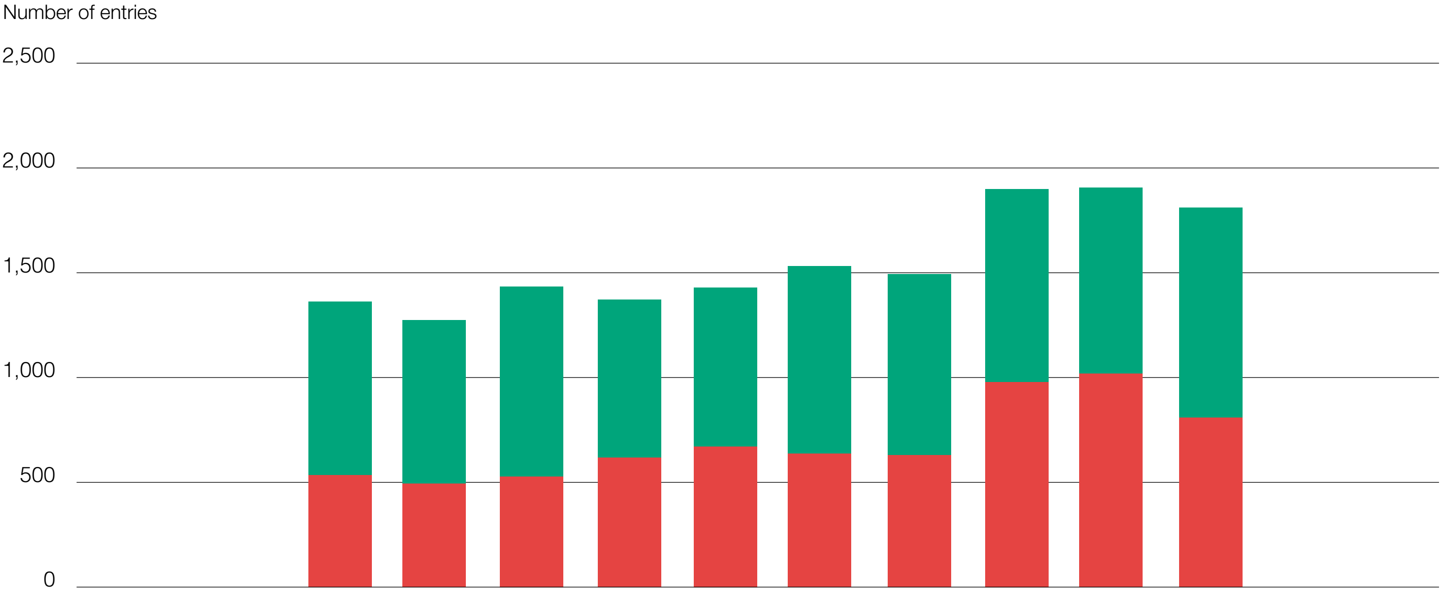


	2010/11	2011/12	2012/13	2013/14	2014/15	2015/16	2016/17	% change 2015/16 -2016/17	% change 2010/11 -2016/17
GCSE moving image arts entries	254	402	450	389	467	607	666	9.7	162.2
All GCSE entries in Northern Ireland	131,760	123,781	123,663	124,891	128,382	126,964	137,451	8.3	4.3
All GCSE entries	5,151,970	5,225,288	5,445,324	5,217,573	5,277,604	5,240,796	5,443,072	3.9	5.7

Source: CCEA
Notes:
Data for 2016/17, published in August 2017, are provisional and do not include the results from any appeals, declines or late cash-ins.
Includes entries from Northern Ireland and a limited scheme in Scotland, for 2015/16.

There was a total of 1,811 entries for Scottish Intermediate Levels 1 and 2/National Levels 4 and 5 media studies in 2017, just over 0.4% of all equivalent level entries, but a decrease of 5% compared with 2016 (Figure 3). Since 2008, there has been a 33% increase in the number of entries.

Figure 3 Entries for Scottish Intermediate/National Level media studies, 2008-2016

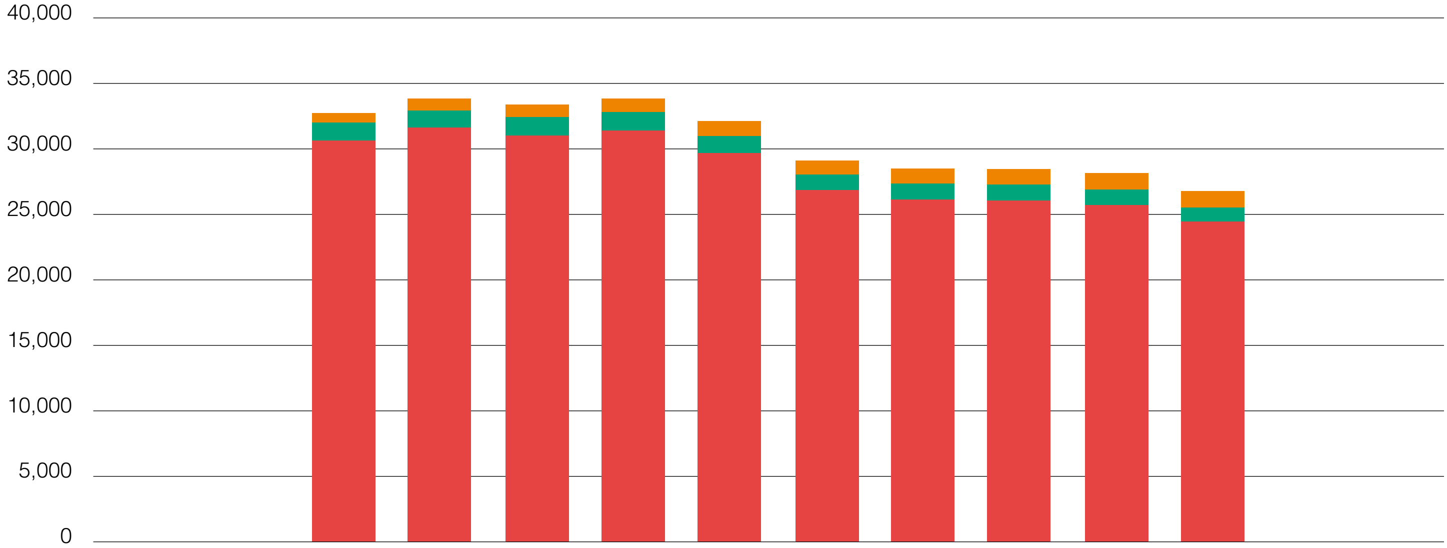


	2008	2009	2010	2011	2012	2013	2014	2015	2016	2017	% change 2015/16 -2016/17	% change 2010/11 -2016/17
Intermediate Level 1 /National Level 4 entries	534	493	528	617	671	636	629	979	1,018	808	-20.6	51.3
Intermediate Level 2 /National Level 5 entries	828	781	906	756	758	895	866	920	889	1,003	12.8	21.1
Total	**1,362**	**1,274**	**1,434**	**1,373**	**1,429**	**1,531**	**1,495**	**1,899**	**1,907**	**1,811**	**-5.0**	**33.0**
Intermediate Level 1 /National Level 4 all entries	60,267	65,735	69,834	65,437	67,753	63,213	150,390	132,429	130,876	116,032	-5.6	92.5
Intermediate Level 2 /National Level 5 all entries	113,388	122,463	130,497	132,380	137,223	140,612	310,725	298,694	295,083	293,220	-0.6	158.6

Source: Scottish Qualifications Authority (SQA)

The total number of students taking GCE A Level media, film or TV studies in England, Wales and Northern Ireland has fallen by 5% since 2007/08 (Figure 4). As with GCSE entries, the overall trend is not reflected in Northern Ireland, where entries have increased by over 71% during the period. The total number of entries across the three nations in 2016/17 was just under 26,800.

Figure 4 Entries for GCE A Level media/film/TV studies in England, Wales and Northern Ireland, 2007/08-2016/17



	2007/08	2008/09	2009/10	2010/11	2011/12	2012/13	2013/14	2014/15	2015/16	2016/17	% change 2015/16 -2016/17	% change 2007/08 -2016/17
England	30,651	31,618	31,032	31,400	29,682	26,848	26,116	26,036	25,693	24,450	-4.2	-20.2
Wales	1,353	1,307	1,380	1,403	1,288	1,191	1,247	1,224	1,197	1,048	-12.4	-22.5
Northern Ireland	745	897	963	1,052	1,141	1,073	1,134	1,207	1,250	1,275	2.0	71.1
Total	**32,749**	**33,822**	**33,375**	**33,855**	**32,111**	**29,112**	**28,497**	**28,467**	**28,140**	**26,773**	**-4.9**	**-18.2**
All GCE A Level entries	827,737	846,977	853,933	867,317	861,819	850,752	833,807	850,749	836,705	828,355	-1.0	0.1

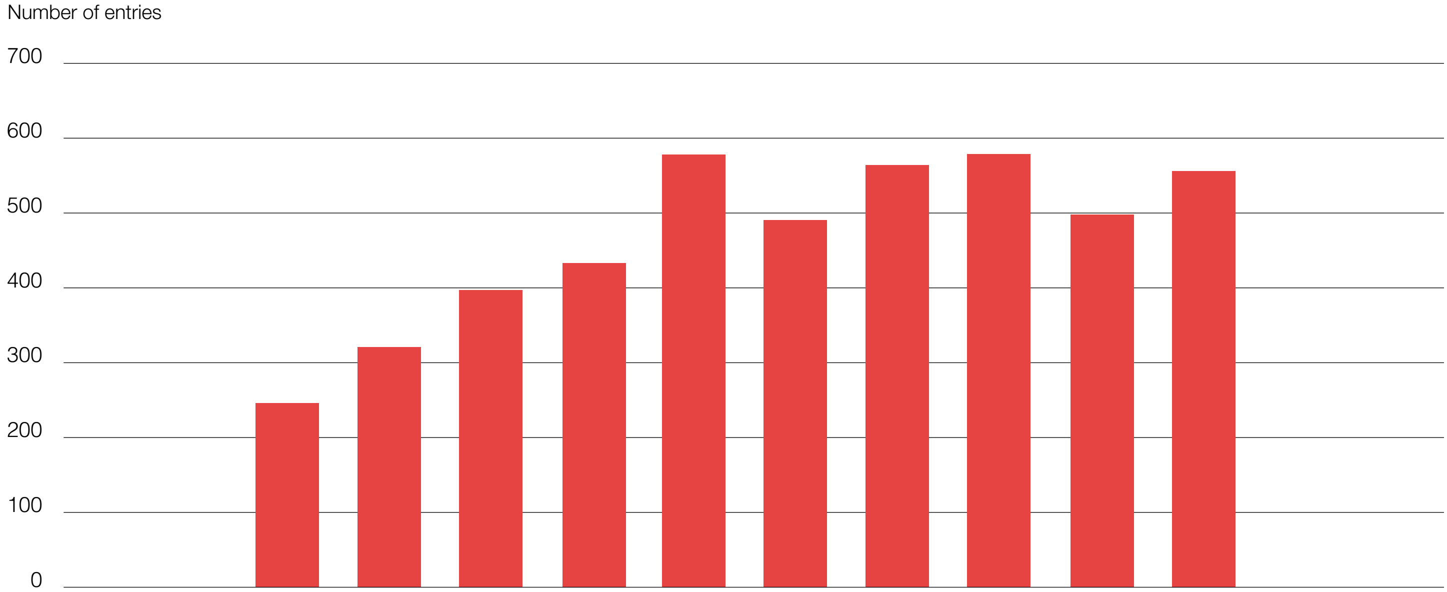
Source: Joint Council for Qualifications (JCQ)

See notes to Figure 1.

Northern Ireland's CCEA has offered a GCE A Level in moving image arts since 2005/06. (A GCE AS level has been made available in Scotland since 2015/16 through an initiative run by Screen Education Edinburgh). We are reporting data on this qualification for the first time.

The number of entries for the qualification rose year on year between 2007/08 and 2011/12, and has fluctuated for the remainder of the period. In 2016/17, 556 students were enrolled, an increase of over 126% since 2007/08 (Figure 5).

Figure 5 Entries for GCE A Level moving image arts in Northern Ireland, 2007/08-2016/17



	2007/08	2008/09	2009/10	2010/11	2011/12	2012/13	2013/14	2014/15	2015/16	2016/17	% change 2015/16 -2016/17	% change 2007/08 -2016/17
GCE moving image arts entries	246	321	397	433	578	491	564	579	498	556	11.6	126.0
All GCE A Level entries in Northern Ireland	20,694	21,546	23,222	24,020	24,397	24,547	23,537	24,445	24,165	24,726	2.3	19.5
All GCE A Level entries	827,737	846,977	853,933	867,317	861,819	850,752	833,807	850,749	836,705	828,355	-1.0	0.1

Source: CCEA

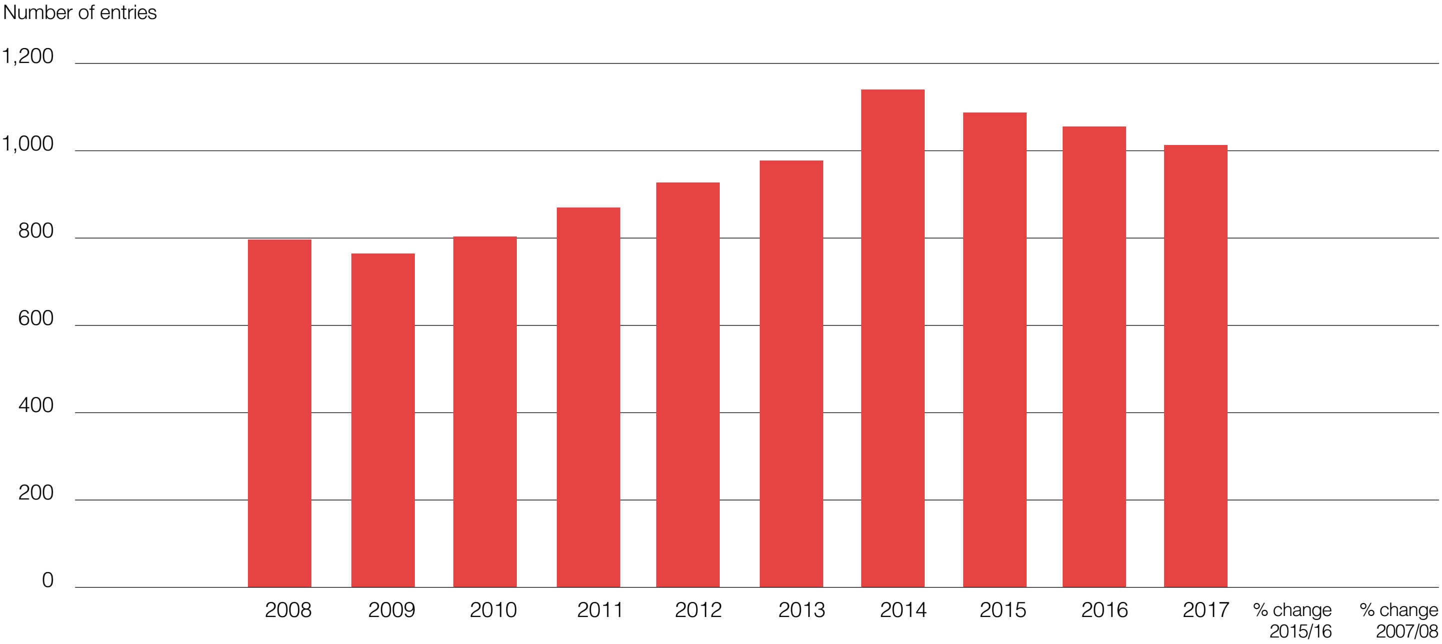
Notes:

Data for 2016/17, published in August 2017, are provisional and do not include the results from any appeals, declines or late cash-ins.

Includes entries from Northern Ireland.

The number entries for Scottish Higher media studies has seen an upward trend for the majority of the period covered in the chart, peaking at 1,140 in 2014 (Figure 6). Although the number of students taking the qualification has increased by 27% since 2008, in 2017, there were 1,013 entries, down 4% compared with 2016.

Figure 6 Entries for Scottish Higher media studies, 2008-2017



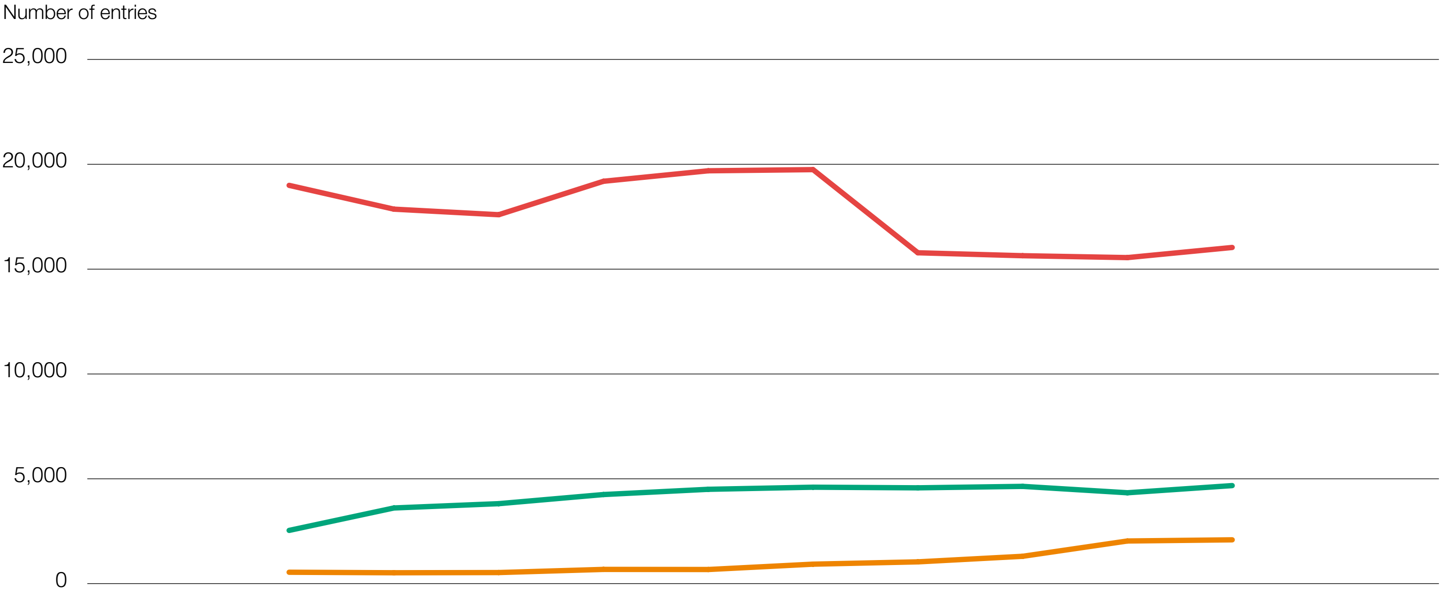
	2008	2009	2010	2011	2012	2013	2014	2015	2016	2017	% change 2015/16 -2016/17	% change 2007/08 -2016/17
Number of media studies entries	797	765	803	870	927	977	1,140	1,087	1,055	1,013	-4.0	27.1
All Higher entries	162,576	167,792	175,614	178,279	181,032	182,730	191,859	199,850	197,774	194,813	-1.5	19.8

Source: Scottish Qualifications Authority (SQA)
Note: See Figure 2.

Study of the moving image and allied creative industries remains popular in UK higher education through film and media studies courses. Almost 23,000 students were enrolled on such courses in 2015/16 (the latest year for which we have data), an increase on the number of entries in 2014/15 (Figure 7). Overall, entries have risen slightly over the period covered in the chart, from 22,080 in 2006/07 to 22,802 in 2015/16.

Entries for media studies courses have fluctuated over the period, with a peak of 19,745 in 2011/12. In 2015/16, the number of entries was 16,033. Film studies entries have increased almost year on year over the period; in 2015/16, 4,677 students were enrolled compared with 2,540 in 2006/07, a rise of 84%. The number of students undertaking film production courses has seen the largest increase over the period (284%), rising from 545 in 2006/07 to 2,091 in 2015/16.

Figure 7 Higher education students in film and media studies, 2006/07-2015/16



	2006/07	2007/08	2008/09	2009/10	2010/11	2011/12	2012/13	2013/14	2014/15	2015/16	% change 2015/16 -2016/17	% change 2007/08 -2016/17
Media studies	18,995	17,860	17,595	19,190	19,690	19,745	15,780	15,640	15,550	16,035	3.1	-15.6
Film studies	2,540	3,610	3,815	4,250	4,500	4,600	4,570	4,640	4,335	4,680	8.0	84.3
Film production	545	520	530	680	675	930	1,040	1,305	2,035	2,090	2.7	283.5
Total	**22,080**	**21,990**	**21,940**	**24,120**	**24,865**	**25,275**	**21,390**	**21,585**	**21,920**	**22,805**	**4.0**	**3.3**

Source: HESA

Notes:

Data have been rounded to the nearest multiple of 5.

Includes first degree, post-graduate and other degrees.

Media studies related courses include media, film, television, radio, electronic and print-based media studies courses.

Many of the film and media related further and higher education courses are accredited (via the 'Tick' quality mark) by Creative Skillset, the UK-wide strategic skills body for the creative industries. The Creative Skillset Tick is an assurance that courses provide the most up-to-date and relevant industry training and education. In 2016/17, 213 accredited courses were offered across the UK, the majority of which were higher education programmes. These included 25 courses in film production, nine courses in screenwriting and three in post-production.

FILM EDUCATION AS A PROGRESSION ROUTE

Learning about film can be enhanced by practical involvement in filmmaking. In addition to the development of critical, creative and cultural skills, gaining filmmaking experience, particularly at an early age, can be a key stepping stone to the development of a career in the film industry.

In 2012, the BFI launched a Film Academy programme – supported now by the Department for Education in England, the National Lottery, Creative Scotland and Northern Ireland Screen – which was designed to help 16-19 year olds develop the necessary skills to enter the film industry.

Since its launch, the Academy has provided opportunities for talented young people from a range of backgrounds to enjoy out-of-school and residential filmmaking experience, delivered through partner organisations across the UK and with industry bodies such as BAFTA, Creative Skillset and Pinewood Studios. In 2016/17 the Academy worked with over 46 delivery partners reaching 927 young people from across the UK (Table 4). Of these students, 196 attended residential courses over the year.

Table 4 BFI Film Academy participants, 2012/13-2016/17

Nation/region	2012/13	2013/14	2014/15	2015/16	2016/17
England	425	552	582	679	715
London	95	146	148	146	150
South West	57	70	71	97	110
South East	52	74	73	88	109
Yorkshire and The Humber	27	31	37	78	82
East of England	49	66	62	71	71
West Midlands	28	30	52	60	55
North West	49	57	57	52	54
North East	34	42	44	47	44
East Midlands	34	36	38	40	40
Northern Ireland	-	63	85	80	80
Scotland	-	56	72	74	86
Wales	-	49	44	32	46
Total	**425**	**720**	**783**	**865**	**927**

Source: BFI

OTHER FILM EDUCATION ACTIVITY

In addition to the activity described above, there are many other organisations involved in the delivery of film education in the UK at both a national and regional level including independent cinemas, regional film archives, training providers and community-based groups. As well as providing courses and learning opportunities for young and adult learners, several organisations provide continuous professional development for teachers and training professionals.

Provision in 2016/17 included: a project backed by the Scottish Library and Information Council which piloted the introduction of film clubs for children and adults in public libraries as a means of bringing communities together; the continuing development and distribution of free online film-related resources for teachers of 11-18 year olds by the Kent-based charity, The Film Space; and a series of short courses for adults in writing, development and production techniques run by Film Oxford.

The BFI continues to run programmes for learners of all ages at BFI Southbank and as part of its festival outreach. Film education for children and young people is provided through events, study days and INSETs for primary, secondary and A Level students, while families can learn about film together through creative workshops and activity days. For adult learners (including higher education students), the BFI runs an annual series of one-off and sustained learning experiences including library talks, courses, introduced screenings and discussion events.

In 2016/17, there were over 48,100 admissions to education events run by BFI Southbank and BFI festivals, an increase from 46,700 admissions in 2015/16, and up 28% on 2007/08 (Table 5). The number of visits to the BFI Reuben Library increased from 73,100 in 2015/16 to over 80,200 in 2016/17. (Visits to the Library increased substantially between 2011/12 and 2012/13 following its relocation from the BFI head office to BFI Southbank.)

Table 5 BFI education attendances, 2007/08-2016/17

	BFI Southbank and festivals education event admissions	BFI Reuben Library visits
2007/08	37,678	11,905
2008/09	36,697	12,024
2009/10	38,569	10,969
2010/11	43,532	10,983
2011/12	42,000	11,900
2012/13	43,363	62,000
2013/14	44,641	69,592
2014/15	48,365	72,502
2015/16	46,669	73,146
2016/17	48,108	80,234
% change 2015/16-2016/17	3.1	9.7
% change 2007/08-2016/17	27.7	574.0

Source: BFI

SCREEN SECTOR PRODUCTION IN 2016

The value of feature film production spend in the UK in 2016 was £1.6 billion, 84% of which was associated with inward investment features. The UK production spend of qualifying high-end television, animation and children's programmes was £816 million, while the UK spend of qualifying video games was £183 million.

FACTS IN FOCUS

- Total UK film production activity in 2016 was £1,596 million, up 13% from £1,416 million in 2015, and the highest total since records began.
- There were 130 domestic UK features (199 in 2015), 23 co-productions (18 in 2015) and 47 inward investment features (62 in 2015).
- The UK spend associated with inward investment features was £1,334 million, up 16% from £1,147 million in 2015.
- Twenty-four big budget films (£30 million or over) accounted for 80% of the total UK film production spend.
- The UK spend associated with domestic high-end television (HETV) programmes was £248 million, just over one third of total UK qualifying HETV production spend.
- The UK spend of qualifying animation programmes was £58 million, while children's television programmes had a UK production value of £32 million.
- Video games development generated a UK spend of £183 million, from 81 projects.

SCREEN SECTOR PRODUCTION IN 2016

THE VALUE OF UK FILM PRODUCTION

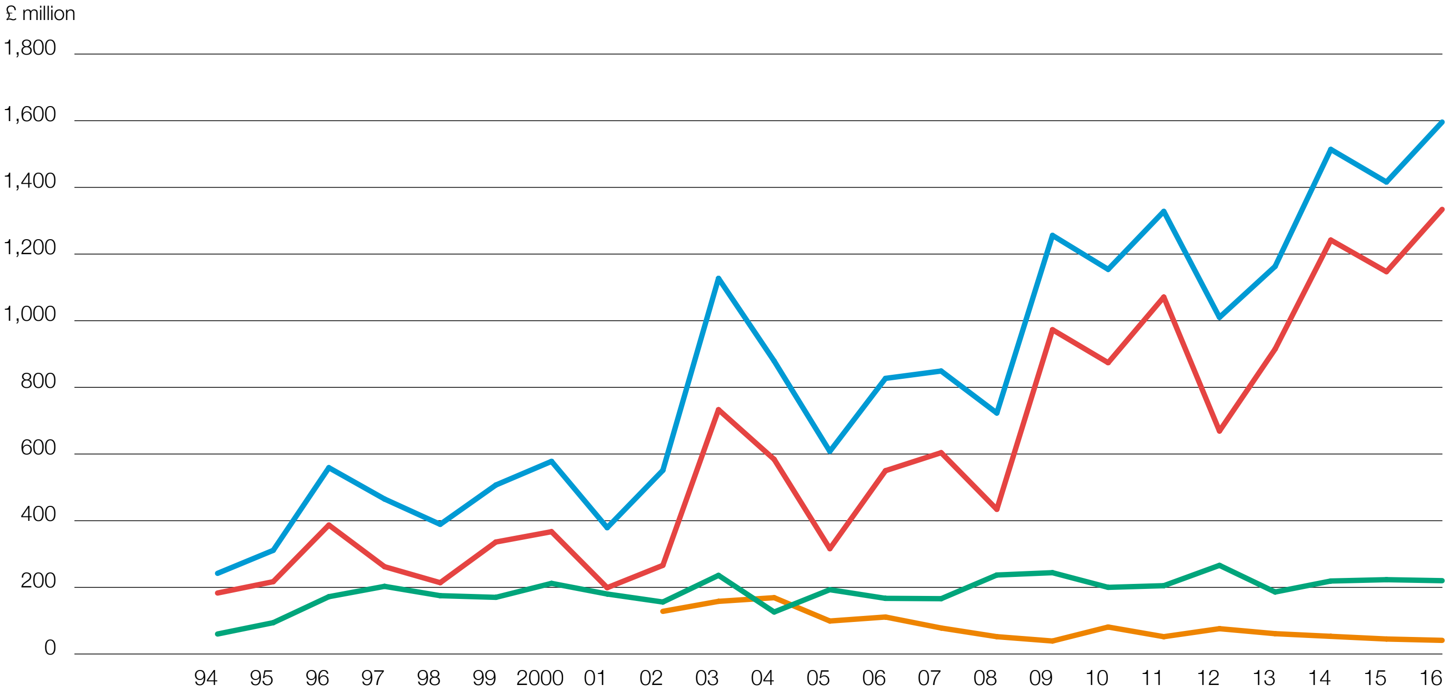
As Figure 1 shows, the aggregate UK spend of features that commenced principal photography in 2016 was £1,596 million, the highest figure since our records began. 2016 was the third year in a row to see record or near record totals for feature film production in the UK. The high totals of these three years coincides with the extended tax relief for film introduced by the UK government in 2014.

Inward investment films contributed £1,334 million towards the total UK film production spend in 2016, an increase of 16% from £1,147 million in 2015. The proportion of UK spend attributed to inward features was 84%, again a record high. Some of the big budget films contributing to this figure were *The Mummy, Star Wars: The Last Jedi* and *Transformers: The Last Knight.*

Domestic UK features, including *Early Man, T2 Trainspotting* and *Victoria and Abdul,* had a UK production value of £220 million, down slightly from £223 million in 2015. The UK spend of official and unofficial co-productions was £41 million, down from £45 million in 2015. Co-productions commencing principal photography in the year included *The Death of Stalin, A Storm in the Stars* and *Where Hands Touch.*

Figure 1 also shows that since 1994, both the growth and annual variation in the total value of UK spend has principally been driven by inward investment and how it fluctuates from year to year. The UK spend of domestic UK films has been broadly stable over this period, with an average of around £200 million per year, while there has been a decline in the UK spend of co-productions. The decrease in the production value associated with co-productions reflects the fall in the numbers of films using this financing model following the government's tightening of co-production certification requirements and redesign of the post-2006 tax relief to accrue more benefit to the UK economy.

Figure 1 UK spend of feature films produced in the UK, 1994-2016, £ million



	94	95	96	97	98	99	2000	01	02	03	04	05	06	07	08	09	10	11	12	13	14	15	16
Inward investment	183	217	387	262	214	336	367	199	266	733	584	316	550	604	434	973	874	1,071	669	915	1,242	1,147	1,334
Domestic UK	60	94	172	203	175	170	212	180	156	236	126	193	167	166	237	244	200	205	266	186	219	223	220
Co-production	-	-	-	-	-	-	-	-	128	158	169	99	111	78	52	39	81	52	76	61	53	45	41
Total	**242**	**311**	**559**	**465**	**389**	**507**	**578**	**379**	**551**	**1,127**	**879**	**608**	**827**	**849**	**723**	**1,256**	**1,154**	**1,328**	**1,010**	**1,163**	**1,514**	**1,416**	**1,596**

Source: BFI

Notes:

Data are rounded to the nearest £1m so may not sum exactly to the totals shown.

Films are allocated to the calendar year in which principal photography commenced.

Films with budgets under £500,000 are included in this analysis after 2008.

Data has been revised on the basis of new information received since publication of the 2016 Statistical Yearbook.

Inward investment feature films include inward co-productions and VFX-only films.

The above numbers include only the UK spend associated with productions shot or post-produced partly or wholly 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.

Table 1 distinguishes UK independent films from UK/USA studio films and non-UK films made partly or wholly in the UK. In 2016, UK independent films accounted for 33% of the production spend in the UK, an increase from 25% in 2015.

Table 1 Value of UK spend of UK/USA studio and UK independent films, 2007-2016, £ million

	2007	2008	2009	2010	2011	2012	2013	2014	2015	2016
UK/USA studio films	582	429	955	845	1,039	669	768	991	1,058	1,072
UK independent films	265	291	296	289	280	333	390	521	357	522
Non-UK films	18	24	48	22	41	8	4	4	5	1
Total	**849**	**723**	**1,256**	**1,154**	**1,328**	**1,010**	**1,163**	**1,514**	**1,416**	**1,596**

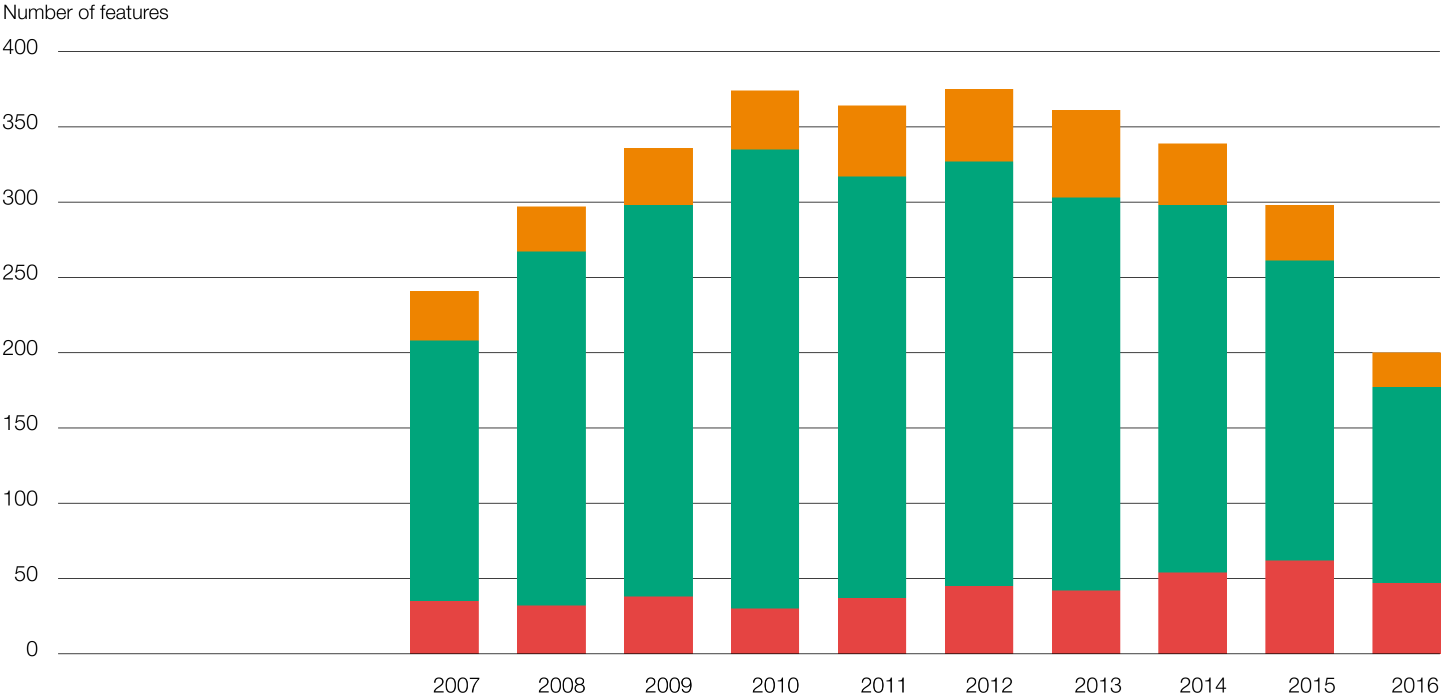
Source: BFI
Data are rounded to the nearest £1m so may not sum exactly to the totals shown.
See notes to Figure 1.

THE VOLUME OF UK FILM PRODUCTION

As Figure 2 shows, the number of films produced in the UK grew from 241 in 2007 to a peak of 375 in 2012. From 2008 onwards, the data collected include feature films with budgets of less than £500,000 which partially explains the increase. (Prior to 2008 the collection of data on films at this budget level was not comprehensive.)

In 2016, 200 films were produced wholly or in part in the UK, down from 298 in 2015. Of these, 23 were co-productions, 130 were domestic UK features (of which 55 had budgets of under £500,000) and 47 were inward investment films. The number of co-productions was the lowest of the 10-year period covered in the chart, but the largest year-on-year fall was in domestic UK features with budgets of under £500,000, which were down from 119 in 2015. However, there is often a delay in acquiring full data on low and micro-budget feature film activity in the UK, and the numbers for the last two years are likely to be revised upwards.

Figure 2 Number of feature films produced in the UK, 2007-2016



	2007	2008	2009	2010	2011	2012	2013	2014	2015	2016
Inward investment	35	32	38	30	37	45	42	54	62	47
Domestic UK	173	235	260	305	280	282	261	244	199	130
Of which budget ≥ £500,000	*71*	*82*	*90*	*77*	*91*	*77*	*71*	*80*	*80*	*75*
Of which budget < £500,000	*102*	*153*	*170*	*228*	*189*	*205*	*190*	*164*	*119*	*55*
Co-production	33	30	38	39	47	48	58	41	37	23
Of which majority and parity co-production	*15*	*14*	*13*	*25*	*24*	*26*	*32*	*18*	*16*	*8*
Of which minority co-production	*18*	*16*	*25*	*14*	*23*	*22*	*26*	*23*	*21*	*15*
Total	**241**	**297**	**336**	**374**	**364**	**375**	**361**	**339**	**298**	**200**

Source: BFI RSU
Notes:
Inward investment includes inward investment co-productions and, from 2007, a small number of visual effects (VFX) only titles.
Data for 2006-2014 updated since publication of the 2015 Statistical Yearbook.
Includes both official and unofficial co-productions.
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.

We are unable to provide data for individual categories of film produced wholly or in part in the UK in 2016 for disclosure reasons, but as in previous years UK independent films accounted for the majority of productions during the year (Table 2).

Table 2 Numbers of UK/USA studio and independent films, 2007-2016

	2007	2008	2009	2010	2011	2012	2013	2014	2015	2016
UK/USA studio films	17	13	16	14	13	17	17	17	22	c
UK independent films	212	268	295	352	332	351	337	315	271	c
Non-UK films	12	16	25	8	19	7	7	7	5	c
Total	**241**	**297**	**336**	**374**	**364**	**375**	**361**	**339**	**298**	**200**

Source: BFI
c data suppressed for disclosure purposes
Note: Data for 2007-2015 updated since publication of the 2016 Statistical Yearbook.

FILM PRODUCTIONS BY GENRE, 2014-2016

Table 3 and Figure 3 show a breakdown of production by genre for the years 2014-2016. The drama and documentary genres accounted for the highest proportion of films, at 16% and 23% respectively, but only 6% and 2% of total UK spend. These were followed by comedy and thriller which each accounted for 12% of productions, and 7% and 3% of respective UK spend. The biggest spending genre was action, which accounted for 44% of the overall UK spend, but only 9% of films.

Table 3 Genre of film production in the UK, 2014-2016 (ranked by UK spend)

Genre	Number of films	% of total films	Budget (£ million)	% of total budget	UK spend (£ million)	% of total UK spend
Action	72	8.6	3,553.6	46.9	1,992.2	44.0
Adventure	14	1.7	916.7	12.1	523.3	11.6
Sci-fi	22	2.6	549.2	7.3	333.5	7.4
Comedy	99	11.8	469.2	6.2	333.2	7.4
Fantasy	8	1.0	386.7	5.1	288.9	6.4
Drama	133	15.9	385.5	5.1	266.2	5.9
Romance	34	4.1	262.2	3.5	158.8	3.5
Thriller	100	11.9	239.3	3.2	153.9	3.4
Biopic	32	3.8	207.2	2.7	125.7	2.8
Crime	31	3.7	161.6	2.1	93.0	2.1
Documentary	191	22.8	115.8	1.5	71.2	1.6
Family	9	1.1	129.8	1.7	53.9	1.2
Horror	70	8.4	87.0	1.1	46.8	1.0
War	10	1.2	40.7	0.5	22.1	0.5
Mystery	6	0.7	13.3	0.2	9.9	0.2
Other	6	0.7	56.0	0.7	52.5	1.2
Total	**837**	**100.0**	**7,573.8**	**100.0**	**4,525.0**	**100.0**

Source: BFI
Notes:
The genre ‘Other’ includes ‘Animation’, ‘Music/dance’ and ‘Western’.
The data have been presented for a three-year period to show as many genres as possible without disclosing the budgets of individual films.
Figures/percentages may not sum to totals due to rounding.

Figure 3 Genre of UK film production 2014-2016 (number of films)

Genre	% films
Documentary	22.8
Drama	15.9
Thriller	11.9
Comedy	11.8
Action	8.6
Horror	8.4
Romance	4.1
Biopic	3.8
Crime	3.7
Sci-fi	2.6
Adventure	1.7
War	1.2
Family	1.1
Fantasy	1.0
Mystery	0.7
Other	0.7

Source: BFI

Note: The genre 'Other' includes 'Animation', 'Music/dance' and 'Western'.

Looking at the breakdown by genre of UK independent films alone over the three-year period (Table 4), the pattern was fairly similar. The main differences were that comedy, thriller, drama and biopic together accounted for a much greater proportion of total UK spend than for all films produced in the UK (49% compared with 20%), and action accounted for a lower proportion (26% compared with 44%).

Table 4 Independent UK productions by genre 2014-2016 (ranked by UK spend)

Genre	Number of films	% of total films	Budget (£ million)	% of total budget	UK spend (£ million)	% of total UK spend
Action	49	6.3	580.2	26.9	358.2	25.5
Comedy	94	12.1	287.7	13.3	211.3	15.1
Drama	130	16.8	284.5	13.2	195.5	13.9
Thriller	100	12.9	239.3	11.1	153.9	11.0
Biopic	31	4.0	183.3	8.5	122.8	8.7
Romance	31	4.0	118.5	5.5	79.3	5.6
Documentary	187	24.1	88.5	4.1	60.3	4.3
Family	8	1.0	59.8	2.8	51.3	3.7
Horror	68	8.8	44.5	2.1	31.2	2.2
War	10	1.3	40.7	1.9	22.1	1.6
Crime	29	3.7	29.6	1.4	20.0	1.4
Sci-fi	16	2.1	14.2	0.7	8.2	0.6
Other	23	3.0	185.3	8.6	89.5	6.4
Total	**776**	**100.0**	**2,156.2**	**100.0**	**1,403.5**	**100.0**

Source: BFI
Notes:
The genre 'Other' includes the genres 'Adventure', 'Animation', 'Fantasy' and 'Music/dance'.
Figures/percentages may not sum to totals due to rounding.

BUDGET TRENDS

The median budget of domestic UK features in 2016 was £600,000, an increase from £360,000 in 2014 (Table 5). It should be noted that the 2016 median is likely to be revised downwards, due to the delay in acquiring budget data for low and micro-budget productions.

The median budget for inward investment features was £10.7 million, up from £6.6 million in 2015, while for co-productions the median budget increased from £900,000 to £2.3 million. Again, the figures for 2016 are likely to be revised.

Table 5 Median feature film budgets, £ million, 2010-2016

Production category	2010	2011	2012	2013	2014	2015	2016
Inward investment	13.09	17.64	3.00	11.24	10.67	6.60	10.70
Domestic UK	0.13	0.18	0.15	0.16	0.25	0.36	0.60
Co-production	2.50	1.10	0.95	1.08	1.49	0.91	2.26

Source: BFI
Notes:
Median budget is the middle value of budgets when ordered lowest to highest (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 mean, as it avoids the upward skew of a small number of high budget productions.
Includes films with budgets of less than £500,000.
Data for 2010-2015 updated since publication of the 2016 Statistical Yearbook.
Data in this table are shown to two decimal places to gain a clearer picture of change over the time period for domestic UK films.

SIZE DISTRIBUTION OF BUDGETS

The budget size distribution for the three main categories of films made in 2016 is shown in Tables 6 to 8.

For inward investment features, the 22 films with budgets of £30 million or over (47% of all inward features) accounted for 94% of the total budget for this category (Table 6). There were 14 inward features with budgets of less than £5 million (30% of inward features), which accounted for 2% of the total budget for these films.

Table 6 Size distribution of budgets, inward investment features, 2016

Budget band	Number	Total budget in band (£ million)	% of total budget
≥£30 million	22	2,050.1	93.6
£10 - £29.9 million	4	50.7	2.3
£5 - £9.9 million	7	53.1	2.4
<£5 million	14	35.3	1.6
Total	**47**	**2,189.1**	**100.0**

Source: BFI
Note: Figures may not sum to totals due to rounding.

Over 40% of domestic UK features (55) had budgets of under £500,000, and only 14 productions (11% of domestic UK projects) had budgets of £5 million or over (Table 7). The domestic UK films in the highest budget band accounted for 67% of this category's aggregate budget, while those in the lowest budget band accounted for 4%. These figures show no substantial change on 2015.

Table 7 Size distribution of budgets, domestic UK features, 2016

Budget band	Number	Total budget in band (£ million)	% of total budget
≥£5 million	14	197.3	67.1
£2 - £4.9 million	16	46.4	15.8
£0.5 - £1.9 million	45	39.1	13.3
<£0.5 million	55	11.2	3.8
Total	**130**	**294.0**	**100.0**

Source: BFI

Seven of the 23 co-productions produced in the UK in 2016 had budgets of £5 million or over, accounting for 76% of the total budget in this category (Table 8). The four co-productions with budgets of under £500,000 accounted for 1% of the total budget.

Table 8 Size distribution of budgets, co-productions, 2016

Budget band	Number	Total budget in band (£ million)	% of total budget
≥£5 million	7	81.4	75.6
£2 - £4.9 million	5	15.3	14.3
£0.5 - £1.9 million	7	9.8	9.1
<£0.5 million	4	1.0	1.0
Total	**23**	**107.6**	**100.0**

Source: BFI
Note: Figures may not sum to totals due to rounding.

BIG BUDGET PRODUCTIONS, 2010-2016

The importance to UK spend of a small number of big budget productions – usually inward investment films – is demonstrated in Table 9. In 2016, the 24 films with budgets of £30 million or over accounted for 80% of UK production spend, the highest proportion of UK spend attributed to this budget category since our records began. All except two of these films were inward investment features.

Table 9 Big budget films' contribution to UK spend, 2010-2016

	2010	2011	2012	2013	2014	2015	2016
Number of films with budgets ≥£30 million	12	17	10	16	20	16	24
Value of associated UK spend (£ million)	822.0	1,009.8	634.3	815.1	1,105.2	1,009.0	1,278.4
Total UK spend (£ million)	1,154.3	1,328.2	1,010.1	1,162.7	1,514.0	1,415.5	1,595.6
Big budget film % of UK spend	**71.2**	**76.0**	**62.8**	**70.1**	**73.0**	**71.3**	**80.1**

Source: BFI
Note: Data for 2010-2015 updated since publication of the 2016 Statistical Yearbook.

UK SPEND AS PERCENTAGE OF TOTAL PRODUCTION BUDGET

Table 10 shows UK spend as a percentage of the total production budget for inward investment, domestic UK and co-production films. UK domestic films had the highest proportion of UK spend in 2016 (75%), followed by inward investment films at 61%. Co-productions had the lowest percentage of UK spend (38%).

Table 10 UK spend as percentage of total production budget, 2010-2016

Production category	2010	2011	2012	2013	2014	2015	2016
Inward investment	71.9	55.9	64.0	66.6	55.6	59.0	60.9
Domestic UK	89.9	86.7	88.8	86.1	78.0	88.7	75.0
Co-production	42.1	36.0	46.0	44.1	34.1	39.5	38.4

Source: BFI
Notes:
Data for 2010-2015 updated since publication of the 2016 Statistical Yearbook.

Figure 4 underlines that a small proportion (12%) of titles with a UK spend of £30 million or over are responsible for the majority (80%) of UK production spend. Conversely, the 30% of films with a UK spend of less than £500,000 represent less than 1% of production investment in the UK.

Figure 4 Percentage of productions and UK spend by category of UK spend, 2016

	≥£30 million	£10 - £29.9 million	£5 - £9.9 million	£2 - £4.9 million	£0.5 - £1.9 million	<£0.5 million
% of productions	12.0	5.5	9.5	14.5	29.0	29.5
% of UK spend	80.1	7.6	4.6	4.2	2.8	0.7

Source: BFI

DOMESTIC UK PRODUCTIONS BY TERRITORY OF SHOOT

Table 11 analyses domestic UK productions in 2016 according to whether they were wholly shot in the UK, or shot partly or wholly abroad. The majority of films (92 out of 130) were shot exclusively in the UK, while 38 were shot partly or wholly outside the UK. The non-UK spend of domestic productions in 2016 as a proportion of their total budget was 25%.

Table 11 Domestic UK productions by territory of shoot, 2016

Shooting in…	Number of films	Budget (£ million)	Non-UK spend (£ million)	Non-UK spend as % of total budget
UK only	92	154.0	2.1	1.4
UK and other / wholly outside the UK	38	140.1	71.5	51.0
Total domestic UK films	**130**	**294.0**	**73.6**	**25.0**

Source: BFI

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

Table 12 shows the number of shoots by territory for domestic UK films in 2016. Because some films were shot in two or more territories, the total number of shoots is greater than the total number of films. There were 12 shoots in the USA, six in France, four each in Spain and Italy and three in South Africa.

Table 12 Domestic UK productions, shoots by territory or region, 2016

Territory of shoot	Number of shoots
UK	121
USA	12
France	6
Spain	4
Italy	4
South Africa	3
India	2
Canada	2
Other	17
Total	**171**

Source: BFI

CO-PRODUCTIONS BY TERRITORY OF SHOOT

In contrast to domestic UK films, co-productions beginning principal photography in 2016 were usually shot partly or wholly abroad, as Table 13 shows; only five out of 23 films were shot wholly in the UK.

Table 13 Co-productions by territory of shoot, 2016

Shooting in…	Number of films	Budget (£ million)	Non-UK spend (£ million)	Non-UK spend as % of total budget
UK only	5	7.6	2.3	30.3
UK and other	6	39.5	23.5	59.4
Wholly outside the UK	12	60.4	40.5	67.0
Total co-productions	**23**	**107.6**	**66.3**	**61.6**

Source: BFI
Notes:
Includes both official and unofficial co-productions.
Figures/percentages may not sum to totals due to rounding.

The country distribution of co-production shoots is shown in Table 14. As most co-productions were shot in two or more territories, the total number of shoots was greater than the total number of films. There were four shoots in the Republic of Ireland, three each in Czechia and the USA, and two each in South Africa and Spain.

Table 14 Co-productions, shoots by territory or region, 2016

UK	11
Republic of Ireland	4
Czechia	3
USA	3
South Africa	2
Spain	2
Other Europe	7
Other	4
Total	**36**

Source: BFI

PRODUCTION COMPANY ACTIVITY LEVELS

UK film production in 2016 was dispersed among a large number of production companies, as shown in Table 15. The BFI Research and Statistics Unit recorded 353 production companies associated with films shot in the UK or co-productions involving the UK in the year, a decrease from 368 in 2015. Of these, 328 (93%) were associated with a single feature. These were a mixture of distinct production companies and special purpose vehicles set up to make a single film.

Table 15 Film production company activity, 2016

Number of features per company	Number of companies
6	1
5	1
4	1
3	4
2	18
1	328
Total	**353**

Source: BFI RSU

Note: Includes all production categories.

THE VALUE OF HIGH-END TELEVISION PRODUCTION

Table 16 shows the UK production spend for UK qualifying high-end television (HETV) programmes between 2013 and 2016. It should be noted that, as the tax relief for HETV production came into force on 1 April 2013, the data for that year represents production activity for only part of the year.

The total UK production spend for UK qualifying high-end television (HETV) programmes in 2016 was £726 million, a decrease of 18% compared with 2015, but the second highest figure since the tax relief was introduced. Co-productions and inward investment projects contributed £478 million, an increase from £430 million in 2015, and nearly double the level of UK spend in 2013. Domestic HETV productions contributed £248 million, down from £458 million in 2015.

Domestic HETV productions shooting in the UK in 2016 included *Broadchurch Series 3* (8 episodes), *Call the Midwife – Series 6* (8 episodes, plus Christmas special) and *Rillington Place* (3 episodes). Inward investment productions included *The Crown – Series 2* (10 episodes), *Game of Thrones – Season 7* (7 episodes) and *Humans – Series 2* (8 episodes).

Table 16 UK spend of UK qualifying HETV productions*, 2013 – 2016

	2013#	2014	2015	2016
Co-production & inward investment	252.5	318.3	430.3	477.8
Domestic UK	181.4	339.9	458.2	248.4
Total	**433.8**	**658.2**	**888.5**	**726.2**

Source: BFI
Co-production and inward investment have been combined to avoid disclosing budget data for individual titles.
Productions are allocated to the year principal photography commenced.
Data for 2014 and 2015 updated since publication of the 2016 Statistical Yearbook.
* An HETV production can be a single programme or a television series.
# The data for 2013 covers the period April – December.
Figures may not sum to totals due to rounding.

A total of 84 UK qualifying HETV programmes commenced principal photography in 2016, down from 96 in both 2014 and 2015. Of these, 36 were co-productions and inward investment projects and 48 were domestic UK projects. Since our analysis began, domestic projects have accounted for the majority of HETV productions. It should be noted that as with feature films, the figures for recent years are likely to be revised upwards as more detailed information on production activity becomes available.

Table 17 Number of UK qualifying HETV productions*, 2013 – 2016

	2013#	2014	2015	2016
Co-production & inward investment	15	32	26	36
Domestic UK	36	64	70	48
Total	**51**	**96**	**96**	**84**

Source: BFI
Co-production and inward investment have been combined to avoid disclosing budget data for individual titles.
Productions are allocated to the year principal photography commenced.
Data for 2014 and 2015 updated since publication of the 2016 Statistical Yearbook.
* An HETV production can be a single programme or a television series.
# The data for 2013 covers the period April – December.

GENRE OF HIGH-END TELEVISION PRODUCTIONS

Table 18 shows a breakdown of qualifying 2016 HETV productions by genre. The most common genre was drama, accounting for 34 productions (41% of the total) and £313 million (43%) of UK spend. The second was comedy, accounting for 14 productions and 12% of the total UK spend.

Table 18 Genre of UK qualifying HETV productions*, 2016 (ranked by UK spend)

Genre	Number of productions	% of total productions	Budget (£ million)	% of total budget	UK spend (£ million)	% of total UK spend
Drama	34	40.5	389.8	39	312.6	43.0
Comedy	14	16.7	97.3	9.7	87.9	12.1
Thriller	11	13.1	101.8	10.2	69.9	9.6
Crime	8	9.5	82.3	8.2	69.9	9.6
Other	17	20.2	329.5	32.9	185.9	25.6
Total	**84**	**100.0**	**1,000.7**	**100.0**	**726.2**	**100.0**

Source: BFI
Notes
* An HETV production can be a single programme or a television series.
The data in this table show the primary genre assigned by the BFI Research and Statistics Unit.
Figures may not sum to totals due to rounding.

THE VALUE OF TELEVISION ANIMATION PRODUCTION

Table 19 shows the UK production spend for UK qualifying television animation programmes between 2013 and 2016. It should be noted that, as the tax relief for animation television production came into force on 1 April 2013, the data for that year represents production activity for only part of the year.

In 2016, the total UK production spend for domestic television animation projects was £58 million. This is up from £53 million in 2015, although lower than both 2013 and 2014. For the first time, the UK production value was split evenly between co-production and inward investment titles and UK domestic productions.

Table 19 UK spend of UK qualifying television animation programmes, 2013-2016

	2013#	2014	2015	2016
Co-production & inward investment	14.0	21.1	22.4	29.0
Domestic UK	62.9	69.1	30.5	28.7
Total	**76.9**	**90.3**	**52.9**	**57.7**

Source: BFI
Notes:
Co-production and inward investment have been combined to avoid disclosing budget data for individual titles.
* An animation production can be a single programme or a television series.
# The data for 2013 covers the period April – December.

A total of 24 UK qualifying television animation projects commenced principal photography in 2016, down from 43 in 2015 and the lowest figure of the four-year period (Table 20). Titles going into production during the year include the animated series *Bitz and Bob, Dennis and Gnasher Unleashed* and *Watership Down*.

Table 20 Number of UK qualifying television animation programmes, 2013-2016

	2013#	2014	2015	2016
Co-production & inward investment	7	18	13	11
Domestic UK	36	42	30	13
Total	**43**	**60**	**43**	**24**

Source: BFI
Co-production and Inward Investment have been combined to avoid disclosing budget data for individual titles.
Animation programmes are allocated to the period according to the date principal photography commenced.
The data for 2013 covers the period April – December.

THE VALUE OF CHILDREN'S TELEVISION PRODUCTION

In April 2015, the UK government extended the coverage of screen sector tax reliefs to include children's television production. In 2016, the total UK spend of the 27 qualifying children's television projects produced in the UK was £32 million. More comprehensive data covering this category of production will be available in future editions of the Yearbook.

THE VALUE OF VIDEO GAMES DEVELOPMENT

Table 21 shows the UK production spend for UK qualifying video games projects between 2014 and 2016. It should be noted that, as the tax relief for video games came into force on 1 April 2014, the data represents production activity for only part of that year.

In 2016, the total UK spend for video games was £200 million, an increase from £143 million in 2015, but still lower than the high of £301 million in 2014. The UK production value associated with video games projects was evenly split between domestic and inward investment projects. The UK spend (£99 million) associated with inward investment games projects in 2016 was the second highest in the period and a substantial increase compared with 2015 (£18 million), while the UK spend of domestic games projects (£100 million) was the lowest in the period. However, as with the other production categories, as more data becomes available the figures for the last few years are likely to be revised upwards.

Table 21 UK spend of UK qualifying video games, 2014-2016

	2014#	2015	2016
Inward Investment	117.5	18.2	99.4
Domestic UK	183.0	124.9	100.1
Total	300.5	143.1	199.6

Source: BFI
The data for 2014 covers the period April – December.

As Table 22 shows, domestic UK projects have accounted for the majority of UK qualifying video games developments throughout the period 2014-2106. The proportion of domestic UK games projects was above 90% in the first two years of the period but fell to 85% in 2016. The total number of games developments in 2016 was the second lowest of the period. However, again these figures are likely to be revised as more information becomes available.

Table 22 Number of UK qualifying video games, 2014-2016

	2014#	2015	2016
Inward Investment	12	4	12
Domestic UK	158	73	69
Total	170	77	81

Source: BFI
The data for 2014 covers the period April – December.

SCREEN SECTOR PRODUCTIONS CERTIFIED AS BRITISH 2007-2016

In 2016, over 620 projects with a total value of £2.8 billion were certified as British under the screen sector cultural tests or official co-production treaties.

FACTS IN FOCUS

- A total of 276 UK films (253 in 2015) received final certification as British in 2016. Of these, 269 were films which passed the cultural test and seven were official co-productions.
- The combined production budget of cultural test films with final certification was £1,534 million (£1,445 million in 2015); the combined budget of co-productions with final certification was £75 million (£85 million in 2015).
- Twenty-eight cultural test films had budgets of over £10 million, up from 21 in 2015.
- In 2016, the median budget for cultural test films was £0.3 million; the median budget for co-productions was £4.8 million.
- In 2016, 83 high-end television programmes received final certification as British under the cultural test, with a combined budget of £912 million.
- Thirty-eight animation programmes received final certification under the cultural test, with a total budget of £62 million.
- Thirty-six children's television programmes received final certification under the cultural test, with a combined budget of £25 million.
- A total of 188 video games received final certification, with a combined budget of £218 million.

SCREEN SECTOR PRODUCTIONS CERTIFIED AS BRITISH 2007-2016

Image: *Brotherhood* courtesy of Lionsgate Films

QUALIFYING AS AN OFFICIAL BRITISH PRODUCTION

FILM

To access the UK film tax relief or be eligible for other public support, a film must be certified as British. To qualify as British, a production must pass the cultural test for film (under Schedule 1 of the Films Act 1985) or be certified as an official co-production under one of the UK's bilateral co-production agreements or the European Convention on Cinematographic Co-production. The cultural test has been in place since 2007, but was revised in 2014 to bring it in line with the more recent creative sector cultural tests. Before 2007, films which were not certified as co-productions had to pass a production costs test to be certified as British.

The Secretary of State for Culture, Media and Sport is responsible for approving the issuing of interim and final certificates on the basis of recommendations made by the BFI Certification Unit. Projects seeking qualification under the cultural test may apply for interim certification either during production or when the project is complete, or apply directly for final certification once the production has been completed and final documents submitted. Projects seeking qualification as official co-productions must apply for interim approval at least four weeks before principal photography begins and for final certification once the project is complete.

To qualify as British under the revised cultural test, films have to receive a requisite number of points based on UK or European Economic Area (EEA) cultural elements for content, contribution, hubs and practitioners. A wide range of films qualified as British under the cultural test in 2016, including *Brotherhood*, *The Jungle Book* and *My Scientology Movie.*

To qualify as British under one of the UK's official co-production agreements, films must be jointly certified by the appropriate authorities in each co-producing country. Each party co-producer is required to meet the criteria of the specific co-production agreement, which includes the creative, technical, artistic 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 in that territory. British films certified as official co-productions are not required to pass the cultural test.

At the end of 2016, the UK had 11 active bilateral treaties in place, with Australia, Canada, China, France, India, Israel, Jamaica, Morocco, New Zealand, the Occupied Palestinian Territories and South Africa. An agreement with Brazil was signed in 2012, but is still subject to constitutional procedures and ratification before it can come into force. Official UK co-productions can also be certified under the European Convention on Cinematographic Co-production which allows for both bilateral and multilateral film co-productions. Films which received final co-production certification in 2016 include *Born to Be Blue, Sunset Song* and *Youth.*

HIGH-END TELEVISION, ANIMATION TELEVISION AND CHILDREN'S TELEVISION PROGRAMMES

In 2013, the UK government introduced tax reliefs for high-end television (HETV) and animation television programmes with the aim of boosting production investment in these creative sectors. (The cultural test for HETV programmes was revised in 2015.) Tax relief for children's television production was introduced in April 2015. To qualify as an official British HETV, animation television or children's television programme, projects must pass either the relevant cultural test (under Part 15A of the Corporation Tax Act 2009, as amended) or be certified as an official co-production under one of the UK's bilateral co-production agreements which allow television co-production. At the end of 2016, these were with Australia, Canada, Israel, New Zealand, the Occupied Palestinian Territories and South Africa.

HETV projects receiving final certification under the cultural test in 2016 included *Fortitude – Series 1, Fungus the Bogeyman* and *The Last Kingdom – Series 1*; cultural test animation projects receiving final certification included *Thunderbirds Are Go!, Kick Sum Maths* and *Everything's Rosie – Series 4*; and children's television projects receiving final certification under the cultural test included *The Evermoor Chronicles – Series 1, My Life: Looking After Mum* and *Jen a Jim Pob Dim.*

VIDEO GAMES

In 2014, the UK government extended creative sector tax reliefs to include video games development. As with the other screen sector reliefs, to qualify as officially British a video game must pass the relevant cultural test (under Schedules 17 and 18 of the Finance Act 2013). Official co-production treaties do not apply to the video games sector. Video game projects receiving final certification in 2016 include *Angry Birds Pop!, Until Dawn, Football Manager 2016* and *Overruled!.*

FILM CULTURAL TEST CERTIFICATIONS, 2015 AND 2016

In 2016, a total of 269 films received final certification as British under the cultural test, up from 238 in 2015 (Table 1). The combined budget of finally certified films in 2016 was £1,534 million, up from £1,445 million in 2015. The number of film projects gaining interim approval under the cultural test was also higher in 2016 compared with 2015, rising from 259 to 261, but the anticipated production value decreased from £2,788 million to £2,186 million.

Table 1 Film cultural test certifications, 2015 and 2016

Type of certification	2015		2016	
	Number	Budget (£ million)	Number	Budget (£ million)
Interim approval	259	2,787.6	261	2,185.7
Final certification	238	1,444.9	269	1,533.5

Source: DCMS, BFI
Note: The figures for 2015 have been revised since publication of the 2016 Yearbook.

FILM CO-PRODUCTION CERTIFICATIONS, 2015 AND 2016

The number of co-production film projects awarded final certification fell from 15 in 2015 to seven in 2016, the lowest since data collection started in 1998, while the total budget for these projects fell from £85 million to £75 million (Table 2). The number of interim approvals for co-productions fell from 22 to 21. The anticipated budget associated with these projects increased from £71 million in 2015 to £102 million in 2016.

Table 2 Film co-production certifications, 2015 and 2016

Type of certification	2015		2016	
	Number	Budget (£ million)	Number	Budget (£ million)
Interim approval	22	71.2	21	102.2
Final certification	15	84.6	7	75.4

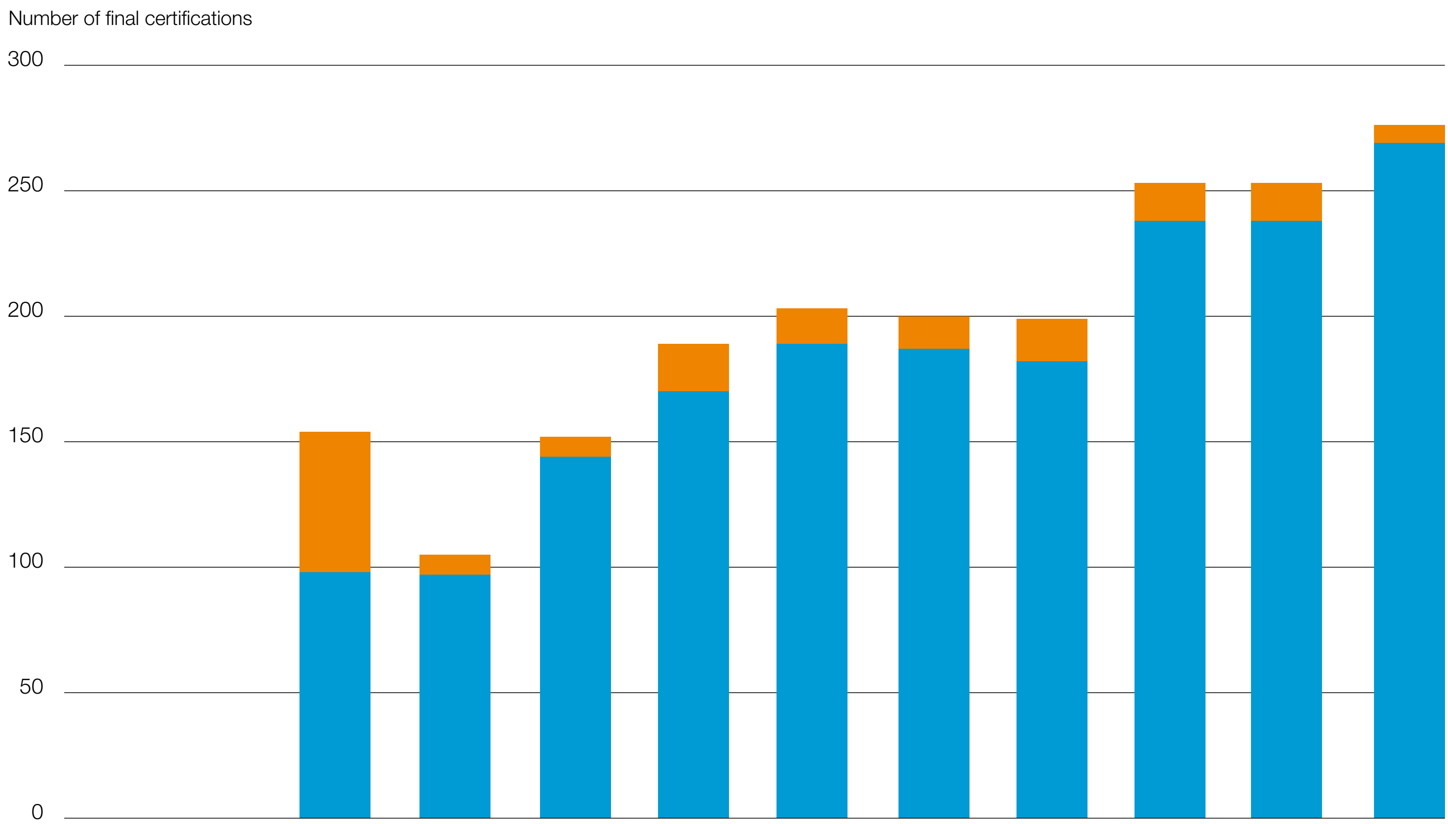
Source: DCMS, BFI
Note: The figures for 2015 have been revised since publication of the 2016 Yearbook.

Five of the seven final co-production certifications in 2016 were under the European Convention on Cinematic Co-production. The two remaining co-productions were under the UK-Canada agreement. Of the 22 interim co-production certifications, 14 were under the European Convention and the remaining projects were under the UK-Australia, UK-Canada, UK-China and UK-France agreements.

FILMS WITH FINAL CERTIFICATION, 2007-2016

Due in part to a competitive tax regime, the number of UK films (cultural test/production costs test and co-productions) receiving final certification has risen sharply over the period shown in the chart. As Figure 1 shows, the number of finally certified films in 2016 (276) was two and a half times larger than in 2008 (105).

Figure 1 Number of films with final certification, 2007-2016



	2007	2008	2009	2010	2011	2012	2013	2014	2015	2016
Cultural test/production costs test[1]	98	97	144	170	189	187	182	238	238	269
Co-production	56	8	8	19	14	13	17	15	15	7
Total	**154**	**105**	**152**	**189**	**203**	**200**	**199**	**253**	**253**	**276**

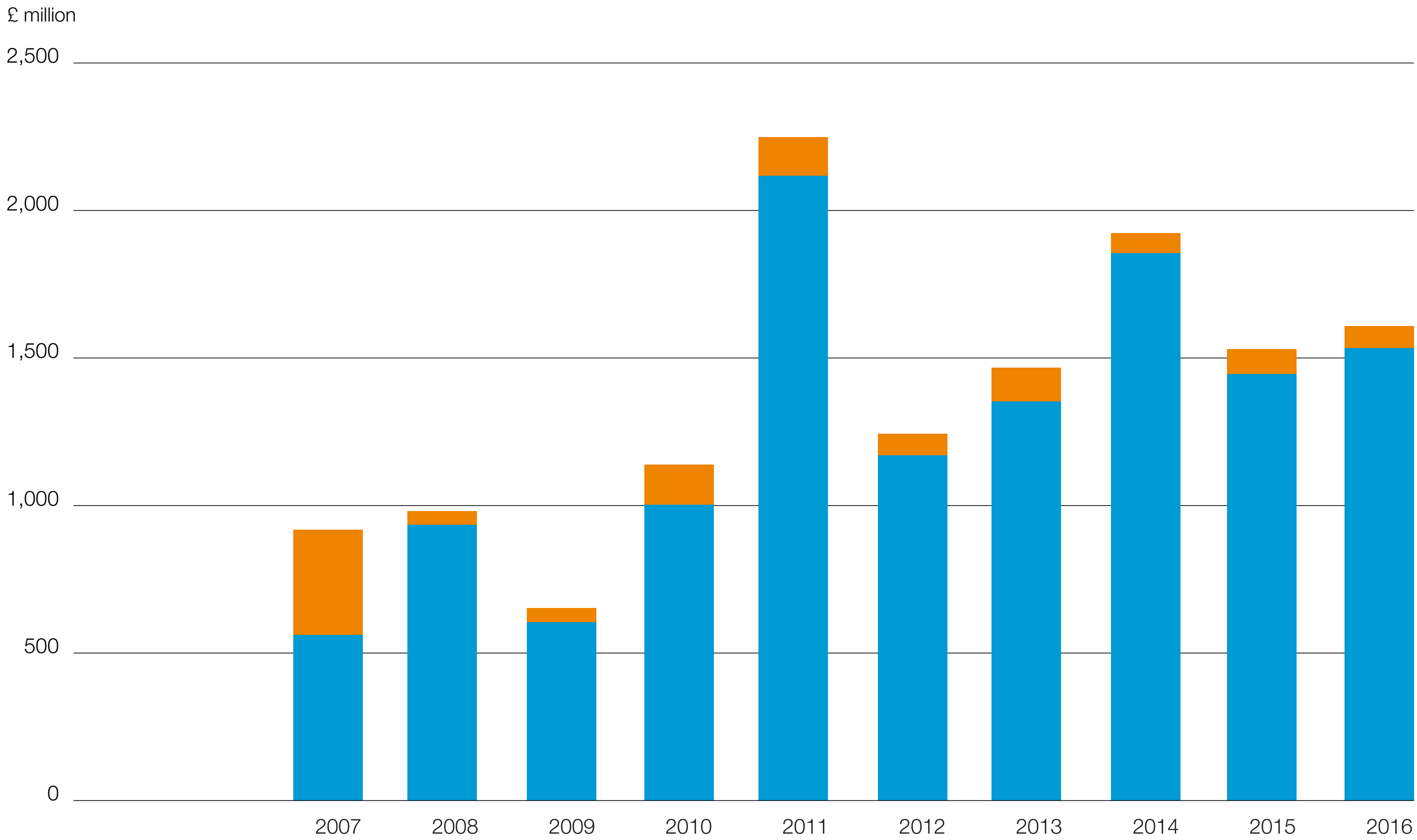
Source: DCMS, BFI

Data updated since publication of the 2016 Yearbook.

[1] The production costs test for qualification as a British film was replaced by the cultural test in 2007, although some production costs test applications were still being processed at this time.

The total production budget of British films receiving final certification in 2016, at £1,609 million, was higher than in 2015 (£1,529 million) and was the third highest of the 10-year period, 2007-2016 (Figure 2). As the chart shows, the share of overall production budget associated with co-productions fell dramatically after 2007 following a tightening in co-production certification requirements and the introduction of a new film production tax relief based on a film's UK spend rather than the entirety of the production budget. The decline in the value of co-productions has been compensated by an increase in the production value of cultural test films and, since 2009, there has been an upward trend in the overall production budget. In 2016, cultural test films accounted for 95% of the total budget.

Figure 2 Total production budget of films with final certification, 2007-2016



	2007	2008	2009	2010	2011	2012	2013	2014	2015	2016
Cultural test/production costs test[1]	561	935	605	1,002	2,118	1,170	1,353	1,856	1,445	1,534
Co-production	357	45	48	137	131	73	113	68	85	75
Total	**918**	**980**	**653**	**1,139**	**2,250**	**1,243**	**1,466**	**1,925**	**1,529**	**1,609**

Source: DCMS, BFI

Notes:

Data updated since publication of the 2016 Yearbook.

Total production budget is the sum of production activity in the UK and production activity outside the UK for cultural test/production costs test films and total investment for co-productions.

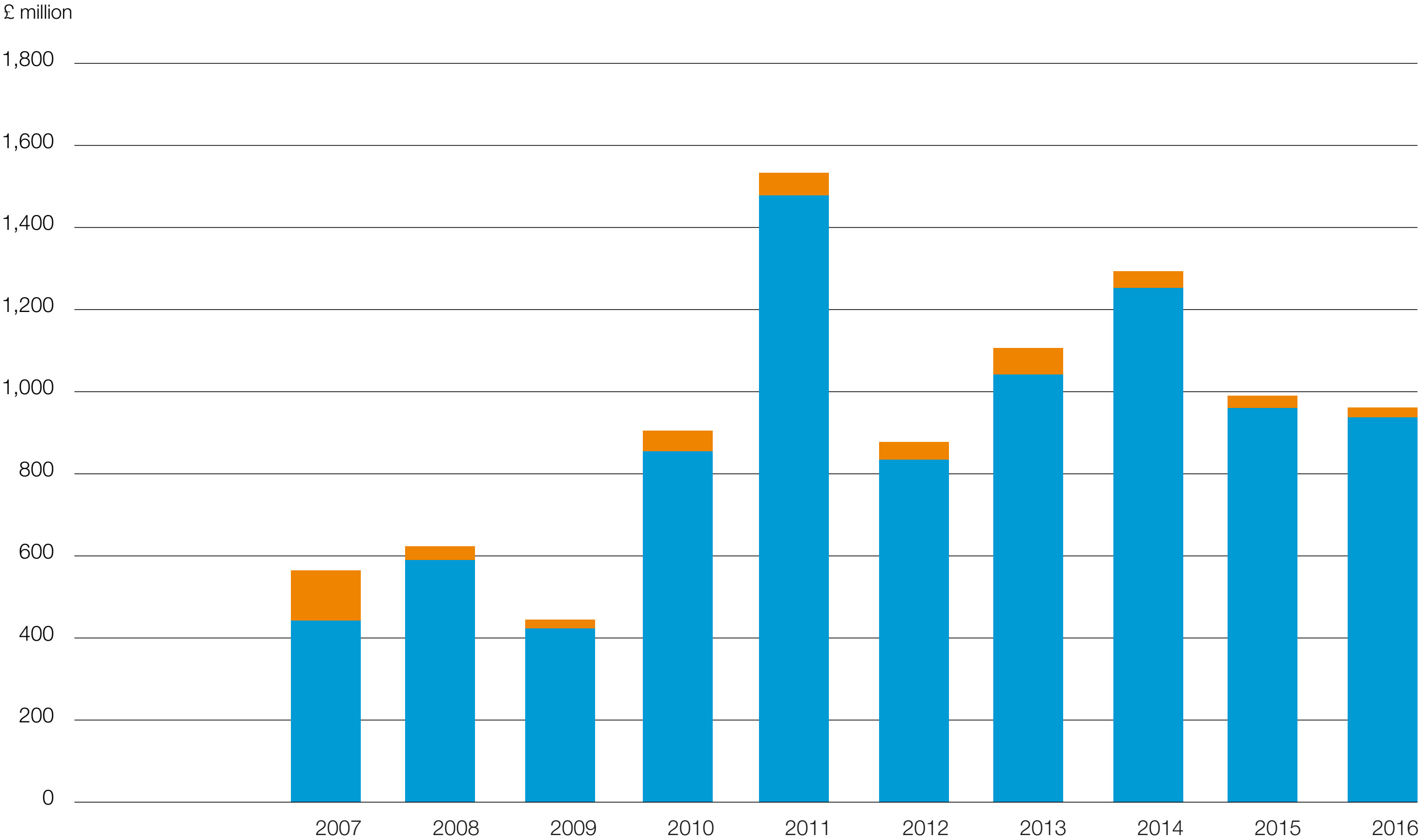
Figures may not sum to totals due to rounding.

[1] See note to Figure 1.

Figure 3 shows the levels of UK spend between 2007 and 2016. UK spend is generally that part of the production budget expended in the UK (see notes to Figure 3). Although the latest cultural test amendments allow wider European Economic Area cultural elements for content to be taken into account when a film is applying for certification as British, tax relief is only awarded to expenditure which is used or consumed in the UK.

UK spend in 2016, at £961 million, was lower than in 2015 (£990 million), a decrease for the second consecutive year. However, until 2014 there had been a general upward trend in the level of UK spend, peaking in 2011 at £1,533 million. While the aggregate UK spend of co-productions has always been less than that of cultural test/production costs test films, there has been a downward trend since 2007. In 2016, cultural test films accounted for 98% of the overall UK spend of films with final certification, compared with 79% in 2007.

Figure 3 UK spend of films with final certification, 2007-2016



	2007	2008	2009	2010	2011	2012	2013	2014	2015	2016
Cultural test/production costs test[1]	442	589	423	854	1,478	834	1,041	1,253	960	937
Co-production	123	34	22	51	55	44	65	40	30	24
Total	**566**	**623**	**445**	**905**	**1,533**	**878**	**1,106**	**1,293**	**990**	**961**

Source: DCMS, BFI
Notes:
'UK spend' is the 'value of the production activities in the UK' for cultural test/production costs test films and 'UK expenditure' for co-productions (bilateral and European Convention). UK spend for co-productions may include some expenditure on UK goods and services which took place outside the UK.
Figures may not sum to totals due to rounding.
[1] See note to Figure 1.

UK spend as a percentage of a production category's total budget is typically lower for co-productions than for cultural test/production costs test films (Table 3). In 2007-2016, the co-production UK spend share has varied, being as high as 75% in 2008 and as low as 32% in 2016. The variation in the annual UK spend share of cultural test/production costs test films has been less wide, ranging from 61% in 2016 to 85% in 2010.

Table 3 UK spend as % of total production budget, 2007-2016

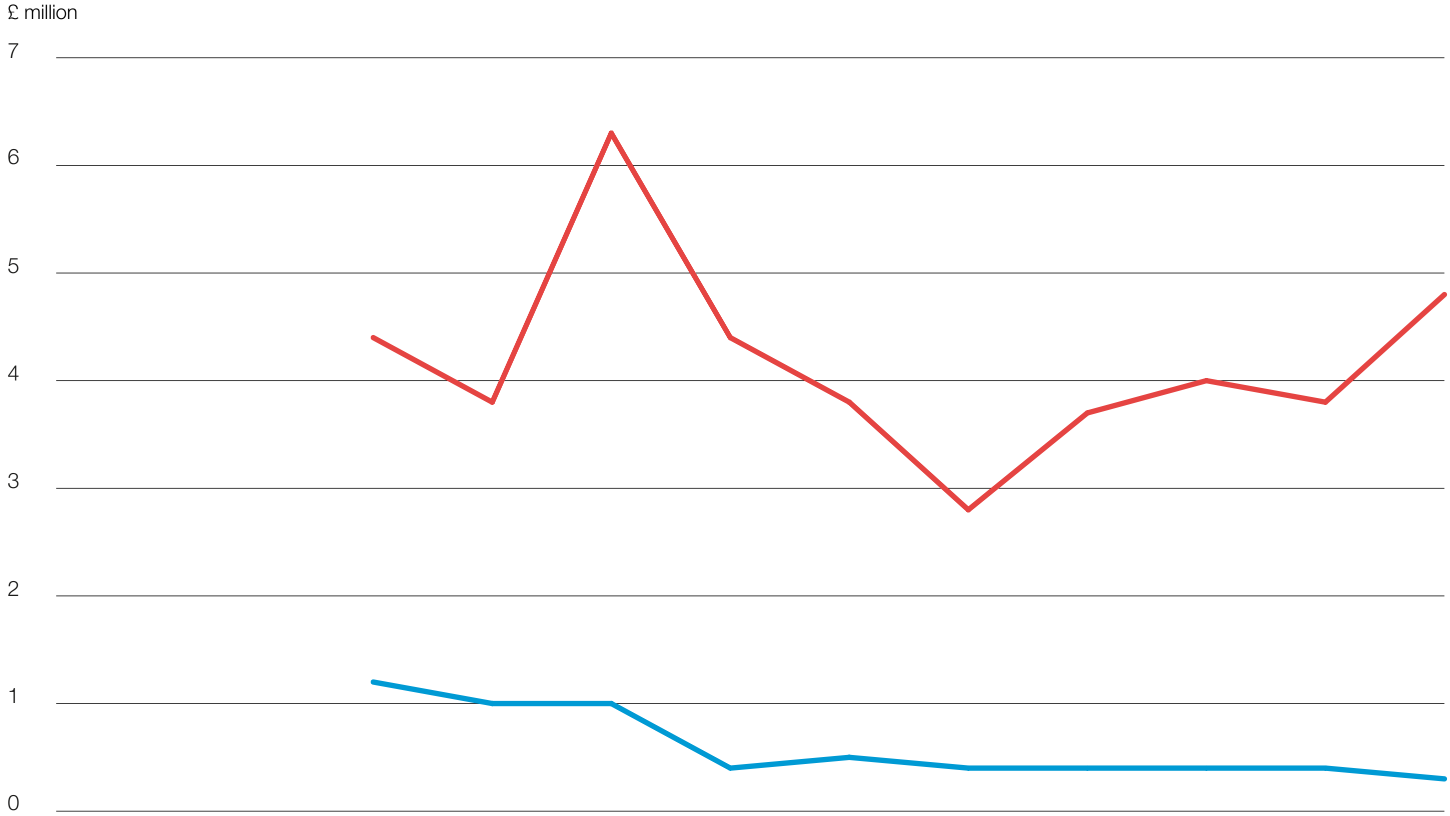
	2007	2008	2009	2010	2011	2012	2013	2014	2015	2016
Cultural test/production costs test[1]	79	63	70	85	70	71	77	67	66	61
Co-production	35	75	45	37	42	60	58	59	35	32
Total	**62**	**64**	**68**	**80**	**68**	**71**	**75**	**67**	**65**	**60**

Source: BFI
Notes:
Data updated since publication of the 2016 Yearbook.
[1] See note to Figure 1

BUDGET DISTRIBUTION OF FILMS WITH FINAL CERTIFICATION, 2007-2016

Figure 4 shows the median budgets of films receiving final certification between 2007 and 2016. At the start of the period, the median budget for cultural test/production costs test films with final certification was £1.2 million. Since then, as the number of these films has increased, the median budget has fallen steeply, plateauing at between £300,000-£500,000 from 2010. The median budget for co-productions has been more varied over the period, peaking in 2009 at £6.3 million and with a low of £2.7 million in 2011. The peak is likely to be due to the very low numbers of films certified in that year, where the budget distribution was skewed to medium and high budgets. In 2016, another year with very low numbers of certified films, the median budget was £4.8 million, the second highest figure of the period.

Figure 4 Median budgets of films with final certification, 2007-2016



	2007	2008	2009	2010	2011	2012	2013	2014	2015	2016
Cultural test/production costs test[1]	1.2	1.0	1.0	0.4	0.5	0.4	0.4	0.4	0.4	0.3
Co-production	4.4	3.8	6.3	4.5	3.7	2.8	3.7	4.0	3.8	4.8

Source: BFI

Notes:

The median is the middle value, ie there are equal numbers of films above and below the median.

Data updated since publication of the 2016 Yearbook.

[1] See note to Figure 1.

Table 4 shows that one reason for the decrease in the median budget for cultural test/production costs test films is the growth in the number of low budget (under £2 million) productions being awarded final certification. This growth suggests that UK tax relief has become more accessible to low budget filmmakers following the introduction of the cultural test in 2007. At the same time, the total number of high budget (over £10 million) films with final certification has increased over the time period. From 2007 there were generally around 10 to 15 such films per year, but there have been over 20 of these films each year since 2014. These figures may, in part, be due to the recent changes to qualifying spend thresholds in the tax relief rules.

Table 4 Final cultural test/production costs test certifications by budget band, 2007-2016

Budget band (£ million)	2007	2008	2009	2010	2011	2012	2013	2014	2015	2016
≥30	3	9	4	6	13	9	9	16	9	13
10 - 29.9	7	6	7	9	7	5	7	9	12	15
5 - 9.9	9	11	8	10	15	7	12	22	10	12
2 - 4.9	18	9	24	16	20	21	22	15	17	19
0.5 - 1.9	36	24	49	41	41	46	39	43	63	42
<0.5	25	38	52	88	93	99	93	133	127	168
Total	**98**	**97**	**144**	**170**	**189**	**187**	**182**	**238**	**238**	**269**

Source: DCMS, BFI
Note: Data updated since publication of the 2016 Yearbook.

Table 5 shows the distribution of budgets by budget band for films certified under the cultural test in the years 2007 to 2016. The 5% of films with budgets of £30 million or over accounted for 74% of the aggregate budget, while the 74% of films with budgets of under £2 million accounted for only 5% of the aggregate budget. This reflects both the growth in the number of low budget cultural test films and of big budget inward investment UK/USA titles in the top budget band.

Table 5 Final cultural test certifications, budget distribution by budget band, 2007-2016

Budget band (£ million)	Number	% number	Total budget (£ million)	% budget
≤30	91	5.0	9,303	74.0
10 - 29.9	84	4.6	1,288	10.2
5 - 9.9	116	6.4	826	6.6
2 - 4.9	181	10.0	576	4.6
0.5 - 1.9	424	23.4	427	3.4
<0.5	916	50.6	158	1.3
Total	**1,812**	**100.0**	**12,580**	**100.0**

Source: DCMS, BFI
Note: Percentages may not sum to totals due to rounding.

For co-productions the pattern is different. The number of films in each budget band has been low since the introduction of the cultural test in 2007 but in most years a plurality of co-productions have had medium budgets in the range £2 million – £4.9 million (Table 6).

Table 6 Final co-production certifications for film by budget band, 2007-2016

Budget band (£ million)	2007	2008	2009	2010	2011	2012	2013	2014	2015	2016
≥10	9	<5	<5	<5	<5	<5	<5	<5	<5	<5
5 - 9.9	13	<5	<5	5	<5	<5	<5	5	<5	<5
2 - 4.9	25	<5	<5	7	8	5	<5	<5	5	<5
<2	9	<5	<5	<5	<5	<5	5	6	<5	<5
Total	**56**	**8**	**8**	**19**	**14**	**13**	**17**	**15**	**15**	**7**

Source: DCMS, BFI
Note: Entries with small numbers are shown as <5 for disclosure reasons.

The budget distribution for finally certified co-productions between 2007 and 2016 was much more even than for cultural test films (Table 7). The majority of the aggregate budget (80%) is associated with films in the £2 million - £29.9 million range, whereas films budgeted at £30 million or over account for only 17% of the total budget, compared with 74% for cultural test films. The table also highlights the small proportion of very low budget co-productions (3.5%), a marked contrast with cultural test films.

Table 7 Final co-production certifications, budget distribution by budget band, 2007-2016

Budget band (£ million)	Number	% number	Total budget (£ million)	% budget
≥30	5	2.9	188	16.6
10 - 29.9	25	14.5	385	33.9
5 - 9.9	40	23.3	295	26.0
2 - 4.9	64	37.2	223	19.6
0.5 - 1.9	32	18.6	42	3.7
<0.5	6	3.5	2	0.1
Total	**172**	**100.0**	**1,133**	**100.0**

Source: DCMS, BFI
Note: Figures/percentages may not sum to totals due to rounding.

HIGH-END TELEVISION PROGRAMME CERTIFICATIONS, 2015 AND 2016

In 2016, 83 high-end television (HETV) productions, with a total combined budget of £912 million, received final certification as British under the cultural test, up substantially from 58 projects, with a total budget of £466 million, in 2015 (Table 8). Interim approvals under the cultural test rose in the period from 69 projects with an anticipated production value of £749 million to 77 projects with an anticipated value of £841 million.

As the number of HETV productions certified under the UK's co-production treaties is low, figures are not disclosed to maintain confidentiality.

Table 8 HETV programme cultural test certifications, 2015 and 2016

Type of certification	2015		2016	
	Number	Budget (£ million)	Number	Budget (£ million)
Interim approval	69	749.5	77	840.9
Final certification	58	465.5	83	912.1

Source: DCMS, BFI
Note: Data updated since publication of the 2016 Yearbook.

The UK spend attributed to HETV productions receiving final certification under the cultural test in 2016 was £770 million, up from £413 million in 2015 (Table 9). As a percentage of the total budget, the UK spend associated with these projects decreased from 89% in 2015 to 84% in 2016. The anticipated UK spend of interim cultural test approvals rose from £618 million in 2015 to £629 million in 2016.

Table 9 UK spend of HETV programmes with cultural test certifications, 2015 and 2016

Type of certification	2015		2016	
	UK spend	% of total budget	UK spend	% of total budget
Interim approval	618.4	82.5	629.3	74.6
Final certification	412.7	88.7	770.0	84.4

Source: DCMS, BFI

The median budget per minute for HETV productions with final certification under the cultural test in 2016 was £22,818, up from £20,866 in 2015.

ANIMATION TELEVISION PROGRAMME CERTIFICATIONS, 2015 AND 2016

A total of 38 animation television productions received final certification as British under the cultural test in 2016, compared with 51 in 2015 (Table 10). The combined total budget associated with those projects decreased from £86 million in 2015 to £62 million in 2016. The number of interim approvals awarded in 2016 was 31, up from 25 in 2015, but the associated production value of these projects was slightly lower (£84 million) compared with 2015 (£85 million).

As the numbers of animation television co-productions receiving final certification and interim approval in 2015 and 2016 are low, figures are not disclosed to maintain confidentiality.

Table 10 Animation television programme cultural test certifications, 2015 and 2016

Type of certification	2015		2016	
	Number	Budget (£ million)	Number	Budget (£ million)
Interim approval	25	85.0	31	83.7
Final certification	51	86.4	38	62.2

Source: DCMS, BFI

The UK spend attributed to animation productions receiving final certification under the cultural test in 2016 was £45 million, down from £62 million in 2015 (Table 11). As a percentage of the total budget, the UK spend associated with these projects saw a very small decrease from 72% in 2015 to 71.6% in 2016. The anticipated UK spend of interim cultural test approvals increased from £63 million in 2015 to £75 million in 2016, while as a percentage of the total budget, the anticipated UK spend increased from 80% to 90%.

Table 11 UK spend of animation television programmes with cultural test certifications, 2015 and 2016

Type of certification	2015		2016	
	UK spend	% of total budget	UK spend	% of total budget
Interim approval	63.0	74.1	75.3	89.9
Final certification	62.2	72.0	44.5	71.6

Source: DCMS, BFI

The median budget per minute for television animation productions receiving final certification under the cultural test in 2016 was £8,548, compared with £6,851 in 2015.

CHILDREN'S TELEVISION PROGRAMME CERTIFICATIONS, 2016

The new tax relief for children's television programmes came into effect on 1 April 2015. However, we are only reporting data for 2016 as this was the first full calendar year the relief was in effect.

In 2016, 36 children's television programmes received final certification under the cultural test, with a combined budget of £25.4 million (Table 12). The UK spend associated with these projects was £25 million (99% of total budget). Interim approval was granted to 31 projects with a total budget of £34 million and an anticipated UK spend of £33 million (97% of total budget).

As the numbers of children's television programme co-productions receiving final certification and interim approval in 2015 and 2016 are low, figures are not disclosed to maintain confidentiality.

Table 12 Children's television programme cultural test certifications, 2016

Type of certification	Number	UK spend (£ million)	Total budget (£ million)	UK spend as a % of total budget
Interim approval	31	33.2	34.1	97.4
Final certification	36	25.0	25.4	98.5

Source: DCMS, BFI

The median budget per minute for children's television programmes receiving final certification under the cultural test in 2016 was £1,940.

VIDEO GAMES CERTIFICATIONS, 2015 AND 2016

A total of 188 video games projects received final certification as British in 2016, compared with 116 in 2015 (Table 13), but the associated budget decreased from £266 million to £218 million. (This is due to the very low number of video games with high budgets in 2015.) There was also an increase in the number of interim approvals awarded in 2016 (176) compared with 2015 (120). The production value associated with these projects decreased, however, from £603 million in 2015 to £467 million. Video games can only qualify as British for the purpose of the relief through the cultural test.

Table 13 Video game cultural test certifications, 2015 and 2016

Type of certification	2015		2016	
	Number	Budget (£ million)	Number	Budget (£ million)
Interim approval	120	603.3	176	466.9
Final certification	116	265.6	188	218.0

Source: DCMS, BFI

The UK spend attributed to video games receiving final certification in 2016 was £197 million, up from £181 million in 2015 (Table 14). As a percentage of the total budget, the UK spend associated with these projects increased from 68% in 2015 to 90% in 2016. The anticipated UK spend of interim approvals decreased from £548 million in 2015 to £402 million in 2016 and, as a percentage of the total budget, the anticipated UK spend decreased from 91% to 86%.

Table 14 UK spend of video games with cultural test certifications, 2015 and 2016

Type of certification	2015		2016	
	UK spend	% of total budget	UK spend	% of total budget
Interim approval	547.7	90.8	401.7	86.0
Final certification	180.9	68.1	197.1	90.4

Source: DCMS, BFI

The median budget for video games with final certification in 2016 was £200,000, up from £100,000 in 2015.

PUBLIC INVESTMENT IN FILM IN THE UK

In recognition of the economic and cultural value of film, the UK Government, national administrations and the European Union provide financial support to film in the UK through a variety of channels. The biggest sources of public funding in 2015/16 were the film tax relief, the National Lottery and government grant-in-aid.

FACTS IN FOCUS

- Total estimated public funding for film in the UK in 2015/16 was £523 million, an increase of 26% on 2014/15. This increase is largely due to a corresponding increase in UK film production tax relief (up 35% from £251 million in 2014/15 to £338 million in 2015/16).
- The principal sources of public funding were the film tax relief (64%), the National Lottery (14%) and grant-in-aid (5%) from the Department for Culture, Media and Sport (DCMS).
- In addition to the increase in funding from UK film production tax relief, there were smaller but substantial increases from the National Lottery, Northern Ireland Executive, Scottish Government and Film4/Channel 4.
- In cash terms, funding was greatest in England but per capita investment was highest in Northern Ireland.
- Film production benefited from three quarters (76%) of the total financial support available in 2015/16, followed by distribution and exhibition (8%).

PUBLIC INVESTMENT IN FILM IN THE UK

Image: *Breathe* courtesy of STXinternational

PUBLIC FUNDING FOR FILM IN THE UK BY SOURCE

Table 1 outlines the estimated levels of public funding invested in film in the UK from 2013/14 to 2015/16. (The figures do not include some types of local authority, research council, higher or further education funding.)

Total public funding for film in 2015/16 is estimated to have been £526.5 million, up from £414 million in 2014/15. The largest single source of public funding in the year was the UK film tax relief, which provided £338 million (64% of the total): funding via the tax relief was 35% greater than in 2014/15. This was followed by the National Lottery (£75 million, 14% of the total) and grant-in-aid of £26 million (5% of the total) from the Department for Culture, Media and Sport (DCMS) to the BFI and the National Film and Television School (NFTS). The year saw a decrease of £6 million in DCMS grant-in-aid compared with 2014/15, which accords with a broader reduction in UK government grant-in-aid investment.

Publicly owned national broadcasters and their film arms also made substantial investments: Film4/Channel 4 significantly increased its investment in film in the UK, with funding of £26 million compared with £15 million in 2014/15; BBC Films/BBC invested £10.5 million.

The Northern Ireland Executive also increased its investment in film between 2014/15 and 2015/16, from £2.4 million to £13 million, as did the Scottish Government (from £2.1 million to £5.1 million).

The European Union (EU) contributed £11.4 million to UK film activity, of which £3.8 million came from Creative Europe's MEDIA sub-programme in 2015 (see note to Table 1) and £7.6 million was via the structural funds in 2015/16. Investment from these funds, which include the European Regional Development Fund and European Social Fund, reflect a continuing commitment to the Yorkshire Content Fund managed by Screen Yorkshire and support for Creative England and Northern Film + Media.

Table 1 Public funding for film in the UK by source, 2013/14 – 2015/16 (ranked by 2015/16 spend)

	2013/14		2014/15		2015/16	
	£ million	%	£ million	%	£ million	%
National Lottery Distribution Fund[1]	73.1	18.1	62.8	15.2	75.4	14.3
DCMS grant-in-aid to the BFI and NFTS	30.6	7.6	33.0	8.0	26.4	5.0
Film4/Channel 4[2]	15.6	3.9	15.2	3.7	26.1	5.0
Northern Ireland Executive	3.2	0.8	2.4	0.6	13.0	2.5
BBC Films/BBC[3]	10.6	2.6	10.4	2.5	10.5	2.0
Other EU[5]	5.7	1.4	4.9	1.2	7.6	1.4
Scottish Government	4.1	1.0	2.1	0.5	5.1	1.0
Arts Council England[6]	7.2	1.8	6.8	1.6	4.7	0.8
European Union (EU) MEDIA sub-programme[4]	4.3	1.1	3.8	0.9	3.8	0.7
Department for Business, Energy and Industrial Strategy[7]	-	-	0.1	<0.1	3.3	0.6
Welsh Assembly Government	2.8	0.7	3.6	0.9	3.1	0.6
Higher Education funding[8]	1.2	0.3	1.2	0.3	1.8	0.3
National/regional development agencies	9.2	2.3	12.7	3.1	1.7	0.3
Foreign and Commonwealth Office	1.1	0.3	1.1	0.3	1.5	0.3
Department for International Trade[9]	0.3	0.1	0.3	0.1	0.4	0.1
Local government[10]	0.3	0.1	0.2	<0.1	0.2	<0.1
Other public sector[11]	-	<0.1	-	<0.1	0.1	<0.1
NESTA	-	-	-	-	0.1	<0.1
Total public sector selective investment[12]	**171.1**	**42.5**	**162.5**	**39.3**	**184.6**	**35.3**
UK film production tax relief	**231.8**	**57.5**	**251.3**	**60.7**	**338.4**	**64.7**
Total public sector selective and automatic funding	**402.9**	**100.0**	**413.8**	**100.0**	**523.0**	**100.0**

Source: Named funding sources, Creative Cultural Associates analysis

Notes:

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

[1] Allocations to BFI, Creative Scotland, Northern Ireland Screen, Ffilm Cymru Wales and Heritage Lottery Fund awards to film projects.

[2] Includes Film 4's production investment and Channel 4 investment in the NFTS.

[3] Includes BBC Films' production investment and BBC investment in the NFTS and film production schemes.

[4] The figure is for calendar year 2015.

[5] Investment via the European Social Fund and European Regional Development Fund.

[6] Includes ACE National Lottery investments (for example from Grants for the Arts) into moving image projects, plus National Portfolio Organisation investments attributable to film and the moving image, based upon ACE calculations.

[7] Formerly the Department for Business, Innovation and Skills.

[8] This includes higher education establishment-derived support for film archives and the NFTS. It does not include payments from educational funding councils to other film courses (film studies, etc) in higher or further education.

[9] Funding for export support. The Department for International Trade replaced UK Trade and Investment in July 2016.

[10] Investment by local authorities in regional film archives, Creative England, Screen South and Northern Film + Media.

[11] Very small awards (under £10,000) from a range of public sector agencies, mainly made to national/regional screen agencies.

[12] Does not include transfers to and from reserves or earned/self-generated income.

SPEND BY AGENCY

As in previous years, HMRC was the largest net spender on film in 2015/16 (£388 million for film tax relief), followed by the BFI (£83 million), Film4/Channel 4 (£25 million) and Northern Ireland Screen (£18 million). The NFTS was the fifth largest net spender, but its budget was boosted by capital investments made in the financial year.

Table 2 Net film spend by agency, 2015/16[1]

	£ million	%
HMRC	338.4	60.7
BFI	82.8	14.9
Film 4/Channel 4	25.0	4.5
Northern Ireland Screen	18.2	3.3
NFTS	12.6	2.3
Creative England	11.8	2.1
Scottish agencies[2]	10.4	1.9
BBC Films/BBC[3]	10.0	1.8
Into Film	8.0	1.4
EU Media sub-programme[4]	7.8	1.4
Creative Skillset	7.7	1.4
Film London	5.5	1.0
Screen Yorkshire, Screen South and Northern Film + Media	5.3	0.9
Welsh agencies[5]	5.2	0.9
Arts Council England[6]	4.1	0.7
English regional film archives[7]	2.6	0.5
British Council	1.5	0.3
Heritage Lottery Fund	0.3	<0.1
Total public agencies[8]	**557.1**	**100.0**

Source: Named funding sources, Creative Cultural Associates analysis

Notes:

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

[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] Includes film expenditure on the part of Creative Scotland and the National Library of Scotland Moving Image Archive.

[3] Investment for the calendar year 2015.

[4] Includes £4 million granted in support of UK films exported to the EU through schemes providing grants to non-UK distributors and sales agents handling British titles. Data provided in Euros and converted to British pounds. Exchange rate: €1 = £0.85.

[5] Welsh agencies means Ffilm Cymru Wales and the Film Archive of Wales (part of the National Library of Wales) and direct investments by the Welsh Assembly Government.

[6] Includes ACE National Lottery investments (for example from Grants for the Arts) into moving image projects, plus National Portfolio Organisation investments attributable to film and the moving image, based upon ACE calculations.

[7] Includes East Anglian Film Archive, Media Archive for Central England, North East Film Archive, North West Film Archive, Screen Archive South East, South West Film and Television Archive and Yorkshire Film Archive.

[8] 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 (£557.1 million) is higher than total public funding for film in the 2015/16 year (£523 million, Table 1).

ACTIVITIES SUPPORTED BY PUBLIC SPENDING ON FILM

Table 3 describes the areas of activity supported by public spend on film in the UK between 2013/14 and 2015/16.

Production has consistently benefited from the largest share of public spending, primarily due to the automatic funding available through the film tax relief: although the total spend has fluctuated in line with the changing volume of production, tax relief has been on an upward trend over the past three years. In 2015/16, film production accounted for public spending of £424 million (76% of the total). In the same financial year, distribution and exhibition had the second largest share of public spend at 8% (£42 million).

Public spending on training and skills increased in 2015/16 to £24 million from £18 million in 2014/15. The spend on film archives and heritage also increased, from £18.5 million in 2014/15 to £21 million in 2015/16. Support for education, young people and lifelong learning activities decreased from £46 million in 2014/15 to £14 million in 2015/16. This fall may be due to awards to some education projects were fully reported in the year in which the commitment was made but the activity within these projects was delivered across more than one year. Spending on export and inward investment promotion also decreased in 2015/16 to £9 million, a similar level to that of 2013/14.

Table 3 Activities supported by public spend on film, 2013/14 – 2015/16 (ranked by 2015/16 spend)

	2013/14		2014/15		2015/16	
	£ million	%	£ million	%	£ million	%
Production[1]	284.2	67.5	316.6	6.0	424.2	76.1
Distribution and exhibition	31.8	7.6	18.6	4.0	42.2	7.6
Training and skills[2]	17.7	4.2	17.7	3.8	24.3	4.4
Film archives and heritage[3]	17.7	4.2	18.5	4.0	20.7	3.7
Education, young people and lifelong learning	39.6	9.4	46.4	10.0	14.0	2.5
Export and inward investment promotion[4]	9.2	2.2	13.1	2.8	9.4	1.7
Administration and services to the public	7.3	1.7	24.4	5.2	8.1	1.5
Development	10.3	2.4	7.4	1.6	8.3	1.5
Business support[5]	3.1	0.7	2.7	0.6	5.9	1.1
Total[6]	**420.9**	**100.0**	**465.4**	**100.0**	**557.1**	**100.0**

Source: Creative Cultural Associates, Bigger Picture Research

[1] Non-tax break production spend in 2015/16 was £86.2 million.

[2] Skills Investment Fund, National/Regional screen agency training investment.

[3] BFI National Film and Television Archive, National/Regional screen archives, Heritage Lottery Fund investments.

[4] British Film Commission, British Council, locations services in the nations and regions.

[5] National/Regional screen agency investment: primary beneficiaries are independent production companies.

[6] 2015/16 total expenditure (£557.1 million) was greater than total public funding (£523 million, Table 1) as expenditure was supplemented by earned/self-generated income, commercial sponsorship, grants from trusts and foundations and transfers from reserves.

SPEND ACROSS THE UK NATIONS

Many sources of public investment for film, such as the film tax relief, are intended for the benefit of film throughout the UK. However, some sources of funding are particular to the individual UK nations (eg investment from Ffilm Cymru Wales, Creative Scotland and Northern Ireland Screen). Table 4 shows the level of investment dedicated to each of the UK nations in 2015/16. In cash terms, England received the greatest level of funding with £29.2 million. In per capita terms, however, the level of investment in Northern Ireland was the highest at £9.56 per person, almost five times the level in Scotland, which had the next highest spend per person at £1.93.

Table 4 Investment in film in the UK nations 2015/16

Nation	Total dedicated investment (£ million)	Population (million)	£ per person
England[1]	29.2	55.3	0.53
Northern Ireland[2]	18.2	1.9	9.56
Scotland[3]	10.4	5.4	1.93
Wales[4]	5.2	3.1	1.68

Source: Creative Cultural Associates, ONS
Notes:
[1] Includes investment from Creative England, English regional screen agencies, English regional screen archives and Arts Council England.
[2] Investment from Northern Ireland Screen and Arts Council of Northern Ireland.
[3] Investment from Creative Scotland.
[4] Includes investment from Ffilm Cymru Wales, Wales Film Archive, Arts Council of Wales and Welsh Assembly Government direct expenditure.

CREATIVE EUROPE INVESTMENT IN THE UK

Creative Europe is the European Union's support programme for the cultural and audiovisual sectors. It was launched in January 2014 with a budget of €1.5 billion (approximately £1.3 billion) for the period 2014-2020, and follows on from the previous Culture and MEDIA programmes.

Creative Europe's MEDIA sub-programme supports European film and other audiovisual industries by funding the development, promotion and distribution of European works. In the calendar year 2015, the MEDIA sub-programme invested £3.8 million in UK-based film activity, and nearly half of this (47%) went into film distribution (Table 5).

Table 5 Creative Europe MEDIA sub-programme investment in film in the UK, 2015

Activity area	MEDIA scheme(s)	£ million	%
Distribution	Selective, automatic, sales agents and online	1.8	47.4
Development	Single project and slate	1.0	26.3
Training and skills	Training	0.4	10.5
Business support	Markets	0.3	7.9
Exhibition	Film festivals, Europa Cinemas	0.3	7.9
Total		**3.8**	**100.0**

Source: Creative Europe Desk UK, Creative Cultural Associates analysis
Note: Data provided in Euros and converted to British pounds. Exchange rate: €1 = £0.85.

In addition to this, £4 million was invested in support of UK films exported to other countries in the EU, through schemes providing grants to non-UK distributors and sales agents handling British titles.

The MEDIA sub-programme also supports UK television and new media (including video games). UK television production benefited from £1.6 million in 2015, and £1 million was invested in new media (Table 6).

Table 6 Creative Europe MEDIA sub-programme investment in television and new media in the UK, 2015

Activity area	MEDIA scheme(s)	£ million	%
TV Production	TV programming	1.6	61.5
Development: new media	Video games	0.6	23.1
Training and skills: new media	Training	0.3	11.5
Business support: new media	Markets	0.1	3.8
Total		**2.6**	**100.0**

Source: Creative Europe Desk UK, Creative Cultural Associates analysis
Notes:
Data provided in Euros and converted to British pounds. Exchange rate: €1 = £0.85.
Percentages may not sum to 100 due to rounding.

BFI LOTTERY AWARDS 2016

Table 7 shows the Lottery awards made by the BFI in 2016. There were 199 awards in total (down from 393 in 2015) with a combined value of £22.1 million.

Table 7 BFI Lottery awards, 2016

Source	Number of awards	Total value (£ million)
Film Fund – Development	107	2.4
Film Fund – Production	50	15.9
Film Fund – Vision Awards	24	2.3
Film Fund – International	7	0.2
Film Fund – Short film	1	<0.1
Distribution Fund – Distribution	5	0.4
Partnerships – Development programme	4	0.7
Partnerships – Talent Network	1	0.1
Total awards	**199**	**22.1**

Source: BFI
Notes:
BFI awards data are for calendar year 2016.
Figures may not sum to totals due to rounding.

The large awards for film of £250,000+ made by the BFI in 2016 are shown in Table 8. In total, 20 awards were made, four of which were for £1 million or more.

Table 8 Large awards (£250,000+) for film made by the BFI, 2016

Source	Project	Amount of award (£)
Film Fund – Production	Peterloo	1,461,000
	Where Hands Touch	1,400,000
	Lean on Pete	1,379,310
	You Were Never Really Here	1,250,000
	The Devil Outside	885,000
	Journey's End	850,000
	Darkness Visible	750,000
	Mary Shelley	750,000
	Old Boys	650,000
	Breathe	600,000
	Beast	594,285
	Postcards from London	557,790
	God's Own Country	495,000
	Possum	462,261
	I Am Not a Witch	405,837
	Cold War	400,000
	Pin Cushion	397,587
	Ray & Liz	346,465
	An Evening with Beverly Luff Linn	340,000
	Daphne	330,000

Source: BFI

Note: BFI awards data are for calendar year 2016.

LEADING PUBLIC INVESTORS IN BRITISH FILM PRODUCTION, 2014-2016

Table 9 shows the leading public agency and public service broadcaster investment in British films for the calendar years 2014-2016. The most frequent public investors were the BFI with 87 projects and BBC Films/BBC with 74. These projects had estimated combined budgets of £276 million and £241 million respectively. (The budget figures are for the total budget of the films, including the share of budget provided by other public investors, private investors and pre-sales.)

Table 9 Leading public investors in British film production, 2014-2016

Public funder	Number	Estimated budget (£ million)	Examples
BFI	87	276	A United Kingdom; I Am Not a Witch; Grace Jones: Bloodlight and Bami
BBC Films/BBC	74	241	David Brent: Life on the Road; My Scientology Movie; Queerama
European agencies[1]	66	340	Alone in Berlin; The Danish Girl; The Hermit
Creative England	29	32	Adult Life Skills; God's Own Country; The Levelling
English regional screen agencies	28	86	Await Further Instructions; Ghost Stories; How to Talk to Girls at Parties
Welsh agencies/S4C/Welsh Government	26	41	Dan y Wenallt (Under Milk Wood); Ethel & Ernest; Invasion Earth
Film 4/Channel 4	25	141	American Honey; Dark River; You Were Never Really Here
Creative Scotland	23	26	Hush; Sunset Song; Una
Irish Film Board/Broadcasting Authority of Ireland	18	41	Brooklyn; Mary Shelley; Moon Dogs
Northern Ireland Screen	17	28	The Bookshop; High-Rise; I Am Belfast
Creative Europe	9	16	City of Tiny Lights; Couple in a Hole; This Beautiful Fantastic

Source: BFI production tracking

Notes:

In some cases more than one public agency contributed funding to the same film, so there is double counting of budgets and hence no total budget row.

[1] Examples of European film funding agencies include Deutscher Filmförderfonds, Le Centre national du cinéma et de l'image animée and Norsk filminstitutt.

FILM INDUSTRY COMPANIES

In the UK, the majority of film industry companies are in the production and post-production sectors, but most of these are small companies. Distribution accounts for 3% of film industry companies but 38% of total turnover. The exhibition sector has the greatest proportion of large companies, the top 15 of which generated 91% of the sector's total turnover in 2016.

FACTS IN FOCUS

- In 2016, there were over 7,400 film production companies and over 2,800 post-production companies in the UK.
- There were 380 film distributors and 255 film exhibitors.
- The majority of companies were small (turnover under £250,000).
- 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 East of England, the South West and the North West.

FILM INDUSTRY COMPANIES

NUMBER OF COMPANIES IN THE FILM INDUSTRY

The number of companies involved in the film industry has grown by 46% since 2012, compared to the UK all industries average of 19% (Table 1). The most substantial growth was seen in the number of video production companies (103%), which might partly be explained by the rise in demand for online audiovisual content, while the number of film production companies increased by 43%. The growth in the latter may reflect the number of special purpose vehicles (SPVs) created for specific productions but which remain in existence as companies after the completion of those titles. (These SPVs will usually only be involved in the production of one film.) The number of film distribution companies has declined by 8% since 2012.

In 2016, there were 7,420 film production companies, 2,870 film, video and TV post-production companies, 380 film distribution companies and 255 film exhibition companies.

The data in this chapter are from the Inter-Departmental Business Register, which is maintained by the Office for National Statistics (ONS) and differ from the estimates of company numbers and turnover shown in the Film economy and Employment chapters, which are based on the ONS's Annual Population Survey.

Table 1 Number of companies by sub-sector, 2012-2016

Sub-sector	2012	2013	2014	2015	2016	Growth 2012-2016 (%)
Film production	5,190	5,450	6,090	6,805	7,420	43.0
Video production	1,470	1,905	2,200	2,545	2,980	102.7
Film, video and TV post-production*	2,205	2,240	2,465	2,660	2,870	30.2
Film distribution	415	395	405	420	380	-8.4
Video distribution	60	75	80	85	75	25.0
Film exhibition	205	215	215	230	255	24.4
Total	**9,545**	**10,280**	**11,455**	**12,745**	**13,980**	**46.4**
UK all industries	2,149,190	2,167,580	2,263,645	2,449,415	2,554,510	18.9

Source: Office for National Statistics
Notes:
Data as at March 2016.
* Companies in the post-production sector usually work on films, commercials, videos and television programmes, and therefore have a combined statistical classification.

As Table 2 shows, film distribution company turnover saw the most substantial rise between 2012 and 2016 (180%) followed by video production turnover (113%).

In 2016, the turnover of film production companies was £3,833 million, an increase of 43% compared with 2012. Film, video and TV post-production company turnover was £1,309 million, a decline of 12% on 2012, and film exhibition company turnover was £1,405 million, an increase of 10% compared with 2012.

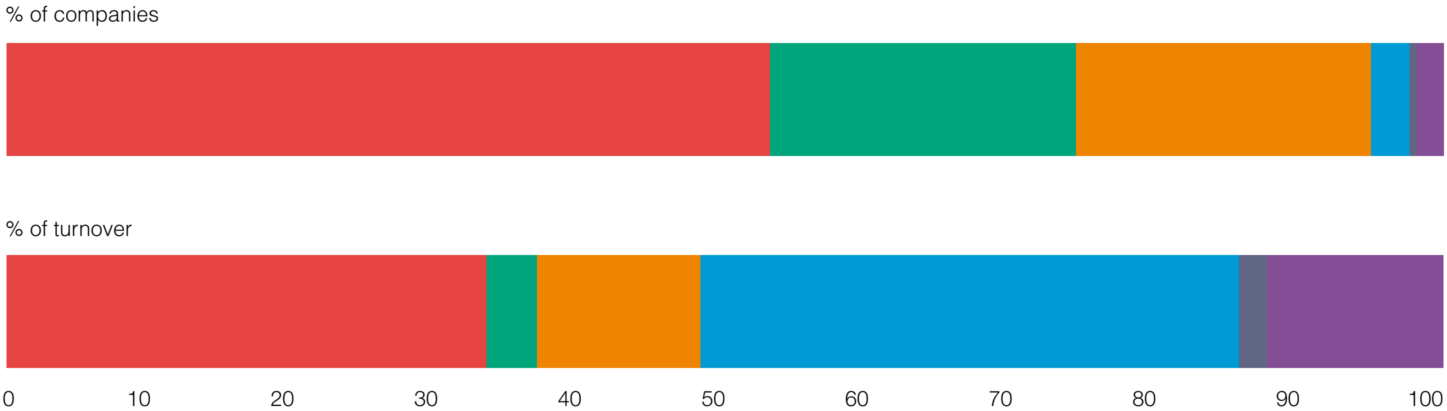
Table 2 Turnover of companies by sub-sector, £ 000, 2012-2016

Sub-sector	2012	2013	2014	2015	2016	Growth 2012-2016 (%)
Film production	2,688,724	2,760,227	2,968,092	2,967,315	3,833,076	42.6
Video production	186,902	263,009	301,630	357,139	397,552	112.7
Film, video and TV post-production	1,493,355	1,434,894	1,389,338	1,477,587	1,309,129	-12.3
Film distribution	1,538,451	1,579,168	2,976,370	2,776,183	4,306,164	179.9
Video distribution	272,039	180,001	214,128	187,726	233,503	-14.2
Film exhibition	1,277,739	1,261,656	1,275,566	1,339,267	1,404,963	10.0
Total	**7,457,210**	**7,478,955**	**9,125,124**	**9,105,217**	**11,484,387**	**54.0**

Source: Office for National Statistics
See notes to Table 1.

As Figure 1 shows, in 2016 although film distributors represented 3% of film industry companies, they accounted for 38% of film industry turnover. This reflects the dominant position of the UK subsidiaries of the major US studios in the film value chain. Film production companies represented 53% of companies and one third of turnover.

Figure 1 Percentage of film and video companies and turnover by sub-sector, 2016



	% of companies	% of turnover
Film production	53.1	33.4
Video production	21.3	3.5
Film, video and TV post-production	20.5	11.4
Film distribution	2.7	37.5
Video distribution	0.5	2.0
Film exhibition	1.8	12.2

Source: Office for National Statistics
See notes to Table 1.

SIZE DISTRIBUTION OF FILM COMPANIES

The size distribution of film companies in 2016 is shown in Tables 3 to 6. In all sectors apart from film exhibition, the majority of companies were very small with an annual turnover of less than £250,000.

Table 3 Size distribution of film production companies, 2016

Turnover size band £ 000	Number	%	Turnover (£ 000)	%
5,000+	160	2.2	c	c
1,000 - 4,999	340	4.6	671,271	17.5
500 - 999	320	4.3	212,761	5.6
250 - 499	510	6.9	170,183	4.4
100 - 249	2,160	29.1	302,366	7.9
50 - 99	2,225	30.0	160,948	4.2
0 - 49	1,705	23.0	c	c
Total	**7,420**	**100.0**	**3,833,076**	**100.0**

Source: Office for National Statistics
Notes:
Data as at March 2016.
'c' indicates the data have been made confidential by the Office for National Statistics to avoid disclosing details of individual companies.
Percentages may not sum to 100 due to rounding.

Table 4 Size distribution of post-production companies, 2016

Turnover size band £ 000	Number	%	Turnover (£ 000)	%
5,000+	40	1.4	734,245	56.1
1,000 - 4,999	115	4.0	259.852	19.8
500 - 999	100	3.5	70,126	5.4
250 - 499	150	5.2	51,447	3.9
100 - 249	585	20.4	84,660	6.5
50 - 99	1,215	42.3	91,701	7.0
0 - 49	665	23.2	17,098	1.3
Total	**2,870**	**100.0**	**1,309,129**	**100.0**

Source: Office for National Statistics
Note: Data as at March 2016.

Table 5 Size distribution of film distribution companies, 2016

Turnover size band £ 000	Number	%	Turnover (£ 000)	%
5,000+	35	9.2	4,153,228	96.4
1,000 - 4,999	40	10.5	93,337	2.2
500 - 999	40	10.5	c	c
250 - 499	40	10.5	13,539	0.3
100 - 249	80	21.1	10,965	0.3
50 - 99	75	19.7	c	c
0 - 49	70	18.4	1,433	0.03
Total	**380**	**100.0**	**4,306,164**	**100.0**

Source: Office for National Statistics
Notes:
Data as at March 2016.
'c' indicates the data have been made confidential by the Office for National Statistics to avoid disclosing details of individual companies.
Percentages may not sum to 100 due to rounding.

Table 6 Size distribution of film exhibition companies, 2016

Turnover size band £ 000	Number	%	Turnover (£ 000)	%
5,000+	15	5.9	1,273,274	90.6
1,000 - 4,999	40	15.7	80,433	5.7
500 - 999	40	15.7	26,294	1.9
250 - 499	35	13.7	12,575	0.9
100 - 249	55	21.6	8,600	0.6
50 - 99	40	15.7	2,973	0.2
0 - 49	30	11.8	814	0.1
Total	**255**	**100.0**	**1,404,963**	**100.0**

Source: Office for National Statistics
Notes:
Data as at March 2016.
Percentages may not sum to 100 due to rounding.

NATIONAL/REGIONAL DISTRIBUTION OF FILM COMPANIES IN THE UK

Tables 7 and 8 show the national/regional distribution of film companies and film company turnover in 2016. Overall, 70% of film companies were concentrated in London and the South East, and 85% of turnover was generated by companies located in these two regions. The London concentration was particularly strong for distribution (61% of companies and 98% of turnover) but the exhibition sector was more widely spread across the UK, with 73% of companies and 45% of turnover associated with companies based outside London.

While London and the South East dominate in production and post-production, there are significant regional centres, particularly in the East of England, the South West and the North West. Northern Ireland accounted for less than 1% of production companies but 3.5% of turnover.

Table 7 National/regional distribution of film companies, 2016

	Film production		Post-production		Film distribution		Film exhibition		Total UK film	
	Number	%	Number	%	Number	%	Number	%	Number	%
London	4,080	55.0	1,450	50.5	230	60.5	70	27.5	5,830	53.4
South East	1,220	16.4	525	18.3	55	14.5	40	15.7	1,840	16.8
East of England	530	7.1	205	7.1	30	7.9	15	5.9	780	7.1
South West	415	5.6	190	6.6	15	3.9	25	9.8	645	5.9
North West	240	3.2	120	4.2	15	3.9	20	7.8	395	3.6
Scotland	195	2.6	90	3.1	5	1.3	15	5.9	305	2.8
Yorkshire and The Humber	190	2.6	60	2.1	10	2.6	15	5.9	275	2.5
West Midlands	150	2.0	75	2.6	10	2.6	10	3.9	245	2.2
Wales	145	2.0	50	1.7	5	1.3	15	5.9	215	2.0
East Midlands	120	1.6	55	1.9	5	1.3	15	5.9	195	1.8
North East	75	1.0	30	1.0	0	–	5	2.0	110	1.0
Northern Ireland	60	0.8	20	0.7	0	–	10	3.9	90	0.8
UK	**7,420**	**100.0**	**2,870**	**100.0**	**380**	**100.0**	**255**	**100.0**	**10,925**	**100.0**

Source: Office for National Statistics
Notes:
Data as at March 2016.
The overall total differs from that in Table 1 as it excludes figures for video production and distribution.
Percentages may not sum to 100 due to rounding.

Table 8 National/regional distribution of film company turnover, 2016

	Film production		Post-production		Film distribution		Film exhibition		Total UK film	
	Turnover (£ 000)	%	Turnover (£ 000)	%	Turnover (£ 000)	%	Turnover (£ 000)	%	Turnover (£ 000)	%
London	2,489,102	64.9	1,024,627	78.3	4,226,769	98.2	744,129	55.1	8,514,627	78.5
South East	495,784	12.9	115,053	8.8	17,579	0.4	74,892	5.3	703,308	6.5
East of England	340,544	8.9	34,226	2.6	29,607	0.7	51,466	3.7	455,843	4.2
South West	132,979	3.5	33,511	2.6	c	c	20,716	1.5	c	c
North West	51,686	1.3	c	c	c	c	c	c	c	c
Wales	36,973	1.0	c	c	c	c	c	c	c	c
Scotland	44,842	1.2	c	c	c	c	13,781	1.0	c	c
Yorkshire and The Humber	62,239	1.6	10,446	0.8	c	c	6,978	0.5	c	c
East Midlands	14,771	0.4	c	c	c	c	c	c	c	c
Northern Ireland	134,556	3.5	c	c	c	c	28,507	2.0	c	c
West Midlands	18,905	0.5	10,659	0.8	c	c	2,789	0.2	c	c
North East	10,695	0.3	3,364	0.3	c	c	c	c	c	c
UK	**3,833,076**	**100.0**	**1,309,129**	**100.0**	**4,306,164**	**100.0**	**1,404,963**	**100.0**	**10,853,332**	**100.0**

Source: Office for National Statistics

Notes:

Data as at March 2016.

'c' indicates the data have been made confidential by the Office for National Statistics 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 a London concentration may be overstated for companies such as cinema chains which have local units around the UK.

The overall total differs from that in Table 2 as it excludes figures for video production and distribution.

Percentages may not sum to 100 due to rounding.

LEADING FILM PRODUCTION COMPANIES IN THE UK

Drawing on the BFI Research and Statistics Unit's production database and public information, Table 9 presents the production companies involved in the greatest number of UK feature film projects between 2014 and 2016. GSP Studios (formerly Green Street Productions) topped the list with 13 films followed by Passion Pictures with 11, Working Title Films with 10, and Scott Free Productions with eight. The five films produced by Skydance Productions had the highest combined budget, however, with £410 million (equivalent to a mean budget per film of £82 million), Scott Free had a combined budget of £273 million from its eight titles (mean budget per film of £34 million), and Working Title had a combined budget of £266 million from its 10 films (mean budget per film of £27 million). North Bank Entertainment produced six films, but had the lowest combined budget at £100,000.

Table 9 Production companies involved in five or more UK productions, ranked by number of films, 2014-2016

Production company	Number of films	Estimated combined budget (£ million)	Selected titles
GSP Studios/Green Street Productions	13	39	Bliss!; In Extremis; Property of the State
Passion Pictures	11	8	Don't Look Down; George Best: All by Himself; Winter on Fire: Ukraine's Fight for Freedom
Working Title Films	10	266	Bridget Jones's Baby; The Danish Girl; Victoria and Abdul
Scott Free Productions	8	273	Alien: Covenant; Child 44; The Martian
The Fyzz Facility	7	32	A Patch of Fog; Scottish Mussel; The Survivalist
Tornado Films	7	6	King Arthur: Excalibur Rising; Rise of the Warrior Queen; Viking Legacy
Salon Pictures	7	6	Churchill; Gascoigne; The Guv'nor
Pinewood Pictures	6	34	Mindhorn; Pressure; Their Finest
MoliFilms Entertainment	6	5	FirstBorn; Gloves Off; Golden Years
Richwater Films	6	2	Age of Kill; Top Dog; We Still Kill the Old Way
Fulwell 73	6	4	Level Up; I Am Bolt; Mo Farah: No Easy Mile
North Bank Entertainment	6	0.1	The Curse of Robert the Doll; Kill Kane; Poltergeist Activity
Skydance Productions	5	410	Geostorm; Mission: Impossible – Rogue Nation; Terminator: Genisys
iFeatures	5	2.8	The Goob; Lady Macbeth; Spaceship
Roast Beef Productions	5	2	Jungle Sisters; Machine of Human Dreams; The Russian Woodpecker
Greenway Entertainment	5	0.7	Essex Boys: Law of Survival; I Am Hooligan; Invasion Earth

Source: BFI

Notes:

Companies ranked by number of films produced, then by estimated combined budget.

'Estimated combined budget' is the sum of the estimated budgets of all the films associated with the named company. It is not a measure of that company's contribution to the budget. Most films had a number of production companies associated with them and financing came from a variety of sources including National Lottery funding, UK film tax relief, equity investment, US studio investment, distributor minimum guarantees and television pre-sales.

The table includes companies associated with five or more films over the three-year period.

THE UK FILM ECONOMY

The UK film industry is a valuable component of the creative economy; in 2015 its direct contribution to Gross Domestic Product was £5.2 billion, 22% higher than its 2006 contribution in real terms.

FACTS IN FOCUS

- In 2015, the UK film industry had a turnover of £10.2 billion.
- The industry's direct contribution to Gross Domestic Product (GDP) in that year was £5.2 billion.
- The industry exported almost £2 billion worth of services, made up of £1.3 billion in intellectual property and £679 million in audiovisual and related services.
- Exports in 2015 were 116% higher than in 2006.
- The UK film trade surplus was £1,247 million.

THE UK FILM ECONOMY

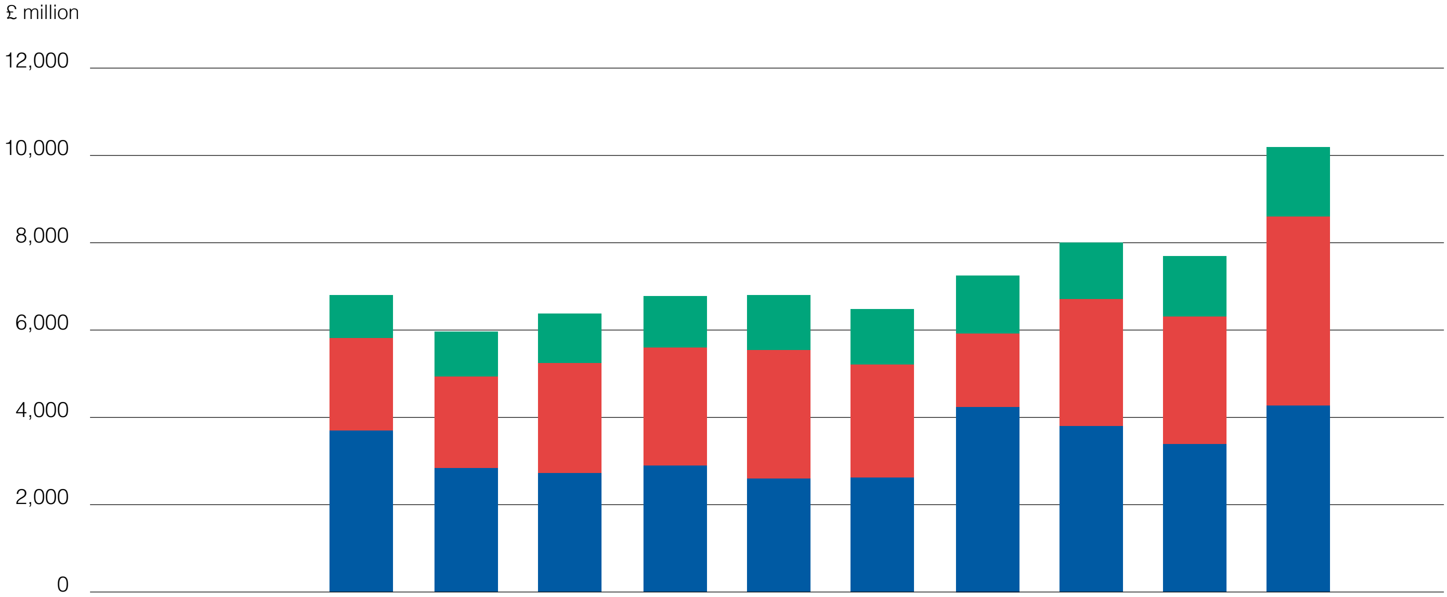
Image: *A United Kingdom* courtesy of Pathé UK

FILM INDUSTRY TURNOVER, 2006-2015

Figure 1 shows the total turnover of the UK's three main film industry sectors (film and video production, film and video distribution and film exhibition) for the period 2006-2015 (2015 is the latest year for which data are available.) Each of the three sectors has shown growth over the decade, with total industry turnover increasing from £6.8 billion in 2006 to £10.2 billion in 2015, largely due to the increase in distribution turnover. However, for 2009, 2011 and 2012 the turnover for film and video distribution includes only film distribution as the data for video distribution are not disclosed to maintain confidentiality.

The chart shows that turnover for film distribution decreased substantially from £2.6 billion in 2011 to £1.7 billion in 2012 but, according to the Office for National Statistics, this is mainly due to the restructuring of some businesses and the resultant changes to their industrial classifications. (For details of the Standard Industrial Classification [SIC] framework, see the notes to Figure 1.) The reclassifications are contained within the SIC code 5913 (film, video and TV programme distribution). Between 2014 and 2015, the combined turnover for film and video distribution increased from £2.9 billion to £4.3 billion.

Figure 1 Total turnover of UK film industry by sector, 2006-2015



	2006	2007	2008	2009	2010	2011	2012	2013	2014	2015	% change 2006-2015
Film and video production (including post-production)	3,693	2,830	2,717	2,889	2,596	2,619	4,238	3,793	3,383	4,270	15.6
Film and video distribution	2,125	2,105	2,524	2,710	2,950	2,592	1,680	2,912	2,926	4,322	103.4
Film exhibition	976	1,022	1,141	1,176	1,257	1,270	1,325	1,299	1,379	1,593	63.2
Total	**6,794**	**5,957**	**6,382**	**6,775**	**6,803**	**6,481**	**7,243**	**8,004**	**7,688**	**10,185**	**49.9**

Source: Office for National Statistics

Notes:

'Total turnover' is expressed in current values, ie not adjusted for inflation.

Standard Industrial Classification (SIC) codes are used to classify businesses according to the type of their economic activity. The classifications were last revised in 2003 and 2007. The SIC codes can be found at https://www.gov.uk/government/publications/standard-industrial-classification-of-economic-activities-sic.

For 2006-2007 data are for 2003 SIC codes 9211 (film and video production), 9212 (film and video distribution) and 9213 (film exhibition).

From 2008 onwards, we define film and video production as the sum of 2007 SIC codes 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).

For 2008 both film distribution and video distribution are suppressed by the ONS as confidential. The figure shown for the sum of the two is the four-digit class total (5913) minus TV programme distribution (59133).

For 2009, 2011 and 2012, only film is included in the distribution sector as the data for video distribution are confidential.

The figures for 2013 and 2014 have been revised since publication of the 2016 Statistical Yearbook.

The 2007 SIC codes allow for a more detailed breakdown of industry turnover by sub-sector, as shown in Table 1. This gives an official measure of film production and distribution separate from video production and distribution. The figures reflect the high sunk costs associated with the production and marketing of feature films and highlight the relative importance of the post-production sector (13% of turnover, although this includes activity associated with video and TV as well as film).

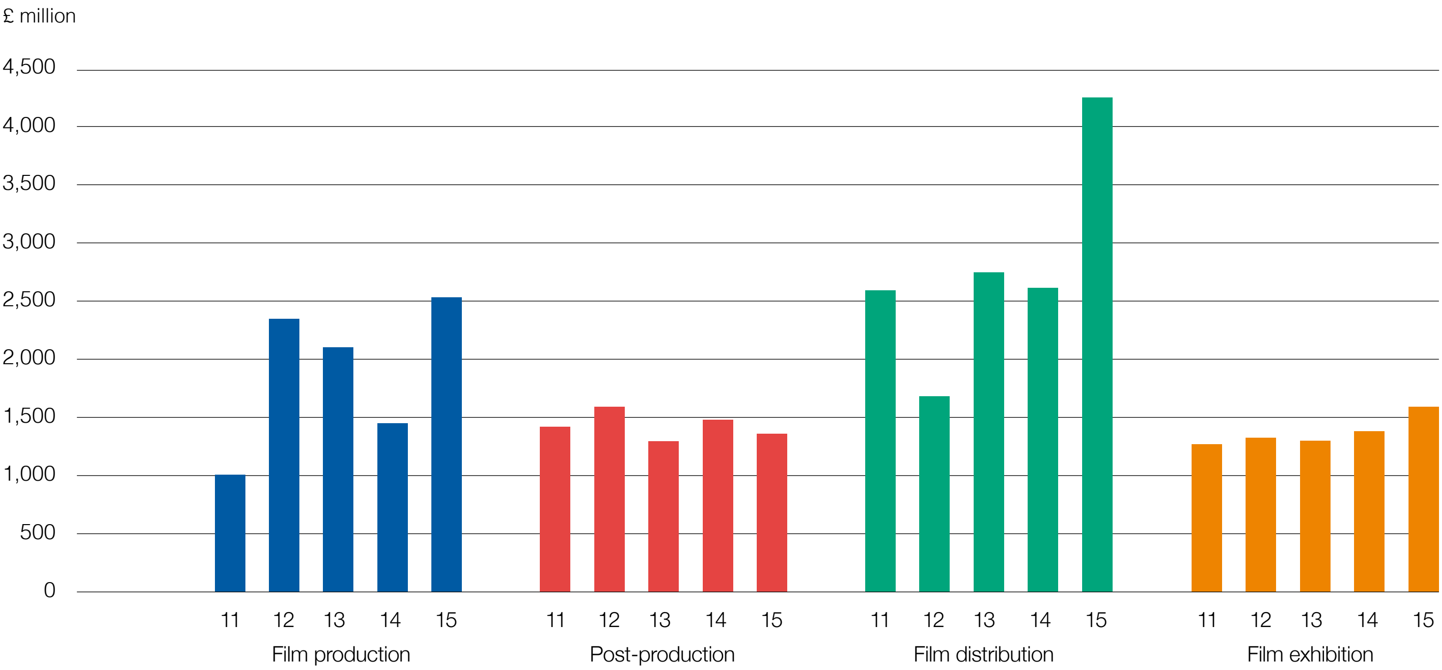
Table 1 Total turnover of UK film industry by sub-sector, 2015

Sub-sector	Turnover (£ million)	% of total
Film production	2,533	24.9
Video production	377	3.7
Film, video and TV post-production	1,360	13.4
Film distribution	4,248	41.7
Video distribution	74	0.7
Film exhibition	1,593	15.6
Sector total	**10,185**	**100.0**

Source: Office for National Statistics Annual Business Survey
Note: Companies in the post-production sector usually work on films, commercials, videos and television programmes, and therefore have a combined statistical classification.

Figure 2 shows the turnover for film production, film, video and TV post-production, film distribution and film exhibition from 2011 to 2015. Film distribution has traditionally had the highest turnover of all film industry sub-sectors. This remained true of all years in the period covered in the chart with the exception of 2012 when turnover was lower. This is partly explained by the reclassifications of businesses within the distribution sector. In 2015, the turnover for distribution increased by £1.6 billion, up 62% on the previous year while production turnover grew by 74% to £2.5 billion. Turnover for film exhibition increased every year in the period with the exception of 2013.

Figure 2 Total turnover of film sub-sectors, 2011-2015



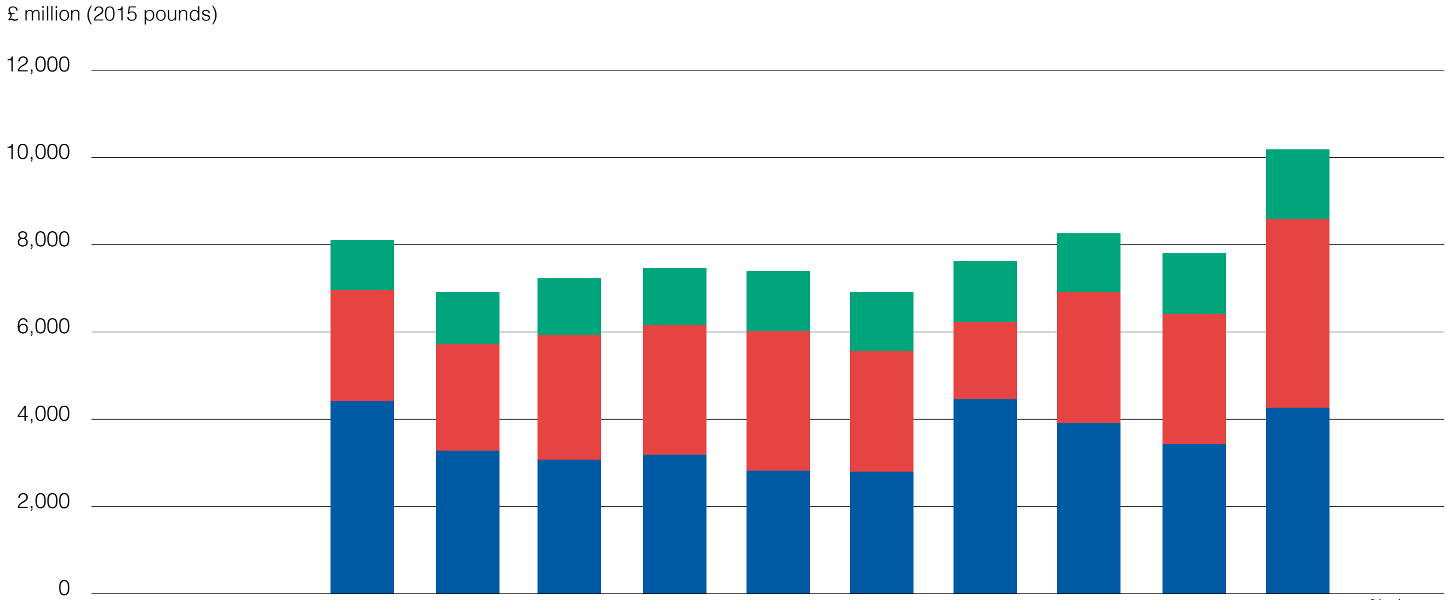
	Film production 11	12	13	14	15	Post-production 11	12	13	14	15	Film distribution 11	12	13	14	15	Film exhibition 11	12	13	14	15
Turnover	1,009	2,346	2,103	1,450	2,533	1,421	1,590	1,294	1,480	1,360	2,592	1,680	2,748	2,615	4,248	1,270	1,325	1,299	1,379	1,593

Source: Office for National Statistics Annual Business Survey
See notes to Table 1.

Total industry turnover between 2006 and 2015 expressed in real terms, ie with the effects of inflation removed, is shown in Figure 3. The real increase since 2006 has been 70% for film and video distribution and 37% for film exhibition.

Conversely, real turnover for film and video production including post production appears to have declined by 3% since 2006. For the film industry as a whole, real turnover was almost £10.2 billion in 2015, the highest figure of the decade (Figure 3). The year with the lowest real turnover of the period was 2007 with a total of £6.9 billion in 2015 pounds.

Figure 3 Inflation-adjusted turnover of UK film industry by sector, 2006-2015



	2006	2007	2008	2009	2010	2011	2012	2013	2014	2015	% change 2006-2015
Film and video production (including post-production)	4,412	3,282	3,076	3,184	2,822	2,796	4,463	3,912	3,433	4,270	-3.2
Film and video distribution	2,539	2,441	2,858	2,987	3,207	2,767	1,769	3,004	2,969	4,322	70.2
Film exhibition	1,166	1,185	1,292	1,296	1,367	1,356	1,395	1,340	1,399	1,593	36.6
Total	**8,117**	**6,907**	**7,225**	**7,467**	**7,396**	**6,920**	**7,627**	**8,256**	**7,801**	**10,185**	**25.5**

Source: Office for National Statistics Annual Business Inquiry and Annual Business Survey, HM Treasury
Notes:
The deflator used to calculate real values is the UK whole economy deflator, which can be found at https://www.gov.uk/government/statistics/gdp-deflators-at-market-prices-and-money-gdp-march-2017-spring-budget-2017.
Values expressed in constant 2015 pounds.
For sector classifications, see notes to Figure 1.
For 2008 both film distribution and video distribution are suppressed by the ONS as confidential. The figure shown for the sum of the two is the four-digit class total (5913) minus TV distribution (59133).
For 2009, 2011 and 2012, only film is included in the distribution sector as the data for video distribution are confidential.
Figures may not sum to totals due to rounding.

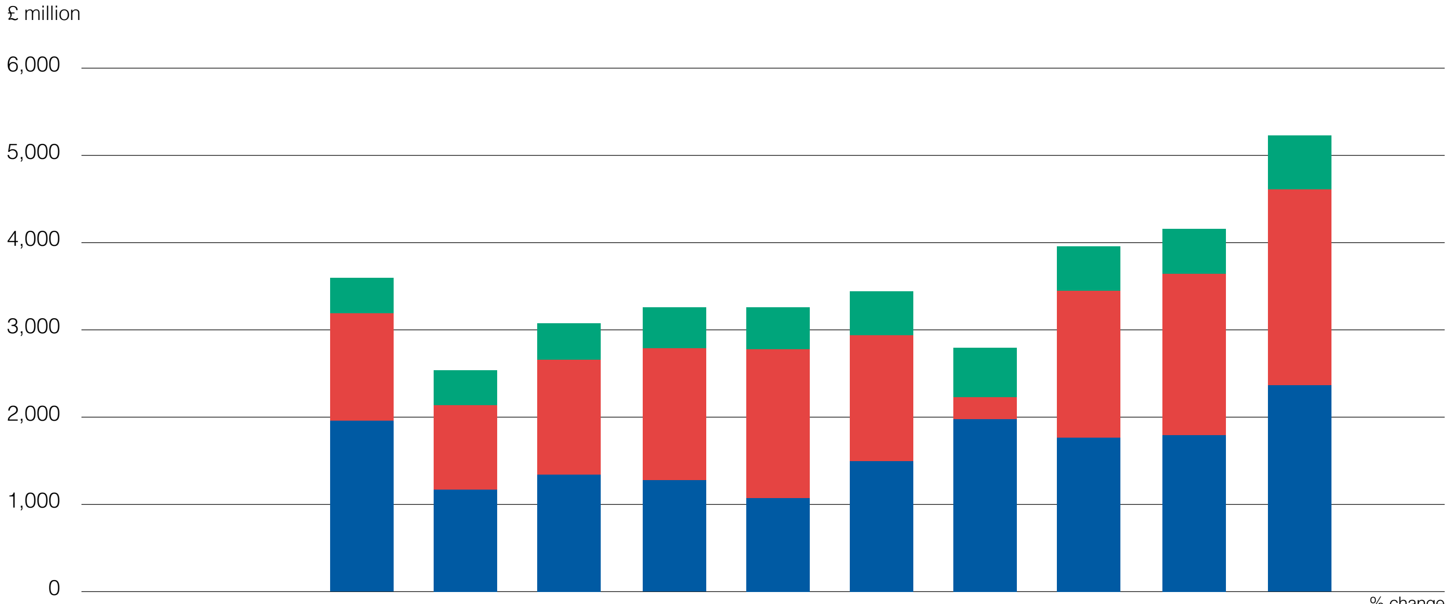
FILM INDUSTRY CONTRIBUTION TO GDP, 2006-2015

The direct contribution an industry makes to UK Gross Domestic Product (GDP) 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 an industry’s ability to generate income for its workers, company owners and investors.

The UK film industry’s GVA in 2015 was £5.2 billion. According to data published by the government in August 2016, the GVA for all UK creative industries in 2015 was £87.4 billion, so film accounted for almost 6% of all creative industries’ value added.

As Figure 4 shows, in 2015 for the film industry as a whole, production accounted for 45% of the total value added, distribution 43% and exhibition 12%. As with turnover, the value added for film distribution decreased between 2011 and 2012 due to the reclassifications of businesses in the distribution sector.

Figure 4 UK film industry gross value added, 2006-2015



	2006	2007	2008	2009	2010	2011	2012	2013	2014	2015	% change 2006-2015
Film and video production (including post-production)	1,957	1,170	1,342	1,275	1,071	1,495	1,976	1,766	1,794	2,363	20.7
Film and video distribution	1,232	964	1,317	1,517	1,706	1,442	249	1,680	1,848	2,250	82.6
Film exhibition	407	403	415	466	483	505	567	511	513	615	51.1
Total	**3,596**	**2,537**	**3,074**	**3,258**	**3,260**	**3,442**	**2,792**	**3,957**	**4,155**	**5,228**	**45.4**

Source: Office for National Statistics Annual Business Inquiry and Annual Business Survey

Notes:

‘Gross value added’ is expressed in actual values, ie not adjusted for inflation.

For 2008 both film distribution and video distribution are suppressed by the ONS as confidential. The figure shown for the sum of the two is the 4-digit class total (5913) minus TV distribution (59133).

For 2009, 2011 and 2012, only film is included in the distribution sector as the data for video distribution are confidential.

The figures for 2013 and 2014 have been revised since publication of the 2016 Yearbook.

Table 2 shows the GVA breakdown in 2015 by the 2007 SIC codes. Film distribution was the highest single contributor at £2.3 billion (44% of the total). The GVA value and overall percentage for film distribution are higher than those shown in Figure 4 which include the negative impact of video distribution. Film production is the next highest contributor with a GVA of £1.2 billion (22% of the total). Again, these figures differ from those in Figure 4 as they show film production separately to video production and film, video and TV post-production.

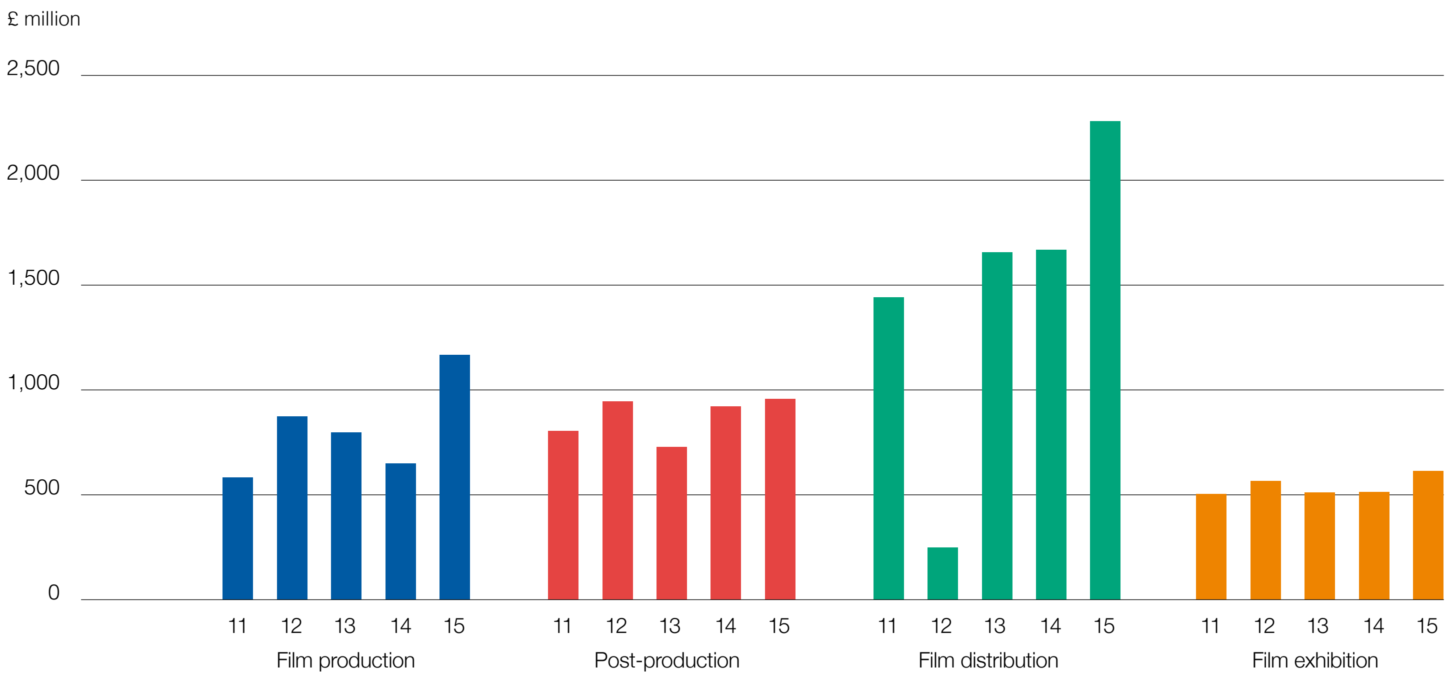
Table 2 UK film industry gross value added, 2015

Sub-sector	GVA (£ million)	% of total
Film production	1,169	22.4
Video production	236	4.5
Film, video and TV post-production	958	18.3
Film distribution	2,283	43.7
Video distribution	-33	-0.6
Film exhibition	615	11.8
Sector total	**5,228**	**100.0**

Source: Office for National Statistics Annual Business Survey
Notes:
Companies in the post-production sector usually work on films, commercials, videos and television programmes, and therefore have a combined statistical classification.
Percentages may not sum to 100 due to rounding.

The patterns of GVA by sub-sector from 2011 to 2015 are similar to those for total turnover (Figure 5). As with turnover, film distribution typically had the highest value added but, because of the reclassifications of companies within the distribution sector, in 2012 its contribution to GVA was just £249 million. Film production and distribution both saw substantial increases in GVA between 2014 and 2015 while film exhibition recorded a modest rise.

Figure 5 Gross value added of film sub-sectors, 2011-2015

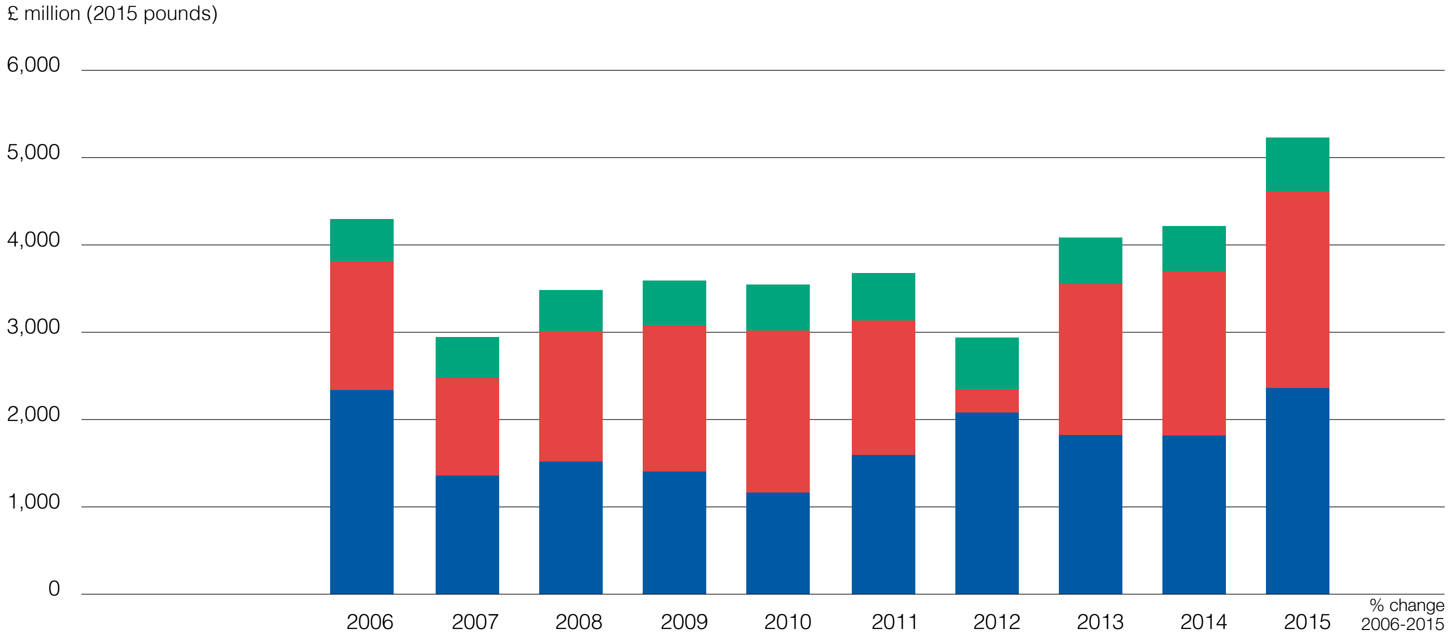


	Film production 11	12	13	14	15	Post-production 11	12	13	14	15	Film distribution 11	12	13	14	15	Film exhibition 11	12	13	14	15
GVA	583	874	797	651	1,169	806	946	729	923	958	1,442	249	1,658	1,670	2,283	505	567	511	513	615

Source: Office for National Statistics Annual Business Survey
See notes to Table 2.

Figure 6 shows the industry's value added expressed in real terms, ie with the effects of inflation removed. For the four years 2008 to 2011, real GVA was around £3.5 billion (in 2015 pounds) but decreased to £2.9 billion in 2012. The decrease was mainly due to the reduction in GVA for film distribution caused by the reclassifications of companies within the distribution sector. However, the distribution element increased substantially in 2013. In real terms, GVA for the film industry as a whole in 2015 was 22% higher than its value in 2006.

Figure 6 UK film industry real gross value added, 2006-2015



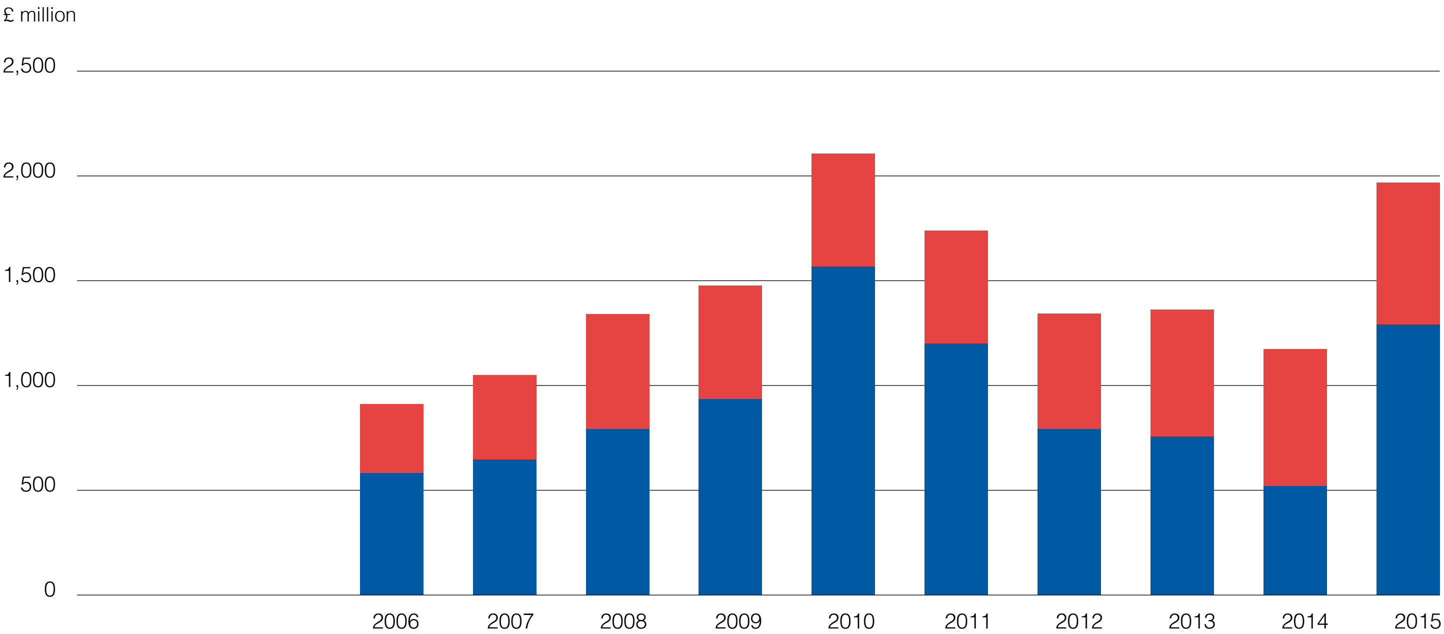
	2006	2007	2008	2009	2010	2011	2012	2013	2014	2015	% change 2006-2015
Film and video production (including post-production)	2,338	1,357	1,519	1,405	1,164	1,596	2,081	1,821	1,820	2,363	1.1
Film and video distribution	1,472	1,118	1,491	1,672	1,855	1,540	262	1,733	1,875	2,250	52.9
Film exhibition	486	467	470	514	525	539	597	527	521	615	26.5
Total	**4,296**	**2,942**	**3,480**	**3,591**	**3,544**	**3,675**	**2,940**	**4,081**	**4,216**	**5,228**	**21.7**

Source: Office for National Statistics Annual Business Inquiry, HM Treasury
Notes:
The deflator used to calculate real values is the UK whole economy deflator which can be found at https://www.gov.uk/government/statistics/gdp-deflators-at-market-prices-and-money-gdp-march-2017-spring-budget-2017.
Values expressed in constant 2015 pounds.
For 2008 both film distribution and video distribution are suppressed by the ONS as confidential. The figure shown for the sum of the two is the 4-digit class total (5913) minus TV distribution (59133).
For 2009, 2011 and 2012, only film is included in the distribution sector as the data for video distribution are confidential.

FILM EXPORTS, 2006-2015

The UK film industry exported £2 billion worth of services in 2015 (the latest year for which data are available), of which £1.3 billion came from intellectual property and £0.7 billion from audiovisual and related services (Figure 7). Exports from intellectual property increased by 148% on 2014, and the export value of audiovisual and related services increased by just under 4%. Total film exports in 2015 were 116% higher than in 2006, but were slightly down on the peak of £2.1 billion in 2010.

Figure 7 UK film industry exports, 2006-2015



	2006	2007	2008	2009	2010	2011	2012	2013	2014	2015
Intellectual property	582	646	792	935	1,566	1,199	792	756	519	1,289
Audiovisual and related services	330	403	549	541	541	540	550	605	655	679
Total	**912**	**1,049**	**1,341**	**1,476**	**2,106**	**1,739**	**1,342**	**1,361**	**1,174**	**1,967**

Source: Office for National Statistics

Notes:

Data for 2016 are expected to be available at the end of January 2018.

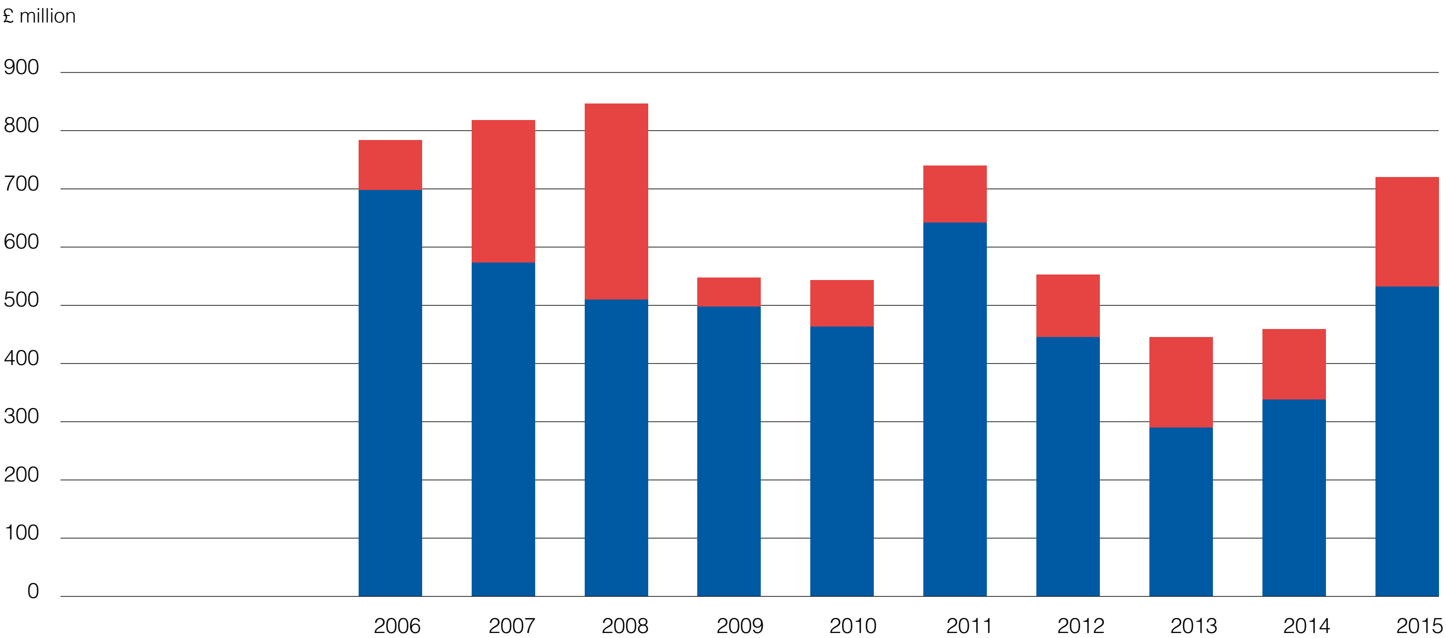
This chart shows the results for film companies only. Import and export data to 2008 are derived from the Office for National Statistics (ONS) Film and Television Survey which was a sample survey with a high response rate (87%) of companies in the Inter-Departmental Business Register in the SIC codes relating to film and television. This survey was discontinued and film and television data for 2009 and later were collected in the ONS Annual Survey of International Trade in Services.

FILM IMPORTS, 2006-2015

The UK film industry imported £720 million worth of services in 2015, of which £532 million (74%) comprised intellectual property and £188 million (26%) audiovisual and related services.

As Figure 8 shows, in most years intellectual property makes up the vast majority of imports with audiovisual and related services accounting for only around 15% of the total. However, the share for services was as high as 30% in 2007, 40% in 2008 and 35% in 2013. The reasons for the increased share in these years are unclear as the reported level of imports for services is relatively high in relation to total UK film production for these years. One possible explanation could be the categorisation of the non-UK spend of UK/USA inward investment productions as imports of services. However, this explanation cannot be confirmed as the survey returns are confidential.

Figure 8 UK film industry imports, 2006-2015



	2006	2007	2008	2009	2010	2011	2012	2013	2014	2015
Intellectual property	698	573	510	498	463	642	445	290	338	532
Audiovisual and related services	86	245	336	49	80	98	108	155	121	188
Total	**784**	**818**	**846**	**547**	**543**	**740**	**553**	**445**	**459**	**720**

Source: Office for National Statistics

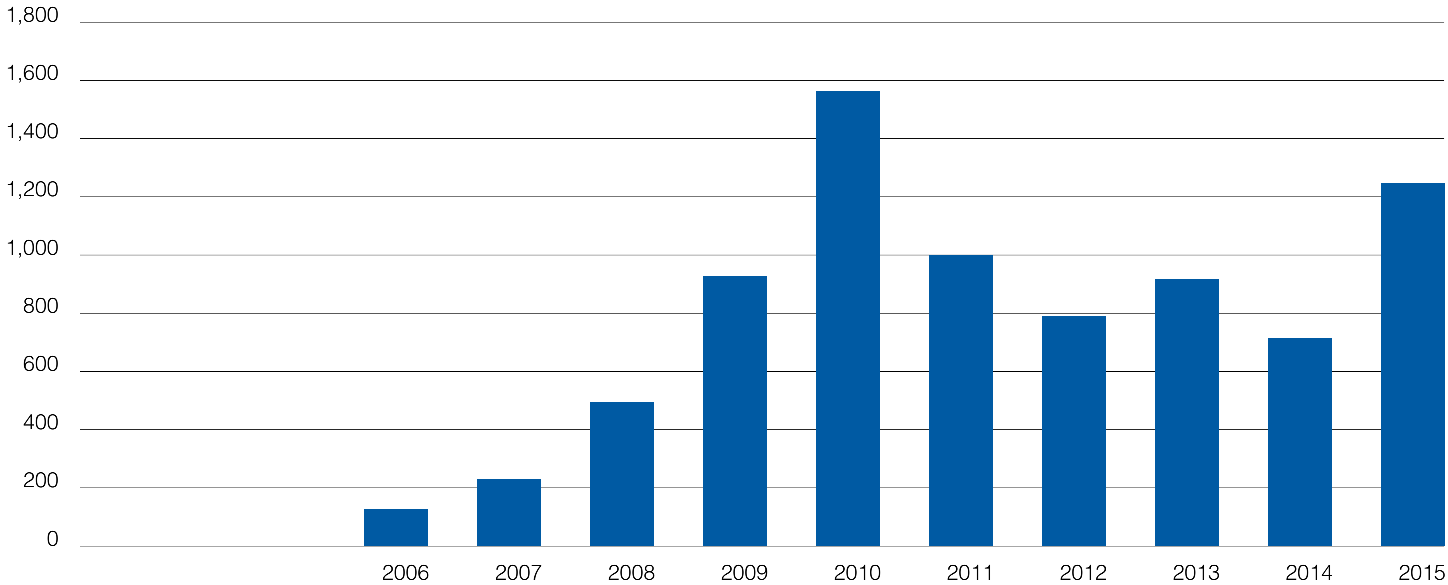
See notes to Figure 7.

THE FILM TRADE BALANCE, 2006-2015

The film industry has made a continuous positive contribution to the UK balance of payments since 2006, as Figure 9 shows. The trade surplus (positive balance of exports over imports) in 2015 was £1.2 billion, up from £0.7 billion in 2014, and the second highest recorded surplus of the 10-year period covered in the chart.

Figure 9 Trade surplus of UK film industry, 2006-2015

£ million



	2006	2007	2008	2009	2010	2011	2012	2013	2014	2015
Balance	128	231	495	929	1,564	1,000	789	916	715	1,247

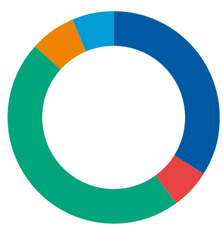
Source: Office for National Statistics
Note: 'Trade surplus' equals exports minus imports. Where a company (eg the UK subsidiary of a US major) receives income from another country on behalf of its parent company and subsequently passes it on to its parent company, this is recorded both as a receipt and a payment, leaving the measure of the trade surplus unaffected.

FILM EXPORT MARKETS

Figure 10 shows the geographic distribution of UK film exports for the years 2011-2015. The USA was the primary export destination for UK film in the period with a 47% share of exports compared with the EU's 34%. Asia took 7% which is a slight increase on the previous period, 2010-2014, as reported in the 2016 Statistical Yearbook.

Figure 10 Destination of UK film exports as percentage of the total, 2011-2015

	%
EU	34.1
Other Europe	6.1
USA	46.6
Asia	6.9
Rest of the world	6.3



Source: Office for National Statistics
Note: 'Rest of the world' cannot be disaggregated due to sampling variation and disclosive data.

UK FILM EXPORTS COMPARED WITH THE GLOBAL MARKET FOR FILMED ENTERTAINMENT

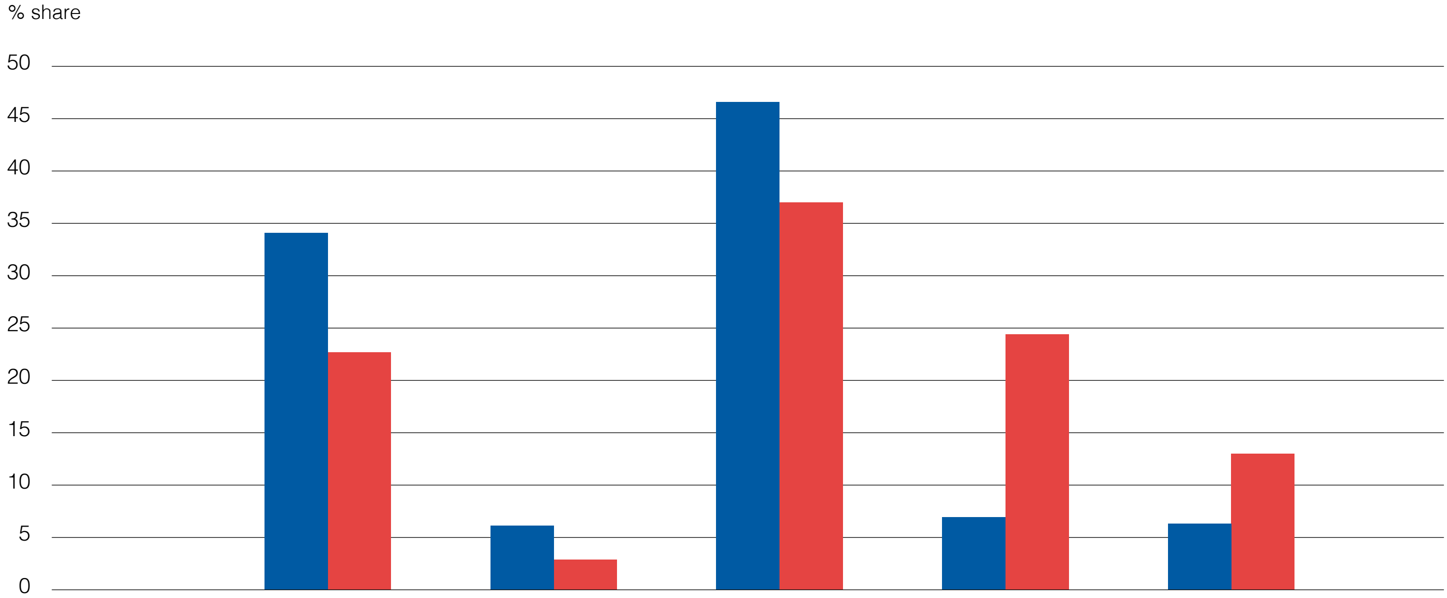
A useful comparison can be made between UK film export shares and the geographical distribution of the global market for filmed entertainment (Figure 11). For the EU, USA and 'other Europe' the shares of UK exports in the period 2011-2015 were higher than the shares of the ex-UK global filmed entertainment market in each of those regions, whereas the reverse was true for Asia and 'rest of the world'. The differences that stand out are:

- The higher proportion of UK exports to Europe (34% of the UK's film exports were to the EU compared with the EU's 23% share of the ex-UK global filmed entertainment market, and 6% of film exports were to 'other Europe' compared with a 3% ex-UK global market share);

- The lower proportion of UK exports to Asia (7%) compared with the Asian countries' share of the ex-UK global market (24%).

The latter discrepancy reflects the strength of the main Asian countries (China, India, Japan and South Korea) in their own markets, and the consequent lower market shares for UK (and USA) films. There are also export restrictions in the Chinese market.

Figure 11 UK export shares, 2011-2015, compared with the ex-UK global market for filmed entertainment, 2015



	EU	Other Europe	USA	Asia	Rest of the world	**Total**
% of total UK film exports	34.1	6.1	46.6	6.9	6.3	**100.0**
% of total global filmed entertainment market	22.7	2.9	37.0	24.4	13.0	**100.0**

Sources: Office for National Statistics, PricewaterhouseCoopers

THE GEOGRAPHICAL DISTRIBUTION OF THE UK'S FILM TRADE SURPLUS

The geographical distribution of the UK's film trade surplus showed a similar pattern to that of exports, except that there was a trade deficit, amounting to 8% of the film trade balance, with 'rest of the world', as shown in Table 3. The UK ran large film trade surpluses with the USA in the years 2011-2015. During the period, the USA accounted for 61% of the UK's film trade surplus, while EU countries other than the UK accounted for just over one third of the surplus.

Table 3 International transactions of the UK film industry by geographical area, annual average, 2011-2015

	Exports (£ million)	Imports (£ million)	Balance (£ million)	% balance
EU	516.8	199.4	317.4	34.0
Other Europe	93.0	34.6	58.4	6.3
USA	706.4	139.2	567.2	60.8
Asia	104.8	40.4	64.4	6.9
Rest of the world	95.6	169.8	-74.0	-7.9
Total	**1,516.6**	**583.4**	**933.4**	**100.0**

Source: Office for National Statistics
Note: Percentages may not sum to 100 due to rounding.

EMPLOYMENT IN THE FILM INDUSTRY

The UK film industry employs significant numbers of skilled individuals. In 2016, around 80,000 people were working across the industry's three main sectors with 69% of those involved in production.

FACTS IN FOCUS

- In 2016, around 80,000 people worked in the UK film industry, of whom 55,000 worked in film and video production.
- In 2016, 57% of the UK film and video production workforce was based in London and the South East.
- Just under half (49%) of people working in film and video production were freelance.
- Women made up 13% of directors and 16% of screenwriters of British films released in the UK in 2016 compared with 9% of directors and 14% of screenwriters in 2015.
- Most film industry businesses had low numbers of employees, in particular those involved in film and video production, where 97% of workplaces employed 10 people or fewer.

EMPLOYMENT IN THE FILM INDUSTRY

THE WORKFORCE

According to the Annual Population Survey (APS) conducted by the Office for National Statistics (ONS), around 80,000 people worked in film and video production, film and video distribution, and film exhibition in the year 2016. The figures include full- and part-time workers. Table 1 shows the breakdown.

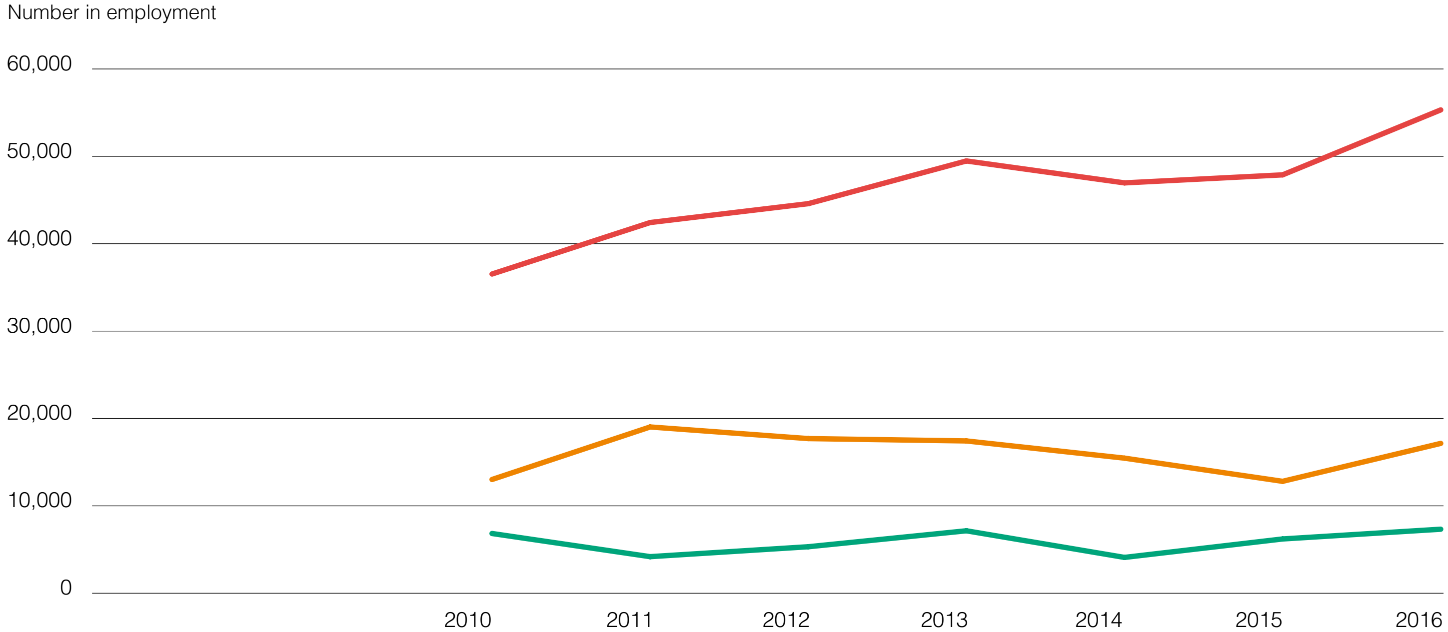
Table 1 Film industry workforce, 2016

Sector	Number in employment
Film and video production	55,000
Film and video distribution	7,000
Film exhibition	17,000
Total	**80,000**

Source: Office for National Statistics
Notes:
Numbers in employment are taken from the Annual Population Survey for the period January to December 2016.
Figures are shown to the nearest 1,000.
People in employment include individuals aged 16 or over who undertook paid work (as an employee or self-employed), those who had a job that they were temporarily away from, those on government-supported training and employment programmes, and those doing unpaid family work.
Figures may not sum to total due to rounding.

As Figure 1 shows, the film and video production workforce has increased from 37,000 in 2010 to 55,000 in 2016, while the number of workers in film and video distribution has been 7,000 or fewer during the period. The film exhibition workforce has increased from 13,000 in 2010 to 17,000 in 2016 but was as high as 18,000 in 2012 and 19,000 in 2011.

Figure 1 Size of the film workforce, 2010-2016



	2010	2011	2012	2013	2014	2015	2016
Film and video production	37,000	42,000	45,000	49,000	47,000	48,000	55,000
Film and video distribution	7,000	4,000	5,000	7,000	4,000	6,000	7,000
Film exhibition	13,000	19,000	18,000	17,000	15,000	13,000	17,000

Source: Office for National Statistics

The film and video production sector has traditionally employed a high proportion of freelance workers. In 2016, 49% of those engaged in film and video production, a total of more than 27,000 people, were self-employed (Table 2). In comparison, only 15% of the total UK workforce was self-employed in 2016.

Table 2 Film and video production workforce, 2010-2016

Year	Total in employment	Self-employed	Self-employed as % of total
2010	37,000	20,000	54
2011	42,000	24,000	57
2012	45,000	22,000	49
2013	49,000	24,000	49
2014	47,000	28,000	61
2015	48,000	24,000	51
2016	55,000	27,000	49

Source: Office for National Statistics
Notes:
Numbers in employment are shown to the nearest 1,000 but percentages are based on unrounded numbers.
See note to Figure 1.

THE GENDER OF WRITERS AND DIRECTORS OF UK FILMS

Since 2007, we have been tracking the gender of screenwriters and directors of UK films. In 2013, we published a report *Succès de plume? Female screenwriters and directors of UK films, 2010-2012,* which showed that although the numbers of female writers and directors of UK films that were released theatrically were consistently low, higher proportions of women had been associated with successful films in the time period covered in the study. Of the independent UK films released between 2010 and 2012, just 16% of the writers and 11% of the directors were women. However, for the top 20 UK independent films over the same period, women represented 37% of the writers and 18% of the directors. And for profitable UK independent films, 30% of the writers were women.

Female writers and directors of independent UK films released between 2007 and 2016 include: Bola Agbaje and Destiny Ekaragha (*Gone Too Far!*); Jane English and Dania Pasquini (*StreetDance, StreetDance 2*); Jane Goldman (*The Woman in Black, Kick-Ass*); Olivia Hetreed and Andrea Arnold (*Wuthering Heights*); Debbie Isitt (the Nativity! trilogy); Rebecca Johnson (*Honeytrap*); Abi Morgan (*The Iron Lady, Shame, The Invisible Woman, Suffragette*); Carol Morley (*Dreams of a Life, Edge, The Falling*); Lone Scherfig (*An Education, The Riot Club*); Emma Thompson (*Effie Gray*); and Lucinda Whiteley (*Horrid Henry: The Movie*).

In addition to independent UK films, a number of female writers and directors had success over the same period working on UK-USA studio titles. Examples include: Jane Goldman (*X-Men: First Class, Kingsman: the Secret Service*); Lone Scherfig (*One Day*); Sarah Smith (*Arthur Christmas*); and Emma Thompson and Susanna White (*Nanny McPhee and the Big Bang*).

In 2016, of the 233 identified writers of UK films released during the year, 38 (16%) were women (Table 3). Female writers associated with UK films released in the year include: Helen Fielding and Emma Thompson (*Bridget Jones's Baby*); Andrea Gibb (*Swallows and Amazons*); Jane Goldman (*Miss Peregrine's Home for Peculiar Children*); Amy Jump (*High-Rise*); Jojo Moyes (*Me Before You*); Maria Nation (*A Street Cat Named Bob*); JK Rowling (*Fantastic Beasts and Where to Find Them*); and Jennifer Saunders (*Absolutely Fabulous: The Movie*).

Table 3 Gender of writers of UK films released in the UK, 2007-2016

	2007	2008	2009	2010	2011	2012	2013	2014	2015	2016
Number of UK films released in the UK	108	111	114	119	127	162	139	154	209	176
Number of writers associated with these films	169	168	140	143	159	187	155	211	285	233
Number of male writers	149	139	117	126	129	162	133	181	244	195
Number of female writers	20	29	23	17	30	25	22	30	41	38
% male	88.2	82.7	83.6	88.1	81.1	86.6	85.8	85.8	85.6	83.7
% female	11.8	17.3	16.4	11.9	18.9	13.4	14.2	14.2	14.4	16.3

Source: BFI

Table 4 shows directors by gender for UK films released in the UK between 2007 and 2016. The proportion of female directors in 2016 was the fourth highest of the period. Some of the female directors associated with UK films released in the year are: Andrea Arnold (*American Honey*); Amma Asante (*A United Kingdom*); Mandie Fletcher (*Absolutely Fabulous: The Movie*); Philippa Lowthorpe (*Swallows and Amazons*); Sharon Maguire (*Bridget Jones's Baby*); Thea Sharrock (*Me Before You*); Rachel Tunnard (*Adult Life Skills*); and Susanna White (*Our Kind of Traitor*). Andrea Arnold and Rachel Tunnard wrote the scripts of their films as well as directing them.

Table 4 Gender of directors of UK films released in the UK, 2007-2016

	2007	2008	2009	2010	2011	2012	2013	2014	2015	2016
Number of UK films released in the UK	108	111	114	119	127	162	139	154	209	176
Number of directors associated with these films	117	113	123	133	140	179	149	165	224	188
Number of male directors	110	100	102	116	119	165	128	148	203	163
Number of female directors	7	13	21	17	21	14	21	17	21	25
% male	94.0	88.5	82.9	87.2	85.0	92.2	85.9	89.7	90.6	86.7
% female	6.0	11.5	17.1	12.8	15.0	7.8	14.1	10.3	9.4	13.3

Source: BFI

THE WORKPLACE LOCATION

In 2016, 57% of the UK film and video production workforce was based in London and the South East, compared with 30% of the workforce as a whole (Table 5).

Table 5 London and South East employment as percentage of total, 2016

Sector	Total UK employment	London and South East employment	London and South East as % of UK total
UK all industries	31,000,000	9,000,000	30.0
Film and video production	55,000	31,000	56.8

Source: Office for National Statistics
Notes:
The South East region wraps around London so includes the major studios to the west of the city.
Totals shown in this table are for the calendar year 2016.
Numbers in employment in the film industry are shown to the nearest 1,000 and for all UK industries are shown to the nearest 1,000,000 but percentages are based on unrounded numbers.

As Figure 2 shows, the London and South East share of the film and video production workforce is consistently higher than the proportion for all UK industries, although this share has declined in recent years. While the data would seem to reflect the differing levels of production activity based in the capital and the surrounding major studios, in part the variation arises from the small sample size of the survey at industry sub-sector level. In 2016, the London and South East share of the film and video production workforce was just under 57% compared with 65% in 2015. The percentage of the total workforce based in London and the South East has remained fairly stable at around 28%-30%.

Figure 2 London and South East percentage share of the film and video production and total workforce, 2010-2016

	2010	2011	2012	2013	2014	2015	2016
Film and video production	66.7	70.8	70.5	71.3	69.4	65.0	56.8
UK all industries	28.1	28.5	28.9	29.1	29.3	29.5	30.0

Source: Office for National Statistics
Note: Figures have been updated since publication of the 2016 Statistical Yearbook.

THE SCALE OF THE WORKPLACE

Tables 6 to 8 show the numbers of employees, by size of workplace, for film and video production, film and video distribution, and film exhibition.

EMPLOYMENT DATA

The data in tables 6 to 8 are from the Inter-Departmental Business Register (IDBR), which is maintained by the Office for National Statistics (ONS). These data differ from the estimates shown in the previous sections, which are based on the Annual Population Survey (APS). The APS counts the number of people employed whereas the IDBR, which is updated from administrative sources and from surveys of employers, includes numbers of jobs. The numbers of jobs and the numbers of people employed are not the same thing, and the data come from different sources, but the estimates arising from them should be similar. However, as the figures for 2016 show, this is not always the case. The ONS has identified a number of reasons for differences between the estimates, but the two most important ones when looking at particular industry sub-sectors are likely to be sampling error arising from the small APS sample size at industry sub-sector level and the fact that there are two classification processes involved. In the APS, individuals are classified by industry depending on the industrial information they give, whereas in the IDBR the 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 APS and the IDBR measures.

In 2016, the film and video production sector had a very high number of workplaces with low numbers of employees. As Table 6 shows, workplaces with 1-10 employees accounted for 97% of all workplaces in the sector and almost half of its total workforce (48%). At the other end of the scale, there were a small number of workplaces with a high numbers of employees. The 75 workplaces with 50 or more employees accounted for over 13,700 employees, an average of 183 each.

Table 6 Numbers of employees in film and video production by size of workplace for the UK, 2016

Workplace size band	Number of workplaces in band	% of total workplaces	Number of employees in band	% of total employees
50+	75	0.6	13,716	35.3
11 - 49	320	2.7	6,429	16.5
1 - 10	11,300	96.6	18,759	48.2
Total	**11,695**	**100.0**	**38,904**	**100.0**

Source: Office for National Statistics
Note: Percentages may not sum to 100 due to rounding.

Employment in the film and video distribution sector in 2016 was less concentrated in small workplaces than the production sector, with 83.5% of employees based in workplaces with 11 or more employees and 66% of employees based in workplaces with 50 or more employees (Table 7).

Table 7 Numbers of employees in film and video distribution by size of workplace for the UK, 2016

Workplace size band	Number of workplaces in band	% of total workplaces	Number of employees in band	% of total employees
50+	15	3.4	3,608	65.7
11 - 49	45	10.2	978	17.8
1 - 10	380	86.4	908	16.5
Total	**440**	**100.0**	**5,494**	**100.0**

Source: Office for National Statistics

Table 8 shows that the film exhibition sector had a concentration that was the reverse of the production sector, with 46% of employees in workplaces of 50 or more and only 4% in workplaces in the 1-10 employee band.

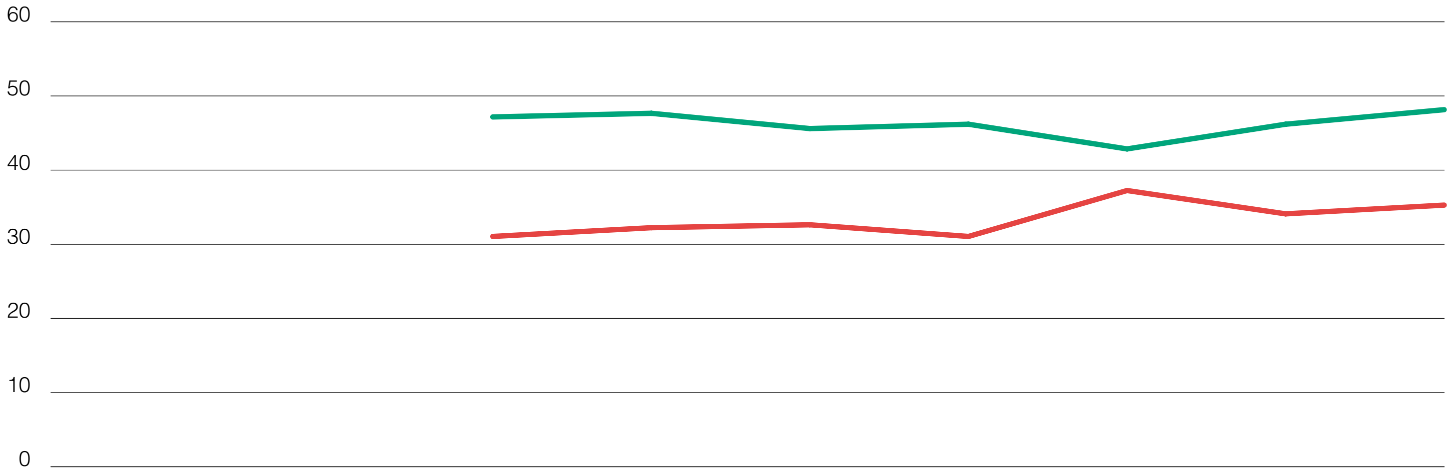
Table 8 Numbers of employees in film exhibition by size of workplace for the UK, 2016

Workplace size band	Number of workplaces in band	% of total workplaces	Number of employees in band	% of total employees
50+	125	18.9	9,001	45.6
11 - 49	355	53.8	10,020	50.7
1 - 10	180	27.3	734	3.7
Total	**660**	**100.0**	**19,755**	**100.0**

Source: Office for National Statistics

Figure 3 shows the percentage of employees in workplaces with 1-10 employees and the percentage in workplaces with 50 or more employees in the film and video production sector from 2010 to 2016. At the start of the period, 47% of the workforce was employed in workplaces with 1-10 employees and 31% of the workforce was employed in workplaces with 50 or more employees. Since then, the proportion of the workforce based in the smallest workplaces has remained approximately the same, generally falling between 46%-48%, while the proportion of employees in the largest workplaces has seen a rising trend, increasing to 35% in 2016.

Figure 3 Film and video production employees by workplace size band, percentage of total, 2010-2016

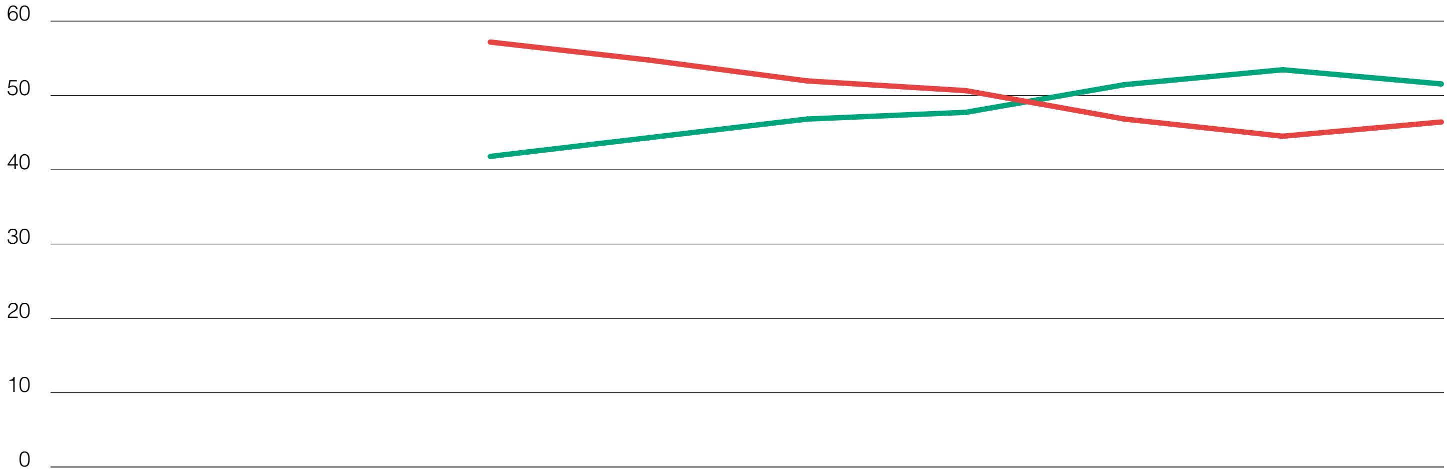


	2010	2011	2012	2013	2014	2015	2016
50+ employees	31.0	32.2	32.6	31.0	37.3	34.1	35.3
1-10 employees	47.2	47.7	45.6	46.2	42.8	46.2	48.2

Source: Office for National Statistics

As Figure 4 shows, in the film exhibition sector the proportion of employees in workplaces with 50 or more workers has declined from 56% in 2010 to 46% in 2016. Conversely, the proportion of employees in workplaces with 11-49 employees has risen from 41% to 51% during the period.

Figure 4 Film exhibition employees by workplace size band, percentage of total, 2010-2016



	2010	2011	2012	2013	2014	2015	2016
50+ employees	56.3	53.9	51.1	49.8	46.0	43.7	45.6
11-49 employees	41.0	43.5	46.0	46.9	50.6	52.6	50.7

Source: Office for National Statistics

GLOSSARY

Alternative content
See Event cinema

Animation television programme
Within this Yearbook, the animation television programmes referred to are those which have accessed or intend to access the relevant UK creative industry tax relief. To access the relief an animation television programme must qualify as British under the relevant cultural test or as an official co-production, it must be intended for broadcast on television and/or the internet, and at least 51% of its total core expenditure must be on animation

BAFTA
British Academy of Film and Television Arts (www.bafta.org)

BARB
Broadcasters' Audience Research Board. The company that compiles audience figures for UK television (www.barb.co.uk)

BASE
British Association for Screen Entertainment, formerly the British Video Association. The trade body representing the interests of publishers and rights owners of pre-recorded home entertainment on digital and physical video (www.base.org.uk)

BBFC
British Board of Film Classification. Independent body responsible for classifying films and video.
See Cinema film classification (www.bbfc.org.uk)

Blu-ray disc
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)

CAA
Cinema Advertising Association. The trade association of cinema advertising contractors operating in the UK and Republic of Ireland (www.cinemaadvertisingassociation.com)

Cash-in
A notification to an Examining Board that all units of a qualification (eg GCSE) have been completed and an overall grade should now be awarded

Children's television programme
Within this Yearbook, the children's television programmes referred to are those which have accessed or intend to access the relevant UK creative industry tax relief. To access the relief a children's television programme must qualify as British under the relevant cultural test or as an official co-production, it must be intended for broadcast on television and/or the internet, at least 51% of its total core expenditure must be on live action, and its primary target audience will be under the age of 15

Cinema film classification
Classification given to a film by the British Board of Film Classification for a theatrical release. Indicates the film's suitability for audiences according to their age

Community cinema (community exhibition)
Voluntary providers of films bringing a variety of programming, often non-mainstream, to local communities which may have limited access to commercial cinemas

Concession revenue
Revenue from sales of food, drinks 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

Creative Europe

The European Commission's framework programme for support to the culture and audiovisual sectors. It replaced the Culture and MEDIA programmes which ran from 2007-2013 (https://eacea.ec.europa.eu/creative-europe/actions/media_en)

DCMS

Department for Digital, Culture, Media and Sport formerly the Department of Culture, Media and Sport. Government department responsible for setting UK film policy and for administering the National Lottery Distribution Fund (www.culture.gov.uk)

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 video

A term used by the BFI Research and Statistics Unit to describe Video on Demand (VoD), a system that allows users to stream or download a film from a digital platform to view on a television set, PC or mobile device. See Video on Demand

Digital video recorder (DVR)

A digital set-top box with hard drive capable of storing large amounts of audiovisual content. Sometimes referred to as Personal video recorder (PVR)

Distributor

A person or company that acquires the right to exploit the commercial and creative values of a film in the theatrical, video and television markets. Also undertakes the promotional and marketing activities to attract audiences to a film

Domestic box office

Typically refers to the USA and Canada box office and revenue from the films given theatrical release in this territory. See Local box office

Domestic UK feature

A domestic (indigenous) UK feature is a film made by a UK production company that is produced wholly or partly in the UK

Download-to-own (DTO)

A type of Video on Demand (VoD) business model which allows users to purchase permanent film downloads for storage on a hard drive, and in some cases to burn an additional copy to DVD. Also known as Electronic-sell-through (EST). See Video on Demand

Download-to-rent (DTR)

A type of Video on Demand (VoD) business model which allows users to download content to view within a limited time period (often up to 48 hours following the first play). See Video on Demand

DVD – Digital versatile disc

A digital optimal disc storage format capable of being viewed on different types of players

EEA spend

The value of all production expenditure, from pre-production to completion, on activity incurred in the European Economic Area (EEA)

Electronic-sell-through (EST)

See Download-to-own (DTO)

English Regions

Formerly known as Government Office Regions (GORs) they were an administrative classification used to establish the boundaries of the Regional Development Agencies and the Regional Screen Agencies. In 2011 the administrative function of GORs was abolished but the areas were kept for statistical purposes and are now known just as 'Regions'

Event cinema

Also known as 'alternative content'. Non-feature film programming in cinemas, such as the live screening of events or performances happening elsewhere. Event cinema has become a regular feature of some UK cinemas in recent years, and has been made possible by the availability of digital projection

Exhibitor

A cinema operator that rents a film from a distributor to show to a cinema audience. See Film rental

Feature film

A film made for cinema release, rather than a film made for television, and usually of at least 80 minutes duration

Film download

A digital version of a film transferred (either officially or unofficially) from the internet to a PC or mobile device. Downloads may also go directly to television sets via games consoles, internet protocol television or dedicated set-top boxes

Film rental

The sum of money paid to the distributor by the exhibitor in return for the right to show a particular film. Usually calculated as a percentage of net box office

Film tax relief

Tax relief on film production costs available for British qualifying films. To access the relief a film must qualify as British under the relevant cultural test or as an official co-production, with the intention of being released for theatrical exhibition.

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 National Qualification 4 and 5)

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, drama, etc)

Global box office

See worldwide box office

Grant-in-aid

A payment by a public sector funder (normally a central government department) to finance all or part of the costs of the body in receipt of the grant-in-aid. Grant-in-aid is paid where the government has decided, subject to parliamentary controls, that the recipient body should operate at arm's length

GVA – Gross Value Added

The amount that individual businesses, industries or sectors contribute to the economy. Broadly, this is measured by the income generated by the business, industry or sector less their intermediate consumption of goods and services used in order to produce their output. GVA consists of labour costs (for example, wages and salaries) and an operating surplus (or loss). The latter is a good approximation to profits. The cost of capital investment, financial charges and dividends to shareholders are met from the operating surplus

High-end television (HETV) programme

Within this Yearbook, the high-end television programmes referred to are those which have accessed or intend to access the relevant UK creative industry tax relief. To access the relief an HETV programme must qualify as British under the relevant cultural test or as an official co-production, it is a drama (which includes comedy) or documentary production that must be intended for broadcast on television and/or the internet and have an average core expenditure per hour of slot length of not less than £1 million. (The slot length in relation to HETV programmes must be greater than 30 minutes)

Higher (Scottish)

In Scotland, the Higher is one of the national school-leaving certificate exams and university entrance qualifications of the Scottish Qualifications Certificate offered by the Scottish Qualifications Authority

HMRC

Her Majesty's Revenue and Customs. The government department charged with collecting revenue on behalf of the Crown

HMT

Her Majesty's Treasury. The government department responsible for formulating and implementing the Government's financial and economic policy

Independent film

A film produced without creative or financial input from the major US studio companies. These are: Fox Entertainment Group, NBC Universal, Paramount Motion Pictures Group, Sony Pictures Entertainment, Walt Disney Motion Pictures Group and Warner Bros Entertainment

Intermediate (Scottish)

In Scotland, the Intermediate was one of the national secondary school certificate qualifications offered by the Scottish Qualifications Authority. These have been replaced by National Qualifications

Inward investment feature

A term used by the BFI Research and Statistics Unit to denote a feature 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 film tax relief

ISBA TV regions

System for classifying regions developed by the Incorporated Society of British Advertisers for use by the advertising industry (www.isba.org.uk)

Local box office

Typically describes a particular country or territory's box office and revenue from films given a theatrical release in that country or territory when referenced from the perspective of that country or territory. See Domestic box office

Mainstream programming

Category of films aimed at the general audience

Mbps

Megabits per second. A data transfer rate of one million bits per second

Mean

A statistical term for the average of a set of values, which is calculated by summing the values and then dividing by the count of the values

Median

A statistical term meaning the middle value in an ordered set of values. Half of the values fall below the median, and half of the values fall above the median

Mixed-use venue

An arts venue which screens films on a part-time basis alongside other activities such as concerts and plays

Megaplex site

Defined by Dodona Research as a purpose-built cinema with 20 or more screens

Moving Image Arts

Refers to film, animation and filmmaking and the study of these and associated techniques.

Multiplex site

Defined by Dodona Research as a purpose-built cinema with five or more screens

Multi-channel television

Digital television programming carried by satellite, cable or freeview delivery systems, in this case excluding the five main network channels (BBC One, BBC Two, ITV, Channel 4 and Channel 5)

National Qualifications (Scottish)

In Scotland, the National Qualification are one of the secondary school certificate exams offered by the Scottish Qualifications Authority. These have replaced Intermediate and Standard Grade certificate qualifications. National Qualifications are usually taken by learners in the senior phase of secondary school (S4 to S6) and learners in colleges, including adult learners

Net box office

Box office takings after deduction of VAT

Online DVD rental

Selecting and renting DVDs via a website for postal delivery

ONS

Office for National Statistics. Executive office of the UK Statistics Authority, responsible for the production of official statistics in the UK (www.ons.gov.uk)

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 TV

A satellite or cable television system in which viewers pay a subscription to access television content including feature films

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)

See Digital video recorder (DVR)

Physical video

Refers to the various physical formats on which video can be distributed, such as VHS, DVD, Blu-ray, etc

Post-production

All stages of film production occurring after the shooting of raw footage. These typically include: editing the picture, adding the soundtrack, adding visual special effects and sound effects and preparing a final cut

Principal photography

The phase of film production in which the movie is filmed, with actors on set and cameras rolling, as distinct from pre-production and post-production

Pre-production

All stages of film production occurring once a film has been greenlit and before the shooting of raw footage. This typically includes: recruitment of crew, location scouting, set construction and scheduling

Producer

A film producer oversees and delivers a film project to all relevant parties while preserving the integrity, voice and vision of the film

Rental VoD

A type of Video on Demand business model which involves a one-off rental of an individual film title for a limited period of time, also known as download-to-rent (DTR). See Video on Demand

Sites

Individual cinema premises

Smart TV

A television set or set-top box connected to the internet that uses internet digital protocols to communicate data

Social group / Social grade

A section of the population defined by class group and employment status, based on a classification used by the Market Research Society. The ‘AB’ social group refers to people in the Upper Middle and Middle class groups, in higher and intermediate managerial jobs. The ‘C1’ social group refers to people in the Lower Middle class group, with supervisory or junior managerial jobs. The ‘C2’ social group refers to people in the Skilled Working class group, who are categorised as skilled manual workers. The ‘DE’ social group refers to those in the Working class group or those at the lowest level of subsistence, who are semi-skilled manual workers, in receipt of a state pension, in casual employment or the lowest grade jobs

South Asian films

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

Specialised films

Generally, non-mainstream films. This category includes foreign language and subtitled films, feature documentaries, ‘arthouse’ productions and films aimed at niche audiences

Standard Industrial Classification (SIC)

A system used by the Office for National Statistics to classify businesses according to the type of their economic activity

Statistically significant

A finding that is the result of a quantitative investigation or data analysis that is unlikely to be due to chance

Streaming

The transmission of audiovisual content that is constantly received by and presented to a user at the same time as it is being delivered by the provider. The client media player can start playing the data before the entire file has been transmitted

Studio-backed film

A film produced with creative and/or financial input from the major US studio companies. These are: Fox Entertainment Group, NBC Universal, Paramount Motion Pictures Group, Sony Pictures Entertainment, Walt Disney Motion Pictures Group and Warner Bros Entertainment

Subscription VoD (SVoD)

A type of Video on Demand business model based on a subscription payment (usually monthly) in return for unlimited access to content. See Video on Demand

Terrestrial television

The five main free-to-air channels: BBC One, BBC Two, ITV, Channel 4 and Channel 5

Traditional cinema

A cinema generally with fewer than five screens and that shows more mainstream product. Often an older building located in city centres or suburbs

Transactional VoD (TVoD)

A description of Video on Demand business models based on transactions of individual titles such as download-to-rent or download-to-own. See Video on Demand

Turnover

The revenue that a company receives from its normal business activities during a period of time, usually from the sale of goods and services to customers

UK and Republic of Ireland

The distribution territory comprising the UK and Republic of Ireland. Where this publication indicates a film has been released 'in the UK and Republic of Ireland' it refers to the distribution territory and not necessarily to an actual release in both countries

UK film

A film which is certified as such by the UK Secretary of State for Digital, 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; or 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

UK spend

The value of production expenditure, from pre-production through to completion, on activity incurred in the UK for films and programmes applying for one of the creative sector tax reliefs as a UK qualifying production under the relevant cultural test. For films and programmes qualifying as British under one of the UK's bi-lateral treaties or the European Convention on Cinematographic Co-production, the UK spend includes all production costs incurred by the UK film production company

US studio

See studio-backed film

VFX

Visual effects. The various processes by which imagery is created and/or manipulated outside of live action material

Video game

Within this Yearbook, the video games referred to are those which have accessed or intend to access the relevant UK creative industry tax relief, which are defined by HMRC as an electronic game that is played through a video device. To access the relief a video game must qualify as British under the video games cultural test

Video on Demand (VoD)

A system that allows users to select and watch films on a television set, PC or mobile device at the time they want over an interactive network. VoD services in the UK employ three basic types of business model: transactional (TVoD) which includes rental VoD, a one-off rental, also known as download-to-rent (DTR), and retail or download-to-own (DTO), also known as electronic-sell-through (EST); subscription VoD (SVoD) unlimited access to content for a fixed monthly sum; and free/advert-supported VoD from catch up services. See Digital video

Virtual Print Fee (VPF)

The commercial joint funding model designed to help film exhibitors purchase digital cinema equipment. The VPF is a contribution towards exhibitors' costs of digital cinema equipment, paid by distributors. This is based on the assumption that distributors will benefit from cost savings associated with using digital print distribution instead of analogue film print distribution

Worldwide box office

Refers to the box office across all global territories and total global box office revenues. Within the Yearbook, worldwide box office is used interchangeably with global box office.

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Cinema Advertising Association (CAA)
Cinema For All
comScore
Council for Curriculum, Examinations and Assessment (CEA)
Creative Skillset
Department for Digital, Culture, Media and Sport (DCMS)
Digital Cinema Media
Dodona Research
European Audiovisual Observatory (EAO)
European Film Agency Research Network (EFARN)
Into Film
Higher Education Statistics Agency (HESA)
Her Majesty's Revenue and Customs (HMRC)
Her Majesty's Treasury (HMT)
IHS
Joint Council for Qualifications (JCQ)
Nielsen Media Research (NMR)
Ofcom
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