

FDA yearbook

Film Distributors' Association

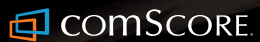
launchingfilms.com #launchingfilms

2017

welcome

Film Distributors' Association

launchingfilms.com #launchingfilms



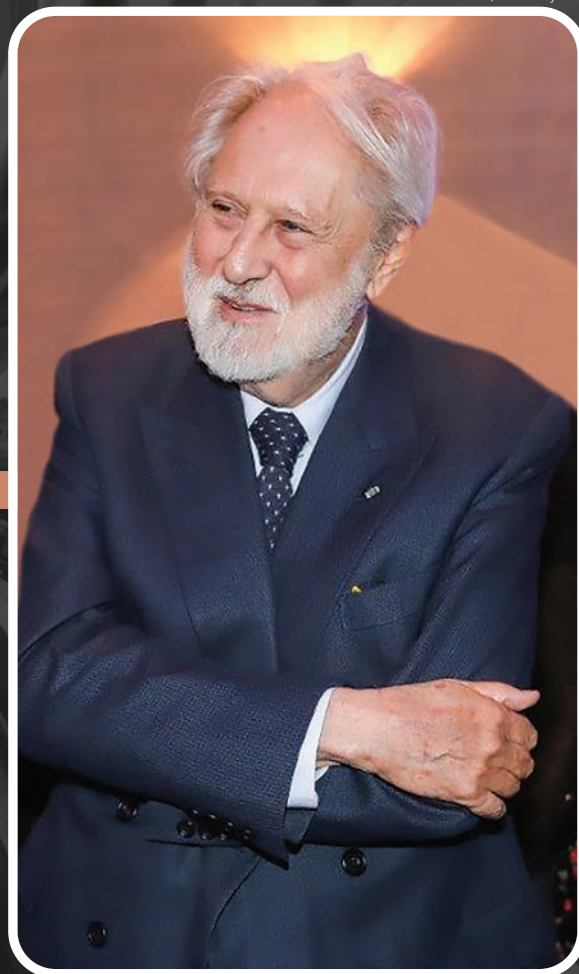
contents

Foreword	2
FDA 2016	6
Impact analysis	8
The year in UK film and cinema	12
○ What	18
○ Focus on event cinema	45
○ When	54
○ Where	60
○ Who	66
○ How	72
○ Film for all: Outreach to cinemagoers with hearing and sight loss	80
Worldwide round-up	82
Multimedia spectrum: UK home/mobile entertainment round-up 2016	90
Almanac	110
○ FDA members	111
○ Golden tickets of 2017	112
○ A full diary 2017 and beyond	113
○ Networking in the film industry	114
○ Directory of screening rooms	115
○ Congratulations	116
○ Acknowledgements	117
○ A year of final farewells	118
○ Index of data tables	119
○ Contact FDA	120

foreword

by Lord Puttnam of Queensgate CBE, President of Film Distributors' Association

Last December, at a well-attended FDA reception in the Grand Connaught Rooms, Covent Garden, I was delighted to lead the celebration of two very recent milestones.



The first was the 25th consecutive year of FDA's sponsorship, for and on behalf of UK film distributors, of the National Film & Television School. That this valuable support has endured for a quarter-century and counting – undoubtedly helping the NFTS, based at Beaconsfield

FDA/Tim Whitey



Lord Puttnam welcomes the Minister for Digital & Culture, the Rt Hon Matt Hancock MP, to FDA's Christmas reception on 13 December 2016. Their year-end observations about the industry's progress made trade press headlines.

MBI



SCREENDAILY
Lord Puttnam calls for greater transparency and new distribution fund

Studios, to develop into what is now one of the finest film, TV and new media schools in the world – is all the more personally satisfying as I happened to be Chair of the NFTS at the time it was originally agreed.

The second milestone was the successful conclusion of FDA's second sector-wide paid internship scheme, run in collaboration with Creative Skillset, Film Export UK and ICO. Over a nine-month placement, the diverse participants received the best possible on-the-job training, backed up by regular classroom sessions supporting them to grow in confidence to a point at which some have already been offered on-going employment in the sector.

The common factor uniting both these milestones is *talent*.

The creative industries, in which the UK has long excelled, depend upon talent having opportunities to shine. To my mind, the sector's talent strategies – how individuals with great potential are found, recruited, developed and retained – essentially support and drive its fast-evolving *business* strategies.

Film distributors are adept at analysing risk and commercialising innovation. They *have* to be in order to exist in a world in which citizens have a super-abundant choice of digital media and entertainment experiences, in and out of the home.

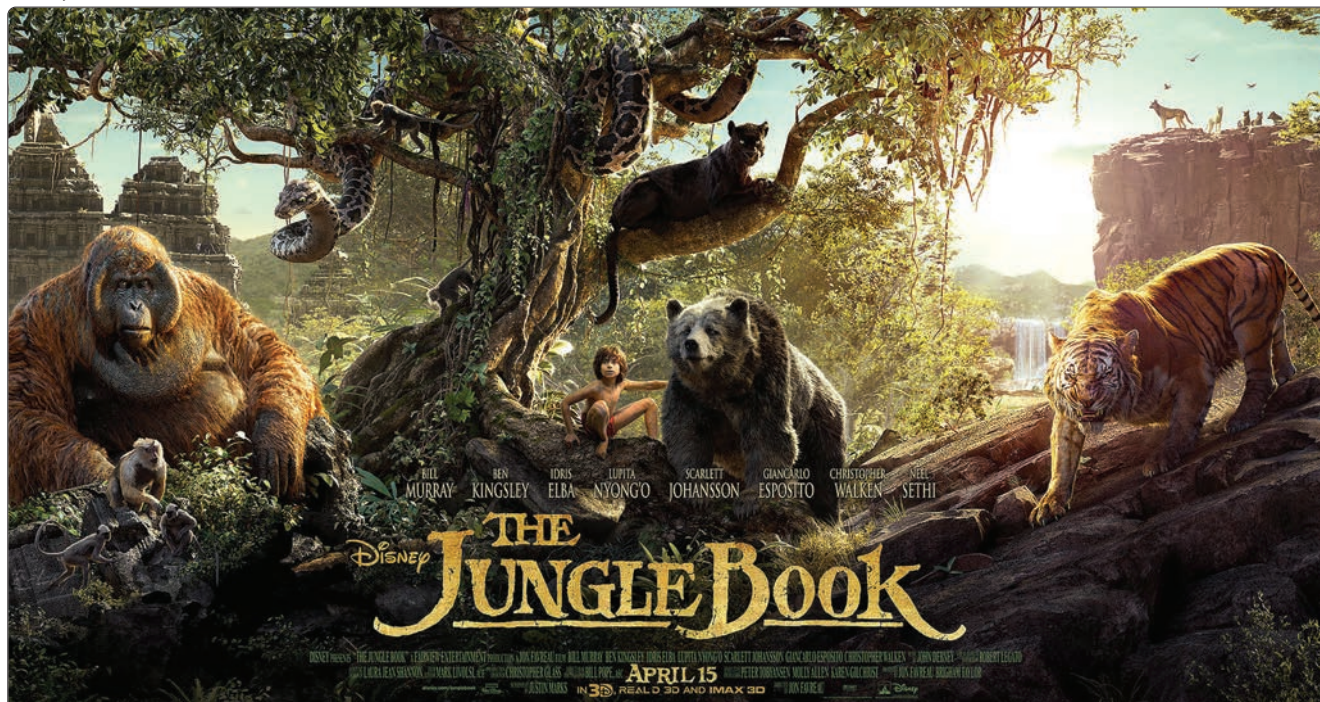
I remain entirely optimistic about the future of feature-length movies

Nurturing the next generation of talented filmmakers and distribution executives may partly be a facet of social mobility and responsibility; but fundamentally it's about harnessing the transformational ability of talent to enhance effectiveness and competitiveness. It's not simply common sense; it's a business imperative, and I continually find myself applauding FDA members for their commitment to new talent right across the board.

Let me go a step further. Given its track record in managing internships and foundation-level training courses for recent starters, I sincerely hope FDA blazes a path in embracing the UK's new apprenticeship scheme, effective from spring 2017, in realising additional opportunities for people wishing to enter and learn this increasingly digital film business, whatever their background.

Digital technologies have already revolutionised the ways in which films are made, marketed and watched – and that will surely continue to be the case. Notwithstanding the exponential improvements in smart TVs (increasingly with 4K image resolution), and consumers' increasing migration towards 'on demand' streaming services instead of discs, cinemagoing itself enjoyed a robust year.

To the reported surprise of many, 2016's cinema box-office overall kept pace with that of 2015, which was the highest grossing year in UK cinema history. The year's box-office receipts soared past the £1 billion mark, setting a new record a full three weeks earlier than in the previous year.



Jungle VIP: Jon Favreau's CGI version of *The Jungle Book* was the highest grossing UK cinema release in April 2016. A roaring success on its opening weekend (15–17 April), it topped the UK box-office with £9.9m (likewise the US box-office with \$103.6m, the second biggest April opening on record). Sir Ben Kingsley, the voice of Bagheera, the panther, and rising US star Neel Sethi, on screen as Mowgli, supported the US and UK release, including with a live interview on BBC1's *The One Show*. Within six weeks of it opening, the film's box-office receipts had passed £40m, a rare achievement. *The Jungle Book* (2016) is now placed within the UK's top 40 box-office hits of all time (see page 52).

Underpinning this welcome buoyancy, a pleasing spread of titles from *The BFG* and *Bridget Jones's Baby* to *Deadpool* and *The Jungle Book* (above) performed very strongly.

Much as I admired 'indie' releases such as *I, Daniel Blake*; *My Scientology Movie*; *Eddie the Eagle*; *Brotherhood*; *Rams*; *Son of Saul*; and *Julieta* (opposite), conditions remain tough for UK independent film distributors; facing relatively low returns against high costs and, since 24 June, a significantly weaker pound. Regrettably, one or two of FIDA's independent member companies did not even manage to make it through the year.



All about my daughter: Eponymous broken-hearted Julieta (Emma Suárez) is a 55 year-old teacher who hasn't heard from her daughter for 12 years. Among UK cinema audiences, writer/director Pedro Almodóvar remains one of Spain's most celebrated filmmakers with 4 BAFTA awards to his credit to date. The summer release of *Julieta* was his first since *I'm So Excited* (2013) and it outgrossed that film by some margin – *Julieta's* box-office take of £134m made it the highest grossing foreign-language 'arthouse' title of 2016. Pedro Almodóvar serves as president of the jury at the 70th Cannes Film Festival in May 2017.

The complex 'distribution engine' powering film consumption finds itself working overtime.

An unprecedented 900 individual titles were launched in 2016, up from 853 in 2015, and 'just' 646 in 2012. It has in every sense become a 7-day, 52-week business. In the digital cinema era, the supply of titles seeking screen exposure has rocketed out of all proportion to consumer demand, which remains broadly static.

UK cinema visits reached 168.25 million in 2016, compared with 171.9m in 2015 and 172.5m in 2012. This is around 2.6 visits a year per head of population, substantially higher than during the pre-multiplex days of the 1980s, yet a little lower than in say the US, France or the Republic of Ireland.

Around 80% of modern-day cinema visits are of course to multiplexes, principally concentrated in the hands of three large UK operators. A few points of additional market share are occupied by specially designed 'boutique' cinemas, catering for local communities with sophisticated food and drink options, luxury seating and a tailored mix of films and events.

Older audiences, an important demographic, tend to take a little longer to find a new release; they are seldom to be found joining the crowds on opening night. Yet, with this plethora of titles, too many films find it well-nigh impossible to hold on to screens and their availability becomes very limited.

Regardless of how film consumption evolves in a marketplace of so many formats and platforms, I remain entirely optimistic about the future of feature-length movies. As a means of storytelling, they retain their capacity to stimulate our imagination and touch our deepest emotions. They inspire and enable, as well as entertain.

If you close your eyes and think of Britishness, a whole range of film characters quickly looms in your mind's eye

At its best, the cinema continues to offer an utterly unique and immersive 'going out' experience – even as generations of consumers become ever more comfortable viewing long-form content on tablets and laptops as well as ever larger-screen TVs.

In the coming years, the UK will be required to forge a dynamic new trading position in the world. If you close your eyes and think of what 'Britishness' might mean, I've little doubt that a whole range of film characters quickly looms in your mind's eye. British films have transcended cultures, languages and borders in the past, and I'm certain they'll continue to do so in future.

Film is in the cultural DNA of the UK; and talent is its lifeblood.

For any film to realise its full potential, it must connect with its audience. As the UK film industry weighs up the challenges and opportunities that lie ahead, I sincerely believe its bold, pragmatic, audience-focused, talented and diverse distribution sector will continue to play a leading role.

May I wish you a healthy, prosperous and very happy New Year.

davidputtnam.com
#davidputtnam

FDA 2016

*Summary of activity across
our 5 inter-linked workstreams*

the foundation of
the film industry

SAFEGUARD COPYRIGHT

Aim: Continue to make the UK theatrical release cycle as safe and secure as possible with zero piracy sourced from UK cinemas.

FDA formed the Film Content Protection Agency in 2016.

A central point of contact, this specialist unit delivers a practical briefing and incentive programme for cinema staff, backed up by night vision tech which the Agency procures.

It has an intelligence collation capability and liaises with the law enforcement community on matters of copyright theft.



In recent years, all known instances of film theft (audio and/or video) have been detected and prosecuted.

The Agency also commissions an online scanning/takedown service to provide the broadest possible cover across the sector.

TRAINING & DEVELOPMENT

Aim: Best possible help getting started, with sustainable routes into the sector and more confident, upskilled progress up the career ladder – while also harnessing changing workforce opportunities.

For film distributors, we offered **10** free courses (some with



Creative Skillset support) delivering **93** training places in 2016.

FDA co-ordinated a 9-month paid **internship scheme** with 19 placements at UK film distributors in 2015–16, most of whom have gone on to full-time employment in the sector.

In 2016 FDA celebrated **25** successive years of UK film distributors' sponsorship of the National Film & Television School.

#launchingfilms

MEDIA SERVICES

Aim: Fully service all branches of UK media, including with preview screening schedules and generic content solutions, to facilitate the widest possible editorial coverage of film releases.

FDA is a long-standing, trusted, authoritative source of comprehensive film information, contacts and data for UK media, screen bookers, researchers and policymakers.

In 2016, FDA serviced:

- Critics' Week of Release screenings for 428 films
 - Scottish Press Shows for 89 films
 - Official FDA media screenings for 229 films
- FDA's growing website, launchingfilms.com, served 1.1m sessions in 2016, 93% in the UK and Ireland. Nearly 50% of usage came from portable devices. The forward planner (UK release schedule) was the #1 most visited section.



AUDIENCE DEVELOPMENT

Aim: In a densely crowded entertainment marketplace, inspire greater buzz for the unique cinema line-up and experience, and better equip consumers to decide on their next cinema visit and book tickets.

FDA's generic movie content, including a new top 10 films chart each week, was shared widely online.



1.5 million+ online views of FDA's season taster trailers in 2016, mostly on Facebook, twitter, YouTube. All content links to FDA website with an intuitive ticket booking hub.

FDA's experiential events included:



State of the Art Cinema 2016, our interactive summer exhibition

of film posters, photographs, costumes and props; and *Create Your Own Film Poster* at Halloween/half-term. Both events were open free to public visitors in person and online.



FDA

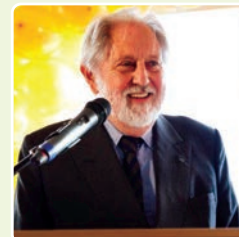
Playing to the gallery: Alex Zane and Kara Tointon launch *State of the Art Cinema 2016*.

POLICY & RESOURCES

Aim: One clear, positive voice for UK film distribution, whenever it is more effective and appropriate to do so.

We take generic logistics management off distributors' backs, and channel coherent input from our sector into key consultations throughout the year.

Lord Puttnam helps FDA to play an energising role in industry development and to bring the sector together. Lord Puttnam's keynote speeches for FDA are freely available at any time at launchingfilms.com (click on the 'Watch' channel) and elsewhere.



FDA/Getty

launchingfilms.com

impact analysis

As Lord Puttnam and others have noted, *distribution* is necessarily the branch of the film business with the greatest influence on the breadth and depth of audiences' access to films. In 2015 FDA commissioned Saffery Champness and Nordicity jointly to produce a report assessing *The Economic Impact of UK Theatrical Distribution*. For the first time, it set out in one place an estimate of the contribution made by film distributors to the UK economy.

FDA requested an **updated report**, using the latest available data, in spring **2016**. This article is extracted from that publication.

Established economic methodology was adapted to measure the contribution in three ways:

- Direct impact – resulting from the direct expenditure of UK-based film distributors
- Indirect impact – resulting from the goods and services purchased by distributors from other industries in the UK
- Induced impact – resulting from re-spending of income earned by employees of distributors and their suppliers.

The combination of the indirect and induced impacts is presented here as the multiplier effect.

Direct economic impact generated by UK film distribution companies

Direct economic impact	2014
Employment – <i>measured in full-time equivalents (FTEs)</i>	4,400
Gross Value Added – <i>sector's contribution to the UK economy</i>	£1,670 million
Exports – <i>revenue generated for the UK economy</i>	£262 million

Saffery Champness/Nordicity calculations based on data from IDBR, ABS, Companies House, Olsberg-SPI/Nordicity (2015) and other sources

GVA plus taxes on products/services minus subsidies on products/services
= Gross Domestic Product (GDP)

Multiplier effect

Through the purchase of goods and services from other sectors of the economy, e.g. advertising all around the UK, the film distribution sector also had significant multiplier effects, which yielded a further 14,500 FTEs of employment and £1,047 million in GVA in 2014. These multiplier effects may be added to the direct economic impact in order to find the total economic impact of film distribution:

	Employment (FTEs)	GVA	Tax revenue
Direct impact	4,400	£1,670 million	£129 million
Multiplier effects	14,500	£1,047 million	£281 million
Total economic impact	18,900	£2,717 million	£410 million

Saffery Champness/Nordicity calculations based on data from IDBR, ABS, Companies House, Olsberg-SPI/Nordicity (2015) and other sources

The economic activity generated by UK film distributors through both direct and multiplier effects also yielded an estimated £410 million in tax revenue for the UK government in 2014, including income tax, National Insurance, VAT (on induced impact consumption), corporation tax and council tax

However, even this is only part of the picture.

Some additional points should be considered in order to appreciate the *overall* contribution of theatrical film distribution.

A distributor is a *risk-taker*. It will be the first (and sometimes the last) commercial contributor to a feature film's production budget. A distributor's skill is to identify the commercial potential of a feature film at an early stage, sometimes before a script has been completed and a cast assembled, and then to put their money where their judgement is. Furthermore, the distributor is not only risking their money to fund the production of a film, they are also explicitly promising to put even more funding into the marketing, promotion and other costs associated with the actual release of a film. For larger releases, this could mean committing many millions of pounds – without a guarantee of a commercial return.

Distributors are also *innovators*. They drive change in how films are seen and marketed.

For example, distributors have been the major financial contributors to the digital conversion of the UK's cinema exhibition estate. Audiences can now experience a much broader range of screen content, from live theatre and opera to Q&As and sports events (see page 45).

Distribution acts as the lynchpin of the film sector value chain

In many respects, therefore, film distribution acts as the lynchpin of the entire film sector value chain: it links creators and the production of films with *citizens* – i.e. consumers who have a vast choice of media and entertainment.

Therefore, the full scope of the economic impact of UK film distribution should take account of the wider economic impacts it has by enabling film production and consumer engagement with film content.

Wider economic impact of film distribution

A large part of the wider economic impact is associated with the content investments made by the production arms of distribution companies, both 'US majors' and 'independents'.

The total economic activity generated by film production yielded estimated tax revenues of £616 million for the UK economy in 2014.

In terms of consumer engagement, film distributors spearhead and fund the positioning, marketing and promotion of films across multiple release platforms. For example, the distribution of film content into cinemas UK-wide enables those operators to employ thousands of UK citizens and stimulates additional economic activity. Similarly, the release of films on VoD services or DVD/Blu-ray discs is a source of further employment and economic activity; while film distribution companies' role in the management of character licensing meant that they enabled an estimated £753 million in film-related merchandise sales in the UK in 2013, in turn generating more employment, GVA and tax revenue.

By combining the core sectoral impact of film distribution (through their direct and multiplier effects) with the wider economic impacts noted above, we obtain a fuller picture of the *overall* impact of film distribution in the UK. When viewed as the lynchpin of the UK film sector, film distribution was responsible for generating:

- 143,000 employment FTEs
- £7.7 billion in GVA
- £1 billion in services exports
- £2.3 billion in tax revenue

Saffery Champness/Nordicity calculations based on data from FDA, BFI, ONS, ABS, IDBR, Companies House, comScore, Oxford Economics (2012) and Olsberg-SPI/Nordicity (2015)

Overall, by several measures, theatrical film distribution continues to make an important contribution to the UK's economy and citizens.

saffery.com

UK's creative industries worth a record £84.1 billion a year to the UK economy

Data published by the Government in 2016 reveal that the UK's creative industries, which include film, TV, music, games, publishing and advertising, account for 5.2% of the UK economy.

The creative industries are worth a record £84.1 billion a year (Gross Value Added) and sustain 1.9 million jobs. That equates to 1 in 17 of all jobs in the UK (1 in 8 in London).

The value of services *exported* by the UK's creative industries amounts to £19.8 billion a year.



Walt Disney

ROGUE ONE
A STAR WARS STORY
IN CINEMAS DECEMBER 15



The ultimate power in the universe: Produced at Pinewood Studios, directed by Briton Gareth Edwards and with Felicity Jones (above) and Riz Ahmed among its diverse cast, *Rogue One: A Star Wars Story* had its world premiere in Hollywood on Saturday 10 December. After fan screenings in central London, backed up by a constellation of 4- and 5-star reviews, it opened in a reported 698 cinemas in the UK and Ireland on Thursday 15 December. Its opening frame of \$290.5 million in worldwide box-office receipts included a four-day haul of £17.2 million from the UK – the biggest debut of 2016 and the second biggest December opening on record, behind only *Star Wars: The Force Awakens* (2015). More than 22% – a high proportion – of the UK opening gross was derived from 3D and IMAX performances. A spin-off rather than one of the saga's continuing series of episodes, *Rogue One*'s action-packed story, crafted by Chris Weitz and Tony Gilroy, led perfectly and seamlessly up to the events of the original *Star Wars: A New Hope* (1977). *Rogue One* tickets were snapped up at hyper speed, crossing £64m UK box-office and \$1 billion worldwide in less than 6 weeks of release. The saga's white-hot eighth episode, *The Last Jedi*, is due for release in December 2017.

WANT TO BE UNHACKABLE?



Protect your data from the dark side.

Kaspersky Total Security.
Get protected now at kaspersky.co.uk

KASPERSKY
THE POWER
OF PROTECTION

© 2016 Kaspersky Lab. All rights reserved. Registered trademarks and service marks are the property of their respective owners. Nothing guarantees complete protection, so please exercise caution online.

the year in UK film and cinema

Reflections on the behaviours, trends and habits of UK cinema audiences in 2016 by Mark Batey, FDA Chief Executive. What did people see, like, talk about and share, and how did distributors motivate consumption?

By any measure, 2016 was a remarkable year.

Yet, however turbulent the headlines, and whatever the potential distractions – including the summer's Euro 2016 tournament and Rio Olympic Games, in which Team GB finished second in the medals table – cinemagoing once again proved to be a robust escape from it all.

With 1% of the world's population, the UK accounted for 5% of world cinema box-office receipts and 21% of box-office receipts in Europe.

Overview: An intensely competitive, buoyant, dynamic marketplace

The *range* of attractive film releases, spread throughout the year and brought persuasively to market, meant that the huge, resilient cinema box-office again topped £1.3 billion (including around a quarter of a billion pounds of VAT).

No fewer than 11 of 2016's releases grossed more than £30 million at the box-office, vs. 8 in 2015.

The top 11 film releases of 2016 are placed in the UK's all-time top 100 hits (as at 5 January 2017).

In the UK, business in 2016 finished broadly level-pegging with 2015, which had posted a new box-office record with the 4th highest number of cinema visits in the multiplex era (i.e. since the mid-1980s). 2016's UK admissions total of 168.25m is the 8th highest in the 21st century to date, broadly maintaining the welcome buoyancy of recent years despite a year-on-year dip of 2.1%. But exactly what appealed to audiences, and to what extent, was as tough to predict as ever.



Warner Bros.

Human. Nature: A fresh, modern take on Edgar Rice Burroughs' century-old story of a boy raised by apes after his parents' death in Africa, *The Legend of Tarzan* had its European premiere in London's Leicester Square on 5 July. It was a British-made adventure, filmed largely at Leavesden Studios by director David Yates, whose *Fantastic Beasts and Where to Find Them* opened four months later (see page 31). Alexander Skarsgård starred as Tarzan/John Clayton alongside Margot Robbie as his wife Jane, Samuel L. Jackson and Christoph Waltz. 2016 was a break-out year for Margot Robbie, who was also seen in *Suicide Squad*, *Whiskey Tango Foxtrot* and, briefly, *The Big Short*. Alexander Skarsgård himself starred as a corrupt cop in another, very different, 2016 release, the latest comedy from London-born writer/director John Michael McDonagh, *War on Everyone* (below).



Icon

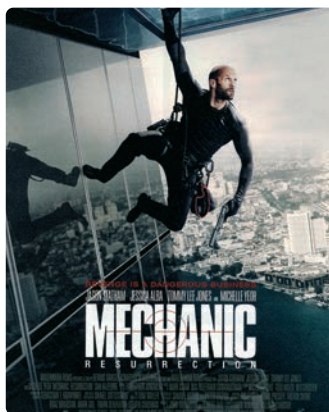
Release markets for UK film distributors as rights-holders

Cinema admissions (number of visits)	2016	2015
UK	168,259,894 (average 3.25m per week)	171,930,400
Republic of Ireland	15,782,328	15,172,461
Malta	651,674	676,217
Total admissions	184,693,896	187,779,078

Gross box-office receipts (value of ticket sales in sterling)	2016 (53 weeks)	2015 (52 weeks)
UK	£1,246,593,601	£1,235,544,731
Republic of Ireland	£91,177,680	£76,166,223
Malta	£4,075,771	£4,009,305
Total box-office	£1,341,847,052	£1,315,720,259



StudioCanal



Lionsgate

Market dynamics

Cinemagoing is *product-driven*, as ever, depending largely on the films available and the extent to which they connect with audiences. Box-office revenues self-evidently flow in as distributors' campaigns roll out and films open on screens.

Cinema audiences engage with *characters* and *stories* (generally more so, today, than 'stars'), so *properties*, especially those with the potential to develop as franchises, are all-important. As you can see in the chart on page 32 (and as is typically the case), most of the year's top releases were part of pre-existing franchises or familiar media properties.

Audiences also crave premium *experiences*, both for personal fulfilment and to share with others. In 2016 the average weekly spend on cinema tickets in the UK/Ireland was £25m, but ranged widely, according to the available film choice, between a low of £12.9m and a high of almost four times as much, £48.6m (see page 58).

Market development: The box-office for the top 40 films in 2016 (out of 900 releases) was greater than the *entire* UK/Ireland box-office (all 505 releases) back in 2006.

In 2016, the BBFC classified more films for theatrical release than in any other year of the last half-century.

Brilliantly executed: British stars Idris Elba and Jason Statham led the casts of high-octane contemporary thrillers – Idris Elba in *Bastille Day* as a CIA agent ensnared with Richard Madden's pickpocket in Paris on what develops into a dangerous case of high-level corruption; Jason Statham reprising one of his signature action roles in *Mechanic: Resurrection* with Jessica Alba and Tommy Lee Jones on magnificent locations in Rio, Sydney, the Balkans and Bangkok. In addition to appearing on screen in *Bastille Day*, *100 Streets* and *Star Trek Beyond*, Idris Elba participated in three further 2016 releases, voicing different animal characters in *Zootropolis*, *The Jungle Book* and *Finding Dory*.

Market polarisation – a rising concentration on the top 20 releases

Top 20	2016	2015	2014	2013	Average last 4 years
UK box-office of top 20 films	£650.1m	£707.1m	£492.4m	£532.6m	£595.5m
Percentage of year's total UK box-office	48.6%	53.9%	43.4%	45.6%	47.8%
Top 3 films (as at end of year)	<i>Rogue One: A Star Wars Story Fantastic Beasts and Where to Find Them Bridget Jones's Baby</i>	<i>Spectre Star Wars: The Force Awakens Jurassic World</i>	<i>The Lego Movie The Hobbit: The Battle of the Five Armies The Inbetweeners 2</i>	<i>Despicable Me 2 Les Misérables The Hobbit: The Desolation of Smaug</i>	

comScore

21st Century trends

The modern-times peak in cinemagoing was reached in 2002, with 175.9 million admissions, a 40-year high, as yet unsurpassed. In the 15 years from 2002 (see table below), UK cinema box-office has risen +63%, admissions have dipped by 4.3%, while *the number of titles released into the market by distributors has soared +228%*.

UK/Rol	2016	2015	2014	2011	2008	2005	2002
Cinemas' box-office receipts	£1,329m	£1,309m	£1,133m	£1,129m	£949.5m	£840.4m	£812.2m
UK admissions	168.3m	171.4m	157.5m	171.5m	164.2m	164.7m	175.9m
Releases Incl. event cinema	900	853	838	577	531	467	394

comScore

Given such a dense supply of product, the risk of commoditisation is ever-present – making 'cut through' all the more difficult. Release-date decisions are very tough in such a crowded market place. A significant UK audience craves entertaining cultural nourishment at *any* time of year, *if* there's significant space on cinema screens for non-mainstream releases.

5-year summary of UK cinema landscape

	2016	2015	2014	2013	2012
UK cinema admissions	168,259,894 -2.1% vs. 2015	171,930,400 +9.2% vs. 2014	157,499,641 -4.9% vs. 2013	165,539,976 -4% vs. 2012	172,498,774 +0.5% vs. 2011
UK + ROI gross box-office	£1,329,473,131 +1.5% vs. 2015	£1,309,606,402 +15% vs. 2014	£1,133,893,009 -2.9% vs. 2013	£1,167,036,502 -1% vs. 2012	£1,179,046,380 +3.7% vs. 2011
UK distributors' estimated P&A investment	£350m+	£350m+	£350m+	£330m+	£330m+
No. new releases	900	853	838	801	646
Top 3 releases Jan-Dec	<i>Rogue One: A Star Wars Story</i> <i>Fantastic Beasts and Where to Find Them</i> <i>Bridget Jones's Baby</i>	<i>Spectre</i> <i>Star Wars: The Force Awakens</i> <i>Jurassic World</i>	<i>The Lego Movie</i> <i>The Hobbit: The Battle of the Five Armies</i> <i>The Inbetweeners 2</i>	<i>Despicable Me 2</i> <i>Les Misérables</i> <i>The Hobbit: The Desolation of Smaug</i>	<i>Skyfall</i> <i>The Dark Knight Rises</i> <i>Marvel Avengers Assemble</i>
UK films' overall market share (including UK qualifying productions)	34.9%	44.5%	25.9%	22.2%	32.1%
Breaking out from the above: UK independent films' market share	7.4%	11%	15.5%	6.8%	9.3%

Market challenges

The UK is a large cinema territory by gross box-office receipts (generating 5% of the world's box-office). Yet, relatively speaking, it is generally characterised by *high* marketing and distribution costs with relatively *low* returns for film distributors.

In 2016, almost a third (32.4%) of all releases grossed less than £10,000 (including VAT) during their theatrical run. Fully 81% of releases grossed less than £0.5m. Out of the 900 titles brought to market, just 17 grossed more than £20m (see table below).

Total gross box-office achieved during UK theatrical run	No. releases 2016
£1 - £1,000	63
£1,001 - £10,000	234
£10,001 - £50,000	229
£50,001 - £100,000	76
£100,001 - £500,000	140
£500,001 - £1,000,000	36
£1,000,001 - £4,000,000	65
£4,000,001 - £7,000,000	26
£7,000,001 - £10,000,000	17
£10,000,001 - £20,000,000	12
£20,000,001 - £30,000,000	6
£30,000,001 - £40,000,000	6
£40,000,001 - £50,000,000	3
£50,000,001 - £60,000,000	2
Total	915

comScore

Soda



'A film of distinctive rhythm and unlikely charm' (*Independent*): Jim Jarmusch's thoughtful and rewarding comedy, *Paterson*, traced the daily routine of a man named Paterson (Adam Driver), fortuitously a no.23 bus driver in Paterson, New Jersey, who writes heartfelt poetry. Upon its November release in UK cinemas, it garnered excellent reviews and £0.6m at the box-office. In 2017, Adam Driver appears in very different roles, in Steven Soderbergh's *Logan Lucky* and again as Kylo Ren in *Star Wars: The Last Jedi*.



Other continuing **market challenges** for film distributors include:

- The decline in physical home entertainment revenues
- The migration of both creative talent and audiences across other entertainment formats
- Uncertainty over European-related matters, such as funding partnerships and developments in the Digital Single Market and copyright reform
- Consideration of a near-future convergence in which (some) movies may become more 'playable' and games may incorporate extra narrative content – for audiences ultimately to decide

what

drew UK audiences to the cinema in 2016?

Audiences' favoured genres tend to be those where the impact of the characters, narratives and situations is *magnified* by the uniquely immersive, collective experience of the cinema.

Genre groups	% of UK cinema releases 2016	% of UK cinema box-office 2016
Sci-fi / action / adventure	11.7% 	43.8%
Family / animation	5.0% 	17.9%
Comedy / romcom	19.5%	15.4%
Horror / suspense	9.9%	7.0%
Others	53.9%	15.9%

comScore

With great power comes great irresponsibility: Ryan Reynolds enjoyed the biggest hit of his career to date starring as Wade Wilson, a wise-cracking mercenary in Marvel's expanding cinematic universe. When his healing powers are massively enhanced in a rogue operation that leaves his body scarred (but his sense of humour intact), Wade adopts the alter ego, 'Deadpool'. This hard-hitting comedy take on the superhero genre found huge favour with audiences on social media and in cinemas (its worldwide box-office receipts topped \$780m); a sequel is due in 2018. *Deadpool*'s successful UK digital advertising and publicity campaign was 'highly commended' at the *Screen* trade awards 2016.



Fantasy reigns

In 2016, heroes and superheroes continued to punch mightily above their weight. Spectacular action/adventure looks, sounds and feels most impressive at the cinema.

The six films tabled below, all listed in the top 20 releases of 2016, accounted for **14%** of the entire year's box-office receipts.

Marvel Cinematic Universe

	Film	UK distributor	UK cinema release date 2016	UK cinema box-office 2016
1	<i>Deadpool</i> (previous page)	20th Century Fox	12 Feb	£37.8m
2	<i>Captain America: Civil War</i>	Walt Disney	29 April	£36.9m
3	<i>Doctor Strange</i>	Walt Disney	28 Oct	£23.1m
4	<i>X-Men: Apocalypse</i>	20th Century Fox	20 May	£18.3m

comScore

DC Comics Extended Universe

	Film	UK distributor	UK cinema release date 2016	UK cinema box-office 2016
1	<i>Batman V Superman: Dawn of Justice</i>	Warner Bros.	25 March	£36.6m
2	<i>Suicide Squad</i>	Warner Bros.	5 Aug	£33.6m

comScore

A decade after *Iron Man* and *The Dark Knight* (both 2008) stoked the current generation of comic-strip cinema with such aplomb, there is much more to come from both these creative powerhouses in 2017 and beyond.

In addition, an eclectic mix of **dramatic adventure films** reached mass audiences.

Between them, the 15 examples listed in the table on the right delivered approximately 20 million UK cinema visits:

Drama/adventure film	UK distributor	UK cinema release date 2016	UK cinema box-office 2016
<i>Jason Bourne</i>	Universal	29 July	£23.3m
<i>The Revenant</i>	20th Century Fox	15 Jan	£23.1m
<i>Miss Peregrine's Home for Peculiar Children</i>	20th Century Fox	30 Sept	£12.2m
<i>London Has Fallen</i>	Lionsgate	4 March	£10.9m
<i>Me Before You</i>	Warner Bros.	3 June	£9.6m
<i>The Legend of Tarzan</i>	Warner Bros.	8 July	£9.2m
<i>Arrival</i>	eOne	11 Nov	£9.1m*
<i>Passengers</i>	Sony	23 Dec	£9.1m*
<i>Goosebumps</i>	Sony	5 Feb	£9.0m
<i>Inferno</i>	Sony	14 Oct	£8.3m
<i>Jack Reacher: Never Go Back</i>	Paramount	21 Oct	£8.0m
<i>The Danish Girl</i>	Universal	1 Jan	£7.5m
<i>The Hateful Eight</i> (below)	Entertainment	8 Jan	£7.4m
<i>Sully: Miracle on the Hudson</i>	Warner Bros.	2 Dec	£7.1m*
<i>Spotlight</i>	eOne	29 Jan	£6.3m

*Still on UK cinema release at end of 2016

comScore



Big draw

Animation, a strikingly diverse genre, attracted diverse audiences of all ages, and in 2016 1 in 6 cinema tickets were purchased for an animated film. The BBFC certificate for the releases tabled below ranged from U – 15.

Top 15 animated films in UK cinemas 2016

Film	UK distributor	UK cinema release date 2016	UK cinema box-office 2016
1 <i>Finding Dory</i>	Walt Disney	29 July	£42.9m
2 <i>The Secret Life of Pets</i> (right)	Universal	24 June	£36.3m
3 <i>Zootropolis</i>	Walt Disney	25 March	£24.0m
4 <i>Trolls</i>	20 th Century Fox	21 Oct	£23.4m
5 <i>Alvin and the Chipmunks: The Road Chip</i>	20 th Century Fox	12 Feb	£16.8m
6 <i>Moana</i>	Walt Disney	2 Dec	£15.2m*
7 <i>Kung Fu Panda 3</i>	20 th Century Fox	11 March	£14.2m
8 <i>Angry Birds</i>	Sony	13 May	£10.6m
9 <i>Sausage Party</i>	Sony	2 Sept	£7.7m
10 <i>Ice Age: Collision Course</i>	20 th Century Fox	15 July	£7.5m
11 <i>Storks</i>	Warner Bros.	14 Oct	£6.9m
12 <i>Ballerina</i>	eOne	23 Dec	£3.1m*
13 <i>Kubo and the Two Strings</i>	Universal	9 Sept	£3.1m
14 <i>Monster Trucks</i>	Paramount	30 Dec	£2.4m*
15 <i>Capture the Flag</i>	Paramount	29 Jan	£1.9m

Total top 15

£216 million

*Still on UK cinema release at end of 2016

comScore

The highest-grossing animated film of all time in UK cinemas remains *Toy Story 3*, which generated £73.9m in ticket sales in 2010 (see page 52).



Universal



Pawesome: From Imagination, creators of *Despicable Me*, came this New York-set animated comedy. With a voice cast including Kevin Hart, Albert Brooks and Steve Coogan, *The Secret Life of Pets* was revealed in UK cinema previews on 18/19 June, the weekend prior to its opening date (Friday 24 June). It achieved the biggest animated film opening of 2016 to date (£9.58m including the previews), which was the 4th biggest original animation opening in UK cinema history. It was the UK's highest grossing film in June and July, grossing a total of £36.3m, part of a mighty global haul of \$875m. Next up from the same powerhouse stable were *Sing* (UK release in January 2017) and *Despicable Me 3* (summer).

Film is GREAT

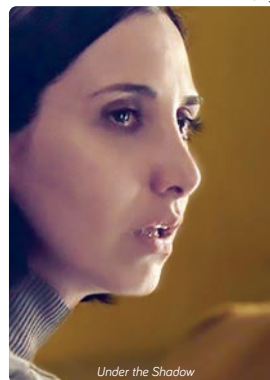
British cinema, comprising both home-grown films and international productions made with inward investment, enjoyed a robust year. The UK's top 3 releases – *Rogue One: A Star Wars Story*, *Fantastic Beasts and Where to Find Them* and *Bridget Jones's Baby* – were all made in the UK.

The mix of home-grown productions and co-productions – conveying 'universal' aspects of British (and other) life and times, real or imaginary, in down to earth or larger than life settings – was astonishingly varied. Mark Kermode's film of the year was British – Babak Anvari's scary *Under the Shadow* (right).

From Sean Ellis's World War II thriller *Anthropoid* and Pete Middleton and James Spinney's moving *Notes on Blindness*, via the hand-drawn adaptation of Raymond Briggs's *Ethel & Ernest* and Col McCarthy's chilling *The Girl with All the Gifts*, to Noel Clarke's gritty *Brotherhood* and Andrea Arnold's multi-award winning *American Honey*, British cinema embraced all audiences.

Global comic-book characters Doctor Strange, Superman and Professor X are currently played on the big screen by British actors; while British writers were responsible for the original books or screenplays underpinning such hits as *The Girl on the Train*, *The BFG*, *Miss Peregrine's Home for Peculiar Children*, *The Jungle Book* and *Star Trek Beyond*.

Our next few pages convey a flavour of 2016's British release menu.



Vertigo



Icon



Lionsgate



Universal

SHE'S STILL THE UK'S NUMBER ONE!

"I CAN'T WAIT TO WATCH IT AGAIN. AND AGAIN"

★★★★★ LISA AZZ, LBC
★★★★★ SUNDAY EXPRESS
★★★★★ GLAMOUR
★★★★★ WOMAN & HOME
★★★★★ GOOD HOUSEKEEPING

"BLOOMING BRILLIANT!" LISA AZZ, LBC
"RIOUSLY FUNNY" DAILY MIRROR

★★★★★ EMPIRE
★★★★★ THE SUN
★★★★★ METRO
★★★★★ THE TIMES

"BEST COMEDY OF THE YEAR"
WILL COZENS, CAPITAL FM

BRIDGET JONES'S BABY
IN CINEMAS NOW



The heroine is back: For UK cinema audiences Bridget Jones (Renée Zellweger) is one of the 21st century's best loved characters, after the huge success of *Bridget Jones's Diary* (£42m UK box-office, released in April 2001), *Bridget Jones: Edge of Reason* (£36m, released in November 2004), and a most triumphant return in *Bridget Jones's Baby* (£46m, released in September 2016). Directed by Sharon Maguire, who also helmed the 2001 original, from a smart screenplay by Bridget's creator Helen Fielding, Dan Mazer and Emma Thompson, *Bridget Jones's Baby* had its world premiere in London on 5 September. The film and its heroine were ubiquitous, including in editorial features, brand partnerships and advertising. On the back of rave reviews it opened in UK cinemas on Friday 16 September, posting the biggest September opening weekend on record (£8.11m). Within seven weeks, held aloft by glowing word of mouth, it was the year's highest grossing release to date.



The collage features several items:

- Two copies of *WIN* magazine with the headline "A LUXURIOUS LONDON BREAK!" and a picture of Renée Zellweger.
- Two boxes of "Light GOODIES" by M&S, featuring images of the product and the movie.
- Two bags of "Aero bubbles" and "Aero sharing bar" by Ferrero, both featuring the movie's branding.
- A newspaper clipping from *THE TIMES* showing a photo of Renée Zellweger and the headline "BRIDGET JONES'S BABY".



20th Century Fox

THE SUNDAY TIMES

WE'VE GOT PRIDE OF PLACE, SWEETIE



DAILY Mirror

Still fabulous? Absolutely



Daily Mail



Daily Mail

It's Ab Fab to be back, daahlings!



Cheers! Just when a fun, feel-good movie was the order of the day, *Absolutely Fabulous: The Movie* was launched on a tide of goodwill. Jennifer Saunders and Joanna Lumley, bringing their iconic characters of Edina and Patsy respectively to the big screen for the first time, participated in the Gay Pride March in London on 25 June and gave hours of media interviews prior to the film's world premiere in Leicester Square on 29 June. Directed by Mandie Fletcher, a veteran of the TV series which began in 1992, the film was written by Jennifer Saunders and shot on locations in London and the Côte d'Azur. Audiences flocked to it, snapping up more than £16m worth of cinema tickets.



THE TIMES

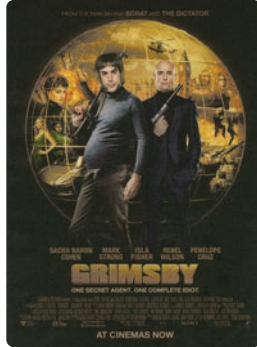


Universal

**DAD'S
ARMY**



Sony



eOne



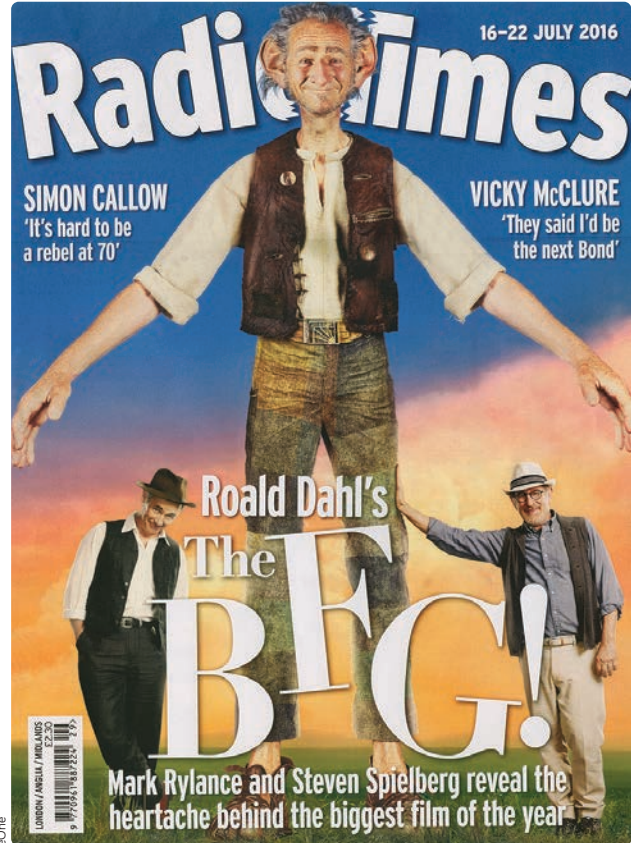
TheObserver

www.theobserver.co.uk
Sunday 16 May 2016 £3.00
(Channel Islands £3.40)

Big friendly photocall The stars come out at Cannes for Spielberg blockbuster

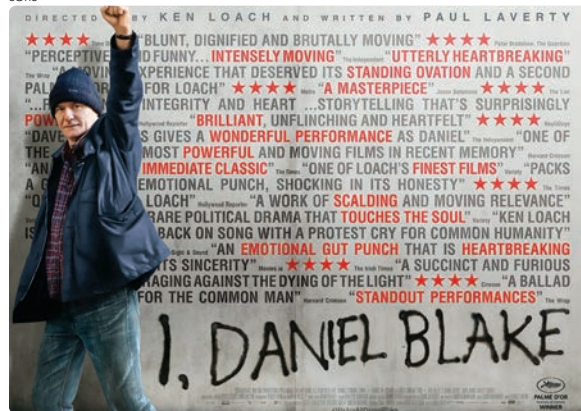


eOne



Big friendly box-office: Directed by Steven Spielberg from a screenplay by Melissa (E.T.) Matheson, *The BFG* opened in UK cinemas for the summer holidays on 22 July, in its original author, Roald Dahl's centenary year. The film was ubiquitous: on BBC's *Blue Peter*, in Harrods' Knightsbridge window, on magazine covers, even on a Dream Jar Trail around London all summer in aid of Save the Children. Its UK premiere included a weekend of public displays in Leicester Square. Hot off his Oscar-winning performance in Spielberg's previous turn, *Bridge of Spies* (2015), Mark (now Sir Mark) Rylance became The BFG, Penelope Wilton was The Queen and Ruby Barnhill from Cheshire was Sophie, the 10 year-old who befriends the gentle giant. *The BFG* gave Steven Spielberg the *third* biggest UK box-office hit of his spectacular directorial career to date.

eOne



Striver not skiver: In May 2016 *I, Daniel Blake* won the coveted *Palme d'Or* top prize at Cannes for the second time in the illustrious career of its director, Ken Loach. It starred Hayley Squires and Dave Johns as Dan, a 59 year-old carpenter who has a heart attack and needs benefits for the first time in his life. Yet he is declared fit for work, so is unable to claim. Scripted by Paul Laverty, the film sent a clear message against austerity. It opened in UK cinemas on 21 October, after gala screenings in Newcastle, where much of it was shot, and London. Ken Loach appeared on many TV programmes, including on BBC1's topical discussion format *Question Time*, helping the release cross over from the film pages to the news headlines. Critic, Mark Kermode commended its 'powerful and impassioned filmmaking'. It grossed £3.1m in the UK, well inside the year's top 100 releases.



StudioCanal

Summer to treasure: Shot on picturesque locations in the Lake District and Yorkshire, Philippa Lowthorpe's film of Arthur Ransome's classic novel, *Swallows and Amazons*, starred Kelly Macdonald, Rafe Spall, Andrew Scott and a set of young actors new to cinema screens. The respective groups of children, the Swallows and the Amazons, named after their boats, encounter each other on a small island but their turf war soon turns into a far more dangerous adventure. Released in August, the film delivered a boost to tourism around Conistown Water and Derwentwater.

Pathé/Fox



Practice makes perfect?: Following a world premiere in London on 12 April, *Florence Foster Jenkins* opened in UK cinemas in May. It was a biographical comedy about the eponymous New York heiress (Meryl Streep) who yearned to sing in a packed Carnegie Hall, despite being a dreadful singer, but practiced hard with the support of her manager and husband (Hugh Grant). Directed by Stephen Frears, the film made clever use of locations in Glasgow, Liverpool and London. The performances of Meryl Streep and Hugh Grant were happily recognised with multiple nominations in the 2016/17 awards season. *Florence Foster Jenkins* grossed £3.2m on its UK theatrical run. Stephen Frears moved on to direct *Victoria* and *Abdul* (2017), in which Dame Judi Dench revisits the role of Queen Victoria. With her Academy Award nomination for this film in January 2017, Meryl Streep became the most nominated performer in Oscar history.





Sony

Uplifting: Two true-life under-dog stories in the entertaining shape of *Eddie the Eagle* and *A Street Cat Named Bob*. First up, with the help of an unorthodox coach (Hugh Jackman), 'Eddie the Eagle' Edwards (Taron Egerton) fulfilled his unlikely dream of competing in the British ski-jump team at the 1988 Winter Olympics. Dexter Fletcher directed *Eddie the Eagle*, while Vic Armstrong was maestro of the ski-jump action unit. The feel-good comedy, which opened on Easter Monday, 28 March, was heavily promoted, with both Taron Egerton and Hugh Jackman appearing on *The Jonathan Ross Show* (ITV) amongst widespread coverage. The highest grossing new release of its opening frame, it posted £2.83m including preview days from a reported 570 locations UK-wide, on its way to a handsome total UK haul of £8.6m. In 2017, Birkenhead-born Taron Egerton stars in Mathew Vaughn's second *Kingsman* adventure, *The Golden Circle*, and he is the voice of Johnny the gorilla in *Sing*. Roger Spottiswoode's comedy drama, *A Street Cat Named Bob*, is the heart-warming story of how the life of James Bowen, a struggling busker and recovering addict, was transformed when he was befriended by an intelligent stray ginger tomcat; the two quickly became inseparable. Luke Treadaway played James and Bob played himself, while Joanne Froggatt, Anthony Head and Ruta Gedmintas took key roles. Shot on the streets of London, *A Street Cat Named Bob* had a royal premiere attended by the Duchess of Cambridge as patron of Action on Addiction. James Bowen's account of Bob's impact, *A Street Cat Named Bob* (2012), is a publishing phenomenon, spending more than a year at the top of *The Sunday Times* bestseller list and, in autumn 2016, enjoying another of its lives with film edition covers.





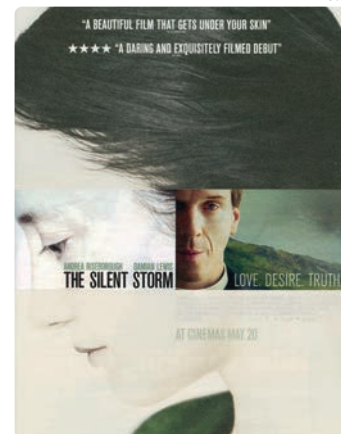
Walt Disney



eOne



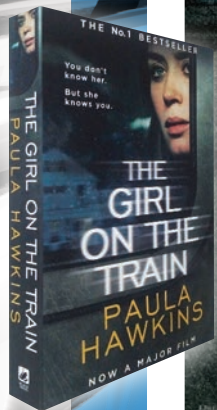
StudioCanal



CAE



Triumph of love and intelligence over intolerance and oppression: Amma Asante's third feature film as director may have exuded a contemporary resonance, although its London and Botswana setting was the late 1940s. The European premiere of *A United Kingdom* formed the opening night of 2016's London Film Festival; Amma Asante accompanied stars David Oyelowo and Rosamund Pike on the red carpet. Screenwriter Guy Hibbert also scripted *Eye in the Sky* (opposite), a bang-up-to-date suspense thriller starring Helen Mirren, set among anti-terrorist operations in Kenya. The year's top-grossing suspense thriller was *The Girl on the Train* (overleaf), which was seen by some 3m UK cinemagoers. Adapted from the 2015 bestseller by Paula Hawkins, the film starred Emily Blunt as commuter Rachel; her leading performance was recognised with a BAFTA nomination. *The Girl on the Train* was the UK's most popular library book in 2015/16, borrowed around 200 times a day in that year (source: Public Lending Right).



eOne



Warner Bros.



Lionsgate



Icon



20th Century Fox



A new era of magic: Written by JK Rowling, this is the story of magizoologist Newt Scamander's visit to the secret community of witches and wizards in 1920s New York, where the diverse animated contents of his suitcase escape. Eddie Redmayne embodies Scamander – whose textbook, *Fantastic Beasts and Where to Find Them*, will be used decades later at Hogwarts School – while the fine cast also includes Katherine Waterston, Colin Farrell, Samantha Morton, Carmen Ejogo, Jon Voight and, briefly, Johnny Depp. David Yates, veteran of the last four *Harry Potter* adventures, directed the spectacular action; Stuart Craig also returned as production designer; and the (UK-based) visual effects crews numbered hundreds of skilled technicians. Following a black carpet world premiere in New York, the key crew members and cast attended a huge European premiere in London. The film scored a mighty opening frame (£15.3m UK box-office from a reported 1,900 screens) and sustained a substantial run, closing the year with £52m.

By box-office receipts, the **top 10 British films** released in UK cinemas in 2016 were:

Fantastic Beasts and Where to Find Them (left); *Bridget Jones's Baby*; *The Jungle Book*; *The BFG*; *Absolutely Fabulous: The Movie*; *London Has Fallen*; *Alice Through the Looking Glass*; *Me Before You*; *The Legend of Tarzan*; and *Eddie the Eagle* (source: comScore).

Browse the full top 100 chart on pages 32–35.

Top 100 films released in UK cinemas 2016

1 to 20

Film	UK distributor	UK release date 2016	UK opening weekend box-office (incl. any previews)	UK opening weekend % of film's total UK box-office 2016	Total UK + Rol box-office 1 Jan 2016 – 5 Jan 2017
1 <i>Rogue One: A Star Wars Story</i>	Walt Disney	16 Dec	£17,312,188	n/a	£56,429,685*
2 <i>Fantastic Beasts and Where to Find Them</i>	Warner Bros.	18 Nov	£15,333,146	29.4%	£52,123,818*
3 <i>Bridget Jones's Baby</i>	Universal	16 Sept	£8,079,585	16.8%	£48,061,854
Top 3 films					£156,615,357 = 11.7% of 2016 total box-office
4 <i>The Jungle Book</i>	Walt Disney	15 April	£9,935,570	21.5%	£46,235,032
5 <i>Finding Dory</i>	Walt Disney	29 July	£8,157,278	18.9%	£42,957,168
6 <i>Deadpool</i>	20 th Century Fox	12 Feb	£13,722,626	36.2%	£37,892,088
7 <i>Captain America: Civil War</i>	Walt Disney	29 April	£14,559,052	39.3%	£36,999,389
8 <i>Batman V Superman: Dawn of Justice</i>	Warner Bros.	25 March	£14,647,201	39.9%	£36,636,613
9 <i>The Secret Life of Pets</i>	Universal	24 June	£9,597,115	26.4%	£36,302,725
10 <i>Suicide Squad</i>	Warner Bros.	5 Aug	£11,270,534	33.5%	£33,631,647
Top 10 films					£427,270,019 = 31.9% of 2016 total box-office
11 <i>The BFG</i>	eOne	22 July	£5,298,627	17.2%	£30,763,777
12 <i>Zootropolis</i>	Walt Disney	25 March	£5,316,002	22.1%	£24,007,836
13 <i>The Girl on the Train</i>	eOne	7 Oct	£6,963,757	29.4%	£23,660,389
14 <i>Trolls</i>	20 th Century Fox	21 Oct	£5,459,037	23.3%	£23,472,168*
15 <i>Jason Bourne</i>	Universal	29 July	£7,630,037	32.7%	£23,307,819
16 <i>The Revenant</i>	20 th Century Fox	15 Jan	£5,278,132	22.8%	£23,188,557
17 <i>Doctor Strange</i>	Walt Disney	28 Oct	£9,345,544	40.3%	£23,169,014*
18 <i>X-Men: Apocalypse</i>	20 th Century Fox	20 May	£7,347,576	40.1%	£18,343,699
19 <i>Alvin and the Chipmunks: The Road Chip</i>	20 th Century Fox	12 Feb	£4,302,872	25.5%	£16,882,788
20 <i>Absolutely Fabulous: The Movie</i>	20 th Century Fox	1 July	£4,073,874	25.3%	£16,080,118
Top 20 films					£650,146,184 = 48.6% of 2016 total box-office

21	<i>Star Trek Beyond</i>	Paramount	22 July	£4,743,025	29.7%	£15,961,334
22	<i>Moana</i>	Walt Disney	2 Dec	£2,234,029	14.7%	£15,196,763*
23	<i>Kung Fu Panda 3</i>	20 th Century Fox	11 March	£4,765,183	33.5%	£14,242,838
24	<i>Miss Peregrine's Home for Peculiar Children</i>	20 th Century Fox	30 Sept	£3,485,884	28.4%	£12,258,397
25	<i>Independence Day: Resurgence</i>	20 th Century Fox	24 June	£5,067,855	41.8%	£12,103,761
26	<i>The Conjuring 2: The Enfield Case</i>	Warner Bros.	17 June	£4,649,820	42.2%	£11,011,058
27	<i>London Has Fallen</i>	Lionsgate	4 March	£3,230,649	29.4%	£10,980,893
28	<i>Ghostbusters</i>	Sony	15 July	£4,386,481	40.8%	£10,755,667
29	<i>Angry Birds</i>	Sony	13 May	£2,144,572	20.0%	£10,697,900
30	<i>Alice Through the Looking Glass</i>	Walt Disney	27 May	£2,307,645	23.1%	£9,971,166
31	<i>Me Before You</i>	Warner Bros.	3 June	£1,796,720	18.6%	£9,651,233
32	<i>The Legend of Tarzan</i>	Warner Bros.	8 July	£3,570,350	38.6%	£9,234,687
33	<i>Arrival</i>	eOne	11 Nov	£2,926,661	31.8%	£9,186,392*
34	<i>Passengers</i>	Sony	23 Dec	£2,418,976	n/a	£9,098,791*
35	<i>Goosebumps</i>	Sony	5 Feb	£2,698,000	29.8%	£9,046,256
36	<i>Eddie the Eagle</i>	Lionsgate	1 April	£2,837,945	32.7%	£8,663,694
37	<i>Dad's Army</i>	Universal	5 Feb	£2,143,055	24.9%	£8,613,430
38	<i>Central Intelligence</i>	Universal	1 July	£3,054,221	35.8%	£8,521,409
39	<i>Bad Moms</i>	Entertainment	26 Aug	£1,512,538	18.1%	£8,368,404
40	<i>Inferno</i>	Sony	14 Oct	£2,979,806	35.8%	£8,313,941
41	<i>Jack Reacher: Never Go Back</i>	Paramount	21 Oct	£2,688,703	33.5%	£8,020,257
42	<i>Sausage Party</i>	Sony	2 Sept	£2,713,678	35.0%	£7,744,044
43	<i>Ice Age: Collision Course</i>	20 th Century Fox	15 July	£3,780,694	50.0%	£7,554,297
44	<i>The Danish Girl</i>	Universal	1 Jan	£1,427,096	18.9%	£7,540,432
45	<i>The Hateful Eight</i>	Entertainment	8 Jan	£2,778,510	37.5%	£7,409,945
46	<i>Sully: Miracle on the Hudson</i>	Warner Bros.	2 Dec	£1,791,823	24.9%	£7,172,084*
47	<i>Storks</i>	Warner Bros.	14 Oct	£2,249,467	32.6%	£6,907,811
48	<i>Bad Neighbours 2</i>	Universal	6 May	£1,686,499	26.3%	£6,422,498
49	<i>Spotlight</i>	eOne	29 Jan	£1,060,274	16.6%	£6,367,372
50	<i>Now You See Me 2</i>	eOne	8 July	£2,967,801	46.9%	£6,324,995

Top 50 films

£933,487,933

= 69.8% of 2016 total box-office

Films opening in UK cinemas between 1 Jan – 5 Jan 2017

*Still on UK cinema release at end of 2016

comScore

Film	UK distributor	UK release date 2016	UK opening weekend box-office (incl. any previews)	UK opening weekend % of film's total UK box-office 2016	Total UK + Rol box-office 1 Jan 2016 – 5 Jan 2017
51 <i>The Magnificent Seven</i>	Sony	23 Sept	£2,141,289	34.6%	£6,178,249
52 <i>How to Be Single</i>	Warner Bros.	19 Feb	£1,878,047	30.9%	£6,086,460
53 <i>Warcraft: The Beginning</i>	Universal	3 June	£3,648,315	60.2%	£6,055,343
54 <i>Teenage Mutant Ninja Turtles: Out of the Shadows</i>	Paramount	3 June	£3,501,778	58.1%	£6,029,103
55 <i>The Big Short</i>	Paramount	22 Jan	£1,298,904	21.6%	£6,022,665
56 <i>Creed</i>	Warner Bros.	15 Jan	£2,226,380	37.7%	£5,899,472
57 <i>Ride Along 2</i>	Universal	22 Jan	£2,138,671	36.7%	£5,828,799
58 <i>10 Cloverfield Lane</i>	Paramount	18 March	£1,594,096	29.2%	£5,458,406
59 <i>Deepwater Horizon</i>	Lionsgate	30 Sept	£1,984,441	36.4%	£5,450,979
60 <i>Dirty Grandpa</i>	Lionsgate	29 Jan	£2,047,269	37.9%	£5,403,255
61 <i>The Huntsman: Winter's War</i>	Universal	8 April	£3,029,394	57.4%	£5,273,345
62 <i>The Accountant</i>	Warner Bros.	4 Nov	£1,623,866	30.8%	£5,272,289
63 <i>Grimsby</i>	Sony	26 Feb	£1,936,724	36.8%	£5,266,325
64 <i>Pete's Dragon</i>	Walt Disney	12 Aug	£845,145	16.1%	£5,246,419
65 <i>Hail, Caesar!</i>	Universal	4 March	£1,565,979	30.3%	£5,160,705
66 <i>Joy</i>	20 th Century Fox	1 Jan	£1,521,145	29.7%	£5,117,648
67 <i>Eye in the Sky</i>	eOne	15 April	£1,111,782	21.9%	£5,076,277
68 <i>Zoolander 2</i>	Paramount	12 Feb	£2,090,635	43.8%	£4,773,441
69 <i>The Divergent Series: Allegiant</i>	eOne	11 March	£1,838,977	40.1%	£4,584,103
70 <i>A Street Cat Named Bob</i>	Sony	4 Nov	£980,609	23.1%	£4,249,343*
71 <i>Allied</i>	Paramount	25 Nov	£1,332,234	32.1%	£4,154,509*
72 <i>Room</i>	StudioCanal	15 Jan	£674,033	16.6%	£4,051,211
73 <i>My Big Fat Greek Wedding 2</i>	Universal	25 March	£992,440	25.1%	£3,952,857
74 <i>The Nice Guys</i>	Icon	3 June	£971,381	24.9%	£3,904,445
75 <i>Don't Breathe</i>	Sony	9 Sept	£1,026,118	26.7%	£3,849,500

76	<i>Brotherhood</i>	Lionsgate	2 Sept	£1,979,989	53.5%	£3,697,108
77	<i>David Brent: Life on the Road</i>	eOne	19 Aug	£1,466,338	40.3%	£3,641,580
78	<i>War Dogs</i>	Warner Bros.	26 Aug	£1,005,133	27.9%	£3,592,847
79	<i>Lights Out</i>	Warner Bros.	19 Aug	£1,131,889	31.9%	£3,550,126
80	<i>Florence Foster Jenkins</i>	Pathé/Fox	6 May	£712,899	22.2%	£3,212,243
81	<i>Swallows and Amazons</i>	StudioCanal	19 Aug	£677,188	21.6%	£3,128,852
82	<i>Why Him?</i>	20 th Century Fox	30 Dec	£2,183,715	n/a	£3,123,641*
83	<i>Ballerina</i>	eOne	23 Dec	£1,094,667	n/a	£3,123,604*
84	<i>Kubo and the Two Strings</i>	Universal	9 Sept	£844,027	27.1%	£3,112,845
85	<i>I, Daniel Blake</i>	eOne	21 Oct	£444,800	14.3%	£3,102,252
86	<i>Office Christmas Party</i>	eOne	9 Dec	£1,197,703	38.8%	£3,085,976*
87	<i>Nocturnal Animals</i>	Universal	4 Nov	£755,427	25.1%	£2,998,947*
88	<i>Ouija: Origin of Evil</i>	Universal	21 Oct	£779,178	27.6%	£2,827,295
89	<i>Money Monster</i>	Sony	27 May	£825,286	30.4%	£2,715,893
90	<i>The Boy</i>	Entertainment	18 March	£733,227	27.5%	£2,670,662
91	<i>Mike and Dave Need Wedding Dates</i>	20 th Century Fox	12 Aug	£1,068,522	42.2%	£2,532,579
92	<i>Monster Trucks</i>	Paramount	30 Dec	£1,726,229	70.9%	£2,435,732*
93	<i>Nerve</i>	Lionsgate	12 Aug	£803,463	34.1%	£2,354,882
94	<i>The Purge: Election Year</i>	Universal	26 Aug	£807,803	34.6%	£2,335,635
95	<i>The Shallows</i>	Sony	12 Aug	£802,107	35.9%	£2,231,810
96	<i>Blair Witch</i>	Lionsgate	16 Sept	£964,830	43.2%	£2,231,325
97	<i>A United Kingdom</i>	Pathé/Fox	25 Nov	£620,659	27.9%	£2,221,288*
98	<i>Nine Lives</i>	Lionsgate	19 Aug	£638,913	29.0%	£2,197,165
99	<i>Ben-Hur</i>	Paramount	9 Sept	£1,047,800	48.1%	£2,178,806
100	<i>Dangal</i>	UTV	23 Dec	£652,886	n/a	£2,114,438*

Top 100 films

£1,132,250,612

= 85.2% of 2016 total box-office

Films opening in UK cinemas between 1 Jan – 5 Jan 2017

*Still on UK cinema release at end of 2016

comScore

>>> The rush to see it now: Top 20 film openings in UK cinemas 2016

Film	UK distributor	Opening UK box-office as reported (including previews)
1 <i>Rogue One: A Star Wars Story</i>	Walt Disney	£17,305,011
2 <i>Fantastic Beasts and Where to Find Them</i>	Warner Bros.	£15,333,146
3 <i>Batman V Superman: Dawn of Justice</i>	Warner Bros.	£14,621,007
4 <i>Captain America: Civil War</i>	Walt Disney	£14,466,681
5 <i>Deadpool</i>	20 th Century Fox	£13,729,803
6 <i>Suicide Squad</i>	Warner Bros.	£11,252,225
7 <i>The Jungle Book</i> *	Walt Disney	£9,901,921
8 <i>The Secret Life of Pets</i>	Universal	£9,580,039
9 <i>Finding Dory</i>	Walt Disney	£8,122,075
10 <i>Bridget Jones's Baby</i>	Universal	£8,111,077
11 <i>Jason Bourne</i>	Universal	£7,600,420
12 <i>X-Men: Apocalypse</i>	20 th Century Fox	£7,354,293
13 <i>The Girl on the Train</i>	eOne	£6,957,945
14 <i>Trolls</i>	20 th Century Fox	£5,440,878
15 <i>Zootropolis</i>	Walt Disney	£5,306,726
16 <i>The BFG</i>	eOne	£5,288,529
17 <i>The Revenant</i>	20 th Century Fox	£5,235,851
18 <i>Independence Day: Resurgence</i>	20 th Century Fox	£5,067,855
19 <i>Kung Fu Panda 3</i>	20 th Century Fox	£4,771,131
20 <i>Star Trek Beyond</i>	Paramount	£4,740,040

* *The Jungle Book* grossed £8.1m on its second weekend, a reported drop of only 18% from the opening frame, enough in its own right to have secured a place in this chart

comScore

The No.1s of 2016

27 films achieved the top spot in the weekly box-office chart during 2016 (vs. 29 in 2015 and 32 in 2014). Of these, ten occupied pole position for just 1 week only.

In chronological order, the No.1s of 2016 (total 53 weeks) were as follows:

Star Wars: The Force Awakens (a hold-over from 2015, it continued to top the chart for the first 2 weeks of 2016)
The Revenant (3 weeks at no.1) // *Goosebumps* (1)
Deadpool (3) // *London Has Fallen* (1) // *Kung Fu Panda 3* (2)
Batman V Superman: Dawn of Justice (2)
The Huntsman: Winter's War (1) // *The Jungle Book* (2)
Captain America: Civil War (3) // *X-Men: Apocalypse* (2)
Warcraft: The Beginning (1) // *Me Before You* (1 – in its second weekend on release)
The Conjuring 2: The Enfield Case (1)
The Secret Life of Pets (3) // *Ghostbusters* (1) // *The BFG* (1)
Finding Dory (3 – in its first, fourth and fifth weeks of release)
Suicide Squad (2) // *Sausage Party* (2)
Bridget Jones's Baby (3) // *The Girl on the Train* (2)
Trolls (1) // *Doctor Strange* (2) // *Arrival* (1)
Fantastic Beasts and Where to Find Them (4 – the most of any release in 2016)
Rogue One: A Star Wars Story (3)

Day by day, the market expands or contracts according to the release and availability of individual titles.

The *enhanced* cinema experience

In 2016, **46** films were released in UK cinemas in premium formats beyond 2D – digital 3D, IMAX and IMAX 3D.

45 of them were released in 3D, 3 in IMAX and 19 in IMAX 3D, with some titles utilising all three formats.

For the 46 films:

- Their combined UK box-office in 2D was £532.9 million
- Their combined UK box-office in 3D, IMAX and IMAX 3D was £122.9m – *an incremental 23%*
- Their total box-office was £655.8m – *equivalent to 49% of overall box-office receipts in 2016*

3D accounted for 6.9% of the 2016 box-office, while IMAX/IMAX 3D accounted for a further 2.3%.

Taken together, enhanced formats generated **9.2%** of 2016 box-office (down from 15.3% in 2015).

Top 6 films of 2016 ranked by box-office for enhanced formats:

- 1) *Rogue One: A Star Wars Story*
- 2) *The Jungle Book*
- 3) *Batman V Superman: Dawn of Justice* (right)
- 4) *Fantastic Beasts and Where to Find Them*
- 5) *Captain America: Civil War*
- 6) *Suicide Squad* (right)

The 3D box-office for these 6 releases alone exceeded £67m.

Warner Bros.



Titans of popular culture: Following the events of *Man of Steel* (2013), society questions the unchecked power of superheroes, which can leave cities destroyed in their wake. Zack Snyder's *Batman V Superman: Dawn of Justice* delivered a spectacular face-off between two of the most famous characters in pop culture (played by Ben Affleck and Henry Cavill respectively) and, more broadly, a world-building introduction to DC Comics' Extended Universe on the big screen. The story embraced Wonder Woman (Gal Gadot's outstanding debut in the role); Lex Luthor (Jesse Eisenberg); Zod (Michael Shannon); The Flash (Ezra Miller); Cyborg (Ray Fisher); Aquaman (Jason Momoa); and other iconic characters from the orbits of Superman/Clark Kent and Batman/Bruce Wayne. Both of those titans – each with very human concerns – date back to comic strips first published in the 1930s; nearly a century on, they retain their saliency and intrigue. *Batman V Superman: Dawn of Justice* world premiere took place at New York's Radio City Music Hall on 20 March; three days later London hosted a European premiere (in IMAX). The film opened worldwide on 25 March, a huge logistical exercise. Its opening frame's box-office receipts worldwide reached \$424m, the highest ever opening in March and the fourth highest of all time. This included \$166m from US cinemas and £14.6m from a reported 614 sites in the UK, which was this market's biggest ever 3-day (Fri–Sun) opening for a superhero film. Five months later, a DC stable-mate – *Suicide Squad* – received its premiere. Driven by an edgy, contemporary advertising campaign and a top-flight cast of incarcerated super-villains (including Will Smith as Deadshot, Margot Robbie as Harley Quinn and Jared Leto as The Joker), David Ayer's *Suicide Squad* opened in cinemas in early August, again soaring to a huge box-office haul (\$745m worldwide). In 2017, *Wonder Woman* takes centre stage in her own origin movie, and the *Justice League* embarks on a new assignment. Within ten months of *Batman V Superman: Dawn of Justice* release, Ben Affleck had returned to UK cinema screens in two other, very different, thrillers: *The Accountant*, set in the present day, and *Live by Night*, set in the Prohibition era of the roaring twenties.



Warner Bros.



Warner Bros.



Warner Bros.

Girls just want to have fun

Nearly £1 in every £6 spent on cinema tickets in 2016 was for a **comedy**. Laughter is louder, and more contagious, when it's shared in a cinema!

It was a genre led by *female* stars – Renée Zellweger, Jennifer Saunders and Joanna Lumley in UK favourites *Bridget Jones's Baby* and *Absolutely Fabulous: The Movie*; US ensembles in releases such as *Ghostbusters*, *Bad Moms* and *How to Be Single*.

Top 12 comedies in UK cinemas 2016

Film	UK distributor	UK cinema release date 2016	UK cinema box-office 2016
1 <i>Bridget Jones's Baby</i>	Universal	16 Sept	£48.0m
2 <i>Absolutely Fabulous: The Movie</i>	20 th Century Fox	1 July	£16.0m
3 <i>Ghostbusters</i>	Sony	15 July	£10.7m
4 <i>Dad's Army</i>	Universal	5 Feb	£8.6m
5 <i>Central Intelligence</i>	Universal	1 July	£8.5m
6 <i>Bad Moms</i> (right)	Entertainment	26 Aug	£8.3m
7 <i>Bad Neighbours 2</i> (opposite)	Universal	6 May	£6.4m
8 <i>How to Be Single</i> (opposite)	Warner Bros.	19 Feb	£6.0m
9 <i>Ride Along 2</i>	Universal	22 Jan	£5.8m
10 <i>Dirty Grandpa</i>	Lionsgate	29 Jan	£5.4m
11 <i>Grimsby</i>	Sony	26 Feb	£5.2m
12 <i>Hail, Caesar!</i>	Universal	4 March	£5.1m
Total top 12			£134m

comScore



Party like a mother: A hit comedy on both sides of the Atlantic, *Bad Moms* showed what happens when three over-worked, under-appreciated mums reach the end of their tether. Its appealing ensemble cast, including Mila Kunis, Kristen Bell and Kathryn Hahn, won the Female Stars of the Year award at the CinemaCon trade show in April 2016. It was swiftly announced that writers/directors Jon Lucas and Scott Moore, who also scripted *The Hangover* (2009), had begun to prepare a second *Bad Moms* movie.



Laugh out loud: The directing team of Josh Gordon and Will Speck cast Jason Bateman and Jennifer Aniston in *Office Christmas Party* having previously paired them in *The Switch* (2010). Kate McKinnon, hot foot from *Ghostbusters*, Olivia Munn and Jillian Bell were also among the revellers. Released on 9 December, *Office Christmas Party* had grossed more than £3m in UK cinemas by the end of the year. The female-led cast of *How to Be Single* included Dakota Johnson, Rebel Wilson, Alison Brie and Leslie Mann.

Furthermore, the hugely popular animated comedy adventure, *Finding Dory* (right), brimmed with strongly drawn female characters. Diane Keaton, Kate McKinnon and Sigourney Weaver were among those on the voice track, supporting Ellen DeGeneres, who returned as the delightfully forgetful Dory 13 years after the original *Finding Nemo*. In the 21 years since *Toy Story* (1995), Pixar's 17 movies have grossed more than \$10 billion in cinemas worldwide.



Too good to be true

108 **documentary** features were released in 2016, offering a variety of intimate, raw and powerful cinema experiences. Two documentaries grossed more than £1m, compared with only one, *Amy*, in 2015.

At the 2016 Grierson Awards, the Best Cinema Documentary category winner was Matthew Heineman's Oscar-nominated *Cartel Land* (2015), which gave a harrowing portrayal of vigilante citizens' attempts to challenge drug gangs' murderous operations along the US/Mexican border.

In January 2017, Gianfranco Rosi's *Fire at Sea*, filmed at Lampedusa on the front line of Europe's migrant crisis, was named Documentary of the year by the London Critics' Circle.

Top documentaries in UK cinemas 2016

Film	UK distributor	Release date in UK cinemas 2016	UK cinema box-office 2016
1 <i>The Beatles: Eight Days a Week - The Touring Years</i> (see page 107)	StudioCanal	16 Sept	£1,183,324
2 Louis Theroux's <i>My Scientology Movie</i>	Altitude	7 Oct	£1,088,052
3 <i>Supersonic</i>	eOne	30 Sept	£755,993
4 <i>Bobby Sands: 66 Days</i> (Ireland)	Wildcard (in Ireland)	5 Aug	£228,084
5 <i>The Eagle Huntress</i> (top right)	Altitude	16 Dec	£194,755*
6 <i>Michael Moore: Where to Invade Next</i> (right)	Dogwoof	10 June	£167,129
7 <i>Lo and Behold</i>	Dogwoof	28 Oct	£108,048
8 <i>Tickled</i>	StudioCanal	19 Aug	£104,069
9 <i>Janis: Little Girl Blue</i>	Dogwoof	5 Feb	£100,885
10 <i>Weiner</i>	Dogwoof	8 July	£80,529
11 <i>Notes on Blindness</i>	CAE	1 July	£80,035
12 <i>The First Monday in May</i>	Dogwoof	30 Sept	£78,509

Total top 12 (out of 108 documentaries released)

£4,183,368

= 74.5% of total
2016 box-office
for documentaries



Altitude

Empowerment: *The Eagle Huntress*, the BAFTA-nominated account of a 13 year-old girl attempting to become Mongolia's first female eagle hunter, was narrated by its executive producer, Daisy Ridley.



Dogwoof

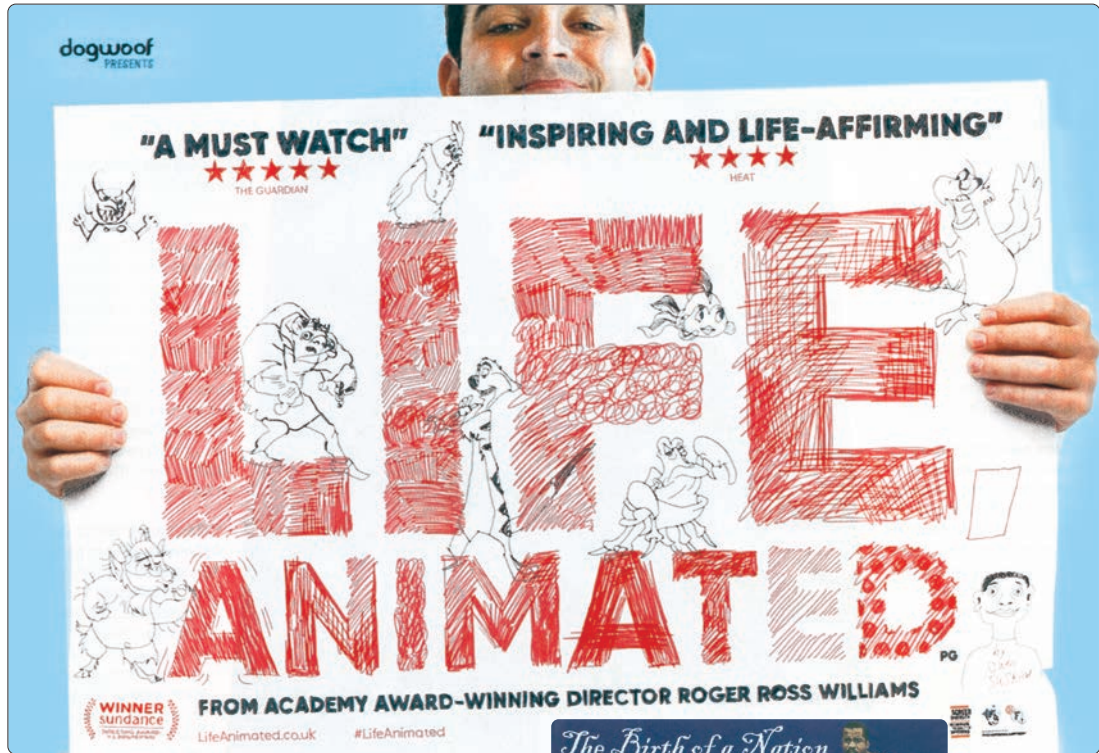
In January 2017, we were saddened by the death of Tiilikum, the orca from Gabriela Cowperthwaite's award-winning documentary, *Blackfish* (2013), aged 37.

*Still on release in UK cinemas at the end of 2016

Real-life cinema

As well as documentaries, numerous 2016 releases were based on true stories, for example *Life Animated* (right), *The Birth of a Nation* (recounting Nat Turner's slave rebellion of 1831, below right), *Dangal*, *Eddie the Eagle*, *The Danish Girl*, *Race*, *Snowden*, *Spotlight*, *A Street Cat Named Bob*, *Sully: Miracle on the Hudson*, *A United Kingdom*, *War Dogs* and *Florence Foster Jenkins*.

The trend continued in early 2017 with true-story adaptations including *Lion*, *Jackie*, *Gold*, *Hacksaw Ridge* and Mick Jackson's *Denial* starring Timothy Spall as historian, David Irving.



The power of cinema: The true story of how a young autistic boy, Owen Suskind, who had retreated into silence, came to understand the world through Disney's animated characters. Their words and actions helped Owen to find his own voice and go on to lead as full a life as possible. Roger Ross Williams's inspiring, award-winning film was based on a book (2014) about 20 years in Owen's life by his journalist father, Ron. He appears in *Life, Animated*, a December release in UK cinemas, alongside his wife and Owen himself.



20th Century Fox

Restorations and rediscoveries

A wide range of digitally remastered classic films were brought back to UK cinema screens, looking and sounding as good as new.

Top 10 film reissues in UK cinemas 2016

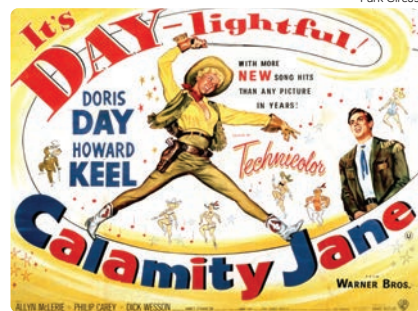
Film (Year of original release)	UK distributor 2016	UK cinema re-release 2016	UK box-office gross 2016
1 <i>The Nightmare Before Christmas</i> (1993)	Park Circus	2 Dec	£197,877*
2 <i>Barry Lyndon</i> (1975)	BFI	29 July	£120,597
3 <i>Akira</i> (1988)	Natl. Amusements UK	16 Sept	£92,864
4 <i>Le Mépris</i> (1963)	BFI	1 Jan	£74,133
5 <i>Blue Velvet</i> (1986)	Park Circus	2 Dec	£52,803*
6 <i>Ran</i> (1985)	StudioCanal	1 April	£52,536
7 <i>Napoléon</i> (1927)	BFI	11 Nov	£50,947
8 <i>The Man Who Fell to Earth</i> (1976) (above right)	Park Circus	9 Sept	£50,863
9 <i>Richard III</i> (1995)	Park Circus	22 April	£48,088
10 <i>Calamity Jane</i> (1953) (right)	Park Circus	8 April	£47,634
Top 10 total			£788,342

*Still on release at end of 2016

comScore



Park Circus



Park Circus

The selection of digital reissues in 2016, available to cinema programmers and local audiences, also included: *Donnie Darko* (2001), *In the Heat of the Night* (1967), *Poor Cow* (1967), *Sid and Nancy* (1986) *Solaris* (1972) and the Director's Cut of *Close Encounters of the Third Kind* (1977).

Foreign language films in UK cinemas 2016

excluding Bollywood titles – see page 44

Taken as a whole, foreign language films have declined markedly in UK cinemas in recent years; as the marketplace continues to develop, it seems unlikely to make a comeback in the foreseeable future. Back in 2008, *five* (non-Hindi) foreign language films each grossed £1m+ at the UK box-office. More recently, the trend is for perhaps *one* to cross that threshold each year. It has become so challenging to allocate a release date for, and then sustain the release of, foreign language titles that ever fewer seem to secure a theatrical run. Comedies tend not to travel or play well in the UK, but dramas seem to have a chance if they offer a *challenge*. Audiences crave something *extra special* to experience at the cinema – a well-reviewed, quality work will not necessarily cut through.

Top 15 foreign language films in UK cinemas 2016

Film	UK distributor	UK cinema release date 2016	UK cinema box-office 2016
1 <i>Julieta</i> (see page 5)	Pathé/Fox	26 Aug	£1,337,605
2 <i>Pitbull: Niebezpieczne Kobiety</i>	PHNX	2 Dec	£800,782*
3 <i>Victoria</i> (right)	CAE	1 April	£508,200
4 <i>Son of Saul</i>	CAE	29 April	£501,521
5 <i>Pitbull: Nowe Porządki</i>	PHNX	15 April	£500,306
6 <i>Your Name</i>	Natl. Amusements	18 Nov	£425,681
7 <i>Dheepan</i> (right)	StudioCanal	8 April	£411,991
8 <i>Mustang</i>	CAE	13 May	£323,013
9 <i>Rams</i>	Soda	5 Feb	£293,709
10 <i>Embrace of the Serpent</i>	Peccadillo	10 June	£270,442
11 <i>Ip Man 3</i>	Asia	15 Jan	£256,637
12 <i>Things to Come</i>	CAE	2 Sept	£233,681
13 <i>The Assassin</i>	StudioCanal	22 Jan	£230,882
14 <i>Marguerite</i>	Picturehouse	18 March	£230,232
15 <i>Planeta Singli</i>	PHNX	20 May	£224,176
Top 15 total			£6,548,858

*Still on UK cinema release at end of 2016

comScore



Staggering: Sebastian Schipper's 'thunderous German thriller' (*Telegraph*) starred young, award-winning Spanish actress, Laia Costa in the title role. Newly arrived in Berlin, she is asked by a party of men to join them on a night out – leading to a drugs-fuelled bank heist and a dangerous getaway. As the entire film was – most remarkably – shot in one continuous take, the exhilarating story plays out in real time, very much from the audience's perspective.



Views of the world: A small sample of the vast, diverse line-up offered by UK film distributors in 2016.

Bollywood UK

In 2016, a typically broad range of adventure, animation, drama, suspense and romantic comedy titles – with both contemporary and historical settings – was distributed to UK cinemas for Hindi-, Urdu- and Tamil-speaking communities.

In July, Bollywood star Salman Khan starred in *Sultan*, a critically acclaimed, huge commercial hit in India and a £1m+ success in the UK too. Written and directed by Ali Abbas Zafar, it was the story of a wrestling champion looking to make the most exceptional comeback.

The highest-grossing Bollywood film **of all time** in the UK is the adventure, *My Name Is Khan*, starring Shah Rukh Khan, which took £2.62m at the box-office in 2010. However, Nitesh Tiwari's *Dangal* (left), only released on 23 December 2016, had by early January 2017 soared past the £2m UK box-office mark. It brought vividly to life the true story of ex-wrestler Mahavir Singh Phogat (Aamir Khan) and how he overcame the odds to coach his two daughters to wrestle for India in the 2010 Commonwealth Games.



Top 20 Bollywood films in UK cinemas 2016

Film	UK distributor	UK cinema release date 2016	UK cinema box-office 2016
1 <i>Dangal</i>	UTV	23 Dec	£2,114,438*
2 <i>Sultan</i>	Yash Raj	8 July	£1,787,673
3 <i>Ae Dil Hai Mushkil</i>	20 th Century Fox	28 Oct	£1,473,648
4 <i>Fan</i>	Yash Raj	15 April	£803,253
5 <i>Kapoor & Sons</i>	20 th Century Fox	18 March	£548,049
6 <i>Housefull 3</i> (below)	Eros	3 June	£473,593
7 <i>Airlift</i>	B4U	22 Jan	£448,114
8 <i>Janaan</i>	B4U	9 Sept	£441,138
9 <i>Kabali</i>	Ayngaran	22 July	£385,581
10 <i>Baar Baar Dekho</i> (below)	Eros	9 Sept	£361,172
11 <i>Rustom</i>	Grand Showbiz	12 Aug	£328,335
12 <i>Mohenjo Daro</i>	UTV	12 Aug	£325,843
13 <i>Dishoom</i> (below)	Eros	29 July	£310,262
14 <i>M.S. Dhoni: The Untold Story</i>	20 th Century Fox	30 Sept	£300,134
15 <i>Chaar Sahibzaade: Rise of Banda Singh Bahadur</i> (below)	Eros	11 Nov	£292,619
16 <i>Befikre</i>	Yash Raj	9 Dec	£285,904*
17 <i>Neerja</i>	20 th Century Fox	19 Feb	£285,699
18 <i>Ki and Ka</i>	Eros	1 April	£277,288
19 <i>Fitoor</i>	UTV	12 Feb	£254,879
20 <i>Ambarsariya</i>	B4U	25 March	£244,119
Total top 20			£11,741,741

*Still on UK cinema release at end Dec 2016

comScore



Eros



Eros



Eros



Eros

Focus on event cinema

*The Event Cinema Association – the non-profit body dedicated to promoting the event cinema sector – is UK-based yet increasingly international in scope. Here its managing director, **Melissa Cogavin**, reports on busy times in 2016/17*



The last 12 months in Event Cinema have been steady and lucrative, with the usual slick, high-grossing productions from NT Live, Royal Opera House, Branagh Theatre Live and André Rieu, among others.

We've seen impressive outings from the **music** industry such as Michael Bublé, the Rolling Stones, the outstanding Oasis documentary and Ron Howard's *The Beatles: Eight Days A Week*. Universal's hotly anticipated *Miss Saigon 25th Anniversary Performance* (overleaf) grossed over £2m at the box-office over a 12-week period in the UK alone. At our latest conference, one Gold, four Silver and ten Bronze ECA Box-office Awards were presented to members, so business is clearly brisk.

Against what was one of the strongest, most memorable slates in recent history, the sector has not, however, produced the record-breakers we have become accustomed to. Through our partnership with IHS, analysis indicates that a strong slate from film distributors can have an adverse effect on the growth of the event cinema market. Essentially, the general public only has so much disposable income to spend at the cinema, and taking the family to see *Star Wars: The Force Awakens* is a sizable outlay these days, so there's not much left over to indulge the little ones in a festive outing to, say, *The Nutcracker* as well.

‘ I am hugely encouraged by the fantastic ideas out there either germinating, in development or in production ,’

At various ECA events during the year, there were calls that the industry needs to find something new to keep things competitive and fresh. There are some exciting developments on the horizon. Woody Harrelson's *Live from London* on 19 January was a case in point; as Mr Harrelson himself explained: “*No one's ever shot a movie and simultaneously live broadcast it into cinemas; no one's ever been that stupid!*”

Gaming in cinemas is making headway, but there still seems to be a lot of untapped potential in this market. What we see on the screens is often at odds with what I hear in discussions amongst the creatives in the sector. So while we haven't seen the record-breakers we have in previous years, I am hugely encouraged by the fantastic ideas out there either germinating, in development or in production, and I am confident that some of these will be on our screens later in 2017.

Turning to the **ECA** itself, we have had a strong year of growth.

Membership is up 50% year-on-year (66% growth in the US, thank you to our US ECA representative Jonathan Ross!). We now have 165 members in 31 territories including South Africa, Serbia, Japan, France, Greece, Australia, Norway and Denmark. Our ECA representatives in Germany, Australia and particularly the US are doing an excellent job of answering our members' concerns and promoting the sector locally.

We hosted, and appeared at, a number of key events last year across Europe, in the US and notably in Stockholm where our partners and members FHP in Sweden did an impressive job of

hosting the ECA at our *Curious about Scandinavia?* event last October. It was one of the most fascinating events we have been involved in; focusing on a smaller area at an intimate forum encouraged proper debate, effective networking and in-depth learning.

Our ECA Conference & Awards took place on 3 February 2017 at the QEII Centre in Westminster, featuring *The One Show* presenter, Nick Wallis. We held a very impressive range of workshops, masterclasses and debates led by a first-class array of speakers. We typically welcome around 300 delegates from 20-odd territories and it's an excellent opportunity to network, learn about the sector and take home new skills.

In 2017 we are reproducing our acclaimed *Event Cinema Report* in conjunction with IHS, and publishing an addendum to our *Technical Delivery Handbook*, addressing developments since 2015.

Our recently launched ECA Advisory Committee will be addressing issues that face our industry daily, such as classification, communications and sector promotion. We'll be hosting an event at CinemaCon again with our friends at Fathom Events and Cineplex Canada, as well as at Arthouse Convergence, CineEurope, Kino 2016 and the AIMC in Australia later in the year.

Busy times indeed, and a good indication that the event cinema industry still has much to achieve; it will be keeping us all focused in 2017.

eventcinemaassociation.org

Making a song and dance about cinema: A varied selection of event cinema offerings entertained big-screen audiences in 2016.



Event Cinema box-office

The box-office receipts for 'event cinema' (non-movie) presentations reached **£28.6m** in 2016. This is lower than the genre's box-office slice in both 2014 (£31.3m) and 2015 (£34.1m), but still well ahead of 2013 (£17.9m).

Event Cinema trends

Last 3 years	2016	2015	2014
No. releases	96	117	105
Genre box-office	£28,619,729	£34,096,701	£31,373,143
% of year's box-office	2.1%	2.6%	2.9%
Top 3 titles	<i>Miss Saigon: 25th Anniversary Performance</i> – Universal <i>Dirty Dancing</i> – Secret Cinema <i>Andre Rieu: Christmas with Andre 2016 Concert</i> – Cinema Live	<i>The Empire Strikes Back</i> – Secret Cinema <i>Hamlet</i> – NT Live <i>The Winter's Tale</i> – Branagh Theatre Live	<i>Back to the Future</i> – Reissue/Secret Cinema <i>War Horse</i> – NT Live <i>Billy Elliot: The Musical Live 2014</i>

comScore

Event Cinema 2016

Category	No. titles in UK cinemas 2016	UK gross box-office 2016	Top title
Theatre	19	£9,272,754	<i>Miss Saigon: 25th Anniversary Performance</i> – Universal
Opera	24	£5,680,753	<i>La Traviata, London 2015/16</i> – Royal Opera House
Special Events including Secret Cinema, see below	17	£5,318,925	<i>Dirty Dancing</i> – Secret Cinema
Dance	16	£3,651,026	<i>The Nutcracker ballet, London 2016/17</i> – Royal Opera House
Classical Concerts	5	£3,273,630	<i>Andre Rieu: Christmas with Andre 2016</i> – Cinema Live
Rock & Pop Concerts	9	£905,180	<i>One More Time with Feeling</i> – Picturehouse
Exhibitions	5	£479,567	<i>Exhibition on Screen: Painting the Modern Garden, Monet to Matisse</i> – AA
Documentary	1	£37,894	<i>David Bowie Is Reissue 2016</i> – More2Screen
Total	96	£28,619,729	

comScore

Launched 10 years ago, **Secret Cinema** has created its own brand of participatory events out of immersive theatrical experiences.

3 Secret Cinema presentations in 2016 achieved a combined gross box-office of £4.46m, as follows:

- February: *Dr Strangelove* (Sony): £1,239,881 box-office receipts
- April: *28 Days Later* (20th Century Fox): £1,327,437
- July: *Dirty Dancing* (Lionsgate): £1,899,607

On Valentine's Day 2017, Secret Cinema opened Baz Luhrmann's *Moulin Rouge* (20th Century Fox) for a sell-out run of 56 performances.

Summary of UK cinemagoing by genre

		2016	2015
ACTION	No. films	81	86
	Genre gross	£253,942,603	£480,783,409
	% of year's box-office	20.2%	38.0%
	Top 3 films	<i>Deadpool</i> <i>Captain America: Civil War</i> <i>Batman V Superman: Dawn of Justice</i>	<i>Spectre*</i> <i>Jurassic World</i> <i>Avengers: Age of Ultron</i>
ADVENTURE	No. films	16	12
	Genre gross	£268,818,919	£129,600,413
	% of year's box-office	21.3%	10.2%
	Top 3 films	<i>Rogue One: A Star Wars Story*</i> <i>Fantastic Beasts and Where to Find Them*</i> <i>The Jungle Book</i>	<i>Star Wars: The Force Awakens*</i> <i>Cinderella</i> <i>Into the Woods</i>
ANIMATION	No. films	43	28
	Genre gross	£222,494,723	£201,802,058
	% of year's box-office	17.6%	15.9%
	Top 3 films	<i>Finding Dory</i> <i>The Secret Life of Pets</i> <i>Zootropolis</i>	<i>Minions</i> <i>Inside Out</i> <i>Home</i>
COMEDY	No. films	160	145
	Genre gross	£192,725,098	£123,768,797
	% of year's box-office	15.3%	9.8%
	Top 3 films	<i>Bridget Jones's Baby</i> <i>Absolutely Fabulous: The Movie</i> <i>Ghostbusters</i>	<i>Pitch Perfect 2</i> <i>The Second Best Exotic Marigold Hotel</i> <i>Spy</i>
DOCUMENTARY	No. films	108	100
	Genre gross	£5,616,940	£7,103,950
	% of year's box-office	0.4%	0.6%
	Top 3 films	<i>The Beatles: Eight Days A Week - The Touring Years</i> <i>My Scientology Movie</i> <i>Supersonic</i>	<i>Amy</i> <i>Cobain: Montage of Heck</i> <i>Salt of the Earth</i>
DRAMA	No. films	288	236
	Genre gross	£155,186,133	£221,698,558
	% of year's box-office	12.3%	17.5%
	Top 3 films	<i>Me Before You</i> <i>Arrival*</i> <i>Passengers*</i>	<i>Fifty Shades of Grey</i> <i>The Theory of Everything</i> <i>American Sniper</i>

Summary of UK cinemagoing by genre continued

		2016	2015
FAMILY	No. films	3	3
	Genre gross	£3,131,549	£664,673
	% of year's box-office	0.2%	0.1%
	Top 3 films	<i>Swallows and Amazons</i> <i>Babu Bangaram</i> <i>Molly Moon and the Incredible Book of Hypnotism</i>	<i>Bill</i> <i>Up All Night</i> <i>Doctor Proctor's Fart Powder</i>
HORROR	No. films	30	41
	Genre gross	£35,161,478	£33,975,592
	% of year's box-office	2.8%	2.7%
	Top 3 films	<i>The Conjuring 2: The Enfield Case</i> <i>Lights Out</i> <i>Ouija: Origin of Evil</i>	<i>The Woman in Black: Angel of Death</i> <i>Insidious Chapter 3</i> <i>Poltergeist</i>
ROMANCE ROMANTIC COMEDY	No. films	16	19
	Genre gross	£1,379,401	£1,024,381
	% of year's box-office	0.1%	0.1%
	Top 3 films	<i>Kapoor and Sons</i> <i>Ambariariya</i> <i>Remo</i>	<i>Shaandaar</i> <i>Katti Batti</i> <i>Angej</i>
SCI-FI	No. films	9	8
	Genre gross	£28,211,394	£1,466,188
	% of year's box-office	2.2%	0.1%
	Top 3 films	<i>Star Trek Beyond</i> <i>Independence Day: Resurgence</i> <i>The Man Who Fell to Earth</i> (reissue 2016)	<i>Blade Runner: The Final Cut</i> (reissue) <i>Self/Less</i> <i>Monsters: Dark Continent</i>
SUSPENSE	No. films	59	47
	Genre gross	£53,072,100	£27,751,850
	% of year's box-office	4.2%	2.2%
	Top 3 films	<i>The Girl on the Train</i> <i>Now You See Me 2</i> <i>10 Cloverfield Lane</i>	<i>Legend</i> <i>The Gift</i> <i>No Escape</i>
EVENT CINEMA	No. titles	96	117
	Genre gross	£28,619,729	£34,096,701
	% of year's box-office	2.3%	2.6%
	Top 3 titles	<i>Miss Saigon: 25th Anniversary Performance</i> <i>Dirty Dancing</i> (Secret Cinema) <i>Andre Rieu: Christmas with Andre 2016 Concert</i>	<i>The Empire Strikes Back</i> (Secret Cinema) <i>Hamlet - NT Live</i> <i>Branagh Theatre Live - The Winter's Tale</i>
OTHER FILMS	No. films (including Musicals and Westerns)	7	11
	Genre gross	£14,067,017	£2,293,986
	% of year's box-office	1.1%	0.2%
Total no. of films all genres		916	853

*Still on UK cinema release at the end of the year

comScore

bbfc

Age Ratings You Trust

UK cinemagoing by certificate

CERTIFICATE 'U'

No. films

Category gross



Top 3 films

CERTIFICATE 'PG'

No. films

Category gross



Top 3 films

CERTIFICATE '12A'

No. films

Category gross



Top 3 films

CERTIFICATE '15'

No. films

Category gross



Top 3 films

CERTIFICATE '18'

No. films

Category gross



Top 3 films

OTHER

No cert./unknown

Category gross

Total releases

2016

including event cinema

53

£156,325,973

Finding Dory
The Secret Life of Pets
Trolls

121

£197,058,111

The Jungle Book
The BFG
Zootropolis

315

£498,761,613

Rogue One: A Star Wars Story
Fantastic Beasts and Where to Find Them
Captain America: Civil War

368

£393,403,549

Bridget Jones's Baby
Deadpool
Suicide Squad

47

£13,117,056

The Hateful Eight
28 Days Later (Secret Cinema)
Dr Strangelove (Secret Cinema)

12

£103,892

916**2015**

including event cinema

45

£200,359,026

Minions
Inside Out
Home

97

£83,341,675

Big Hero 6
The Second Best Exotic Marigold Hotel
The Good Dinosaur

281

£683,282,660

Spectre
Star Wars: The Force Awakens
Jurassic World

351

£241,601,944

Mad Max: Fury Road
Kingsman: The Secret Service
American Sniper

51

£55,134,543

Fifty Shades of Grey
 (became the UK's highest grossing '18'
 of all time in its 2nd week of release)
Legend
Knock Knock

28

£2,310,708

853**2014**

including event cinema

61

£125,793,322

The Lego Movie
Rio 2
Mr Peabody & Sherman

115

£116,466,708

Paddington
How to Train Your Dragon 2
Maleficent

240

£476,441,184

The Hobbit: The Battle of the Five Armies
Dawn of the Planet of the Apes
Guardians of the Galaxy

317

£292,209,317

The Inbetweeners 2
12 Years a Slave
22 Jump Street

47

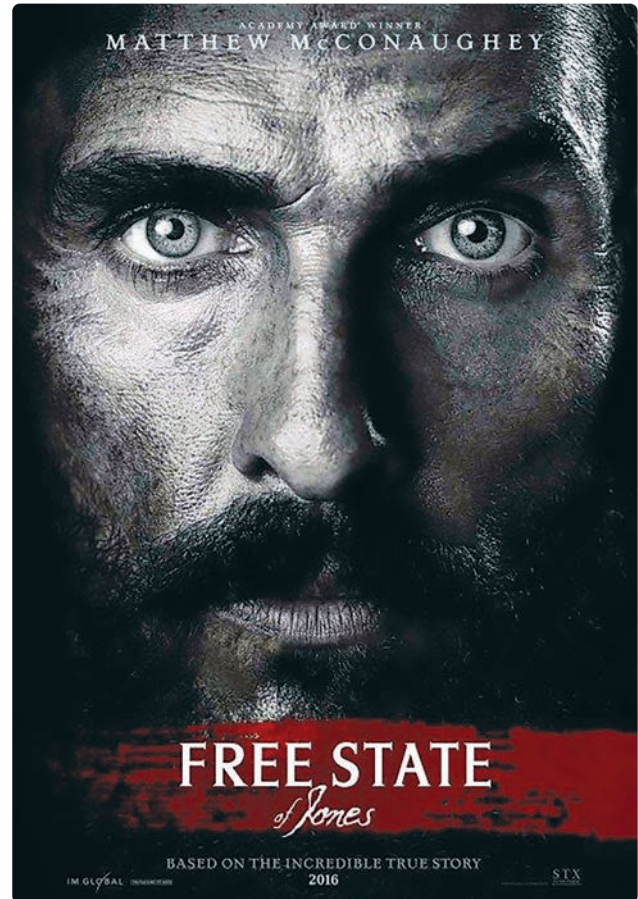
£50,844,142

The Wolf of Wall Street
Gone Girl
Sin City: A Dame to Kill For

58

£9,115,453

838



Rising star: Mahershala Ali played vital roles in both of these acclaimed and compelling US movies – Barry Jenkins's *Moonlight*, the story of a young black man growing up in Miami with his crack-addict mother Paula (Naomie Harris's transformational performance was widely acknowledged); and Gary Ross's *Free State of Jones*, a Civil War drama recounting an uprising against Confederate forces in Jones County, Mississippi.

Film	UK distributor	UK cinema release date	Total UK cinema box-office as at 5 Jan 2017
1 <i>Star Wars: The Force Awakens</i>	Walt Disney	17 Dec 2015	£123,022,999
2 <i>Skyfall</i>	Sony	26 Oct 2012	£102,873,635
3 <i>Spectre</i>	Sony	26 Oct 2015	£95,200,787
4 <i>Avatar</i>	20 th Century Fox	18 Dec 2009	£94,025,474
5 <i>Titanic</i>	20 th Century Fox	23 Jan 1998	£79,993,021
6 <i>Toy Story 3</i>	Walt Disney	23 July 2010	£73,792,127
7 <i>Harry Potter and the Deathly Hallows: Part 2</i>	Warner Bros.	15 July 2011	£73,094,515
8 <i>Mamma Mia! The Movie</i>	Universal	11 July 2008	£67,997,616
9 <i>Jurassic World</i>	Universal	12 June 2015	£64,322,933
10 <i>Harry Potter and the Philosopher's Stone</i>	Warner Bros.	16 Nov 2001	£63,787,321
11 <i>The Lord of the Rings: The Fellowship of the Ring</i>	Entertainment	21 Dec 2001	£62,759,288
12 <i>The Lord of the Rings: The Return of the King</i>	Entertainment	19 Dec 2003	£60,880,923
13 <i>The Lord of the Rings: The Two Towers</i>	Entertainment	20 Dec 2002	£57,600,094
14 <i>Star Wars Episode I: The Phantom Menace</i>	20 th Century Fox	16 July 1999	£56,596,112
15 <i>Rogue One: A Star Wars Story</i>	Walt Disney	16 Dec 2016	£56,429,685*
16 <i>The Dark Knight Rises</i>	Warner Bros.	20 July 2012	£56,257,144
17 <i>Casino Royale</i>	Sony	17 Nov 2006	£55,515,205
18 <i>Harry Potter and the Chamber of Secrets</i>	Warner Bros.	15 Nov 2002	£54,138,718
19 <i>Harry Potter and the Deathly Hallows: Part 1</i>	Warner Bros.	19 Nov 2010	£52,479,311
20 <i>The Hobbit: An Unexpected Journey</i>	Warner Bros.	14 Dec 2012	£52,329,481
21 <i>The Full Monty</i>	20 th Century Fox	29 Aug 1997	£52,125,181
22 <i>Fantastic Beasts and Where to Find Them</i>	Warner Bros.	18 Nov 2016	£52,123,818*
23 <i>Pirates of the Caribbean: Dead Man's Chest</i>	Walt Disney	7 July 2006	£51,998,590
24 <i>Marvel Avengers Assemble</i>	Walt Disney	27 April 2012	£51,873,408
25 <i>Quantum of Solace</i>	Sony	31 Oct 2008	£51,089,938

*Still on UK cinema release at the end of 2016

	Film	UK distributor	UK cinema release date	Total UK cinema box-office as at 5 Jan 2017
26	<i>Harry Potter and the Half-Blood Prince</i>	Warner Bros.	17 July 2009	£50,723,508
27	<i>Harry Potter and the Order of the Phoenix</i>	Warner Bros.	13 July 2007	£49,433,227
28	<i>The Dark Knight</i>	Warner Bros.	25 July 2008	£48,879,577
29	<i>Harry Potter and the Goblet of Fire</i>	Warner Bros.	18 Nov 2005	£48,769,962
30	<i>Avengers: Age of Ultron</i>	Walt Disney	24 April 2015	£48,338,124
31	<i>Bridget Jones's Baby</i>	Universal	16 Sept 2016	£48,061,854
32	<i>Shrek 2</i>	UIP	2 July 2004	£47,835,674
33	<i>Jurassic Park</i>	UIP	16 July 1993	£47,790,337
34	<i>Minions</i>	Universal	26 June 2015	£47,645,626
35	<i>Despicable Me 2</i>	Universal	28 June 2013	£47,436,199
36	<i>The Jungle Book</i>	Walt Disney	15 April 2016	£46,235,032
37	<i>Harry Potter and the Prisoner of Azkaban</i>	Warner Bros.	4 June 2004	£45,971,133
38	<i>The Inbetweeners Movie</i>	Entertainment	19 Aug 2011	£45,030,412
39	<i>The King's Speech</i>	Momentum	7 Jan 2011	£45,009,555
40	<i>The Chronicles of Narnia: The Lion, the Witch and the Wardrobe</i>	Walt Disney	9 Dec 2005	£43,903,853
41	<i>Toy Story 2</i>	Walt Disney	4 Feb 2000	£43,491,021
42	<i>Finding Dory</i>	Walt Disney	29 July 2016	£42,957,168
43	<i>The Hobbit: The Desolation of Smaug</i>	Warner Bros.	13 Dec 2013	£42,918,267
44	<i>Alice in Wonderland</i>	Walt Disney	5 March 2010	£42,588,048
45	<i>Bridget Jones's Diary</i>	UIP	13 April 2001	£42,007,008
46	<i>Frozen</i>	Walt Disney	6 Dec 2013	£41,693,979
47	<i>The Hobbit: The Battle of the Five Armies</i>	Warner Bros.	12 Dec 2014	£41,258,183
48	<i>Les Misérables</i>	Universal	11 Jan 2013	£40,658,858
49	<i>Pirates of the Caribbean: At World's End</i>	Walt Disney	25 May 2007	£40,240,402
50	<i>Indiana Jones and the Kingdom of the Crystal Skull</i>	Paramount	23 May 2008	£39,973,716



when

UK cinema box-office by day of the week – 5-year trend

%	Friday	Saturday	Sunday	Weekends	Monday	Tuesday	Wednesday	Thursday	Weekdays
2016	16.1	24.6	18.2	58.9%	9.7	10.4	10.9	10.1	41.1%
2015	15.4	23.9	18.8	58.1%	9.6	10.6	10.8	10.9	41.9%
2014	15.3	25.2	18.8	59.3%	9.1	9.4	12.4	9.8	40.7%
2013	15.8	24.9	18.2	58.9%	8.9	9.4	12.6	10.2	41.1%
2012	16.4	24.1	17.6	58.1%	9.3	9.3	13.5	9.8	41.9%

comScore



Walt Disney

Altered states: Shot on locations as far flung as London, Kathmandu, New York and Hong Kong, writer/director Scott Derrickson's film of Marvel's *Doctor Strange* deployed state-of-the-art visual effects with great aplomb. Benedict Cumberbatch starred as the eponymous highly skilled neuro-surgeon who suffers a tragic car accident and finds himself drawn into a realm of mysticism. The fine cast included Tilda Swinton as The Ancient One, Mads Mikkelsen, Chiwetel Ejiofor and Rachel McAdams. A fan screening held in London's Leicester Square on 25 October helped to launch *Doctor Strange* in the UK. It topped the box-office chart with a (6-day) opening frame of £9.28m, the 5th biggest UK opening of any Marvel film. Worldwide it was a huge hit with cinemagoers, grossing more than \$650m. Benedict Cumberbatch will reprise the character in further Marvel Avengers exploits in 2017/18.

	JANUARY	FEBRUARY	MARCH	APRIL	MAY	JUNE
Box-office period	1 Jan – 4 Feb	5 Feb – 3 March	4 – 31 March	1 April – 5 May	6 May – 2 June	3 – 30 June
Total box-office gross UK + Republic of Ireland <i>including event cinema</i>	£125,078,564	£110,547,855	£95,761,897	£129,196,237	£73,984,415	£75,602,432
Total box-office vs. equiv. period 2015	+0.4%	+1.3%	+30.1%	+20.1%	-30.8%	-27.7%
Total new releases <i>including event cinema</i>	69	81	63	87	79	69
Box-office for feature films UK + RoI <i>including event cinema</i>	£121,818,941	£108,108,270	£93,899,068	£126,071,353	£72,466,579	£74,456,851
No. feature films released	61	70	59	75	74	63
Top film	<i>Star Wars: The Force Awakens</i>	<i>Deadpool</i>	<i>Batman V Superman: Dawn of Justice</i>	<i>The Jungle Book</i>	<i>Captain America: Civil War</i>	<i>The Secret Life of Pets</i>
UK admissions	14,029,310	15,352,658	13,388,081	13,134,753	12,498,334	10,707,878
Republic of Ireland admissions	1,476,338	1,397,846	1,183,644	1,038,704	1,038,109	1,117,479

First quarter
(13 weeks)

213 new releases, of which 190 were feature films (23.7% of 2016 releases)
Box-office: £331,388,316 (24.9% of 2016 box-office)

Second quarter
(13 weeks)

235 new releases, of which 212 were feature films (26.1% 2016 releases)
Box-office: £278,783,084 (21.0% of 2016 box-office)

First half
(26 weeks)

448 new releases, of which 402 were feature films (49.8% of 2016 releases)
Box-office: £610,171,400 (45.9% of 2016 box-office)

Focus on cinemagoing by month 2016

	JULY	AUGUST	SEPTEMBER	OCTOBER	NOVEMBER	DECEMBER
Box-office period	1 July – 4 Aug	5 Aug – 1 Sept	2 Sept – 6 Oct	7 Oct – 3 Nov	4 Nov – 1 Dec	2 Dec – 5 Jan 2017
Total box-office gross UK + Republic of Ireland including event cinema	£154,185,501	£114,350,835	£108,847,371	£110,702,498	£92,336,864	£138,878,662
Total box-office vs. equiv. period 2015	+13.7%	+28.9%	+79.8%	-24.8%	-12.6%	-4.6%
Total new releases including event cinema	65	66	96	83	72	70
Box-office for feature films UK + RoI including event cinema	£149,272,006	£113,483,588	£105,474,266	£105,856,388	£89,481,340	£136,509,146
No. feature films released	55	63	85	65	60	61
Top film	<i>The Secret Life of Pets</i>	<i>Suicide Squad</i>	<i>Bridget Jones's Baby</i>	<i>Bridget Jones's Baby</i>	<i>Fantastic Beasts and Where to Find Them</i>	<i>Rogue One: A Star Wars Story</i>
UK admissions	16,590,400	18,088,513	11,664,455	15,191,619	12,397,524	15,216,370
Republic of Ireland admissions	1,677,747	1,738,614	1,180,486	1,391,908	1,261,463	1,279,990

comScore

Box-office receipts fluctuate considerably month by month, depending on the release line-up, the prevailing weather, holiday dates and of course competition – from other films and other leisure attractions of any form.

Third quarter (13 weeks)

227 new releases, of which 203 were feature films (25.3% of 2016 releases)
Box-office: £377,383,707 (28.4% of 2016 box-office)

Fourth quarter (13 weeks)

225 new releases, of which 186 were feature films (24.9% of 2016 releases)
Box-office: £341,918,024 (25.7% of 2016 box-office)

Second half (26 weeks)

452 new releases, of which 389 were feature films (50.2% of 2016 releases)
Box-office: £719,301,731 (54.1% of 2016 box-office)

Total theatrical market 2016 (53 weeks: 1 Jan 2016 – 5 Jan 2017)

Overall UK + Ireland box-office: **£1,329,473,131**
(+1% vs. the 52-week year of 2015)

Generated from 900 new releases (vs. 847 in 2015), of which 791 were feature films (vs. 733 in 2015)

Top 12 cinemagoing weekends 2016 (as reported)

The 53-week average weekend box-office in 2016 was £14.8 million.

2016 weekend (Fri – Sun)		UK cinema box-office top 15 releases incl. previews	Top 3 films
1	12 – 14 Feb	£26,201,085	<i>Deadpool</i> , <i>Alvin and the Chipmunks: The Dead Chip</i> , <i>Zoolander 2</i>
2	25 – 27 March	£25,142,914	<i>Batman V Superman: Dawn of Justice</i> , <i>Zootropolis</i> , <i>Kung Fu Panda 3</i>
3	29 – 31 July	£23,794,511	<i>Finding Dory</i> , <i>Jason Bourne</i> , <i>The BFG</i>
4	29 April – 1 May	£23,250,570	<i>Captain America: Civil War</i> , <i>The Jungle Book</i> , <i>Eye in the Sky</i>
5	16 – 18 Dec	£22,189,547	<i>Rogue One: A Star Wars Story</i> , <i>Moana</i> , <i>Fantastic Beasts and Where to Find Them</i>
6	18 – 20 Nov	£21,994,682	<i>Fantastic Beasts and Where to Find Them</i> , <i>Arrival</i> , <i>Trolls</i>
7	5 – 7 August	£21,489,028	<i>Suicide Squad</i> , <i>Finding Dory</i> , <i>Jason Bourne</i>
8	1 – 3 Jan	£20,370,738	<i>Star Wars: The Force Awakens</i> , <i>Daddy's Home</i> , <i>Joy</i>
9	28 – 30 Oct	£19,501,971	<i>Doctor Strange</i> , <i>Trolls</i> , <i>Jack Reacher: Never Go Back</i>
10	24 – 26 June	£18,234,922	<i>The Secret Life of Pets</i> , <i>Independence Day: Resurgence</i> , <i>The Conjuring 2: The Enfield Case</i>
11	22 – 24 July	£17,728,126	<i>The BFG</i> , <i>Star Trek Beyond</i> , <i>Ghostbusters</i>
12	30 Dec – 1 Jan 2017	£17,645,078	<i>Rogue One: A Star Wars Story</i> , <i>Why Him?</i> , <i>Passengers</i>
Total		£257,543,172 = 19.4% of total 2016 box-office	

comScore

The lowest weekend box-office of 2016 was recorded on 10–12 June: £7.89 million was reportedly spent on cinema tickets for the top 15 films on release (excluding previews).

Top weeks for UK cinemagoing 2016

The market place expands or contracts according to the films released into it. Three specific examples of the market's product-driven nature:

- Weekly box-office receipts in 2016 ranged from a low of £12.9 million (10–16 June) to a high of £48.6 million (12–18 February, half-term week, when cinemas opened their doors to an average of a million people a day, practically half of them to see the top new release, *Deadpool*).
- Over the weekend of 18–20 March, £8.51m was spent on cinema tickets for the top 15 films on release; while the very next weekend, 25–27 March, when *Batman V Superman: Dawn of Justice*, *Zootropolis* and *My Big Fat Greek Wedding 2* all opened, expenditure tripled to £25.1m for the top 15 films.
- Over the weekend of 9–11 September, £8.68m was spent on cinema tickets for the top 15 releases; while the very next weekend, 16–18 September, the amount nearly doubled to £14.2m when *Bridget Jones's Baby* was launched. September 2016 was the biggest September for cinema visits in the UK since September 1997.

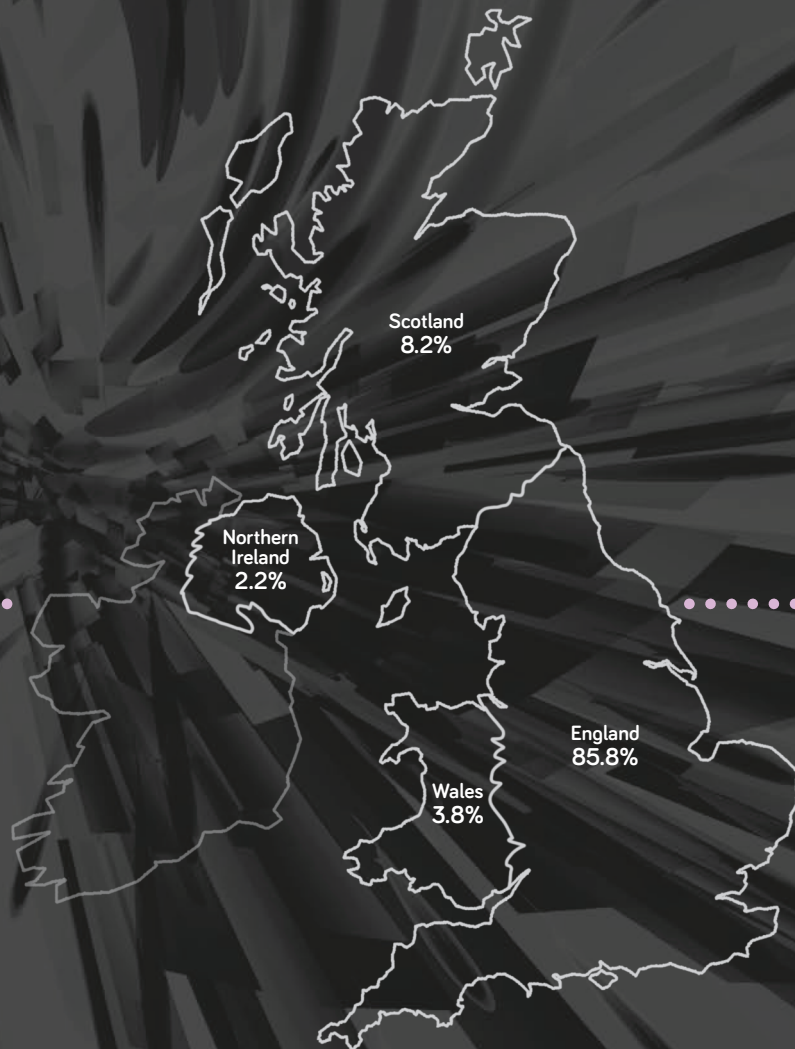


Beyond fast: Justin Lin, director of four movies in the *Fast & Furious* franchise, took the helm of this third mission in the modern big-screen series of *Star Trek*. Scripted by Simon Pegg, who also reprised his role of Scotty the engineer, *Star Trek Beyond* saw Captain Kirk's crew marooned on an unknown planet in uncharted space when the USS Enterprise is destroyed. They encounter a new adversary, Krall (Idris Elba), with a long-standing grudge against Starfleet. This was the final *Star Trek* voyage for Anton Yelchin, who had played Chekov in the last three movies; just before the release of *Star Trek Beyond* he was killed in a tragic accident at his California home, aged 27.

Top 15 cinemagoing weeks 2016

Full playweek 2016 (Fri – Thurs)	UK cinema box-office (7 days)	No. new titles released (given 1 or more public showings)	Top 3 films on UK release
1 12 – 18 February	£48,596,353	23	<i>Deadpool</i> , <i>Alvin and the Chipmunks: The Road Chip</i> , <i>Zoolander 2</i>
2 29 July – 4 August	£45,494,179	14	<i>Finding Dory</i> , <i>Jason Bourne</i> , <i>The BFG</i>
3 25 – 31 March	£45,195,520	17	<i>Batman V Superman: Dawn of Justice</i> , <i>Zootropolis</i> , <i>Kung Fu Panda 3</i>
4 5 – 11 August	£39,942,345	12	<i>Suicide Squad</i> , <i>Finding Dory</i> , <i>Jason Bourne</i>
5 29 April – 5 May	£39,292,473	17	<i>Captain America: Civil War</i> , <i>The Jungle Book</i> , <i>Eye in the Sky</i>
6 16 – 22 December	£39,028,765	7	<i>Rogue One: A Star Wars Story</i> , <i>Moana</i> , <i>Fantastic Beasts and Where to Find Them</i>
7 23 – 29 December	£35,322,590	9	<i>Rogue One: A Star Wars Story</i> , <i>Passengers</i> , <i>Moana</i>
8 22 – 28 July	£33,507,170	14	<i>The BFG</i> , <i>Star Trek Beyond</i> , <i>Ghostbusters</i>
9 21 – 27 October	£32,195,815	21	<i>Trolls</i> , <i>Jack Reacher: Never Go Back</i> , <i>The Girl on the Train</i>
10 1 – 7 January	£31,755,962	10	<i>Star Wars: The Force Awakens</i> , <i>Daddy's Home</i> , <i>Joy</i>
11 18 – 24 November	£31,482,497	17	<i>Fantastic Beasts and Where to Find Them</i> , <i>Arrival</i> , <i>Trolls</i>
12 30 December – 5 January 2017	£30,055,684	6	<i>Rogue One: A Star Wars Story</i> , <i>Why Him?</i> , <i>Passengers</i>
13 28 October – 3 November	£29,743,614	20	<i>Doctor Strange</i> , <i>Trolls</i> , <i>Jack Reacher: Never Go Back</i>
14 16 – 22 September	£26,305,257	20	<i>Bridget Jones's Baby</i> , <i>Blair Witch</i> , <i>The Beatles: Eight Days A Week – The Touring Years</i>
15 19 – 25 August	£26,008,162	20	<i>Finding Dory</i> , <i>Suicide Squad</i> , <i>David Brent: Life on the Road</i>
Top 15 weeks	£533,926,386 = 40.2% of 2016 box-office		

where



UK cinema box-office by nation

Scotland	Wales	Northern Ireland	England
8.2%	3.8%	2.2%	85.8%

comScore

The UK as a whole has around 751 cinema sites containing 4,046 screens. Of these, 316 sites (containing 3,096 screens) are multiplexes. 80% of a cinema's customers tend to be located within 20–30 minutes' drive-time.

Since 2014, all screens have been equipped to project films from digital files, succeeding 35mm reels.

At least 45% of UK cinema screens are equipped to show 3D.

On summer nights, an increasing array of venues around the UK host 'pop-up' digital film screenings, from festival arenas and stately homes to beaches and canal barges.

Sources: BFI/Dodona/IHS



Entertainment



StudioCanal

Flowers of Scotland: Among the Scottish filmmakers who made an international impact in 2016: Ewan McGregor's feature directorial debut was an adaptation of Philip Roth's 1960s-set novel, *American Pastoral*, in which a seemingly perfect couple (Jennifer Connelly and Ewan McGregor himself) have their lives torn apart when their beloved daughter (Dakota Fanning) unexpectedly becomes a violent activist. And from David Mackenzie, a director with over 20 years behind the cameras, came a tense, modern-day 'western' exploring where right and wrong collide. Jeff Bridges excelled in the muscular *Hell or*



Universal

High Water as a Texas Ranger on the trail of two armed robbers – a divorced father (Chris Pine) and his trigger-happy brother (Ben Foster) - who are desperate to raise funds to save their family ranch. In 2016, Ben Foster was also seen in *Inferno* and *Warcraft: The Beginning* (above).

Cinemagoing by nation

UK nation	Gross box-office 2016	No. cinemas / screens	Admissions	Population
Scotland	£101,758,604 (+0.7% vs. 2015)	59 / 349	13m	5.4m
Northern Ireland	£27,943,882 (+1.9% vs. 2015)	28 / 203	5m	1.8m
England & Wales <i>Breakdown in table opposite</i>	£1,116,891,115 (+0.9% vs. 2015)	664 / 3,494	150m	England: 54.8m Wales: 3.1m
UK	£1,246,593,601 (+0.9% vs. 2015)	751 / 4,046	168,259,894 (-2.1% vs. 2015)	65.1m <i>Per cap frequency 2.6</i>
Republic of Ireland	£91,177,680 (+19.7% vs. 2015)	81 / 415	15,782,328 (+4% vs. 2015)	4.7m <i>Per cap frequency 3.4</i>
Total UK + Ireland	£1,337,771,281 (+1.9% vs. 2015)	832 / 4,461	184,042,222 (-1.6% vs. 2015)	69.8m

Cinemagoing by region in England & Wales 2016

TV region	Gross box-office	Cinema sites	Cinema screens	Population
London	£350,660,504	161	904	13.2m
South (Meridian)	£147,952,057	80	353	5.8m
Central	£141,654,544	102	598	10.2m
Granada	£113,399,224	64	456	7.3m
Yorkshire	£99,342,415	58	329	6.0m
Anglia	£98,766,135	51	239	4.6m
Wales & West <i>(Wales: £46,872,733)</i>	£87,731,147	71	326	4.9m <i>(Wales: 3.1m)</i>
Tyne Tees	£43,049,186	26	140	2.9m
South West	£26,967,045	35	116	2.0m
Border	£7,368,858	16	33	0.6m
Total	£1,116,891,115 <i>89.6% of UK box-office</i>	664	3,494	57.5m

London is open to the world of film

Like other capital cities, London has the highest cinemagoing frequency in the country (annual average of 3.3 visits per person vs. UK average of 2.6). Although the value of cinema ticket sales in London dipped by 4% below the 2015 total (£366.6m), the capital still accounts for well over a quarter (28%) of all UK cinema box-office receipts.

Among the capital's population, 45% are White British, while around 25% were born outside Europe. The ONS forecasts that the population will rise from 8.6m to 10m within the next decade.

	Box-office gross 2016	UK market share
London TV region <i>excluding West End</i>	£253,271,387 -5.1% vs. 2015	20.3%
London's West End	£97,389,117 -2.4% vs. 2015	7.8%
Total London	£350,660,504 -4.3% vs. 2015	28.1%

comScore

Scotland 2016

Ranked by its total box-office of £101.7m, Scotland – split into two areas, below – remains the fifth largest region of the UK. Its largest city, Glasgow, with a surrounding population of 1.2m, has some of the UK's most frequented cinema screens and an annual film festival in February.

	Gross box-office 2016	Cinema sites	Cinema screens
Central Scotland	£77,659,229 +0.6% vs. 2015	39	267
Northern Scotland	£24,099,375 +0.9% vs. 2015	20	82
Total Scotland	£101,758,604 +0.7% vs. 2015	59	349

comScore

20th Century Fox

Lionsgate

20th Century Fox

Film capital: London's iconic landmarks are instantly recognisable to audiences everywhere. These two action sequels, Babak Najafi's *London Has Fallen* and Roland Emmerich's *Independence Day: Resurgence* built a combined box-office of £23m in UK cinemas. Mayor of London, Sadiq Khan advocated in October 2016: "From James Bond and *Star Wars* to Harry Potter and *Bridget Jones's Baby*, London has a vibrant production history and some of the best studios in the world. To sustain and grow this success story, it is critical that the capital gets significantly more studio and production capacity to maximise the opportunities for film-making." As a cultural hub, London has more than 14m theatre attendances each year. In 2015/16 the British Museum was its most visited museum with 6.9m visits, followed by the Tate Gallery Group comprising 4 branches (total 6.7m visits) and the National Gallery (5.9m visits). Source: DCMS

Ireland 2016

Cinema visits in the Republic of Ireland rose by 4% year-on-year to reach **15.78m**. The release line-up in Q1 and Q3 of 2016 generated the increase. The Dublin conurbation accounted for 43.1% of the Republic's box-office.

Ireland enjoys one of the highest annual cinemagoing frequencies *per capita* in the European Union (3.4 visits in Ireland compared with EU average 1.8 and around 4 in the US).

Here is the recent trend of cinema visits and (below) box-office gross receipts for the whole island of Ireland:

Cinema admissions	2016	2015	2014	2013	2012
Republic of Ireland	15,782,328	15,172,461	14,364,544	14,660,429	15,425,768
of which Dublin	6,809,421	6,592,483	6,517,694	6,717,644	6,919,827
Northern Ireland	5,746,313	5,763,885	5,585,433	5,837,946	5,863,893
Total island of Ireland	21,528,641 +28% vs. 2015	20,936,346	19,949,977	20,498,375	21,289,661

Monthly breakdown of RoI admissions appears on pages 56–57

Cinema box-office receipts	2016	2015	2014	2013
Republic of Ireland	£91,177,680	£78,562,456	£80,579,799	£86,744,771
Northern Ireland	£27,943,882	£28,136,491	£26,173,830	£26,820,727
Total island of Ireland	£119,121,562	£106,698,947	£106,753,629	£113,565,498

comScore



Lyrical: Set in 1980s Dublin, John Carney's latest romantic comedy starred Ferdia Walsh-Peelo as a teenager with a sensitive heart who sets out to impress the girl of his dreams, and escape from tensions at home and school, by starting a band. A decade after *Once*, John Carney carefully cast his band members from plausible non-actors, while also placing Aiden Gillen, Maria Doyle Kennedy and Jack Reynor in key roles. *Empire* magazine raved that *Sing Street* would 'make you laugh, cry and leave you humming its songs for days'.



who

2016 snapshot: How we live today

Source: ONS report June 2016

UK population is **65.11 million** (grew by 0.5m from the previous year)

England: 54.79m (of which London: 8.67m)

Scotland: 5.37m

Wales: 3.09m

N. Ireland: 1.85m

50.7% female
49.3% male

While the median age is 40, the older population continues to increase. More than 1 in 6 (17.8%) are aged 65+:

Age group	% population	
0 - 9	12.4%	} 17.9%
10 - 14	5.5%	
15 - 24	12.5%	} 26.1%
25 - 34	13.6%	
35 - 44	12.9%	} 38.2%
45 - 54	14.0%	
55 - 64	11.3%	} 17.8%
65 - 74	9.7%	
75 - 84	5.7%	
85+	2.4%	
Total	100.0%	

ONS 2016 based on data from local authorities in England & Wales

The UK population is projected to reach 70 million by mid-2027 and 74.3 million by mid-2039. By then, more than 1 in 12 citizens are projected to be aged 80 or over (source: ONS).

StudioCanal



Finding families: Four- and five-star reviews greeted both of these enthralling cinematic dramas, distinctly positioned in the competitive 2016/17 awards season. Casey Affleck and Dev Patel were well-received winners of the BAFTA awards for Best Actor and Best Supporting Actor, respectively, for their roles in these films on Sunday 12 February 2017. *Manchester by the Sea* also won the Best Original Screenplay BAFTA for Kenneth Lonergan, who also directed; while the Best Adapted Screenplay mask went to Luke Davies for *Lion*. Both films played in the UK on the Curzon circuit, which was awarded a Special BAFTA for Outstanding British Contribution to Cinema.

Entertainment



2016 snapshot: How we live today continued

In 2016 the UK had **27.1m households**:

- 7.7m containing 1 person living alone (mostly women)
- 15.5m containing a couple (with or without dependent children)
- 2.7m containing a lone parent (practically all with dependent children)
- 0.9m containing 2 or more unrelated adults
- 0.3m multi-family households, i.e. 2 or more families (the fastest-growing household type over the last decade)

18.9m of these are *family* households, a large majority with a couple (whether married, co-habiting or civil partners).

7.9m of these family households have dependent children:

- 45% have 1 dependent child
- 40% have 2 dependent children
- 15% have 3 or more dependent children

3.3m people aged 20–34 live with their parents – the trend for children of non-dependent age to continue to live, or to move back in, with their parents continues to rise.

Overall, the average household size is 2.4 people (ONS), while the average size of a cinemagoing party is 3.2 people (CAA), which may reflect cinema as a going-out social experience to be shared.

The population continues to grow ever more ethnically diverse. At least 13% of the population (and rising) were born outside the UK.

Vertigo



Funny as hell: Sam Neill starred in *Hunt for the Wilderpeople* about a rebellious boy from the city who goes missing with his foster uncle out in the New Zealand bush.



Metrodome

Director/screenwriter Taiki Waititi – who won the Audience Award for this infectious comedy at 2016's Edinburgh Film Festival – appears in a supporting role. Sam Neill visited the UK to promote the film's release in September; it grossed £0.9m. He also starred with Geoffrey Rush in an acclaimed Australian film, released in selected UK cinemas in May, Simon Stone's *The Daughter*, which had screened at the London Film Festival in 2015.

Cinema, an attraction that competes in the 'going out' market, is estimated to reach **77%** of the UK population – so more than 50m people go to the cinema at least once during the year.

'The movies' can hold various different appeals to people at different times, e.g. a family outing; a party; a date; a girls' night out; an afternoon or evening with a partner or mate(s); perhaps also a way to stay 'in the know' amongst social peers. Audiences comprise a complex mosaic of consumer segments, varying substantially film by film, week by week.

UK cinema audience by age 2015/2010

	2015	2010
7 – 14	13.6%	13.6%
15 – 24	29.4%	31.8%
25 – 34	18.7%	23.3%
35 – 44	16.3%	14.0%
45 – 54	9.5%	8.7%
55+	12.5%	18.7%
Total	100%	100%

BFI/CAA/Film Monitor

Overall, the UK cinema audience tends to skew young and upmarket: 58% ABC1 vs. 39% non-cinemagoers; 36% aged 16–34 vs. 31% UK population; 85% heavy internet users vs. 56% non-cinemagoers (source: DCM).

Young adults aged 16–34 consume more films and media than ever across a range of devices; they are often early adopters of new cinema releases, enjoying a deeply immersive, out-of-home experience in IMAX, 3D and/or Dolby Atmos on a film's opening weekend. By contrast, older people are more likely to visit cinemas on weekdays, a little after a film's launch date.

Of course, many forms of **media and communications** play a central, and fast evolving, role in people's lives. As ever more people become ever better connected, they tend to spend more time doing what they love online – including keeping in touch with friends and family, and watching the latest on-demand series or features. In its 2016 *Communications Market Report*, the regulator Ofcom noted that:

- Average UK household spending on TV, radio, internet, telephony and post was £18.90 per month
- 4G take-up has increased rapidly to 48% of UK adults (from 30% in 2015), while 4G mobile services are now available to 98% of UK premises
- 86% of UK adults have internet access at home
- Average internet use is estimated at 25 hours online per week, rising to 29 hours among 16–24s
- The smartphone is now the device of choice for using the internet – 71% of adults claimed to own a smartphone, more than any other connected device, rising to 90% among under 35s
- Wider internet availability, the provision of faster connection speeds, and the popularity of using a smartphone to go online all contribute to a rise in use of on-demand and online services (e.g. shopping, accessing health information, news)

UK cinema audience demographic trends

- **7-14 year olds:** Broadly static as a proportion of the overall cinema audience, despite being a rising proportion of the UK population – so a growing opportunity here – although the millennial generation tends to expect (online) content to be free
- **15-24s:** Traditionally the cinema's most frequent/core audience, but declining as a proportion of both the audience and the population
- **25-34s:** Increasing as a proportion of the population but declining as a proportion of the cinema audience
- **35-44s:** Increasing as a proportion of the cinema audience
- **45+:** Increasing as a proportion of the cinema audience as the population continues to grow older

11 BAFTA NOMINATIONS
INCLUDING
**BEST FILM / LEADING ACTOR RYAN GOSLING
AND LEADING ACTRESS EMMA STONE**

WINNER
**OF A RECORD-BREAKING
7 GOLDEN GLOBE AWARDS**

INCLUDING
**BEST ACTOR RYAN GOSLING / BEST ACTRESS EMMA STONE
AND BEST DIRECTOR DAMIEN CHAZELLE**

**"THEY DON'T MAKE FILMS
LIKE THIS ANYMORE"**

"A SUN-DRENCHED MASTERPIECE"

**"A BEAUTIFUL AND MOVING HOMAGE
TO HOLLYWOOD'S GOLDEN AGE"**

★★★★★ ★★★★★ ★★★★★ ★★★★★ ★★★★★

"THE BEST FILM OF THE YEAR"

"IT WILL BE A CLASSIC OF THE FUTURE"

**"HEAVENLY... THIS KIND OF ORIGINAL CINEMA
DOESN'T COME AROUND VERY OFTEN"**

★★★★★ ★★★★★ ★★★★★ ★★★★★ ★★★★★

"SHEER PERFECTION"

"EFFERVESCENT AND EFFORTLESSLY COOL"

**"EMMA STONE AND RYAN GOSLING
ARE SIMPLY SUPERB"**

★★★★★ ★★★★★ ★★★★★ ★★★★★ ★★★★★

**"WE CHALLENGE YOU NOT TO FALL
IN LOVE WITH THIS MOVIE"**

"A WHOLE LOT OF FUN"

**RYAN GOSLING
EMMA STONE
LA LA LAND**

DAILY EXPRESS



Actress Emma Stone in central London last night

**Fans go La La crazy
for musical's stars**

SEE PAGE 3 AND REVIEW PAGES 30-31

Daily Mail



Emma Stone's 65 HKM top. Ryan Gosling dancing like a 'jungle monkey'. And why Emma Watson pulled out. The inside story on the feel-good film of the year...

La La Land

LAI D BARE

DAILY EXPRESS

Why we're all going ga ga for the stars of hit movie La La Land




Cinematic sunshine: Writer/director Damien Chazelle's modern romantic musical scooped the People's Choice Award at the Toronto International Film Festival in September 2016, a precursor to five-star reviews, critics' prizes and further accolades as the awards season gathered pace. In January 2017, the 'soaring and gorgeous' (*Vanity Fair*) *La La Land* swept the board at the Golden Globes, winning in all 7 categories in which it was nominated; in the same week it received 11 BAFTA nominations, subsequently winning five including Best Film. The spell-binding Hollywood-set movie matched Ryan Gosling and Emma Stone as Sebastian and Mia, jazz pianist and aspiring actress, a perfect on-screen couple with pipe dreams of success. Opening widely in UK cinemas on Thursday 12 January 2017, backed by a heavyweight advertising campaign, *La La Land* grossed £10m in its first week of release and had crossed £21m by the end of January 2017. *La La Land* was named Film of the year by the London Critics' Circle. Its haul of 14 Oscar nominations equalled Hollywood's all-time record: *All About Eve* (1950) and *Titanic* (1997) each secured 14.

2016 snapshot: How we live today continued

A survey of **ethnicity** among UK film consumers, conducted by Kantar Worldpanel in January 2016, found that 9.5% of cinema audiences were black or from an ethnic minority vs. 7.9% of the population aged 13+ (source: BFI).

Context: UK overall economic trends 2016

- **Average disposable income per household** – i.e. money available after income tax/council tax are paid: £25,660 (source: ONS).
- **19% slide in the value of sterling vs the dollar:** 'In the wake of the Brexit vote (23 June), the slide in the pound was the stand-out price shift of the year for the UK, radically changing the terms on which the country transacted with the rest of the world. The dollar cost 67.86p at the start of the year; yesterday (30 Dec) it was priced at 80.85p (19% slide). The fall against the euro was 17%. In essence we are significantly poorer, but better positioned to compete with the rest of the world in future' (source: *The Times*). The fall in sterling's value adversely affected UK film distributors' accounting to parent companies in the US or EU – but, by the same token, it made the UK a significantly more attractive destination for inward investment including in film production and tourism.
- **7th successive year of GDP growth:** By post-financial crisis (of 2007/08) standards, 2016 was a good year – total UK output of goods and services grew by 2.2% vs. 2015.
- **High level of employment sustained:** There were 31.8 million people in work (slightly more than in 2015), of whom 8.56 million worked part-time (also slightly more than in 2015). In total, 1.62 million people were unemployed (slightly fewer than in 2015).
- **Average weekly earnings per person:** £507 (Oct 2016). This is slightly higher than in 2015, although the pace of earnings growth faded slightly compared with 2015.
- **Inflation** measured by the Consumer Prices Index climbed consistently through 2016 to reach 1.2%, its highest for two years but still very low by the standards of the last 50 years. Currently inflation is widely expected to 'pick up speed' in 2017.
- **UK house prices:** Average annual increase of 4.5% in 2016 (3.7% in London, 2.2% in Scotland).
- **2.69m new cars** were registered in 2016, an all-time record, with the Ford Fiesta the top-selling model.

Source: SMMT



'Without risk there is no reward': Rising British star Jack O'Connell played an irate saver, alienated by Wall Street, who invaded the New York TV studio where the financial programme *Money Monster*, hosted by Lee Gates (George Clooney), was being broadcast live. Julia Roberts, a veteran of Clooney's *Oceans* movies, played his TV producer. This up-to-the-minute thriller was directed by Jodie Foster who, in October 2016, received the 'Stanley Kubrick Britannia Award for Excellence in Film' at BAFTA's Britannia Awards in Los Angeles. Released in UK cinemas in May, *Money Monster* grossed £2.7m.

how

distributors propelled cinemagoing UK-wide in 2016

Making it happen: UK & Ireland film distributor market shares 2016

Distributor	All releases tracked <small>(including holdovers from 2015)</small>	Top title	Market share
1 Walt Disney	18	<i>Rogue One: A Star Wars Story</i>	22.6%
2 20 th Century Fox	46	<i>Deadpool</i>	15.9%
3 Warner Bros.	39	<i>Fantastic Beasts and Where to Find Them</i>	15.2%
4 Universal	39	<i>Bridget Jones's Baby</i>	13.8%
5 eOne	42	<i>The BFG</i>	8.3%
6 Sony	34	<i>Ghostbusters</i>	6.6%
7 Paramount	13	<i>Star Trek Beyond</i>	5.2%
8 Lionsgate	29	<i>London Has Fallen</i>	4.1%
9 StudioCanal	88	<i>Room</i>	1.6%
10 Entertainment	7	<i>Bad Moms</i>	1.5%
Top 10	355		94.8%
11 Icon	11	<i>The Nice Guys</i>	0.65%
12 Picturehouse Entertainment	38	<i>Branagh Theatre Live: Romeo & Juliet 2016</i>	0.50%
13 Royal Opera House London	14	<i>The Nutcracker - London 2016/17</i>	0.38%
14 NT Live/Picturehouse	12	<i>The Deep Blue Sea - NT Live 2016</i>	0.35%
15 CinemaLive	5	<i>Andre Rieu: Christmas with Andre 2016</i>	0.26%
16 UTV Motion Pictures	6	<i>Dangal</i>	0.25%
17 Curzon Artificial Eye	30	<i>Anomalisa</i>	0.25%
18 Yash Raj Films	3	<i>Sultan</i>	0.22%
19 Met Opera	10	<i>Madame Butterfly - Met Opera 2016</i>	0.19%
20 Eros International	11	<i>Housefull 3</i>	0.19%
Top 20	495		98.0%
102 further content suppliers	405	<i>My Scientology Movie</i> (released by Altitude)	2.0%
Total 122 suppliers	900		100.0%

comScore

FDA estimates that UK film distributors' total investment in bringing 900 titles to market in 2016 exceeded **£350m**. Around half of this is paid-for UK-wide advertising, using many digital and physical media outlets. The remainder is formed of many components: advertising, poster and trailer production; publicity and premiere costs; and digital cinema packages to be supplied to cinemas in many formats.

Film marketing and publicity

Cutting through the blizzard of competing messages, requiring complex multi-media planning, is costly and risky for a film distributor. Much of a film's release campaign is committed before any box-office return can be received. Relentless innovation in digital media is providing advertisers with ever more potential ways to connect with target audiences (e.g. developments in digital poster panels).

Distributors also sought to engage audiences with immersive *media experiences* – such as encountering the Ghostbusters' Ecto-1 Cadillac or seeing characters brought to life on busy station concourses (below).



For every film campaign, exposure is planned across many channels of *earned*, *owned* and *bought* media. On the right is the Nielsen data tracking the substantial physical advertising *bought* by film distributors. Digital/online advertising, which has developed rapidly in recent years, is excluded:

UK film distributors' physical media advertising spend

Paid-for physical media	2016	2015
Television	£ 93,515,084	£ 92,077,587
Outdoor	£52,927,284	£55,198,432
Press	£15,084,741	£19,360,961
Radio	£6,865,431	£6,200,266
Other	£226,949	828,534
Total	£168,169,489	£173,665,780

Nielsen Media Research for FDA

Film distributors' physical media advertising spend by month 2016

2016	Physical media advertising spend – all UK film distributors	No. new releases in UK cinemas	Total no. titles on UK release (incl. holdovers)
January	£ 15,002,456	69	224
February	£14,048,873	81	225
March	£15,794,103	63	225
April	£9,151,693	87	242
May	£14,055,332	79	224
June	£16,071,709	69	225
July	£15,027,986	65	222
August	£13,834,131	66	207
September	£14,077,739	96	254
October	£15,275,936	83	233
November	£12,612,304	72	221
December	£13,667,227	70	197
Total	£168,169,489	900	-

Nielsen Media Research for FDA, comScore



Earned media

Given the growth in online viewing (and the simultaneous rise of online ad blockers), film distributors appreciate the importance and value of *earned* media – the coverage gained through reviews, re-posts, likes, shares and mentions – in addition to paid-for spots.



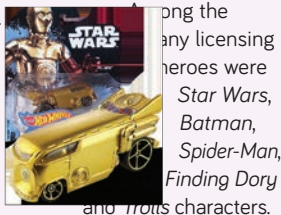
Animal action: Two of the animated films marketed to family audiences in 2016 (left). *Storks*, which featured the voices of Jennifer Aniston, Andy Samberg and Kelsey Grammer, opened prior to the autumn half-term (and was one of the year's top 50 releases); while *Robinson Crusoe*, a European production which told the classic story from the perspective of the animals native to the castaway island, was released prior to the spring half-term.

Media landscape 2017 and beyond:

The steps taken in 2016 towards greater *consolidation* among media companies are likely to accelerate in 2017. Whether it's deals between content owners and digital channels, or mergers and acquisitions to form larger groups, the competition for audiences' time and spending in the UK and worldwide is only likely to intensify.

Creative partnerships with film properties

Play more: Strong film licenses are an important driver of the UK toy market, which was worth £3.3 billion in 2016, with an estimated 400m toys sold (source: BTHA/TRA). Action figures, building sets and accessories tied in to superhero franchises were again among the year's most popular lines, adding value to everyday life.



Along with the many licensing heroes were Star Wars, Batman, Spider-Man, Finding Dory and Trolls characters. As well as film character merchandising, licensed promotions with brand and media partners can help bring family film properties to life in fresh, engaging ways. Across this spread are a few colourful examples harnessing releases in 2016, which had a particularly strong slate of family-orientated properties.

20th Century Fox



20th Century Fox

20th Century Fox



Universal



Sony



Look who's talking

Over the last year, the many stars who attended UK film premieres, media junkets or interviews (arranged and funded by distributors) included:

JULIANNE MOORE (*FREEHELD*); MICHAEL KEATON (*SPOTLIGHT*); RYAN REYNOLDS (*DEADPOOL*); WILL SMITH (*CONCUSSION*); NATALIE DORMER (*THE FOREST*); LEONARDO DI CAPRIO (*THE REVENANT*); MICHAEL CAINE AND HARVEY KEITEL (*YOUTH*); LILY JAMES AND MATT SMITH (*PRIDE & PREJUDICE & ZOMBIES*); BEN STILLER, OWEN WILSON, PENELOPE CRUZ (*ZOOLANDER NO.2*); JACK BLACK (*GOOSEBUMPS*); REBEL WILSON (*HOW TO BE SINGLE*); SACHA BARON COHEN, MARK STRONG, ISLA FISHER AND THE CAST OF *GRIMSBY*; TOBY JONES, SIR MICHAEL GAMBON, CATHERINE ZETA-JONES AND THE CAST OF *DAD'S ARMY*; RICHARD GERE (*TIME OUT OF MIND*); NIA VARDALOS (*MY BIG FAT GREEK WEDDING 2*); MARLON WAYANS (*FIFTY SHADES OF BLACK*); JACK BLACK & KATE HUDSON (*KUNG FU PANDA 3* - INCLUDING KATE APPEARING LIVE ON ANT & DEC'S *SATURDAY NIGHT TAKEAWAY* ON ITV); HUGH JACKMAN, TARON EGERTON AND ACTION UNIT DIRECTOR VIC ARMSTRONG (*EDDIE THE EAGLE*); RUSSELL TOVEY AND ARINZE KENE (*THE PASS*); BEN AFFLECK, HENRY CAVILL, AMY ADAMS, GAL GADOT (*BATMAN V SUPERMAN: DAWN OF JUSTICE*, INCLUDING A SPECIAL *GRAHAM NORTON SHOW* ON BBC1); CHRIS HEMSWORTH AND JESSICA CHASTAIN (*THE HUNTSMAN: WINTER'S WAR*); KIRSTEN DUNST (*MIDNIGHT SPECIAL*); KEVIN COSTNER AND GAL GADOT (*CRIMINAL*); DAME HELEN MIRREN (*EYE IN THE SKY*); DON CHEADLE (*MILES AHEAD*); CHRIS EVANS, ROBERT DOWNEY JR. AND THE STAR-SPANGLED CAST OF *CAPTAIN AMERICA: CIVIL WAR*; MERYL STREEP AND HUGH GRANT (*FLORENCE FOSTER JENKINS*); EWAN MCGREGOR, DAMIAN LEWIS AND NAOMIE HARRIS (*OUR KIND OF TRAITOR*); SIR BEN KINGSLEY (*THE JUNGLE BOOK*); TOM HIDDLESTON (*SAW THE LIGHT*); RYAN GOSLING AND RUSSELL CROWE (*THE NICE GUYS*); JOHNNY DEPP, MIA WASIKOWSKA, SACHA BARON COHEN (*ALICE THROUGH THE LOOKING GLASS*); JAMES MCAVOY (*X-MEN: APOCALYPSE*); JODIE FOSTER (*MONEY MONSTER*); KATE BECKINSALE (*LOVE & FRIENDSHIP*); EMILIA CLARKE (*ME BEFORE YOU*); SALMA HAYEK (*TALE OF TALES*); JEFF GOLDBLUM AND LIAM HEMSWORTH (*INDEPENDENCE DAY: RESURGENCE*); DWAYNE JOHNSON (*CENTRAL INTELLIGENCE*); ALL 4 NEW *GHOSTBUSTERS* AND THEIR SPECIALLY CONVERTED CAR; MATT DAMON, ALICIA VIKANDER AND JULIA STILES (*JASON BOURNE*); CHRIS PINE, ZACHARY QUINTO, KARL URBAN, SIMON PEGG, THEIR DIRECTOR JUSTIN LIN, ALL ON THE WHITE CARPET FOR THE UK PREMIERE OF *STAR TREK BEYOND*; MARK RYLAND AND STEVEN SPIELBERG (*THE BFG*); RENEE ZELLWEGER, COLIN FIRTH, PATRICK DEMPSEY (*BRIDGET JONES'S BABY*); EMILY BLUNT AND LUKE EVANS (*THE GIRL ON THE TRAIN*); JUSTIN TIMBERLAKE AND ANNA KENDRICK (*TROLLS*); TOM CRUISE AND COBIE SMULDERS (*JACK REACHER: NEVER GO BACK*); ALICIA VIKANDER (*THE LIGHT BETWEEN OCEANS*); BENEDICT CUMBERBATCH (*DOCTOR STRANGE*); EDDIE REDMAYNE AND JK ROWLING (*FANTASTIC BEASTS AND WHERE TO FIND THEM*); BEN AFFLECK (*THE ACCOUNTANT*); BRAD PITT AND MARION COTILLARD (*ALLIED*); TOM HANKS (*SULLY: MIRACLE ON THE HUDSON*); JOSEPH GORDON-LEVITT (*SNOWDEN*); JENNIFER LAWRENCE AND CHRIS PRATT (*PASSENGERS*); WILL SMITH, DAME HELEN MIRREN AND KEIRA KNIGHTLEY (*COLLATERAL BEAUTY*); FELICITY JONES (*ROGUE ONE: A STAR WARS STORY*); MICHAEL FASSBENDER AND MARION COTILLARD AGAIN (*ASSASSIN'S CREED: THE MOVIE*); JAMES MCAVOY (*SPLIT*); BEN AFFLECK AND SIENNA MILLER (*LIVE BY NIGHT*); DAMIEN CHAZELLE, EMMA STONE AND RYAN GOSLING (*LA LA LAND*)

London hosted 71 **premieres** in 2016, excluding festival galas. Many were large-scale, fan participation events, turning the red carpets into social media springboards.



Paramount



Sony



Picturehouse



Universal

Rolling out the red carpet: UK film premieres have developed into live shows, bringing a special atmosphere and excitement to the heart of London, which can be relayed worldwide. Above, crowds anticipate and enjoy the talent arrivals at the West End premieres of (clockwise from top left) *Allied*, *Grimsby*, *Jason Bourne* and *I Am Bolt*.

Film for all

audience development: greater outreach to cinemagoers with sensory impairments

Derek Brandon, founder and editor of yourlocalcinema.com, the multi-channel accessible information service, reports on a busy year connecting consumers with hearing or sight loss to the latest big-screen releases

As father to a disabled son, issues such as inclusivity and accessibility are important to me as life principles, and I seek to carry them into my work at yourlocalcinema.com.

I'm proud to co-operate with UK film distributors and cinema operators on this award-winning, independent service, which promotes accessible film screenings and trailers directly to cinemagoers across the UK and Ireland. The service has always been fully digital, comprising an evolving website (yourlocalcinema.com), app, social outlets and a database of many thousands who receive personal updates each week by email.

Cinema performances with subtitles or audio description mean that, for a few hours at least,

people with hearing or sight loss are not disabled: the disabling barrier is removed.

Opportunities to attend accessible screenings are very much appreciated – I receive hundreds of feedback posts each year – not just because a chosen film can be enjoyed but, beyond that, because the people involved get to share a collective experience with other members of the public out of their homes.

Please don't just take my word for it. Here's a snapshot of recent comments from users of all ages, firstly regarding yourlocalcinema.com itself, and then expressing joyously the sense of *inclusion* engendered by distributors' supply of subtitles and audio description. It is, in many cases, life changing.

My daughter is 15 and profoundly deaf; yourlocalcinema.com is on her phone. She's always excited if she can see a subtitled film – it's easy for her to follow and laugh at the jokes along with everyone else

Thank you.

Yourlocalcinema.com is a great way to cut out the faff of searching for that one elusive screening that you can actually get to on time.

I tell other visually impaired people about the films I 'see' at the cinema and I've made many friends through our love of movies. Audio descriptions are *awesome!*

I find this website invaluable – all the subtitle information together on one impartial page – a must-have bookmark if you like going to the cinema! Thank you for providing this brilliant service – I started going back to the cinema once I got word of it – keep up the good work!

For more than a decade, yourlocalcinema.com has been supported and sponsored by FDA and other industry partners



Subtitled cinema is wonderful for my niece who has been deaf from birth. She can now enjoy Disney films with her mates! Thank you.

Do you have any idea how much it meant the first time my husband and I went to the cinema and he laughed at the same time as I did at the action on screen? It was a magical gift – and has made a great difference to our 'date nights' at the movies. Your fantastic website has reintroduced us to the cinema, I'm a big fan, great big thanks.

Cinema subtitles are invaluable for people who aren't completely fluent in English. I know several people for whom they make a marvellous difference and it improves their English too!

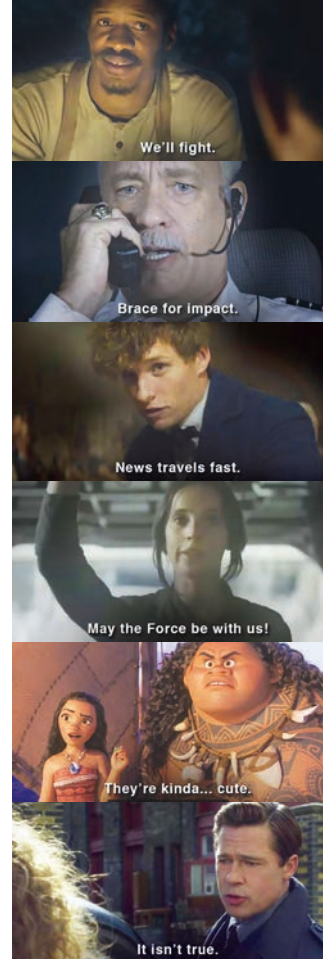
My girlfriend needs subtitles. We went to a subtitled show of *Batman V Superman: Dawn of Justice* and it was really useful to 'hear' what Batman was saying in his deep voice. Having subtitles has made a huge difference to the ability to follow a film's story.

I know quite a few people who, like me, have become disabled in the prime of their lives. I served in Iraq, came home last year with permanent damage to my hearing. I only go to the cinema now if the film is subtitled; thankfully these days most seem to be. Too many people have this misconception that all deaf and hard of hearing people read lips, but that's not the case. If somebody is speaking, you're completely lost without the captions.

My son is deaf and, until we discovered subtitles on films, he missed a big part of what children talk about when socialising. Now, with subtitled showings, he laughs and becomes completely absorbed in the story, and really enjoys going to the cinema with the rest of the family.

At a bar I can't follow what's going on, at a party the same. Subtitles allow me to share a social occasion with friends without feeling excluded. That's so precious. Thanks again.

Storks was so much fun. I could just about make out the pictures and the amazing audio descriptions helped a lot. I'm going to get the DVD as soon as it's out. It's so very nice to be included, I feel equal, like I belong in the cinema – put a price tag on that!



The Paralympics showed that some disabled people have super powers. But most disabled people are not super-human, just human. Most enjoy films on the big screen, and I'm grateful that so many cinemas can now show films with subtitles. Thanks.

worldwide round-up

In the digital era, culture often knows no boundaries. How did other countries' cinema box-offices fare in 2016 in relation to the UK's?

US/Canada box-office

\$11.37 billion

A new record high

International (rest of world) box-office

\$26.73 billion

-3.7% vs. 2015

Worldwide box-office 2016

approx. \$38.1 billion

Early number estimates for 2016 published on
deadline.com before all territories confirmed

The world's favourite film of 2016



Walt Disney

United they stand: The government's proposed Hero Registration Act – aiming to prevent more urban destruction by restricting superheroes' actions – causes a deep rift between Captain America (Chris Evans) and Iron Man (Robert Downey Jr.). But as the other Avengers take sides, a hell-bent new adversary, Zemo (Daniel Brühl), comes to light. Many characters in Marvel's spectacular and hugely popular Cinematic Universe participate, including Black Widow (Scarlett Johansson), Ant-Man (Paul Rudd), Falcon (Anthony Mackie) and Hawkeye (Jeremy Renner). Making their debuts here were Chadwick Boseman as Black Panther and young British actor (and BAFTA rising star winner) Tom Holland as Spider-Man. In summer 2017 he stars in a new stand-alone adventure, *Spider-Man: Homecoming*. Directors Anthony and Joe Russo, who previously helmed *Captain America: Winter Soldier* (2014), have moved on to direct *Avengers: Infinity War* (2018). *Captain America: Civil War* had its European premiere on 26 April in London, where thousands of fans greeted the cast along the red carpet. It opened in US cinemas on 6 May, grossing \$181.8m in its first three days, the fifth biggest US opening on record. It was the first tentpole release of 2016 to cross the \$1 billion box-office threshold, amassing a total of \$115 billion in global cinema ticket sales, which made it the 12th highest-grossing global cinema release of all time.



Top films of 2016 in cinemas worldwide

Film		Distributor (UK)	Worldwide box-office receipts 2016	International box-office receipts (including UK) % worldwide total	US/Canada box-office receipts % worldwide total
1	<i>Captain America: Civil War</i>	Walt Disney	\$1,153.3 million	\$745.2m 64.6%	\$408.1m 35.4%
2	<i>Finding Dory</i>	Walt Disney	\$1,027.8m	\$541.5m 52.7%	\$486.3m 47.3%
3	<i>Zootropolis</i>	Walt Disney	\$1,023.8m	\$682.5m 66.7%	\$341.3m 33.3%
4	<i>The Jungle Book</i> (2016)	Walt Disney	\$966.6m	\$602.5m 62.3%	\$364.0m 37.7%
5	<i>The Secret Life of Pets</i>	Universal	\$875.5m	\$507.1m 57.9%	\$368.4m 42.1%
6	<i>Batman V Superman: Dawn of Justice</i>	Warner Bros.	\$873.3m	\$542.9m 62.2%	\$330.4m 37.8%
7	<i>Deadpool</i>	20 th Century Fox	\$783.1m	\$420.0m 53.6%	\$363.1m 46.4%
8	<i>Fantastic Beasts and Where to Find Them</i>	Warner Bros.	\$750.2m	\$528.8m 70.5%	\$221.4m 29.5%
9	<i>Suicide Squad</i>	Warner Bros.	\$745.6m	\$420.5m 56.4%	\$325.1m 43.6%
10	<i>Rogue One: A Star Wars Story</i>	Walt Disney	\$706.1m	\$312.6m 44.3%	\$393.6m 55.7%
Total top 10			\$8,905.3m	\$5,303.6m	\$3,601.7m
11	<i>Doctor Strange</i>	Walt Disney	\$657.2m	\$427.5m 65.1%	\$229.7m 34.9%
12	<i>Mei ren yu (The Mermaid)</i>	Sony (US)	\$553.8m	\$550.6m 99.4%	\$3.2m 0.6%
13	<i>X-Men: Apocalypse</i>	20 th Century Fox	\$543.9m	\$388.5m 71.4%	\$155.4m 28.6%
14	<i>Kung Fu Panda 3</i>	20 th Century Fox	\$521.2m	\$377.6m 72.5%	\$143.5m 27.5%
15	<i>Warcraft: The Beginning</i>	Universal	\$433.5m	\$386.3m 89.1%	\$47.2m 10.9%
16	<i>Jason Bourne</i>	Universal	\$415.2m	\$253.1m 60.9%	\$162.2m 39.1%
17	<i>Ice Age: Collision Course</i>	20 th Century Fox	\$407.7m	\$343.7m 84.3%	\$64.1m 15.7%
18	<i>Independence Day: Resurgence</i>	20 th Century Fox	\$389.7m	\$286.5m 73.5%	\$103.1m 26.5%
19	<i>Zhuo yao ji (Monster Hunt)</i>	FilmRise (US)	\$385.3m	\$385.3m 100%	\$32.8k 0%
20	<i>The Legend of Tarzan</i>	Warner Bros.	\$356.7m	\$230.1m 64.5%	\$126.6m 35.5%
21	<i>Moana</i>	Walt Disney	\$355.8m	\$152.4m 42.8%	\$203.4m 57.2%
22	<i>The Angry Birds Movie</i>	Sony	\$349.8m	\$242.3m 69.3%	\$107.5m 30.7%
23	<i>Star Trek Beyond</i>	Paramount	\$343.5m	\$184.6m 53.8%	\$158.8m 46.2%
24	<i>Now You See Me 2</i>	eOne	\$334.9m	\$269.8m 80.6%	\$65.1m 19.4%
25	<i>Trolls</i>	20 th Century Fox	\$330.3m	\$180.3m 54.6%	\$149.9m 45.4%
26	<i>The Conjuring 2: The Enfield Case</i>	Warner Bros.	\$320.3m	\$217.8m 68.0%	\$102.5m 32.0%
27	<i>Alice Through the Looking Glass</i>	Walt Disney	\$299.5m	\$222.4m 74.3%	\$77.0m 25.7%
28	<i>Miss Peregrine's Home for Peculiar Children</i>	20 th Century Fox	\$282.0m	\$195.1m 69.2%	\$86.9m 30.8%
29	<i>Teenage Mutant Ninja Turtles: Out of the Shadows</i>	Paramount	\$245.6m	\$163.6m 66.6%	\$82.1m 33.4%
30	<i>Sully: Miracle on the Hudson</i>	Warner Bros.	\$233.1m	\$124.9m 53.6%	\$108.2m 46.4%
Total top 30			\$16,664.3m	\$10,886.0m	\$5,778.3m

Global box-office receipts to 29 Dec 2016, some titles still on theatrical release at end of 2016 or yet to open in some markets

Box-officemojo.com

The billion dollar club

In the history of the cinema to date, **27 films** have grossed more than \$1 billion worldwide.

Three of these are 2016 releases – *Captain America: Civil War* and two animated titles, *Finding Dory* and *Zootropolis* – compared with 5 releases from 2015 and one from 2014.

2016 was the first year in which two animated films crossed the \$1 billion threshold.

The all-time global chart

is topped by *Avatar* (2009), which grossed \$2.78 billion. Most entries are franchise titles released within the last decade, and most were heavily reliant on international markets, over and above the US, for their towering success.

US/Canada 2016

Cinemas in the US and Canada collected **\$11.37 billion** in gross receipts (a new record high) from **1.32 billion** admissions (on a par with 2015). The modern-times admissions record remains 2002 (157bn).

The US has 5,821 cinemas (including 349 drive-ins) with 40,759 screens (including 595 at drive-ins) as at May 2016 (source: NATO). A wide release tends to open on around 4,000 screens. The recent trend in multiplexes has been towards auditoria with fewer, larger seats; with alcohol licenses acquired in order to offer a fuller evening out.

American dreams: Todd Phillips' latest comedy, *War Dogs*, was very different from his *Hangover* trilogy. Inspired by a true story reported in *Rolling Stone* magazine, it told of two friends (Jonah Hill and Miles Teller, below) who bid for, and won, a rich Pentagon contract to supply arms to America's allies in Afghanistan – and suddenly find themselves under scrutiny as international arms dealers. Jonah Hill participated in two other comedies released in 2016, both with '15' certificates, the Coen brothers' all-star *Hail, Caesar!* and the forthright animated product, *Sausage Party*.



Warner Bros.



Sony

Top films in US cinemas 2016

Film	US Distributor	US/Canada box-office receipts 2016
1 <i>Finding Dory</i>	Walt Disney (Buena Vista)	\$486,295,561
2 <i>Captain America: Civil War</i>	Walt Disney	\$408,084,349
3 <i>Rogue One: A Star Wars Story</i>	Walt Disney	\$393,554,705*
4 <i>The Secret Life of Pets</i>	Universal	\$368,384,330
5 <i>The Jungle Book</i> (2016)	Walt Disney	\$364,001,123
6 <i>Deadpool</i>	20 th Century Fox	\$363,070,709
7 <i>Zootopia</i> (Zootropolis)	Walt Disney	\$341,268,248
8 <i>Batman V Superman: Dawn of Justice</i>	Warner Bros.	\$330,360,194
9 <i>Suicide Squad</i>	Warner Bros.	\$325,100,054
10 <i>Doctor Strange</i>	Walt Disney	\$229,697,310*
Total top 10		\$3,609,816,583 31.7% of US box-office 2016
11 <i>Fantastic Beasts and Where to Find Them</i>	Warner Bros.	\$221,440,251*
12 <i>Moana</i>	Walt Disney	\$203,393,039*
13 <i>Jason Bourne</i>	Universal	\$162,192,920
14 <i>Star Trek Beyond</i>	Paramount	\$158,848,340
15 <i>X-Men: Apocalypse</i>	20 th Century Fox	\$155,442,489
16 <i>Trolls</i>	20 th Century Fox	\$149,936,628*
17 <i>Kung Fu Panda 3</i>	20 th Century Fox	\$143,528,619
18 <i>Sing</i> <small>(see right – this film's huge UK opening in January 2017 highlighted on FDA's social media channels)</small>	Universal	\$140,401,490*
19 <i>Ghostbusters</i> (2016)	Sony	\$128,350,574
20 <i>Central Intelligence</i>	Warner Bros. (New Line)	\$127,440,871
21 <i>The Legend of Tarzan</i>	Warner Bros.	\$126,643,061
22 <i>Sully: Miracle on the Hudson</i>	Warner Bros.	\$124,864,239
23 <i>Bad Moms</i>	STX	\$113,257,297
24 <i>The Angry Birds Movie</i>	Sony	\$107,509,366
25 <i>Independence Day: Resurgence</i>	20 th Century Fox	\$103,144,286
26 <i>The Conjuring 2: The Enfield Case</i>	Warner Bros.	\$102,470,008
27 <i>Sausage Party</i> (see previous page)	Sony	\$97,670,358
28 <i>The Magnificent Seven</i> (2016)	Sony	\$93,395,132
29 <i>Arrival</i>	Paramount	\$91,292,332*
30 <i>Ride Along 2</i>	Universal	\$90,862,685
Total top 30		\$6,251,900,568 54.9% of US box-office 2016



Universal

*Still on US cinema release at end of 2016



China

Population 1.39 billion

Box-office receipts reached \$6.6 billion (RMB45.7bn), 3.7% ahead of 2015 in local currency – but abruptly halting the average annual growth of more than 30% enjoyed in recent years. Source: SAPPRFT

China has more cinema screens than any other country in the world – 41,179 – with 9,552 reportedly added in 2016. But as the market continues to expand, audiences may be becoming more discerning.

Home-grown films accounted for 58.3% market share. Stephen Chow's fantasy/action film, *The Mermaid*, grossed \$526m in Chinese cinemas, a new domestic record. It was, by far, China's box-office champion of 2016. Overseas films claimed 41.7% market share.

The top 5 films overall, which between them grossed \$1.36 billion, were:

- 1) *The Mermaid*
- 2) *Zootopia* – the highest-grossing import
- 3) *Warcraft: The Beginning*
- 4) *Captain America: Civil War*
- 5) *The Monkey King 2*

Separately, in **Hong Kong**, box-office receipts dipped by 2% to \$251m (HK\$1.95bn), despite a rise in the number of releases (409 vs. 391 in 2015). Local Hong Kong-produced movies accounted for 18% market share, with crime thriller *Cold War 2* the leading title. The overall top releases were: *Captain America: Civil War* (a clear no.1 with \$14.52m Hong Kong box-office); *Train to Busan*; *Cold War 2*; *Batman V Superman: Dawn of Justice*; *Doctor Strange*; *Deadpool*; *The Mermaid*; *Zootopia*; *Finding Dory* and *X-Men: Apocalypse*. (source: Hong Kong Box-Office Ltd).



Brazil

Population 202 million

2016 marked the 11th consecutive year of growth at the Brazilian box-office, reaching US \$784.3 million, 12.4% ahead of 2015, from 185 million admissions (source: Filme B).

Local product boosted cinemagoing. *The Ten Commandments: The Movie*, adapted from a hit TV series by director Alexandre Avancini (making his feature debut), became a phenomenon. The highest grossing Brazilian film of all time, it helped local films to seize a 14.8% market share (up from 11.5% in 2015).

Overall top film of 2016 was *Captain America: Civil War* (\$43.2m box-office receipts), ahead of *Batman V Superman: Dawn of Justice*, *Suicide Squad*, *The Ten Commandments: The Movie* and *Finding Dory*. The top 10 releases grossed \$295.8m, 38% of the year's total box-office.



Russia

Population 143.4 million

There were approximately 170m cinema admissions in Russia in 2016, with the top films – *Zootopia* and *The Secret Life of Pets* – each attracting more than 9m. As well as family-orientated animation, the globally popular superhero fantasy movies drew large audiences, while the biggest local hit was a disaster movie, *Flight Crew*.

2016 was promoted as 'the Year of Cinema', with additional state support directed at the film sector.



Australia

Population 24.4 million

Australian cinema set a new record box-office total in 2016 – A\$1,259,337,000 – an increase of 2.69% above the previous record year, 2015 (source: Motion Picture Distributors' Association of Australia).

The top 6 films were: *Finding Dory* (A\$48.56m); *Deadpool* (A\$43.27m); *Rogue One: A Star Wars Story* (A\$36.39m); *Suicide Squad* (A\$34.27m); *Captain America: Civil War* (A\$33.73m); and *Fantastic Beasts and Where to Find Them* (A\$31.20m).

Australian films claimed a box-office total of A\$24m, led by Mel Gibson's widely acclaimed *Hacksaw Ridge* (overleaf), starring Andrew Garfield and Sam Worthington (released in the UK in January 2017).

The MPDAA reports that 84% of Australians go to the cinema, which remains a popular pastime for many.

European tour



France

Population 64.8 million

Cinema visits reached **212.7m** (3.6% higher than the 205.3m in 2015). This is France's second highest total in the last 50 years, exceeded only in 2011 (217.1m). Source: CNC

2016 was the third consecutive year in which French admissions topped 200m; cinema attendance in France remains the highest in Europe.

There were 700 releases, although no single title attracted more than 5m admissions (3 did so in 2015), indicating that the rise in cinemagoing was due to a broader spread of attractive local and international product. 51 films attracted more than 1m admissions (vs. 44 in 2015). 25 of them drew more than 2m admissions.

Estimated market shares 2016:

French films: 35.3%

US films: 52.6%

Others: 12.1%

Top film of the year was *Zootopia* with 4.8m admissions. Among local productions, Olivier Baroux's comedy sequel, *Les Tuche 2: Le Rêve Américain* drew the largest audience (4.6m admissions).

Lionsgate



'Saving lives is my way to serve':

Mel Gibson's fifth feature film as a director was the gritty World War II drama, *Hacksaw Ridge*. Nominated for six Oscars, it recounted the true story of Desmond Doss,

a US army medic who, as a conscientious objector, declined to carry a gun into battle, yet heroically pulled many of his fellow soldiers to safety. Andrew Garfield, who starred as Doss, was an articulate supporter of the UK release in media interviews early in 2017.

eOne



Love, loss and hope: Teenage Scottish actor, Lewis MacDougall, starred as Conor, who seeks guidance from a tree monster (voiced by Liam Neeson) while coming to terms with his mum's terminal illness. Adapted from his own moving fantasy novel (2011) by Patrick Ness, *A Monster Calls* was shot on locations across the north of England and in Spain by director, JA Bayona. Sigourney Weaver played Conor's grandma, while in swift succession in 2016, Felicity Jones appeared in *Inferno*, *Rogue One: A Star Wars Story* and *A Monster Calls* (as Conor's mum).

StudioCanal



Icons of cinema:

Liam Neeson starred in Martin Scorsese's long-cherished historical epic, *Silence*, as the mentor of two young priests who bravely journey to Japan in search of him, at a time when their presence was outlawed. It opened in UK cinemas on New Year's Day 2017, amassing £15m in its first frame. Liam Neeson's 2017 releases include *The Commuter*, a suspense thriller reuniting him with Spanish director Jaime Collet-Serra, with whom he made *Unknown*, *Non-Stop* and *Run All Night*.

Cinema admissions across Europe

Overall year-on-year growth in visits was due to countries in central/Eastern Europe; cinemagoing in western Europe stayed broadly level following a strong performance in 2015

	2016	2015
Western Europe (19 countries)	892.9m	895.2m
Central/Eastern Europe (16 countries)	383.1m	355.4m
Total (35 countries)	1,276.0m +2% vs 2015	1,250.6m

MEDIA Salles (provisional 2016 data)

European Union member states (EU-28) amassed 994m admissions in 2016, up from 978m in 2015 (source: EAO).

By the start of 2017, 97% of cinema screens all across Europe were equipped with *digital* projection systems (source: MEDIA Salles).



Germany

Population 80.6 million

Cinema admissions totalled 96.1 million in 2016 – a drop below 100m for the first time since 2009 (source: InsideKino). Prolonged warm weather, coupled with the big distractions of the Olympic Games and Euro 2016 championships, had a diluting effect on cinemagoing in the summer.

Overall top release was *Finding Dory*, which achieved box-office receipts of \$33.2m.

After a record performance in 2015, local films fared less well, scoring a market share of 18.4%. Notable successes included *Willkommen Bei den Hartmanns*, directed by Simon Verhoeven, a humorous take on life with refugees; and Maren Ade's Cannes hit, *Toni Erdmann*, which attracted more than 730,000 admissions in German cinemas. The latter was released in the UK in February 2017.



Holland

Population 17.0 million

Cinema admissions increased by 3.7% year-on-year to 34.1 million. The top releases were *Bridget Jones's Baby*, *Finding Dory* and *The Secret Life of Pets*.

The market share for Dutch films was 12.3% (down from 18.7% in 2015). Top local film was a romcom sequel, *Soof 2*, starring Lies Visschedijk in the title role.



Italy

Population 59.8 million

105.3 million cinema admissions (+6% vs. 2015) generated gross box-office receipts of €661.8m (+3.8% vs. 2015). Source: Cinetel

Distributors launched 554 films to audiences; Italian films achieved a market share of 28.7%. Top release was *Quo Vado* starring local comedian Checco Zalone, which became the highest-grossing Italian film on record (a colossal local box-office of \$72m).



Spain

Population 46.1 million

Box-office receipts rose by 5% year-on-year to €600m in 2016, from 100 million cinema admissions.

188 Spanish films were released, claiming a market share of 18%. Top film of the year was *A Monster Calls* (opposite) from Barcelona-born JA Bayona, who also directed *The Orphanage* and *The Impossible*, as well as the next *Jurassic World* adventure.

In addition to successful local films, generic promotional initiatives have been developed to boost the market. On Wednesday 26 October 2016, the annual *Fiesta del Cine* (with special ticket prices) drew more than a million cinemagoers across the country. Source: Cineuropa



Poland

Population 38.6 million

This growing market, stimulated by the recent opening of new multiplexes, attracted 51.6 million cinema admissions in 2016 (up from 44.7m in 2015). Local films enjoyed a market share of 25%.

No fewer than 11 films attracted more than a million admissions, a new record (up from 7 in 2015).

The year's top ten included five Polish films. Two of these were crime thrillers in the *Pitbull* series, directed by Patryk Vega.

The European Audio-visual Observatory, formed in 1992 to provide market information and analysis, celebrates its 25th anniversary in 2017. The Observatory reported in November 2016 that *film and fiction* TV channels accounted for 61% – the key drivers – of all pay on-demand services across Europe.

More on European cinema
in 2016 at www.mediasalles.it



multimedia spectrum

A round-up of UK home/mobile entertainment consumption in 2016

Film business models necessarily encompass many digital platforms with ever more ways for audiences to consume. At the same time, there has never been a greater choice of media and entertainment at home and on the go. What did we watch, listen to, play or share in 2016?

UK entertainment sales 2016 – by value

Category	Sales 2016 (£m)	% change vs. 2015
Video		
Physical retail	£893.6m	-16.9%
Physical rental	£49.3m	-21.2%
Digital services (VoD, EST)	£1,309.3m	+22.8%
Total Video	£2,252.2m	+2.2%
Music		
Physical	£475.4m (including vinyl £65.6m)	-7.3%
Downloads	£214.6m	-26.8%
Streaming	£418.5m	+65.1%
Total Music	£1,108.5m	+4.6%
Games		
Physical	£776.0m	-16.4%
Digital	£2,181.2m	+12.1%
Total Games	£2,957.2m	+2.9%
Overall		
Total physical product	£2,194.3m	-14.9%
Total digital incl. streaming	£4,123.6m	+15.9%
Overall total	£6,317.9m	+3.0%

Preliminary market data compiled by ERA from OCC, GfK, IHS analysis, January 2017

All-time high entertainment revenues: The overall total sales of £6.3 billion represents a new record high (vs. £6.1bn in 2015), reflecting the boost that flourishing streaming/downloading services have given to the sector, despite the on-going decline in consumption on physical discs. Those digital services (e.g. Netflix, Amazon, Sky, Apple) accounted for the majority of revenues in these entertainment categories in 2016: 58% of video revenues; 57% of music revenues; 74% of games revenues.



Raising shell: Following on directly from the events of its predecessor (a big action-comedy hit in 2014), the four mutated protectors of New York confront the evil Shredder who has now joined forces with the warlord Krang. Megan Fox and Will Arnett return to the cast, which also includes Tyler Perry, Laura Linney and Stephen Amell as Casey Jones. Released for the spring half-term, *Teenage Mutant Ninja Turtles: Out of the Shadows* grossed £6m in UK cinemas. Its powerhouse producer, Michael Bay, was also a producer of *The Purge: Election Year* and *Ouija: Origin of Evil*, and he directed the Libya-set thriller, *13 Hours*. He also directs summer 2017's *Transformers: The Last Knight*, the fifth adventure in that franchise which began in 2007.

Films at home and on the go

The overall value of the UK video market rose by 2.2% to a mighty £2.25 billion in 2016, thanks to continued growth in consumption via *digital* platforms.

Today, selections of DVD and Blu-ray discs are sold in more than 14,000 physical shops/supermarkets UK-wide as well as via online retailers. The use of both free and paid-for Video-on-Demand (VoD) services is continuing to grow, with 16–24s the biggest consumers of paid-for on-demand services. HMV, the UK's leading high-street entertainment specialist, maintains some 120 physical stores.

The season to be jolly

Though it is declining, consumption of physical formats remains substantial in the UK: Around 23 million DVDs/Blu-rays – keenly priced, finely packaged, easy to wrap – were estimated to have been gifted at Christmas 2016, the equivalent of nearly one per household.

While Boxing Day tends to witness a rush to high-street sales, Christmas Day accommodates a surge of online purchasing. Consumers who have received new portable digital devices typically start streaming and downloading from around midday – books to read, apps to play, music to listen to, films and programmes to watch. The season's TV schedules inspire streams of films and shows or series that may have been missed, while classic Christmas movies are perennially popular. And as in the cinema, Boxing Day is a big occasion for new releases.

UK's best-selling films on DVD and Blu-ray 2016

Film		Distributor
1	<i>Star Wars: The Force Awakens</i> Sold 1.8m units by end June / total 2.3m units by end Dec 2016	Walt Disney
2	<i>Spectre</i>	20 th Century Fox
3	<i>Deadpool</i>	20 th Century Fox
4	<i>The Lady in the Van</i>	Sony
5	<i>Legend</i>	StudioCanal
6	<i>The Secret Life of Pets</i>	Universal
7	<i>Zootropolis</i>	Walt Disney
8	<i>The BFG</i>	eOne
9	<i>Finding Dory</i>	Walt Disney
10	<i>The Martian</i>	20 th Century Fox
11	<i>The Jungle Book</i>	Walt Disney
12	<i>Captain America: Civil War</i>	Walt Disney
13	<i>The Revenant</i>	20 th Century Fox
14	<i>Suicide Squad</i>	Warner Bros.
15	<i>The Hunger Games: Mockingjay Part 2</i>	Lionsgate
16	<i>The Good Dinosaur</i>	Walt Disney
17	<i>Star Trek Beyond</i>	Paramount
18	<i>Jason Bourne</i>	Universal
19	<i>Batman V Superman: Dawn of Justice</i>	Warner Bros.
20	<i>Dad's Army</i>	Universal

TV

92% of people watch television each week
(source: Ofcom).

Time spent watching – an average of 3 hours 36 minutes per day per person – is substantial yet declining, most steeply among 16–24s and younger children. Across the media sector, the year was characterised by consolidation and fierce competition as channels faced up to the Netflix/box-set shift in viewing.

However, even in the face of ever-increasing competition, **linear terrestrial television** continued to pack a punch. Linear viewing – watching programmes as they are scheduled and broadcast – still accounted for the vast majority (87%) of all TV viewing.

TV channels' primetime performance

Channel	2016	2015
BBC1	23.6%	23.5%
BBC2	7.2%	7.2%
ITV	20.4%	20.1%
Channel 4	6.5%	6.6%
Channel 5	4.5%	4.5%
Sky 1	1.3%	1.2%

Overnights.tv/Broadcast

Yet patterns continue to change: almost a fifth (19%) of TV viewing is accompanied by multi-tasking/multi-viewing on other devices. And 2017 is the year in which paid-for advertising on the internet and mobile platforms will overtake television to become the world's largest medium. Naturally the increase in advertising spend has accompanied huge growth in the reach of, and time spent with, digital media (source: Ipsos).

As in 2015, *The Great British Bake-Off* (in its final year on BBC1) was the UK's favourite programme (15m viewers), while in autumn 2016, three shows – *Strictly Come Dancing* (BBC1), *Planet Earth II* (BBC1) and *I'm A Celebrity Get Me Out of Here!* (ITV) – consistently racked up more than 12m viewers (see chart overleaf).

Among Britain's *top 50* most-watched TV shows of 2016, 32 were on BBC1, 18 on ITV.

Channel 4's top 3 most-watched shows of 2016:

- *We're Going on a Bear Hunt* – 30-minute animation, broadcast on 24 December, it entertained a total consolidated audience of 6.8m, including 3.4m on catch-up (it was the most-recorded show on Christmas Eve)
- *Gogglebox* – an episode shown in February 2016 drew an audience of 5.8m
- *The Grand National coverage* – 4.8m viewers in April

Channel 4 won the accolade of Channel of the Year at the *Broadcast Awards* early in 2017.

Further TV talking points 2016

- Series 6 of *Game of Thrones* (2016) delivered Sky Atlantic's largest ever audience. Some 2.2 million viewers watched (episodes were broadcast at 2am and 9pm), half a million more than watched series 5.
- ITV2 successfully targets 16–34 year-olds. Series 2 of *Love Island* drew 1.3 million predominantly young viewers to ITV2 during summer 2016 – easily the largest multi-channel audience in its 9pm tx slot. The show pulled in 64% of under-35s watching TV at the time. ITV reported that a further million watched the series via the ITV Hub and there were 27 million additional views of short video clips across all formats, including the *Love Island* website and app, YouTube and Facebook.
- The top shows on BBC3 – a youth-orientated *online-only* channel since February 2016 – including *Thirteen* and *Cuckoo* each received millions of play requests, amongst the highest on the BBC iPlayer (see page 95).
- In December 2016, Richard Curtis's *Love Actually* (2003) was voted Britain's favourite Christmas film in a poll of more than 1,500 RadioTimes.com users, ahead of *It's A Wonderful Life* (1946) and *Elf* (also 2003).
- On 8 July 2016, Sky Cinema replaced Sky Movies in the UK and Ireland. Sky Cinema offered better HD picture and sound quality, as well as a new premiere every day. Films were available through 11 dedicated live channels, via on-demand or through Sky Go.

Top 25 TV shows 2016 – consolidated viewing data

Film	TX date of episode 2016	Start	Broadcaster	Viewers (all homes)	Share of TV viewing
1 <i>The Great British Bake-Off</i>	Wed 26 Oct	20.00	BBC1	15.90 million	52.71%
2 <i>Strictly Come Dancing – The Final</i>	Sat 17 Dec	18.40	BBC1	13.29m	54.34%
3 <i>Planet Earth II</i>	Sun 13 Nov	20.00	BBC1	13.14m	43.31%
4 <i>I'm A Celebrity Get Me Out of Here!</i>	Sun 13 Nov	21.00	ITV	12.71m	46.23%
5 <i>Britain's Got Talent</i>	Sat 16 April	20.00	ITV	12.51m	50.62%
6 <i>Strictly Come Dancing</i>	Sat 19 Nov	19.00	BBC1	12.27m	50.23%
7 <i>Euro 2016 Final: Portugal V France</i>	Sun 10 July	20.00	BBC1	12.26m	48.48%
8 <i>New Year's Eve Fireworks</i>	Sat 31 Dec	24.00	BBC1	12.24m	61.17%
9 <i>Sherlock</i>	Fri 1 Jan	21.00	BBC1	11.64m	40.20%
10 <i>Euro 2016: England V Iceland</i>	Mon 27 June	19.00	ITV	11.42m	45.47%
11 <i>Call the Midwife</i>	Sun 6 March	20.00	BBC1	10.89m	40.18%
12 <i>The X-Factor</i>	Sat 3 Sept	20.15	ITV	10.12m	42.61%
13 <i>EastEnders</i>	Fri 1 Jan	20.00	BBC1	9.37m	34.65%
14 <i>Happy Valley</i>	Tues 15 March	21.00	BBC1	9.33m	32.95%
15 <i>Wimbledon 2016: Men's Singles Final</i>	Sun 10 July	13.50	BBC1	9.26m	53.66%
16 <i>Coronation Street</i>	Thurs 26 May	21.00	ITV	9.21m	35.77%
17 <i>The Night Manager</i> (new show in 2016)	Sun 27 March	21.00	BBC1	9.12m	30.85%
18 <i>Mrs Brown's Boys Christmas Special</i>	Sun 25 Dec	22.30	BBC1	8.98m	36.95%
19 <i>Countryfile</i>	Sun 7 Feb	19.00	BBC1	8.76m	38.24%
20 <i>Silent Witness</i>	Tues 5 Jan	21.00	BBC1	8.71m	30.33%
21 <i>Death in Paradise</i>	Thurs 7 Jan	21.00	BBC1	8.70m	31.14%
22 <i>Ant & Dec's Saturday Night Takeaway</i>	Sat 20 Feb	19.00	ITV	8.70m	34.90%
23 <i>Olympics 2016</i>	Tues 16 Aug	19.00	BBC1	8.58m	40.66%
24 <i>I'm a Celebrity Coming Out</i>	Weds 7 Dec	20.00	ITV	8.49m	31.73%
25 <i>Cold Feet</i>	Mon 5 Sept	21.00	ITV	8.46m	32.15%



An ocean of stars: From ancient Polynesian mythology comes a modern Disney heroine. Co-written/directed by Ron Clements and John Musker, animation veterans of *The Little Mermaid* and *Aladdin*, *Moana* told of a curse visited upon a small island, from which the eponymous teenager, voiced by Auli'i Cravalho, courageously embarks on an epic voyage across the South Pacific to find the demi-god Maui (Dwayne Johnson) and to restore order. *Moana*'s Hollywood premiere on 14 November was attended by its filmmakers and voice stars; the UK gala screening in London was preceded by a special live performance of Polynesian song and dance. On 2 December *Moana* opened in UK cinemas and grossed £15m over the holiday season.

The UK's no.1 VoD service – the BBC iPlayer – was launched a decade ago.

2016 was the biggest year to date for the BBC iPlayer as ever larger audiences watched (streamed) programmes – including those they might otherwise have missed – when and where they wanted.

On average, 243 million BBC iPlayer requests were made every month of 2016. In October and November the average no. requests topped 11.7m *per day*. New Year week (26 Dec–1 Jan 2017) saw 69.3m requests to the iPlayer, more than any previous week in its history. December 2016 was also the iPlayer's biggest month to date with 281m requests (especially for seasonal editions of popular shows).

2017 is the first year of a new 11-year BBC charter which includes the corporation's centenary (2022). The BBC's stated ambition is to double the number of *people* using the iPlayer by 2020, to 20 million per week.

Top 10 most popular shows on BBC iPlayer 2016

Shows streamed		Episode	Total requests
1	<i>Planet Earth II</i>	Ep 1: Islands	3,836,000
2	<i>Thirteen</i>	Ep 1	3,225,000
3	<i>Match of the Day Live: UEFA Euro 2016</i>	England v Wales, 16 June	2,846,000
4	<i>The Night Manager</i>	Ep 1	2,756,000
5	<i>Planet Earth II</i>	Ep 2: Mountains	2,710,000
6	<i>The Great British Bake-Off Series 7</i>	Ep 1: Cake Week	2,662,000
7	<i>The Great British Bake-Off Series 7</i>	Ep 2: Biscuit Week	2,508,000
8	<i>The Great British Bake-Off Series 7</i>	Ep 4: Batter Week	2,455,000
9	<i>Thirteen</i>	Ep 3	2,454,000
10	<i>The Great British Bake-Off Series 7</i>	Ep 3: Bread Week	2,407,000

BBC

Individual episodes of *Sherlock*, *Top Gear* (series 23), *Our Girl* (series 2), *The Missing* (series 2) and *The Apprentice* (series 12) also clocked up more than 2m requests in 2016.

Top trending TV shows 2016

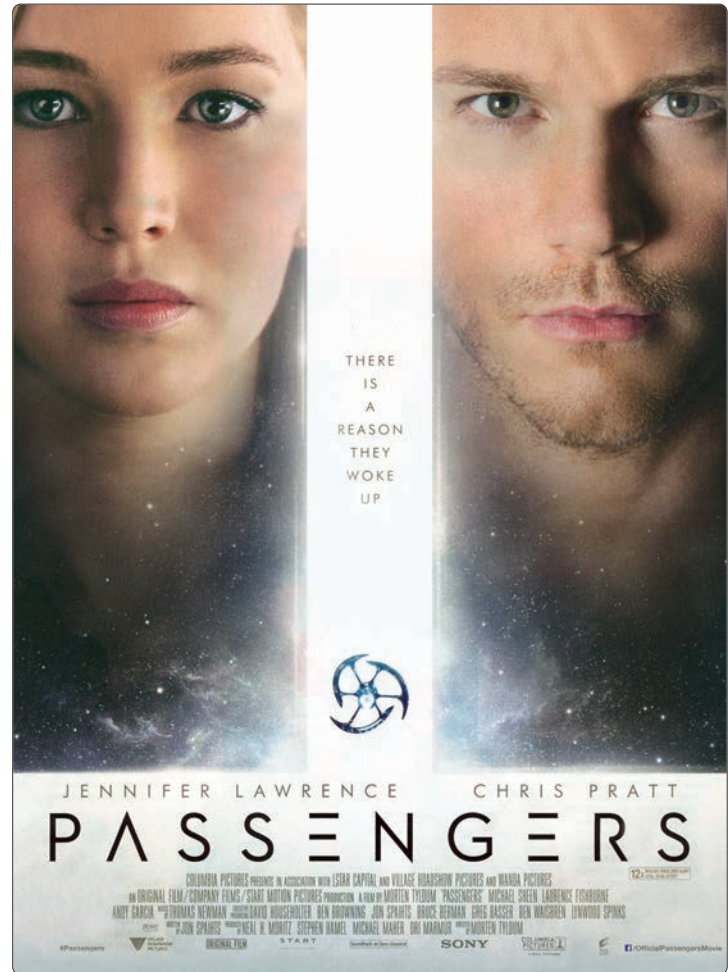
- 1) #CBB – *Celebrity Big Brother* (Channel 5)
- 2) #GBBO – *Great British Bake-Off* (BBC1)
- 3) #Lovelsland – *Love Island* (ITV2)
- 4) #XFactor – *The X-Factor* (ITV)
- 5) #Eurovision – *Eurovision Song Contest* (BBC1)
- 6) #GoT – *Game of Thrones* (Sky Atlantic)
- 7) #BBCQT – *Question Time* (BBC1)
- 8) #SSNHQ – *Sky Sports News HQ* (Sky Sports channels)
- 9) #PMQs – *Prime Minister's Questions* (news channels Wednesdays)
- 10) #BRITS2016 – *The Brit Awards* (ITV)

Twitter

21st Century's 'golden age of television'

Recent years have seen a surge in the number and variety of scripted series available on international streaming services, such as *Breaking Bad* and *The Crown*. They have given rise to an acclaimed new form of 'cinematic television' with the highest production values and audiences scheduling their own viewing. The 'box-set phenomenon' has influenced the ways in which many on-demand services now arrange and promote their programme content – competing hard in the time economy for viewers' attention.

Every moment counts: After *The Imitation Game* (2014), Morten Tyldum moved on to direct *Passengers*, set on a spacecraft transporting thousands of people to a far-flung planet colony. Still 90 years from its destination, a malfunction causes one hibernation pod to open prematurely. Jennifer Lawrence and Chris Pratt starred (and visited the UK to promote the release), while Michael Sheen and Laurence Fishburne were also on board. In the highly competitive Christmas marketplace, *Passengers* cut through to audiences, grossing £10m in UK cinemas by New Year. Having also ridden in *The Magnificent Seven* in 2016, Chris Pratt reprises his role as Peter Quill in *Guardians of the Galaxy Volume 2* (2017).



Top 30 films shown on British television in 2016

This chart, specially commissioned by FDA, indicates the continued importance of feature films to broadcasters, in particular for bringing cross-generational audiences together at holiday times.

Of the top 30 slots, ITV has 15, BBC1 nine, Channel 4 four and BBC2 two.

Film	TX 2016 date/start time	Channel	Consolidated audience	Share of viewing
1 <i>Frozen</i>	25 Dec, 15.10	BBC1	5.254m	30.3%
2 <i>Harry Potter and the Order of the Phoenix</i>	28 Dec, 19.30	ITV	4.622m	18.7%
3 <i>Iron Man 3</i>	2 Jan, 19.10	BBC1	4.509m	20.3%
4 <i>The Lady in the Van</i>	24 Dec, 21.00	BBC2	4.387m	17.5%
5 <i>Captain Phillips</i>	26 Dec, 21.00	ITV	4.240m	18.5%
6 <i>Harry Potter and the Deathly Hallows: Part 1</i>	30 Dec, 20.00	ITV	4.140m	18.1%
7 <i>Harry Potter and the Goblet of Fire</i>	27 Dec, 19.30	ITV	4.137m	17.2%
8 <i>The Lion King</i>	25 Dec, 15.10	ITV	4.028m	22.8%
9 <i>Wreck-It Ralph</i>	1 Jan, 16.30	BBC1	3.842m	19.4%
10 <i>Harry Potter and the Prisoner of Azkaban</i>	26 Dec, 16.15	ITV	3.695m	20.8%
11 <i>Skyfall</i>	31 July, 20.00	ITV	3.416m	16.4%
12 <i>Harry Potter and the Chamber of Secrets</i>	2 Dec, 11.55	ITV	3.401m	24.6%
13 <i>Harry Potter and the Deathly Hallows: Part 2</i>	31 Dec, 21.00	ITV	3.382m	17.6%
14 <i>Harry Potter and the Half-Blood Prince</i>	29 Dec, 21.00	ITV	3.378m	20.4%
15 <i>Penguins of Madagascar</i>	24 Dec, 16.50	BBC1	3.369m	19.0%
16 <i>Thor: The Dark World</i>	29 Aug, 20.30	BBC1	3.349m	13.9%
17 <i>Home Alone</i>	25 Dec, 18.00	C4	3.189m	12.6%
18 <i>Marvel Avengers Assemble</i>	28 March, 20.30	BBC1	3.178m	12.3%
19 <i>Captain America: The Winter Soldier</i>	30 Dec, 20.30	BBC1	3.135m	13.9%
20 <i>How to Train Your Dragon 2</i>	26 Dec, 16.30	BBC1	3.131m	18.3%
21 <i>Harry Potter and the Philosopher's Stone</i>	24 Dec, 13.30	ITV	3.114m	24.2%
22 <i>Paddington</i>	11 Dec, 18.15	C4	3.103m	12.8%
23 <i>Despicable Me 2</i>	20 Feb, 17.00	ITV	3.088m	17.3%
24 <i>Thor</i>	17 July, 20.00	C4	3.086m	14.4%
25 <i>The Hobbit: The Desolation of Smaug</i>	16 July, 19.45	ITV	3.077m	16.8%
26 <i>Quantum of Solace</i>	24 July, 20.00	ITV	2.917m	13.2%
27 <i>Philomena</i>	26 Feb, 21.00	BBC2	2.831m	11.4%
28 <i>Shrek the Third</i>	29 Dec, 16.20	BBC1	2.745m	19.0%
29 <i>The Amazing Spider-Man 2</i>	29 Dec, 17.50	ITV	2.682m	13.0%
30 <i>Miracle on 34th Street</i>	4 Dec, 17.35	C4	2.617m	12.3%

Highest rated transmission only. For example, a second showing in 2016 of *The Hobbit: The Desolation of Smaug* on ITV on 23 December reached 2.773m viewers, enough for a place in this chart

Attentional/overnights.tv for FDA



Top trending movies 2016

Films people talked about on **Twitter** – not necessarily the same as going to see them at the cinema – were:

- 1) *Star Wars*
- 2) *Suicide Squad*
- 3) *Deadpool*
- 4) *Harry Potter* (as well as *Fantastic Feasts* and *Where to Find Them* opening in cinemas in November, *Harry Potter and the Cursed Child* opened on stage in London's West End to rave reviews and its script was published in book form to great success)
- 5) *Batman V Superman: Dawn of Justice*
- 6) *Captain America: Civil War*
- 7) *Finding Dory*
- 8) *The Revenant*
- 9) *Zootropolis* (aka *Zootopia* in some markets)
- 10) *Ghostbusters*

Twitter

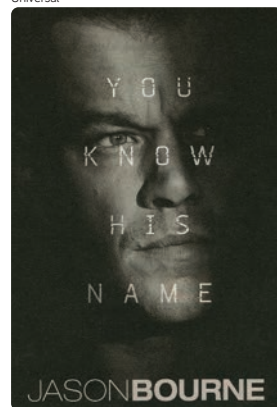
Overall, the biggest talking points of 2016 on Twitter were:

England's loss to Iceland in Euro 2016 (peaking at 128,000 tweets per minute); Brexit; Leicester City winning the Premier League; the deaths of various beloved faces; and big TV moments.

The UK's top 10 most followed celebrities of 2016 on Twitter were:

Harry Styles (29.5m followers); Adele; Louis Tomlinson; Liam Payne; Emma Watson; Zayn Malik; Ed Sheeran; Wayne Rooney; Simon Cowell; and Stephen Fry.

Universal



Bourne again for a new generation: Writer/director Paul Greengrass reunited with Matt Damon for *Jason Bourne*, a summer 2016 thriller with pumped-up visceral action and an international black-ops storyline culled from today's headlines. Both men appeared at the film's Leicester Square premiere alongside Julia Stiles, returning to the series as former agent Nicky Parsons, and Alicia Vikander who played the head of the CIA's cyber operations. *Jason Bourne* scored an opening frame worldwide of more than \$100m and by the end of its theatrical run had attracted more than \$400m in global ticket sales, outgrossing each of the previous (four) Bourne movies. Matt Damon, who last played Bourne in 2007, has new films including *The Great Wall* and *Downsizing* lined up in 2017. Alicia Vikander also starred in the romantic autumn release, *The Light Between Oceans*; she was in the media spotlight at its premiere too.

Globally the most tweeted talking points of 2016 were:

The Rio Olympics; the US Presidential election (*Time* magazine's Person of the Year for 2016 was US President-Elect, Donald J Trump); and Pokémon Go.

On Sunday 28 February 2016, the Academy Awards (Oscars®), hosted by Chris Rock, were watched live by 34.3 million TV viewers in the US. This was a near record low and the smallest audience for eight years.

Yet **the Oscars were a hit on social media**, generating 24.2m tweets globally during the night. Leonardo DiCaprio's best actor win (for *The Revenant*, after four previous nominations) drew more than 440,000 tweets per minute, making it the most-tweeted minute of an Oscar telecast ever (source: Twitter). On Facebook, 24m people engaged in 67m interactions related to the Oscars, Leonardo DiCaprio's win again being the most talked-about moment (source: Facebook).

NETFLIX

Netflix, the internet TV network, was first established 20 years ago. Its on-demand service, now in more than 190 countries worldwide, became available in the UK and Ireland in 2012. In January 2017, its global subscriber base was as follows:

Film	Netflix subscribers January 2017	Increase vs. January 2016
US	49.43m	+1.93m
International markets <i>including UK</i>	44.37m <i>of which UK = approx 6m</i>	+5.12m
Global total	93.8m	

Netflix

Netflix anticipates crossing the 100m global subscriber threshold, fuelled mainly by growth in international markets, in 2017. Its content budget this year is a reported \$6bn.

In December 2016, Netflix reported a new trend: 'more than 30m of its subscribers around the world wove *films* into their binge routines. After finishing a series, most Netflix members (59%) take a pause, usually lasting three days, before committing to a new show. During that break, more than half (61%) watch a movie to keep the binge feeling alive'. Even in what has been labelled a 'golden age of television', films remain consistently in demand on Netflix, complementary to the ways its members watch TV.

In the US, the average daily primetime audiences of the TV networks in 2016 were as follows:

CBS 8.81 million, NBC 8.43m, ABC 6.32m, Fox 5.05m and Fox News Channel 2.47m.

eOne



First Lady: Natalie Portman's captivating performance as Jackie Kennedy, shocked and grief-stricken in the days immediately after the assassination of President John F Kennedy, was widely acclaimed. Peter Sarsgaard played Bobby Kennedy, while *Jackie* incorporated roles for UK actors David Caves, Richard E Grant and, in one of his last film appearances, John Hurt.



What did British people search for online in 2016?

In the UK, the overall top trending topics amongst **Google searches** were Euro 2016; Pokémon Go; David Bowie; Donald Trump; and Prince.

Top trending news event was Brexit. Top trending tech device was the iPhone.

Top 'breakout' searches of the year in the UK included Alan Rickman; James Corden; *Robot Wars*; *The BFG*; and Tom Hiddleston.

In Ireland the 'breakout' Google searches of 2016 included the Academy Awards; *Penny Dreadful* and Steven Avery (subject of a Netflix docu-series).

Top 10 movie searches on Google in the UK 2016

1	<i>Deadpool</i>
2	<i>Suicide Squad</i>
3	<i>The Revenant</i>
4	<i>Batman V Superman: Dawn of Justice</i>
5	<i>Captain America: Civil War</i>
6	<i>10 Cloverfield Lane</i> (right)
7	<i>London Has Fallen</i>
8	<i>The Girl on the Train</i>
9	<i>The Big Short</i>
10	<i>Fantastic Beasts and Where to Find Them</i>

Google Trends

Paramount



'It's not safe out there, something's coming': Mary Elizabeth Winstead, John Goodman and John Gallagher Jr. starred in *10 Cloverfield Lane*, a post-apocalyptic suspense thriller shot in New Orleans, marking the feature directorial debut of Dan Trachtenberg. Produced by JJ Abrams, it grossed more than \$100m in cinemas worldwide in spring 2016. Four weeks into its UK release it passed £5m at the box-office, having been commended by Mark Kermode in his *Observer* review as 'a twisty, sinewy three-hander'.



YouTube is watched for an average of 16 minutes per day per person in the UK – although naturally averages can hide great variability between different segments of the population.

Britain is home to some of the most popular YouTubers in the world, including:

- Caspar Lee (whose first book, published in 2016, was a no.1 bestseller)
- Simon Minter (the Miniminter channel on YouTube)
- Dan Howell (DanIsNotOnFire)
- Lewis Brindle / Simon Lane (Yogscast channel about games)
- Deji Olantunji (Comedy Shorts Gamer)
- Tom Cassell (The Syndicate Project)
- Zoella and her brother, Joe Suggs
- Ella Woodward (whose *Deliciously Ella* was the fastest-selling debut cookbook in the UK)

These and so many others constitute a diverse array of talent, racking up billions of views.

The most popular official music channels on YouTube include: Little Mix; Coldplay; and Adele.

Almost 5 billion videos are watched on YouTube every day by a user base of some 1.3 billion people.

The top 10 trending videos alone attracted 550m views and were watched for more than 25m hours.

In the UK, the favourite YouTube videos of 2016 offered a mix of heart-warming, funny, silly and/or ridiculous entertainment to share or discuss:

- James Corden's *Carpool Karaoke* (a hugely popular segment of his *Late Late Show* on CBS; the single biggest viral video on YouTube in 2016 was the edition with Adele)
- John Lewis Christmas TV commercial 2016 (Buster the Boxer)
- The *Star Wars* Stormtroopers boogie on *Britain's Got Talent* (Simon Cowell's golden buzzer act in the 2016 series)
- Kevin Hart, Ice Cube and Conan help a student driver



In recent years there has been a constant rise in the discussion of films on **Facebook**. Filmgoers share updates on their latest cinema visits and 'like' film pages that appeal to them. According to statista.com, as of December 2016, films (franchises or individual titles) with the most fans on Facebook included: *Harry Potter*, *Minions*, *Fast & Furious*, *Titanic*, *Avatar*, *The Twilight Saga*, *Shrek*, *Transformers* and *Toy Story*.

At the end of 2016, Facebook had 1.86 billion active users each month worldwide. Of these, 349 million were in Europe. Video has been identified as a 'megatrend' on Facebook and the network is developing a TV app to work with set-top boxes, enabling users to watch more longer-form videos. In Q4 2016, mobile advertising accounted for 84% of Facebook's total ad revenue.



Sony

'Choose life. Choose Facebook, Twitter, Instagram and hope that someone somewhere cares': Twenty years have gone by; much has changed but just as much remains the same. Shot in Edinburgh and Glasgow, Danny Boyle's highly anticipated *T2 Trainspotting* reunited the original (1996) cast. Its world premiere took place in Edinburgh on 22 January 2017, five months after principal photography wrapped. The film was released in UK cinemas five days later and was also given a berth at the Berlin International Film Festival in February.



The top 10 'most voted' films of 2016 on IMDb.com,

as calculated from the individual votes cast by Amazon-owned IMDb's registered users:

- *Deadpool*
- *Batman v Superman: Dawn of Justice*
- *Captain America: Civil War*
- *Suicide Squad*
- *Zootropolis*
- *Stranger Things* (a Netflix-Original supernatural thriller series starring Winona Ryder)
- *X-Men: Apocalypse*
- *Warcraft: The Beginning*
- *The Jungle Book*
- *10 Cloverfield Lane*

IMDb's top stars of 2016

Ranking the most popular page views on IMDb.com
8 of the top 10 are women

Talent	Current films / TV shows include
1 Margot Robbie	<i>Suicide Squad, The Legend of Tarzan, Whisky Tango Foxtrot, The Big Short</i>
2 Emilia Clarke	<i>Game of Thrones, Me Before You, Above Suspicion</i>
3 Millie Bobby Brown (age 12)	<i>Stranger Things</i>
4 Tom Hardy	<i>The Revenant, Dunkirk, Peaky Blinders, Taboo, Mad Max</i>
5 Morena Baccarin	<i>Deadpool, The Flash, Gotham</i>
6 Gal Gadot	<i>Batman V Superman: Dawn of Justice, Keeping Up with the Joneses, Criminal, Triple 9, Wonder Woman, Justice League</i>
7 Alicia Vikander	<i>Jason Bourne, The Light Between Oceans, Tomb Raider (coming soon as Lara Croft)</i>
8 Daisy Ridley	<i>Star Wars, Murder on the Orient Express</i>
9 Haley Bennett	<i>The Girl on the Train, The Magnificent Seven, Hardcore Henry, Rules Don't Apply, Weightless</i>
10 Leonardo DiCaprio (a perennial charter)	<i>The Revenant</i> (won Best Actor Oscar), UN climate messenger

IMDb.com

IMDb also compiled its **top breakout stars** of the year, listing those who charted on its page-view rankings for the first time in 2016. Here are the top 10 breakout stars:

- Millie Bobby Brown
- Evan Rachel Wood
- Haley Bennett
- Adam Driver
- Tom Holland
- Sam Claflin
- Natalia Dyer
- Jeffrey Dean Morgan
- Brie Larson
- Sofia Boutella

Superhero films were the most pirated in 2016

The more connected the world becomes, the more vulnerable it is to disruption of many kinds.

The chart below is estimated by Torrentfreak.com based on multiple sources including download statistics reported by public BitTorrent trackers. So-called 'BitTorrent' technologies – systems for peer-to-peer file-sharing over the internet – can accelerate the downloading of large files, hence their widely adopted, though increasingly risky, use to share pirated films, TV shows and other copyrighted material.

Most pirated movies worldwide 2016

1	<i>Deadpool</i>
2	<i>Batman V Superman: Dawn of Justice</i>
3	<i>Captain America: Civil War</i>
4	<i>Star Wars: The Force Awakens</i>
5	<i>X-Men: Apocalypse</i>
6	<i>Warcraft: The Beginning</i>
7	<i>Independence Day: Resurgence</i>
8	<i>Suicide Squad</i>
9	<i>Finding Dory</i>
10	<i>The Revenant</i>

Torrentfreak.com

By their very nature, heavily advertised films are magnets for piracy. In December 2016, Torrentfreak.com reported that *Deadpool* was the most pirated blockbuster of 2016 – 'the clear winner'. Having first appeared in February, pirated copies of *Deadpool* were still being shared by thousands of people at the end of the year. Torrentfreak.com continued: 'Every week millions of people flock to torrent sites, searching for pirated copies of the latest blockbusters. While file-sharers may have a slight preference for geeky films, in general there's a high correlation between piracy and box-office sales. That is, top grossing movies tend to do well on torrent sites too.' If one torrent site disappears or is taken down, file-sharers quickly switch to another to get their media fix wherever they can find it.

For the fifth year in a row, *Game of Thrones* was **the most pirated TV show** on the internet. File-sharing at any one moment reportedly peaked at 350,000 people, just after the latest season finale came online. The next most pirated TV shows in 2016 were *The Walking Dead*, *Westworld* (a newcomer in 2016), *The Flash* and *Arrow*.

There was 'a continuation of the trend of downloaders showing an increased interest in high-quality video. In recent years, many pirates have moved from 480p [image resolution] copies to 720p and 1080p videos, in part thanks to better broadband availability.' Source: torrentfreak.com

Icon



Skin deep: From Danish writer/director Nicolas Winding Refn came a seductively stylish horror/thriller set in Los Angeles. *The Neon Demon* starred busy Elle Fanning as an aspiring model who turned heads, alongside Christina Hendricks, Jena Malone, Bella Heathcote and Keanu Reeves. It grossed £0.4m on its summer 2016 release in UK cinemas.



Fun and Games

The global video games market generated around \$91 billion in revenues in 2016, with mobile gaming accounting for the largest slice (\$40.6bn). The global virtual reality market generated \$2.7bn in 2016 but VR is forecast to grow six-fold by 2020.

The UK is the world's 6th largest video games market (software sales worth almost £3bn). More than 30m people in the UK play video games; here, console gaming leads the market. Nintendo is due to launch its brand new console, the Nintendo Switch, in March 2017.

Top selling game of 2016 was EA Sports' latest entry in its football franchise, *FIFA17*. 2.5m units were sold, on a par with *FIFA16*.

The bestselling game at Christmas and New Year was the November 2016 release, *Call of Duty: Infinite Warfare* (Activision), the latest first-person shooter game in the hit *Call of Duty* series that began in 2003. Today more than 2,000 games companies are active in the UK (source: UKIE).



Entertainment

First person shooter game in movie form:

A fast-paced, Moscow-set action thriller in which the hero has to solve the mystery of his own identity. An April release in UK cinemas, *Hardcore Henry* starred Sharlto Copley, Tim Roth, Ilya Naishuller and rising star Haley Bennett as Henry's wife. Video games continued to inspire big-scale movies, with adaptations of *Angry Birds*, *Warcraft: The Beginning* and *Assassin's Creed* recently released and a new incarnation of *Tomb Raider* due in cinemas in 2018.

Amazon.co.uk's bestsellers in PC & Video Games 2016

Entertainment software title		Publisher
1	<i>FIFA17: Standard Edition</i> – for PlayStation 4	EA
2	<i>Battlefield 1</i> – for PS4	EA
3	<i>Uncharted 4: A Thief's End</i> – for PS4	Sony
4	<i>FIFA17: Standard Edition</i> – for Xbox One	EA
5	<i>Call of Duty: Infinite Warfare</i> – for PS4	Activision
6	<i>Battlefield 1</i> – for Xbox One	EA
7	<i>Pokémon Sun</i> – for Nintendo 3DS	Nintendo
8	<i>Pokémon Moon</i> – for Nintendo 3DS	Nintendo
9	<i>Forza Horizon 3</i> – for Xbox One	Microsoft
10	<i>Call of Duty: Infinite Warfare</i> – for Xbox One	Activision

amazon.co.uk

UK album sales 2016

Format	Units (volume – measured like-for-like as Album Equivalent Sales)	Year-on-year volume change vs. 2015	Share of music consumed 2016
Audio streaming Served through Spotify, Apple, Deezer, etc. (excludes YouTube)	44.9m	+67.5% Streaming is the principal digital platform, as downloading declines	36.5%
Individual track sales Downloads	9.8m	-26.2%	7.9%
Digital albums Downloads	18.1m	-29.6%	14.6%
Physical albums CDs Vinyl LPs (still a niche but biggest sales volume in ¼ century) Other (e.g. cassette, mini-disc, DVD Audio)	50.6m 47.3m 3.2m 0.059m	-11.7% +52.6% -29.5%	41.0% Physical formats retain an enduring appeal at a time when music can be consumed in so many ways
Total Album Equivalent Sales	123.4m vs. 121.6m in 2015 (+1.5%)		100.0%

Official Artist Albums Chart 2016

Sleeve note: 7 of the top 10 artists are British

Artist / <i>Album title</i>	Label
1 Adele / <i>25</i> (Also no.1 in 2015; total UK sales of 3.2m copies)	XL Recordings
2 Coldplay / <i>A Head Full of Dreams</i>	Parlophone
3 Michael Ball & Alfie Boe / <i>Together</i> (Christmas no.1 album)	Decca
4 Justin Bieber / <i>Purpose</i>	Def Jam/Virgin EMI
5 Elvis Presley / <i>The Wonder of You</i>	Legacy/RCA
6 David Bowie / <i>Blackstar</i> (No.1 album of 2016 on vinyl)	RCA
7 Little Mix / <i>Glory Days</i>	Sycos Music
8 Drake / <i>Views</i>	Cash Money/Republic
9 Jess Glynne / <i>I Cry When I Laugh</i>	Atlantic
10 David Bowie / <i>Best of Bowie</i>	Parlophone

Official Charts Company

The UK's overall bestselling album of the year, outstripping the individual artist albums in the chart above, was **Now 95**, a triple-platinum selling compilation album.

'Album of the year': Separately, in December 2016, a BBC 'poll of polls' found that music critics' favourite albums of the year were:

- *Lemonade* by Beyoncé
- *Blackstar* by David Bowie, his swansong, released two days before he died
- *Blonde* by Frank Ocean

UK's biggest songs of 2016

Single song	Combined sales (all formats)
1 <i>One Dance</i> by Drake ft. Wizkid & Kyla (15 weeks at no.1 across summer 2016)	1.95m
2 <i>7 Years</i> by Lukas Graham	1.49m
3 <i>Cheap Thrills</i> by Sia	1.46m
4 <i>I Took A Pill in Ibiza</i> by Mike Posner	1.38m
5 <i>This is What You Came For</i> by Calvin Harris ft. Rihanna	1.28m
Total top 5	7.56m

Official Charts Company/BPI

The UK's – and the world's – most streamed artist was **Drake** (Canadian-born rapper – visit www.drakeofficial.com).

The most streamed song of 2016 was *One Dance* by Drake ft. Wizkid & Kyla, which accumulated more than 141m audio streams in the UK and was no.1 on the year's Official Singles Chart (below left).

Soul singer **Ray BLK** topped the BBC's Sound of 2017 list, which aims to predict 'the most exciting new music for the year ahead'. Four of the top five acts are black British women.

In 2016 the winner was singer/songwriter Jack Garratt. The list is chosen by a panel of 170 DJs, critics and festival bookers.

Official Film Soundtrack Albums Chart 2016

A fresh mix of new titles and perennial soundtrack favourites – chart commissioned by FDA



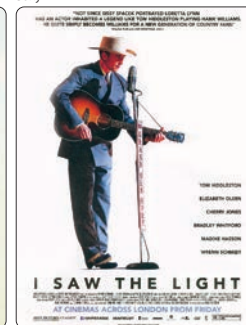
Title / Artist	Label	UK release
1 <i>Trolls</i> – Motion Picture Cast Recording	RCA/Villa 40	23 Sept 2016
2 <i>Guardians of the Galaxy: Awesome Mix 1</i> – Original Soundtrack	Hollywood	28 July 2014
3 <i>Bridget Jones's Baby</i> – Original Soundtrack	Polydor	16 Sept 2016
4 <i>Purple Rain</i> – OST / Prince & The Revolution	WB/Paisley Park	6 July 1984
5 <i>Pulp Fiction</i> – Original Soundtrack	MCA	26 Sept 1994
6 <i>Dirty Dancing</i> – Original Soundtrack	RCA	9 Oct 1987
7 <i>Grease</i> – Original Soundtrack	Polydor	25 Jan 1991
8 <i>Star Wars: The Force Awakens</i> – OST / John Williams	Walt Disney	18 Dec 2015
9 <i>Cold Feet</i> (TV) – Original Soundtrack / Various Artists	Sony Music CG	16 Sept 2016
10 <i>Mamma Mia! The Movie</i> – Original Soundtrack	Polydor	6 July 2008
11 <i>Frozen: The Songs</i> – Original Soundtrack	Walt Disney	6 Oct 2014
12 <i>Frozen</i> – Original Soundtrack	Walt Disney	2 Dec 2013
13 <i>Disney's Greatest Love Songs</i> – Various Artists	UMC	29 Jan 2016
14 <i>Les Misérables</i> – Motion Picture Cast Recording	Polydor	11 Jan 2013
15 <i>Deadpool</i> – Original Soundtrack	Milan	7 Feb 2016
16 <i>Star Wars: A New Hope</i> – OST / John Williams / LSO	Sony Classical	10 March 1997
17 <i>Iron Man 2</i> – OST / AC/DC	Columbia	19 April 2010
18 <i>The Sound of Music</i> – Original Soundtrack	Sony Music	31 Dec 1993
19 <i>Fifty Shades of Grey</i> – Original Soundtrack	Republic Records	9 Feb 2015
20 <i>Moana</i> – Motion Picture Cast Recording	Walt Disney	18 Nov 2016

Official Charts Company for FDA

Icon



Sony



StudioCanal



Ticket to ride: Ron Howard's energetic documentary offered a clear insight into the Beatles' touring years, formed as it was from well researched archive footage and wide-ranging new interview material. At its world premiere on 15 September, Beatlemania returned to London as Sir Paul McCartney and Ringo Starr joined many other VIP guests in Leicester Square. Other musicians whose stories and

soundtracks were celebrated on the big screen in 2016 included Miles Davis and Hank Williams (respectively, above).



Read All About It

Overall UK bestsellers of 2016

- 1) *Harry Potter and the Cursed Child* by JK Rowling, Jack Thorne and John Tiffany
Hardback published by Little, Brown on 31 July 2016
Total sales of this title in 2016 exceeded 1.4m copies, of which nearly half (680,000) were sold in its first 3 days, making it the UK's fastest-selling book in this decade to date.
- 2) *The Girl on the Train* by Paul Hawkins
Paperback edition first published by Black Swan on 5 May 2016
- 3) *Lean in 15: 15-minute Meals and Workouts to Keep You Lean and Healthy* by Joe Wicks
Paperback published by Bluebird on 28 Dec 2015
- 4) *Me Before You* by Jojo Moyes (top right)
Paperback edition – book first published by Michael Joseph on 5 Jan 2012
- 5) *The Midnight Gang* by David Walliams
Hardback published by HarperCollins Children's Books on 3 Nov 2016

Book sales enjoyed an increase from 2015: total UK book sales in print form in 2016 amounted to 195m copies (+4.5% year-on-year) generating £1.59 billion retail value (+7.3% year-on-year).

Nielsen BookScan

Warner Bros.



Sony



Paramount

released during the year, it successfully targeted a predominantly female audience during the month of the Euro 2016 football tournament. Having sold more than 8 million copies worldwide, and accumulated thousands of customer reviews on amazon.com, *Me Before You* spawned a sequel novel, *After You*, published in summer 2016. The film of *Me Before You* grossed £9.6m in UK cinemas and more than \$200m worldwide.

Heart-breaking yet ultimately uplifting: *Me Before You* was directed by Thea Sharrock, making her feature film debut, from a screenplay adapted from her own romantic novel by Jojo Moyes. The film starred Emilia Clarke and Sam Claflin as the unlikely but charismatic couple, alongside Jenna Coleman, Matthew Lewis and Charles Dance. One of many adaptations of popular books

UK's top-selling paperbacks with film tie-in covers

Charting the UK's bestselling tie-in editions in 2016, *excluding* sales of the original covers. Film releases can substantially re-energise sales of a novel: the *top 10* tie-in editions alone sold a combined *1.1 million copies* in the UK in 2016.

Title	Author	Film tie-in edition publication date	Imprint
1 <i>The Girl on the Train</i>	Paula Hawkins	8 Sept 2016	Black Swan
2 <i>Me Before You</i> (opposite)	Jojo Moyes	28 April 2016	Michael Joseph
3 <i>A Street Cat Named Bob</i>	James Bowen	6 Oct 2016	Hodder
4 <i>Inferno</i>	Dan Brown	22 Sept 2016	Corgi
5 <i>Jack Reacher: Never Go Back</i>	Lee Child	6 Oct 2016	Bantam
6 <i>Room</i>	Emma Donoghue	24 Sept 2015	Picador
7 <i>The Light Between Oceans</i>	ML Stedman	6 Oct 2016	Black Swan
8 <i>The BFG</i>	Roald Dahl	16 June 2016	Puffin
9 <i>Sully: My Search for What Really Matters</i>	Chesley Sullenberger	17 Nov 2016	William Morrow
10 <i>The Martian</i>	Andy Weir	27 August 2015	Del Rey
11 <i>The Danish Girl</i>	David Ebershoff	3 Dec 2015	Orion/W&N
12 <i>Miss Peregrine's Home for Peculiar Children</i>	Ransom Riggs	1 Sept 2015	Quirk
13 <i>The Lady in the Van</i>	Alan Bennett	29 Oct 2015	Profile
14 <i>Nocturnal Animals</i>	Austin Wright	3 Nov 2016	Atlantic
15 <i>Gone Girl</i>	Gillian Flynn	25 Sept 2014	Orion/W&N

Nielsen BookScan for FDA

Separately, in the publishing genre of **Film, TV & Radio books**, the top 12 UK bestsellers in 2016 are listed on the right. The film section is driven by visually striking franchises with substantial fan bases:

- 1) *The Case of Beasts: Explore the Film Wizardry of Fantastic Beasts and Where to Find Them* by Mark Salisbury (Published by HarperCollins, 18 Nov 2016)
- 2) *The Shipping Forecast: A Miscellany* by Nic Compton (Random House/BBC Books, 1 Sept 2016)
- 3) *Inside the Magic: The Making of Fantastic Beasts and Where to Find Them* by Ian Nathan (HarperCollins, 18 Nov 2016)
- 4) *Harry Potter: The Character Vault* by Jody Revenson (Titan, 25 Sept 2015)
- 5) *Harry Potter: Collectible Quidditch Set* (Perseus/Running Press, 22 March 2016)
- 6) *Harry Potter: The Artifact Vault* by Jody Revenson (Titan, 17 June 2016)
- 7) *1,001 Movies You Must See Before You Die* by Steven Jay Schneider (Cassell, 6 Oct 2016)
- 8) *The Art of Rogue One: A Star Wars Story* (Abrams, 16 Dec 2016)
- 9) *Harry Potter: The Creature Vault* by Jody Revenson (Titan, 24 Oct 2014)
- 10) *Star Wars: Complete Visual Dictionary* (DK, 1 Sept 2015)
- 11) *The Art of Star Wars: The Force Awakens* by Phil Sostak (Abrams, 18 Dec 2015)
- 12) *Star Wars Graphics: Explore Star Wars Through Infographics* (Egmont, 5 May 2016)

Nielsen BookScan for FDA

almanac

The background of the page is a dark, monochromatic abstract composition. It features a dense, swirling pattern of geometric shapes, primarily triangles and polygons, that create a sense of depth and movement, resembling a tunnel or a vortex. A horizontal dotted line, composed of small yellow dots, runs across the middle of the page, positioned just below the word 'almanac'. On the far left edge, there is a vertical strip of colorful, abstract shapes in shades of pink, yellow, and green, which appears to be part of a larger design or a page indicator.

Altitude Film Entertainment

34 Fouberts Place
London W1F 7PX
Tel 020 7478 7612
www.altitudefilm.com

Arrow Films

The Engine House, Shenley Park
Radlett Lane, Shenley
Herts. WD7 9JP
Tel 01923 858306
www.arrowfilms.co.uk

Curzon Artificial Eye

20-22 Stukeley Street
London WC2B 5LR
Tel 020 7240 5353
www.curzonartificialeye.com

Axiom Films

The Lightbox (Unit 134)
111 Power Road Chiswick
London W4 5PY
Tel 020 7243 3111
www.axiomfilms.co.uk

Dartmouth Films

Somerset House, Strand
London WC2R 1LA
Tel 020 7845 5857
www.dartmouthfilms.com

Dogwoof

Ground floor, Overseas House
19-23 Ironmonger Row
London EC1V 3QN
Tel 020 7253 6244
www.dogwoof.com

Entertainment One UK (eOne)

45 Warren Street
London W1T 6AG
Tel 020 3691 8600
<http://uk.eonefilms.com>

Entertainment Film Distributors

Eagle House
108-110 Jermyn Street
London SW1Y 6HB
Tel 020 7930 7744
www.youtube.com/EFDfilms

Eros International

Milner House
13 Manchester Square
London W1U 3PP
Tel 020 7935 2727
www.erosplc.com

Icon Film Distribution

27a Floral Street (3rd floor)
London WC2E 9EZ
Tel 020 7124 5606
www.iconmovies.co.uk

Independent Film Company

6 Hatton Place, London EC1N 8RU
Tel 020 7257 8734
www.independentfilmcompany.com

Lionsgate

45 Mortimer Street (5th floor)
London W1W 8HJ
Tel 020 7299 8800
www.lionsgatefilms.co.uk

Munro Film Services Ltd.

4 Woburn Avenue
Theydon Bois, Essex CM16 7JS
Tel 01992 814 621
www.munrofilmservices.co.uk

MUBI

1 Newburgh Street, London W1F 7RB
www.mubi.com

Network Releasing

19-20 Berghem Mews
Blythe Road
London W14 OHN
Tel 020 7605 4420
www.networkonair.com

Paramount Pictures UK

Building 5, Chiswick Park
566 Chiswick High Road
London W4 5YF
Tel 020 3184 2100
www.paramountpictures.co.uk

Park Circus

1 Park Terrace
Glasgow G3 6BY
Tel 0141 332 2175
www.parkcircus.com

Pathé Productions

6 Ramillies Street (4th floor)
London W1F 7TY
Tel 020 7323 5151
www.pathe.co.uk

Peccadillo Pictures

Unit G, 81 Curtain Road
London EC2A 3AG
Tel 020 3617 4979
www.peccapics.com

Pinewood Pictures

12 Great Portland Street
(3rd floor), London W1W 8QN
Tel 020 7637 2612
www.pinewoodpictures.com

Reliance Big Entertainment

www.relianceentertainment.net

Soda Pictures

17 Blossom Street
London E1 6PL
Tel 020 7377 1407
www.sodapictures.com

Sony Pictures Releasing

Sony Pictures Europe House
25 Golden Square
London W1F 6LU
Tel 020 7533 1111
www.sonypictures.co.uk

StudioCanal

50 Marshall Street
London W1F 9BQ
Tel 020 7534 2700
www.studiocanal.co.uk

STX Entertainment

Strand Bridge House
138-142 Strand, London
WC2R 1HH
Tel 020 3903 1200

Twentieth Century

Fox Film Company
Twentieth Century House
31-32 Soho Square
London W1D 3AP
Tel 020 7437 7766
www.fox.co.uk

Universal Pictures International UK

1 Central St. Giles
St. Giles High Street
London WC2H 8NU
Tel 020 3618 8000
www.universalpictures.co.uk

Vertigo Releasing

First Floor West
Kenilworth House
79-80 Margaret Street
London W1W 8TA
Tel 020 3141 3440
www.vertigofilms.com

Verve Pictures

Kenilworth House
79-80 Margaret Street
London W1W 8TA
Tel 020 7436 8001
www.vivaverve.com

Walt Disney Studios Motion Pictures, UK

3 Queen Caroline Street
Hammersmith, London W6 9PE
Tel 020 8222 1000
www.disney.co.uk
www.disneylife.com/uk

Warner Bros. Entertainment

Warner House
98 Theobald's Road
London WC1X 8WB
Tel 020 7984 5200
www.warnerbros.co.uk

The Works UK Distribution

Fairgate House (5th floor)
78 New Oxford Street
London WC1A 1HB
Tel 020 7612 1080
www.theworksfilmgroup.com

Yash Raj Films

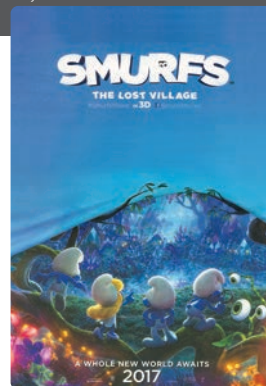
Vista Centre, 50 Salisbury Road
Hounslow, Middlesex TW4 6JQ
Tel 0870 739 7345
www.yashrajfilms.com

Golden tickets of 2017

Be our guest: In January 2017 alone, UK cinemagoers spent more than £110m on cinema tickets. What is coming up in the year ahead? The wonderfully diverse slate due for release by UK film distributors includes:

- *Alien: Covenant*
- *Alone in Berlin*
- *American Made*
- *Bad Boys for Life*
- *Barbie*
- *Baywatch*
- *Beauty and the Beast*
- *Black Panther*
- *Blade Runner 2049*
- *Cars 3*
- *The Commuter*
- *Darkest Hour*
- *Despicable Me 3*
- *Dunkirk*
- *Early Man*
- *Fast & Furious 8* (top right)
- *Guardians of the Galaxy Vol. 2*
- *How the Grinch Stole Christmas*
- *Jumanji*
- *Jungle Book: Origins*
- *Justice League*
- *Kingsman: The Golden Circle*
- *Kong: Skull Island*
- *Lady Macbeth*
- *Larrikins*
- *Life*
- *Logan Lucky*
- *Murder on the Orient Express*
- *The Odyssey*
- *Paddington 2*
- *Pirates of the Caribbean: Dead Men Tell No Tales*
- *Pitch Perfect 3*
- *Power Rangers*
- *Smurfs: The Lost Village* (above right)
- *The Snowman*
- *Spider-Man: Homecoming*
- *Star Wars Episode VIII*
- *Thor: Ragnarok*
- *Transformers: The Last Knight*
- *20,000 Leagues Under the Sea*
- *Victoria and Abdul*
- *War for the Planet of the Apes*
- *Wonder Woman* (right)

Sony



Universal



Confident new role model: Hot off *Batman V Superman: Dawn of Justice*, Gal Gadot steps back in time to portray the eponymous warrior princess in an origin story for director Patty Jenkins. This British-made adventure, set during the First World War, also stars Chris Pine (as pilot Steve Trevor), Robin Wright, David Thewlis and Ewen Bremner. In 2016 Gal Gadot was also seen in action in *Triple 9*, *Criminal* and *Keeping Up with the Joneses*; while later in 2017 she will reprise her role as Wonder Woman/Diana Prince in Zack Snyder's all-star *Justice League*.



Academy Awards:	Sun 26 February
Mothers' Day:	Sun 26 March
CinemaCon, Las Vegas:	Mon 27 – Thurs 30 March
London Marathon:	Sun 23 April
70 th Cannes Film Festival:	Wed 17 – Sun 28 May
FA Cup Final:	Sat 27 May
UEFA Champions League Final, Cardiff:	Sat 3 June
Fathers' Day:	Sun 18 June
CineEurope, Barcelona:	Mon 19 – Thurs 22 June
Edinburgh Film Festival:	Wed 21 June – Sun 2 July
Wimbledon Championships:	Mon 3 – Sun 16 July
British Grand Prix, Silverstone:	Sun 9 July
Comic-Con, San Diego:	Wed 19 – Sun 23 July
Venice Film Festival:	Wed 30 August – Sat 6 September
Toronto Film Festival:	Thurs 7 – Sun 17 September
American Film Market, Santa Monica:	Wed 1 – Wed 8 November
London 2017 – 'the Summer of World Athletics' at the Queen Elizabeth Olympic Park:	
• World Para Athletics Championships:	Fri 14 – Sun 23 July
• IAAF World Athletics Championships:	Fri 4 – Sun 13 August

Forward planner >>>

Winter Olympics 2018

in PyeongChang, South Korea:
9 – 25 February 2018

FIFA World Cup 2018 in Russia:

14 June – 15 July 2018

Great Exhibition of the North:

A celebration of creativity in
Newcastle/Gateshead in summer 2018

ICC Cricket World Cup 2019 in England & Wales

(one-day internationals):
30 May – 15 July 2019. Final at Lord's;
semi-finals in Birmingham and
Manchester

Olympic Games 2020 in Tokyo

- Olympics:
24 July – 9 August 2020
- Paralympics:
25 August – 6 September 2020

Networking in the film industry

Some film industry sites offering further information:

Alliance for Intellectual Property: www.allianceforip.co.uk

British Academy of Film and Television Arts:
www.bafta.org

British Association for Screen Entertainment:
www.baseorg.uk

British Board of Film Classification: www.bbfc.co.uk

British Film Institute: www.bfi.org.uk

British Screen Advisory Council: www.bsac.uk.com

Creative England: www.creativeengland.co.uk

Creative Skillset:
www.creativeskillset.org

Cinema and Television Benevolent Fund:
www.ctbf.co.uk

Creative Coalition Campaign:
www.creativecoalitioncampaign.org.uk

Creative Scotland: www.creativescotland.com

Department for Culture, Media and Sport (DCMS): www.culture.gov.uk

Digital Cinema Media: www.dcm.co.uk

Directors UK: www.directors.uk.com

Federation Against Copyright Theft:
www.fact-uk.org.uk

Film Content Protection Agency:
www.launchingfilms.com

Film London: www.filmlondon.org.uk

Hull 2017 – UK City of Culture:

www.hull2017.co.uk

It is estimated that being UK City of Culture will deliver a £60m boost to Hull in 2017 alone, while the city has seen more than £1 billion of investments since 2013 when it was awarded the title. Source: DCMS

Industry Trust for IP Awareness:

www.industrytrust.co.uk
www.findanyfilm.com

Into Film: www.intofilm.org

London Film School: www.lfs.org.uk

MediCinema: www.medicinema.org.uk

National Film and Television School: www.nfts.co.uk

Producers' Alliance for Cinema and Television:
www.pact.co.uk

Pearl & Dean: www.pearlanddean.com

Sustainable British film industry:
www.greeningfilm.com

The Film Space: www.thefilmSPACE.org

UK Cinema Association: www.cinemauk.org.uk

UK MEDIA Desk/Creative Europe Desk UK:
www.creativeeuropeuk.eu

Playing nice: Russell Crowe and Ryan Gosling paired up as private detectives in Shane Black's action comedy set in Los Angeles, 1977. *The Nice Guys* was a heavily promoted June release in UK cinemas, posting a £1m opening weekend on its way to a total box-office of £3.9m. In summer 2017, Russell Crowe switches genres to fantasy adventure, playing Dr Jekyll in the new incarnation of *The Mummy*.

You can explore further connections in the links area of launchingfilms.com

Directory of screening rooms

BAFTA

195 Piccadilly, London W1J 9LN
Tel 020 7292 5860
events@195piccadilly.co.uk
www.bafta.org/195-piccadilly

BBFC

3 Soho Square, London W1D 3HD
Tel 020 7440 1590
projection@bbfc.co.uk
www.bbfc.co.uk

Birkbeck Cinema

43 Gordon Square, London WC1H 0PD
Tel 020 7631 6271
roombookings@bbk.ac.uk
www.bbk.ac.uk/roombookings/
audio-visual/cinema

Bulgari Hotel

The Richard Attenborough Screening Room
171 Knightsbridge, London SW7 1DW
Tel 020 7151 1010
london@bulgarihotels.com
www.bulgarihotels.com

Charlotte Street Hotel

15-17 Charlotte Street, London W1T 1RT
Tel 020 7287 4434
events@firmdale.com
www.firmdalehotels.com

Courthouse Doubletree Hilton Hotel

19-21 Great Marlborough Street
London W1F 7HL
Tel 020 7297 5555
events@courthouse-hotel.com
www.courthouse-hotel.com

Covent Garden Hotel

10 Monmouth Street, London WC2H 9HB
Tel 020 7287 4434
events@firmdale.com
www.firmdalehotels.com

Warner Bros. De Lane Lea

75 Dean Street, London W1D 3PU
Tel 020 7432 3800
preview@wbdelanelea.com
www.wbsound.com/london

The Ray Dolby Theatre

4-6 Soho Square, London W1D 3PZ
Tel 020 7406 3175
theatre@dolby.co.uk
www.dolby.co.uk

Framestore Preview Theatre

19-23 Wells Street
London W1T 3PQ
Tel 020 7344 8000
dodiya@framestore.com
www.framestore.com

Ham Yard Theatre

at the Ham Yard Hotel
1 Ham Yard, London W1D 7DT
Tel 020 3642 2000
events@firmdale.com
www.firmdale.com

Heavy Entertainment

111 Wardour Street, London W1F 0UH
Tel 020 7494 1000
info@heavy-entertainment.com
www.heavy-entertainment.com

The Hospital Club

24 Endell Street, London WC2H 9HQ
Tel 020 7170 9100
events@thehospitalclub.com
www.thehospitalclub.com

The Mayfair Hotel

Stratton Street, London W1J 8LT
Tel 020 7915 3898
events@themayfairhotel.co.uk
www.themayfairhotel.co.uk

One Aldwych

One Aldwych, London WC2B 4BZ
Tel 020 7300 0700
privatedining@onealdwych.com
www.onealdwych.com

One Great George Street

One Great George Street
London SW1P 3AA
Tel 020 7665 2323
info@onegreatgeorgestreet.com
www.onegreatgeorgestreet.com

Regent Street Cinema

309 Regent Street, London W1B 2UW
Tel 020 7911 5802
enquiries@regentstreetcinema.com
www.regentstreetcinema.com

The Screening Room at MPC

127 Wardour Street, London W1F 0NL
Tel 020 7494 7879
screening@moving-picture.com
www.moving-picture.com

The Soho Hotel

4 Richmond Mews, London W1D 3DH
Tel 020 7287 4434
events@firmdale.com
www.firmdalehotels.com

Soho House

76 Dean Street, London W1D 3SZ
Tel 020 3006 0076
projection76@sohohouse.com
www.sohohousedeanstreet.com
and
40 Greek Street, London W1D 4EP
(undergoing total refurbishment)
Tel 020 7292 0122
www.sohohouse.com

Soho Screening Rooms

14 D'Arblay Street
London W1F 8DY
Tel 020 7437 1771
enquiries@sohoscreeningrooms.co.uk
www.sohoscreeningrooms.co.uk

W London Leicester Square

10 Wardour Street
London W1D 6QF
Tel 020 7290 7294
events.centallondon@whotels.com
www.wlondon.co.uk

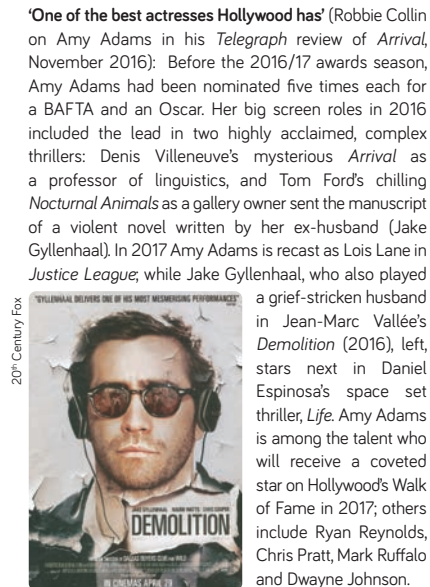
FDA's office at 3 Kingly Court, London W1B 5PW houses a facility available for external hire, suitable for non-theatrical film screenings, training seminars, presentations and meetings. For further information, please email bookings@fda.uk.net



Congratulations

FDA pays tribute to those whose contributions to film, drama, the creative industries and charity were recognised in the Queen's Birthday Honours of 11 June 2016 and the 2017 New Year Honours lists, including:

Rikki Beadle-Blair MBE	Sir Ken Dodd	Kathryn Jacob OBE	Dame Julia Peyton-Jones	Jeremy Sinclair CBE
Jenny Beavan OBE	Declan Donnelly OBE	Nick Jones MBE	Tim Piggott-Smith OBE	Sir Rod Stewart
Brian Blessed OBE	Sir Richard Eyre CH	Saul Klein OBE	Adil Ray OBE	Dr Jo Twist OBE
Lynwen Brennan CBE	Sonia Friedman OBE	Helen McCrory OBE	Dame Patricia Routledge	Marty Wilde MBE
Sharon D Clarke MBE	Rupert Goold CBE	Anthony McPartlin OBE	Clive Rowe MBE	Dame Penelope Wilton
Sir Ray Davies	Naomie Harris OBE	Gareth Neame OBE	Sir Mark Rylance	Dame Anna Wintour



'One of the best actresses Hollywood has' (Robbie Collin on Amy Adams in his *Telegraph* review of *Arrival*, November 2016): Before the 2016/17 awards season, Amy Adams had been nominated five times each for a BAFTA and an Oscar. Her big screen roles in 2016 included the lead in two highly acclaimed, complex thrillers: Denis Villeneuve's mysterious *Arrival* as a professor of linguistics, and Tom Ford's chilling *Nocturnal Animals* as a gallery owner sent the manuscript of a violent novel written by her ex-husband (Jake Gyllenhaal). In 2017 Amy Adams is recast as Lois Lane in *Justice League*; while Jake Gyllenhaal, who also played a grief-stricken husband in Jean-Marc Vallée's *Demolition* (2016), left, stars next in Daniel Espinosa's space set thriller, *Life*. Amy Adams is among the talent who will receive a coveted star on Hollywood's Walk of Fame in 2017; others include Ryan Reynolds, Chris Pratt, Mark Ruffalo and Dwayne Johnson.

Acknowledgements

For their various contributions to this yearbook, **FDA thanks**

Paul Bowdrey
Derek Brandon
Andre Breedt
Stephen Bristow

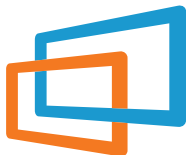
James Butler
Melissa Cogavin
Isabelle Fauchet
Louise Frodsham

Kate Hinckley
Giles Jones
Lucy Jones
Hazel Kenyon

Yasmin Khan
Kylie Lee
John Mead
Sean Perkins

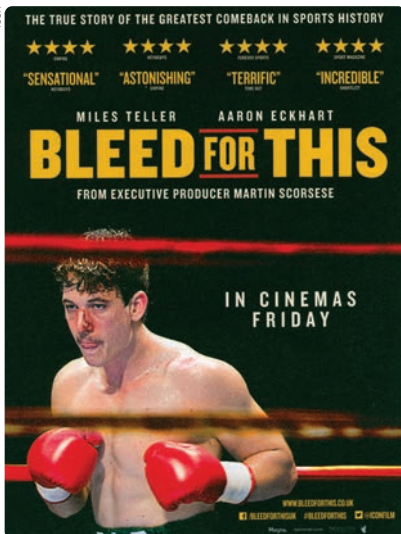
Lord Puttnam of Queensgate CBE
Andrew Southcott
Neil Watson
Maryse Willett

Special thanks

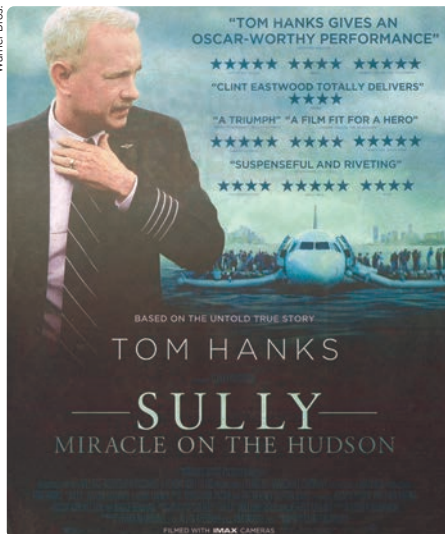


comScore®

Icon



Warner Bros.



'Show me who you are': Two inspirational films based on real-life heroism, both co-starring Aaron Eckhart, opened in UK cinemas on 2 December. Miles Teller transformed himself into world champ boxer, Vinny Pazienza, who recovered from a break-neck head-on car crash in 1991 to make the bravest comeback to the ring – and fight on for 13 more years – in Ben Younger's *Bleed for This*; while Tom Hanks matched his appearance to that of Chesley Sullenberger, the pilot who miraculously landed his stricken plane on New York's Hudson River in January 2009, saving the lives of all 155 souls on board. Clint Eastwood's tense film, *Sully: Miracle on the Hudson*, explored the investigation that followed the landing and cleared Sully's name.

A year of final farewells

There was banner headline coverage of many – all too many – creative talents lost to the world in the past year. Those whom we fondly and respectfully **remember** include:

Sir Ken Adam (1921 – 2016)
 Richard Adams (1920 – 2016)
 Caroline Aherne (1963 – 2016)
 Jean Alexander (1926 – 2016)
 Muhammad Ali (1942 – 2016)
 Sylvia Anderson (1927 – 2016)
 Alice Arlen (1940 – 2016)
 Alexis Arquette (1969 – 2016)
 Hector Babenco (1946 – 2016)
 Kenny Baker (1934 – 2016)
 Erik Bauersfeld (1922 – 2016)
 William Peter Blatty (1928 – 2017)
 David Bowie (1947 – 2016)
 Tony Burton (1937 – 2016)
 Charmian Carr (1942 – 2016)
 Yvan Chiffre (1936 – 2016)
 William Christopher (1932 – 2016)
 Michael Cimino (1939 – 2016)
 Jim Clark (1931 – 2016)
 Ronnie Corbett (1930 – 2016)
 Adrienne Corri (1931 – 2016)
 Raoul Coutard (1924 – 2016)
 Gloria DeHaven (1925 – 2016)
 Alice Drummond (1928 – 2016)
 Patty Duke (1946 – 2016)

Tony Dyson (1948 – 2016)
 Ronnie Claire Edwards (1933 – 2016)
 Carrie Fisher (1956 – 2016)
 Zsa Zsa Gabor (1917 – 2016)
 Rita Gam (1927 – 2016)
 David Gest (1953 – 2016)
 Vivean Gray (1924 – 2016)
 Gareth Gwenlan (1937 – 2016)
 Guy Hamilton (1922 – 2016)
 Curtis Hanson (1945 – 2016)
 Robin Hardy (1929 – 2016)
 Michael Harm (1965 – 2017)
 Florence Henderson (1934 – 2016)
 Steven Hill (1922 – 2016)
 Arthur Hiller (1923 – 2016)
 Barry Hines (1939 – 2016)
 Barry Howard (1937 – 2016)
 Ken Howard (1944 – 2016)
 David Huddleston (1930 – 2016)
 Sir John Hurt (1940 – 2017)
 Sir Antony Jay (1930 – 2016)
 Peter Janson-Smith (1922 – 2016)
 Frank Kelly (1938 – 2016)
 George Kennedy (1925 – 2016)
 Abbas Kiarostami (1940 – 2016)

Burt Kwouk (1930 – 2016)
 Carla Lane (1928 – 2016)
 Madeleine Lebeau (1923 – 2016)
 Herschell Gordon Lewis (1929 – 2016)
 Jack Lindquist (1927 – 2016)
 Mary MacLeod (1937 – 2016)
 Garry Marshall (1934 – 2016)
 Sir George Martin (1926 – 2016)
 Leslie H Martinson (1915 – 2016)
 Michu Meszaros (1939 – 2016)
 George Michael (1963 – 2016)
 Michèle Morgan (1920 – 2016)
 Johnny Murphy (1943 – 2016)
 Gordon Murray (1921 – 2016)
 Stuart Nisbet (1934 – 2016)
 Marni Nixon (1930 – 2016)
 Bill Nunn (1953 – 2016)
 Rick Parfitt (1948 – 2016)
 Jimmy Perry (1923 – 2016)
 Joe Powell (1922 – 2016)
 Prince (1958 – 2016)
 Om Puri (1950 – 2017)
 Harry Rabinowitz (1916 – 2015)
 Simon Relph (1940 – 2016)
 Louise Rennison (1951 – 2016)

Debbie Reynolds (1932 – 2016)
 Lord (Brian) Rix (1924 – 2016)
 Doris Roberts (1925 – 2016)
 Jon Rollason (1931 – 2016)
 Andrew Sachs (1930 – 2016)
 Sir Peter Shaffer (1926 – 2016)
 Garry Shandling (1949 – 2016)
 Morag Siller (1969 – 2016)
 Frank Sinatra, Jr. (1944 – 2016)
 Liz Smith (1921 – 2016)
 Bud Spencer (Carlo Pedersoli) (1929 – 2016)
 Gareth Thomas (1945 – 2016)
 Mary Tyler Moore (1936 – 2017)
 Peter Vaughan (1923 – 2016)
 Robert Vaughn (1932 – 2016)
 – the last of the original *Magnificent Seven*
 Andrzej Wajda (1926 – 2016)
 Tony Warren (1937 – 2016)
 Michael White (1936 – 2016)
 Gene Wilder (1933 – 2016)
 Douglas Wilmer (1920 – 2016)
 Sir Terry Wogan (1938 – 2016)
 Victoria Wood (1953 – 2016)
 Anton Yelchin (1989 – 2016)

Some brief tributes are posted on FDA's website, launchingfilms.com.

RIP: A joint memorial service was held in Los Angeles for Carrie Fisher and her mother, Debbie Reynolds, who sadly died on 27 and 28 December 2016 respectively. Age 60, Carrie Fisher was celebrated by *Star Wars* creator George Lucas as 'feisty, wise and full of hope'. Princess Leia in four movies, she was a modern heroine mourned across the galaxy.

We were also saddened to learn of the premature death in December 2016 of Jacqueline Bye.

Index of data tables

Economic impacts of UK film distribution	9	Box-office in Scotland 2016	64
Overview of cinema admissions/box-office in UK/Ireland/Malta 2015/2016	14	Box-office and admissions in Ireland 2016	65
UK cinema market polarisation 2013/2016	15	UK population by age group	67
Topline market trends 2002/2016	15	UK cinemagoers by age group	69
UK cinema landscape summary 2012/2016	16	UK film distributor market shares 2016	73
No. 2016 releases by box-office bracket	17	UK film distributors' advertising spends by media/by month 2016	74
2016 box-office summary by genre group	19	Top 30 films of 2016 in cinemas worldwide	84
Box-office for superhero films 2016	20	Top 30 films in US cinemas 2016	86
Box-office for drama/adventure films 2016	20	Cinema admissions across Europe 2015/2016	88
Box-office for animated films 2016	21	UK entertainment sales 2016 by value	91
Top 100 films in UK cinemas 2016	32	UK's best-selling films on DVD/Blu-ray 2016	92
Top 20 film openings 2016	36	TV channels' primetime performance 2015/2016	93
Top 12 comedies in UK cinemas 2016	38	Top 25 TV shows 2016	94
Top 12 documentaries in UK cinemas 2016	40	Top 10 shows on BBC iPlayer 2016	95
Top 10 film reissues in UK cinemas 2016	42	Top trending TV shows on twitter 2016	96
Top 15 foreign language films in UK cinemas 2016	43	Top 30 films on British TV 2016	97
Top 20 Bollywood films in UK cinemas 2016	44	Netflix subscriber base worldwide January 2017	98
Event cinema box-office 2016 and 3-year UK trends	47	Top trending films on twitter 2016	99
Box-office by genre 2015/2016	48	Top 10 movie searches on Google UK 2016	100
Box-office by BBFC certificate 2014/2016	50	IMDb's top 10 stars of 2016	102
All-time top 50 films in UK cinemas	52	Most pirated movies worldwide 2016	103
Box-office by day of the week 2012/2016	55	Best-selling games on amazon.co.uk 2016	104
Cinemagoing by month of 2016	56	UK album sales 2016	105
Top 12 cinemagoing weekends 2016	58	Official Artist Albums and Single Songs Charts 2016	106
Top 15 cinemagoing weeks 2016	59	Official Film Soundtrack Albums Chart 2016	107
Box-office summary by UK nation 2016	61	Overall best-selling books in the UK in 2016	108
Box-office and admissions by UK nation/Ireland 2016	62	UK's best-selling film tie-in books 2016	109
Box-office by region in England and Wales 2016	63		
Box-office in London 2016	64		

FREE Sky Fibre

Plus you can add any Sky TV Bundle

New Sky Broadband customers only. Monthly line rental of £17.40 applies.

SKY FIBRE

The Original Bundle

It's easy to switch, with our superhuman Switch Squad

Search 'Sky Broadband' or call **0800 151 2737**

See website for details and terms and conditions.

sky

The UK's lowest priced fibre

An exclusive deal for our TV customers

£20 a month

Including line rental, for 18 months, £19.95 set-up fee

Superfast Sky Fibre

- ✓ UK average speed of 34Mb
- ✓ Dedicated support from our Sky Broadband Tech Team - the new heroes in town

Search Sky Fibre or call **0800 151 2823**

sky

Joining Sky TV? Turn over for a great package

I DO THE SAVING AROUND HERE

Superfast: Bryan Singer's *X-Men Apocalypse* (2016), the eighth film in the *X-Men* series which began in summer 2000, was followed by *Logan* (2017) again starring Hugh Jackman. After a star-studded IMAX world premiere for fans in London, *X-Men Apocalypse* opened at no.1 in UK cinemas as part of a \$103.3m debut frame in international markets. It went on to gross more than half a billion dollars worldwide. In Chris McKay's *The Lego Batman Movie* (2017), Will Arnett provides the voice of Batman/Bruce Wayne, as he did for *The Lego Movie*, the UK's highest grossing release of 2014 (£34.3m box-office). The voice cast includes Michael Cera as Robin/Dick Grayson and Ralph Fiennes as Alfred the butler.

Contact FDA

As a champion of film distribution in the UK, **FDA's mission** is to give our member companies and other contacts the generic support they need to make the most of their individual business opportunities.

To fulfil this mission, FDA manages a set of five interlocking work programmes: Training & development; Safeguarding content; Media services; Audience development; and Policy & resources (see pages 6–7).

FDA welcomes any approach where UK film distributors' generic interests are concerned.

Please email any general enquiries, or comments on this publication, to info@fda.uk.net.

We aim to respond as appropriate within three working days.

Film Distributors' Association Ltd.

Registered address:

3 Kingly Court, London, W1B 5PW UK

Email info@fda.uk.net

Tel +44 (0)20 7437 4383

www.launchingfilms.com

@launching_films

#launchingfilms

/launchingfilmsUK



Designed and printed for
Film Distributors' Association by
Wham Media Ltd. www.whammedia.co.uk

**PRINTER TO
INSERT FSC
LOGO 2017**

OUTER BOX
TO MEASURE
22MM DEEP
x18MM WIDE

Film Distributors' Association

launchingfilms.com #launchingfilms

3 Kingly Court
London
W1B 5PW UK

Tel: +44 (0)20 7437 4383

Email: info@fda.uk.net

www.launchingfilms.com

#launchingfilms

/launchingfilmsUK