how distributors propelled cinemagoing UK-wide in 2016

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

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

Sony

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