

Film
Distributors'
Association

FDAYEARBOOK2022

CONTENTS

FOREWORD	2	WORLDWIDE ROUND-UP	106
FDA 2021	6	HOME & MOBILE ENTERTAINMENT	116
UK & IRELAND MARKET TRENDS	10	ALMANAC	
COVID	14	FDA PRESIDENTS	127
REFLECTIONS ON 2021		FDA MEMBERS	128
WHAT	22	NETWORKING IN THE FILM INDUSTRY	130
WHEN	64	SCREENING ROOMS DIRECTORY	131
WHERE	68	2022 FILM FESTIVALS	132
WHO	74	2022 FILM HIGHLIGHTS	133
HOW	84	2022 EVENTS DIARY	134
DIVERSITY OF VOICES	92	IN MEMORIAM	135
ACCESSIBLE CINEMA	98	CONGRATULATIONS	138
SAFEGUARDING COPYRIGHT	102	ACKNOWLEDGEMENTS	138
		INDEX OF GRAPHS, MAPS & TABLES	139
		CONTACT FDA	140

FOREWORD



Over the last two pandemic-ravaged years, time appears to have inconceivably blurred and subsequently it is hard to fathom what ranks as a normal habit or experience anymore. Society has undoubtedly shifted on its established axis of what went before, and the long-term impact on the film industry and ecosystem may not be known for a while to come.

Andy Leyshon
Chief Executive Officer
Film Distributors' Association



2020 saw COVID wreak its most egregious damage upon our sector with cinema lockdowns, numerous production hiatuses and ever-shifting film release sands all combining to affect the lowest levels of audience engagement in cinema history. Unlike many of the other entertainment and leisure sectors, at least cinema was able to reopen at various periods across the year, albeit with business severely in decline from its immediate previous years of pomp and growth. 2020 was very much the toe-dip year, uncertainty abounded, and new priorities needed to be established. The main thing was to get through the period in one piece and as united in purpose as possible, live to come back again and rebuild.

The hard yards accomplished in the first year of the pandemic may not have appeared that evident as 2021 commenced with the entire territory in a prolonged period of closure. Yet the deleterious effects of COVID somehow didn't seem quite as challenging, instead taking prior learnings and hunkering down with a focus on future preparedness somehow provided a sense of optimism for the future. Having hit rock bottom, nothing seemed completely insurmountable anymore and with each moment of societal easement came a powerful signal that film would continue to endear itself with an affectionate standing as the leading, most democratic, mass entertainment choice available.

The production sector was already operating very well under revised conditions with swiftly implemented COVID protocols established and a nimbly created production insurance scheme in place, as the territory led the way globally in successfully adapting to the pandemic. Total spend on film and high-end tv production hit record levels in 2021, eclipsing the strong pre-pandemic growth. As such, studio space was at a premium and multiple announcements of plans for new facilities over the coming years laid down good markers for continuing sector resurgence. In tandem with the healthy production investment, the skilled UK and Irish workforce behind and in front of the camera were much in demand, alongside an assured future pipeline for new talent and voices to emerge.

Since the start of the pandemic, repeated survey responses had flagged cinemagoing as the most-missed out-of-home leisure and entertainment activity, so when halfway through 2021 cinemas were able to reopen their doors, it was no great surprise to see the most tangible green shoots of recovery. Audiences returned in steady numbers, growing nicely across the year as restrictive measures continued to be eased with increasing regularity. Exhibitors grew in confidence, offering more shows and a broad mix of programming to entice every possible audience back to the big screen. By the end of the year, cinemas were blossoming with reports of record advance ticket bookings and packed screens once again. New cinema builds also opened, with a promise of many more to come.

Having trodden a stop-start recovery path through 2020, distributors had wisely kept a lot of their theatrical powder dry for 2021 and beyond. This slate providence proved to be a major boon and the arrival of a consistent, multitudinous offer of films saw box office rise handsomely again. The market reinvigoration was quite remarkable given the period of constant closure, restrictive measures in place and ever-changing health concerns. With a diverse mix of releases that would incredibly deliver two of the top four all-time territory hits, it was evident that the sector possessed the equity to practically withstand anything. Cinema had re-emphasised its position as the blue riband format for audiences to watch films and theatrical remained the key value generator for the wider film ecosystem.

It was hard to envisage the returning highs of 2021 in the prior darkest of times, yet perhaps the sector resilience should never have been doubted. Since its emergence as the seventh art over a century ago, film and the theatrical experience has always been a business of many peaks and troughs. The capricious nature of the industry has seen it rise and fall and rise again through a previous pandemic, world wars and numerous technological challenges. This mercuriality comes hand-in-hand with the turf and possessing the necessary dexterity to adapt in order to rebalance from time to time should not be seen as a negative. Instead, it is likely that changing viewing habits and shifting release paradigms all form part of the evolutionary journey that allows film to flourish so well.

The only real constant over the last few years has been the presence of flux, and this pattern looks likely to continue in the film industry and globally for a while to come. With much of the disruption out of our control, it is up to film to provide some much-needed succour for the soul and the power of storytelling can deliver on this front. During the pandemic it became apparent that social distancing taught us what it actually means to be close, and the strength of togetherness. It is now beholden on the entire film sector to stand united in its efforts to improve industry access, increase diversity, re-engage lapsed audiences, address any financial squeezes and develop a sustainable future. With these aims, film can provide a vital service to society and secure its long-term survival.

Now in its 20th annual edition, this latest FDA Yearbook should provide the most in-depth reflection on the current theatrical film distribution sector in the UK and Ireland, whilst at the same time offering good insight into the broader cultural marketplace and global film industry. Covering a wide range of topics and packed with information, we hope that it serves as a useful resource for those either in our industry or just keen to learn a little more. Please enjoy the read.



FDA 2021



POLICY & RESOURCES

Purpose: To present a coherent and positive voice for the UK and Irish distribution sector

The FDA represents its members' needs in the ever-changing film industry landscape, collaborating with key partners on areas of interest and policy. Lord Putnam of Queensgate CBE is the FDA's long-serving President and provides a unifying distribution voice, whilst acting as a vital sector advocate.

- The FDA Council met regularly to discuss generic matters of interest and concern from across the sector. Between meetings, 115 email Circulars were dispatched, which helped ensure that members were fully informed of all FDA activity and up to speed on key industry news.
- The annual *FDA Yearbook* serves as the definitive source of market information on the territory. It covers detailed cinemagoing breakdowns, annual trends and international insights, and is the most comprehensive collection of sector statistics and analysis available.
- The FDA sits as a director on the board of Cinema First, the cross-industry body charged with promoting the sector. Attendance at bi-monthly meetings and regular interaction helped to ensure strong sector unity, as the market continued its journey toward pandemic recovery.
- Continuing a long-standing association with the BFI, the FDA served as co-chair on the Screen Sector Task Force's Distribution & Exhibition Group, as a member of the Global Screen Fund Strategic Advisory Group and the Economic Review of UK Independent Film Steering Group.
- The FDA is also an active board member of FIAD (International Federation of Film Distributors' and Publishers' Associations). FIAD is a pan-European trade body that meets regularly to consider and advocate on trade issues, industry relations and policy matters.

CONTENT PROTECTION

Purpose: To safeguard copyright and eradicate film piracy sourced from UK and Irish cinemas

The FDA's Film Content Protection Agency (FCPA) acts as the central point of control and contact for asset integrity in the distribution sector. Unfortunately, piracy and film theft remain ever-present sector issues, estimated to cost the UK and Irish creative industries at least £500m every year.

- The FCPA continued its nationwide programme of cinema staff training with 53 regional visits in only 6-months. Seven Vulnerable Release Alerts were circulated, and rewards were given to eight frontline cinema employees for their vigilance and anti-piracy interventions.
- Alongside members' own internal anti-piracy systems, the FCPA also offers member companies a real-time online detection and take down service where assets have been compromised and are available online. This service is run by digital anti-piracy experts Entura.
- A long-running Motion Picture Association (MPA) partnership continued, sharing intelligence and an investigator asset, alongside three Police Intellectual Property Crime Unit (PIPCU) secondees. The Industry Trust and Alliance for Intellectual Property were also good partners, promoting the value of copyright.
- During 2021 the FCPA was directly involved in the professional investigation, intelligence gathering and research of 125 copyright theft incidents in cinemas. Successful investigations helped identify suspects that led to five police arrests and seven recorded cautions.
- Analysis of illegal streaming devices (ISDs) resulted in over 40 investigations. Examination of counterfeit discs (value £20m+) seized by Law Enforcement bodies resulted in over 100 online investigations and successful prosecutions, one leading to a 4-year custodial sentence.

MEDIA SERVICES

Purpose: To fully service all membership requirements and all branches of the media

The FDA is the authoritative source of comprehensive UK and Irish film information, contacts and data for media, researchers and policymakers. Market information is updated, collated and disseminated on a weekly basis to ensure efficient distribution standards are maintained.

- The FDA website offers a fully serviced Media Centre that is readily accessible for all FDA member company accredited journalists. This area houses detailed media screening protocols, distributor contact specifics and up-to-date screening room information.
- A specific Members Area on the website covers information about best practice screening procedures, release notification forms and a weekly updated industry screening calendar. The redesigned screening calendar covered both digital and physical screenings as required.
- The FDA continued its long-standing bi-monthly regional press shows in Glasgow, plus in Manchester when possible. As the year and pandemic unfolded, national critics' week-of-release screenings reverted from an adjusted online space to a physical offer once again.
- Publicity Director meetings were regularly held with member companies assembled and publicity matters discussed. Feedback from these meetings informed FDA interactions with BAFTA on their 2022 Awards procedures, and journalists via the Critics Circle.
- Once again, the FDA part-sponsored Film London's annual *Exhibitor Slate Days*, alongside the BFI FAN *This Way Up* exhibitor conference, in Bristol this year. The FDA also maintained its long-term relationship with the Royal Film Society, liaising on its members' behalf.

AUDIENCE DEVELOPMENT

Purpose: To better understand audiences, and to excite and inspire the cinemagoing habit

The entertainment marketplace is both crowded and competitive. Through strategic planning and focus, the FDA aims to better understand, engage and entice potential cinemagoing audiences. We aim to interact by highlighting key areas of sector interest across the entire calendar year.

- We continued to survey audience habits, and part-way through the year changed our regular *Entertainment and Attitudes Tracker* to become a cross-industry tool under the aegis of Cinema First. All findings were key to informing sector recovery plans and efforts.
- Social media is vital for connecting our industry with audiences. Significantly driving engagement during 2021, we amassed almost 11k total followers – 5k Twitter, 2.4k Instagram, 1.5k Facebook, 1.9k LinkedIn. We also saw 2.7m visits to the rebranded FDA website.
- Key partnerships encouraged the cinemagoing habit. The long-running *Meerkat Movies* 2-for-1 ticket promotion continued as cinemas reopened; and in conjunction with the BFI the *National Lottery Cinema Weekend* returned with an improved cinema footprint and results.
- The FDA's free online learning course, *Connecting Films with Audiences*, ran six times in 2021 with 5k new attendees taking the lifetime total to 21k participants. The course is a series of constantly refreshed online modules that look at the role distribution plays in a film's lifecycle.
- The FDA has a commitment to developing youth audiences with its involvement and sponsorship (via Cinema First) of Into Film. The FDA also remained focused on improving accessible cinema, supporting YourLocalCinema and the Disability Working Group.

INDUSTRY TRAINING

Purpose: To offer industry entry level opportunities and develop future leadership potential

Distribution and the wider industry require continual access to experience, talent, fresh minds and creative skills to remain competitive in a rapidly changing sector. The FDA's comprehensive training and development programme aims to address the industry need for diversity and inclusion.

- The FDA offered its members a much-valued learning programme, primarily conducted online due to circumstance. With an emphasis on personal well-being, topics covered included: *Mental Health, Mindfulness, Mastering Emotional Intelligence* and *Finding Your Voice*.
- Management and skills development courses were also abundant, with modules such as: *Influencing Without Authority; Networking/Communicating with Impact; Script Reading* and *Managing Staff Remotely*. There were 57 training sessions and 232 course participants.
- The long-running FDA *Foundation Course* is more effectively delivered in person, so did not run in 2021 due to COVID restrictions. It will recommence in 2022 and offers an introductory learning environment and networking opportunities for those new to the sector.
- Whilst widespread member office closures meant that the FDA paid internship scheme was placed on temporary hold during 2021, the ambition is to increase numbers from 2022 onwards. The scheme offers 9-month paid entry-level placements within distribution.
- 2021 marked the 30th consecutive year of FDA financial sponsorship for the National Film & Television School (NFTS), where members provide both funding and support for talent development. The FDA also continued to sponsor upcoming writers via The Brit List.

FDA PUBLICATIONS

***The British Film Industry in 25 Careers* by Geoffrey Macnab (FDA/Bloomsbury)**

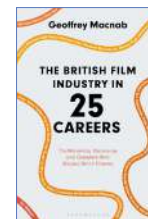
2021 also saw the FDA and Bloomsbury release *The British Film Industry in 25 Careers*. This book was author Geoffrey Macnab's third collaboration with the FDA, following on from *Delivering Dreams: A Century of Film Distribution* and *Stairways to Heaven: Rebuilding the British Film Industry*.

The book unveiled the fascinating history of British film, through the stories of 25 remarkable mavericks, visionaries and outsiders all of whom helped shape the sector. The featured players all had different journeys to share and stories to tell. Yet what they all have in common is finding their own pathway into the British film business, often overcoming barriers of nationality, race, class and gender in order to do so.

Presenting a broad range of professionals from many different areas of the business, *The British Film Industry in 25 Careers* neatly balances historical material with contemporary interviews, ably demonstrating the burgeoning diversity and inclusivity of our film sector. The book was well received and should appeal to keen students, anyone looking to enter the industry or those who just have an abiding interest in film and the human condition.

'A must-read for anyone planning to work in the industry, revealing the risk-taking decisions, business and creative instincts, entrepreneurial spirit, and passion for film of so many of my heroes and peers.'

Ben Roberts
BFI Chief Executive



UK & IRELAND MARKET TRENDS

THE LAST HALF CENTURY OF CINEMA IN THE UK & IRELAND

1970s

- A decade of economic uncertainty, social upheaval and declining admissions leads to cultural renewal
 - Homegrown, low-cost tv comedy spin-off films provide cinemas with pipeline of local content hits
 - Films such as *Jaws* and *Star Wars* land big in cinemas, creating the template for the modern blockbuster
-

1980s

- VHS (Video Home System) wins home video battle with rival Betamax and becomes dominant format
 - 1981 sees production nadir, followed by lowest territory cinema admissions ever in 1984
 - The UK's first multiplex cinema opens in 1985 – AMC's The Point at Milton Keynes with ten screens
-

1990s

- DVD (Digital Versatile Disc) is first introduced in 1997 (overtakes video as dominant format by 2002)
 - EDI open UK office in 1991 as the modern cinema box office reporting era begins in the UK & Ireland
 - US production investment in the territory delivers a seven-fold financial increase across the decade
-

2000s

- First fully digital cinemas in the territory open in 2007 – Odeon's Hatfield and Surrey Quays
 - Harry Potter franchise brought to the big screen, and James Bond series reboot hits new heights
 - Following steady growth, annual box office crosses £1bn in UK & Ireland for the first time in 2009
-

2010s

- Netflix launches its first UK streaming only plan in 2012 after pivoting its DVD rental service
 - Full adoption of new digital technology transforms cinema landscape and distribution processes
 - Annual box office breaks records, £1.35bn achieved for three consecutive years (2017-19)
-

2020s

- Brexit referendum result comes into effect, leaving UK permanently outside the European Union
 - 19m households have subscribed to at least one streaming provider, equating to 70% of UK homes
 - The global COVID pandemic causes cinemas to shutter for long periods across 2020 and 2021
-

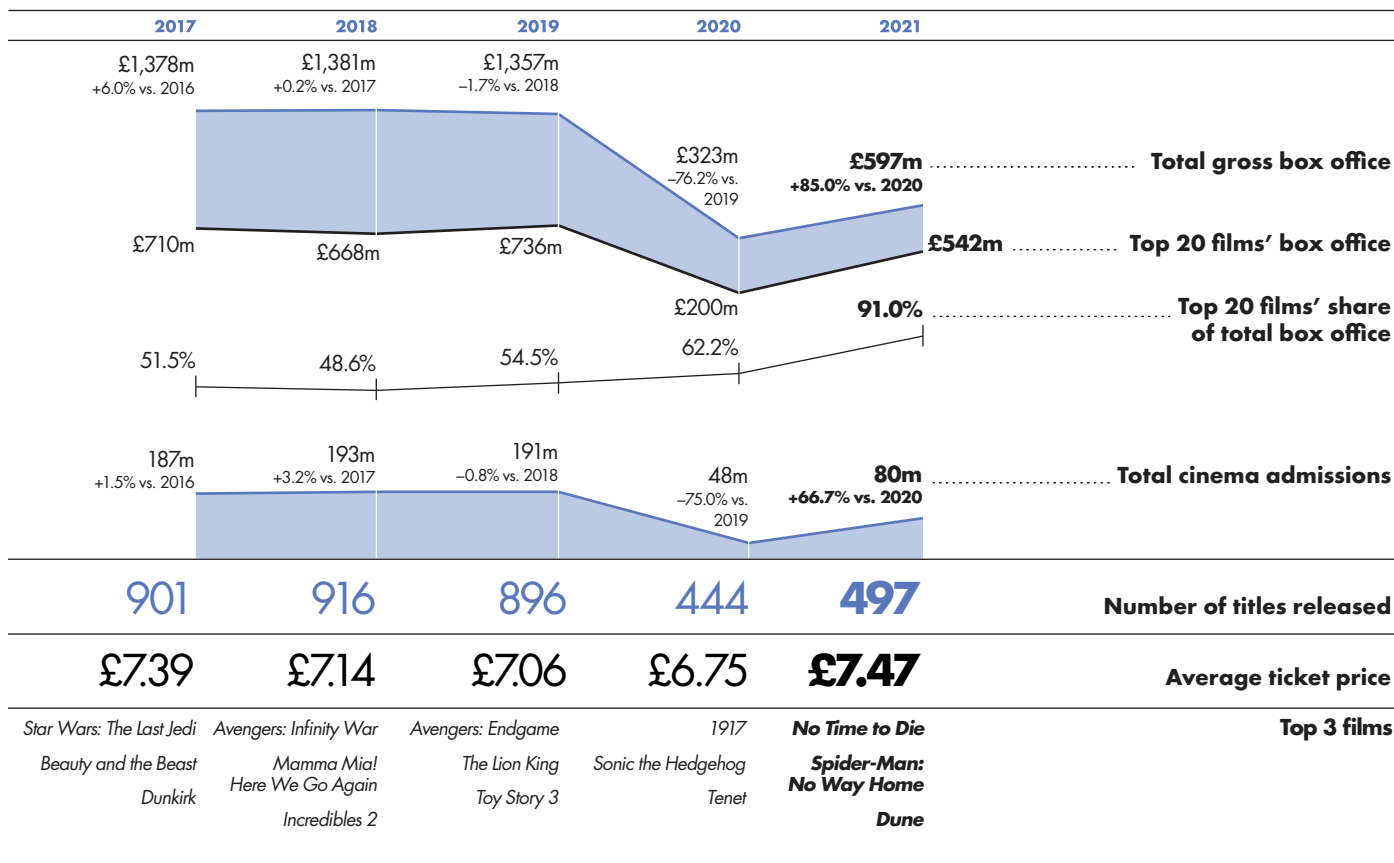
UK & IRELAND 10-YEAR MARKET TRENDS

2012 – 2016



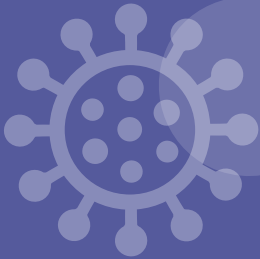
UK & IRELAND 10-YEAR MARKET TRENDS

2017 – 2021



Comscore

COVID



LIVING WITH COVID — YEAR 2

2021 was dominated by the twin opposing modes of relapse and recovery. Whilst much of the global population again spent a period of the year in isolation, vaccine rollouts and testing advancements meant green shoots of economic and social revival could finally be seen through the pandemic fog. Cinema, whilst taking a sizeable knock, would bounce back, outperforming 2020's low-water mark by some distance and even set new records in the process. Yet, like much of life in recovery, things would feel different, altered slightly, beholden to constant but subtle axis shifts as the world assessed and adapted, scrambling for a return to normalcy.

At the close of 2020, COVID continued to dominate everyday life with most countries subject to some form of movement restrictions. At this point, total confirmed infections for the pandemic period reached 90m globally and the virus had been key in more than 2m deaths. In the UK and Ireland 3.2m cases had been identified and 86k people had died of COVID related illness. Whilst most of the country was again at a standstill, the Government COVID vaccination programme rolled out to the elderly and medically vulnerable. With the rest of the nation in its sights, vaccination rates initially moved at greater speed than in many neighbouring countries.

A FALSE START

On 6 January 2021, UK Prime Minister Boris Johnson announced the second nationwide lockdown in less than a year. Short burst local restrictions known as 'firebreaks' or 'circuit breakers' designed to head off the burgeoning virus in the winter months had largely failed as COVID infections spiked across the UK and Ireland. Most of the territory had ended 2020 already in a high state of alert, suffering large scale restrictions on movement. The festive period slowly unfolded under the growing shadow of the pandemic, as forced family separations, non-essential shop closures and the shuttering of leisure venues created a lockdown in all but name.

Seemingly we were back where things had started; at home if possible, worrying about our lives and livelihoods and wondering what could have been done differently. With much of the country closed, the ongoing furlough scheme, introduced for a three-month period at the beginning of the first lockdown, saw several extensions. The most significant of these was in the March 2021 budget when Chancellor of the Exchequer, Rishi Sunak, pledged it would run until September. Then came the news that the virus was mutating, introducing the significantly more transmissible Delta variant that would come to dominate pandemic news for almost the entire year.

Whilst the first lockdowns were characterised by fear of the unknown and panic buying basics, this new period of shutdown saw the country looking ahead, anxious to be ready for when the doors to the world would inevitably reopen. The first COVID vaccine injection in the UK was given in early December 2020, by mid-March 2021, 26m people had received at least a first dose of the vaccine. The roll out moved on by age groups and by the end of 2021, more than 144m vaccine doses had been administered across the UK and Ireland, with 56m receiving a first dose, 54m getting a second jab and 34m taking a booster.

FILM FIX

As most stores and amenities were closed, plus restrictions placed on visiting friends and family, life moved online again with shopping, socialising and entertainment being conducted largely indoors. With cinemas closed across the UK and Ireland from late 2020, distributors moved the majority of releases to later in 2021 and into 2022. The most anticipated of which, *No Time to Die*, had five separate date changes before settling in September 2021.

Audiences still craved their film fix and with the significant growth of streaming services across the first lockdown, distributors looked to further pivot some of their titles from theatrical to digital openings.

The first titles to appear were largely tentpole releases and animated films, ideal for engaging families stuck indoors with limited out-of-home entertainment options. Patty Jenkins's sophomore superhero outing *Wonder Woman 1984* (released day and date on HBO Max in some territories), was hit by UK and Ireland cinema closures and appeared on PVOD in January, a month after release. *Godzilla vs. Kong* had the reverse situation, a streaming launch on PVOD here in April, followed by a cinema release when theatres reopened mid-May. *Raya and the Last Dragon* and *Tom and Jerry: The Movie* both debuted on streaming, as did starry teen sci-fi *Chaos Walking*.

Tentpole titles were joined by arthouse pictures and compelling dramas, providing a broader variety of films aimed at hibernating cinemagoers. Korean family drama *Minari*, true life thriller *Judas and the Black Messiah*, disarming road movie *Nomadland* and the heartfelt *Sound of Metal* all saw streaming bows to capitalise on their awards buzz, then later released in cinemas. Other titles included Kevin Macdonald's political drama *The Mauritanian* and Jasmila Zbanic's Bosnia set *Quo Vadis, Aida?* Emerald Fennell's multi-BAFTA winning *Promising Young Woman* debuted at a similar time but did not receive a cinema release when venues opened back up.

OPENING UP

Schools were the first organisations to see mass returns as students in Scotland and Wales attended from late February, followed by the Republic of Ireland, Northern Ireland and England in March, by which time 90% of primary and secondary schools were back in the classroom, albeit under restricted conditions. By mid-April gyms and hairdressers were allowed to operate once again, as well as non-essential shops and services, including pubs and hospitality venues with outdoor areas. Film and tv productions got the green light to resume in early May but were beset by staff shortages for the rest of the year, as cases soared thanks to the burgeoning Delta variant.

As the country gradually began to open up, cinemas soon followed with venues in England, Scotland and Wales allowed to open from 17 May onwards, Northern Ireland from 24 May and the Republic of Ireland from 7 June. In-cinema restrictions varied by date and nation, depending on the different national government rulings (see table on pages 20 – 21), with most including face coverings, social distancing and capacity limits. In addition to these safeguards, the exhibition sector continued to supply staff with PPE and employ increased cleaning regimes, working tirelessly to make cinemagoing the reassuringly safe and enjoyable experience it had always been.

Despite a significant rise in infection rates, 19 July was dubbed 'Freedom Day' in England by the UK Government, heralding the end of the vast majority of legally mandated COVID related restrictions, with social distancing and mask wearing dictates replaced by guidance. Many cinema operators continued with some form of social distancing for a while after and widely encouraged customers to wear masks. Some large-scale outdoor events, including the Euros and select music festivals, went ahead with limited capacity crowds. In Japan, the delayed Tokyo Olympics took place without spectators for the first time in the games' 125-year history.

SECTOR FOCUS

With cinemas reopening across the UK and Ireland after another hiatus, industry support became a vital component of relaunching and repopulating healthy, sustainable, largescale exhibition and distribution ecosystems. The FDA, alongside the UKCA, continued to co-chair the Distribution and Exhibition Group on the BFI's Screen Sector Task Force, largely dealing in matters of sector recovery throughout the year. The FDA was also a member of the Strategic Advisory Group for the Global Screen Fund, operating in its pilot year and working towards an aim of securing future film industry investment and support from the UK Government.

The FDA *Entertainment and Attitudes Tracker* transferred to the aegis of Cinema First, making it a sincerely collaborative market effort for the common benefit of both distribution and exhibition. Industry unity remained paramount to sector recovery, healthily demonstrated by UK filmmaker talent amassing to sign and send an open letter to Government in support of cinemas during lockdown. When cinemas were ready to open, the long-standing cross-industry partnership with Compare-the-Market, *Meerkat Movies*, was able to recommence. The promotion is well established as the largest, most successful 2-for-1 cinema ticket offer in the world.

The BFI continued to successfully administer the UK Government's Cultural Recovery Fund in multiple tranches, and with additionally announced funding was further able to aid many independent cinemas financially. Lobbying from the FDA, UKCA and others led to an additional £500k funding added into the existing BFI Audience Fund, specifically intended for distributors releasing films not in the English language. Similarly, as the Irish market fell behind the other home nations, the FDA helped galvanise full distribution support for Irish cinemas, joining the industry push to have venues reopen and restrictions eased with letters to the Irish Taoiseach and Government.

THE PROMISE OF SUMMER

Managing a top five finish for the year, *Peter Rabbit 2* launched just as cinemas reopened and was the first theatrical release since August 2020's *Tenet* to reach double figures. Family films played a significant role in bringing audiences back to the big screen across the summer, including live action prequel *Cruella* (day and date with PVOD) and stage musical adaptation *In the Heights* both managing decent business, whilst *Space Jam: A New Legacy* and *Jungle Cruise* made the year's top 20. A broad sweep of animations released too, with *The Croods 2: A New Age*, *Demon Slayer: Mugen Train*, *The Paw Patrol Movie* and *Spirit Untamed* all doing well.

Action came back strong with *Fast and Furious 9*, *Black Widow* (day and date with PVOD), *Free Guy* and *The Suicide Squad* all posting strong double figures, whilst *The Hitman's Wife's Bodyguard*, *Nobody* and *Snake Eyes* brought in solid returns. Horror and suspense titles scared up some good box office with *A Quiet Place Part II* the year's biggest of the genre and *The Conjuring: The Devil Made Me Do It* not far behind; *Old* and *The Forever Purge* found significant audiences; and *Escape Room: Tournament of Champions*, *Spiral: From the Book of Saw*, *Don't Breathe 2*, *The Night House*, *Freaky* and *Unholy* kept audiences entertained and awake at night.

Whilst showing some promise, late bows for quality titles couldn't replicate a buzz fed awards season run with *Nomadland*, *Minari*, *Judas and the Black Messiah*, *Another Round* and *The Father* putting in a good showing but feeling like there was maybe money left on the table. Similarly, with *After Love*, *First Cow* and *Supernova* as well as more mainstream fare *Stillwater*, *Dream Horse* and *The Courier*, attracting older audiences remained difficult across the year. Documentaries *The Reason I Jump*, *The Truffle Hunters* and *The Sparks Brothers* all felt slightly undercooked, the only exception being Questlove's *Summer of Soul*, which managed an 8.2 lifetime multiple.

LATE SUMMER AND INTO AUTUMN

Films for teen audiences made bank in late summer with horror sequel *Candyman* and ensemble British comedy *People Just Do Nothing: Big in Japan* both playing well. *Shang-Chi and the Legend of the Ten Rings* managed a top five finish for the year, outperforming fellow stablemate *Black Widow* and October's release of the less well received *Eternals*. More older audience titles surfaced with home grown pensioner odyssey *The Last Bus*, familial thriller *The Nest* and *Soprano's* prequel *The Many Saints of Newark*. Event cinema had its first significant showings of the year with *André Rieu's Summer Concert* and documentary release *Oasis Knebworth 1996*.

By late September, nine out of ten individuals aged over 18 had received at least one dose of the vaccine. With the soon to appear Omicron variant not yet discovered, rising consumer confidence saw audiences settling back into the cinemagoing habit just in time for the biggest release of the year. The much delayed *No Time to Die* launched on 30 September in a mammoth 773 cinemas, thrilling audiences of all ages, holding the no.1 spot for four weeks and managing the biggest opening weekend of any 007 film to date. The 25th Bond film ended its run as the highest grossing release in the UK and Ireland since *The Force Awakens* debuted in 2015.

Box office for 2021 surpassed 2020's total (£323m) in mid-October thanks to a consistently strong slate of films and audiences hungry for out-of-home leisure options after an extended spell at home. Rounding out the year were action sci-fictions *Venom: Let There Be Carnage*, *The Matrix: Resurrections*, *Ghostbusters: Afterlife* and 2021's third biggest film *Dune*; event cinema saw its best results of the year from *Christmas with André* and *Anything Goes*; *Spencer*, *Pirates and The King's Man* kept the British end up; *The French Dispatch* and *Drive My Car* brought cinematic cool; and animations *The Addams Family 2* and *The Boss Baby 2* played well alongside *Clifford the Big Red Dog*.

JUST ONE MORE

Whilst older cinemagoers returned to enjoy *No Time to Die*, musical love letter *West Side Story* and the barmy *House of Gucci*, audience numbers for that demographic generally remained below pre-pandemic levels. Younger audiences were continuing to drive cinema footfall and films made specifically for them were benefiting greatly. *Spider-Man: No Way Home* stunned much of the industry by grossing two and a half times its predecessor in the series, landing the no.2 spot for the year and in the process earned a place in the top four all-time films in the UK and Ireland, whilst also taking the MCU crown from *Avengers: Endgame* here too.

Another wave of COVID rapidly tore through Europe in winter, similarly the UK and Ireland saw surges in infection rates thanks to the newly identified Omicron variant. Whilst still highly transmissible, Omicron proved to be less severe for most, thanks in large part to the number of individuals vaccinated. Many people able to work from home had continued to do so after restrictions had been lifted in the summer. Those who had returned to the workplace and whose jobs could be carried out remotely, were told to return home. Masks were now compulsory again in shops, restaurants and cinemas along with vaccine passports for venues in the Republic of Ireland, Northern Ireland and Wales.

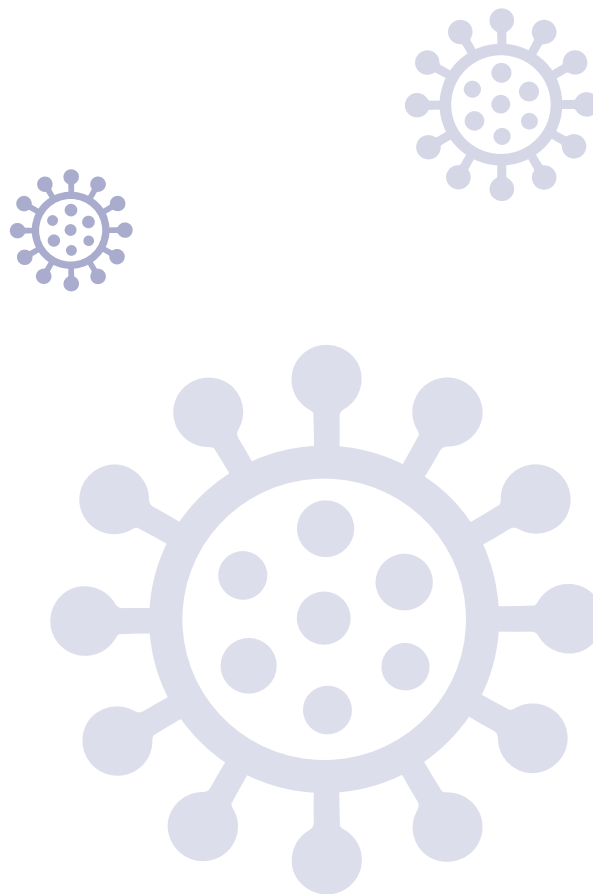
The vaccine booster programme was now rolled out to all adults across the UK and Ireland, with hopes of the country staying open across the festive period. Yet, many predicted a move towards another last-minute cancelling of Christmas as COVID cases rose significantly. Some remained defiant in the face of a further potential lockdown as a barrage of evidence was unearthed suggesting Downing Street staff and the UK Prime Minister himself had attended parties and gatherings, whilst the rest of the country had been ordered to stay home. As it was, Christmas 2021 went ahead in the UK and Ireland and the investigation into behaviour at no.10 is ongoing.

HISTORY REPEATING

As the year ended, COVID had again taken its toll on the planet, with cumulative recorded cases reaching 306m and more than 5.5m COVID related deaths in just two short years. Infections in the UK and Ireland topped 16m for the pandemic period with more than 160k COVID related deaths recorded. With the home nations essentially shuttered until mid-April, disposable income at a premium, food and fuel poverty on the rise amidst an ever-changing health crisis, and uncertainty as to whether those in power have our best interests at heart, the feeling that we had been here before was not unfounded. If 2021 could be summed up in a feeling, it was *déjà vu*?

For the screen sectors, whilst recovery was promising, it was largely franchise films that connected well with audiences. It is not then a surprise that 40 of the top 50 films of the year were based on existing IP. It is the nature of a franchise to call back to itself, to invoke past glories for a new generation. *No Time to Die* was littered with nods to the Bond series' glittering past, whilst expanding its inclusivity to a new generation. *Spider-Man: No Way Home* brought back characters from earlier iterations to propel Peter Parker's story onward. *The Matrix: Resurrections* had a timely reboot of its original mythos, with its central conceit of *déjà vu* reengineered.

Whilst some things have felt eerily similar in 2021, there is plenty that feels new and provides hope for further society and sector recovery. Vaccine deployment continues at pace, and whilst there is inequality to be challenged there, 144m doses have been administered in the UK and Ireland (9bn globally). Cinema is in strong recovery and with a stellar slate of films to come in 2022 and audiences seemingly back in the habit, the challenge of attracting an older demographic for a big screen return, whilst continuing to serve younger generations looks to be priority. In the meantime, franchise films will likely continue to form the box office backbone of cinemagoing for a good while to come.



COVID RESTRICTIONS – UK & IRELAND BY MONTH 2021

JAN-JUN

2021	JANUARY	FEBRUARY	MARCH	APRIL	MAY	JUNE
ENGLAND					Open from 17 May	
WALES					Open from 17 May	
SCOTLAND					Open from 17 May With the exception of Glasgow	
NORTHERN IRELAND					Open from 24 May	
REPUBLIC OF IRELAND						Open from 7 June

Cinemas closed
 Face coverings
 Social distancing
 Capacity limits
 Vaccine passports

COVID RESTRICTIONS – UK & IRELAND BY MONTH 2021

JUL-DEC

JULY AUGUST SEPTEMBER OCTOBER NOVEMBER DECEMBER 2021

ENGLAND

WALES

SCOTLAND

NORTHERN IRELAND

REPUBLIC OF IRELAND

FDA/UKCA

Cinemas continued to encourage customers to wear face coverings

REFLECTIONS ON 2021

WHAT

*ALL BOX OFFICE FIGURES CORRECT AS AT 6 JANUARY 2022

RELEASE MARKETS FOR UK FILM DISTRIBUTORS

as rights-holders

CINEMA ADMISSIONS

(number of visits)

	2021	2020	2019
UK	74,043,980	43,981,705	176,054,591
Republic of Ireland	5,832,477	3,845,197	15,109,479
UK & Republic of Ireland Total	79,876,457	47,826,902	191,164,070
	+67% vs. 2020		
Malta	249,073	165,475	708,345

Comscore

GROSS BOX OFFICE RECEIPTS

(value of ticket sales in sterling)

	2021	2020	2019
UK	£555,454,307	£296,972,000	£1,252,028,075
Republic of Ireland	£41,468,945	£26,303,895	£105,072,754
UK & Republic of Ireland Total	£596,923,252	£323,275,476	£1,357,100,829
	+85% vs. 2020		
Malta	£1,548,974	£909,602	£4,008,017

Comscore

BOX OFFICE RANGE CINEMA RELEASES 20 YEAR TRENDS

UK/IRELAND BOX OFFICE	No. of releases 2021	No. of releases 2011	No. of releases 2001
Less than £1 million	441	558	274
% of all releases	89%	81%	76%
£1 – 10 million	39	104	67
% of all releases	8%	15%	19%
Over £10 million	17	31	18
% of all releases	3%	4%	5%

Comscore

BOX OFFICE RANGE CINEMA RELEASES

Last three years

TOTAL UK/REPUBLIC OF IRELAND

BOX OFFICE

	2021	2020	2019
£1 – £1,000	36	25	33
£1,001 – £10,000	127	133	205
£10,001 – £50,000	139	117	230
£50,001 – £100,000	36	42	86
£100,001 – £500,000	78	74	169
£500,001 – £1,000,000	25	17	42
£1,000,001 – £4,000,000	24	22	70
£4,000,001 – £7,000,000	10	3	17
£7,000,001 – £10,000,000	5	4	13
£10,000,001 – £20,000,000	12	6	16
£20,000,001 – £30,000,000	3	—	6
£30,000,001 – £40,000,000	—	—	3
£40,000,001 – £50,000,000	—	1	2
£50,000,001 – £60,000,000	—	—	1
£60,000,001 – £70,000,000	—	—	1
£70,000,001 – £80,000,000	—	—	1
£80,000,001 – £90,000,000	—	—	1
£90,000,001 – £100,000,000	2	—	—
TOTAL	497	444	896

Comscore

A BIG NIGHT OUT

SO MUCH TO CHOOSE FROM

After intermittent lockdown related closures across 2020, cinema came back strong in 2021 despite screens being shuttered until mid-May. With a robust slate of high-profile releases and growing consumer confidence, cinema audience numbers increased month to month and box office results surpassed those of 2020 by mid-October. Cinemas saw their highest footfall of the year in Q4 thanks to the release of a broad range of films, including several marquee titles. Across the many months of cinema operation in 2021, as the pages to come demonstrate, there was something for every cinemagoer.



© Warner Bros.

Frank Herbert's classic science fiction novel *Dune* was long considered to be unfilmable, with previous incarnations falling largely into the category of a curate's egg. Director Dennis Villeneuve captures the trials of Paul Atreides (Timothée Chalamet) in a sweeping epic that begs to be experienced on the big screen. Through the gifted lens of cinematographer Roger Deakins, Villeneuve lays out the first instalment of Paul's story as his nascent powers develop, awakening a connection to Chani (Zendaya) and the Fremen, the indigenous people of the spice planet Arrakis. *Dune Part II* is due in late 2023.



© Walt Disney

Seasoned comedy director Shawn Levy enters the universe of open world video gaming with *Free Guy*. Contented bank teller Guy (Ryan Reynolds) discovers he is a background player in a video game and decides to break ranks to become a hero. Jodie Comer and Taika Waititi respectively as a cool in-game, honest in real life hacker and a full tilt diva games designer, give good support to Reynolds's trademark schtick. Littered with contemporary pop culture references, *Free Guy* champions the notion of following your own path, echoing the simplistic pathos of modern classics like *The Truman Show*.



© Universal

The *Fast* series has long featured a diverse cast of action stars, ready to take audiences on increasingly outrageous adventures across the globe. In *Fast & Furious 9*, the extended family are back on the road and fighting Dom and Mia's long lost little brother, international terrorist Jakob (John Cena). *Fast* veteran Justin Lin directs his 5th instalment of the saga returning with inveterate alumni including Vin Diesel, Michelle Rodriguez, Charlize Theron and Ludacris. The *Fast* franchise remains one of the most successful film series in history with worldwide box office receipts totalling more than \$6.6bn.



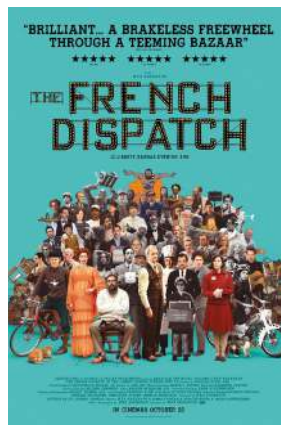
© Universal

Inspired by Sara Gay Forden’s controversial book, Ridley Scott’s *House of Gucci* depicts the romance between ambitious outsider Patrizia Reggiani (Lady Gaga) and reserved heir to the empire Maurizio Gucci (Adam Driver). With love turning quickly to greed, madness and murder, Scott’s signature technical style and pinpoint period detail contrast with his subject’s progressively unhinged behaviour. Driver’s understated act is the calm centre around which the increasingly eccentric performances of Jared Leto, Al Pacino, Jeremy Irons and Salma Hayek all gravitate, skilfully backed by an era appropriate soundtrack.



© Warner Bros.

18 years after Lana and Lilly Wachowski’s original *Matrix* Trilogy ended with peace between the human and machine worlds, Lana returns to produce, direct and co-write *The Matrix: Resurrections*. Thomas Anderson/Neo (Keanu Reeves) questions his sanity, as he begins to believe his reality is not what it seems. Reeves, Carrie-Anne Moss and Jada Pinkett Smith return alongside franchise newcomers including Jessica Henwick, Neil Patrick Harris and Yahya Abdul-Mateen II. *Resurrections* brings the original trilogy’s inclusive combination of philosophy, action and progressive politics racing into the world of today.



© Walt Disney

Wes Anderson’s 10th feature spirits audiences to the fictional town of Ennui-sur-Blasé through the pages of a weekly supplement known as *The French Dispatch*. Reporting from the frontlines are a collection of road-weathered journalists brought to life by Owen Wilson, Tilda Swinton, Frances McDormand and Jeffrey Wright, overseen by Bill Murray’s similarly weary newspaper heir Arthur Howitzer Jr. Delivered in portmanteau form, Anderson’s love letter to *The New Yorker* is brimming with his trademark stylised beauty and deadpan wit, neatly conjuring the wistful eye of the lifestyle correspondent abroad.



© Lionsgate

The Hitman’s Wife’s Bodyguard sees director Patrick Hughes and star cast return for the second instalment in the popular action-comedy series. Recently retired on mental health grounds, Michael Bryce (Ryan Reynolds) is drawn back into the dangerous world of bodyguarding when Sonia Kincaid (Salma Hayek) asks for his help in rescuing her kidnapped husband, Bryce’s professional frenemy Darius (Samuel L. Jackson). Helped along by new cast additions Morgan Freeman and Antonio Banderas, the team leave a trail of chaos across Europe as the stunts and swearing are ramped up to a blistering crescendo.

ANIMATION

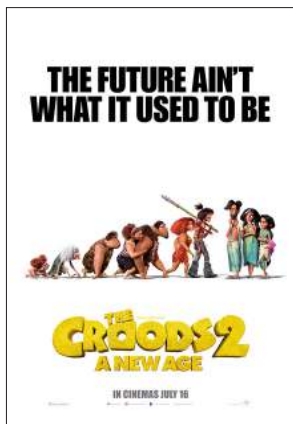
DRAWN IN

Despite cinemas remaining closed until mid-May, animated feature films regained some good ground in 2021 grossing £63.3m in overall box office with 43 new titles (vs.£16.1m/25 titles in 2020). Familial tiffs, animal escapades, glitchy robots and far out anime tales brought relatable stories to life for cinemagoers of all ages. Often the vanguard of advancements in digital film production technology, animation blazes a bright trail of creativity and skill, drawing in substantial audiences keen to experience wonderfully imagined worlds and real life rendered large.

TOP 10 ANIMATED FILMS IN CINEMAS 2021

FILM	DISTRIBUTOR	RELEASE DATE	UK/IRELAND BOX OFFICE
1 <i>The Addams Family</i>	Universal	08 Oct	£10,233,806
2 <i>The Croods 2: A New Age</i>	Universal	16 Jul	£10,000,494
3 <i>The Paw Patrol Movie</i>	Paramount	13 Aug	£8,686,789
4 <i>The Boss Baby 2</i>	Universal	22 Oct	£7,220,667
5 <i>Encanto</i>	Walt Disney	26 Nov	£6,386,968
6 <i>Ron's Gone Wrong</i>	Walt Disney	15 Oct	£4,623,106
7 <i>Spirit Untamed</i>	Universal	30 Jul	£3,438,309
8 <i>Demon Slayer: Mugen Train</i>	Sony	28 May	£1,233,547
9 <i>Raya and the Last Dragon</i>	Walt Disney	21 May	£898,073
10 <i>Around the World in 80 Days</i>	Vertigo	20 Aug	£511,832
TOP 10 TOTAL			£53,233,591

Comscore



© Universal

The Croods 2: A New Age sees Dreamworks' first family make their long-awaited big screen return. In search of a safe haven in which to raise their children, Grug (Nicolas Cage) and Ugga (Katherine Keener) happen upon an earthly paradise inhabited by the all too impressive Bettermans. Whilst slapstick and adventure lead, the film also riffs on notions of social division, lampooning modern middle class 'well-being' devotees and damning rampant consumerism. Emma Stone and Ryan Reynolds return with Peter Dinklage, Leslie Mann and Kelly Marie Tran joining as the Bettermans.



© Paramount

Perfect for underserved preschool audiences *The Paw Patrol Movie* sees Ryder and his canine team undergo a superhero style makeover as they set out to save Adventure City from their nemesis, Mayor Humdinger. Joining returning series regulars are Jimmy Kimmel, Kim Kardashian, Tyler Perry, Dax Shepherd and Marsai Martin as brave new recruit Liberty. With close to 200 episodes to date and consistently lucrative toy and merchandising lines, the Canadian made *Paw Patrol* continues its swift global expansion, amassing sizeable TV audiences in more than 160 countries.



© Sony

Based on Koyoharu Gotōge's best-selling manga comic and spun off from the hugely popular anime TV show, *Demon Slayer: Mugen Train* became Japan's biggest movie of all time in 2020. Demonslayer Tanjiro Kamado and his team are sent to investigate a series of mysterious deaths on a train destined for the infinite. Director Haruo Sotozaki explores the relative safety and comfort of dream states versus the often harsh but fulfilling realities of real life. Arriving here in 2021, the film took on new layers of significance thanks to the sustained presence of the pandemic and its ongoing fallout.



© Walt Disney

Set primarily in the mountains of Columbia, *Encanto* follows Mirabel Madrigal (Stephanie Beatriz), the only seemingly average girl in a family full of 'magical' siblings. When their idyllic homestead is threatened, Mirabel must embark on a journey to discover her own sense of purpose and protect her family's way of life. Set to a lively pop soundtrack written by modern musical maestro Lin-Manuel Miranda, *Encanto* casts an enchanted spell, advocating the right to a place for everyone within our world, with women of colour, and particularly Latinx women, at the forefront of the cause.

AWARDS FOCUS

STARS GET SERIOUS

Entering an understandably more muted awards season than in previous years, Sarah Gavron's *Rocks* and Chloé Zhao's *Nomadland* led the BAFTA pack with seven nominations apiece, whilst David Fincher's *Mank* was running favourite for the Oscar's with 10 nominations. Netflix held onto the crown of most nominated studio with 34 BAFTA and 35 Oscar nods. Although delayed by COVID restrictions, awards ceremonies went ahead in April 2021 with BAFTA broadcasting from the Royal Albert Hall, their guests appearing remotely, and Oscar staging a casual, reduced capacity event.



Chloé Zhao

YEAR OF INCLUSION

BAFTA implemented significant changes to their campaigning, membership and voting practices following criticism over a lack of diversity amongst its award nominees. 2021 saw the most inclusive nominations short lists to date on both sides of the Atlantic, including an increased number of nominations for female directors as well as artists from the Asian and African diasporas. The 74th BAFTA and 93rd Academy Awards' voters chose the same winners across 17 of 18 like-for-like key categories, including amongst others best film, director, all four acting fields and a raft of technical awards.

INTERNATIONAL VOICES

Nomadland came out top both here and in the US, taking home best film, cinematography (BAFTA only), director for Chloé Zhao and actress for Frances McDormand (her second BAFTA and third Oscar for acting). In her BAFTA acceptance speech, Zhao, only the second woman after Kathryn Bigelow to win best director, dedicated the achievement to the nomadic community "who so generously welcomed us into their lives. Thank you for showing us that ageing is a beautiful part of life... how we treat our elders says a lot about who we are as a society, and we need to do better".



Yuh-Jung Youn



Bukky Bakray



Remi Weekes



Emerald Fennell



Daniel Kaluuya

Yuh-Jung Youn became the first Korean actor to win at either the BAFTA or Oscar ceremonies. In her BAFTA acceptance speech for best supporting actress in Lee Isaac Chung's *Minari*, Youn was honoured to be recognised by the British industry, joking that their renowned snobbishness was a seal of approval. Famed Taiwanese director Ang Lee collected the BAFTA Fellowship for his eclectic 30-years behind the camera, spanning just about every genre imaginable. In his acceptance speech Lee talked of his deep love for Britain and the pivotal role directing *Sense and Sensibility* played in transforming his career.

HEROES FROM HOME

Anthony Hopkins scored his third acting BAFTA and second Oscar for his performance in Florian Zeller's *The Father*. Daniel Kaluuya took home the best supporting actor BAFTA and Oscar for his portrayal of Black Panther Chairman Fred Hampton in Shaka King's *Judas and the Black Messiah*. Kaluuya saluted Black British artists Kathy Tyson, Roy Williams and Ashley Walters for "being a light and guiding the way". Bukky Bakray won the BAFTA EE Rising Star Award for her lead turn in *Rocks*, thanking her on and off-screen families and lost loved ones for the "love and light that you have left on this universe".

Writer/director Emerald Fennell took home the original screenplay award at both ceremonies, as well as the BAFTA Outstanding British Film statue for black comedy *Promising Young Woman*. Fennell joked during her acceptance speech that everyone involved "did it pretty much for a packet of crisps because they believed in it". Writer/director Remi Weekes won the BAFTA Outstanding Debut award for disturbing allegorical horror *His House*. Weekes praised the production team in his acceptance speech, "It takes a village to raise a movie and I was lucky to be surrounded by hundreds of talented, hardworking and patient crew".

GOLDEN GLOBES AND FESTIVALS

Following public denouncements for lack of membership diversity, celebrity obsession and its gifting culture, the Hollywood Foreign Press Association saw high-ranking staff changes and a reboot of their membership and voting policies in 2021. Broadcast partner NBC withdrew support, leading to the decision that the 2022 ceremony would go ahead off air for the first time since the mid-1960s. On the festival circuit, Julia Ducournau won the Palme d'Or for *Titane* (the first win by a woman director since Jane Campion in 1993) and non-binary acting awards were introduced at Berlin (won by Maren Eggert) and San Sebastian (won jointly by Jessica Chastain and Flora Ofelia Hoffman).

BOLLYWOOD

TALES FROM THE SOUTH EAST

Traditionally reliant on cinema releases yet often with shorter theatrical windows, coupled with a recent move toward streaming investment, cinema from India has experienced extensive upheaval during the pandemic. However, Bollywood seemingly bounced back in the UK & Ireland in 2021 banking £5.3m, a rise of 96%, with 50 new releases (vs. £2.7m/53 titles in 2020). Mirroring the year's film landscape in India, regional titles took a leap in market share, as traditionally dominant Hindi language films took a back seat due to many high-profile films moving out of year or debuting on streaming services.

TOP 10 BOLLYWOOD FILMS IN CINEMAS 2021

FILM	DISTRIBUTOR	PRIMARY LANGUAGE	RELEASE DATE	UK/IRELAND BOX OFFICE
1 <i>Sooryavanshi</i>	Reliance	Hindi	05 Nov	£584,469
2 '83	Reliance	Hindi/Tamil/Telugu	24 Dec	£492,082
3 <i>Honsla Rakh</i>	White Hill	Punjabi	15 Oct	£468,848
4 <i>Chal Mera Putt 3</i>	Rhythm Boyz	Punjabi	01 Oct	£398,574
5 <i>Qismat 2</i>	Zee	Punjabi	24 Sept	£332,434
6 <i>Kurup</i>	RFT Films	Malayalam/Tamil/Telugu	12 Nov	£235,903
7 <i>Puaada</i>	Zee	Punjabi	13 Aug	£217,153
8 <i>Annaatthe</i>	Qube	Tamil/Telugu	05 Nov	£186,712
9 <i>Pushpa: The Rise – Part 1</i>	Sun Media/Akshaya Traders	Hindi/Malayalam/Tamil/Telugu/Kannada	17 Dec	£173,319
10 <i>Tadap</i>	Walt Disney	Hindi	03 Dec	£155,532
TOP 10 TOTAL				£3,232,908

*Bollywood is used here as a catch-all term for films aimed at the Hindi, Kannada, Malayalam, Punjabi, Tamil, Telugu and Urdu speaking communities in the UK & Ireland

Comscore



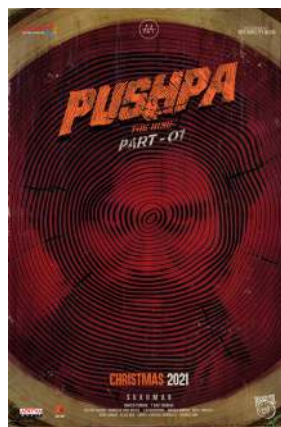
© Reliance

Kabir Khan's sports drama '83 depicts India's legendary World Cup victory at Lord's Cricket Ground in 1983, where they beat two-time Champions the West Indies. '83 encapsulates the story of the ultimate underdog team who brought home India's first Cricket World Cup title, turning their sporting fortunes around and reigniting a country's passion for both the side and the game. Featuring a stellar cast lead by Mumbai born star Ranveer Singh as Captain Kapil Dev, Khan's film takes a pivotal point in India's sporting history and imbues it with all the drama, realism and tension it deserves.



© White Hill

Vancouver-set Punjabi rom com *Honsla Rakh* employs a narrative twist on the much-discussed concept of 'having it all.' Sweety (Shehnaaz Gill) has ambitions beyond being a wife and mother, and so files for divorce from kind but hopeless Yenky (Diljit Dosanjh). Seven years on, Sweety returns whilst Yenky is looking for a partner with the help of their wise and witty young son Honsla (Shinda Grewall). Amarjit Singh Saron's film examines life for both women and men through a contemporary lens, engaging with notions of traditional family roles, love and dating.



© Sun Media

Pushpa: The Rise – Part 1 investigates the murky world of red sander timber smuggling. Also known as red sandalwood, the lumber is in high demand for making dyes, furniture, medicine and musical instruments in India and across Asia. Sharp tongued Pushpa (Allu Arjun) is a young lorry driver at the bottom of a criminal organisation with plans to climb through its ranks. Lauded for bringing wider notice to the wood smuggling trade, writer/director Sukumar establishes a dry wit early on, as counter to the serious subject matter. *Pushpa: The Rule – Part 2* is due to be released into cinemas in 2022.



© Yash Raj

16 years after the record-breaking success of its predecessor, highly anticipated Hindi comedy caper *Bunty Aur Babi 2* brings the much-loved main protagonists back for a new adventure. Retired con artists Vimmi (Rani Mukerji) and Rakesh Trivedi (Saif Aki Khan) are forced back into their previous life when a young couple use their famed modus operandi when pulling off a series of cons. First time feature director Varun V. Sharma brings the story up to date for new cinemagoers, whilst preserving the comic charm and vibrant set pieces that made the first film such a hit with audiences.

BRITISH FILMS

STORIES FROM THE HOME NATIONS

British film came back with a bang in 2021, infinitely varied in size, subject and tone, and featuring the best of our homegrown talent. From James Bond's inclusive chart-topping last hurrah (see pages 56 – 57), through multicultural comedies, tense drama and love letters to bygone eras, stories from and about Britain ran the breadth of national experience, offering up our island life to the big screen. After so much time spent apart, many of us isolated from friends and family, cinema can help recapture our collective spirit in a communal celebration of what we have to offer one another as our culture rebuilds.

TOP 10 BRITISH FILMS IN CINEMAS 2021

FILM	DISTRIBUTOR	RELEASE DATE	UK/IRELAND BOX OFFICE
1 <i>No Time to Die</i> *	Universal	01 Oct	£96,570,584
2 <i>Peter Rabbit 2</i>	Sony	21 May	£20,313,507
3 <i>The King's Man</i> *	Walt Disney	31 Dec	£4,475,657
4 <i>Spencer</i>	STX	05 Nov	£2,825,186
5 <i>People Just Do Nothing: Big in Japan</i>	Universal	20 Aug	£2,347,572
6 <i>Last Night in Soho</i>	Universal	29 Oct	£2,330,880
7 <i>The Father</i>	Lionsgate	11 Jun	£2,122,211
8 <i>The Courier</i>	Lionsgate	13 Aug	£2,014,002
9 <i>Harry Potter & the Philosopher's Stone</i> (20th Anniversary)	Warner Bros.	29 Oct	£1,324,764
10 <i>The Night House</i>	Walt Disney	20 Aug	£977,643
TOP 10 TOTAL			£135,302,006

*Still on release in cinemas at the end of 2021

Comscore



© STX



© StudioCanal



© MUBI



© Picturehouse

Pablo Larraín's *Spencer* explores Lady Diana's complex internal world as surrounding press and family mercilessly pile on the pressure. With her marriage to Prince Charles all but over, Diana (Kristen Stewart) must reluctantly spend Christmas with the Royals at Sandringham. Layered with questions of legacy, duty and privacy, Larraín's film searches our national identity, finding a woman and mother surviving on the edge. Stewart received widespread acclaim for her role, including a first Oscar nomination for best actress, leading the superb mostly British supporting cast including Sally Hawkins and Timothy Spall.

Augustine Frizzell directs *The Last Letter from Your Lover*, a pair of interwoven stories set in the past and present linked by letters from a forbidden love affair. In present day London, journalist Ellie (Felicity Jones) and archivist Rory (Nabhaan Rizwan) discover correspondence from the 1960s between well-to-do Jennifer (Shailene Woodley) and her secret love Anthony (Callum Turner). Based on Jojo Moyes's bestselling novel, Frizzell along with writers Nick Payne and Esta Spalding, delves into the heart of lost love, paralleling contemporary life with the social and legal mores of an era long since vanished.

Writer/director Ben Sharrock's *Limbo* takes a heartfelt look at the displaced lives of those seeking refuge in Britain and the communities in which they find themselves. Talented young Syrian musician Omar (Amire El-Masry) awaits the outcome of his asylum claim on a remote fictional Scottish island. Sharrock showcases the seemingly impenetrable, often belittling bureaucratic process, hamstrung by inflexibility, whilst desperate applicants wait on. With no income, unable to work, and largely unwelcome, their island habitat becomes a purgatory as they anticipate ascension to the relative safety of a new promised land.

For his big screen debut *Pirates*, director/writer/producer Reggie Yates takes inspiration from his teenage years, growing up in London amidst the thriving garage music scene of the mid to late 90s. Pirate radio DJs Cappo (Elliott Edusah), Two Tonne (Jordan Peters) and Kidda (Reda Elazouar) are desperate to get tickets to see in the millennium at a bash across the Thames. Yates's joyous caper eschews stereotypical representations of Black British youth in crisis and instead heads to the party, set to a backdrop of a world, a scene and a friendship group on the cusp of successive and dramatic change.

COMIC BOOK FILMS

FROM PAGE TO SCREEN

Due to several key titles moving out of year in response to ongoing issues caused by COVID, 2020 was something of a nadir for comic book adaptations with just a handful of releases banking less than £13m between them. However, in 2021 the superheroes returned, grossing more than £161m in cinemas in the UK & Ireland, from just six releases, accounting for almost 28% of the year's total box office. Five of the top 10 highest grossing films of the year were based on comic book IP.

Despite myriad interpretations and instalments dating back as far as the 1940s, 2008 is often cited as the year modern comic book/superhero movies really took hold. The release of Jon Favreau's *Iron Man* (launching the MCU proper) and Christopher Nolan's *The Dark Knight* (genre and action movie standard bearer for a decade to come) arguably kick-started our still burgeoning fascination with these big screen tales of good versus evil.

Tentpole pictures have become increasingly important to studio line-ups, particularly those based on known IP. Audiences are bombarded with filmed content both at home and on the move and these epic stories speak to something primal within us. Managing to cut through the whirlwind of modern noise and backed by substantial P&A spends, cinemagoers are encouraged to continually seek out the next exciting instalment.

Whilst the debate endures over the cultural significance of these kinds of films, they are generating box office and bringing audiences into the cinema. Worldwide, the DC Extended Universe has reached over \$5.8bn in box office, whilst the Marvel Cinematic Universe is currently the highest grossing franchise of all time with more than \$25.3bn in global ticket sales.



© Sony

Spider-Man: No Way Home sees Jon Watts direct his third instalment of the ever-popular teen Avenger saga. His secret identity revealed, Peter Parker (Tom Holland) enlists Doctor Strange (Benedict Cumberbatch) to ensure the world forgets him. Zendaya and Jacob Batalon reprise their roles as Pete's closest confidants in an emotional study of privacy, family and the cost of being the hero. *No Way Home* took the no.2 spot for 2021 behind *No Time to Die* and now sits in the top four all-time films in the UK & Ireland. *No Way Home* is also the biggest MCU film in the territory, beating *Avengers: Endgame* and *Spider-Man* became the third most successful film franchise globally.



© Walt Disney

In Destin Daniel Cretton's *Shang-Chi and the Legend of the Ten Rings*, former assassin Shaun (Simu Liu) is drawn back to China to face off against his father, criminal mastermind Xu Wenwu (Tony Leung). Cretton weaves Chinese mythology and the study of generational loyalty into a genre defying blockbuster, liberally studded with breathtaking martial arts set pieces. Extolled as a watershed moment for East Asian/Asian American onscreen representation, the wider cast also features wuxia legend Michelle Yeoh, newcomer Meng'er Zhang and Golden Globe winner Akwafina in a scene stealing performance as Katy, Shaun's fast talking best friend.



© Walt Disney

It took 11 years and eight other films as a featured character for Avenger Natasha Romanoff aka Black Widow (Scarlett Johansson) to finally get a standalone movie. *Black Widow* takes place following the events of *Captain America: Civil War*; with the Avengers scattered, Natasha is on the run and returns to her family to right the wrongs of the past. Director Cate Shortland folds dynamic action into a twisting espionage plot, pushing the world-famous assassin to her limits. Familial squabbles form the backdrop to brutally efficient combat with Rachel Weisz, David Harbour and Florence Pugh as Natasha's badass nearest and dearest.



© Sony

Marvel's odd couple return to bicker their way into and out of trouble in *Venom: Let There Be Carnage*. Loser journalist Eddie Brock (Tom Hardy) and dangerous alien symbiote Venom must put aside their differences and work together to defeat serial killer Cletus Kasady (Woody Harrelson) when he becomes host to a symbiote. Michelle Williams, Naomi Harris and Stephen Graham round out the cast, with Andy Serkis joining as director. Serkis brings a firmly raised eyebrow to the franchise, allowing the characters to run wild, gleefully causing havoc on the streets of San Francisco and leaving chaos in their wake.



© Walt Disney

Ushering in a new era of the superhero movie, Chloé Zhao's *Eternals* takes audiences on an interstellar time-hopping adventure, crossing continents, worlds and galaxies. Disbanded and laid dormant on earth for millennia, the godlike Eternals are called back together to fight the resurgence of the Deviants, dangerous, wild warriors, intent on destroying humankind and anyone who stands in their way. Zhao's ambitious epic sports one of the most diverse leading casts featured in the MCU to date, including Gemma Chan, Kumail Nanjiani, Brian Tyree Henry, Barry Keoghan, Salma Hayek, Richard Madden and Lauren Ridloff.



© Warner Bros.

The second outing for DC's detachment of devils, *The Suicide Squad* gets a distinctly 70s action makeover thanks to seasoned director James Gunn. Col. Rick Flag and his crew of criminal agents are sent to infiltrate and destroy a secret South American laboratory. With a wise cracking script and a signature MOR soundtrack, the Squad's bond grows stronger as the stakes rise along with the body count. Margot Robbie returns as Harley Quinn with a predominantly new team featuring Idris Elba, Daniella Melchior, David Dastmalchian, John Cena and Sylvester Stallone as the ever hungry, yet strangely adorable, King Shark.

DIVERSITY ON SCREEN

FRAMING THE FUTURE

Access to vital and consistent storytelling often resides with those in economic power, yet with a slow and steady shift, the scope of voices being heard in cinema is broadening. 2021 saw the most inclusive awards shows to date both here and in the US, but does this translate to representation across the theatrical year (see page 92 – 97)? As social and political movements such as Pride, Black Lives Matter, #Me Too and Disability Rights UK gain greater traction, and positive dialogues on difference become increasingly commonplace, can we expect to see more stories from and featuring underrepresented groups?



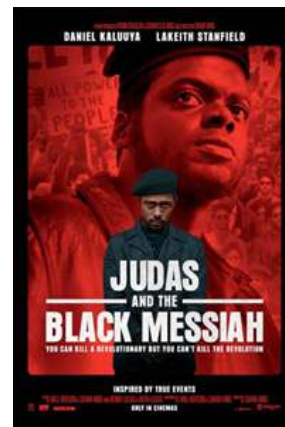
© Warner Bros.

Director John M. Chu teams with writer Quiara Algeria Hughes to bring Lin-Manuel Miranda's Latinx Broadway show *In the Heights* to the big screen. Bodega owner and narrator Usnavi (Anthony Ramos) dreams of leaving Manhattan to run his deceased father's business in the Dominican Republic, yet he just can't shake the close knit, multicultural neighbourhood of Washington Heights. Miranda's music and lyrics brim with joy and pride from the mosaic of New York immigrant communities, but with the knowledge that the twin terrors of gentrification, and for some documentation, are always looming.



© Universal

Hit BBC series spin-off, *People Just Do Nothing: Big in Japan* sees the members of now defunct pirate radio station Krupt FM reunite on a Tokyo A&R tour after their music appears on a Japanese tv show. Allan Mustafa, Hugo Chegwin, Asim Chaudhry, Steve Stamp, Lily Brazier and Daniel Sylvester Woolford all reprise their roles as the garage obsessed group bungle their way around Japan's capital, becoming increasingly out of their depth. Original show director Jack Clough is back at the helm, allowing the heart and honesty that made four series with the hapless Brentford-based garage wannabee's so compelling.



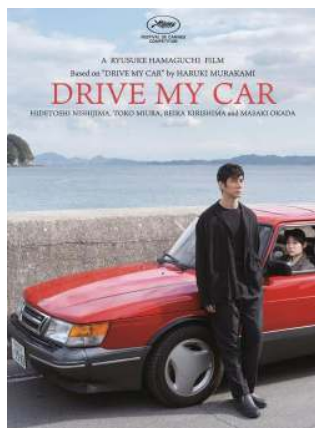
© Warner Bros.

Writer/director Shaka King's electrifying *Judas and the Black Messiah* depicts the true story of FBI informant William O'Neal (LaKeith Stanfield), as he infiltrates the Illinois chapter of the Black Panthers. O'Neal must gain the confidence of Chairman Fred Hampton, an award-winning, muscular turn by Daniel Kaluuya (see page 29). King's rich and dynamic film bristles with anger, the face-offs between the Panthers and police all too reminiscent of recent events. Key character support comes from fellow Panther Deborah Johnson (Dominique Fishback) and O'Neal's manipulative FBI handler Roy Mitchell (Jessie Plemons).



© Apple

Director Sian Heder's BAFTA and Oscar nominated *CODA* (Child of Deaf Adults) follows Ruby (Emilia Jones), the only hearing member of a deaf fishing family, as she struggles between familial loyalty and her ambition to sing. Whilst *CODA* has a hearing protagonist, key deaf members of the Rossi family (Jackie, Frank and Leo) are portrayed by deaf actors Marlee Matlin, Troy Kotsur and Daniel Durant. Heder's film endeavours to realise its deaf characters with agency and desire, often attempting to show scenes from a deaf perspective, with a dropped-out audio track or American Sign Language as commonplace.



© Modern Films

Drive My Car director Ryūsuke Hamaguchi neatly crafts Haruki Murakami's short story into an epic contemplation on loss, society and identity. Widowed director Yūsuke (Hidetoshi Nishijima) forms a close bond with dedicated driver Misaki (Tōko Miura) when they travel to and from rehearsals. Hamaguchi slowly unravels his mystery, as the odd couple build trust and reveal their greatest griefs, from under which they are struggling to emerge. *Drive My Car* has astonished both critics and festival audiences, garnering Oscar and BAFTA nominations for direction, adapted screenplay and international feature.



© Peccadillo

Writer/director Marley Morrison's *Sweetheart* sees introverted, gay 17-year-old AJ (Nell Barlow) reluctantly go on holiday with her family to a Dorset caravan park, where she meets and falls for sociable lifeguard Isla (Ella-Rae Smith). Morrison's debut feature tackles the messy landscape of first loves and early heartache, avoiding a coming out or queer trauma story and instead exemplifies discovering who you are and unequivocally owning it. Whilst Barlow and Smith's awkward romance takes centre stage, Jo Hartley, Sophia di Martino and Samuel Anderson give great support as AJ's happy-go-lucky family.



© Netflix

Writer/director Rebecca Hall adapts Nella Larson's Harlem renaissance era novel *Passing*, referring to people of colour with light skin who live or 'pass' as white. A chance meeting between old friends Irene (Tessa Thompson) and Clare (Ruth Negga) sparks a mutually obsessive interest that could destroy their neatly constructed lives. Hall's glittering black and white debut feature explores the colour line, subtly examining notions of racial identity and erased histories. Thompson and Negga both received critical acclaim for their roles, including BAFTA nominations, while *Passing* was nominated for Outstanding British Film/ Best Debut.

DOCUMENTARY

GIMME SOME TRUTH

Documentary films grossed more than £2.4m in 2021, an increase of 135% with 74 new releases (vs. £1.02m/53 titles in 2020). A broad field of subjects were given the forensic eye across the year, including unconventional lives in *The Alpinist*, *Great North: A Run, A River, A Region*, *Mischa and the Wolves*, *Oliver Sacks: His Own Life*, *Rebel Dykes* and *The Truffle Hunters*; eclectic musical journeys with *Don't Go Gentle: A Film About IDLES*, *The Sparks Brothers*, *The Velvet Underground* and *Witch: We Intend to Cause Havoc*; and pioneering British women with *Lady Boss: The Jackie Collins Story*, *Poly Styrene: I Am a Cliché* and *Quant*.

TOP 10 DOCUMENTARY FILMS IN CINEMAS 2021

FILM	DISTRIBUTOR	RELEASE DATE	UK/IRELAND BOX OFFICE
1 <i>Summer of Soul (...Or, When the Revolution Could Not Be Televised)</i>	Walt Disney	16 Jul	£508,022
2 <i>The Alpinist</i>	Dogwoof	24 Sept	£312,259
3 <i>The Sparks Brothers</i>	Universal	30 Jul	£246,105
4 <i>The Truffle Hunters</i>	Sony	09 Jul	£137,725
5 <i>Phil Lynott: Songs for While I'm Away</i>	Break Out	11 Jun	£103,512
6 <i>The Rescue</i>	Dogwoof	29 Oct	£85,004
7 <i>The Reason I Jump</i>	Picturehouse	18 Jun	£76,962
8 <i>Quant</i>	Studio Soho	29 Sept	£68,122
9 <i>The Lost Leonardo</i>	Dogwoof	10 Sept	£37,750
10 <i>Love Yourself Today</i>	Break Out	05 Nov	£35,677
TOP 10 TOTAL			£1,611,138

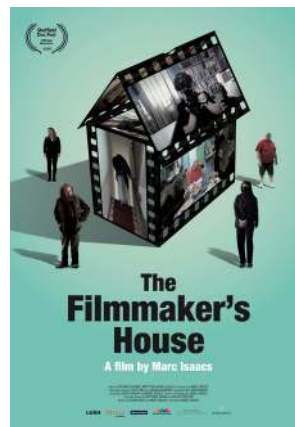
Comscore



© Walt Disney



© Dogwoof



© Verve



© Dartmouth

Directed by musician Ahmir 'Questlove' Thompson, *Summer of Soul (...Or, When the Revolution Could Not Be Televised)* covers the 1969 Harlem Cultural Festival, a six-week-long celebration of African American art, music and community. Raw footage featuring captivating, and largely unseen live sets from Mahalia Jackson, Nina Simone, Sly and the Family Stone and Stevie Wonder, lay untouched in a basement for more than 50 years. Questlove's film exemplifies a time of musical and political revolution, where civil rights activists and performers sought to work symbiotically in the hopes of forging a society committed to fair representation.

Through more than 115 TV films and 50 books, Captain Jacques-Yves Cousteau was synonymous with the exploration of the sea and its denizens of the deep, contributing to the development of underwater habitation, diving saucers and revolutionary improvements to the Aqua-Lung. Liz Garbus helms *Becoming Cousteau*, a tinned history of the captain's enduring passions, detailing their lasting impact upon our perception of the natural world. Using newly restored archive footage, Garbus brings Cousteau's achievements and tragedies to life including his realisation in middle age that the sea was something to be cared for rather than conquered.

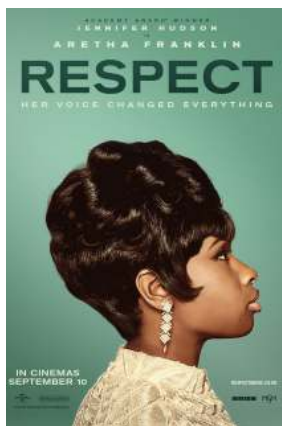
After being advised his next project should err on the side of sensationalism, director Marc Isaacs takes an opposing stance and begins filming the mundanity of the people closest to him. *The Filmmaker's House* blends elements of fact and fiction as the film's collected group of subjects form a microcosm of modern Britain, perpetually clashing with, but also learning from, one another. Isaacs's film confronts the manipulation and contrivance inherent in filmed content, asking the audience to question how much of what they see is real and if whilst attempting to represent the truth, can exploitation be avoided?

Throughout the 1970s, celebrated photojournalist Don McCullin documented the working-class residents of Toxteth, a deprived collection of Merseyside streets once populated with labourers from the Liverpool docks. 50 years on, filmmakers Allan Melia and Daniel Draper seek to examine the area's multicultural community of residents in *Almost Liverpool 8*. Moving past the brutal history of civil unrest that became synonymous with the region in the early 1980s, their film presents a close-knit, convivial group of neighbours, all thankful for the day-to-day life and uncompromising tolerance they have found in the L8 postcode.

DRAMA

SERIOUS STORIES

Whilst fantastic and other worldly stories helped provide much needed escapism in 2021, returning cinemagoers also keenly sought out the cathartic twists and turns of film drama. As arguably the broadest church of big screen storytelling, drama blends with numerous genres creating moving, prescient, and often enduring storylines, delivered to engage and enthral audiences. From dutifully fact-based biopics to artfully constructed narrative fictions, drama holds up an unyielding mirror to our societies, showing us as we once were, as we are now and signalling where we may be headed.



© Universal

For Liesl Tommy's biopic *Respect*, Oscar winner Jennifer Hudson transforms into Aretha Franklin, digging deep to embody the turbulent life and unique voice of the Queen of Soul. Featuring strong support from Forest Whitaker, Saycon Sengbloh and introducing Skye Dakota Turner as young Aretha, Liesl's film charts Franklin's journey from early maverick promise growing up in Detroit, to her rightful place atop the pantheon of modern music legends. In a record-breaking career spanning more than 50 years, Aretha Franklin sold over 75 million albums worldwide, released a dozen million-selling singles and took home 18 Grammy Awards.



© Walt Disney

Based on Jessica Bruder's non-fiction best seller, Chloé Zhao's *Nomadland* collected major awards both in the UK and across the pond (see page 28) including three Oscars and four BAFTAs. After losing her livelihood in the economic collapse of the late 2000s, recently widowed Fern (Frances McDormand) packs up her life into a van and hits the road in search of work. Detailing later lives spent outside of conventional American society, Zhao's film fixes a sensitive eye on the modern-day nomads, many of whom lost everything in the Great Recession, and uncovers kindness and compassion amidst their growing community.

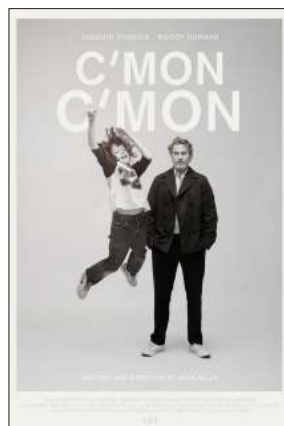


© Lionsgate

The Father takes place largely inside the rooms of an elegant London flat, where loving daughter Anne (Olivia Colman) attempts to take care of her father (Anthony Hopkins) as his faculties begin to dull through dementia. Transferred from the stage, Florian Zeller's debut feature appears as something of a parlour piece, but its sleight of hand set direction and interchangeable supporting cast push the audience to question the reality of their experience alongside that of the film's main character. Hopkins took home a second Oscar and third BAFTA for his portrayal of the increasingly confused and perpetually verbose Anthony.



© Picturehouse



© Entertainment



© Bulldog



© Munro

Adopting an unsettling cadence more often found in the horror genre, Sean Durkin's slow burn family drama *The Nest* skilfully exudes persistent dread and unease. Ex-pat trader Rory (Jude Law) and riding teacher Allison (Carrie Coon) move their family from New York to the Surrey countryside and before long, cracks begin to appear in every aspect of their idyll. Channelling the machismo and materialism synonymous with the 1980s, Durkin lays bare the conflict between parental commitment and feeding the ego, studying the potential corruption of dishonesty within an individual and their most intimate relationships.

Mike Mills's *C'mon C'mon* reasons that in life, nobody really knows what they're doing. Radio journalist Johnny (Joaquin Phoenix) is unexpectedly plunged into parenting his 9-year-old nephew Jesse (Woody Norman) after his estranged sister Viv (Gabby Hoffman) leaves town on a mission of mercy. Captured in shimmering monochrome by cinematographer Robbie Ryan, Johnny learns about the messiness of parenting as he and Jesse try to make their hurriedly assembled unit work. Mills's film observes the impact of trauma, championing listening as an unobtrusive balm to the anxious and the broken hearted.

Modern perceptions of love, class and race are dissected in Darragh Carey and Bertrand Desrochers's electric debut feature *A Brixton Tale*. Well-to-do vlogger Leah (Lily Newmark) chooses quiet, kind Benji (Ola Orebiyi) to be the subject of her latest documentary. The two soon fall in love but quickly find their worlds may be incompatible. Exploring contemporary themes of gentrification, unaccepted white privilege and the class divide, *A Brixton Tale* turns its unflinching gaze on the line between representation and exploitation, taking a scouring post-modern look at the nature of cultural appropriation.

Writer/director Chino Moya's debut feature *Underdogs* imagines a decaying, brutalist Europe as the backdrop to a series of bleakly comic tales of misfortune. Corpse collectors K (Johann Myers) and Z (Géza Röhrig) pass the time by telling each other dark stories as they pick up bodies in a crumbling, post-apocalyptic cityscape. Moya's dystopic collection employs an equally haunting 80s style synth score by Polish composer Wojciech Golczewski, the perfect mood setting for deadpan performances from Kate Dickie, Ned Dennehy and Adrian Rawlins, all seemingly trapped in Moya's Ballardian nightmare.

EVENT CINEMA

FROM STAGE TO SCREEN

Event cinema receipts totalled £6.7m in 2021, a fall of 45%, with 57 new releases (vs. £12.1m/60 titles in 2020), accounting for 1.1% of the year's total box office. Whilst venues were largely shuttered until mid-May, the latter part of the year produced some promising results, with December generating a third of the year's total event cinema takings. Of the best performing genres, concerts took the top spot for the second consecutive year (49.8% share), followed by theatre (22.8%) and ballet/dance (9.2%), whilst pre-school entertainment (8.4%) saw the biggest growth overall.

TOP 10 EVENT CINEMA TITLES IN CINEMAS 2021

FILM	GENRE	DISTRIBUTOR	RELEASE DATE	UK/IRELAND BOX OFFICE
1 <i>Christmas with André</i>	Concert	Piece Of Magic	03 Dec	£861,784
2 <i>Anything Goes – The Musical</i>	Theatre	Trafalgar	26 Nov	£770,152
3 <i>Oasis Knebworth 1996</i>	Documentary/Concert	Trafalgar	17 Sep	£689,077
4 <i>Cliff Richard – The Great 80 Tour</i>	Concert	CinemaLive	22 Oct	£579,134
5 <i>André Rieu's 2021 Summer Concert: Together Again</i>	Concert	Piece Of Magic	27 Aug	£499,030
6 <i>The Nutcracker – ROH, London</i>	Ballet	Royal Opera House	03 Dec	£429,016
7 <i>Follies – NT Live 2017 (Re: 2021)</i>	Theatre	National Theatre	27 Aug	£214,128
8 <i>The Rocky Horror Show Live 2021</i>	Theatre	Trafalgar	22 Oct	£210,752
9 <i>BLACKPINK The Movie</i>	Concert	Trafalgar	30 Jul	£169,828
10 <i>Bon Jovi From Encore Nights</i>	Concert	Trafalgar	04 Jun	£161,249
TOP 10 TOTAL				£4,584,150

Comscore



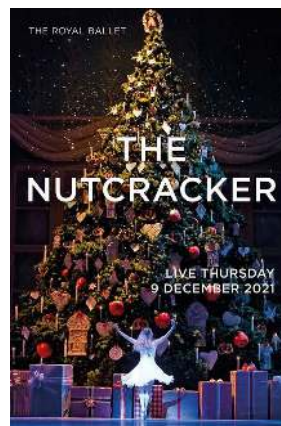
© Trafalgar

A depression era tale of glitz, deception and romance on the high seas aboard the SS America, classic musical comedy *Anything Goes* sees Kathleen Marshall helm a star-studded UK revival of her own Tony Award winning production. Broadway superstar Sutton Foster leads the cast, alongside much-loved British stalwarts Robert Lindsay, Felicity Kendal and Gary Wilmot. With music and lyrics by Cole Porter, the titular *Anything Goes* sits in good company alongside *You're the Top* and *I Get a Kick Out of You*, creating a much praised, fun-filled evening, perfect for a welcome return to cinema.



© Cinemalive

Pop's octogenarian Peter Pan, Sir Cliff Richard, took to the stage of the Royal Albert Hall to celebrate his 80th birthday in fine and lively style. *The Great 80 Tour* features hits from across Sir Cliff's six decades in the music industry, including *Summer Holiday*, *The Young Ones*, *Devil Woman*, *We Don't Talk Anymore* and *Wired for Sound*. The homegrown erstwhile UK answer to Elvis Presley, Sir Cliff has enjoyed far reaching UK chart success throughout his career, including 14 no.1 singles, 124 top 40 hits, 970 weeks in the top 40, 7 no.1 albums and 343 weeks in the top 10 album chart.



© Royal Opera House

Often cited as a way into ballet for newcomers, and one of December's event cinema hits, *The Nutcracker* remains a perennial festive classic. Synonymous with Tchaikovsky's magical score, the Royal Ballet and Sir Peter Wright's interpretation stays true to the spirit of Lev Ivanov's original choreography, as the audience follows Clara (Isabella Gasparini) on her wondrous Christmas Eve trip to the Land of Sweets with the Nutcracker (Luca Aciri). The ROH cinema programme began in 2008 and has since delivered top-tier opera and ballet to cinemagoers across the world.



© Trafalgar

To commemorate the fifth anniversary of the world's biggest girl group, *BLACKPINK The Movie* explores the K-Pop superstars' relationship with their fanbase through interviews and live performance. In a concert film built for in-cinema sound systems, factual deep dives typical of previous documentaries about the band are eschewed in favour of letting the music speak for itself. BLACKPINK were the first Korean act to have any music video reach 1bn views globally, first for '*DDU-DU DDU-DU*' followed by '*How You Like That*', and are currently the most followed girl group on Spotify.

FAMILY FILMS*

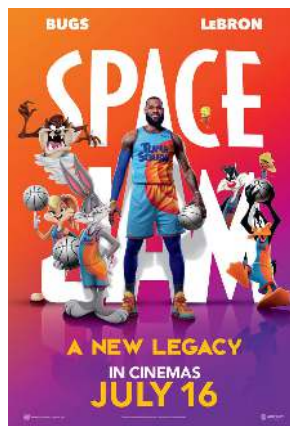
IT'S A FAMILY AFFAIR

After 2020's scarcity of big-ticket family titles, 2021 featured a significantly deeper bench with an array of films to delight cinemagoers, the vast majority of which were based on existing IP. Nostalgia played a substantial role in bringing families back to cinemas and those films promising revitalised old favourites or long hoped for sequels connected well with audiences. Not surprisingly, after sustained periods without the welcome distraction of out-of-home entertainment, the lure of the communal big screen for a few hours of escapism, proved a mix quite difficult to resist for kids and grown-ups alike.



© Sony

Peter Rabbit 2 came bounding out of the blocks mid-May as the first big film of 2021, tempting families back to the cinema to see everyone's favourite bad bunny. Despite turning over a new leaf, Peter (voiced by James Corden) finds he cannot shake his rascal's reputation and winds up in trouble once again. Domhnall Gleeson and Rose Byrne reprise their roles, now Mr and Mrs McGregor, with voice support from Margot Robbie, Elizabeth Debicki and Lennie James. Beatrix Potter's book tales have sold over 250 million copies across the world and been translated into more than 45 languages.



© Warner Bros.

Space Jam: A New Legacy sees seasoned comedy director Malcolm D. Lee bring the Looney Toon fan favourite basketball romp into the digital age. LeBron James (as himself) and son Dom (Cedric Joe) are transported to the Servaverse, an at-risk construct controlled by AI overlord G Rhythm (Don Cheadle), and the only way to win the day is to play ball. James's legendary on court skills, lessons on family, hard work and talent are all combined with the anarchy of heyday Tex Avery and Chuck Jones, allowing for a whole server's worth of unexpected Warner Bros. character cameo appearances.



© Walt Disney

Based on the Disneyland ride of the same name, *Jungle Cruise* takes audiences on a death-defying ride through dangerous territory, filled with exotic animals, clever booby traps and evil villains. Tough British botanist Dr Lilly Houghton (Emily Blunt) enlists the help of grizzled Amazon steamboat skipper Frank Wolff (Dwayne Johnson) in her search for a mythic tree rumoured to cure illness and lift curses. Director Jaume Collett-Serra centres the film around Blunt and Johnson's easy chemistry, harking back to Bogart and Hepburn's whip-smart odd couple aboard John Huston's *The African Queen*.

*Excluding comic book films and animation



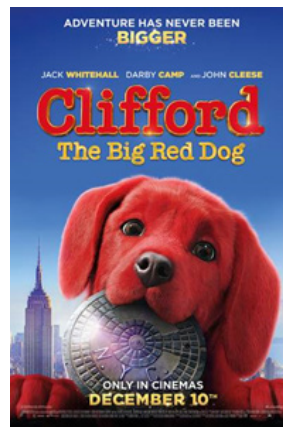
© Sony

Jason Reitman's *Ghostbusters: Afterlife* largely sidesteps the original film's sequels to pick up the franchise where his dad Ivan began things back in 1984. When single mother Callie (Carrie Coon) is forced to move her family to an inherited farm in Oklahoma, her kids Phoebe and Trevor (McKenna Grace and Finn Wolfhard) with the help of local teacher Gary (Paul Rudd), begin to realise there's something strange in the neighbourhood. Reitman's film builds its church on familial and cultural legacy, riffing on *Stranger Things*, peak Spielberg and Stephen King.



© Walt Disney

Cruella tells the origin story of Cruella de Vil, one of Disney's most enduring baddies, born into a swirling world of deceit and deadly double cross. In 1970s London, orphaned small time crook Estella (Emma Stone) becomes protegee to world renowned lunatic fashion magnate The Baroness (Emma Thompson), and her road to uber villainy begins. Stone and Thompson excel as stylish, battling nemeses in Craig Gillespie's fiercely energetic heist movie. Set in the cutthroat world of haute couture, the film swaps obvious camp for punk in both its demeanour and on the chord shredding soundtrack.



© eOne

Walt Becker brings Norman Bridwell's titular giant canine to the big screen in *Clifford the Big Red Dog*. Tiny crimson puppy Clifford is showered with love by Emily (Darby Camp) and as a result grows enormous overnight. Emily must work with her hapless Uncle Casey (Jack Whitehall) to keep the not inconspicuous Clifford a secret from their landlord and out of the hands of Tieran (Tony Hale) and his greedy tech company. Bridwell's hugely popular Clifford books, first published in 1963, have since sold over 134 million copies from 160 titles and have been printed in more than 20 languages.



© Walt Disney

Steven Spielberg takes audiences back to the slums of San Juan Hill for his remake of classic MGM musical *West Side Story*. Belonging to rival gangs the Sharks and the Jets, Maria (Rachel Zegler) and Tony (Ansel Elgort) fall in love but must keep their forbidden romance a secret for fear of escalating an already destructive turf war. Spielberg's film is a love letter to Jerome Robbins and Robert Wise and their original adaptation of the hit stage play, whilst composer David Newman creates modern arrangements of Leonard Bernstein's music and Stephen Sondheim's lyrics.

FOREIGN LANGUAGE

INTERNATIONAL VOICES

After being the only area of cinema to show growth during 2020 (thanks largely to Bong Joon Ho's *Parasite*), Foreign Language box office dropped 66% in 2021 to £5.8m and saw 88 new releases (vs. £17m/100 titles in 2020). More than 30 different languages were represented on screen, with French and Polish language productions generating the largest number of releases. As foreign travel remains frequently disrupted due to the ongoing pandemic, cinema from countries with a first language other than English remains vital to the fabric of film here, affording audiences insight into everyday lives from across the world.

TOP 10 FOREIGN LANGUAGE FILMS IN CINEMAS 2021 (EXCLUDING BOLLYWOOD)

FILM	DISTRIBUTOR	PRIMARY LANGUAGE	RELEASE DATE	UK/IRELAND BOX OFFICE
1 <i>Demon Slayer: Mugen Train</i>	Sony	Japanese	28 May	£1,233,609
2 <i>Another Round</i>	StudioCanal	Danish	02 Jul	£888,337
3 <i>My Hero Academia: World Heroes' Mission</i>	Sony	Japanese	29 Oct	£374,182
4 <i>Dziewczyny Z Dubaju</i>	Phoenix	Polish	03 Dec	£320,897
5 <i>Petite Maman</i>	MUBI	French	19 Nov	£278,996
6 <i>Minari</i>	Altitude	Korean	09 Apr	£254,819
7 <i>Titane</i>	Altitude	French	31 Dec	£166,903
8 <i>Small World</i>	Kinostar	Polish	17 Sept	£132,526
9 <i>Pitbull</i>	Kinostar	Polish	19 Nov	£105,414
10 <i>Drive My Car</i>	Modern Films	Japanese	19 Nov	£104,374
TOP 10 TOTAL				£3,860,057

Comscore



© StudioCanal

Danish director Thomas Vinterberg reunites with erstwhile muse Mads Mikkelsen for the BAFTA and Oscar winning *Another Round*. Four friends barrelling through mid-life crisis together undertake an experiment to carry out their everyday lives at increasing levels of drunkenness. Set and shot in Denmark, Vinterberg's eye on family, friendships and society hails loudly to any nation with a complicated relationship with alcohol. The film is dedicated to Vinterberg's daughter Ida, who was due to co-star in the film, but was killed in a motorway collision four days into principal photography, aged just 19.



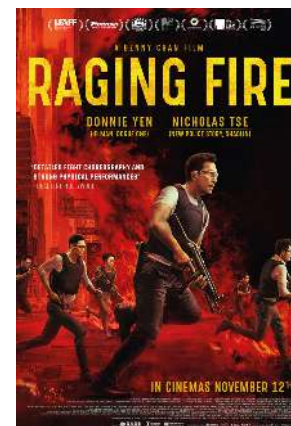
© Altitude

Named for the perennial herb grown throughout Southeast Asia, Lee Isaac Chung's *Minari* follows Jacob (Steven Yeun) and Monica (Yeri Han), as they relocate their family from 1980s California to an Arkansas small holding deep in the Ozarks. Unwrapping multigenerational tensions and the Korean immigrant experience, Chung's tender portrait enlists laughter as much as pain to unwrap notions of manifest destiny and how that materialises when you are born outside of US borders. Yuh-Jung Youn won the best supporting actress BAFTA and Oscar for her portrayal of family matriarch Soonja (see page 27).



© Picturehouse

Polish auteur Malgorzata Szumowska teams with her long-time cinematographer Michal Englert to co-write and direct eerie social satire *Never Gonna Snow Again*. Chernobyl born Ukrainian masseuse Zhenia (Alec Utgoff) offers his strangely compelling services to the well-to-do but ultimately sad residents of a gated community in eastern Poland. Drawing on internalised fears of climate change, middle-class guilt and everyday anti-migrant sentiment, Szumowska and Englert create a beautifully odd environment in which the principal characters can explore and exorcise their psychic pain.



© Trinity/Asia

Hong Kong director/producer/writer Benny Chan returns to the action genre with aplomb for his final feature *Raging Fire*. Honest cop Bong (Donnie Yen) finds himself the target of his corrupt former protégé Ngo (Nichola Tse) after sending him to prison. Praised for its exhilarating in-camera action sequences, Chan's film sees the ever-youthful Yen stylishly fight his way through hordes of villains to reach his nemesis. Benny Chan sadly passed away during post-production on *Raging Fire*. In a career spanning four decades, he leaves behind a legacy of more than 20 feature films as well as an extensive body of well received tv work.

HORROR & SUSPENSE

FEAR IN THE FRAME

With day-to-day life so heavily disrupted for more than a year, once cinemas began to reopen in May audiences looked to the cathartic comfort of collective safe scares. Featuring otherworldly experiences, demonic hauntings and marauding psychopaths, horror box office reached £51.9m for the year with 46 new titles (vs.£15.3m/35 titles in 2020). Horror can mean big business, and with relatively low production costs and the genre's inherently allegorical nature, significant urgent subjects continue to be examined, explored and exposed through the intensely purgative enjoyment of terror on screen.

TOP 10 HORROR & SUSPENSE FILMS IN CINEMAS 2021

FILM	DISTRIBUTOR	RELEASE DATE	UK/IRELAND BOX OFFICE
1 <i>A Quiet Place Part II</i>	Paramount	04 Jun	£11,736,817
2 <i>The Conjuring: The Devil Made Me Do It</i>	Warner Bros.	28 May	£9,569,197
3 <i>Candyman</i>	Universal	27 Aug	£5,189,870
4 <i>Halloween Kills</i>	Universal	15 Oct	£5,035,568
5 <i>The Forever Purge</i>	Universal	16 Jul	£3,633,103
6 <i>Old</i>	Universal	23 Jul	£3,383,847
7 <i>Last Night in Soho</i>	Universal	29 Oct	£2,330,880
8 <i>Spiral: From the Book of Saw</i>	Lionsgate	21 May	£1,576,492
9 <i>Malignant</i>	Warner Bros.	10 Sep	£1,476,700
10 <i>Escape Room: Tournament of Champions</i>	Sony	16 Jul	£1,167,728
TOP 10 TOTAL			£45,100,202

Comscore



© Paramount

John Krasinski's *A Quiet Place Part II* picks up directly from the events of the first film with Evelyn (Emily Blunt) venturing beyond the shattered safety of her family's homestead in a bid to ensure their survival. Talented daughter Regan (Millicent Simmonds) has her own plans, which could have far-reaching consequences in their battle against the alien invaders. Brimming with the low-key tension that made its predecessor an instant hit with audiences, *AQPP2* lands Regan centre stage as one of the few deaf protagonists seen in mainstream cinema, heroically battling monsters both extra-terrestrial and otherwise.



© Universal

Arriving as a spiritual sequel to its three forerunners, Nia DaCosta's *Candyman* resurrects the unsettling legend of a ghostly murderer, summoned when his name is uttered five times into any mirror. Living in the now gentrified neighbourhood of Chicago once terrorised by the phantom, frustrated artist Anthony (Yahya Abdul-Mateen II) uses the stories as inspiration for his work, but at what cost? From a screenplay co-written and produced with horror magnate Jordan Peele, DaCosta combines abject dread with stark body horror, turning her gaze on America's racial and financial divide to reassemble notions of Black agency.



© Universal

Edgar Wright eyes the neon lit streets of London's West End for the Giallo inspired mystery thriller *Last Night in Soho*. Modern day fashion student Eloise (Thomasin McKenzie) spends her nights in an ethereal 1960s via a spectral connection with glamorous nightclub singer Sandie (Anya Taylor-Joy). Blending past and present, fantasy and reality, Krysty Wilson-Cairns's screenplay captures the troubling sexual politics of both eras, whilst warning against the dangers of nostalgia. Wright's love letter to London and the women of horror is rife with his trademark camerawork, backed by a jukebox friendly soundtrack.



© Vertigo

With her hypnotic debut feature *Censor*, Welsh writer-director Prano Bailey-Bond delves into the murky world of 1980s 'video nasties' and the media-stoked public moral outrage surrounding them. Endless days of viewing violent horror films takes its toll on taciturn film censor Enid (Niamh Algar), as the lines between on-screen atrocities and everyday life begin to blur. Bailey-Bond and cinematographer Annika Summerson create a claustrophobic and barbarically psychedelic atmosphere, examining the vulnerabilities of our national mental health and the pressures exacted on those appointed as gatekeepers to our film culture.

PREMIUM FORMATS

SOUND AND VISION

Premium formats have long been a key draw for attracting audiences to blockbuster releases, promising increasingly immersive big screen escapism. As with most areas of the theatrical business, premium format titles posted some of their lowest receipts to date across 2020 and saw no revenue in the first four and a half months of 2021. COVID related lockdowns saw cinemas unable to operate for significant periods and many marquee titles expected to release on large format screens were moved to the second half of 2021.

Despite cinemas remaining closed until mid-May 2021, a healthy uptick in high-profile releases helped audiences gradually return to the cinemagoing habit and indulge their love of the big screen experience. Premium formats thrived with IMAX and 3D releases grossing £29.5m combined (vs. £7.1m in 2020), an excellent increase of 315%. Whilst a welcome rise in receipts signals recovery when compared with the 2020 nadir, revenues were still some way shy of the consistently strong numbers enjoyed pre-pandemic (£63m in 2019) and across much of the 2010s.

3D & IMAX RELEASES IN 2021

FORMAT	2021	2020
--------	------	------

RELEASES BY FORMAT

Digital 3D	11	4
IMAX	29	14
3D IMAX	2	2

TOTAL FORMAT BOX OFFICE

Digital 3D	£8,102,175	+16,687%
IMAX	£20,575,376	+190%
3D IMAX	£841,106	N/A

TOP RELEASES BY FORMAT 2021

Digital 3D	IMAX	3D IMAX
<i>Spider-Man: No Way Home</i>	<i>No Time to Die</i>	<i>Spider-Man: No Way Home</i>
<i>Free Guy</i>	<i>Spider-Man: No Way Home</i>	<i>Antarctica 3D</i>
<i>Shang-Chi and the Legend of the Ten Rings</i>	<i>Dune</i>	

Comscore

70% of the year's premium format box office came in Q4 (Oct-Dec) with the top 3 combined titles (*No Time to Die/Spider-Man: No Way Home/Dune*) providing 57% of the year's large format receipts. IMAX continued to lead the premium market with a larger number of releases and whilst there is inevitable crossover, 3D remained principally focused on superhero and family films. *Spider-Man: No Way Home* (£3.6m) was the only title to break a million solely in 3D. 6 titles crossed the million mark in IMAX, with *No Time to Die* (£4.6m) coming out top.



© Sony



© Universal



© Walt Disney



© Warner Bros.

Eight new cinemas opened across 2021 and with many other sites having undergone high end refurbishments in recent years, the cinema experience has arrived confidently into a new era. With superior seats and screens, upgraded sound systems and improved food, a night out at the pictures can be as boutique or spectacular as you like. Whilst there is often a premium on larger formats, luxury seating or high-end food, cinema remains one of the most affordable out-of-home entertainment offers, often thriving during times of financial turmoil.

Throughout the pandemic period, cinema was consistently voted the most-missed out-of-home entertainment activity. IMAX, 3D, 4DX, Dolby Vision/Atmos and the many exhibitor own brand large format screens bring that something extra you can only experience in cinemas. 2022 looks to have a strong slate of high-profile films ideally suited to being seen on the big screen. With auditoriums successfully up and running across the UK & Ireland for many months now and audience confidence increased, this is the perfect time for a night out down the flicks.

REISSUES/RESTORATIONS

BACK TO THE BIG SCREEN

The elusive ingredients that make a film 'classic' alter over time as new generations share their viewing experiences, helping to reinvigorate important movie milestones, much-loved favourites and little seen gems. In 2021, 27 titles were brought back to the big screen including British standard bearers *Local Hero*, *My Beautiful Laundrette* and *Trainspotting*; Americana snapshots *Girlfriends*, *The Maltese Falcon* and *The Outsiders*; Japanese cinema greats *Seven Samurai* and *Ghost in the Shell*; 4k restorations of *Mandabi*, *Blade* and *Naked*; and anniversary releases of *West Side Story* (60 Years) and *It's a Wonderful Life* (75 Years).

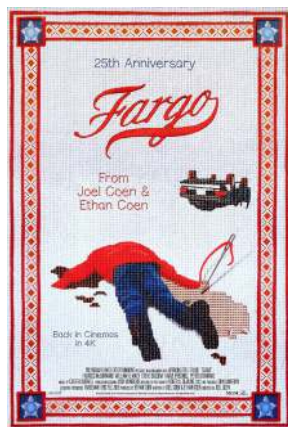
TOP 10 REISSUES/RESTORATIONS FILMS IN CINEMAS 2021

FILM	DISTRIBUTOR	RELEASE DATE	UK/IRELAND BOX OFFICE
1 <i>Harry Potter and the Philosopher's Stone</i> (20th Anniversary)	Warner Bros.	29 Oct	£1,324,764
2 <i>Elf</i> (Re: 2021)	Park Circus	26 Nov	£633,307
3 <i>It's a Wonderful Life</i> (75th Anniversary)	Park Circus	03 Dec	£337,005
4 <i>The Matrix</i> (Re: 2021)	Warner Bros.	03 Dec	£195,831
5 <i>Scream</i> (25th Anniversary)	Paramount	08 Oct	£160,576
6 <i>Rocky IV: Rocky Vs. Drago</i> (Director's Cut)	Park Circus	19 Nov	£105,207
7 <i>Dune</i> (1984) (Re: 2021)	Lionsgate	24 Sep	£75,861
8 <i>Love Actually</i> (Re: 2021)	Park Circus	26 Nov	£74,673
9 <i>The Grinch</i> (2000) (Re: 2021)	Park Circus	26 Nov	£72,551
10 <i>A Clockwork Orange</i> (4K Restoration)	Warner Bros.	17 Sep	£63,347
TOP 10 TOTAL			£3,043,122

Comscore



© Warner Bros.



© Park Circus



© Curzon



© BFI

J.K. Rowling's boy wizard was already a household name when *Harry Potter and the Philosopher's Stone* first released into cinemas in November 2001. Daniel Radcliffe, Emma Watson and Rupert Grint emerged as the young faces to front the eight-film franchise, supported by a carousel of top tier British talent including Maggie Smith, Alan Rickman and Robbie Coltrane. Now with 10 films to date (including the first two *Fantastic Beasts* pictures), and a worldwide box office of more than \$9.2bn, the Wizarding World film franchise is the fourth highest grossing film franchise of all time, behind the Marvel, Star Wars and Spider-Man universes.

Turning 25 this year, Joel and Ethan Coen's Oscar winning crime thriller *Fargo* remains as distinctly fresh today as on its debut. Frances McDormand's seemingly maternal portrayal of Chief Marge Gunderson, for which she won her first Oscar, endures as one of the great performances of modern cinema. Regular Coen's alumni feature here, including cinematographer Roger Deakins framing the snowy plains of North Dakota and composer Carter Burwell delivering the triumphantly sinister score. This dip into life in and around the Twin Cities bears all the hallmarks of a Coen's picture from well observed mundanity to elliptical, bloody violence.

Covering four days of Rhode Island's Newport Jazz Festival in 1958, *Jazz on a Summer's Day* features electrifying performances from Mahalia Jackson, Thelonious Monk, Chuck Berry, Dinah Washington and Louis Armstrong. Directed by famed editor Aram Avakian and revolutionary advertising photographer Bert Stern, the film documents the festival in its 5th year of operation, focusing languidly on both the artists and their audience. At a time when jazz was leaving the big band era behind and heading into more experimental waters, Avakian and Stern capture the music and the country at a time of great transition.

Robert Altman's 1975 masterwork *Nashville* spans five hectic days inside the world's country music capital. Joan Tewkesbury's whip-smart script tracks 26 principal characters, multiple storylines and more than an hour of musical performances, comically dismantling long held traditions and emerging modernity as they crash headlong into one another. Arriving just as the Vietnam War was ending, Altman's film closely examines the fractured psyche of both public and private post-Watergate America, questioning its place on the world stage, drowning in fear and mistrust, yet determined the show must go on no matter the cost.

WOMEN IN FILM

LIFE THROUGH THE FEMALE LENS

2021 proved an outwardly marquee year for female artists with a record number of crucial awards wins and nominations coupled with recognition at high-profile film festivals (see page 26 – 27). However, of the top 200 films released in the UK & Ireland in 2021, only 35 were directed by women (vs. 37 in 2020), while 86 featured a prominent female character (vs. 73 in 2020), dropping to less than 50 as lead characters. Women being seen both on and off screen remains insufficient, and as the industry heads toward post-pandemic recovery, can we hope to see an upward turn in representation?



© MUBI

Writer/director Celine Sciamma's *Petite Maman* employs time travel to study the depth of maternal bonds as a daughter and mother meet, both aged eight, following the death of the family matriarch. Nelly and Marion, inhabited with a universal world-weariness by twins Josephine and Gabrielle Sanz, explore and play together, the mirror of one another's independent only child. Sciamma's beguiling fable ruminates on the intricacies of friendship and sisterhood, harnessing a quiet power, which much like the girls' meeting, has unexpectedly emotional and far reaching consequences.



© Altitude

Writer/director Julia Ducournau returns with sophomore feature *Titane* (the French word for titanium, also meaning female titan). After a series of brutal murders, dancer Alexia (Agathe Rousselle) goes on the run and forms an intense bond with firefighter Vincent (Vincent Lindon). Set against a destabilising score, Ducournau's film dissects the nature of social constructs, confronting gender and its limiting faculties. Ducournau became only the second woman in history to win the Palme d'Or, 28 years after Jane Campion took home her statue for *The Piano*.



© Sony

Director/co-writer Janicza Bravo helms the kinetically charged *Zola*, a ribald road movie based on the now infamous 148-tweet thread by A'Ziah King. Part-time exotic dancer Zola (Taylor Paige) travels to Florida for 48-hours to make some money with new acquaintance Stefani (Riley Keough), setting off a chain of increasingly dangerous incidents. Bravo's film looks at the commodification of women, pitching rival narrators into the same bad situation to capture the immediacy and volatility of public and private lives with social media as its catalyst.



© Modern Films

For her debut feature *Wildfire*, writer/director Cathy Brady studies notions of shared psychosis through a deep sororal bond. Raised in a small Northern Irish border town, reunited sisters Kelly (Nika McGuigan) and Lauren (Nora-Jane Noone) struggle to come to terms with their own family history in a community haunted by the aftermath of sectarian violence. In early production workshops, Brady repeatedly played Patti Smith's seminal record *Horses* to convey the kind of energy she was looking for between the sisters. Sadly, Nika McGuigan died of cancer in 2019 at the age of 33, *Wildfire* was her final filmed performance.



© Republic

Traversing the nihilism and absurdity of contemporary life, *Rare Beasts* marks Billy Piper's big screen debut as writer/director. Mandy (Piper) is trying to keep it together despite a stuttering career, a son with undiagnosed behavioural problems, a dependent Mum (Kerry Fox), an intermittently errant Dad (David Thewlis) and a deeply angry misogynist boyfriend (Leo Bill). Piper's darkly funny picture is packed with raw encounters, removing the gilded layers of love to reveal the stark reality of how women are seen, treated and expected to behave in a supposedly progressive society.



© Blue Finch

Directed by Zaida Bergroth from a screenplay by Eeva Putro, *Tove* depicts the life, loves and work of Finnish artist Tove Jansson, best known for her creation of much-loved children's characters the Moomins. Alma Pöysti portrays Tove across 10 pivotal years living in and around post-World War II Helsinki, as she struggles to make ends meet publicly as an artist, whilst exploring her burgeoning bisexuality in secret. 75 years after their debut in *The Moomins and the Great Flood*, Tove's characters remain popular across the world, their tales translated into more than 50 languages.



© Netflix

Seasoned auteur Jane Campion returns to write and direct brooding western *The Power of the Dog*. Adapted from Thomas Savage's novel, tough rancher Phil Burbank (Benedict Cumberbatch) unequivocally rules the roost, but his hold begins to falter when younger brother George (Jessie Plemons) brings home new wife Rose (Kirsten Dunst) and her son Peter (Kodi Smit-McPhee). Shot mostly on location in rural Otago, New Zealand, Campion examines the myths of the western, breaking down the inherent machismo and questions of sexuality left hanging in an isolated community at the very edge of civilisation.

NO TIME TO DIE

No Time to Die was the no.1 film at the UK and Ireland box office in 2021, grossing £96.6m¹, becoming the second biggest entry in the James Bond film franchise and the third highest grossing movie of all time across the home nations. The Bond movie series is a story of ongoing British accomplishment: encompassing 25 official films and generating close to \$8bn at the global box office, it is the fifth most successful film franchise in cinema history. Launching with Terrence Young's *Dr. No* in 1962, six distinct actors have portrayed agent 007 on film and the popularity of Ian Fleming's gentleman spy has hardly waned in its vibrant, 60-year big screen lifetime.

Each era of the series is defined by its lead actor. Daniel Craig's cool and cruel, blue-eyed Bond had more in common with Steve McQueen than the coiffed gentlemen that followed Sean Connery, the first man to take on the 007 mantle. Craig personified a modern Britishness – an efficient and brutal operator, as at home in a fist fight as behind the wheel of an Aston Martin. Whilst much of British film output historically runs the gamut of comedy, drama, horror or lavish period pieces, Craig's 16-year, five film tenure as Bond generated more than \$4bn at the global box office, able to stand toe to toe with just about any action franchise in production today.

¹Still on release in cinemas at end of 2021



UK & Ireland

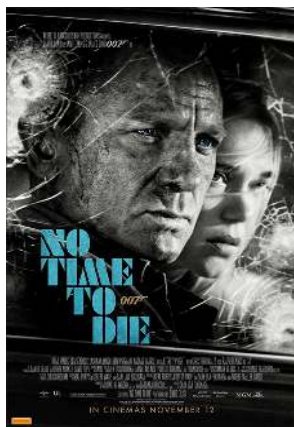
© Universal



India

© Universal

Craig's 007 arrived in 2006, as a newly minted assassin in *Casino Royale*. Driven across the series by pain and the need for retribution as much as by his sense of duty, Bond more closely resembled the troubled Jason Bourne than the playboy of his previous movies. Bond films are very much a product of their time, taking in influences and trends from the zeitgeist, see *Moonraker* coming hot on the heels of *Star Wars*, or Bond's near celibacy during the AIDS crisis of the late 80s. *No Time to Die* was a similar vessel for the now, taking on the immediate concerns of diversity, technology and legacy, whilst somehow foretelling that a global pandemic would be our next nadir.



Australia

© Universal



South Korea

© Universal

Thrilling cinema audiences remained a key facet of the franchise as production budgets and 007's international popularity grew rapidly. The one and done nature of the series' storytelling was eschewed for a richer exploration of character, with *Quantum of Solace*, *Skyfall* and *Spectre* all delving deeper into Bond's psyche. At the zenith of the Craig era, lauded for both its content and its craft, sits 2012's *Skyfall*, the most successful Bond film of all time. In a very British year alongside the Queen's Diamond Jubilee and the London Olympic Games, the film was perfectly positioned for Bond's 50th anniversary, drawing in huge audiences for its extended theatrical run.

Whilst Bond is arguably Britain's best loved movie export, the fervour with which a launch is greeted here in the UK and Ireland has no equal in the film world. With releases occurring only every few years, the way is cleared in cinema schedules across the country for the arrival of each 007 adventure, as generations come together to experience the biggest and the best British cinema has to offer. *No Time to Die* took on a greater significance as something of a bellwether for both the sector and the country's recovery during the pandemic period, often firing the starting pistol in the race for films to move to safer waters away from the oncoming storm.

Delayed by key crew changes and enduring several pandemic related release date shifts, audiences were ready and waiting when *No Time to Die* finally launched on 30 September, achieving the biggest three-day opening weekend for a Bond film in the territory. MGM and Eon's Bond franchise has had many homes over the years, most recently with Universal, Sony before that, and going forward rights rest with Amazon. With Daniel Craig's era coming to an end as he officially resigns from Her Majesty's Secret Service, the burden rests with long time producers Barbara Broccoli and Michael G. Wilson to find a new face to carry on the 007 moniker.

JAMES BOND WILL RETURN.

TOP 50 FILMS IN UK & IRELAND CINEMAS 2021

1-20

FILM	DISTRIBUTOR	RELEASE DATE	OPENING WEEKEND BOX OFFICE (Incl. PREVIEWS)	TOTAL BOX OFFICE 2021	OPENING WEEKEND AS % OF LIFETIME
1 <i>No Time to Die*</i>	Universal	01 Oct	£25,916,476	£96,570,584	27%
2 <i>Spider-Man: No Way Home*</i>	Sony	17 Dec	£31,899,232	£74,823,988	43%
3 <i>Dune</i>	Warner Bros.	22 Oct	£5,876,892	£21,827,096	27%
TOP 3 FILMS				£193,221,668	32% of 2021 box office
4 <i>Shang-Chi and the Legend of the Ten Rings</i>	Walt Disney	03 Sep	£5,759,504	£21,292,083	27%
5 <i>Peter Rabbit 2</i>	Sony	21 May	£4,605,673	£20,313,507	23%
6 <i>Black Widow</i>	Walt Disney	09 Jul	£6,889,187	£18,841,549	37%
7 <i>Venom: Let There Be Carnage</i>	Sony	15 Oct	£6,207,464	£18,038,890	34%
8 <i>Free Guy</i>	Walt Disney	13 Aug	£2,477,891	£16,866,112	15%
9 <i>Fast & Furious 9</i>	Universal	25 Jun	£6,014,132	£16,453,354	37%
10 <i>Eternals</i>	Walt Disney	05 Nov	£5,456,577	£14,869,670	37%
TOP 10 FILMS				£319,896,834	54% of 2021 box office
11 <i>The Suicide Squad</i>	Warner Bros.	30 Jul	£3,252,028	£14,257,577	23%
12 <i>Space Jam: A New Legacy</i>	Warner Bros.	16 Jul	£1,370,316	£12,924,795	11%
13 <i>Jungle Cruise</i>	Walt Disney	30 Jul	£2,283,145	£12,534,829	18%
14 <i>A Quiet Place Part II</i>	Paramount	04 Jun	£3,567,048	£11,736,817	30%
15 <i>Ghostbusters: Afterlife*</i>	Sony	19 Nov	£4,314,263	£11,172,410	39%
16 <i>The Addams Family 2</i>	Universal	08 Oct	£2,013,192	£10,233,806	20%
17 <i>The Croods 2: A New Age</i>	Universal	16 Jul	£698,922	£10,000,494	7%
18 <i>The Conjuring: The Devil Made Me Do It</i>	Warner Bros.	28 May	£2,708,455	£9,569,197	28%
19 <i>Cruella</i>	Walt Disney	28 May	£1,451,959	£9,491,678	15%
20 <i>House of Gucci*</i>	Universal	26 Nov	£2,425,628	£8,908,087	27%
TOP 20 FILMS				£430,726,523	72% of 2021 box office

*Still on release in cinemas at end of 2021

Comscore

TOP 50 FILMS IN UK & IRELAND CINEMAS 2021

21-50

FILM	DISTRIBUTOR	RELEASE DATE	OPENING WEEKEND BOX OFFICE (incl. PREVIEWS)	TOTAL BOX OFFICE 2021	OPENING WEEKEND AS % OF LIFETIME
21 <i>The Paw Patrol Movie</i>	Paramount	13 Aug	£2,412,454	£8,686,789	28%
22 <i>The Boss Baby 2</i>	Universal	22 Oct	£1,194,195	£7,220,667	17%
23 <i>Clifford the Big Red Dog*</i>	eOne	10 Dec	£1,295,492	£6,744,524	19%
24 <i>Encanto*</i>	Walt Disney	26 Nov	£1,721,611	£6,386,968	27%
25 <i>The Matrix: Resurrections*</i>	Warner Bros.	24 Dec	£2,680,299	£5,919,007	45%
26 <i>West Side Story*</i>	Walt Disney	10 Dec	£1,297,786	£5,536,950	23%
27 <i>Candyman</i>	Universal	27 Aug	£1,107,823	£5,189,870	21%
28 <i>Halloween Kills</i>	Universal	15 Oct	£1,597,990	£5,035,568	32%
29 <i>In the Heights</i>	Warner Bros.	18 Jun	£1,077,264	£4,635,599	23%
30 <i>Ron's Gone Wrong</i>	Walt Disney	15 Oct	£867,985	£4,623,106	19%
31 <i>The King's Man*</i>	Walt Disney	31 Dec	£3,496,793	£4,475,657	78%
32 <i>The French Dispatch</i>	Walt Disney	22 Oct	£869,206	£4,137,235	21%
33 <i>The Hitman's Wife's Bodyguard</i>	Lionsgate	18 Jun	£1,636,128	£3,844,017	43%
34 <i>The Forever Purge</i>	Universal	16 Jul	£720,470	£3,633,103	20%
35 <i>Spirit Untamed</i>	Universal	30 Jul	£592,385	£3,438,309	17%
36 <i>Old</i>	Universal	23 Jul	£867,431	£3,383,847	26%
37 <i>Spencer</i>	STX	05 Nov	£492,350	£2,825,186	17%
38 <i>Godzilla vs. Kong</i>	Warner Bros.	16 Apr	£25,642	£2,677,765	1%
39 <i>People Just Do Nothing: Big In Japan</i>	Universal	20 Aug	£897,043	£2,347,572	38%
40 <i>Last Night in Soho</i>	Universal	29 Oct	£726,608	£2,330,880	31%
41 <i>Respect</i>	Universal	10 Sep	£424,654	£2,209,924	19%
42 <i>Nomadland</i>	Walt Disney	21 May	£891,089	£2,178,885	41%
43 <i>The Father</i>	Lionsgate	11 Jun	£397,862	£2,122,211	19%
44 <i>The Many Saints of Newark</i>	Warner Bros.	24 Sep	£954,368	£2,052,828	46%
45 <i>The Courier</i>	Lionsgate	13 Aug	£339,378	£2,014,002	17%
46 <i>Spiral: From the Book of Saw</i>	Lionsgate	21 May	£782,930	£1,576,492	50%
47 <i>King Richard</i>	Warner Bros.	19 Nov	£571,932	£1,535,046	37%
48 <i>Malignant</i>	Warner Bros.	10 Sep	£409,456	£1,476,700	28%
49 <i>Nobody</i>	Universal	11 Jun	£575,401	£1,362,511	42%
50 <i>Harry Potter and the Philosopher's Stone (20th Anniversary)</i>	Warner Bros.	29 Oct	£980,770	£1,324,764	74%

TOP 50 FILMS

£541,652,504 91% of 2021 box office

*Still on release in cinemas at end of 2021

Comscore

THE NUMBER ONES OF 2021

1 JAN – 2 JUL

9 JUL – 31 DEC

WEEKEND	NO.1 FILM	DISTRIBUTOR	WEEK OF RELEASE	NO. OF CINEMAS
01 Jan	Cinemas Closed (COVID)	—	—	—
08 Jan	Cinemas Closed (COVID)	—	—	—
15 Jan	Cinemas Closed (COVID)	—	—	—
22 Jan	Cinemas Closed (COVID)	—	—	—
05 Feb	Cinemas Closed (COVID)	—	—	—
12 Feb	Cinemas Closed (COVID)	—	—	—
19 Feb	Cinemas Closed (COVID)	—	—	—
26 Feb	Cinemas Closed (COVID)	—	—	—
05 Mar	Cinemas Closed (COVID)	—	—	—
12 Mar	Cinemas Closed (COVID)	—	—	—
19 Mar	Cinemas Closed (COVID)	—	—	—
26 Mar	Cinemas Closed (COVID)	—	—	—
02 Apr	Cinemas Closed (COVID)	—	—	—
09 Apr	Cinemas Closed (COVID)	—	—	—
16 Apr	Cinemas Closed (COVID)	—	—	—
23 Apr	Cinemas Closed (COVID)	—	—	—
30 Apr	Cinemas Closed (COVID)	—	—	—
07 May	Cinemas Closed (COVID)	—	—	—
14 May	Cinemas Closed (COVID)	—	—	—
21 May	<i>Peter Rabbit 2</i>	Sony	1	496
28 May	<i>The Conjuring: The Devil Made Me Do It</i>	Warner Bros.	1	473
04 Jun	<i>A Quiet Place Part II</i>	Paramount	1	561
11 Jun	<i>A Quiet Place Part II</i>	Paramount	2	620
18 Jun	<i>The Hitman's Wife's Bodyguard</i>	Lionsgate	1	522
25 Jun	<i>Fast & Furious 9</i>	Universal	1	594
02 Jul	<i>Fast & Furious 9</i>	Universal	2	609

Comscore

WEEKEND	NO.1 FILM	DISTRIBUTOR	WEEK OF RELEASE	NO. OF CINEMAS
09 Jul	<i>Black Widow</i>	Walt Disney	1	644
16 Jul	<i>Black Widow</i>	Walt Disney	2	649
23 Jul	<i>Black Widow</i>	Walt Disney	3	644
30 Jul	<i>The Suicide Squad</i>	Warner Bros.	1	635
06 Aug	<i>The Suicide Squad</i>	Warner Bros.	2	644
13 Aug	<i>Free Guy</i>	Walt Disney	1	627
20 Aug	<i>Free Guy</i>	Walt Disney	2	652
27 Aug	<i>Free Guy</i>	Walt Disney	3	655
03 Sep	<i>Shang-Chi and the Legend of the Ten Rings</i>	Walt Disney	1	640
10 Sep	<i>Shang-Chi and the Legend of the Ten Rings</i>	Walt Disney	2	653
17 Sep	<i>Shang-Chi and the Legend of the Ten Rings</i>	Walt Disney	3	664
24 Sep	<i>Shang-Chi and the Legend of the Ten Rings</i>	Walt Disney	4	665
01 Oct	<i>No Time to Die</i>	Universal	1	773
08 Oct	<i>No Time to Die</i>	Universal	2	778
15 Oct	<i>No Time to Die</i>	Universal	3	776
22 Oct	<i>Dune</i>	Warner Bros.	1	657
29 Oct	<i>No Time to Die</i>	Universal	5	704
05 Nov	<i>Eternals</i>	Walt Disney	1	642
12 Nov	<i>Eternals</i>	Walt Disney	2	649
19 Nov	<i>Ghostbusters: Afterlife</i>	Sony	1	658
26 Nov	<i>House of Gucci</i>	Universal	1	683
03 Dec	<i>House of Gucci</i>	Universal	2	706
10 Dec	<i>West Side Story</i>	Walt Disney	1	678
17 Dec	<i>Spider-Man: No Way Home</i>	Sony	1	679
24 Dec	<i>Spider-Man: No Way Home</i>	Sony	2	656
31 Dec	<i>Spider-Man: No Way Home</i>	Sony	3	666

Comscore






TOP 15 OPENING WEEKENDS 2021

FILM	DISTRIBUTOR	RELEASE DATE	OPENING WEEKEND* BOX OFFICE
1 <i>Spider-Man: No Way Home</i>	Sony	17 Dec	£31,899,232
2 <i>No Time to Die</i>	Universal	01 Oct	£25,916,476
3 <i>Black Widow</i>	Walt Disney	09 Jul	£6,889,187
4 <i>Fast & Furious 9</i>	Universal	25 Jun	£6,014,132
5 <i>Dune</i>	Warner Bros.	22 Oct	£5,876,892
6 <i>Shang-Chi and the Legend of the Ten Rings</i>	Walt Disney	03 Sep	£5,759,504
7 <i>Eternals</i>	Walt Disney	05 Nov	£5,456,577
8 <i>Peter Rabbit 2</i>	Sony	21 May	£4,605,673
9 <i>Ghostbusters: Afterlife</i>	Sony	19 Nov	£4,314,263
10 <i>A Quiet Place Part II</i>	Paramount	04 Jun	£3,567,048
11 <i>The Suicide Squad</i>	Warner Bros.	30 Jul	£3,252,028
12 <i>The Conjuring: The Devil Made Me Do It</i>	Warner Bros.	28 May	£2,708,455
13 <i>Free Guy</i>	Walt Disney	13 Aug	£2,477,891
14 <i>House of Gucci</i>	Universal	26 Nov	£2,425,628
15 <i>The Hitman's Wife's Bodyguard</i>	Lionsgate	18 Jun	£1,636,128

*Weekend box office figures including previews

Comscore

BOX OFFICE BY CERTIFICATE 2021

BBFC						NO CERTIFICATE	TOTAL
2021 No. of releases	47	51	163	187	38	11	497
2021 % of releases	9%	10%	33%	38%	8%	2%	100%
2021 Box office	£60,760,860	£47,076,697	£350,708,598	£118,390,020	£14,188,673	£530,258	£591,655,106
2021 % of Box office	10%	8%	59%	20%	2%	—	100.0%
2020 No. of releases	40	51	156	170	23	4	444
2020 % of releases	9%	11%	35%	38%	5%	1%	100.0%
2020 Box office	£25,938,722	£55,323,399	£46,510,426	£116,497,821	£13,617,228	£23,196	£257,910,792
2020 % of Box office	10%	21%	18%	45%	5%	—	100.0%

Comscore

TOP 50 FILMS ALL-TIME UK & IRELAND CINEMAS

1-25

FILM	DISTRIBUTOR	RELEASE DATE	BOX OFFICE
1 <i>Star Wars: The Force Awakens</i>	Walt Disney	18 Dec 2015	£123,066,749
2 <i>Skyfall</i>	Sony	26 Oct 2012	£102,876,981
3 <i>No Time to Die*</i>	Universal	01 Oct 2021	£96,695,548
4 <i>Spider-Man: No Way Home*</i>	Sony	17 Dec 2021	£95,892,209
5 <i>SPECTRE</i>	Sony	30 Oct 2015	£95,200,787
6 <i>Avatar</i>	20th Century Fox	18 Dec 2009	£94,025,474
7 <i>Avengers: Endgame</i>	Walt Disney	26 Apr 2019	£88,719,051
8 <i>Star Wars: The Last Jedi</i>	Walt Disney	15 Dec 2017	£82,659,680
9 <i>Titanic</i>	20th Century Fox	23 Jan 1998	£79,994,126
10 <i>The Lion King</i>	Walt Disney	19 Jul 2019	£76,023,435
11 <i>Toy Story 3</i>	Walt Disney	23 Jul 2010	£73,908,425
12 <i>Harry Potter & the Deathly Hallows: Part 2</i>	Warner Bros.	15 Jul 2011	£73,122,789
13 <i>Beauty and the Beast</i>	Walt Disney	17 Mar 2017	£72,507,458
14 <i>Avengers: Infinity War</i>	Walt Disney	27 Apr 2018	£70,815,521
15 <i>Mamma Mia!</i>	Universal	11 Jul 2008	£68,238,825
16 <i>Toy Story 4</i>	Walt Disney	21 Jun 2019	£66,236,894
17 <i>Rogue One: A Star Wars Story</i>	Walt Disney	16 Dec 2016	£66,013,076
18 <i>Mamma Mia: Here We Go Again!</i>	Universal	20 Jul 2018	£65,574,317
19 <i>Jurassic World</i>	Universal	12 Jun 2015	£64,347,458
20 <i>Harry Potter & the Philosopher's Stone</i>	Warner Bros.	16 Nov 2001	£63,928,413
21 <i>Lord of the Rings: The Fellowship of the Ring</i>	Entertainment	21 Dec 2001	£62,759,288
22 <i>Lord of the Rings: The Return of the King</i>	Entertainment	19 Dec 2003	£60,880,923
23 <i>Star Wars: The Rise of Skywalker</i>	Walt Disney	20 Dec 2019	£58,267,996
24 <i>Joker</i>	Warner Bros.	04 Oct 2019	£58,264,039
25 <i>Lord of the Rings: The Two Towers</i>	Entertainment	20 Dec 2002	£57,600,094

*Still on release in cinemas at the end of 2021, figures correct as of March 2022

Comscore

TOP 50 FILMS ALL-TIME UK & IRELAND CINEMAS

26-50

FILM	DISTRIBUTOR	RELEASE DATE	BOX OFFICE
26 <i>Dunkirk</i>	Warner Bros.	21 Jul 2017	£56,769,533
27 <i>Star Wars: Episode I – The Phantom Menace</i>	20th Century Fox	16 Jul 1999	£56,596,112
28 <i>The Dark Knight Rises</i>	Warner Bros.	20 Jul 2012	£56,380,766
29 <i>Incredibles 2</i>	Walt Disney	13 Jul 2018	£56,166,030
30 <i>Casino Royale</i>	Sony	17 Nov 2006	£55,515,205
31 <i>Bohemian Rhapsody</i>	20th Century Fox	26 Oct 2018	£55,236,547
32 <i>Fantastic Beasts and Where to Find Them</i>	Warner Bros.	18 Nov 2016	£54,667,626
33 <i>Harry Potter & the Chamber of Secrets</i>	Warner Bros.	15 Nov 2002	£54,283,480
34 <i>Frozen 2</i>	Walt Disney	22 Nov 2019	£53,732,312
35 <i>Harry Potter & the Deathly Hallows: Part 1</i>	Warner Bros.	19 Nov 2010	£52,607,274
36 <i>The Hobbit: An Unexpected Journey</i>	Warner Bros.	14 Dec 2012	£52,329,481
37 <i>The Full Monty</i>	20th Century Fox	29 Aug 1997	£52,051,190
38 <i>Pirates Of The Caribbean: Dead Man's Chest</i>	Walt Disney	07 Jul 2006	£51,998,590
39 <i>Marvel Avengers Assemble</i>	Walt Disney	27 Apr 2012	£51,892,180
40 <i>Quantum of Solace</i>	Sony	31 Oct 2008	£51,089,938
41 <i>Harry Potter & the Half Blood Prince</i>	Warner Bros.	17 Jul 2009	£50,846,182
42 <i>Black Panther</i>	Walt Disney	16 Feb 2018	£50,764,272
43 <i>Harry Potter & the Order of the Phoenix</i>	Warner Bros.	13 Jul 2007	£49,547,435
44 <i>The Greatest Showman</i>	20th Century Fox	29 Dec 2017	£49,429,390
45 <i>The Dark Knight</i>	Warner Bros.	25 Jul 2008	£49,084,173
46 <i>Harry Potter & the Goblet of Fire</i>	Warner Bros.	18 Nov 2005	£48,832,721
47 <i>Avengers: Age of Ultron</i>	Walt Disney	24 Apr 2015	£48,339,121
48 <i>Bridget Jones's Baby</i>	Universal	16 Sep 2016	£48,150,737
49 <i>Shrek 2</i>	UIP	02 Jul 2004	£47,835,674
50 <i>Jurassic Park</i>	UIP	16 Jul 1993	£47,790,337

Comscore

REFLECTIONS ON 2021 WHEN

2021 saw significant sector recovery once cinemas were able to reopen from mid-May onwards. Box office ran just 34% behind the same pre-pandemic period in 2019 (mid-May to end of December). The second half of the year's receipts accounted for 87% of the total box office. Q4 was by far the most successful period, generating 56% of the year's take with October and December the most lucrative months, accounting for 47% of annual receipts. *No Time to Die* and *Spider-Man: No Way Home* (both released in Q4) delivered almost 30% of the entire year's box office.

UK & IRELAND BOX OFFICE BY DAY OF THE WEEK 2021

DAY	2021	2020	2019	2018	2017
Friday	15.9%	16.1%	15.3%	15.5%	15.7%
Saturday	22.0%	27.2%	24.5%	24.1%	24.7%
Sunday	18.2%	19.9%	19.6%	19.1%	18.8%
WEEKEND	56.1%	63.2%	59.4%	58.7%	59.2%
Monday	10.2%	8.1%	9.6%	9.6%	8.7%
Tuesday	10.0%	9.4%	10.2%	10.2%	10.4%
Wednesday	11.8%	9.9%	9.9%	11.2%	11.3%
Thursday	12.0%	9.4%	10.9%	10.5%	10.6%
WEEKDAYS	43.9%	36.8%	40.6%	41.5%	41.0%

Comscore

TOP 10 CINEMAGOING WEEKENDS UK & IRELAND 2021

The 33-week average weekend box office in 2021 was £10.2m (vs. £5.7m in 2020).

	WEEKEND BOX OFFICE	WEEKEND (FRI-SUN)	TOP FILM
1	£23,819,646	01 Oct	<i>No Time to Die</i>
2	£22,665,792	17 Dec	<i>Spider-Man: No Way Home</i>
3	£19,786,571	15 Oct	<i>No Time to Die</i>
4	£19,021,194	08 Oct	<i>No Time to Die</i>
5	£16,906,970	22 Oct	<i>Dune</i>
6	£16,151,556	29 Oct	<i>No Time to Die</i>
7	£13,045,608	05 Nov	<i>Eternals</i>
8	£11,027,646	30 July	<i>The Suicide Squad</i>
9	£10,193,017	31 Dec	<i>Spider-Man: No Way Home</i>
10	£10,063,762	03 Sep	<i>Shang-Chi and the Legend of the Ten Rings</i>
TOTAL £162,681,762		27.4% of 2021 box office	

Comscore

UK & IRELAND CINEMAGOING BY MONTH 2021

JAN-JUN

2021	JANUARY	FEBRUARY	MARCH	APRIL	MAY	JUNE
Box office period	1 Jan – 4 Feb	5 Feb – 4 Mar	5 Mar – 1 Apr	2 Apr – 6 May	7 May – 3 Jun	4 Jun – 1 Jul
Total box office gross UK + Republic of Ireland	—	—	—	—	£29,696,274	£46,078,881
Total new releases	—	—	—	—	37	40
UK admissions	—	—	—	—	3,518,510	6,969,321
Republic of Ireland admissions	—	—	—	—	—	584,771

1ST Q

(12 WEEKS)

0 NEW RELEASES

BOX OFFICE: 0

2ND Q

(13 WEEKS)

77 NEW RELEASES

BOX OFFICE: £75,775,155

1ST HALF

(25 WEEKS)

77 NEW RELEASES (15% OF 2021 RELEASES)

BOX OFFICE: £75,775,155 (13% OF 2021 BOX OFFICE)

UK & IRELAND CINEMAGOING BY MONTH 2021

JUL-DEC

JULY	AUGUST	SEPTEMBER	OCTOBER	NOVEMBER	DECEMBER	2021
2 Jul – 5 Aug	6 Aug – 2 Sep	3 Sep – 30 Sep	1 Oct – 4 Nov	5 Nov – 2 Dec	3 Dec – 6 Jan 22	Box office period
£69,995,052	£64,606,482	£47,411,037	£154,293,684	£60,866,380	£122,426,488	Total box office gross UK + Republic of Ireland
59	53	77	65	101	65	Total new releases
7,756,877	10,440,874	6,529,961	16,442,875	8,842,091	13,543,471	UK admissions
814,628	941,275	568,765	1,319,167	657,801	946,070	Republic of Ireland admissions
3RD Q (13 WEEKS)			4TH Q (14 WEEKS)			
189 NEW RELEASES BOX OFFICE: £182,012,570			231 NEW RELEASES BOX OFFICE: £337,586,552			

2ND HALF (27 WEEKS)	420 NEW RELEASES (85% OF 2021 RELEASES)
	BOX OFFICE: £519,599,123 (87% OF 2021 BOX OFFICE)

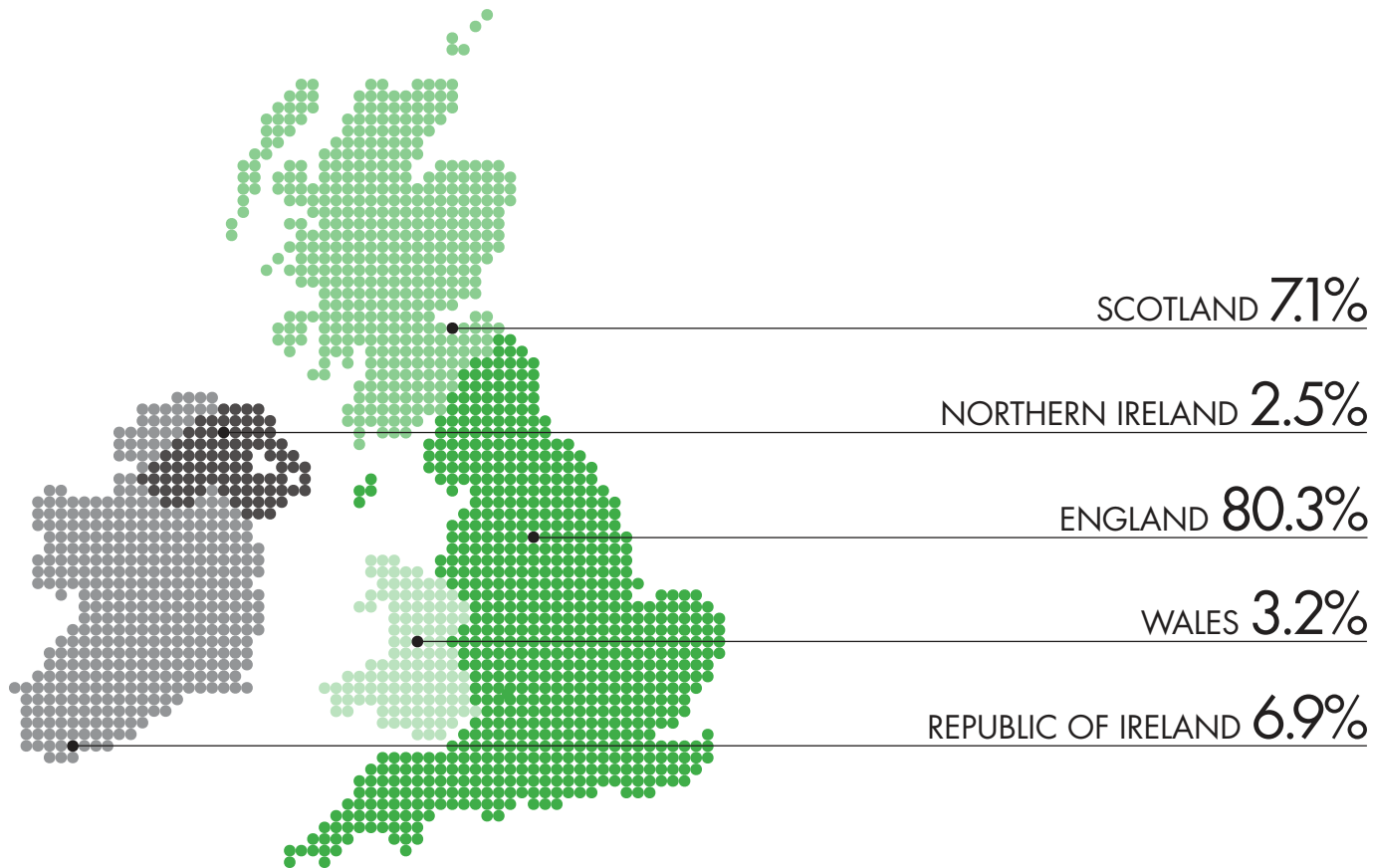
TOTAL THEATRICAL MARKET 2021 (52 WEEKS: 1 JAN 2021 – 6 JAN 2022)
OVERALL UK + IRELAND BOX OFFICE £595,374,278 (+85% vs. 2020) GENERATED FROM 497 NEW RELEASES (vs. 444 IN 2020)

Comscore

REFLECTIONS ON 2021

WHERE

2021 UK & IRELAND CINEMA BOX OFFICE

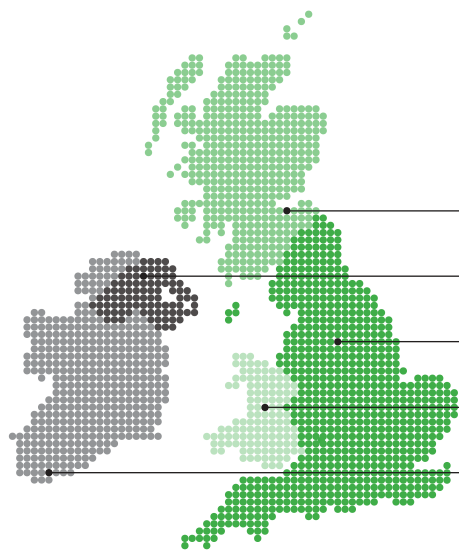


Comscore

CINEMAGOING TRENDS BY NATION – LAST 3 YEARS

NATION	BOX OFFICE 2021	BOX OFFICE 2020	BOX OFFICE 2019
England	£478,092,450	£257,908,749	£1,076,123,535
Scotland	£42,118,982	£22,726,704	£97,436,485
Wales	£18,767,111	£9,140,589	£42,981,126
Northern Ireland	£15,135,100	£7,244,243	£29,415,517
UK	£554,113,643	£297,020,285	£1,245,956,663
Republic of Ireland	£41,260,635	£25,345,589	£104,559,632
TOTAL UK & IRELAND	£595,374,278	£322,365,874	£1,350,516,295

Comscore



	NUMBER OF CINEMAS	NUMBER OF SCREENS
SCOTLAND	86	397
NORTHERN IRELAND	31	225
ENGLAND	769	3,803
WALES	55	221
REPUBLIC OF IRELAND	90	550
TOTAL	1,031	5,196

Comscore

SCREEN DENSITY BY NATION

NATION	NO. OF SCREENS	POPULATION	SCREEN DENSITY
England	3,803	56,550,138	6.7
Republic of Ireland	550	5,011,500	10.9
Scotland	397	5,466,000	7.3
Wales	225	1,895,510	11.8
Northern Ireland	221	3,169,586	7.0
TOTAL	5,196	72,092,734	7.2

*Screen density per 100,000 population.

Comscore/ONS

After 2020 saw box office dips of more than 70% in every region, 2021 managed significant increases nationwide, with many areas improving by more than 80% on last year's low-water mark.

CINEMAGOING BY REGION – ENGLAND & WALES 2021

TV REGION	BOX OFFICE	CINEMAS REPORTING BOX OFFICE	% CHANGE VS. 2020
London & West End	£150,526,184	188	+80.0%
Meridian	£67,815,166	124	+71.2%
Central	£62,498,316	104	+102.5%
Granada	£55,721,040	74	+98.6%
Yorkshire	£47,145,703	73	+100.0%
Anglia	£43,567,261	72	+79.9%
Tyne Tees	£19,784,511	35	+98.9%
West	£17,134,409	40	+66.6%
Westcountry	£11,268,203	48	+72.7%
Border	£2,631,657	21	+41.9%
TOTAL ENGLAND	£478,092,450	779	+85.3%
Wales	£18,767,111	55	+105.3%
TOTAL ENGLAND & WALES	£496,859,561	834	+84.7%

Comscore

LONDON CINEMA BOX OFFICE

	BOX OFFICE 2021	BOX OFFICE 2020	BOX OFFICE VS. 2020	MARKETSHARE 2021
Outer London	£109,852,419	£60,798,067	+80.7%	18.5%
London West End	£40,673,765	£22,697,149	+79.2%	6.8%
TOTAL LONDON	£150,526,184	£83,495,216	+80.3%	25.3%

Comscore

London's population saw a drop in numbers for the first time in 30 years during the pandemic. However, fears of a permanent mass exodus from the capital appear to have subsided, as young Londoners having left due to job losses or being furloughed are returning. European net migration has been waning since the 2016 referendum, exacerbated by the pandemic and further implementation of Brexit restrictions. Yet a third of London's nine million population are foreign born and the capital remains home to over 300 unique languages.

London and the West End accounted for more than a quarter of the territory's box office takings in 2021. 76 of the top 300 best performing cinemas were in London, 19 of which are in the West End. As vaccines rolled out and travel restrictions gradually reduced, the venues and hospitality of the West End began to thrive again, attracting national and international tourists alike. Although some stage productions faced issues due to rises in COVID infections amongst cast and crew, recovery has been steady and footfall is continually increasing.

SCOTLAND CINEMA BOX OFFICE

	BOX OFFICE 2021	BOX OFFICE 2020	BOX OFFICE VS. 2020	MARKETSHARE 2021
Central Scotland	£32,859,781	£17,658,371	+86.1%	5.5%
Northern Scotland	£9,259,201	£5,068,333	+82.7%	1.6%
TOTAL SCOTLAND	£42,118,982	£22,726,704	+85.3%	7.1%

Comscore

Over the last three years, Scotland has consistently represented 7.1% of the total territory box office and in 2021 achieved an 85% increase in receipts despite extended periods of cinema closure. The Independent Cinema Recovery and Resilience Fund continued to aid the exhibition sector through some of its toughest periods and hopefully onto long-lasting stability.

Leveraging newly increased studio infrastructure in the region, production also played a key part in Scotland's film landscape with Glasgow doubling for New York in the latest instalment of *Indiana Jones*, and similarly Aberdeen stood in for Moscow during shooting for key scenes of *Tetris*.

IRELAND CINEMA ADMISSIONS

	2021	2020	2019	2018
Republic of Ireland	5,832,477	3,845,197	15,109,479	15,775,396
of which Dublin	2,211,847	1,529,726	6,225,257	6,650,661
Northern Ireland	2,482,627	1,381,115	5,562,691	5,782,040
TOTAL ISLAND OF IRELAND	8,315,104	5,226,311	20,672,171	21,557,436

Wide Eye Media

IRELAND CINEMA BOX OFFICE

	2021	2020	2019	2018
Republic of Ireland	£41,260,635	£25,345,589	£105,072,754	£104,750,012
Northern Ireland	£15,135,100	£7,244,243	£29,145,517	£28,954,204
TOTAL ISLAND OF IRELAND	£56,395,735	£32,589,832	£134,218,271	£133,704,216

Wide Eye Media

Cinemas in Ireland remained closed for slightly longer than those in the rest of the territory, with Northern Ireland reopening from 24 May and the Republic of Ireland from 7 June. The latter's share of box office dipped slightly compared to previous years due to some of the toughest and long-lasting COVID related restrictions placed on any of the five home nations, including ending the year with 50% auditorium capacity limits, requirements for customer COVID passes and an 8pm curfew on shows.

Screen industry production spend in the Republic of Ireland reached a record high of more than €500m in 2021, an impressive increase of 40% versus 2019. The Island of Ireland continues to provide key location and studio space for high profile tv and film productions. BBC's *Line of Duty* and *Bloodlands*, as well as Cathy Brady's *Wildfire* and Kenneth Branagh's *Belfast* all shot in Northern Ireland, whilst *The Green Knight* and *The Last Duel* both filmed in the Republic of Ireland.

REFLECTIONS ON 2021

WHO

UK & IRELAND POPULATION BY NATION

NATION	POPULATION
England	56,550,138
Scotland	5,466,000
Republic of Ireland	5,011,500
Wales	3,169,586
Northern Ireland	1,895,510
TOTAL	72,092,734

ONS/CSO

UK POPULATION BY AGE

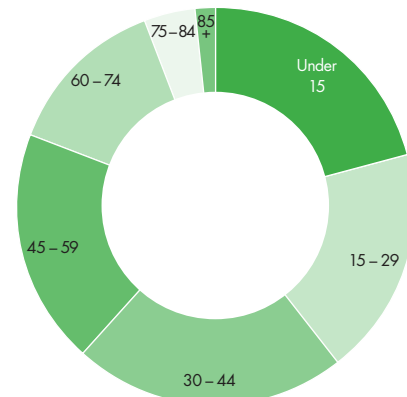
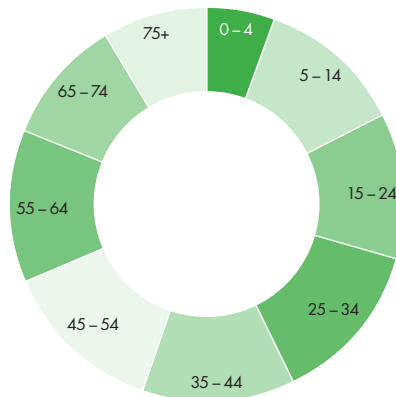
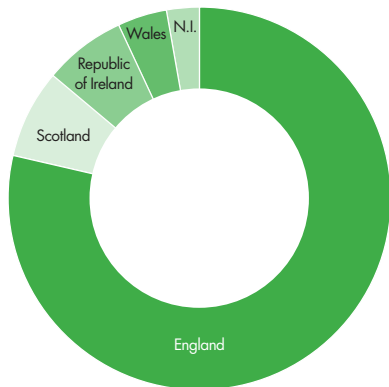
AGE GROUP	POPULATION
0 – 4	3,782,330
5 – 14	8,192,527
15 – 24	7,816,838
25 – 34	8,998,605
35 – 44	8,495,643
45 – 54	8,919,984
55 – 64	8,366,669
65 – 74	6,719,287
75+	5,789,351
TOTAL	67,081,234

ONS

REPUBLIC OF IRELAND POPULATION BY AGE

AGE GROUP	POPULATION
Under 15	1,042,392
15 – 29	927,128
30 – 44	1,132,599
45 – 59	957,197
60 – 74	661,518
75 – 84	215,495
85+	75,173
TOTAL	5,011,500

CSO



UK & IRELAND POPULATION 72,092,734

CINEMA FIRST ENTERTAINMENT AND ATTITUDES TRACKER

CROSS-INDUSTRY UNITY

The FDA *Entertainment and Attitudes Tracker* implemented at the start of the pandemic and regularly shared with key partners for sector recovery efforts, took on further relevance as it moved under the aegis of Cinema First with joint distribution and exhibition custodianship. The Tracker maintained its original purpose in seeking to understand consumer attitudes toward cinemagoing, looking for indicators of how the film industry may emerge from the pandemic over the coming years.

Market research agency MetrixLab continued to deliver the Tracker and having established a regular dip into audience tastes and habits, they were able to offer an informative comparative picture of a sector facing the biggest challenges in its entire history. As well as long-running questions and consumer measures, the Tracker was also able to adapt as needed with each survey wave to help ascertain the most insightful and useful market intelligence throughout the course of the year.

SURVEY SPECIFICS

Six survey waves ran during 2021, two whilst cinemas were in complete shutdown, and the other four paced over the second half of the year. With proportionate population weighting, all five of the territory's home nations were ably covered by the Tracker, allowing for a greater flexibility of approach as each country's cinemas operated under their own specific government mandates and measures. The ability to consider a geographically diverse cinema landscape proved vital.

The survey was designed as a device agnostic 20-minute questionnaire that covered a diverse 1,250 participants, with even gender and proportionate age demographic splits. Each wave was placed in-field for a period of five days, followed shortly afterwards by a detailed MetrixLab report. Post-survey, relevant findings were dispersed in timely fashion to FDA and UK Cinema Association members, and also made available for other key industry partners upon request.

INSIGHT AND ADAPTABILITY

The well-established Cinema First Insights Group, comprised of leading research experts from FDA and UKCA member companies, fully managed and oversaw the Tracker. This group met regularly with MetrixLab before each wave to formulate the specific direction of insight required, then again after fieldwork to evaluate findings. Other industry collaborators were also included in the mix as required, with an ambition to gather and share the broadest industry intelligence available.

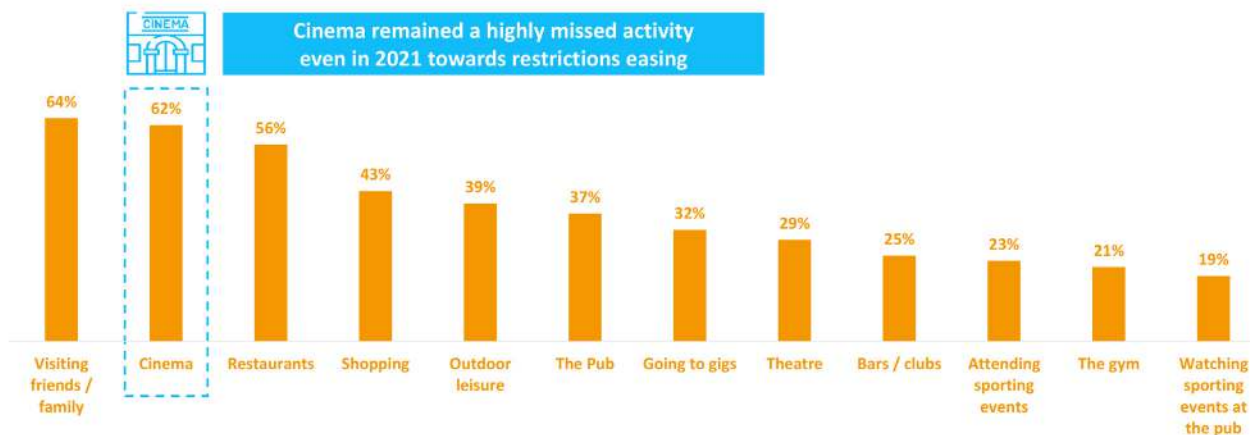
As cinemas reopened and audiences increasingly returned, a new segmentation was applied with three groupings created: *Intender Maintained* (those returning more often or at the same pre-pandemic levels); *Intender Reduced* (those planning to return less often); and *Unsure* (those uncertain about a cinema return). This approach was designed to better understand cinemagoer needs and potential barriers for return and will carry on into 2022 as the sector continues to rebuild.

KEY FINDING MOST-MISSED OUT-OF-HOME ACTIVITY

Cinemas was the second most prioritised out-of-home activity that people missed throughout periods of restrictions



Q: Which of these out-of-home activities would you say you miss the most given the current status of lockdown measures?



Average score taken across 5 weeks of fieldwork (21 Apr – 5 Dec 2021)
Base N=5039

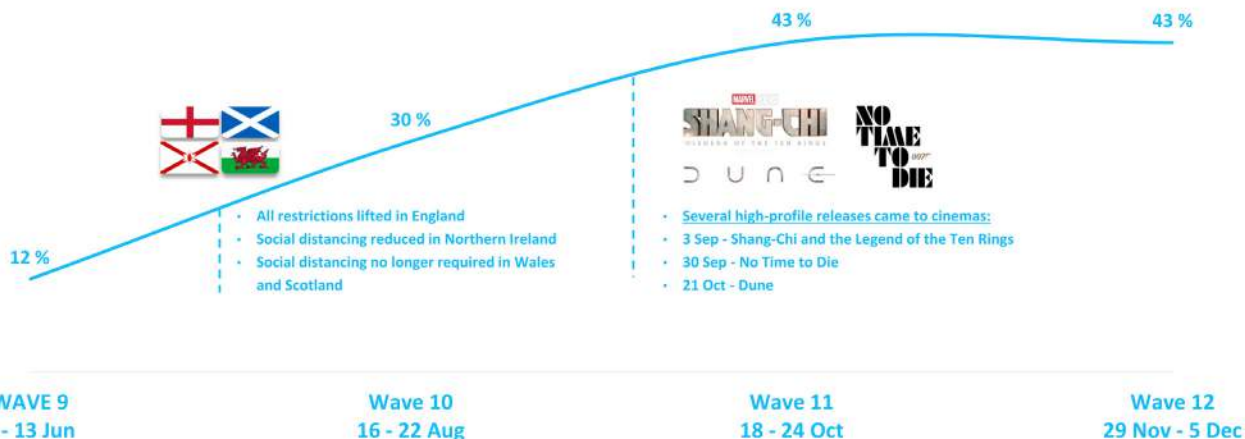
Throughout 2021 cinemagoing remained consistently high as a much-loved missed activity, second only to seeing friends and family as an out-of-home choice. It was also notable that cinema comfortably eclipsed all other entertainment and leisure offers in people's affections.

KEY FINDING RETURNING CINEMAGOER NUMBERS

There was a strong and significant increase in the number of people that returned to cinemas once they reopened in summer 2021

Q: Now that cinemas have reopened, have you returned recently?

Claimed return to the cinema – 'yes, I've been to the cinema'



Base: Total Audience (Wave 9 N=1021 / Wave 10 N=1022 / Wave 11 N=998 / Wave 12 N=990)

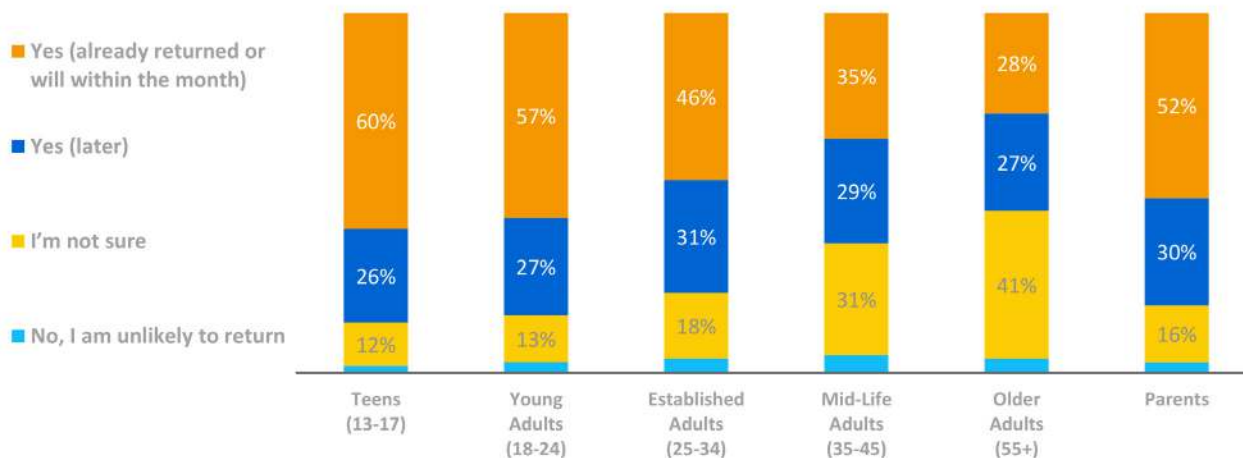
Once cinemas were able to reopen and restrictions gradually eased from mid-May onward, audiences returned in healthy numbers. As multiple blockbusters regularly arrived toward the end of the year, box office levels increased and demonstrated the audience appetite for cinemagoing.

KEY FINDING KEENEST DEMOGRAPHIC TO RETURN

Younger age groups (13-24 year olds) alongside Parents were the most likely to have returned to the cinema in 2021



Q: Now that cinemas have reopened, do you plan to go back to the cinema? (Average of 2021)



Average score taken across 5 weeks of fieldwork (21 Apr – 5 Dec 2021)
Base N=5039

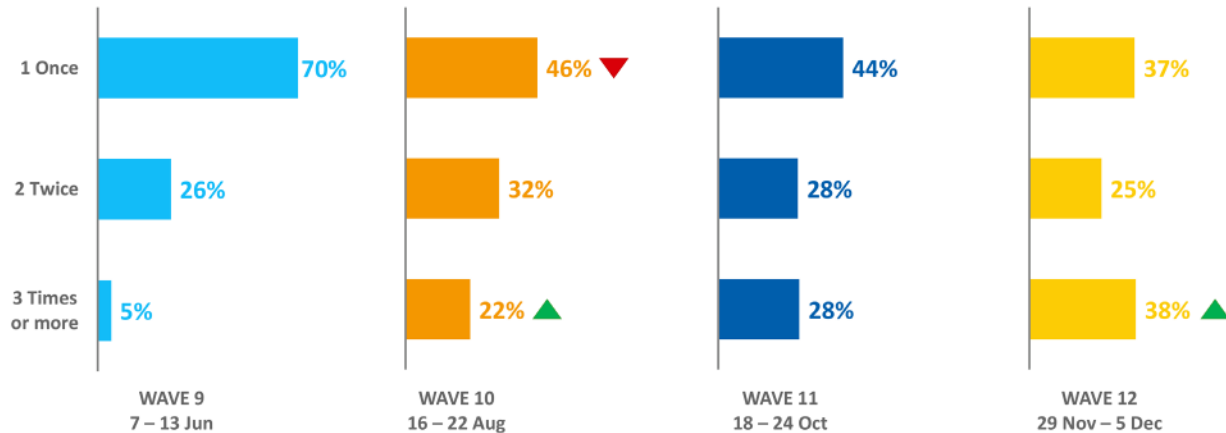
When cinemas reopened, younger audiences and families were the keenest to return in larger numbers, mirroring the pattern established pre-pandemic. As market conditions continue to ease and with the right slate mix, it is hoped that older audiences will return in greater volume.

KEY FINDING CINEMAGOING FREQUENCY

We also saw that people started to attend more frequently, with significant increases in people visiting 3 or more times



Q: How many times have you been back to the cinema in 2021?



Base: Returning Audience (Wave 9 N=123 / Wave 10 N=308 / Wave 11 N=430 / Wave 12 N=426)
Significant against previous wave at 95% Confidence ▲ ▼

Over time and across repeated survey waves, a higher frequency of cinemagoing was demonstrated. This reflected both the high-status which cinema holds in consumer leisure habits and also the growing sector confidence with ever more films finally being able to release on the big screen.

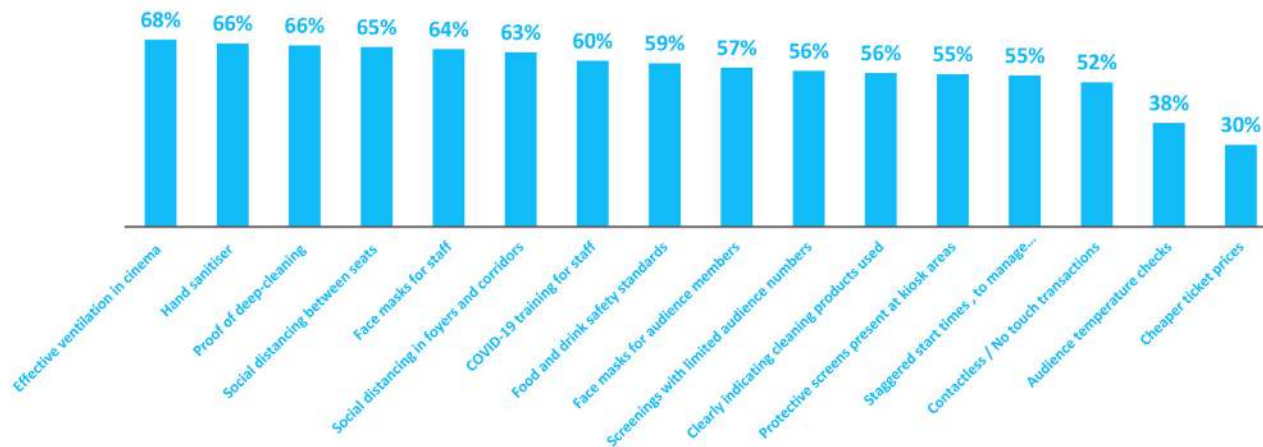
KEY FINDING IN-CINEMA REASSURANCES

Ventilation in cinemas gave the most reassurance, while sanitiser, overall cleanliness and social distancing continued to be important



Q: Which measures would give you confidence to return to the cinema?

Factors selected as 'essential'



Average score taken across 5 weeks of fieldwork (21 Apr – 5 Dec 2021)
Base N=5039

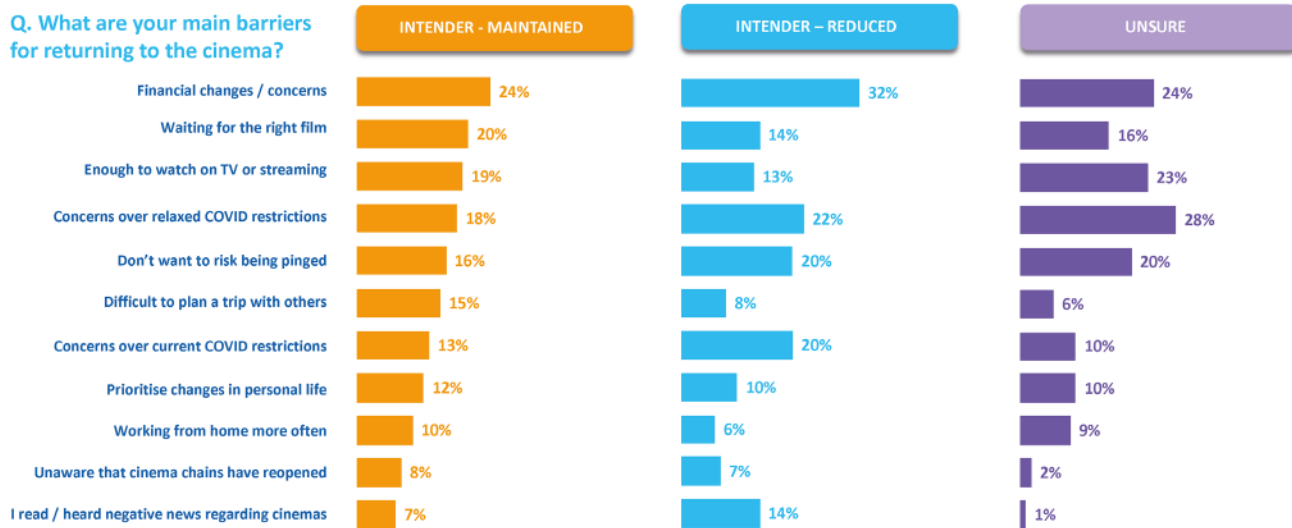
Safeguarding assurances from cinemas formed a vital piece of the sector recovery journey. As pandemic conditions ebbed and flowed over the year, key areas of focus were auditorium ventilation, use of hand sanitiser, improved hygiene levels, social distancing and face coverings.

KEY FINDING BARRIERS FOR RETURN



Financial concerns were the primary barrier for those yet to return to the cinema, with COVID driving concern amongst those less certain

Q. What are your main barriers for returning to the cinema?



Data taken from wave 12 (29 Nov – 5 Dec 2021)

Base Intender Maintained / Intender Reduced / Unsure (N= 225, 120, 191)

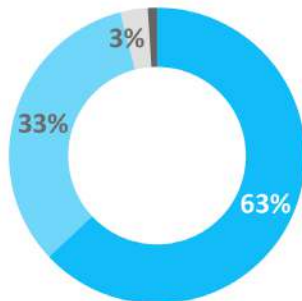
A more honed survey participant segmentation gave good insight into potential barriers for returning to cinemas. A squeeze on finances and waiting for key films were prime factors for the more avid cinemagoers, whilst COVID concerns were paramount for the most hesitant returners.

KEY FINDING CINEMA EQUITY

Levels of satisfaction with the cinemagoing experience remained universally high - even with increasing numbers attending

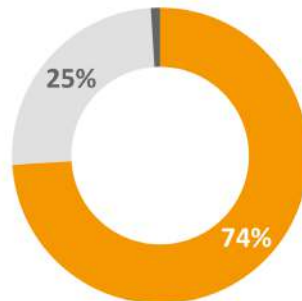


Thinking about your recent visit to the cinema, how would you rate the overall experience?



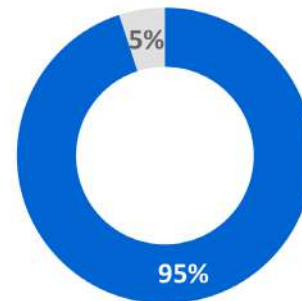
Very good Good
Neutral Bad

Were you satisfied with the standard of health and safety measures put in place?



Very satisfied Somewhat satisfied
Not satisfied

Would you recommend returning to the cinema to others?



Yes No

Average score taken across 5 weeks of fieldwork (21 Apr – 5 Dec 2021)
Base N=1287

Returning audiences were overwhelmingly positive following their cinema visits. With impressive ratings above 90% across the board for the cinemagoing experience, in-cinema health & safety measures, satisfaction levels and audience recommendation scores, cinema is truly back.

REFLECTIONS ON 2021

HOW

DISTRIBUTOR PERFORMANCE 2021

	DISTRIBUTOR	NEW FILMS	BIGGEST RELEASE	MARKET SHARE
1	Universal	25	<i>No Time to Die</i>	30.3%
2	Sony	20	<i>Spider-Man: No Way Home</i>	21.9%
3	Walt Disney	19	<i>Shang-Chi and the Legend of the Ten Rings</i>	21.0%
4	Warner Bros.	24	<i>Dune</i>	14.2%
5	Paramount	4	<i>A Quiet Place Part II</i>	3.6%
6	Lionsgate	11	<i>The Hitman's Wife's Bodyguard</i>	1.8%
7	eOne	2	<i>Clifford the Big Red Dog</i>	1.4%
8	Park Circus	39	<i>Elf (RE:2021)</i>	0.6%
9	STX	3	<i>Spencer</i>	0.6%
10	StudioCanal	8	<i>Another Round</i>	0.5%
TOP 10 DISTRIBUTORS		155		95.7%
11	Trafalgar	22	<i>Anything Goes – The Musical</i>	
12	Piece Of Magic	2	<i>Christmas with André</i>	
13	Altitude	11	<i>Dogtanian and the Three Muskehounds</i>	
14	MUBI	9	<i>Limbo</i>	
15	Signature	12	<i>Rise of the Footsoldier: Origins</i>	
16	Reliance	2	<i>Sooryavanshi</i>	4.3%
17	Vertigo	9	<i>Around the World in 80 Days</i>	
18	Sky Cinema	3	<i>A Boy Called Christmas</i>	
19	Rhythm Boyz	1	<i>Chal Mera Putt 3</i>	
20	CinemaLive	4	<i>Cliff Richard: The Great 80 Tour</i>	
	138 further content suppliers	267		
TOTAL 158		497		100%

Comscore

UNIVERSAL CLAIM NO.1 DISTRIBUTOR FOR 2021

Universal took the top spot for the third time since going solo in the territory in 2006, with an impressive 30.3% market share, delivering 25 new releases and £180.8m in box office. Universal spent eight weekends out of a reduced 33-week year at no.1 thanks to a broad slate of films, including: dynamic action movies *Fast & Furious 9* and *Nobody*; compelling dramas *The Card Counter*, *House of Gucci*, *Land and Respect*; animated sequels *The Addams Family 2*, *The Boss Baby 2*, *The Croods 2: A New Age* and *Spirit Untamed*; innovative horrors *Candyman*, *Halloween Kills*, *In The Earth*, *Old* and *Last Night in Soho*; and British made fare *People Just Do Nothing* and *The Sparks Brothers*.

Final Daniel Craig Bond outing *No Time to Die* topped Universal's output and the year's box office, posting the highest opening 3-day weekend for any Bond picture, managing four weeks at no.1 and cementing a place in the top three films of all time in the UK and Ireland, behind only *The Force Awakens* and *Skyfall*. 2022 looks to be just as stellar for Universal with British offerings *Belfast* and *Downton Abbey 2*; animated capers *Minions: The Rise of Gru* and *Mario*; big screen scares from *Halloween Ends* and Jordan Peele's *Nope*; plus guaranteed thrills from Baltasar Kormákur's *Beast* and Colin Trevorrow's much-anticipated trilogy closer *Jurassic World: Dominion*.



© Universal



© Universal



© Universal



© Universal

DISTRIBUTORS' MEDIA SPEND

Imperative to successfully launching any film into cinemas is a substantial print and advertising commitment. Distributors leverage tv and radio, outdoor ads, digital networks, press and in-cinema channels to generate a groundswell of audience awareness leading up to a film's theatrical release. Aside from an expected dip in investment during the pandemic period (see chart), P&A spends have been on the rise, seeing a 15% increase between 2010 and 2019. Over the last decade, the importance of media spend in digital channels has risen significantly, accounting for less than 5% of the film sector's yearly media spend in 2010, rising to upwards of 20% across the last three years.

FILM DISTRIBUTORS' MEDIA ADVERTISING SPEND

PAID FOR MEDIA	2021	2020
Television	£24,241,580	£14,497,838
Outdoor	£18,948,732	£21,186,482
Digital/Online	£11,664,405	£9,956,522
Radio	£4,886,404	£2,873,236
Press	£1,526,943	£2,272,201
Other (e.g. in-cinema, direct mail)	N/A	£17,701
TOTAL	£61,268,064 (+21% vs.2020)	£50,803,980 (-76% vs.2019)

Nielsen

FILM DISTRIBUTORS' PHYSICAL MEDIA SPEND BY MONTH

2021	PHYSICAL MEDIA AD SPEND ALL UK DISTRIBUTORS	NEW TITLES RELEASED IN CINEMA	ALL TITLES ON UK RELEASE
January	£268,243	—	—
February	£127,103	—	—
March	£308,373	—	—
April	£448,050	—	—
May	£3,801,546	37	242
June	£8,877,942	40	253
July	£9,078,539	59	307
August	£6,721,194	53	281
September	£5,302,261	77	296
October	£12,044,702	65	330
November	£7,049,302	101	291
December	£7,240,809	65	250
TOTAL	£61,268,064	497	

Nielsen

SOCIAL MEDIA TRAFFIC FOR NEW RELEASES 2021

GOOGLE SEARCH TRENDS 2021

The top five global Google searches for the year were all sports related, with cricket dominating the top three spots: Australia vs. India, India vs. England and IPL (Indian Premier League). It was sport for the Google UK top three too with Euros, Premier League and Danish midfielder Christian Eriksen, followed by the COVID vaccine and the recently deceased Prince Philip.

The top film searches for the year saw *Eternals*, *Black Widow* and *Dune* jockeying for position, whilst streaming titles *Red Notice* and *Army of the Dead* appeared in both the UK and worldwide top 10. The most searched for actors were Alec Baldwin, comedian Pete Davidson and Bollywood star Aryan Khan, with Gina Carano and Armie Hammer rounding out the top five.

GOOGLE TOP 10 MOST SEARCHED FILMS 2021

WORLDWIDE	UK
1 <i>Eternals</i>	<i>Dune</i>
2 <i>Black Widow</i>	<i>Black Widow</i>
3 <i>Dune</i>	<i>Eternals</i>
4 <i>Shang-Chi and the Legend of the Ten Rings</i>	<i>No Time to Die</i>
5 <i>Red Notice</i>	<i>Red Notice</i>
6 <i>Mortal Kombat</i>	<i>Army of the Dead</i>
7 <i>Cruella</i>	<i>Shang-Chi and the Legend of the Ten Rings</i>
8 <i>Halloween Kills</i>	<i>Halloween Kills</i>
9 <i>Godzilla vs. Kong</i>	<i>The Suicide Squad</i>
10 <i>Army of the Dead</i>	<i>Jungle Cruise</i>

Google

IMDb TRENDS 2021

IMDb is the world's most popular source of movie, tv and celebrity content. Its searchable database houses more than 185 million data items and attracts 250 million unique visitors every month. IMDb's overall top 10 comprises those stars who consistently ranked highest on the site's weekly chart of page views across the year. IMDb's breakout stars are those who charted for the first time in 2021. There was strong representation for women this year, with female actors dominating both lists.

IMDb MOST WATCHED TRAILERS 2021

FILM	DESIGNATION	DURATION
1 <i>Godzilla vs. Kong</i>	Official Trailer	2 mins 25 secs
2 <i>Zack Snyder's Justice League</i>	Official Trailer #2	2 mins 19 secs
3 <i>Fast & Furious 9</i>	Official Trailer #2	3 mins 21 secs
4 <i>Venom: Let There Be Carnage</i>	Official Trailer #2	2 mins 35 secs
5 <i>The Matrix: Resurrections</i>	Trailer #1	2 mins 53 secs
6 <i>Spider-Man: No Way Home</i>	Official Teaser Trailer	2 mins 55 secs
7 <i>Dune</i>	Main Trailer	3 mins 34 secs
8 <i>The Suicide Squad</i>	Official 'Rain' Trailer	2 mins 25 secs
9 <i>Mortal Kombat</i>	Official Trailer	2 mins 31 secs
10 <i>Eternals</i>	Final Trailer	2 mins 52 secs

IMDb

IMDb TOP STARS 2021

TOP STAR	BREAKOUT STAR
1 Elizabeth Olsen	Regé-Jean Page
2 Regé-Jean Page	Ben Barnes
3 Florence Pugh	Juno Temple
4 Ana De Armas	Kelly Marie Tran
5 Yvonne Strahovski	Sophia Di Martino
6 Anya Taylor-Joy	Eve Hewson
7 Alexandra Daddario	Phoebe Dynevor
8 Jodie Comer	Brianna Howey
9 Ben Barnes	Wyatt Russell
10 Lily James	Hannah Waddingham

IMDb



TWITTER TRENDS 2021

Zack Snyder's Justice League became a firm fan favourite and was the most tweeted about movie in 2021; seven of the top 10 films were superhero titles; whilst both *Shrek* and *Black Panther* made appearances despite not being on release. Twitter has over 211 million daily monetisable users (up 13% vs. 2020) with most new sign-ups coming from outside of the US and over 2 billion videos are streamed every day from the site with 95% of views occurring on a mobile device.

MOST TWEETED FILMS 2021

	FILM
1	<i>Zack Snyder's Justice League</i>
2	<i>Spider-Man: No Way Home</i>
3	<i>Eternals</i>
4	<i>Black Panther</i>
5	<i>Black Widow</i>
6	<i>The Suicide Squad</i>
7	<i>Dune</i>
8	<i>Godzilla vs. Kong</i>
9	<i>Shrek</i>
10	<i>The Batman</i>

Twitter

ROTTEN TOMATOES RATINGS 2021

The Tomatometer score represents the percentage of professional critic reviews that are positive for a given film or television show. A score is calculated for a movie or TV show after it receives at least five reviews. It is used by audiences (who can also post their own ratings) as a handy one-stop indicator of critical value and when scores are high, they will often feature prominently on a film's marketing materials.

ROTTEN TOMATOES – TOP FILMS 2021

	FILM	TOMATOMETER SCORE
1	<i>Nomadland</i>	93%
2	<i>Judas and the Black Messiah</i>	96%
3	<i>The Father</i>	98%
4	<i>Spider-Man: No Way Home</i>	93%
5	<i>In the Heights</i>	94%
6	<i>Summer of Soul (...Or, When the Revolution Could Not Be Televised)</i>	99%
7	<i>Pig</i>	97%
8	<i>The Power of the Dog</i>	94%
9	<i>CODA</i>	96%
10	<i>West Side Story</i>	92%

Rotten Tomatoes



PREMIERES

High profile Premieres have long been seen as an important launchpad for a film's marketing and publicity campaign, with the distributor assuming full responsibility for the arrangement and funding of all Premiere activity. However, during 2020 with the cinema sector repeatedly forced to close and severe restrictions placed on talent travel and availability, such events were limited.

With the UK having previously established itself as one of the leading global release territories and able to regularly attract A-list talent to its shores in support of film releases, it was great to see the return of some much-needed industry glamour in 2021. After cinemas reopened in May, the film sector was able to rapidly get itself back into the swing of high-end events with its usual aplomb.

An array of World, European and UK Premieres, plus festival galas were on offer, as a rich mix of film talent once again hit the red carpet. London also resumed its position as Europe's premier Premiere destination, with some notable events and impactful moments that offered strong publicity opportunities ahead of theatrical release. 2022 promises an even more star-studded line-up.



Dune

© Warner Bros.



Eternals

© Walt Disney



The King's Man

© Walt Disney



No Time to Die

© Universal



Reminiscence

© Warner Bros.



Shang-Chi

© Walt Disney

DIVERSITY OF VOICES IN 2021

Report by **Dave Jarman** and **Delphine Lievens** on the role diverse films have played in 2021's box office recovery in the UK and Irish film sector.

2020 saw conversations around diversity gather significant momentum due to the prominence of the Black Lives Matter movement. As with the society in which it operates, the film sector had pause to reflect on how lasting change in representation might be achieved. In an industry where many artists and most gatekeepers are white, able-bodied men, often from socially or financially privileged backgrounds, how do you challenge the status quo if you don't have access? The film world has been reluctant to face change on many fronts and whilst often at the cutting edge of technology, its operating ethos can be frustratingly old fashioned.

The lifecycle of a film from greenlight to release is often a long and challenging one, regularly taking years to travel from concept to screen, with societal ethics and trends flexing repeatedly during that period. Whilst conversations around difference, be it race, gender, sexuality or disability, have often been side-lined, the unprecedented upheaval of the pandemic period has demonstrated just how vital a range of authentic voices is if we want our industry and content to genuinely represent all of our communities. If progress toward considering meaningful industry inclusion was made in 2020, could momentum manifest as action in 2021?

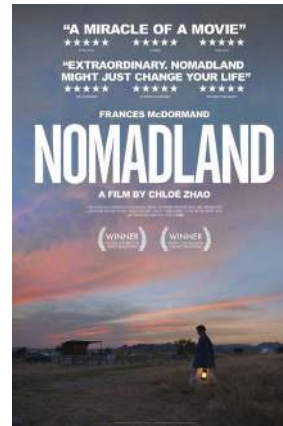
A studio slate is a big ship to turn around in such a short time, and with all areas of the sector hampered by COVID related restrictions, attention was and is even more acutely focused on the bottom line. The two-hander of an improved diversity of nominees at awards ceremonies and more key releases helmed by diverse filmmakers makes for great press, and in some cases strong box office, but does it signal meaningful and lasting change? Were there more projects from a varied range of artists, both in front of and behind the camera, playing a significant role in helping audiences and the sector back to health?

AND THE WINNER IS...

2021 began with cinemas shuttered once again due to COVID related national lockdowns, with screens remaining closed for the first four and a half months of the year. With many of us getting our film fix at home, the first glimmer of outside glamour came with April's BAFTA and Oscar awards ceremonies. Both organisations recently sought to revamp the rules of their campaigning, membership and voting procedures after criticism of a lack of diversity in membership and subsequently nominations. Seemingly because of the systemic change to its central tenets, BAFTA delivered its most inclusive raft of nominations yet (see pages 28 – 29).

Nomadland and *Rocks* led with seven nominations each; four of the six director nominees were women, ending a decade long all-male run; and the acting categories saw nominations for many artists from the African, South and East Asian diasporas, accounting for 16 of the 24 nods. *Nomadland* achieved four BAFTAs including best director for Chloé Zhao, only the second woman to win the award and the first from the Asian diaspora. Bukky Bakray was voted EE Rising Star for her lead turn in *Rocks*; Daniel Kaluuya won best supporting actor for *Judas and the Black Messiah*; and Yuh-Jung Youn was the first Korean actor to win a BAFTA, for her supporting role in *Minari*.

Awards acclaim does not always ensure support for a film, nor does it guarantee a theatrical release. Writer/director Emerald Fennell took home best British film and best original screenplay statues for *Promising Young Woman*, yet the film was not made available to play in cinemas. Pixar's *Soul*, the first of its animated titles to feature an African American lead, won best animation and original score but skipped cinemas to debut on Disney+. Similarly, writer/director Remi Weekes scooped the outstanding debut award for atmospheric horror *His House*. Distribution rights were picked up by Netflix with the film debuting on their streaming platform.



© Walt Disney



© Warner Bros.

Chloé Zhao's *Nomadland* (£2.2m gross), Shaka King's *Judas and the Black Messiah* (£434k) and Lee Isaac Chung's *Minari* (£255k) garnered praise during awards season, which significantly raised their profile and, had they been released into theatres during a standard cinema year, would likely have impacted well on their box office too. All three of these titles were launched on streaming services whilst cinemas were closed, capitalising on awards attention. Alongside *Sound of Metal* (£152k) and *Raya and the Last Dragon* (£898k), they provided diverse home entertainment, as well as offering quality options to programmers when sites reopened in mid-May.

OPEN FOR BUSINESS

Released in late-May, Japanese language animation *Demon Slayer: Mugen Train* (£1.2m) became the highest grossing anime title launched in the UK and Ireland for more than two decades. Following on from the hit tv series, Haruo Sotozaki's film finally reached UK screens after finding significant worldwide success in 2020, including becoming Japan's highest grossing film of all-time, unseating Studio Ghibli's 19-year incumbent *Spirited Away*. Other notable anime releases included *My Hero Academia: World Heroes' Mission*, *Violet Evergarden: The Movie*, a brace of Evangelion titles and a reissue of the 1995 Manga classic *Ghost in the Shell*.

As the summer months rolled on and cinema footfall increased, so did the breadth of titles available from diverse filmmakers. Ahmir 'Questlove' Thompson's *Summer of Soul* (£508k), was the year's highest grossing documentary and made many critics' end of year lists thanks to its combination of unseen footage and electrifying live performances from the 1969 Harlem Cultural Festival. Questlove's labour of love managed an impressive multiple of 8.2 (lifetime gross divided by opening weekend gross), suggesting very strong word of mouth. Further documentary excellence came in the form of Nepalese director Belmaya Nepali's *I Am Belmaya*.

Arriving in late August, Nia DaCosta's *Candyman* (£5.2m) generated significant box office after a move from 2020 and became the 3rd highest grossing horror film of the year, outperforming genre pictures from established directors including *Halloween Kills*, *Old* and *Last Night in Soho*. A Black female director at the helm of a studio picture is a rare thing, and with horror impresario Jordan Peele's backing (*Candyman* was produced through Peele's Monkeypaw Productions along with



© Universal



© Walt Disney

horror heavyweights Blumhouse), and some franchise appeal, DaCosta's film created just what many young audiences wanted to see having returned to the cinema earlier in summer.

Films based on known IP can mean big business and franchises recognised for the diversity of their ensemble casts and crew also returned in 2021 with Justin Lin's *Fast & Furious 9* (£16.5m), Malcolm D. Lee's *Space Jam: A New Legacy* (£12.9m) and Lana Wachowski's *The Matrix: Resurrections* (£5.9m) all contributing to the year's box office recovery. The hugely successful Bond series had its first director from the northeast Asian diaspora with Cary Joji Fukunaga helming the no.1 film of the year *No Time to Die* (£96.6m). Across 25 Bond films, with 13 directors, 11 have been white, with Fukunaga and Lee Tamahori, of Māori descent, the only exceptions.



© BFI



© Netflix

EAST BY SOUTHEAST

Hollywood is often our primary source of diverse English language programming, and 2021 proved to be box office giant Marvel's most inclusive year to date. *Shang-Chi and the Legend of the Ten Rings* (£21.3m) came out top, landing as the fourth highest grossing film of the year. Lauded as a watershed moment for the Hollywood onscreen representation of East Asians/Asian Americans (despite not receiving a release in China), Destin Daniel Cretton's film outperformed both Chloé Zhao's *Eternals* (£14.9m) and Cate Shortland's *Black Widow* (£18.8m), themselves high-water marks for inclusion featuring women and diverse artists in lead roles.

Several factors contributed to *Shang-Chi's* success and the film's September release date is of importance here. *Black Widow* released

into cinemas in July when audiences were only just beginning to return to screens and was also made available on PVOD day-and-date through Disney+. *Shang-Chi* occupied something of a later sweet spot for box office, with audiences more comfortable being in an auditorium and the feared winter COVID resurgence not yet on the horizon. Many high-profile releases in Q4 benefited from a similar set of circumstances, although this didn't quite pan out for the less well received though equally well supported *Eternals*.

Key to *Shang-Chi's* achievement was the rallying of the UK and Ireland based East Asian audience behind a film that was seen to be both made for and by them. Cinemagoers from East Asian communities created strong word of mouth along with critics who took a liking to the film's elements of difference from the generic blueprint of the now ubiquitous superhero movie. This is not a dissimilar situation to the release of Ryan Coogler's *Black Panther* in 2019, that film's runaway global success was attributed largely to a fresh take on the comic book picture and embracing often ignored elements of culture from across the African/African American diasporas.

After a few years of declining audiences, moves toward streaming and extensive COVID related production delays, South Asian films reported some good post-pandemic returns. Mirroring the situation in India, Hindi language titles accounted for very few of the year's successes and regional pictures largely dominated the top 10. Hindi action thriller *Sooryavanshi* (£584k) was the top title; cricket drama '83 (£492k) featured multiple languages including Tamil and Telugu; and Punjabi romantic comedies *Honsla Rakh* (£468k) and *Chal Mera Putt 3* (£398k), as well as romantic drama *Qismat 2* (£332k) all brought sizeable audiences into the cinema.

AUTHENTICITY

Many titles faithfully showcased stories from marginalised communities including Alim Khan's *After Love*; Ben Sharrock's *Limbo*; Janicza Bravo's *Zola*; and later in the year Rebecca Hall's *Passing*, Jeymes Samuel's *The Harder They Fall* and Charise Castro Smith's *Encanto* (£6.4m) all contributing to the year's box office total. Jon M. Chu's adaptation of Lin-Manuel Miranda's *In the Heights* (£4.6m) received criticism for pushing dark-skinned Afro Latinx characters to the background, the very community the film was supposed to represent. Colourism is rife in Hollywood with only 19% of Black female leading roles over the last decade going to dark skinned women.

Representation without authenticity can cause some projects to be rendered culturally inert but does that invalidate them entirely? Darius Marder's widely praised *Sound of Metal*, featuring Riz Ahmed as a drummer who loses his hearing, received some questions regarding its legitimacy. Although supporting characters are portrayed by deaf actors, many in the deaf community felt the lead role should have gone to an actor with hearing loss. Sian Heder's *CODA* sought to move sign language and the lives of families with deaf members into the mainstream yet received similar criticism that deaf characters in the film were pushed out of the spotlight.

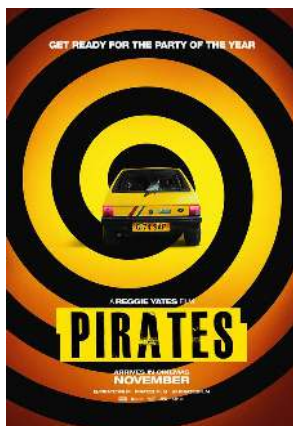
Historically, content made primarily for streaming has outshone theatrical releases for the visibility of characters from marginalised groups. Emma Seligman's *Shiva Baby* and Michael Mayer's *Single All the Way* contain central gay storylines and have flourished on streaming platforms. Theatrical titles with key LGBTIQ+ characters or themes

this year have included *Eternals* (with the MCU's first same sex couple); Marley Morrison's *Sweetheart* (£47k); Francis Lee's *Ammonite* (£194k) and Harry Macqueen's *Supernova* (£771k), the latter two which whilst largely praised were also criticised due to their gay characters being played by high profile straight actors.

BEHIND THE CAMERA

December saw substantial releases for Reggie Yates's '90s garage caper *Pirates* (97k) and Aml Ameen's festive romantic comedy *Boxing Day* (£643k). Whilst representation for artists from the East Asian diaspora and female filmmakers (see pages 54 – 55) appears to have seen some improvement this year, these two titles along with Stefan Davis's *Tales of the Fatherless*, were the only significant theatrical releases by Black British directors in 2021. This continues the pattern from 2010-2020 of only 28 feature films by Black British directors achieving a theatrical release in the UK and Ireland, dropping to just nine features from British East and South East Asian filmmakers.

Both *Pirates* and *Boxing Day* underperformed versus industry expectation, but again the reasons appear myriad and shifting. The Omicron variant of COVID perhaps caused some customers to consider postponing a visit to their local cinema in the winter months, although higher profile titles such as *Spider-Man: No Way Home* managed record returns. Are more systemic issues at the heart of this disparity, with distributors and exhibitors unaware of how to reach the right audiences for these films? How effective were the P&A spends when, for *Pirates* in particular, homegrown talent and substantial PR coverage should have translated into box office?



© Picturehouse



© Warner Bros.

Similarly, two Black-led biopics – Liesl Tommy’s *Respect* (£2.2m) starring Jennifer Hudson as Queen of Soul Aretha Franklin and Reinaldo Marcus Green’s *King Richard* (£1.54m), charting the rise of tennis World Champions Venus and Serena Williams, with Will Smith portraying their father, both underperformed. Neither film garnered the 4–5-star reviews usually needed to elevate a clearly awards focused picture and whilst older audiences attracted to these kinds of dramas made trips to see the latest Bond instalment, they may not have considered these other films enough of a reason to risk a visit to the cinema whilst Omicron infections were swiftly on the rise.

TO 2022 AND BEYOND

With social restrictions all but removed and cinemas open for business, 2022 looks to have a substantial roster of titles by and featuring diverse artists such as: Jay Chandrasekhar’s *Easter Sunday*; Ryan Coogler’s *Black Panther: Wakanda Forever*; Dan Kwan’s *Everything Everywhere All at Once*; Kasi Lemmons’s *I Wanna’ Dance with Somebody*; Jordan Peele’s *Nope*; Gina Prince-Bythewood’s *The Woman King*; Kitao Sakurai’s *Oh Hell No*; Domee Shi’s *Turning Red* and Michael B. Jordan making his directorial debut with *Creed III*. British productions include William E. Badgley’s *Rebel Dread* and Clio Barnard’s *Ali & Ava*.

With seemingly improved visibility across awards season and some high-profile titles by diverse artists making a splash at the box office, is our film landscape beginning to broaden, embracing stories from a more expansive variety of sources? The number of films released by British Black and Asian filmmakers remains worryingly low and without holding organisations accountable across the sector, progress will remain piecemeal. Whilst the pandemic appears to be in retreat, we still operate in a far from ‘normal’ environment and it remains to be seen if the prominent signals toward better representation signify lasting and hopefully wide-reaching change.

ACCESSIBLE CINEMA

12m people in the UK are affected by hearing loss, equating to 1 in 5 adults.

Source: RNID

2m people in the UK live with sight loss, 350,000 of whom are registered blind or partially sighted. Source: RNIB

1.2m people in the UK are registered wheelchair users, with close to 800,000 regular users. Source: NHS UK

850k people in the UK live with Dementia, approximately 5% are under 65 with young onset dementia. Source: Dementia UK

750k people in the UK are on the autism spectrum, which includes Asperger syndrome and Pathological Demand Avoidance. Source: Dimensions UK

Report by **James Connor**, Policy Executive at the UK Cinema Association (UKCA) and Co-Chair of the Disability Working Group into accessible cinema in the territory and industry efforts to keep improving the cinemagoing experience for everyone.

The COVID related closure of UK cinemas during the first half of 2021 inevitably had an impact on the industry's ongoing accessibility work. However, that did not stop the UKCA from continuing with its longstanding Disability Working Group (DWG). The DWG includes several charity, distribution and cinema partners, all working to ensure plans were in place to facilitate the return of disabled customers when sites reopened.

The DWG met three times during 2021, but remained in more regular contact throughout the year, discussing a wide range of access-related issues. A particular concern was to ensure that the impact of COVID related safeguarding measures were minimised as far as practicable for those audiences.

Engagement and collaboration between exhibitors and distributors, as well as their respective trade associations, became more important than ever during 2021. The ever-changing nature of required safety restrictions and the looming threat of further temporary closures continued to impact the release of films and the day-to-day operation of cinemas.

SUBTITLED SCREENINGS (ST)

Prior to the onset of COVID, the UK sector saw steady growth of ST or 'open captioned' screenings for deaf and hard of hearing customers. Typically, more than 1,500 ST screenings would take place in cinemas each week. Despite a period of closure in early 2021 and the re-introduction of some restrictions later in the year, many cinema operators continued their ST programming for a range of films, from major theatrical releases to more specialised titles. While there remain some financial challenges around programming more of these screenings, cinemas remain fully committed to improving provision where possible.

AUDIO DESCRIBED SCREENINGS (AD)

Usually delivered to audiences through individual headphones, AD screenings provide a pre-recorded voice commentary describing onscreen action to help blind and visually impaired customers further enjoy a film. AD has seen considerable growth in recent years with a large proportion of cinemas, particularly new and refurbished sites, now having the technology to provide audio description for a broad range of releases. Looking ahead, and with a recognition of the limitations around current technology, the sector will continue to track and monitor the development of a number of potentially more user-friendly and personalised solutions.

PHYSICAL ACCESSIBILITY

The vast majority of UK cinemas now provide access for those with mobility problems including wheelchair access where this is structurally possible, accessible seating/spaces within the auditoria and internal lifts to access multiple floors of the building. As you might expect new-build cinemas and significant site refurbishments now factor in access needs for all, including wheelchair users and those with multiple disabilities. This has resulted in a number of cinemas also installing 'Changing Places,' enhanced accessible toilets for those with complex disabilities who often require significant assistance.

AUTISM FRIENDLY SCREENINGS (AFS)

AFS or 'relaxed' screenings, offer an environment that is welcoming for people with a range of conditions such as autism, learning disabilities and cognitive disorders. These screenings feature minor adaptations, including having adjusted sound and light levels and no film trailers/adverts at the beginning of the programme. Customers can make noise, move around and sit where they feel most comfortable. Disruption caused by COVID meant that many cinemas were not able to safely re-programme regular AFS. However, some sites began to re-introduce screenings during the latter half of 2021 with plans to increase frequency in 2022.

DEMENTIA FRIENDLY SCREENINGS (DFS)

DFS are a comparatively new and growing area of activity for UK cinema operators. Similar to autism friendly programmes, these specially adapted screenings provide a welcoming and friendly environment for those with dementia and their families. As people with dementia tend to be older, the risks from COVID mean that it remains unlikely that these screenings will be fully re-introduced until 2022 and only when it is judged safe to do so. However, during 2021 the UKCA, with the support of the Alzheimer's Society, produced a new training video for all cinemas to help with the reintroduction of programming and trial of DFS screenings.



CEA CARD SCHEME

Established by the UKCA almost two decades ago, the CEA Card Scheme permits a disabled cinemagoer to receive a complimentary ticket for someone to support them when visiting a participating venue. Inevitably, as with so many other aspects of cinema operation, uptake was greatly affected by the pandemic with only 70,000 annual CEA cards being renewed and an additional 30,000 new cards being issued across 2021. Compared with pre-COVID levels, this is around a 35% reduction of 'live' cards in circulation. Hopefully the uptake and numbers will rise to pre-pandemic levels again over the coming year.

ACCESSIBLE SCREENINGS UK WEBSITE

In late 2021, the UKCA launched www.accessiblescreeningsuk.co.uk – the first ever fully comprehensive and searchable film listings database for accessible screenings at UK cinemas. It is hoped that in time the site will become a reliable and trusted destination for disabled customers looking for film times and listings at their local cinema. The site will also feature key cinema sector updates and announcements as well as cinema information and news stories. The website will continue to grow and adapt to the needs of the sector, but more importantly to those who are using it to find accessible cinema showtimes and information.

LOOKING AHEAD

Moving into 2022 and beyond, cinemas remain keen to welcome back and support both existing and new disabled customers with a number of relevant areas of activity:

SUBTITLING TECHNOLOGY CHALLENGE FUND

The STC fund is aimed at finding a smart solution to in-cinema subtitling for those with hearing loss. The ongoing pandemic related disruption of the past two years has meant that this UKCA project had to be placed on temporary hold. However, in late 2021 the Association was able to pick this work strand up again and there is now a clear direction of travel to further develop a smart glasses solution for those who would benefit from in-cinema subtitling.

AUDIO DESCRIPTION APP

As noted above, the UKCA has been closely following a number of app-based personalised solutions that deliver in-cinema audio description on the audience member's own smartphone. Despite some initial progress, very little materialised from this as many of the solutions were not suitable for the UK market. It is hoped that the sector can renew discussions in earnest regarding development of an accepted and industry-backed approach.

ACCESSIBILITY CHARITIES



alzheimers.org.uk



dementiauk.org



dimensions-uk.org



muscular dystrophyuk.org



autism.org.uk



ndcs.org.uk

R N I B

See differently

rnib.org.uk

**RN
I:D**

rnid.org.uk



whizz-kiz.org.uk



yourlocalcinema.com

SAFEGUARDING COPYRIGHT

Report by **Simon Brown**, Director of the Film Content Protection Agency, on the constant fight to safeguard copyright and protect film assets in the face of increasing, organised piracy activity.

As technology continues to develop, audiences have more choices than ever to access film content – when, where and on any device they want. However, as this content increasingly moves online, so does the demand for readily available infringing versions of newly released films. The majority of such pirated versions continue to be illegally sourced in cinemas around the world by camcording activity, and just one infringing digital copy is typically streamed globally within hours by internet release groups.

The FCPA's work continues to focus primarily on preventing infringing (pirated) versions of films originating from cinemas in the UK and Ireland, through outreach and collaboration with cinema operators, law enforcement and other bodies in the UK, Ireland and worldwide.

HIGH IMPACT CASES

With many COVID local lockdowns still in place for the first few months of 2021, the online piracy groups had very limited opportunities to source new theatrical releases. The regurgitation of pirated versions of old films continued on many infringing sites until cinemas reopened in May, and then high-impact camcording promptly resumed.



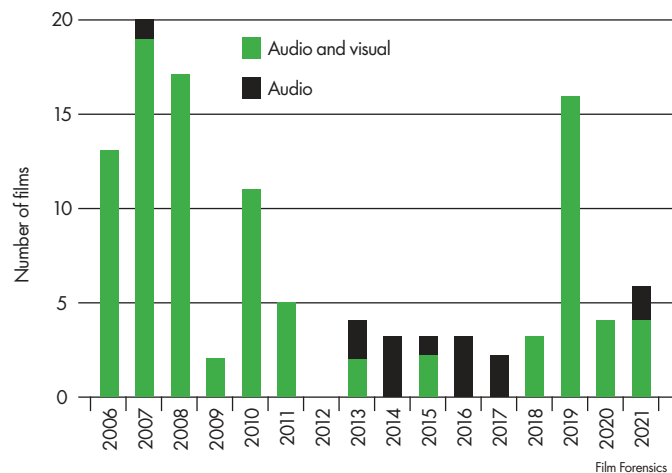
Within a week of reopening, two cinemas in London (about six miles apart) were targeted by a professional cammer. One of these cinemas had also been the last proven source of camcording prior to sites being locked down six months previously, and the investigation soon revealed that the same male was responsible for all three cases. He was subsequently traced and arrested in July and admitted responsibility for all offences.

There followed a lull in high-impact cases until August, after which four online pirated films were forensically traced to UK cinemas, all in east London. Four films were targeted by four individual offenders at four different cinemas. Subsequent investigations by the FCPA have identified the suspects in all cases, and enquiries remain ongoing. Significantly, none of the four targeted cinemas had any previous history of piracy activity, serving as a reminder that this threat to the industry is very real, current and unpredictable

In total during 2021, six films detected online were identified as 'cams' from cinemas in the UK and Ireland (see chart) – a slight increase on 2020, but a significant reduction (74%) on the activity back in 2019. Such cases are clearly very damaging to the industry, not just financially, but also for our territory's reputation to offer reassurances that films can be released here securely ahead of other countries.

On a positive note, the FCPA continues to have a proven track record of success in detecting these cases, and not only bringing the offenders to justice, but also importantly disrupting their activity and preventing the further damage they would inevitably cause through further camcording offences.

PIRATED FILMS ('PROVEN CAMS') FROM CINEMAS – UK & IRELAND



ACTIVITY DISRUPTED BY CINEMA STAFF

Despite the high-impact cases, where cammers were able to capture films whilst remaining undetected by cinema staff at the time, there was good, positive evidence of high levels of anti-piracy awareness and vigilance across UK and Irish cinemas. A total of 125 incidents were reported by exhibitors to the FCPA during 2021, marking a 150% increase on the previous year's activity despite being significantly limited to only the last seven months of the year.

Statistically this represents the highest number of incidents reported in such a period. The majority of these incidents led to the offenders being confronted and excluded from screenings by the cinema management. However, the more serious occurrences required swift police assistance, and resulted in five people being arrested and a further seven receiving recorded police cautions for illegal in-cinema activity.

Delivering anti-piracy awareness training to cinema staff nationwide remained a core objective for the FCPA during 2021 and was in high demand by the exhibition sector after the reopening of cinemas post-lockdown. This period of initial market recovery brought a phase of in-cinema staff re-recruitment, with anti-piracy training and education forming a vital part of the process.

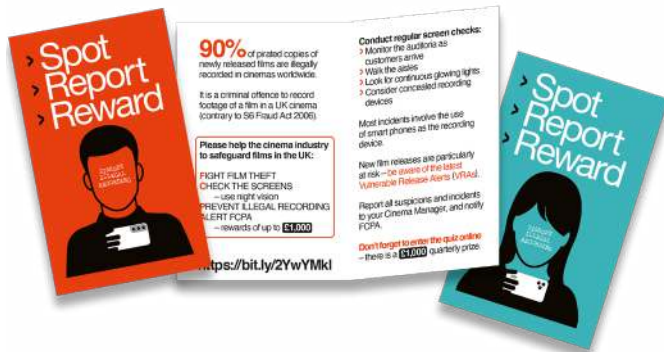
Simon Brown (from the FCPA) with UK cinema staff who received FCPA rewards for their great anti-piracy efforts in 2021.



Ayesha (L) and Kamil (R), Cineworld Wandsworth



Hana (L) and Amy (R), Cineworld Ilford



FCPA 2021 campaign

A total of 53 sessions were delivered by the FCPA to over 1,500 cinema staff during the last six months of the year, representing the most intensive training period for the programme since it commenced. Furthermore, some of the sessions offered opportunities to formally recognise and thank individuals for their good work, and financial rewards were presented to eight members of cinema staff during these meetings. Congratulations and thank you to all of them!

WIDER PIRACY ISSUES

The FCPA continues to enjoy a long-running partnership with the Motion Picture Association (MPA), sharing intelligence and an investigator asset, alongside three Police Intellectual Property Crime Unit (PIPCU) secondees at The City of London Police.

As mentioned, audiences have more choice than ever to access film content, and sadly this includes illegal content. The FCPA continues to be engaged in substantial work investigating the importation, distribution and sale of media and devices associated with this. In 2021 this included:

- The analysis of illegal streaming devices (ISDs), which resulted in over 40 nationwide investigations
- The examination of counterfeit discs seized by Law Enforcement bodies, valued in excess of £20 million and resulting in over 100 online investigations
- Assisting in several high-profile successful cases/prosecutions including one (R v Gostling, London Crown Court, Oct 21) where the defendant sold multiple counterfeit discs online through 22 eBay accounts, 28 PayPal accounts and 31 bank accounts. He subsequently received a four-year custodial sentence after pleading guilty to nine offences under the Fraud Act, Proceeds of Crime Act and Trade Marks Act.

WORLDWIDE ROUND-UP



US/CANADA BOX OFFICE 2021

\$4.5bn

(+105% vs. 2020)

INTERNATIONAL BOX OFFICE 2021

\$16.8bn

(+76% vs. 2020)

WORLD WIDE BOX OFFICE 2021

\$21.3bn

(+81% vs. 2020)

*ALL BOX OFFICE FIGURES IN WORLDWIDE ROUND-UP
ARE IN US DOLLARS (\$) AND CORRECT AS OF 6 JANUARY 2022

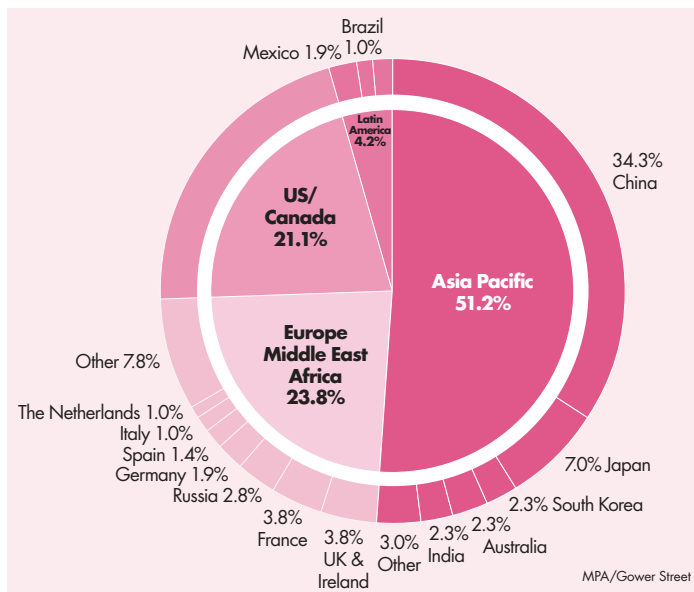
TOP FILMS WORLDWIDE 2021

FILM	LANGUAGE OF ORIGIN	WORLDWIDE BOX OFFICE	INTERNATIONAL BOX OFFICE	% BOX OFFICE INTERNATIONAL
1 <i>Spider-Man: No Way Home</i>	English	\$1,319,254,253	\$574,727,989	44%
2 <i>The Battle at Lake Changjin</i>	Chinese (Mandarin)	\$890,552,290	\$890,006,255	100%
3 <i>Hi, Mom</i>	Chinese (Mandarin)	\$832,918,876	\$832,918,876	100%
4 <i>No Time to Die</i>	English	\$705,730,592	\$543,950,603	77%
5 <i>Detective Chinatown 3</i>	Chinese (Mandarin)	\$695,391,650	\$695,391,650	100%
6 <i>Fast & Furious 9</i>	English	\$678,559,628	\$505,554,238	75%
7 <i>Venom: Let There Be Carnage</i>	English	\$470,050,960	\$256,056,102	54%
8 <i>Godzilla vs. Kong</i>	English	\$464,076,690	\$363,160,596	78%
9 <i>Shang-Chi and the Legend of the Ten Rings</i>	English	\$414,058,767	\$189,526,944	46%
10 <i>Eternals</i>	English	\$390,496,412	\$225,665,929	58%
TOTAL TOP 10		\$6,861,090,117	\$5,076,959,182	
11 <i>Dune</i>	English	\$379,732,259	\$271,635,875	72%
12 <i>Black Widow</i>	English	\$367,373,895	\$183,722,668	50%
13 <i>Free Guy</i>	English	\$324,199,128	\$202,573,926	62%
14 <i>A Quiet Place Part II</i>	English	\$295,282,408	\$135,066,771	46%
15 <i>Cruella</i>	English	\$231,160,594	\$145,057,786	63%
16 <i>My Country, My Parents</i>	Chinese (Mandarin)	\$227,204,245	\$227,202,241	100%
17 <i>Jungle Cruise</i>	English	\$212,985,462	\$95,997,946	45%
18 <i>Raging Fire</i>	Chinese (Cantonese/Mandarin)	\$209,100,705	\$208,659,688	100%
19 <i>Encanto</i>	English	\$205,870,506	\$108,549,420	53%
20 <i>Chinese Doctors</i>	Chinese (Mandarin)	\$203,219,396	\$203,219,396	100%
TOTAL TOP 20		\$9,517,218,716	\$6,858,644,900	

Comscore

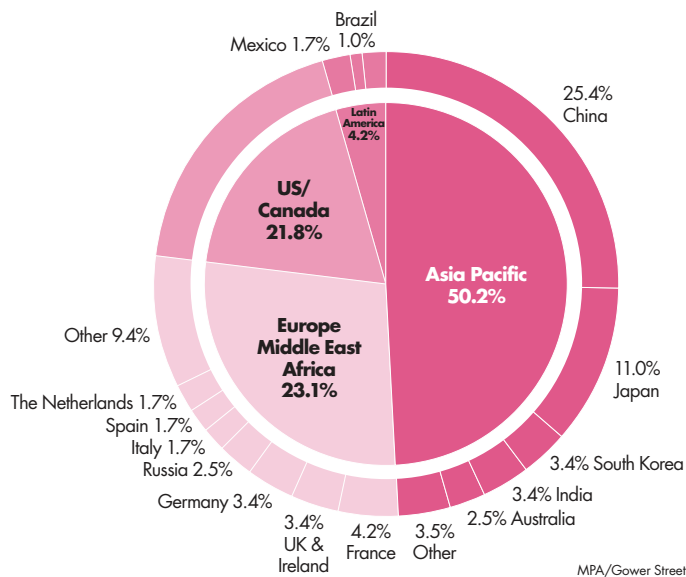
2021 WORLDWIDE BOX OFFICE

Breakdown of the total worldwide box office from 1 January to 31 December 2021



2020 WORLDWIDE BOX OFFICE

Breakdown of the total international box office from 1 January to 31 December 2020



Worldwide box office receipts totalled \$21.3bn in 2021 (vs. \$11.8bn in 2020), an impressive rise of 81%. In the first six months of the year, local Chinese titles dominated as many key territories' cinemas remained shuttered due to the pandemic, but as the months progressed US studio titles began to gather steam and accounted for seven of the year's top 10 films. *Spider-Man: No Way Home* was 2021's top title, generating 6% of overall box office and was the only film to reach the \$1bn mark, despite not being granted a release in no.1 territory China. An impressive feat given the constantly shifting landscape under the hopefully retreating shadow of COVID.

INTERNATIONAL MARKETS 2021

TOP INTERNATIONAL MARKETS	BOX OFFICE	CHANGE VS. 2021	INTERNATIONAL MARKET SHARE	WORLDWIDE MARKET SHARE
1 China	\$7.3bn	+143.0%	43.5%	34.3%
2 Japan	\$1.5bn	+15.0%	8.9%	7.0%
3 UK & Ireland	\$0.8bn	+67.0%	4.8%	3.8%
4 France	\$0.8bn	+55.0%	4.8%	3.8%
5 Russia	\$0.6bn	+100.0%	3.6%	2.8%
6 South Korea	\$0.5bn	+25.0%	3.0%	2.3%
7 India	\$0.5bn	+25.0%	3.0%	2.3%
8 Australia	\$0.5bn	+66.0%	3.0%	2.3%
9 Germany	\$0.4bn	+30.0%	2.4%	1.9%
10 Mexico	\$0.4bn	+100.0%	2.4%	1.9%
TOTAL TOP 10	\$13.3bn			

Comscore/MPA

International box office rose 76% in 2021 to \$16.8bn (vs. \$9.6bn in 2020), generating 79% of the total global box office (vs. 81% in 2020). China accounted for 43% of all international receipts (vs. 31% in 2020); Russia increased their market share to 4%; France held steady (5%); whilst Japan (9%) and Korea (3%) saw their market shares reduced slightly. Four of the top 10 films were from China, including the top 3 pictures, with epic war movie *The Battle at Lake Changjin* the no.1 film internationally. The overall top 20 was made up of 13 US releases, six Chinese titles and one British film, the latest James Bond outing *No Time to Die*.

CHINA

Cinemas 14,235 | Screens 82,248 | POPULATION 1.4BN

For the second consecutive year China was the top performing territory, with receipts of \$7.3bn (+143% vs. \$3.0bn in 2020) from over 1.2bn admissions. The first six months of 2021 delivered 70% of the year's total thanks to high local holiday footfall around Chinese Lunar New Year in February, Tomb Sweeping in April and Labour Day in May. Comedy was king with local titles such as family friendly *Hi, Mom* and slapstick sequel *Detective Chinatown 3* generating excellent results alongside US action imports *Godzilla vs. Kong* (which was partially Chinese funded) and *Fast & Furious 9*, the only non-Chinese films, along with *Free Guy*, to make the top 20.

From midsummer onward, box office saw a significant downturn with many regions seeing spikes in COVID infections leading to local restrictions on movement. Patriotic war picture *The Battle at Lake Changjin*, commissioned to celebrate the centenary of the Chinese Communist Party, was the no.1 film in the territory and is the highest grossing film of all-time in China. Together with portmanteau sequel *My Country, My Parents* and Donnie Yen actioner *Raging Fire*, local films dominated the latter part of the year with *Free Guy* the only non-Chinese exception. Notably, no Marvel films were granted a release in China in 2021.

More than 6,600 new cinema screens were added in China during 2021, with the majority built in rural areas where Chinese language films play exceptionally well. With a string of home grown and often patriotic titles benefiting from an increasingly sophisticated production, distribution, marketing and exhibition network, domestic Chinese-made titles accounted for 85% of the year's box office in China. With the continued success of Chinese cinema and Hollywood also slowly returning to match fit form, the game is now on for who will ultimately wear the 2022 global box office crown.

TOP FILMS 2021



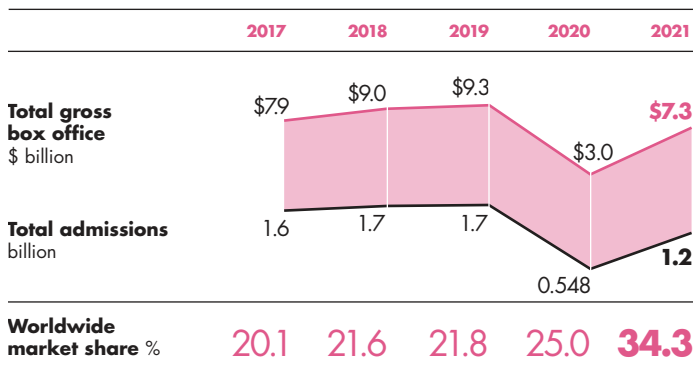
FILM	DISTRIBUTOR	BOX OFFICE
1 <i>The Battle at Lake Changjin</i>	Distribution Workshop	\$887,184,742
2 <i>Hi, Mom</i>	Tiger Pictures	\$830,631,833
3 <i>Detective Chinatown 3</i>	Wanda Visión SA	\$692,624,680
4 <i>My Country, My Parents</i>	China Film Group	\$226,957,891
5 <i>Fast & Furious 9</i>	Universal	\$214,851,604
6 <i>Raging Fire</i>	Emperor Motion Pictures	\$204,072,490
7 <i>Chinese Doctors</i>	Huaxia	\$203,066,921
8 <i>Godzilla vs. Kong</i>	Warner Bros.	\$187,212,811
9 <i>Cliff Walkers</i>	CMC Pictures	\$183,216,788
10 <i>A Writer's Odyssey</i>	CMC Pictures	\$158,925,995

TOTAL TOP 10

\$3,788,745,754

Comscore

5-YEAR MARKET TRENDS 2017-21



MPA

US/CANADA

Cinemas 5,798 | Screens 40,578 | POP. US 332.5M CAN 37.9M

The US was runner-up to China on the world stage for the second year running yet managed to more than double its 2020 take with box office in excess of \$4.5bn (vs. \$2.2bn in 2020), delivering 21% of global grosses (vs. 19% in 2020). Whilst recovery is clearly underway and a welcome relief from 2020's low-water mark, takings were still down 60% versus 2019's \$11.4bn, the second highest year on record. Franchise, superhero and family films attracted significant audiences across the year, with nine out of the top 10 grossing titles based on existing IP, the top four films hailed from Marvel and *Free Guy* was the only top 10 title based on an original concept.

Disney were the best performing studio with \$1.17bn in box office, 26% market share and four of the top 10 films. Sony managed a very close second with \$1.05bn, 23% market share and three of the top 10 films including domestic and world no.1 *Spider-Man: No Way Home*. With two new variants of COVID causing uncertainty both to finances and social confidence, films made for older audiences such as *House of Gucci* and *West Side Story* struggled to connect, except for *No Time to Die*, which matched Daniel Craig's first two US Bond bows, *Casino Royale* (\$167m) and *Quantum of Solace* (\$168m), but fell shy of series highs *Skyfall* (\$304m) and *Spectre* (\$200m).

Two years into the pandemic period and roughly 10% of US cinemas that were trading in 2019 remain shuttered. Whilst recovery has reached the majority of theatres across the states, more than 600 cinemas from big chain multiplex venues to small one screen mom and pop operations have yet to open their doors this side of COVID. Rural inland states have recovered more quickly than those on the coast, but the blight of closures is affecting small towns and large cities alike. 90% of theatres are open and thriving but with incomes stretched post-pandemic, and audiences well served at home, the future operation of those sites still closed remains uncertain.

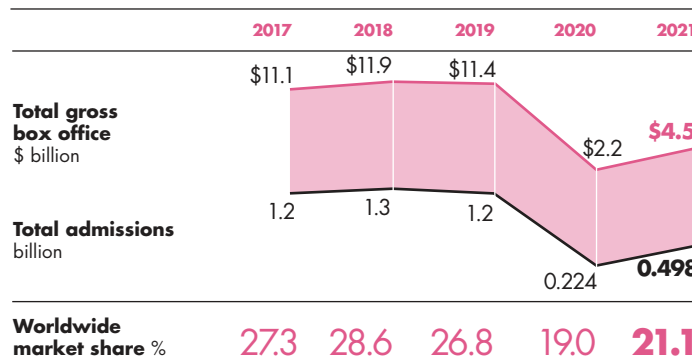
TOP FILMS 2021



FILM	DISTRIBUTOR	BOX OFFICE
1 <i>Spider-Man: No Way Home</i>	Sony	\$635,738,195
2 <i>Shang-Chi and the Legend of the Ten Rings</i>	Walt Disney	\$224,543,292
3 <i>Venom: Let There Be Carnage</i>	Sony	\$212,650,933
4 <i>Black Widow</i>	Walt Disney	\$183,651,655
5 <i>Fast & Furious 9</i>	Universal	\$173,005,945
6 <i>Eternals</i>	Walt Disney	\$164,743,388
7 <i>No Time to Die</i>	Universal	\$160,772,007
8 <i>A Quiet Place Part II</i>	Paramount	\$160,215,764
9 <i>Ghostbusters: Afterlife</i>	Sony	\$123,924,125
10 <i>Free Guy</i>	Walt Disney	\$121,626,598
TOTAL TOP 10		\$2,160,871,902

Comscore

5-YEAR MARKET TRENDS 2017-21



MPA

JAPAN

Cinemas 1,470 | Screens 3,648 | POPULATION 124.7M

Japan made relatively small gains versus some of the other top world territories in 2021, with box office reaching \$1.5bn (vs. \$1.3bn in 2020) a slight rise of 15%, and admissions of 115m (vs. 106m in 2020). With cinemas mostly open across 2021 and a steady supply of local films (US blockbusters arrived later in the year), many in the industry looked to the rise of day-and-date releases and the general shortening of theatrical windows as reasons for a sector plateau. Seen as taking away the 'must-see' factor from the big screen cinema experience, it is feared audiences across Japan could be falling out of the cinemagoing habit post-pandemic.

Local titles dominated the box office with nine of the top 10 releases Japanese made. Local animation performed particularly well, occupying the top three spots with anime sequel *Evangelion: 3.0+1.0 Thrice Upon a Time* managing a series best and landing as the no.1 film of the year; teen mystery *Detective Conan: The Scarlet Bullet* and social science fiction drama *Belle* rounding out the top three. Foreign films accounted for just 20% of all releases and US titles in particular saw lacklustre cinema footfall. Only *Fast & Furious 9* entered the top 10, with *No Time to Die*, *Godzilla vs. Kong* and *Venom: Let There Be Carnage* making the top 20.

In the months preceding the delayed summer Olympics in Tokyo, several states of emergency were called to curb the spread of COVID due to fears that contagion in major cities could advance across the country. As a result, cinemas, gyms and hospitality were closed and remained shuttered during the Golden Week holiday at the end of April, usually a time for travel, leisure and domestic tourism to thrive. The Olympics went ahead without spectators and the remainder of the year was defined by authorities attempting to balance public safety with protecting Japan's economy, relying on the population to follow guidance rather than mandating specific restrictions.

TOP FILMS 2021



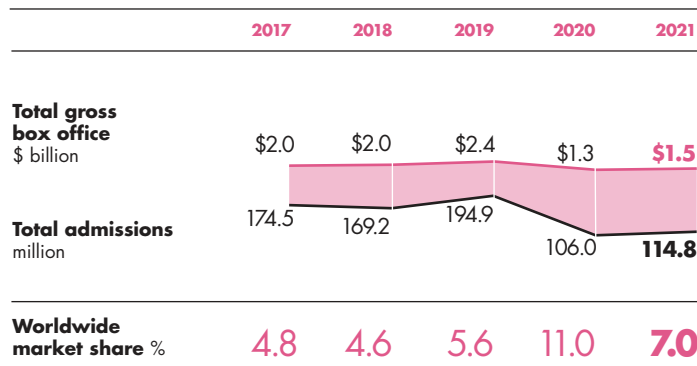
FILM	DISTRIBUTOR	BOX OFFICE
1 <i>Evangelion: 3.0+1.0 Thrice Upon a Time</i>	Toho Company	\$94,401,399
2 <i>Detective Conan: The Scarlet Bullet</i>	Toho Company	\$69,425,597
3 <i>Belle</i>	Toho Company	\$59,369,473
4 <i>Jujutsu Kaisen 0</i>	Toho Company	\$42,343,718
5 <i>Tokyo Revengers</i>	Warner Bros.	\$40,604,164
6 <i>Rurouni Kenshin: Final Chapter Part I – The Final</i>	Warner Bros.	\$40,076,220
7 <i>I Fell in Love Like a Flower Bouquet</i>	Tokyo Theatres	\$36,381,100
8 <i>Masquerade Night</i>	Toho Company	\$34,483,491
9 <i>Fast & Furious 9</i>	Toho Towa	\$33,215,633
10 <i>My Hero Academia: World Heroes' Mission</i>	Toho Company	\$30,727,699

TOTAL TOP 10

\$481,028,494

Comscore

5-YEAR MARKET TRENDS 2017-21



MPJA

FRANCE – TOP FILMS 2021

Cinemas 2,045 | Screens 6,114 | POPULATION 68.1M

France saw box office receipts of more than \$0.8bn in 2021 (vs. \$0.5bn in 2020), a 55% rise on last year, with admissions of 96.2m (vs. 65.2m in 2020). An impressive result given France suffered some of the toughest COVID-related restrictions anywhere in Europe. Cinemas were closed for the first twenty weeks of the year, swiftly followed in July by the short notice introduction of a government required Health Pass for adults (proof of vaccination or a negative test to enter a cinema), which sent weekly box office plummeting by as much as 50-70%. With Omicron still prevalent, theatres were then subject to capacity restrictions and curfews on screenings.

A combination of big budget French made films and solid US blockbusters made up the top 10, but indie films struggled as did art house cinemas. Arthurian comedy *Kaamelott: First Instalment* and Marseille-set thriller *The Stronghold* both scored more than 2m admissions a piece during the summer months. December saw cinemagoing return to somewhere near pre-pandemic levels with more than 20m admissions, thanks largely to the performance of *Spider-Man: No Way Home*, the no.1 movie in the territory for the year, and seasonal comedy *Les Tuche 4*. French films accounted for 41% of all releases, a slight dip from 2020's 45% share.

In the years preceding the pandemic, France had long enjoyed some of the highest per capita cinema visits in Europe (3.2), on a par with the Republic of Ireland. Despite a year plagued by cinema closures, followed by large scale audience restrictions, France managed to stay above one annual visit per inhabitant, as did the UK, Denmark and Estonia. France ended the year with a ban on concessions being sold and consumed in cinemas in an attempt to curb rising COVID infections and with some distributors looking to move their early 2022 slate out of harm's way to later, ostensibly safer months.

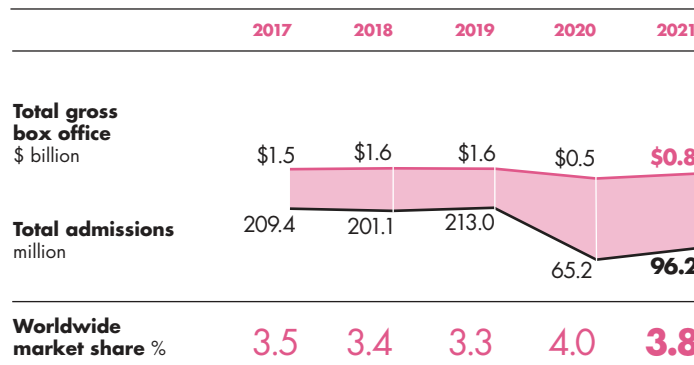
TOP FILMS 2021



FILM	DISTRIBUTOR	BOX OFFICE
1 <i>Spider-Man: No Way Home</i>	Sony	\$40,855,769
2 <i>No Time to Die</i>	Universal	\$29,848,795
3 <i>Dune</i>	Warner Bros.	\$24,086,050
4 <i>Kaamelott: First Installment</i>	SND Films	\$20,135,648
5 <i>Encanto</i>	Walt Disney	\$17,697,915
6 <i>The Stronghold</i>	StudioCanal	\$16,781,879
7 <i>Les Tuche 4</i>	Pathé	\$16,003,624
8 <i>Fast & Furious 9</i>	Universal	\$15,032,688
9 <i>Sing 2</i>	Universal	\$13,034,002
10 <i>The Conjuring: The Devil Made Me Do It</i>	Warner Bros.	\$13,458,743
TOTAL TOP 10		\$206,935,114

Cmscore

5-YEAR MARKET TRENDS 2017-21



MPA/CNC

RUSSIA – TOP FILMS 2021

Cinemas 2,005 | Screens 5,400 | POPULATION 146M

Following several years at the lower end of the top 10 international cinema nations, Russia climbed the rankings to mid-table in 2021 thanks to a combination of strong Hollywood blockbusters, home grown fantasy epics and topflight animation. Territory box office almost doubled to \$0.6bn (vs. \$0.3bn in 2020), a vast improvement versus the first year of the pandemic, but still significantly behind 2019's \$0.9bn. Post-oil crisis and the ruble devaluing in 2015 and 2016, film enjoyed a renaissance in Russia from 2017 onwards. Cinemas saw increased audience numbers and the number of productions shooting in country, both Russian and foreign, improved.

English language studio pictures accounted for eight of the top 10 titles at the Russian box office in 2021. Sony took the top two spots with *Venom: Let There Be Carnage* outgrossing world no.1 *Spider-Man: No Way Home*, the former crossing the 1bn rubles mark (approx \$14m) within four days of release, the fastest film ever to do so. Whilst foreign films dominated the latter part of the year, Russian language titles enjoyed a relatively clear run during the first few months of 2021. Fantasy adventure ruled with local made *The Last Warrior: Root of Evil* bringing in excellent returns across the New Year and January, followed by *Upon the Magic Roads* in February.

Russia's cinema recovery came to an abrupt halt in February 2022 as Russian President Vladimir Putin ordered the invasion of neighbouring Ukraine. Widely condemned across the world, Putin's unprovoked military incursion brought about the imposition of severe sanctions on Russia, including a ban on Russian oil imports to the US and a mass exodus of high-profile foreign companies trading within Russian borders. This was followed by an unprecedented cultural boycott as studios and streaming services pulled releases and access to platforms. A tough pill for Russia to swallow when US content made up 70% of theatrical box office across the last decade.

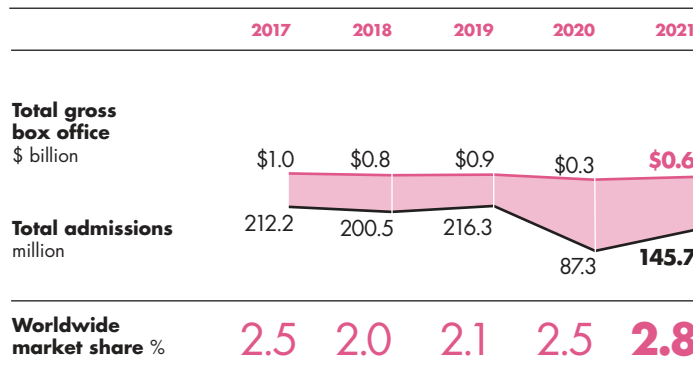
TOP FILMS 2021



FILM	DISTRIBUTOR	BOX OFFICE
1 <i>Venom: Let There Be Carnage</i>	Sony	\$32,400,000
2 <i>Spider-Man: No Way Home</i>	Sony	\$24,708,635
3 <i>Dune</i>	Warner Bros.	\$20,976,894
4 <i>Fast & Furious 9</i>	Universal	\$16,622,247
5 <i>Upon the Magic Roads</i>	Sony	\$15,990,882
6 <i>The Boss Baby 2</i>	Universal	\$14,076,178
7 <i>The Last Warrior: Root of Evil</i>	Walt Disney	\$13,063,326
8 <i>Raya and the Last Dragon</i>	Walt Disney	\$12,735,031
9 <i>No Time to Die</i>	Universal	\$12,440,824
10 <i>Free Guy</i>	Walt Disney	\$11,175,662
TOTAL TOP 10		\$174,189,679

Comscore

5-YEAR MARKET TRENDS 2017-21



SOUTH KOREA – TOP FILMS 2021

Cinemas 513 | Screens 3,058 | POPULATION 51.7M

South Korean box office saw a solid increase in 2021, posting \$0.5bn in receipts (vs. \$0.4bn in 2020) from 60.5m admissions (vs. 59.5m in 2020), and was still some 70% behind pre-pandemic record highs of \$1.6bn. With tough restrictions imposed on cinemas including show curfews, social distancing and mandatory proof of vaccination/negative testing required for cinemagoers, audiences often stayed at home and local distributors largely held homegrown titles back. Political thriller *Escape From Mogadishu* and disaster movie *Sinkhole* released during a summer hiatus from capacity restrictions and were the only two local titles to make the year's top 10.

Foreign films dominated the cinema landscape with eight of the top 10 titles coming from outside of South Korea. US releases performed especially well with a market share of 62% (vs. 25% in 2020), accounting for seven films in the top ten including Pixar's animated feature *Soul*, which skipped theatrical venues in many territories, going straight to streaming. *Spider-Man: No Way Home* was the no.1 film and the first non-Korean feature to take the top spot since *Transformers: Dark of the Moon* more than a decade earlier. Japanese films took a 6% market share with Haruo Sotozaki's anime smash hit *Demon Slayer: Mugen Train* rounding out the top 10.

With COVID cases once again surging, the Korean film sector ended 2021 with cinemas under show curfews, requirements for customers to socially distance and the reintroduction of auditorium capacity caps after a brief respite in November. The local film market is highly dependent on theatrical releases for its revenue and the latest wave of restrictions saw many local distributors looking to move films out to the safer waters of 2022. Korean film trade organisations from across production, distribution and exhibition have banded together to ask government to reconsider the restrictions, citing the sector's strong commitment to audience safety.

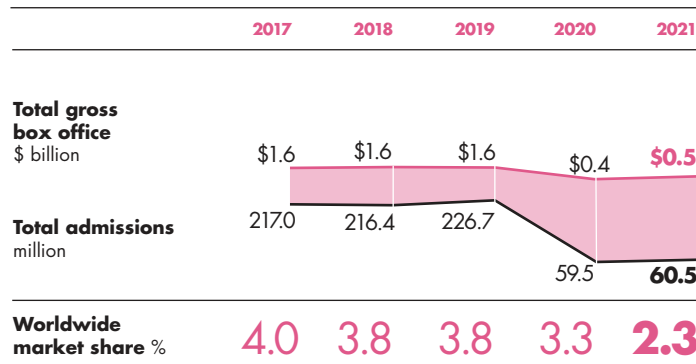
TOP FILMS 2021



FILM	DISTRIBUTOR	BOX OFFICE
1 <i>Spider-Man: No Way Home</i>	Sony	\$52,942,303
2 <i>Escape from Mogadishu</i>	Lotte Entertainment	\$29,932,580
3 <i>Eternals</i>	Walt Disney	\$26,911,009
4 <i>Black Widow</i>	Walt Disney	\$26,384,350
5 <i>Fast & Furious 9</i>	Universal	\$19,538,499
6 <i>Demon Slayer: Mugen Train</i>	Waterhole Company Select	\$18,740,894
7 <i>Sinkhole</i>	Showbox Corp.	\$18,549,631
8 <i>Venom: Let There Be Carnage</i>	Sony	\$17,627,947
9 <i>Soul</i>	Walt Disney	\$17,261,598
10 <i>Cruella</i>	Walt Disney	\$17,151,293
TOTAL TOP 10		\$245,040,106

Cmscore

5-YEAR MARKET TRENDS 2017-21



MPA

HOME & MOBILE ENTERTAINMENT



UK ENTERTAINMENT SALES 2021

CATEGORY	SALES 2019	SALES 2020	SALES 2021	CHANGE VS. 2020
VIDEO				
Physical Retail	£477.2m	£355.7m	£236.2m	-33.6%
Physical Rental	£23.4m	£16.2m	£12.1m	-25.3%
Digital	£2,110.0m	£2,939.8m	£3,504.0m	+19.2%
TOTAL VIDEO	£2,610.6m	£3,311.7m	£3,752.3m	+13.3%
GAMES				
Physical	£602.5m	£645.7m	£511.5m	-20.8%
Digital	£3,162.1m	£3,789.3m	£3,775.0m	-0.4%
TOTAL GAMES	£3,764.6m	£4,434.9m	£4,286.5m	-3.3%
MUSIC				
Physical	£318.1m	£271.6m	£291.5m	+7.3%
Downloads	£89.7m	£72.2m	£55.0m	-23.8%
Streaming	£1,045.8m	£1,199.8m	£1,330.7m	+10.9%
TOTAL MUSIC	£1,453.7m	£1,543.6m	£1,677.3m	+8.7
OVERALL				
Physical	£1,421.2m	£1,289.2m	£1,051.3m	-18.5%
Digital (inc streaming)	£6,407.6m	£8,001.0m	£8,664.8m	+8.3%
OVERALL TOTAL	£7,828.9m	£9,290.2m	£9,716.1m	+4.6%

ERA

STREAMING SERVICES

Less than a decade ago, fledgling video subscription services were considered inferior oddities to the long established and protected legitimate theatrical and home entertainment supply channels. In 2021, with a timeline accelerated by local and international COVID related lockdowns, video streaming had an estimated global worth of \$50bn, with more than 200 individual services available worldwide and a combined content spend of over \$50bn. Whilst new providers emerge regularly, the market is largely dominated by former postal DVD provider Netflix, omnipotent delivery service Amazon Prime and ubiquitous brand platform Disney+.

MARKET LEADERS

Netflix continued to lead the pack in 2021 with more than 220m subscribers in 190 countries and \$30bn in revenue, despite a post-lockdown slump in new sign-ups. Netflix's commitment to providing content in languages other than English matured with South Korean survival drama *Squid Game* their most watched own made show, followed closely by French gentleman thief *Lupin* and Spanish ensemble caper *Money Heist*. Whilst action-comedy *Red Notice* was their most watched film, Netflix have also been the highest Oscar nominated distributor for three consecutive years (including the 2022 awards), earning 116 nominations and winning 15 statues so far.

Amazon Prime now has more than 200m subscribers worldwide, three quarters of which reside in the US. The video platform is just one piece of their overall subscription offer including EST and PVOD libraries, music streaming and next day delivery all for one annual fee. 2021 saw Amazon acquire MGM along with their content, including the rights to Eon's James Bond franchise. Prime's top show was magical fantasy adventure *The Wheel of Time*, whilst highlights from their film arm included *Being the Riccardos* and *Everybody's Talking About Jamie*. 2022 will see the launch of much anticipated live action show *The Lord of the Rings: The Power of the Ring*.

Disney+ has more than 130m subscribers in 50 countries and doubled its revenue to over \$7bn in 2021. Children's tv was key with *The Simpsons*, *Mickey Mouse Clubhouse* and *Bluey* the most watched shows. Disney's stable of brands supplied most content with Marvel launching four live action MCU shows, *Loki* being the most watched, and Star Wars favourite *The Mandalorian* making a welcome return. Backed by a sizeable film library, *Cruella* and *Black Widow* both released day-and-date on Disney+ PVOD alongside cinemas. 2022 sees a raft of Star Wars, Pixar and MCU related titles as well as a sophomore season of *The World According to Jeff Goldblum*.

NEXT IN LINE

HBO Max is currently available in 46 countries (15 more will get the service in March 2022, not the UK and Ireland though) supplying 74m subscribers with popular original dramas like *Mare of Easttown* and *Succession*. Feature films have also played a role in their expansion across the pandemic period, carrying several day-and-date Warner Bros. releases over the last year, including *Dune*, *The Suicide Squad* and *The Matrix: Resurrections*. Where numbers are available the titles that excelled in cinemas attracted good numbers on the platform too. Ava DuVernay's drama *DMZ*, Rose Matafeo's *Starstruck* Season 2 and Michael Mann's *Tokyo Vice* all look to be 2022 highlights.

Apple launched TV+ in over 100 countries two years ago but have yet to announce confirmed subscriber numbers. Industry estimates put current users anywhere between 20 and 40m, with comparisons difficult as TV+ is given away with the purchase of any Apple hardware. Apple have deep pockets and can take their time building a tv arm as they like. Their most watched show of 2021 was international footie favourite *Ted Lasso*, whilst Tom Hanks robot feature *Finch* became their most watched original film. 2020 has drama *The Last Days of Ptolemy Grey*, multilingual epic *Pachinko*, and Martin Scorsese's DiCaprio starrer *Killers of the Flower Moon*.

Paramount + (coming to the UK and Ireland in 2022) gained 9.4m subscribers in 2021 for a total of 56m, likely a relief to parent company Viacom CBS as they have recently been heading towards more reliance on streaming revenue. Comcast's Peacock TV reached 54m sign-ups by mid-2021 and began an expansion into key territories. The platform was made available through Sky as a soft launch in the UK and Ireland, then Austria, Germany, Italy and Switzerland. Disney owned Hulu (US only) managed 45m subscribers in the US, a rise of over 5m versus 2021, whilst their new ESPN+ offer increased to 17m subscribers, up 66% from 2020 thanks to its services coming bundled with Disney+.

BRIT FOCUS

During 2020's lockdowns, UK subscriptions to the likes of Netflix, Amazon Prime and Disney+ rose by 50%, surpassing Sky TV, Virgin Media, Talk Talk and BT. Whilst most of the same key players dominate new subscription services in the UK as they do abroad (except HBO Max), it is the technically free space of catch-up services where Britain excels. In its 14th year of operation, the newly redesigned BBC iPlayer reached a record 6bn streams in 2021 with coverage of the Tokyo Olympics (91m) and Euro 2020 (68m), alongside *RuPaul's Drag Race* (33m) and dramas *Line of Duty – Box Set* (137m), *Pretty Little Liars* (78m) and *Silent Witness* (62m).

The ITV Hub had its most successful year yet, more than doubling the amount of content available on ITV with particular focus on drama and reality shows. The return of *Love Island* was the Hub's no.1 show, with the series streamed 200m times; Euro 2020 matches saw 68m streams and *The Bay* seasons 1+2 brought 26m streams. Despite being at risk from privatisation again, All4 remains the UK's biggest free streaming service with 13,000 hours of available material. Top scorers in 2021 were Russell T. Davies's *It's a Sin*; Jack Thorne's COVID healthcare drama *Help*; the perennially successful *Great British Bake Off* and coverage of the Tokyo Paralympic Games.

Headquartered in London, arthouse streamers MUBI do not release specific subscriber numbers but do state they have 10m members across 190 countries. Showcasing the best of English and foreign language cinema from across eras and genres, their MUBI Go offer, which includes a weekly cinema ticket, has proved very popular. Curzon Home Cinema's latest iteration CULT+ provides five weekly tickets to be used for cinema or streaming; BFI Player continues to offer both depth and breadth of content for even the most ardently schooled cinephile; and Dogwoof On Demand offers the cream of theatrical documentaries for viewing in the comfort of home.

MOST WATCHED TV SHOWS 2021

	PROGRAMME	CHANNEL	TRANSMISSION DATE	NO. OF VIEWERS	SHARE OF VIEWING	TVRS
1	<i>Euro 2020</i>	BBC 1	11 Jul	17.8m	64.0%	29.3%
2	<i>Line of Duty</i>	BBC 1	02 May	15.2m	58.0%	25.2%
3	<i>Prime Ministerial Statement</i>	BBC 1	04 Jan	14.1m	43.3%	23.3%
4	<i>Strictly Come Dancing</i>	BBC 1	18 Dec	12.0m	55.0%	19.8%
5	<i>BBC News Special</i>	BBC 1	04 Jan	11.1m	37.7%	18.3%
6	<i>Vigil</i>	BBC 1	26 Sep	10.4m	42.6%	17.1%
7	<i>Happy New Year Live!</i>	BBC 1	31 Dec	10.0m	52.1%	16.4%
8	<i>Call the Midwife</i>	BBC 1	18 Apr	8.7m	40.4%	14.4%
9	<i>Death in Paradise</i>	BBC 1	05 Feb	8.5m	37.4%	14.1%
10	<i>The Queen</i>	BBC 1	25 Dec	8.0m	52.0%	13.2%

BARB

TOP 10 FILMS SHOWN ON UK TV IN 2021

	FILM	CHANNEL	TRANSMISSION DATE	NO. OF VIEWERS	SHARE OF VIEWING	TVRS
1	<i>Yesterday</i>	BBC 1	04 Jul	4.7m	25.1%	7.7%
2	<i>Mary Poppins Returns</i>	BBC 1	25 Dec	4.4m	33.6%	7.2%
3	<i>Shaun the Sheep: The Flight Before Christmas</i>	BBC 1	24 Dec	4.4m	24.4%	7.2%
4	<i>Paddington 2</i>	BBC 1	27 Dec	3.5m	21.0%	5.8%
5	<i>Pirates of the Caribbean: Salazar's Revenge</i>	BBC 1	30 Jan	3.2m	15.4%	5.4%
6	<i>Robin Hood: Prince of Thieves</i>	BBC 1	01 Jan	3.1m	16.6%	5.1%
7	<i>Spider-Man: Far From Home</i>	BBC 1	17 Dec	3.0m	17.8%	4.9%
8	<i>Darkest Hour</i>	BBC 1	10 Jul	2.6m	17.8%	4.4%
9	<i>Paddington</i>	BBC 1	26 Dec	2.6m	18.3%	4.3%
10	<i>Sully</i>	BBC 1	03 May	2.5m	11.9%	4.1%

BARB

VIDEO

After record home entertainment revenues during lockdown in 2020, the sector was braced for a likely downturn in its fortunes as the world appeared to be returning to normalcy. However, further restrictions on movement in the early part of 2021 saw returns once again break records, accruing £9.7bn, the highest year on record. Video is the second largest of the three home entertainment channels, accounting for 39% of the market. 2021 saw total video earnings rise 13.3% to £3.8bn (vs. £3.3bn in 2020). Digital video sales generated £3.5bn in revenue (vs. £2.9bn in 2020) up 19.2%, whilst disc sales dropped 34% to £236m (vs. £356m in 2020).

Digital video generated 94% of video revenue in 2021, £3.2bn (85% of which came from (SVOD) subscription video on demand (vs. £2.5bn in 2020), a rise of 28%. There were over 44m subscriptions to video streaming services in 2021, up 11% on 2020 and three times the number operating in 2017. Digital retail (EST) was down 31% for £214m and digital rental (VOD) dropped 23% for £122m. Both the VOD and EST markets are usually fed by a continual supply of new releases but with a dearth of new titles available due to slowdowns in the production and distribution sectors, neither could compete with SVOD's ubiquity or affordability.

The physical video market has been in decline for some years, unable to fend off the rise of increasingly digital transactions and progressively omnipresent streaming services. DVD sold just 16m units in 2021 with revenues of £150m (vs. £249m in 2020) a drop of 40%; Blu-ray managed sales of £85.7m (vs. £107m in 2020), a drop of 20%; whilst 4K UHD Blu-ray took £23.6m (vs. £25m in 2020) a slide of just 5%. Total physical video saw revenues of £253m (vs. £379m in 2020), a drop of 33% overall. The top selling video of 2021 was Cary Joji Fukunaga's Bond movie *No Time to Die*, garnering an impressive 1.1m sales, more than 60% of which came from physical discs.

TOP 20 VIDEOS 2021

	TITLE	DISTRIBUTOR	SALES*	DIGITAL
1	<i>No Time to Die</i>	Universal	1,114,556	38.6%
2	<i>Peter Rabbit 2</i>	Sony	344,774	58.0%
3	<i>Wonder Woman 1984</i>	Warner Bros.	264,322	34.5%
4	<i>Godzilla vs. Kong</i>	Warner Bros.	222,129	43.7%
5	<i>Zack Snyder's Justice League</i>	Warner Bros.	217,009	37.9%
6	<i>Fast & Furious 9</i>	Universal	193,870	26.1%
7	<i>Black Widow</i>	Walt Disney	188,636	7.6%
8	<i>The Grinch</i> (animated)	Universal	191,638	83.3%
9	<i>The Grinch</i>	Universal	177,646	84.3%
10	<i>The Suicide Squad</i>	Warner Bros.	164,140	31.9%
11	<i>Elf</i>	Warner Bros.	156,150	76.7%
12	<i>Paw Patrol The Movie</i>	Paramount	154,840	69.3%
13	<i>A Quiet Place Part II</i>	Paramount	146,857	65.1%
14	<i>Harry Potter – Collection</i>	Warner Bros.	130,837	48.2%
15	<i>Spider-Man: Far From Home</i>	Sony	116,974	69.0%
16	<i>The Greatest Showman</i>	20th Century Fox	115,351	62.9%
17	<i>Roald Dahl's The Witches</i>	Warner Bros.	114,128	48.4%
18	<i>Tenet</i>	Warner Bros.	112,383	40.1%
19	<i>Jungle Cruise</i>	Walt Disney	110,942	23.6%
20	<i>Raya and the Last Dragon</i>	Walt Disney	109,524	3.0%
TOTAL TOP 20			4,346,706	

*includes physical and downloads

OCC

GAMING

UK gaming remains the most lucrative arm of the home entertainment sector, delivering a 44% market share, ahead of video's 39% and music's 17%. A slight dip in gaming revenue of 3.4% to £4.3bn (vs. £4.4bn in 2020) was largely due to numbers settling down after 2020's bumper year fuelled by lockdown (2020 was up 18% vs. 2019). Mobile and tablet gaming dominated with a rise of 8.1%, generating a huge £1.5bn (including mobile downloads and in app purchases) and a lead gaming market share of 36%. Games have been the no.1 home entertainment channel for a decade, ousting video in 2012, with software market revenues more than doubling in that time.

With game development severely affected by the pandemic, 2021 was light on new releases despite the recently launched PS5, Xbox X and the new updated Nintendo Switch. Console sales rose 34% in the face of supply chain issues including a global shortage of microchips. The increased demand for electrical consumer goods across the last two years has overwhelmed a manufacturing industry already working at capacity. October release *FIFA 22* was the biggest selling game of the year, shifting 2.3m copies and online gaming continued to attract vast audiences with *Fortnite*, *Roblox* and *PUBG Battlegrounds* all seeing substantial increases in player numbers.

As digital devices come to dominate our waking hours (88% of UK adults own a smartphone, 51% own a tablet), 3 hours and 23 mins is now the average time users spend on their phone each day. The ubiquity of digital screens has led to some degree of fatigue and analogue tabletop games are benefiting greatly as some consumers look to unplug to relieve stress and achieve digital detox. The UK market for board games, cards, role players, puzzles and jigsaws is estimated to be worth more than £350m, with chess, *Uno* and *Monopoly* consistently the biggest sellers. The worldwide market for tabletop games continues to grow with an estimated value of over \$13bn.

TOP 10 GAMES 2021

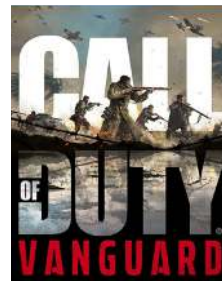
GAMES	UNITS SOLD	DIGITAL UNITS
1 <i>FIFA 22</i>	2,338,778	60.8%
2 <i>Call of Duty: Vanguard</i>	975,339	58.3%
3 <i>Grand Theft Auto V</i>	967,242	76.9%
4 <i>FIFA 21</i>	602,224	62.3%
5 <i>Mario Kart 8 Deluxe</i>	599,881	—*
6 <i>Call of Duty: Black Ops Cold War</i>	549,490	74.3%
7 <i>Spider-Man: Miles Morales</i>	505,803	30.6%
8 <i>Animal Crossing: New Horizons</i>	457,407	—*
9 <i>Minecraft</i>	445,124	18.3%
10 <i>Red Dead Redemption 2</i>	395,669	78.2%
TOTAL TOP 10	7,836,957	

*Digital sales data not available

ERA



© EA



© Activision Blizzard



© Rockstar

MUSIC

Music continues to generate the smallest revenue of the three UK home entertainment sectors, with an overall market share of 17%. In 2021 combined music sales reached £1.7bn (vs. £1.5bn in 2020), up 8.7% thanks to the sustained rise of streaming and the increased popularity of physical media through the ongoing vinyl revival. Adele's long awaited fourth studio record, *30*, topped the 2021 album chart garnering a massive 600,000 sales; 2017's *The Greatest Showman* was the top selling soundtrack for the fourth consecutive year; and Ed Sheeran's *Bad Habits* was the year's no.1 single, the 13th of his tracks to successfully reach the top of the UK charts.

The majority of the music sector's impressive growth in recent years has come from the rise of streaming. Audio streams brought in £1.3bn in revenue in 2021 (vs. £1.2bn in 2020), up 10.9%. 160bn streams were recorded across subscription and advertising funded streaming services, accounting for 80% of the total music category value. 74% of music streams were from artists signed to one of three major labels: Sony Music, Universal Music and Warner Music, whilst performers engaged with independent labels made up 25%, with the remaining 1% not attached to a label. In-car radio, smartphones and laptops are still the most popular ways to consume music.

Thanks largely to the burgeoning vinyl renaissance, physical music media rose 7.3% in 2021, banking £291.5m. Vinyl sales were up 23% to £135.6m (vs. £110.1m in 2019), shifting more than 5.6m units across the year, with new releases taking a 40% share of sales. Abba's ninth studio album, *Voyager*, topped the vinyl chart, their first album of new material in 40 years. With 55% of sales coming from new releases, CD sales slipped just 3.9% to £150.1m (vs. £156.2m in 2020), a welcome relief after an almost 30% drop in 2020. Whilst records and CD's can be purchased online, these numbers remain impressive given physical record stores were closed until April.

TOP 10 ALBUMS 2021

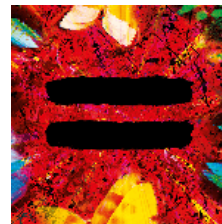
	TITLE	ARTIST	UNITS*
1	<i>30</i>	Adele	600,056
2	=	Ed Sheeran	432,494
3	<i>Voyage</i>	Abba	400,475
4	<i>Sour</i>	Olivia Rodrigo	395,323
5	<i>Greatest Hits</i>	Queen	229,521
6	<i>Future Nostalgia</i>	Dua Lipa	229,002
7	<i>Divide</i>	Ed Sheeran	204,642
8	<i>Diamonds</i>	Elton John	197,090
9	<i>50 Years – Don't Stop</i>	Fleetwood Mac	193,621
10	<i>We're Alone in This Together</i>	Dave	193,432
TOTAL TOP 10			3,075,656

*includes physical, downloads and audio streams

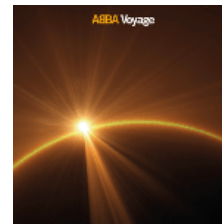
OCC



© Columbia



© Asylum



© Polar

TOP 10 SOUNDTRACK ALBUMS 2021

	TITLE	ARTIST	UNITS*
1	<i>The Greatest Showman</i>	Motion Picture Cast Recording	153,126
2	<i>Hamilton</i>	Original Broadway Cast	80,499
3	<i>Moana</i>	Motion Picture Cast Recording	76,855
4	<i>Frozen 2</i>	Original Soundtrack	62,443
5	<i>Mamma Mia!</i>	Motion Picture Cast Recording	59,173
6	<i>Frozen</i>	Original Soundtrack	51,040
7	<i>A Star is Born</i>	Motion Picture Cast Recording	45,815
8	<i>Mamma Mia! Here We Go Again</i>	Motion Picture Cast Recording	43,544
9	<i>Fifty Shades of Grey</i>	Original Soundtrack	34,478
10	<i>Six – The Musical</i>	Original Cast Recording	33,255
TOTAL TOP 10			640,228

*includes physical, downloads and audio streams

OCC

TOP 10 SINGLES 2021

	TITLE	ARTIST	UNITS*
1	<i>Bad Habits</i>	Ed Sheeran	1,722,738
2	<i>Good 4 U</i>	Olivia Rodrigo	1,394,252
3	<i>Drivers License</i>	Olivia Rodrigo	1,303,844
4	<i>Save Your Tears</i>	Weeknd	1,141,541
5	<i>Montero (Call Me By Your Name)</i>	Lil Nas X	1,054,232
6	<i>Levitating</i>	Dua Lipa	1,037,425
7	<i>Stay</i>	Kid Laroi & Justin Bieber	1,002,235
8	<i>Heat Waves</i>	Glass Animals	982,499
9	<i>Blinding Lights</i>	Weeknd	947,832
10	<i>Body</i>	Tion Wayne & Russ Millions	933,429
TOTAL TOP 10			11,520,027

*includes physical, downloads and audio streams

OCC

TOP 10 VINYL ALBUMS 2021

	TITLE	ARTIST	UNITS
1	<i>Voyage</i>	Abba	40,104
2	<i>30</i>	Adele	37,772
3	<i>Rumours</i>	Fleetwood Mac	34,592
4	<i>=</i>	Ed Sheeran	26,412
5	<i>Back to Black</i>	Amy Winehouse	25,008
6	<i>Nevermind</i>	Nirvana	24,846
7	<i>Greatest Hits</i>	Queen	23,332
8	<i>Chemtrails Over the Country Club</i>	Lana Del Rey	23,182
9	<i>Blue Weekend</i>	Wolf Alice	22,851
10	<i>Fine Line</i>	Harry Styles	22,261
TOTAL TOP 10			280,360

OCC



© Atlantic



© Atlantic



© Walt Disney

BOOKS

With much of the country at home for another pandemic related spell, UK physical book sales rose 5% in 2021 totalling £1.8bn (vs.£1.7bn in 2020) with fiction by far the most popular genre (up 20% vs. 2019). 212m print books were sold across the year, the highest figure of the last decade, driven by the nation's appetite for crime, fantasy, romance and science fiction stories as well as non-fiction personal development titles. Richard Osman's crime thrillers *The Thursday Murder Club* and *The Man Who Died Twice* were the two top selling titles, whilst Middlesbrough-born national treasure Bob Mortimer's *And Away...* was the no.1 autobiography of 2021.

AUDIOBOOKS & EBOOKS

Audio and eBooks also saw significant rises in UK sales in 2021. For the period of January through June*, audiobooks managed an impressive increase of 71% versus pre-pandemic 2019, generating a seventh consecutive year of double-digit growth with heavy consumers increasingly likely to buy titles through a subscription service. Enjoying a healthy 10% growth in the first six months of the year, eBooks saw consumers spend more than £200m on nearly 50m units. Generating around 25% of overall book sales, with two thirds of sales accounted for by women, fiction was the dominant eBook genre and low prices a key draw for consumers.

*At time of printing, full year sales figures had yet to be announced.

TOP 10 BOOKS 2021 (PHYSICAL SALES ONLY)

TITLE	AUTHOR	UNITS
1 <i>The Thursday Murder Club</i>	Richard Osman	799,827
2 <i>The Man Who Died Twice</i>	Richard Osman	586,681
3 <i>The Midnight Library</i>	Matt Haig	479,195
4 <i>The Boy, the Mole, the Fox and the Horse</i>	Charlie Mackesy	368,099
5 <i>Guinness World Records 2022</i>	Guinness World Records	357,534
6 <i>And Away...</i>	Bob Mortimer	329,768
7 <i>Megamonster</i>	David Walliams	313,440
8 <i>Windswept & Interesting: My Autobiography</i>	Billy Connolly	313,107
9 <i>The Christmas Pig</i>	J.K. Rowling	298,296
10 <i>Hamnet</i>	Maggie O'Farrell	296,765
TOTAL TOP 10		4,142,712

Nielsen Book Data

TOP 10 AUDIOBOOKS 2021 (PHYSICAL SALES ONLY)

TITLE	AUTHOR	UNITS*
1 <i>Children's Top 100: Children's Favourite Nursery Songs</i>	Various	5,638
2 <i>The Wheels on the Bus: Favourite Nursery Rhymes</i>	Various	4,892
3 <i>The Thursday Murder Club</i>	Richard Osman	2,154
4 <i>Spectacular Stories for the Very Young</i>	David Walliams	1,709
5 <i>The Boy, the Mole, the Fox and the Horse</i>	Charlie Mackesy	1,588
6 <i>Ladybird Classics: The Complete Audio Collection</i>	Various	1,567
7 <i>This Little Piggy: 30 favourite songs and nursery rhymes</i>	Various	1,411
8 <i>Ladybird First Favourite Tales: The Complete Audio Collection</i>	Various	1,406
9 <i>The Cat in the Hat and Other Stories</i>	Dr. Seuss	1,386
10 <i>It's Never Too Late to Play Piano</i>	Pam Wedgwood	1,358
TOTAL TOP 10		23,109

Nielsen Book Data

ALMANAC 2022

FDA PRESIDENTS

The Film Distributors' Association formed as the trade association that represents film distributors back in 1915, and since then has seen 25 Presidents actively serve in the prestigious industry position.

2007 – Present	Lord Puttnam of Queensgate CBE
1999 – 2006	A F Pierce
1992 – 1998	J R C Higgins MBE
1978 – 1992	P Livingstone CBE
1959 – 1978	M C Morton
1959	A S Abeles
1957 – 1958	Sir Arthur Jarratt KCVO
1948 – 1957	D E Griffiths OBE (Kt.1953)
1943 – 1947	R P Baker FCA
1940 – 1942	S W Smith
1936 – 1939	D E Griffiths
1934 – 1935	J Maxwell
1931 – 1933	S Eckman Jr CBE

1930	J C Graham
1929	A Clavering
1928	C M Woolf
1927	T C Elder
1926	S Rowson MSc FSS
1925	A G Smith
1924	J C Graham
1923	R C Bromhead FCA
1922	H J Boam
1920 – 1921	F W Baker
1918 – 1920	E G Turner
1915 – 1917	A C Lovesy



© FDA/Getty

Lord Puttnam of Queensgate CBE the current FDA President, a position he has held since 2007.

FDA MEMBERS

The FDA's membership currently consists of a diverse 35 distribution companies, including the largest studios and multiple independent players, who are jointly responsible for 99% of all UK and Irish cinemagoing.

Altitude Film Entertainment

altitudefilm.com

Arrow Films

The Engine House, Shenley Park
Radlett Lane, Shenley, Herts WD7 9JP
tel: 01923 858306
arrowfilms.com

Blue Finch Film Releasing

56 Brewer Street, London W1F 9TJ
tel: 020 7287 1900
bluefinchfilms.com

AX1 Entertainment

167 Fleet Street, London EC4A 2EA
tel: 020 3904 7291
ax1entertainment.com

Bulldog Film Distribution

Hanover House (3rd floor)
118 Queen's Road, Brighton BN1 3XG
tel: 01273 766399
bulldog-film.com

Curzon Artificial Eye

20-22 Stukeley Street,
London
WC2B 5LR
tel: 020 7240 5353
curzonartificialeye.com

Dartmouth Films

Somerset House, Strand,
London WC2R 1LA
tel: 020 7845 5857
dartmouthfilms.com

Dogwoof

Ground Floor, Overseas House
19-23 Ironmonger Row, London
EC1V 3QN
tel: 020 7253 6244
dogwoof.com

Entertainment Film Distributors

Eagle House, 108-110 Jermyn Street
London SW1Y 6HB
tel: 020 7930 7744
youtube.com/efdfilms

eOne

45 Warren Street,
London W1T 6AG
tel: 020 3691 8600
entertainmentone.com

Eros International

East Castle House
27-28 East Castle Street,
London, W1W 8DH
erosstx.com

Lionsgate

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

Miracle Communications

27 Whitehouse Avenue,
Borehamwood,
Hertfordshire
WD6 1HA
tel: 07836 360343

Modern Films

tel: 7947 011 933
modernfilms.com

MUBI

1 Newburgh Street,
London
W1F 7RB
mubi.com

Munro Film Services

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

Network Releasing

19-20 Berghem Mews,
Blythe Road
London W14 OHN
tel: 020 7605 4435
networkonair.com

Paramount Pictures

Building 5, Chiswick Park
566 Chiswick High Road
London W4 5YF
tel: 020 3184 2100
paramount.co.uk

Park Circus

27 Beak Street, London
W1F 9RU
tel: 020 7734 8595
parkcircus.com

Pathé Productions

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

Peccadillo Pictures

Unit LF 2.8, The Leather Market
Weston Street, London SE1 3ER
tel: 020 3617 4979
peccapics.com

Reliance Entertainment

relianceentertainment.com

Republic Film Distribution

Platform/Tower Point
44 North Road, Brighton BN1 1YR
republicfilmdistribution.co.uk

Sony Pictures Releasing

The Brunel Building, 2 Canalside Walk
London W2 1DG
tel: 0203 216 6000
sonypictures.co.uk

Sovereign Film Distribution

Coveham House, Downside Bridge
Road, Cobham, Surrey KT11 3EP
tel: 020 3940 7600
sovereignfilms.co.uk

Studiocanal

4 Pancras Square, London N1C 4AG
tel: 020 7534 2700
studiocanal.co.uk

STX Entertainment

Strand Bridge House,
138-142 Strand
London WC2R 1HH
tel: 020 3903 1200
stxfilms.co.uk

Trafalgar Releasing

32a-37 Cowper Street (1st floor)
London EC2A 4AW
tel: 020 3859 7211
trafalgar-releasing.com

Trinity Filmed Entertainment

42a Charlotte Street,
London W1T 2NP
tel: 020 7297 9370
trinitycineasia.com

Universal Pictures International

1 Central St. Giles,
St. Giles High Street
London WC2H 8NU
tel: 020 3618 8000
universalpictures.co.uk

Vertigo Releasing

Kenilworth House
79-80 Margaret Street
London W1W 8TA
tel: 020 3141 3440
vertigofilms.com

Verve Pictures

Unit 9, Bickels Yard
151-153 Bermondsey Street
London SE1 3HA
tel: 07785 728191
vivaverve.com

**Walt Disney Studios
Motion Pictures**

3 Queen Caroline Street
Hammersmith
London
W6 9PE
tel: 020 8222 1000
disney.co.uk

Warner Bros. Entertainment

98 Theobald's Road
London
WC1X 8WB
tel: 020 7984 5000
warnerbros.co.uk

Yash Raj Films

vista Centre,
50 Salisbury Road
Hounslow,
Middlesex
TW4 6JQ
tel: 0870 739 7345
yashrajfilms.com

NETWORKING IN THE FILM INDUSTRY

Other film industry organisations and websites offering information:

Alliance for Intellectual Property
allianceforip.co.uk

British Academy of Film and Television Arts
bafta.org

British Association for Screen Entertainment
baseorg.uk

British Board of Film Classification
bbfc.co.uk

British Film Commission
britishfilmcommission.org.uk

British Film Institute
bfi.org.uk

British Independent Film Awards
bifa.film

British Screen Forum
britishscreenforum.co.uk

Cinema First
lovecinema.com

Comscore
comscore.com

Creative England
creativeengland.co.uk

Creative Scotland
creativescotland.com

Department for Digital, Culture, Media & Sport (DCMS)
culture.gov.uk

Digital Cinema Media
dcm.co.uk

Directors UK
directorsuk.com

Event Cinema Association
eventcinemaassociation.org

Ffilm Cymru Wales
ffilmcymruwales.com

Film Content Protection Agency
filmdistributorsassociation.com

Film Export UK
filmexportuk.com

Film London
filmlondon.org.uk

The Film Space
thefilmSPACE.org

The Film and Television Charity
filmTVcharity.org.uk

Gower Street Analytics
gower.st

IFCO
ifco.ie

Independent Cinema Office
independencinemaoffice.org.uk

The Industry Trust
industrytrust.co.uk

International Federation of Film Distributors' and Publishers' Associations
fiad.eu

Into Film
intofilm.org

London Film School
lfs.org.uk

London Screen Academy
lsa.ac.uk

MediCinema
medicinema.org.uk

Motion Picture Association
motionpictures.org

National Film and Television School
nfts.co.uk

Northern Ireland Screen
northernirelandscreen.co.uk

Pearl & Dean
pearlanddean.com

Producers Alliance for Cinema and Television
pact.co.uk

Screen Ireland
screenireland.ie

ScreenSkills
screenskills.com

UK Cinema Association
cinemauk.org.uk

SCREENING ROOMS DIRECTORY

London screening rooms and preview theatres available for hire:

BAFTA

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

BBFC

3 Soho Square, London W1D 3HD
tel: 020 7440 1590
email: projection@bbfc.co.uk
bbfc.co.uk

CHARLOTTE STREET HOTEL

15-17 Charlotte Street, London W1T 1RJ
tel: 020 7287 4434
email: events@firmdale.com
firmdalehotels.com

COURTHOUSE DOUBLETREE HILTON HOTEL

19-21 Great Marlborough Street,
London W1F 7HL
tel: 020 7297 5555
email:
conference@courthouse-hotel.com
courthouse-hotel.com

CLUB 16

16 Carlisle Street, Soho,
London W1D 3BT
tel: 020 3026 0158
email: concierge@club16soho.com
club16soho.com

COVENT GARDEN HOTEL

10 Monmouth Street,
London WC2H 9HB
tel: 020 7287 4434
email: events@firmdale.com
firmdalehotels.com

HAM YARD HOTEL THEATRE

Ham Yard Hotel, 1 Ham Yard,
London W1D 7DT
tel: 0203 642 2000
email: hamyard@firmdale.com
firmdalehotels.com

THE HOSPITAL CLUB

24 Endell Street,
London WC2H 9HQ
tel: 020 7170 9100
email: events@thehospitalclub.com
thehospitalclub.com

ICA

The Mall, London SW1Y 5AH
tel: 020 7766 1432
email: events@ica.art
ica.art

THE MAYFAIR HOTEL

Stratton Street, London
W1J 8LT
tel: 020 7915 3898
email: screenings@themayfairhotel.co.uk
themayfairhotel.co.uk

ONE ALDWYCH

1 Aldwych, London WC2B 4RH
tel: 020 7300 0700
email: privatedining@onealdwych.com
onealdwych.com

THE RAY DOLBY THEATRE

4-6 Soho Square,
London W1D 3PZ
tel: 020 7406 3175
(Contact: Reuben Barnes)
email: theatre@dolby.co.uk
dolby.co.uk

REGENT STREET CINEMA

309 Regent Street, London
W1B 2UW
tel: 020 7911 5802
email:
enquiries@regentstreetcinema.com
regentstreetcinema.com

RSA HOUSE AUDITORIUM

8 John Adam Street,
London WC2N 6EZ
tel: 020 7451 6855
email: house@rsa.org.uk
thersa.org

SOHO HOUSE

76 Dean Street, London W1D 3SQ
tel: 020 3006 0076
sohohouse.com

THE SOHO HOTEL

4 Richmond Mews,
London
W1D 3DH
tel: 020 7287 4434
email: events@firmdale.com
firmdalehotels.com

SOHO SCREENING ROOMS

14 D'Arblay Street,
London
W1F 8DY
tel: 020 7437 1771
email:
enquiries@sohoscreeningrooms.co.uk
sohoscreeningrooms.co.uk

SOMERSET HOUSE

Somerset House, Strand,
London
WC2R 1LA
tel: 020 7845 4618
email: events@somerset-house.org.uk
somerset-house.org.uk

W LONDON LEICESTER SQUARE

10 Wardour Street,
London
W1D 6QF
tel: 020 7290 7132
wlondon.co.uk

2022 FILM FESTIVALS

The UK and Ireland has a vibrant year-round film festival scene with a huge diversity of content on offer for all audiences. Below is a collection of the leading film festivals in the territory:

Abertoir International Horror Festival of Wales

abertoir.co.uk

Aesthetica Short Film Festival

asff.co.uk

Africa in Motion Film Festival

africa-in-motion.org.uk

Belfast Film Festival

belfastfilmfestival.org

BFI Flare: London LGBTQ+ Film Festival

whatson.bfi.org.uk/flare

BFI Future Film Festival

whatson.bfi.org.uk/futurefilmfestival

BFI London Film Festival

whatson.bfi.org.uk/lff

Birds Eye View Film Festival

birds-eye-view.co.uk

Birmingham Film Festival

birminghamfilmfestival.co.uk

Bolton International Film Festival

boltonfilmfestival.com

Borderlines Film Festival

borderlinesfilmfestival.co.uk

Bristol Film Festival

bristolfilmfestival.com

British Urban Film Festival

britishurbanfilmfestival.co.uk

Cambridge Film Festival

cambridgefilmfestival.org.uk

Cardiff International Film Festival

theciff.co.uk

Celtic Media Festival

celticmediafestival.co.uk

Chichester International Film Festival

chichesterfilmfestival.co.uk

CineCity Brighton Film Festival

cine-city.co.uk

CineMagic

cinemagic.org.uk

Cork Film Festival

corkfilmfest.org

Crystal Palace Film Festival

cpiff.co.uk

Dublin International Film Festival

diff.ie

Edinburgh International Film Festival

edfilmfest.org.uk

Feminista Film Festival & Tour

feminista.co.uk

FilmBath

filmbath.org.uk

Flatpack Festival

flatpackfestival.org.uk

FrightFest

frightfest.co.uk

Fringe! Queer Film & Arts

fringefilmfest.com

Galway Film Fleadh

galwayfilmfleadh.com

Glasgow Film Festival

glasgowfilm.org

Grimmfest

grimmfest.com

HippFest

hippodromecinema.co.uk

Into Film Festival

intofilm.org/events

Leeds International Film Festival

leedsfilm.com

Leeds Young Film Festival

leedsfilm.com

Liverpool Film Festival

liffv.com

London Short Film Festival

shortfilms.org.uk

Manchester Film Festival

maniff.com

North East International Film Festival

neiff.co.uk

Norwich Film Festival

norwichfilmfestival.co.uk

Oskar Bright Film Festival

oskabright.org

Oxford International Short Film Festival

oxiff.com

Purbeck Film Festival

purbeckfilm.com

Raindance Film Festival

raindance.org

Sci-Fi-London

sci-fi-london.com

Sheffield Doc/Fest

sheffdocfest.com

Shots in the Dark

broadway.org.uk

UK Jewish Film Festival

ukjewishfilm.org

2022 FILM HIGHLIGHTS

Cinemagoing is back and 2022 looks like an impressive year with something available for every audience taste. Below are some of the highlights from the diverse slate on offer:

- *Ali & Ava*
- *Ambulance*
- *Avatar 2*
- *The Bad Guys*
- *The Batman*
- *Beast*
- *Belfast*
- *Benedetta*
- *Between Two Worlds*
- *Black Adam*
- *The Black Phone*
- *Black Panther: Wakanda Forever*
- *Bob's Burgers*
- *The Bride*
- *Bros*
- *Bullet Train*
- *Casablanca Beats*
- *Cow*
- *Cyrano*
- *DC League of Super-Pets*
- *Death on the Nile*
- *Distant*
- *Doctor Strange in the Multiverse of Madness*
- *Dog*
- *Don't Worry Darling*
- *Downton Abbey 2*
- *The Duke*
- *Easter Sunday*
- *Elvis*
- *Everything Everywhere All at Once*
- *The Eyes of Tammy Faye*
- *Fantastic Beasts: The Secrets of Dumbledore*
- *The Feast*
- *Firestarter*
- *Fisherman's Friends: One and All*
- *The Flash*
- *Flee*
- *Good Luck to You, Leo Grande*
- *Halloween Ends*
- *Hive*
- *I Wanna Dance with Somebody*
- *Jackass Forever*
- *Jurassic World 3*
- *Licorice Pizza*
- *Lightyear*
- *The Lost City*
- *Lyle, Lyle, Crocodile*
- *The Man from Toronto*
- *Mario*
- *Marry Me*
- *Matilda*
- *Memoria*
- *Memory Box*
- *Minions: The Rise of Gru*
- *Moonfall*
- *Morbius*
- *Mrs. Harris Goes to Paris*
- *Mummies*
- *The Nan Movie*
- *Nightmare Alley*
- *Nope*
- *The Northman*
- *Operation Mincemeat*
- *Parallel Mothers*
- *The Phantom of The Open*
- *Puss In Boots: The Last Wish*
- *The Railway Children Return*
- *Salem's Lot*
- *Scream*
- *Secret Headquarters*
- *Shazam! Fury of the Gods*
- *Sing 2*
- *Sonic the Hedgehog 2*
- *The Souvenir Part II*
- *Spider-Man: Across the Spider-Verse (Part One)*
- *Strange World*
- *Thirteen Lives*
- *Thor: Love and Thunder*
- *Ticket to Paradise*
- *Top Gun: Maverick*
- *The Unbearable Weight of Massive Talent*
- *Uncharted*
- *Unwelcome*
- *Wake Up Punk*
- *Wheel of Fortune and Fantasy*
- *Where the Crawdads Sing*
- *White Bird: A Wonder Story*
- *The Woman King*
- *The Worst Person in the World*

2022 EVENTS DIARY

This year as we emerge from the pandemic, a packed diary of cultural, sporting and film industry events are on offer. Below are some of the main highlights:

Sundance Film Festival	20 – 30 Jan	Father's Day	19 Jun
Winter Olympics, Beijing	4 – 20 Feb	CineEurope, Barcelona	20 – 23 Jun
Rugby Union Six Nations Championship	5 Feb – 19 Mar	Glastonbury Festival	22 – 26 Jun
Berlin Film Festival	10 – 20 Feb	Wimbledon Championships	27 Jun – 10 Jul
Winter Paralympics, Beijing	4 – 12 Mar	Tour de France	1 – 24 Jul
ICC Women's Cricket World Cup	4 Mar – 3 Apr	British Grand Prix	3 Jul
EE British Academy Film Awards	13 Mar	Comic-Con, San Diego	21 – 24 Jul
Red Nose Day	18 Mar	Reading and Leeds Festival	26 – 28 Aug
Mother's Day	27 Mar	Venice International Film Festival	31 Aug – 10 Sep
Academy Awards	27 Mar	Toronto International Film Festival	8 – 18 Sep
The Grand National	9 Apr	London Marathon	2 Oct
Invictus Games, The Hague	16 – 22 Apr	Rugby League World Cup	15 Oct – 19 Nov
CinemaCon, Las Vegas	25 – 28 Apr	ICC Men's T20 World Cup	16 Oct – 13 Nov
FA Cup Final	14 May	ShowEast, Miami	17 – 20 Oct
Cannes Film Festival	17 – 28 May	American Film Market, Santa Monica	1 – 6 Nov
RHS Chelsea Flower Show	24 – 28 May	FIFA World Cup	21 Nov – 18 Dec
UEFA Champions League Final	28 May	CineAsia, Bangkok	5 – 8 Dec
Queen's Platinum Jubilee	3 Jun		

IN MEMORIAM

Gone, but not forgotten. Here we fondly remember those who we lost from our industry over the last year, with a particular tribute to one of our previous long-serving FDA Presidents.

James Higgins MBE (1923-2021)

James Higgins, also affectionately known in the industry as ‘Gentleman Jim’, was a central figure in the UK distribution scene, working for many years at the distribution coal face before moving into a more ambassadorial capacity toward the end of his career.

Following an early stint as a lieutenant in the Grenadier Guards, James joined MGM in 1951 in a junior salesman position. His first role in the industry saw him posted to Wales with the task of selling MGM titles to the thriving Welsh mining communities and their abundant local cinemas. He retained a particular life-long fondness for *High Society* from this period.

Rising through the ranks at MGM and relocating back to head office in London, a fruitful sales career followed over the next two decades, before James left in the 1970s to become Director of Sales, then Managing Director at Paramount/CIC. During this time James was pivotal in delivering the theatrical campaigns that drove the huge box office success of such seminal films as *Jaws* and *Grease*, which in turn formed the template for the modern blockbuster.

Then during the 1980s James headed-up UIP (United International Pictures) in the UK, the newly launched Paramount and Universal joint operating venture. This period saw cinemagoing fall to its lowest ebb with the heady arrival of home video, but James was on hand to see the emergence of multiplexes and release films like *Indiana Jones*, *Back to the Future*, *E.T.* and *Top Gun* that helped ensure the theatrical sector thrived once again.

It was also in the 1980s where a close friendship was forged with producer Cubby Broccoli, after successfully working on the release of Roger Moore and Timothy Dalton-era James Bond films. This relationship continued when James left UIP at the end of the decade, and joined the board of Eon Productions, a position he thoroughly enjoyed and retained for the next three decades.

Having retired from actively distributing films, the final phase of James’s long career saw him become President of the Society of Film Distributors (SFD) from 1992-98, which later became the FDA. In this senior ambassador role, James was well equipped to deploy all of his legendary charm and integrity, whilst harnessing industry relationships to deal with the key sector issues of the day.

In tandem with his distribution activity, James was also heavily involved in charitable work, most notably with the Film and TV Charity (previously known as the Cinema & Television Benevolent Fund). In recognition of his lengthy years of service and commitment to the sector, James was honoured firstly with an MBE, then by his peers with an Outstanding Contribution to the industry accolade at the Screen International Marketing & Distribution Awards in 2012.

James Higgins was the last of his generation of distribution executives, he witnessed innumerable industry changes over a lengthy career and the business is much dimmer with his passing. He is survived by three children, seven grandchildren and three great-grandchildren. He was universally respected and admired for his statesman-like qualities and will be long-remembered by friends and colleagues alike as a thoroughly class act.

Lee Aaker (1943-2021)
Ralph Ahn (1926-2022)
Rick Aiello (1958-2021)
Jonshel Alexander (1999-2021)
Brad Allan (1973-2021)
Michael Apted CMG (1941-2021)
Ed Asner (1929-2021)
Peter Ayckroyd (1955-2021)
Jean-Pierre Bacri (1951-2021)
Lisa Banes (1955-2021)
Lois de Banzie (1930-2021)
Pilar Bardem (1939-2021)
Claudia Barrett (1929-2021)
Ned Beatty (1937-2021)
Jean-Paul Belmondo (1933-2021)
Marilyn Bergman (1929-2022)
Walter Bernstein (1919-2021)
Ben Best (1974-2021)
Val Bisoglio (1926-2021)
Lionel Blair (1928-2021)
Robert Blalock (1948-2022)
Peter Bogdanovich (1939-2022)
Perry Botkin Jr. (1933-2021)
Peter Bowles (1936-2022)
David Brenner (1962-2022)
Leslie Bricusse OBE (1931-2021)
Johnny Briggs MBE (1935-2021)
Steve Bronski (1960-2021)
Ed Bruce (1939-2021)
Joanna Bruzdowicz (1943-2021)
George Butler (1943-2021)
Coronji Calhoun Sr. (1990-2021)
Mario Camus (1935-2021)
Linda Carlson (1945-2021)
Veronica Carlson (1944-2022)
Ralph Carmichael (1927-2021)
Carleton Carpenter (1926-2022)
Raffaella Carrà (1943-2021)

Jean-Claude Carrière (1931-2021)
John Challis (1942-2021)
Sonny Chiba (1939-2021)
Richard 'Rusty' Citron (1954-2022)
Kevin Clark (1988-2021)
Tim Considine (1940-2022)
Michael Constantine (1927-2021)
Alex Cord (1933-2021)
Chick Corea (1941-2021)
John Cornell (1941-2021)
Charlotte Cornwell (1949-2021)
Jack Couffer (1924-2021)
Johnny Crawford (1946-2021)
Dave Creek (1978-2021)
Barry Cryer OBE (1935-2022)
Lou Cutell (1930-2021)
Deezer D (1965-2021)
Arlene Dahl (1925-2021)
Sarah Dash (1945-2021)
Betty Davis (1945-2022)
Peter S. Davis (1941-2021)
Prince Markie Dee (1968-2021)
Martha De Laurentiis (1954-2021)
Nathalie Delon (1941-2021)
David H. DePatie (1929-2021)
Dustin Diamond (1977-2021)
Joan Didion (1934-2021)
DMX (1970-2021)
Tim Donnelly (1944-2021)
Richard Donner (1930-2021)
Renée Dorléac (1911-2021)
Suzanne Douglas (1957-2021)
Robert Downey Sr. (1936-2021)
Olympia Dukakis (1931-2021)
Marilyn Eastman (1933-2021)
Mark Eden (1928-2021)
Richard Evans (1935-2021)
Don Everly (1937-2021)

Graeme Ferguson (1929-2021)
Vicente Fernández (1940-2021)
Robert Fletcher (1922-2021)
Larry Flynt (1942-2021)
Farrah Foke (1968-2022)
Robin French (1936-2021)
Chuck Fries (1928-2021)
Seiz Fukumoto (1943-2021)
Mira Furlan (1955-2021)
Robert Fyfe (1925-2021)
Leon Gast (1936-2021)
Richard Gilliland (1950-2021)
Milton Moses Ginsberg (1943-2021)
Arlene Golonka (1936-2021)
Willie Garson (1964-2021)
Craig Grant (1968-2021)
Saginaw Grant (1936-2021)
Andy Gray (1959-2021)
John Green (1931-2021)
Jon Gregory (1944-2021)
Alberto Grimaldi (1925-2021)
Charles Grodin (1935-2021)
Anna Gross (1952-2021)
David Gulpilil (1953-2021)
Marvelous Marvin Hagler (1953-2021)
Jean Hale (1938-2021)
Ben Halpern (1922-2021)
James Hampton (1936-2021)
Hara Harareef (1931-2021)
Sarah Harding (1981-2021)
Marie Harmon (1923-2021)
Al Harrington (1935-2021)
Cynthia Harris (1934-2021)
Romaine Hart (1933-2021)
Alan Hawkshaw BEM (1937-2021)
Patricia Healey (1936-2021)
Jerome Hellman (1928-2021)
Tony Hendra (1941-2021)

Gloria Henry (1923-2021)
Mike Henry (1936-2021)
Howard Hesseman (1940-2022)
Dwayne Hickman (1934-2022)
Gerald Hiken (1927-2021)
James Higgins MBE (1923-2021)
Dusty Hill (1949-2021)
Pat Hitchcock (1928-2021)
Basil Hoffman (1938-2021)
Robert Hogan (1933-2021)
Hal Holbrook (1925-2021)
Sally Anne Howes (1930-2021)
William Hurt (1950-2022)
Halyna Hutchins (1979-2021)
Ravil Isyanov (1962-2021)
Sondra James (1939-2021)
Robert C. Jones (1937-2021)
Max Julien (1945-2022)
Rémy Julienne (1930-2021)
Nathan Jung (1946-2021)
Bernie Kahn (1930-2021)
Anna Karen (1936-2022)
Kathryn Kates (1948-2022)
Sally Kellerman (1937-2022)
AnnaRose King (1985-2021)
Larry King (1933-2021)
Bruce Kirby (1925-2021)
Tommy Kirk (1941-2021)
Tawny Kitaen (1961-2021)
Dan Kneece (1956-2021)
Yaphet Kotto (1939-2021)
Hardy Krüger (1928-2022)
Dilip Kumar (1922-2021)
Alan Ladd Jr. (1937-2022)
Ladi Ladebo (1942-2021)
Art LaFleur (1943-2021)
Bappi Lahiri (1952-2022)
Tommy Lane (1937-2021)

Michael Lang (1944-2022)
Joe Lara (1962-2021)
Michael Laughlin (1938-2021)
Cloris Leachman (1926-2021)
Peter A. Lees (1969-2021)
David Lightfoot (1959-2021)
Richard Lindheim (1940-2021)
Joanne Linville (1928-2021)
Ernie Lively (1947-2021)
Norman Lloyd (1914-2021)
Betty Lynn (1926-2021)
Norm Macdonald (1959-2021)
Gavin MacLeod (1931-2021)
Lata Mangeshkar (1929-2022)
Isidore Mankofsky (1931-2021)
Ng Man-tat (1952-2021)
Biz Markie (1964-2021)
Gerry Marsden MBE (1942-2021)
Jackie Mason (1928-2021)
Donald May (1929-2022)
Frank McRae (1944-2021)
Helen McCrory OBE (1968-2021)
Larry McMurtry (1936-2021)
Meat Loaf (1947-2022)
Eddie Mekka (1952-2021)
Art Metrano (1936-2021)
Roger Michell (1956-2021)
Milva (1939-2021)
Yvette Mimieux (1942-2022)
Matthew Mindler (2001-2021)
Frank Moreno (1939-2021)
Paul Mooney (1941-2021)
Joey Morgan (1993-2021)
James Mtume (1947-2022)
Michael Nader (1945-2021)
David Negroon Sr. (1935-2021)
Mike Nesmith (1942-2021)
Mace Neufield (1928-2022)

William F. Nolan (1928-2021)
Denis O'Brien (1941-2021)
Denis O'Dell (1923-2021)
Gavan O'Herlihy (1951-2021)
Walter Olkewicz (1948-2021)
Nicola Pagett (1945-2021)
Peter Palmer (1931-2021)
Jean Panisse (1928-2021)
Trevor Peacock (1931-2021)
Christopher Pennock (1944-2021)
Lee 'Scratch' Perry (1936-2021)
Frank Pesce (1946-2022)
Don Phillips (1940-2021)
Jay Pickett (1961-2021)
Ronald Pickup (1940-2021)
Christopher Plummer (1929-2021)
Sidney Poitier KBE (1927-2022)
Markie Post (1950-2021)
Anthony Powell (1935-2021)
Jane Powell (1929-2021)
Sophia Ramcharan (1975-2021)
Marion Ramsey (1947-2021)
Joel Rapp (1934-2021)
Shravan Rathod (1954-2021)
Judi Reding (1925-2021)
Ivan Reitman (1946-2022)
Steve Restivo (1940-2021)
Jonathan Reynolds (1942-2021)
Anthony Rhulen (1969-2021)
Anne Rice (1941-2021)
Peter Mark Richman (1927-2021)
J. W. Rinzler (1962-2021)
Paul Ritter (1966-2021)
Ben Roberts (1950-2021)
Tanya Roberts (1955-2021)
Peter Robbins (1956-2022)
Jimmie Rodgers (1933-2021)
Jeanine Ann Roose (1937-2021)

Giuseppe Rotunno (1923-2021)
Mitchell Ryan (1934-2022)
Richard Rush (1929-2021)
Antonio Sabàto Sr. (1943-2021)
Robert Sacchi (1941-2021)
Bob Saget (1956-2022)
Mort Sahl (1927-2021)
Carmen Salinas (1939-2021)
Pilar Schneider (1921-2021)
George Segal (1934-2021)
Menelik Shabazz (1954-2021)
Robbie Shakespeare (1952-2021)
Barbara Shelley (1932-2021)
Sir Antony Sher KBE (1949-2021)
Sidharth Shukla (1980-2021)
Oksana Shvets (1955-2022)
Surekha Sikri (1945-2021)
Joseph Siravo (1955-2021)
Wilbur Smith (1933-2021)
Michael Wolf Snyder (1986-2021)
Stephen Sondheim (1930-2021)
Carol Speed (1945-2022)
Phil Spector (1939-2021)
Ronnie Spector (1943-2022)
John Stahl (1953-2022)
Lynn Stalmaster (1927-2021)
Dorothy Steel (1926-2021)
Jim Steinman (1947-2021)
Bob Steuer (1934-2021)
Martha Stewart (1922-2021)
Dean Stockwell (1936-2021)
Tempest Storm (1928-2021)
Una Stubbs (1937-2021)
Sylvain Sylvain (1951-2021)
Akira Takarada (1934-2022)
Mark Tarlov (1952-2021)
Bertrand Tavernier (1941-2021)
Mikis Theodorakis (1925-2021)

B.J. Thomas (1942-2021)
Dennis 'Dee Tee' Thomas (1951-2021)
Stacy Title (1964-2021)
Ruthie Tompson (1910-2021)
Mari Töröcsik (1935-2021)
Douglas Trumbull (1942-2022)
Richard Trumka (1949-2021)
Houston Tulin (1992-2021)
Cicely Tyson (1924-2021)
James Michael Tyler (1962-2021)
Gaspard Ulliel (1984-2022)
Jean-Marc Vallée (1963-2021)
Buddy Van Horn (1928-2021)
Chick Vennera (1947-2021)
Johnny Ventura (1940-2021)
Beryl Vertue CBE (1931-2022)
Monica Vitti (1931-2022)
David Von Ancken (1964-2021)
Melvin Van Peebles (1932-2021)
Emi Wada (1937-2021)
Bunny Wailer (1947-2021)
Jessica Walter (1941-2021)
Romy Walthall (1963-2021)
Joan Washington (1950-2021)
Billy Watson (1923-2022)
Charlie Watts (1941-2021)
Joan Weldon (1930-2021)
Lina Wertmüller (1928-2021)
Diane Weyermann (1955-2021)
Betty White (1922-2021)
Cara Williams (1925-2021)
Clarence Williams III (1939-2021)
Michael K. Williams (1966-2021)
Mary Wilson (1944-2021)
Jane Withers (1926-2021)
Jay Wolpert (1942-2022)
Ursula Wolschlagler (1969-2021)
Samuel E. Wright (1946-2021)

CONGRATULATIONS

The FDA salutes those whose contribution to film, drama, the creative industries and charity was recognised in the 2021 Queen's Birthday Honours and 2022 New Year Honours lists:

- Ashley Banjo OBE
- Pauline Black OBE
- Sir John Boorman CBE
- Dennis Bovell MBE
- Barbara Broccoli CBE
- June Brown OBE
- Melanie Brown MBE
- Lolita Chakrabarti OBE
- Daniel Craig CMG
- Nitiin Ganatra OBE
- Paul Greengrass CBE
- Philippa Gregory CBE
- Andrew Haigh MBE
- Ram John Holder CBE
- Anthony Horowitz CBE
- Pravesh Kumar MBE
- Lulu CBE
- Dame Joanna Lumley OBE
- Simon Mayo MBE
- Sir Horace Ové CBE
- Sir Jonathan Pryce CBE
- Dame Vanessa Redgrave CBE
- Andrew Smith OBE
- Michael G. Wilson CBE
- Ruth Wilson MBE

ACKNOWLEDGEMENTS

The annual FDA Yearbook seems to grow in scale each year and its construction is very much a combined team effort, with thanks and appreciation for their efforts owed to the following:

- Andy Bone
- Dan Braithwaite
- Simon Brown
- Gráinne Clarke
- Phil Clapp
- James Connor
- Alex Davies
- Su Duff
- Lisa Dunckley
- Kate Hinckley
- Mariette Jackson
- Amir Jalaly
- Dave Jarmain
- Lucy Jones
- Kylie Lee
- Sarah Leyshton
- Delphine Lievens
- Tom Linay
- Mya Mathavan
- Dimitrios Mitsinikos
- Geraldine Moloney
- Davy Nolan
- Matt Orzlowski
- Rob Poole
- Lord Putnam of Queensgate CBE
- Eren Rifat
- Nik Sharma
- Izzy Slipper

INDEX OF GRAPHS, MAPS & TABLES

UK & Ireland 10-Year Market Trends	12 – 13	London Cinema Box Office	72	2020 Worldwide Box Office	108
COVID Restrictions – UK & Ireland by Month 2021...	20 – 21	Scotland Cinema Box Office	72	International Markets 2021	109
Release Markets for UK Distributors 2019 – 2021	23	Ireland Cinema Admissions	73	Top Films China 2021	110
Box Office Range Cinema Releases 20 Year Trends	23	Ireland Cinema Box Office	73	China 5-Year Market Trends	110
Box Office Range Cinema Releases Last 3 Years	23	UK & Ireland Population by Nation.....	75	Top Films US/Canada 2021	111
Top 10 Animated Films in Cinemas 2021	26	UK Population by Age	75	5-Year Market Trends US/Canada	111
Top 10 Bollywood Films in Cinemas 2021	30	Republic of Ireland Population by Age	75	Top Films Japan 2021	112
Top 10 British Films in Cinemas 2021	32	CF Tracker – Most Missed Out-of-Home Activity	77	Japan 5-Year Market Trends	112
Top 10 Documentary Films in Cinemas 2021	38	CF Tracker – Returning Cinemagoer Numbers	78	Top Films France 2021	113
Top 10 Event Cinema Titles in Cinemas 2021	42	CF Tracker – Keenest Demographic to Return.....	79	France 5-Year Market Trends	113
Top 10 Foreign Language Films in Cinemas 2021	46	CF Tracker – Cinemagoing Frequency	80	Top Films Russia 2021	114
Top 10 Horror Films in Cinemas 2021	48	CF Tracker – In-Cinema Reassurances.....	81	Russia 5-Year Market Trends	114
3D & IMAX Releases 2021	50	CF Tracker – Barriers For Return	82	Top Films South Korea 2021	115
Top 10 Reissues/Restorations in Cinemas 2021	52	CF Tracker – Cinema Equity.....	83	South Korea 5-Year Market Trends.....	115
Top 50 Films in UK & Ireland Cinemas 2021	58 – 59	Distributor Performance 2021	85	UK Entertainment Sales 2021	117
The Number 1’s of 2021	60	Film Distributors’ Media Advertising Spend	87	Most Watched TV Shows 2021	120
Top 15 Opening Weekends 2021	61	Film Distributors’ Physical Media Spend by Month 2021	87	Top 10 Films Shown on UK TV in 2021	120
Box Office by Certificate 2021	61	Google Worldwide Top 10 Most Searched Films 2021	88	Top 20 Videos 2021	121
Top 50 Films All-Time UK & Ireland Cinemas	62 – 63	Google UK Top 10 Most Searched Films 2021	88	Top 10 Games 2021	122
UK & Ireland Box Office by Day of the Week 2021	65	IMDb – Most Watched Film Trailers 2021	89	Top 10 Albums 2021	123
Top 10 Cinemagoing Weekends UK & Ireland 2021	65	IMDb – Top Stars 2021	89	Top 10 Soundtrack Albums 2021	124
UK & Ireland Cinemagoing by Month 2021	66 – 67	Twitter – Most Tweeted Films 2021	90	Top 10 Singles 2021	124
UK & Ireland Cinema Box Office 2021	69	Rotten Tomatoes – Top Films 2021	90	Top 10 Vinyl Albums 2021	124
Cinemagoing Trends by Nation – Last 3 Years.....	70	Incidents of Illegal Recording Activity in UK and Irish Cinemas 2021	103	Top 10 Books 2021	125
No. of Cinemas & Screens UK & Ireland	70	Top Films Worldwide 2021	107	Top 10 Audiobooks 2021	125
Screen Density by Nation	71	2021 Worldwide Box Office	108		
Cinemagoing by Region in England and Wales 2021	71				

CONTACT FDA

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

To achieve its aim, the FDA manages a set of five core workstreams:

- Policy & Resources
- Content Protection
- Media Services
- Audience Development
- Industry Training

The FDA welcomes any approach where UK and Irish film distributors' interests are concerned.

Please email any enquiries or comments on this publication to:

info@fda.uk.net

We aim to respond within three working days.

Film Distributors' Association Ltd

Registered address:

2 Newburgh Street

London

W1F 7RD

Tel: +44 (0)20 7437 4383

Email: info@fda.uk.net

filmdistributorsassociation.com

@FDA_UK

fda_uk

Film Distributors' Association Ltd.

Registered address:
2 Newburgh Street
London
W1F 7RD
United Kingdom

T: **+44 (0)20 7437 4383**

E: **info@fda.uk.net**

W: **filmdistributorsassociation.com**

 **#FDA_UK**

 **fda_uk**