

Film Hub Wales

Finding Welsh Film Data

Benchmarking
2019/2020

As part of our Made in Wales (MIW) strategy, we want to know more about the performance of films with Welsh connections. To do this we need benchmarks - but where can we find data and what does it tell us? We commissioned [Film Culture](#) to research and analyse data from 12 films released between March 2019 - 2020.

Methodology

12



feature films
(from a total of
23 known titles)

March

2019 - 2020
release dates



Range of budgets
and release
strategies

Distributor,
producer,
financier and
personnel
conversations



Comscore
data



Desk
research

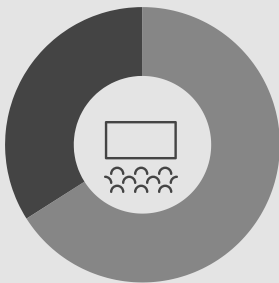


Films

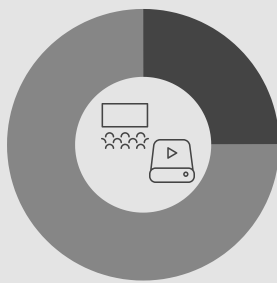
[Anorac](#), [Being Frank](#), [The Vanishing](#),
[Pink Wall](#), [Wild Honey Pie](#), [Mr. Jones](#),
[Last Summer](#), [Gwen](#), [Ray & Liz](#),
[Eternal Beauty](#), [One way to Denmark](#), [Obey](#).

Findings

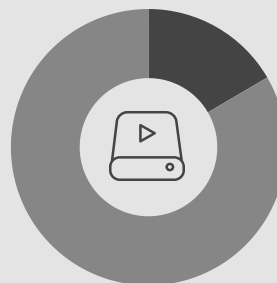
Distribution



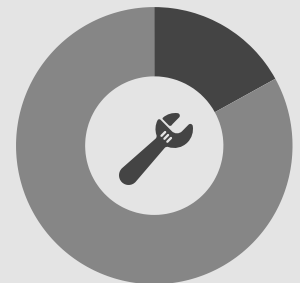
66%
theatrically
distributed



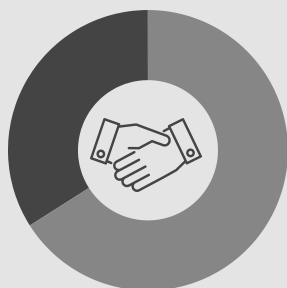
25%
VOD and
theatrical



2/12
VOD only



17%
self - distributed



66%
of titles,
FHW approached
the distributor



25%
of titles,
distributor
contacted FHW

➤ FHW had an average of **7** months
lead in time (1 month to 11 months).

➤ FHW had no lead in times on **4**
titles.

Performance



Welsh revenue of total UK box office was

11%¹

67%



of distributors used Comscore data

16%



of UK admissions for the selected films came from Wales.

33%



of titles sold internationally

“

I'm afraid we don't have much admissions data for this beyond what we get from Comscore.

– Distributor

”



Welsh set or Welsh story-based films were booked by more venues in Wales and performed better than the non-Welsh based, Welsh story titles.

Exhibitors rated the importance of the Welsh connection at 3.8 out of 5 (5 being most important)²



2 films on VOD only received no performance data



5 distributors did not collate admissions data



All 12

titles had festival runs including premieres at TIFF, Berlinale, LFF and SXSW but no Welsh festivals,

Previews

FHW offer annual [Welsh Film Preview Days](#), for UK film programmers within BFI FAN plus an [online screening room](#). These opportunities support programmers to book films well in advance, plan an approach to marketing and increase box office revenue.

50% of distributors authorised physical previews for exhibitors

30% authorised online previews

17% offered no previews

Exhibitors rated the importance of accessing film screeners pre-release as **4.8 out of 5** (5 being most important)³



Film Fact

The average number of screening locations in Wales for films with physical FHW previews was **7.8**. There was an average of 27 screening days per film. Total box office was **£20,495**.

¹ Data was not available on all releases, which may affect this figure.

^{2/3} From a sample of 21 exhibitors attending the 2021 preview day.

Funding



- **58%** received [BFI Export funding](#).
- **58%** received [Ffilm Cymru Wales Production funding](#).
- **33%** received [BFI Production funding](#).
- **1** of the 12 titles received a [Creative Wales](#) award.
- The average budget was £1.7m. 5 (42%) coming in under £1m. 2 films were made for less than £100k (17%).



Spotlight

The cost of marketing campaigns and how these costs are funded is largely unknown. Two distributors provided campaign costs between £30k and £11.8k. Many did not have or were unable to release this information.

Press and Marketing



- **91%** received received significant press coverage.
- **50%** picked up international coverage.
- **67%** in total had Welsh talent coverage.



Film Fact

All titles which included a Welsh director or cast member were mentioned in the coverage.

Partner Support



FHW financially supported 153 screenings of 7 MIW films (58%) in total.

67%

took part in a [BAFTA Cymru](#) organised preview with talent. The majority of these took place in Cardiff.

33%

had separate Q+As organised by the distributor.



Spotlight

Bulldog Films distribution worked closely with FHW to promote Gwen, which had 119 FHW supported screenings and played for 90 days in Wales, by far the longest theatrical window on the list demonstrating the benefit of partnership working. Read the [FHW Gwen case study here](#).



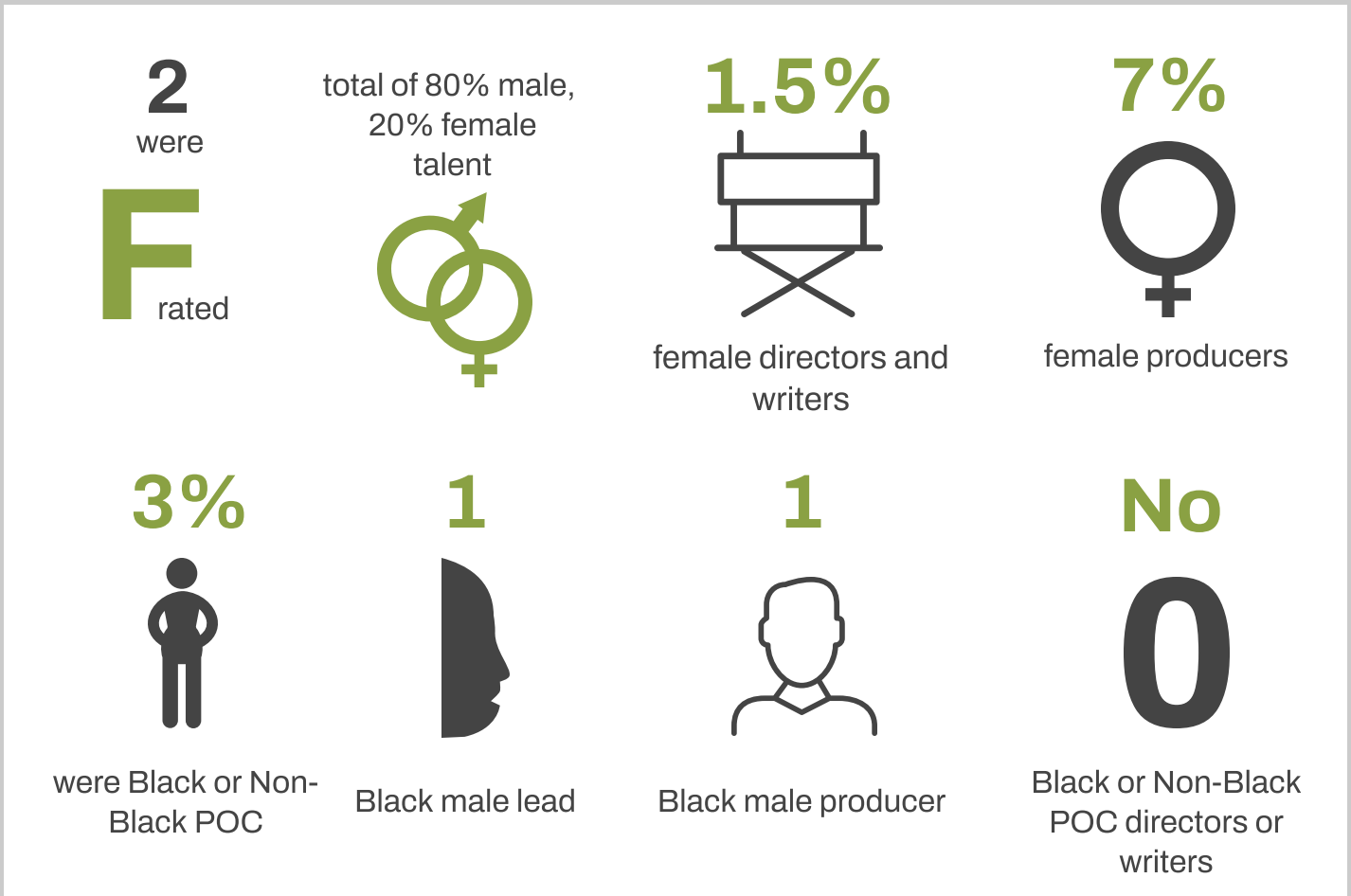
Spotlight: Impact of Covid19

Covid's impact on Eternal Beauty was significant. With a theatrical window of around 4 weeks and cinemas reduced capacity, Eternal Beauty's box office take of £52k is the third highest figure on the Made in Wales list and demonstrates its potential was far higher with a full run.



Equality and inclusion

66 people were identified as key talent on the 12 films selected where they were given listed credits as Producer, Director, Writer or lead actor.



Breakdown by role

Gender	Producer	Director	Writer	Lead Actor
Female	7 (28%)	1 (8%)	1 (8%)	4 (7%)
Male	18 (72%)	11 (92%)	11 (92%)	13 (%)

Ethnic Background	Producer	Director	Writer	Lead Actor
White	24 (4%)	12 (100%)	12 (100%)	16 (94%)
Black or Non-Black POC	1 (96%)	0 (0%)	0 (0%)	1 (6%)

Language

Spotlight



Despite interest, Anorac, the only Welsh language release in the period, is no longer available for bookings due to the cost of music rights. It has no IMDB or BBFC records, making it inaccessible to audiences.



83% English language only

1 Welsh language release

1 Bilingual

Next steps

- Following on from the 23 known releases in 19/20, we will continue to track films in 2021/21 and compare annual data, finding ways to share with exhibitors,
- Recognising the lack of central, publicly available data, we will work with Comscore and strategic partners to close data gaps,
- With just two Black or non-Black POC individuals receiving known leading feature credits in 1920, we will champion equality, showcasing the work of Welsh creatives from minoritised communities,
- With titles securing distribution but varying lead in times, we will work with distributors and filmmakers to increase time for theatrical planning and preview screenings,
- Building on international festival success, we will advocate for investment into international sales opportunities for Welsh film along with support for screenings at Wales based festivals,
- With just one Welsh language release in 1920, we will champion upcoming content and work with partners to develop audiences,
- We will maximise on popular demand for Welsh stories and themes as a selling point for theatrical screenings and press.

To find out more about how FHW supports films with Welsh connections, [visit our website.](#)

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