

Film Hub Wales

Finding Welsh Film Data 2021-22

Following on from our [2020 Welsh film data research](#), we commissioned [Delphine Lievens](#) to examine 14 films releasing between March 2021 - March 2022, with the aim of analysing how they performed in cinemas, and how our support contributed to their release.

Methodology

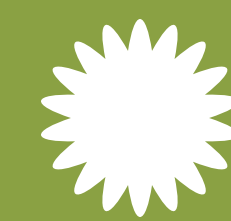
14



feature films
(from a total of
20 known titles)

March

2021 - 2022
release dates



Range of budgets
and release
strategies

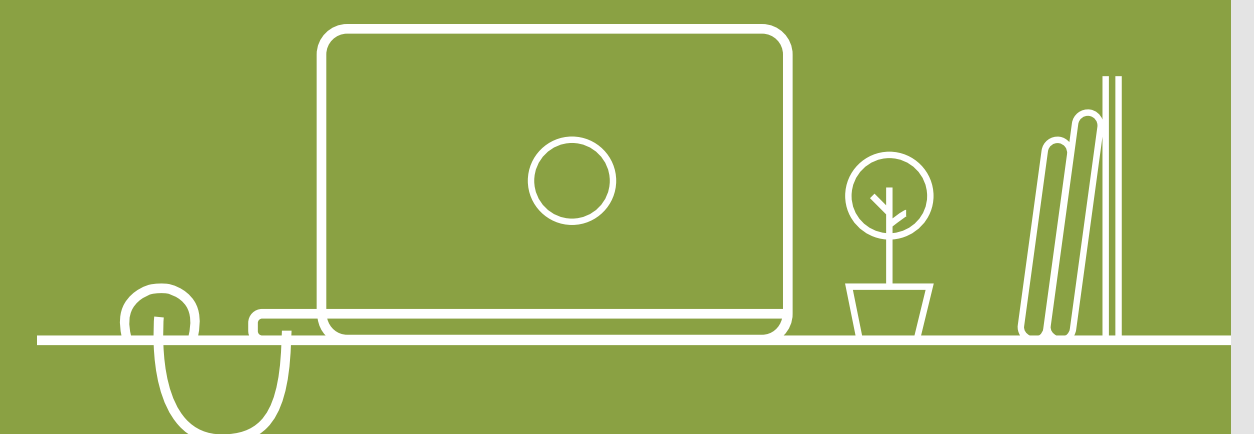
**Distributor,
producer,
financier and
personnel survey**



Comscore
data



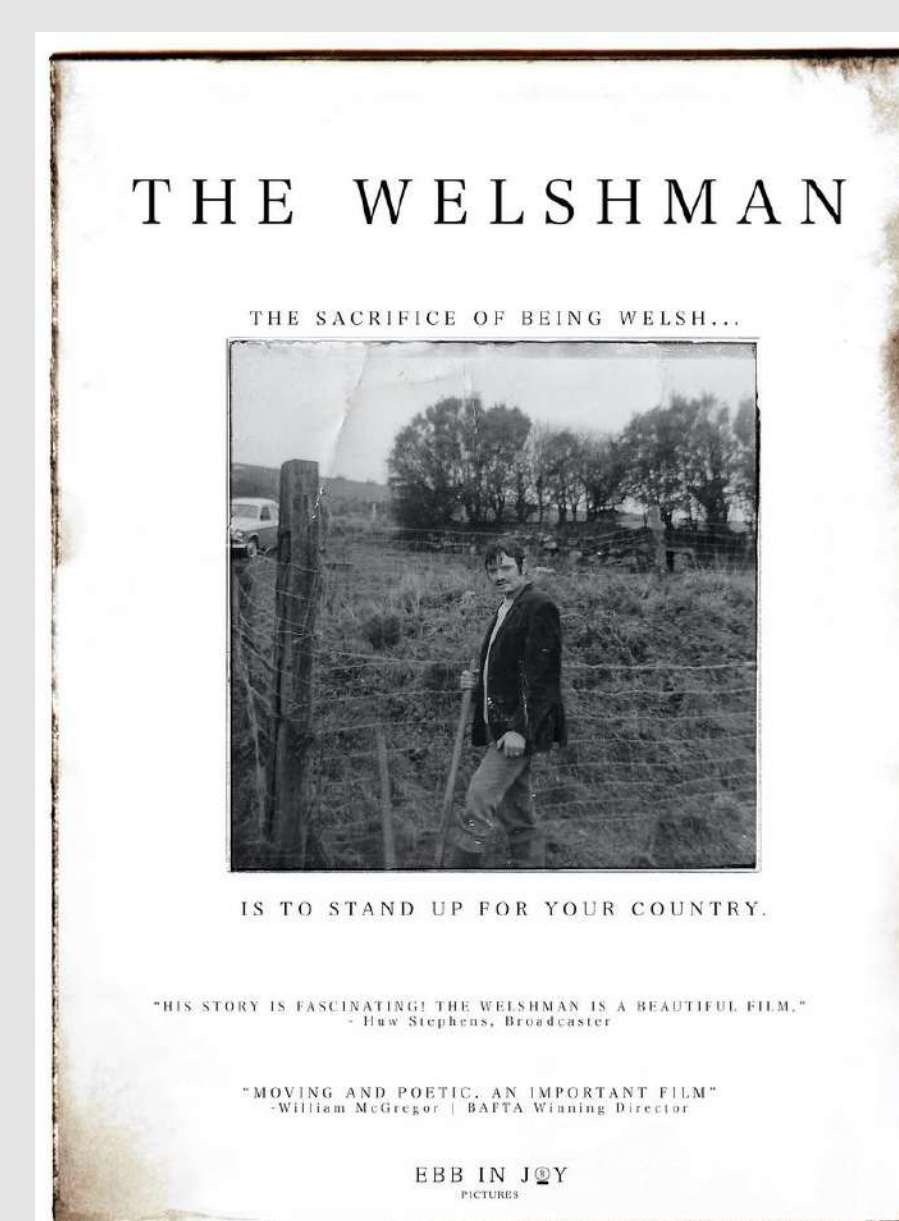
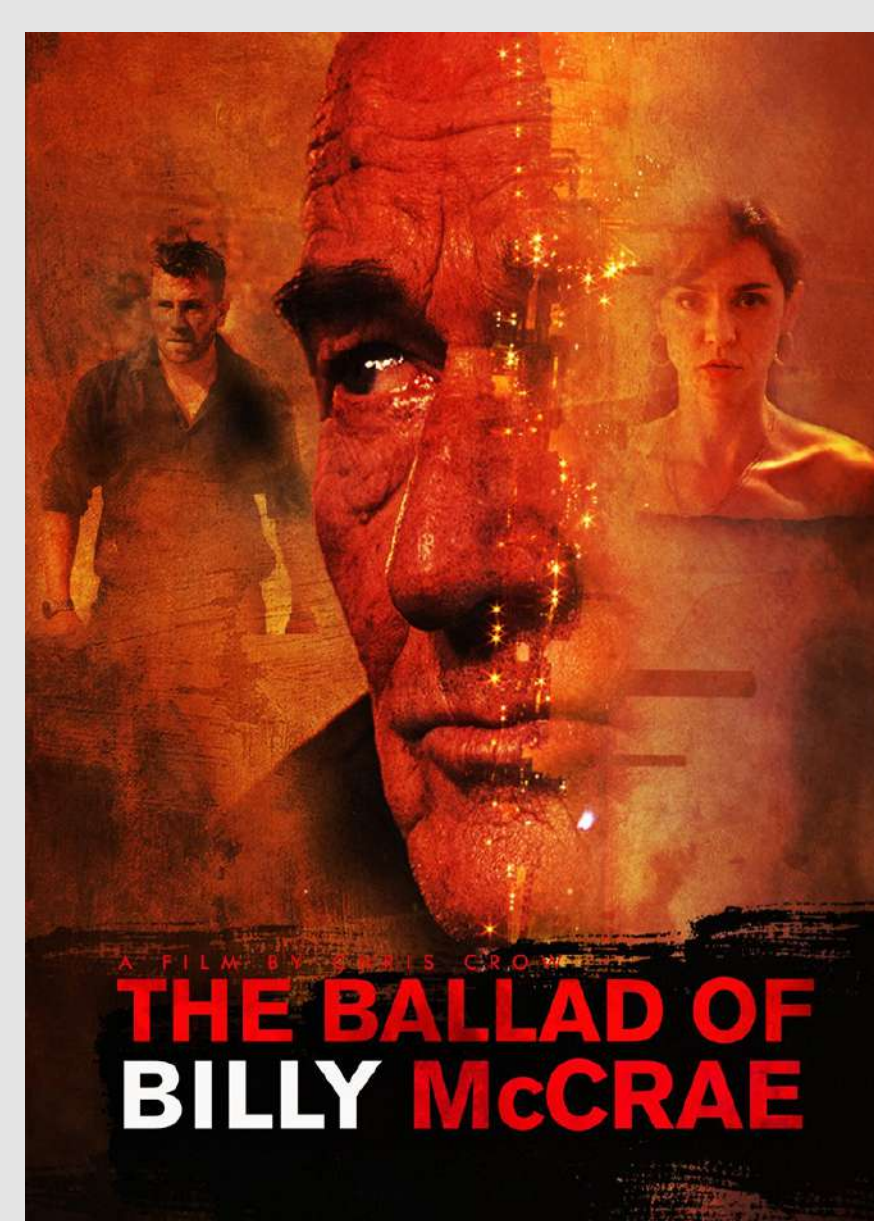
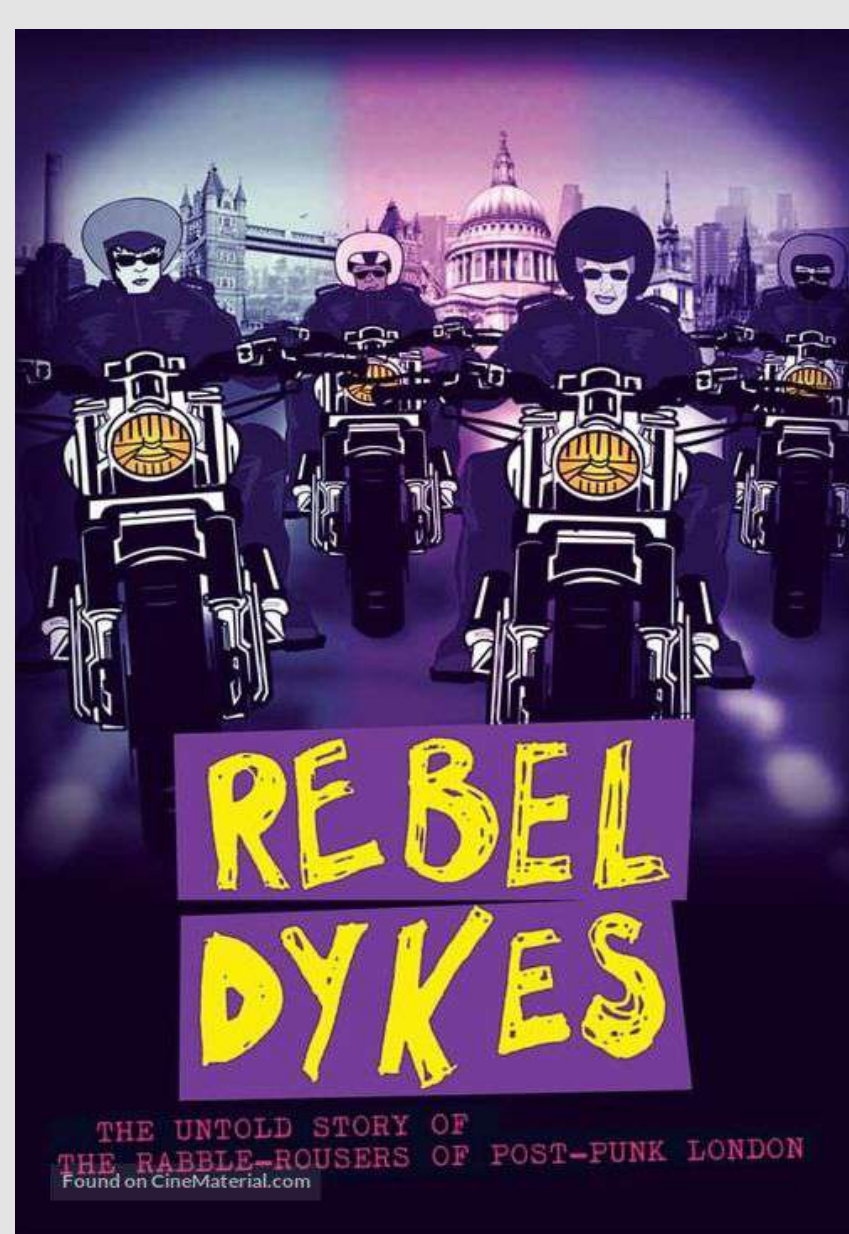
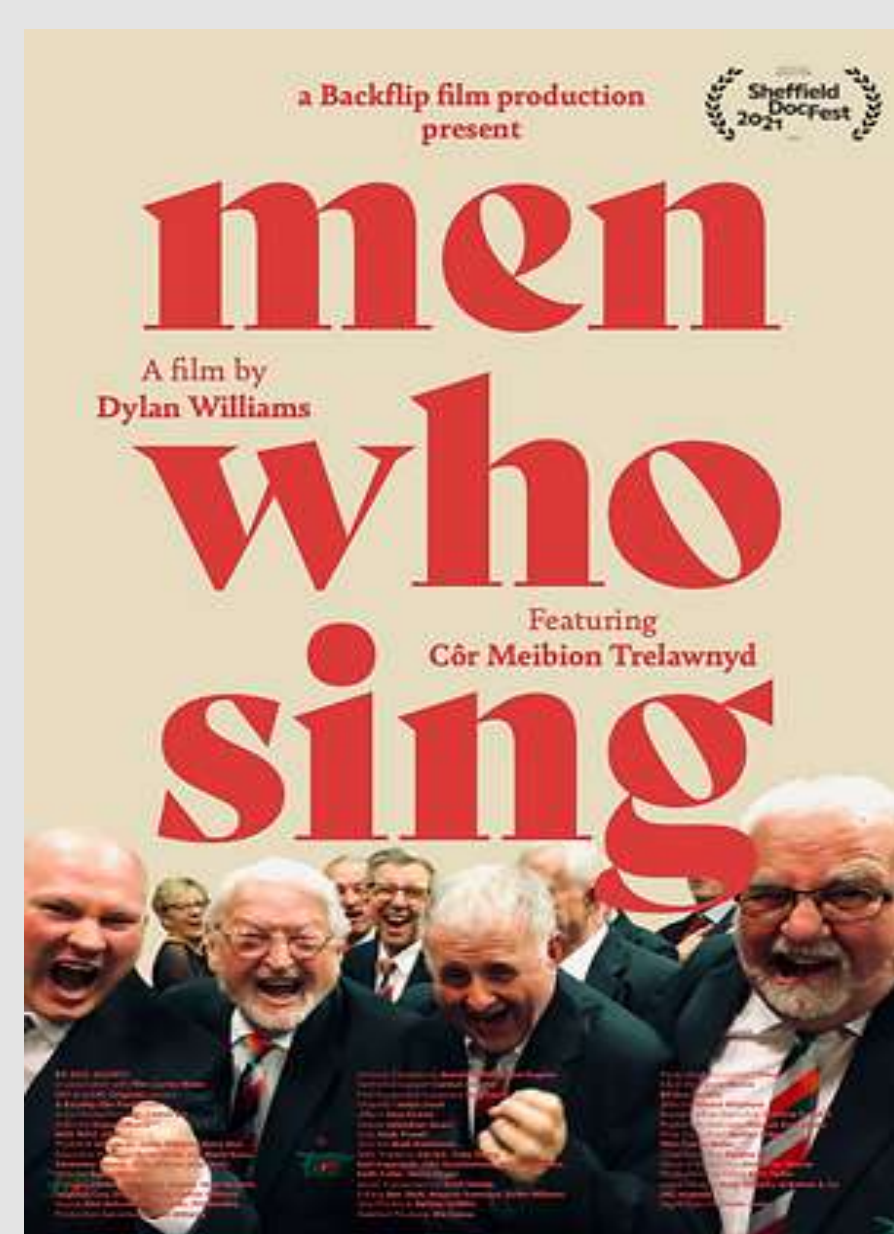
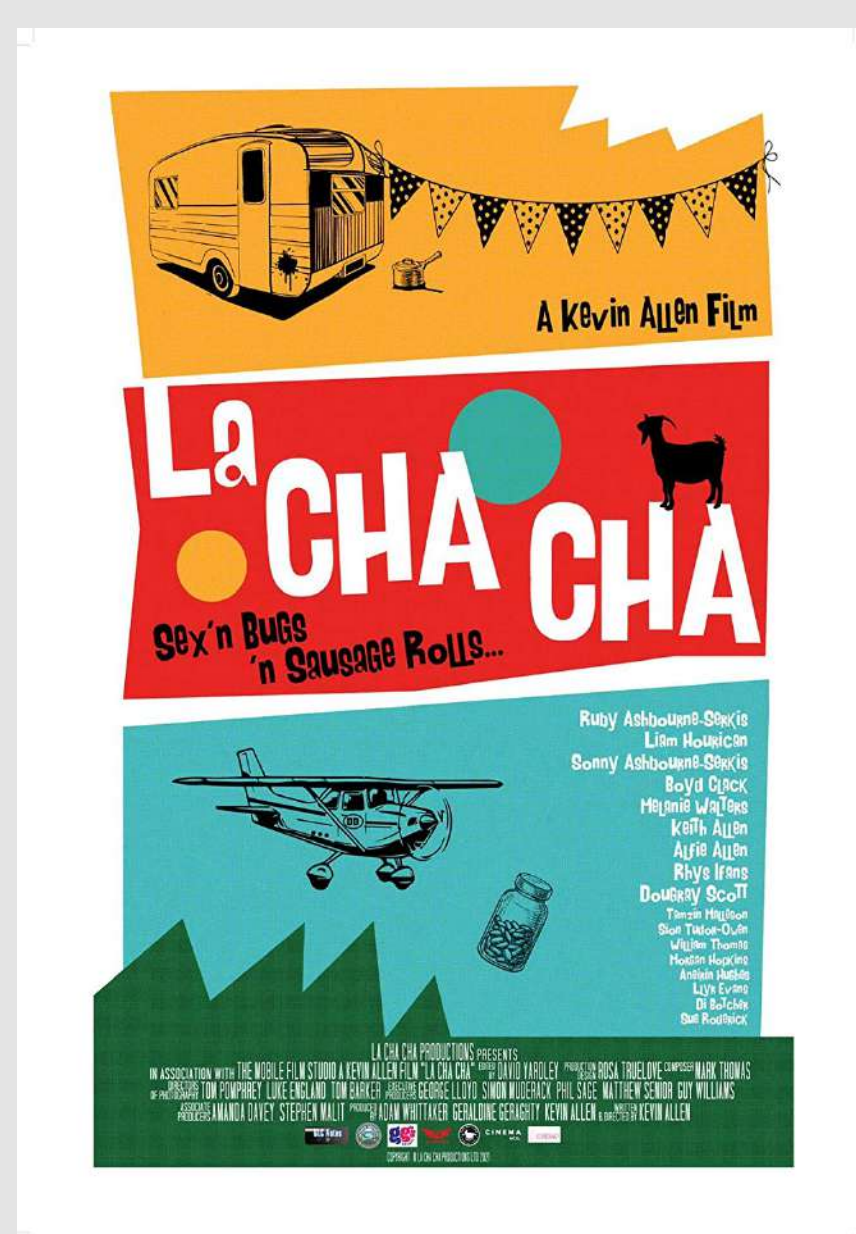
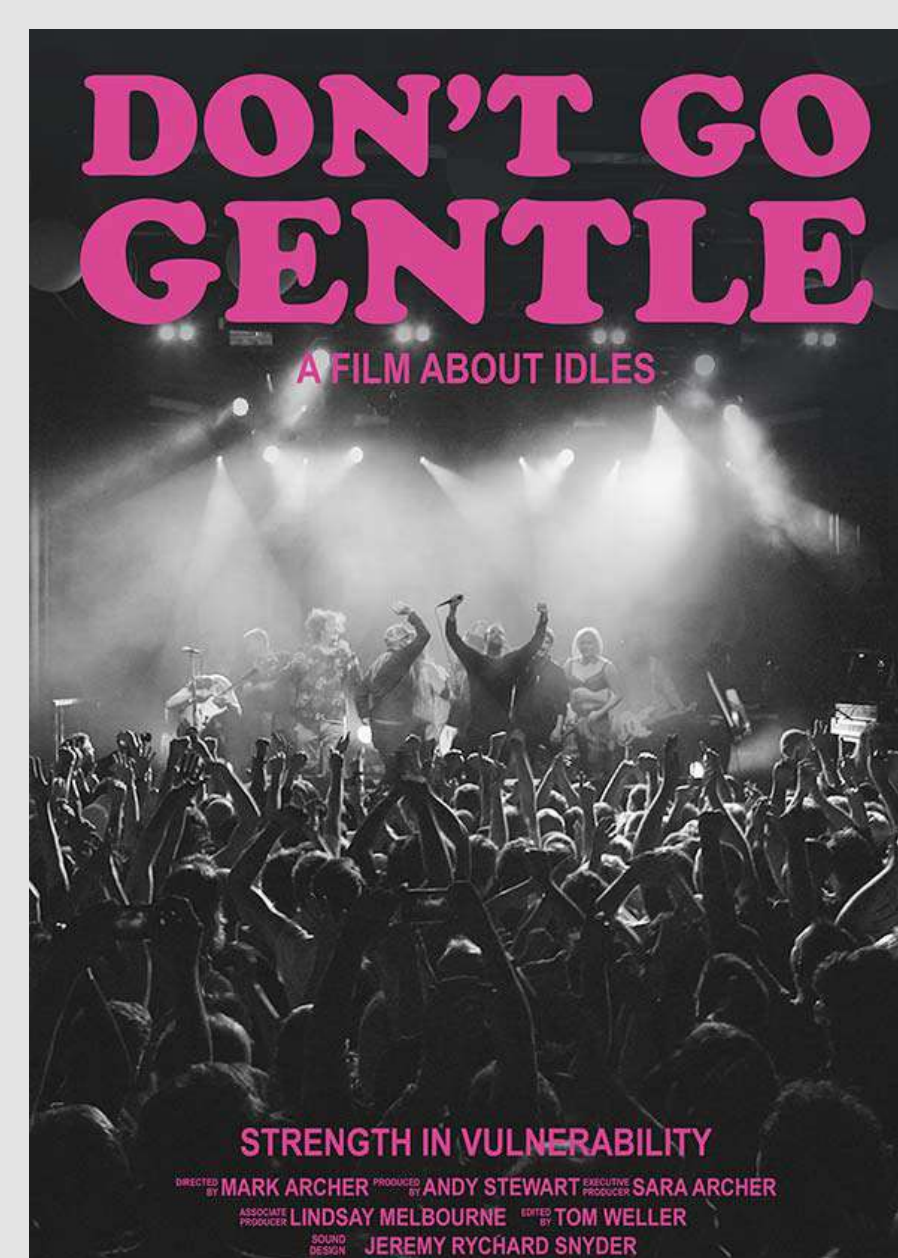
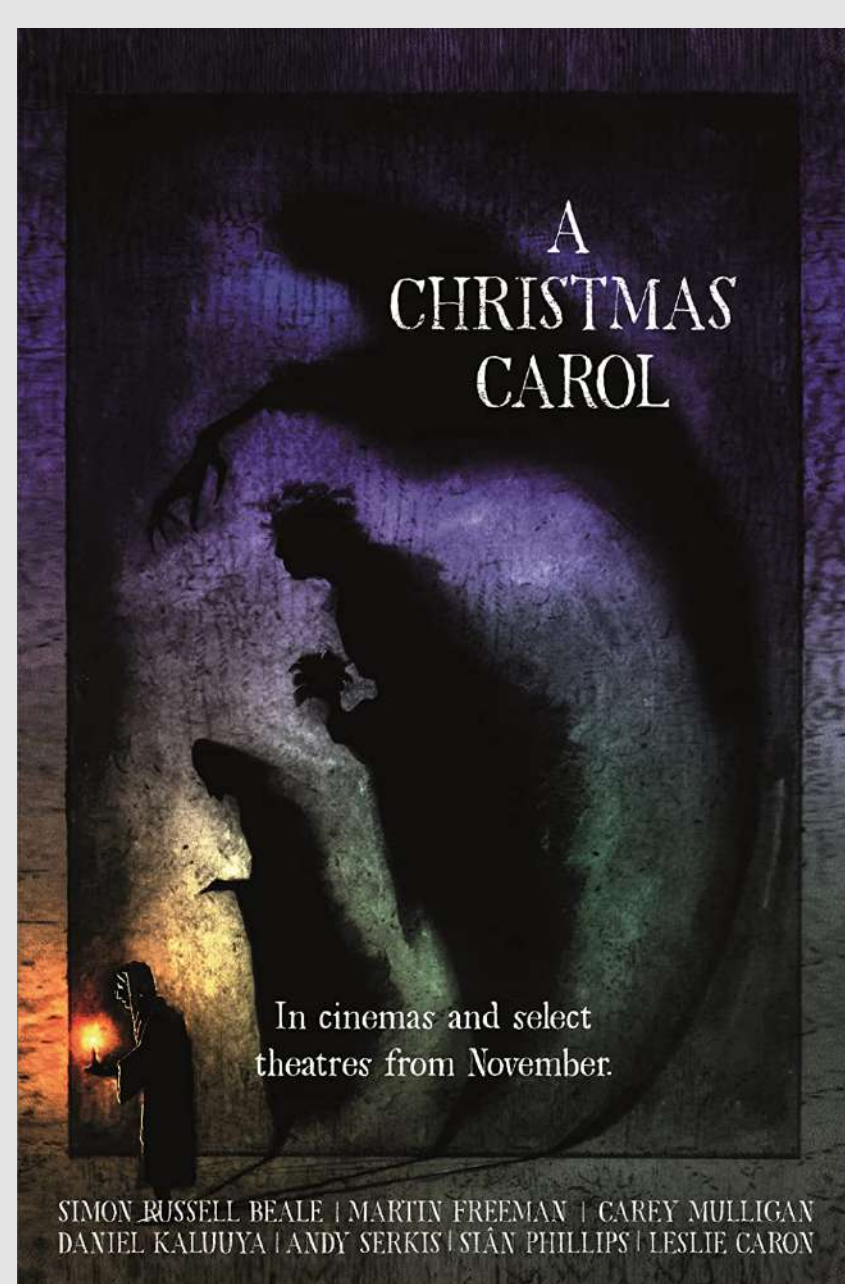
Desk
research



Made in Wales films include:

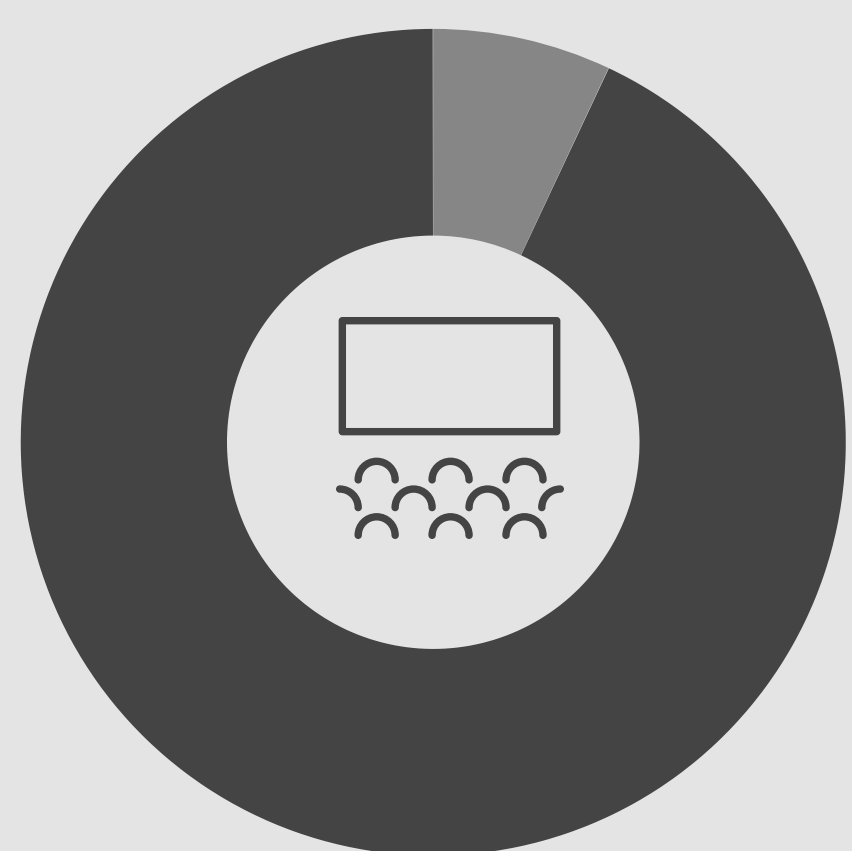
- Welsh talent (director, producer, writer and principal cast),
- Made by production companies or filmmakers active in Wales,
- Films set in Wales or dealing with Welsh stories,
- Films in the Welsh language.

Films:



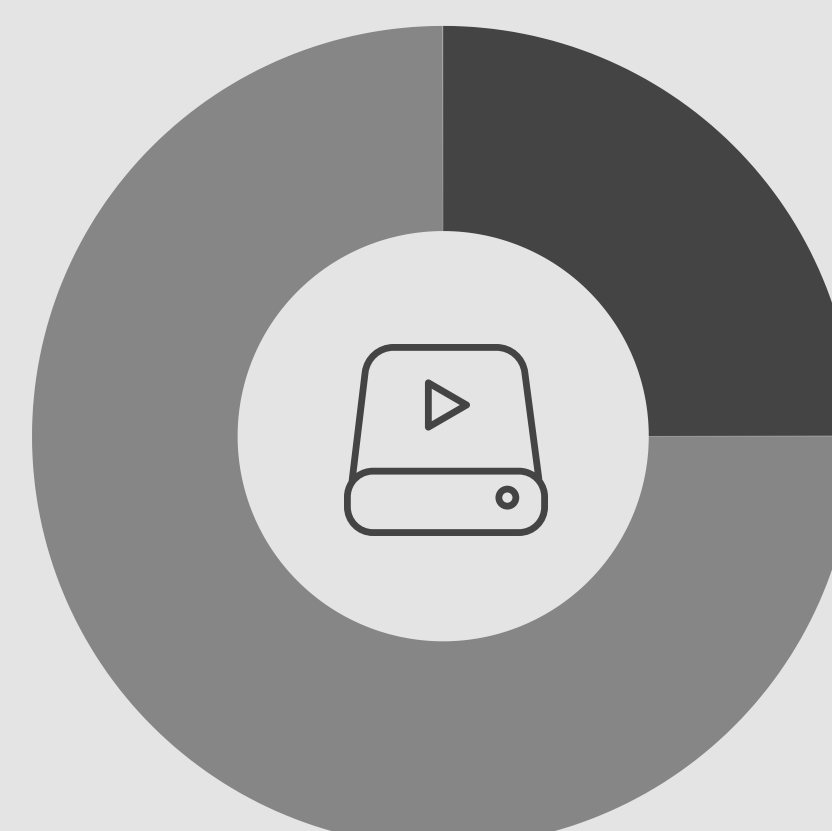
Findings:

Distribution



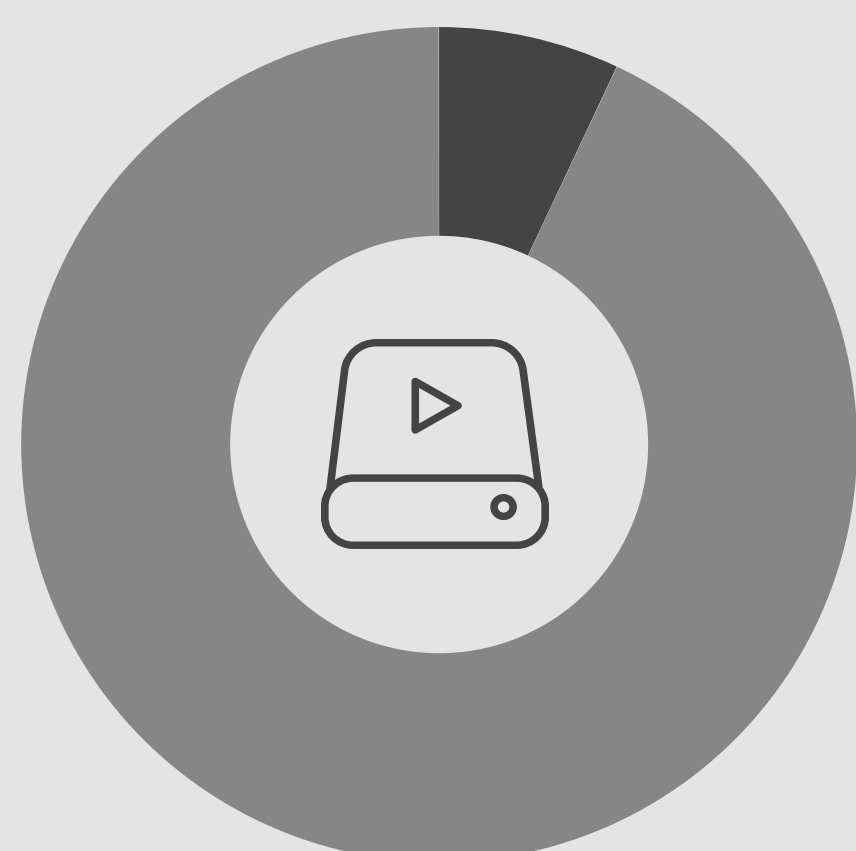
93%

theatrically
distributed



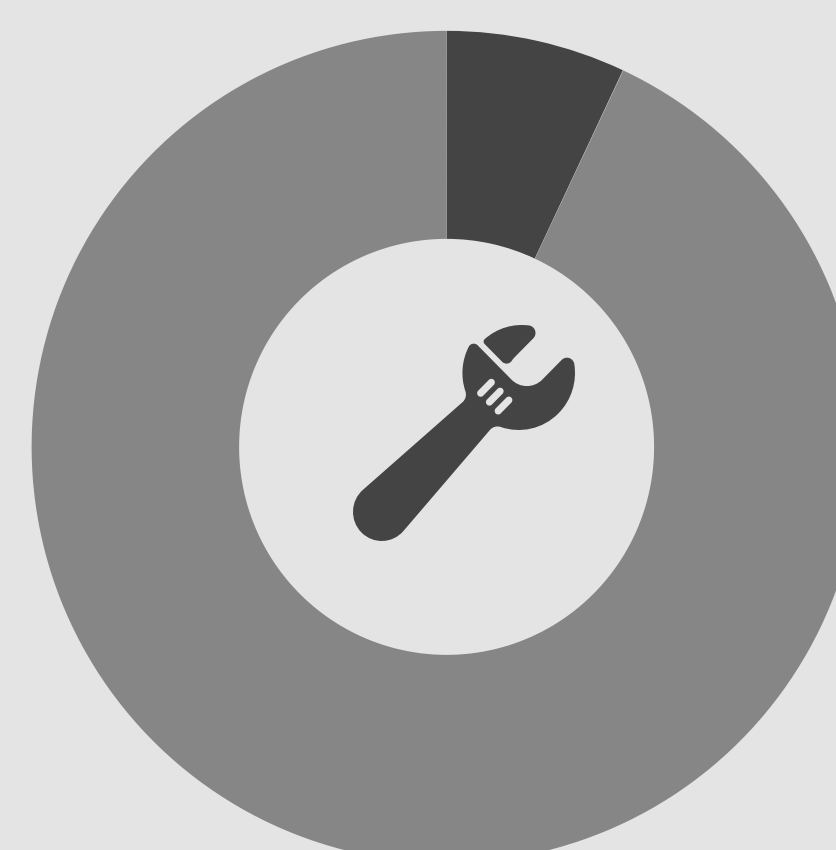
25%

limited release
(less than 100 sites)



7%

VOD only (1 film)



7%

self - distributed
(1 film)



100%

offered previews or
screeners (25%
increase since 2020)

Performance



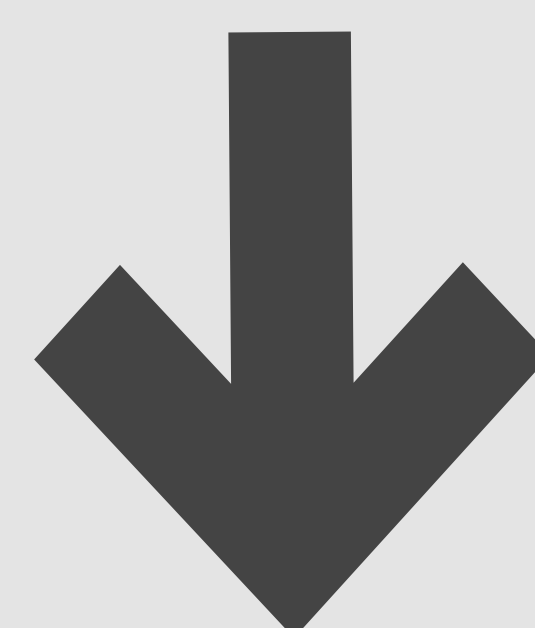
£1.1m UK and Ireland box office,



£145k Welsh box office income,



15% 2 out of 13 films grossed over
£100k UK and Ireland box office.





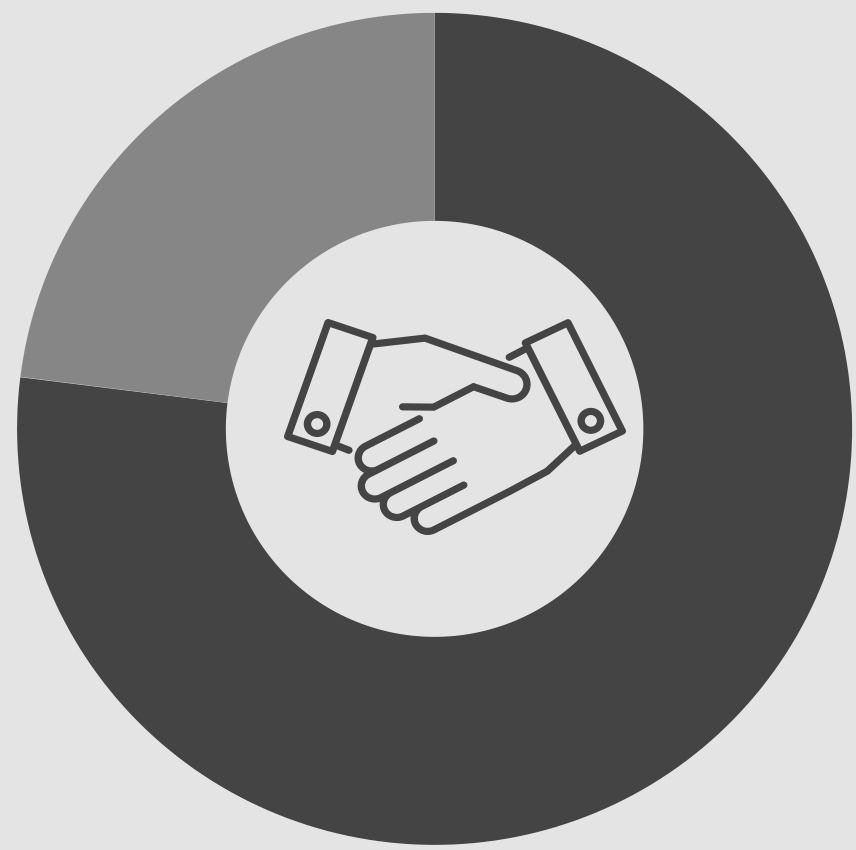
3.15%

average market
share for 2021
Welsh box office



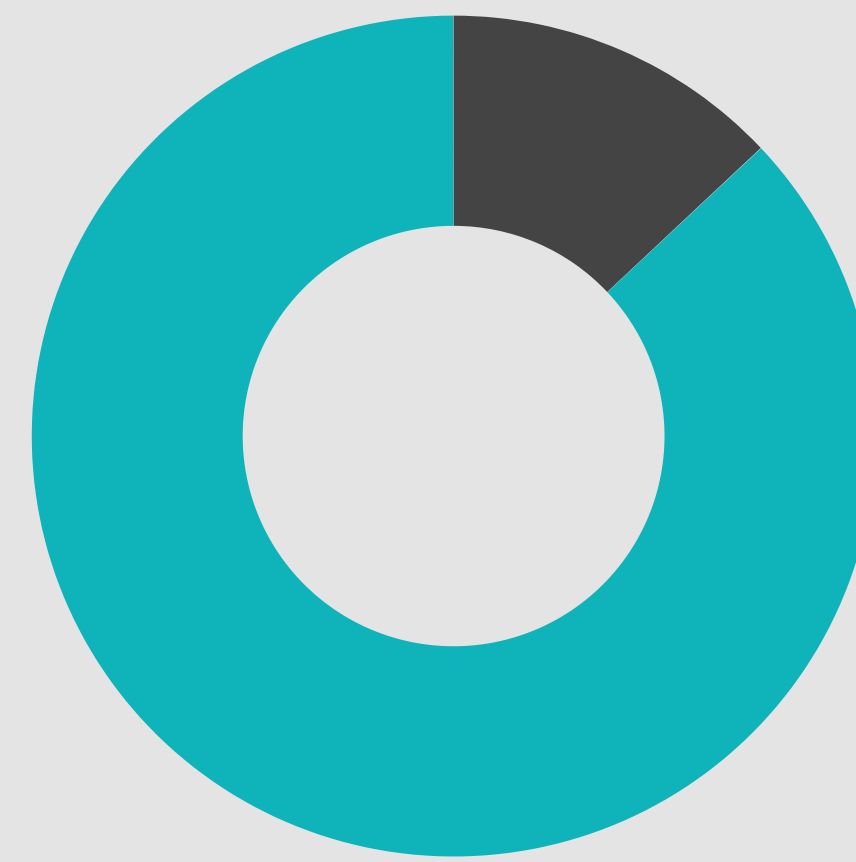
4.1%

average admissions



77%

exceeded the market
share



13%

Welsh revenue of total
UK box office
(increase of 2% since
2020)

- **6** films offered special event screenings in Wales, partly due to Covid restrictions,
- **67%** of distributors use Comscore data,
- Covid restrictions, such as social distancing and vaccine passports had a direct effect on box office.

Film Fact

Smaller Welsh set or Welsh story-based releases were booked by more venues in Wales and performed better than the non-Welsh based, Welsh story titles. I.e. [The Welshman](#) only played in Welsh cinemas, [La Cha Cha](#), took 99% of its box office from Welsh sites, and [The Toll](#), made 83% of box office takings from Welsh sites.

International Reception

- **65%** had festival runs,
- **35%** of titles sold internationally,
- **6** films received no theatrical or home entertainment release outside of the UK & Ireland.

© Rebel Dykes



Film Fact

100% received some element of online press coverage, with films about 'real life' Welsh stories garnering the most widespread coverage in Welsh and national press. For some, the mention of a Welsh connection was minimal. For example, the only piece of coverage acknowledging that

[Censor's](#) director Prano Bailey-Bond is Welsh was the [Guardian's review of the film.](#)

Finance

- £ **58%** received [BFI Export funding](#),
- £ **14%** received [Ffilm Cymru Wales Production funding](#) - a **58%** decrease from 2020,
- £ **7%** (1 film) received a [Creative Wales](#) award. No change from 2020,
- £ **7%** (1 film) received a [BFI Production](#) grant - A **33%** decrease from 2020.



Spotlight

Distributor campaign costs ranged between £27 and £1k. Similarly to the 2019 - 2020 report, there was a reticence from distributors to share this information, which they consider to be confidential. One film cited spending less than usual on their distribution campaign, given that they were targeting a 'limited' audience both within Wales and across the UK as a whole.

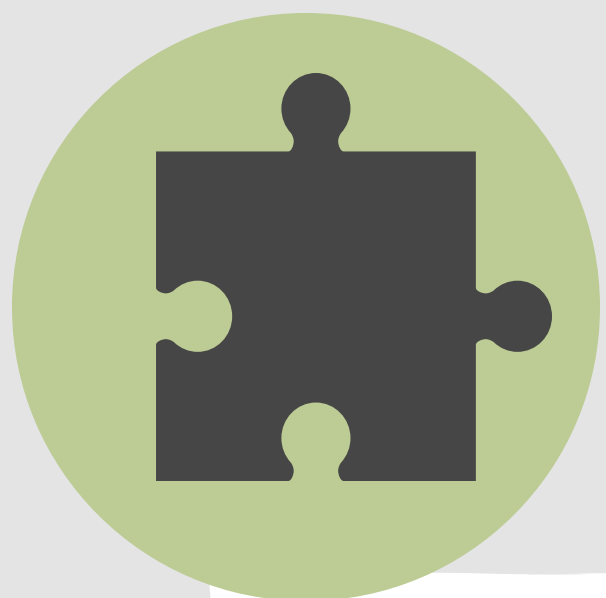
Film Hub Wales Support

- **100%** were added to the FHW Welsh film catalogue, social media and/or newsletters,
- **28%** were shown at Welsh Preview Days and **71%** in the online preview room,
- **35%** received bespoke marketing assets or support,
- **35%** were featured in Made in Wales press releases.

Spotlight

5 respondents who were positive about the support they received, cited that Film Hub Wales allowed them to reach a wider number of Welsh exhibitors, to navigate issues related to covid closures, and promote event screenings in Wales. These 5 titles, [The Toll](#), [Save the Cinema](#), [Men Who Sing](#), [La Cha Cha](#) and [The Welshman](#) all over-performed at the Welsh box office.

“ (FHW helped) by putting the release in front of exhibitors. A wider range of exhibitors than I ever could have reached. ”
– Filmmaker



There is a lack of clarity from some distributors' about what help Film Hub Wales can and can't provide such as an expectation of finance, which FHW have no budget or remit for:

"unfortunately we didn't have finance support from Film Hub Wales to help to reach for exhibitors in Wales we needed that support to bring talent and reach wider audiences" - Distributor

Equality and Inclusion

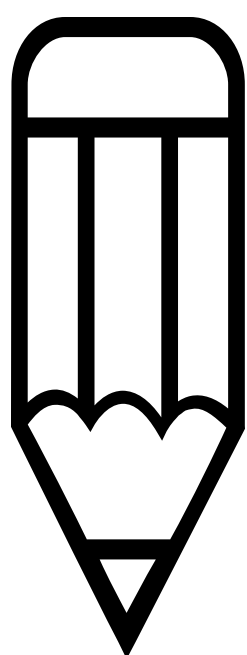
86 people were identified as key talent on the 14* films. (They were given listed credits as Producer, Director, Writer or lead actor).

Totals



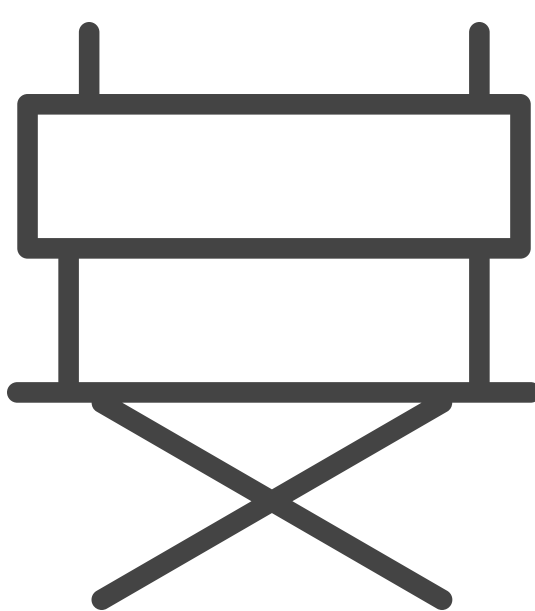
69% male, 29% female, 3% non-binary (directors, writers, producers)

1



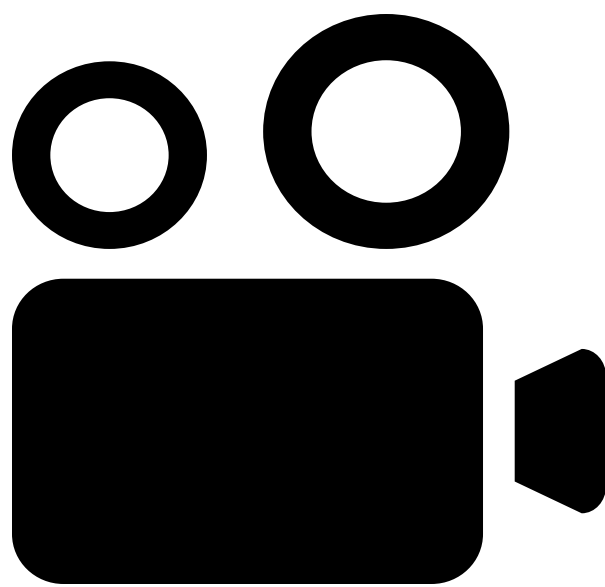
female writer (8% - unchanged from 2020)

40%



female directors (increase of 8% from 2020)

38%



female directors (increase of 28% from 2020)

9.38%



Black or Non-Black POC lead acting credits (2% increase from 2020)

0%



Black or Non-Black POC directors, writers or producers (decrease from 4% in 2020)

Breakdown by role

Gender	Producer	Director	Writer
Female	38%	40%	8%
Male	63%	60%	83%
Other	0%	0%	8%

Ethnicity	Producer	Director	Writer	Lead Actor
White	100%	100%	100%	90.63%
Black or Non-Black POC	0%	0%	0%	9.38%

**We calculated equalities data for the additional 6 MiW feature films outside of our sample size. Out of an additional 25 directors, producers and writers: 72% male and 28% were female. From 39 directors, producers, writers – 97% were white. There was 1 person of colour. There were no lead actors of colour in any of these films.*



Language

- > **93%** English language only
- > **0** Welsh language releases (decrease from 1 in 2020)
- > **1** Bilingual
- > **0** Distributors provided Welsh language marketing materials

Case Study: Men who Sing

Men Who Sing is a documentary released by **Dartmouth Films** across the UK on the 6th June 2021. From Welsh director Dylan Williams (*Men Who Swim*, *The Borneo Case*), it follows a rapidly ageing male voice choir in North East Wales on the hunt to find younger men in their 40s and 50s to keep the choir going.

- The film received production and distribution funding from Ffilm Cymru, allowing them to substantially increase the breadth of their marketing strategy.
- Covid restrictions limited the scope of the release, including the cancellation of event screenings and the older target audience for the film were still not comfortable with visiting cinemas.
- Following a Film Hub Wales Preview Day screening of the film, 14 Welsh venues confirmed they had plans to book the film.
- Dartmouth Films acknowledged that despite Film Hub Wales' proactive support they faced difficulty securing bookings from independent cinemas in Wales. A number of the cinemas are under-resourced and run on a part time or volunteer basis, making it difficult to engage with them.
- The film grossed £6,113 at the UK & Ireland box office, with a strong 46% market share in Wales. 50% of all admissions were in Welsh cinemas, who accounted for 34% of all release sites.



Key Findings

- 'Made in Wales' titles released during the 21/22 period were marginally more successful in attracting Welsh audiences than in the 19/20 period.
- As per the 19/20 report, Welsh stories and Welsh talent continue to prove more successful at attracting Welsh audiences. This could be in part to the distribution strategy and lack of public investment available for marketing,
- Diverse representation across those titles remains problematic with no non-White Directors, producers or writers credited,
- Distributors and the industry as a whole potentially view Welsh films as smaller in scope than those produced elsewhere in the UK. Furthermore, distributors often have small budgets and limited release sizes, restricting the scope they have to reach audiences both in Wales and beyond.
- Film Hub Wales faces barriers interacting with some distributors who aren't engaged with their film's Welsh connections, or don't understand the support that is on offer,
- There is potentially a larger issue that independent cinemas in Wales (which make up a large number of the cinemas in the country) are under-resourced and have limited screen capacity, making it more difficult for distributors to secure bookings.

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

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