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About the Research and Statistics Unit

The RSU provides research data and market intelligence to anyone with an interest in the UK film industry and UK film culture. No part of this publication may be reproduced without written consent of the authors. We acknowledge the kind permission of the copyright owners to use their data in this Bulletin.

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Introduction

Welcome to the third issue of the UK Film Council Research and Statistics Bulletin. We've redesigned the look to make it more attractive and user-friendly, and we hope you find it an improvement.

The Bulletin begins with an update of UK theatrical performance for the first eight months of 2004, a year that has seen strong summer admissions figures that look like putting 2004 ahead of last year's healthy business.

This is followed in section 2 by our regular look at films screened on UK TV. Data is presented for the first half of 2004, which saw some improvement in the proportion of recent UK films broadcast on terrestrial channels but actual numbers remain disappointingly low.

Forecasting is a valuable tool for business planning and strategic horizon-scanning. Comparing two well regarded forecasts, section 3 provides an insight into prospective growth of the international box office over the coming years.

Finally, we close in section 4 with a summary of MEDIA Plus funding activity in the UK for 2003. It was a good year for UK applicants, who secured funding to the value of €4,730,570 for training, festival attendance, development and distribution. We will make this a regular feature of the Bulletin.

If you have any comments about the Bulletin or any of the data presented, please contact the Research & Statistics Unit at the address on the previous page.

About the UK Film Council

The UK Film Council was established by the Government in 2000 as the lead agency for film in the UK ensuring that the economic, cultural and educational aspects of film are effectively represented at home and abroad.

We support:

Creativity - encouraging the development of new talent, skills and creative and technological innovation in UK film, and assisting new and established filmmakers to produce successful and distinctive British films.

Enterprise - supporting the creation and growth of sustainable businesses in the film sector, providing access to finance and helping the UK film industry compete successfully in the domestic and global marketplace.

Imagination - promoting education and an appreciation and enjoyment of cinema by giving UK audiences access to the widest range of UK and international cinema, and by supporting film culture and heritage.

1. UK admissions and box office, January to August 2004

Table 1.1: Monthly admissions, January to August 2003 and 2004

Month	2003 (million)	2004 (million)	% +/- on 2003
January	16.3	15.3	-6.1
February	15.0	13.3	-11.3
March	10.4	10.7	2.9
April	12.4	14.5	16.9
May	13.8	13.1	-5.1
June	9.4	14.7	56.4
July	12.4	18.4	48.4
August	17.1	17.4	1.8
Total	106.8	117.4	9.9

Source: CAA, Nielsen EDI

Admissions in 2004 are on course to top last year's healthy total. Admissions between January and August rose by nearly 10% compared with the same period in 2003.

6.1% in January and 11.3% in February. However, both March and April showed better figures than in 2003.

The monthly breakdown is given in Table 1.1. There were fewer admissions in the first two months of 2004 compared with 2003, down

The improvement faltered in May which recorded a 5% fall in admissions on May 2003, followed by a very strong rise in June and July.

Table 1.2: Average weekly admissions, January to August 2003 and 2004

Month	2003 weekly average (million)	2004 weekly average (million)
January	3.7	3.5
February	3.8	3.2
March	2.4	2.4
April	2.9	3.4
May	3.1	3.0
June	2.2	3.4
July	2.8	4.2
August	3.8	3.9

Source: CAA, Nielsen EDI

Table 1.3 reveals that although January 2004 saw fewer admissions than the same month in 2003, the total was the highest year start for any other year since 2000, with strong showings for the final film in the *Lord of the Rings* trilogy and the Tom Cruise film *The Last Samurai*.

Also noteworthy is the strong performance of June and July 2004 compared with the same months in previous years.

The lacklustre performance of summer blockbusters in 2003 was not in evidence in 2004. June saw strong outings for *Harry Potter and the Prisoner of Azkaban*, the special effects laden movie *The Day After Tomorrow* and *Troy*, the sword and sandals epic starring Brad Pitt. The momentum continued in July with the success of two key franchise films: *Shrek 2* and *Spider-Man 2*.

Table 1.3: Monthly admissions January to August, 2000 to 2004

Month	2000 (million)	2001 (million)	2002 (million)	2003 (million)	2004 (million)
January	10.6	11.6	15.0	16.3	15.3
February	17.6	13.8	19.0	15.0	13.3
March	10.7	10.0	14.3	10.4	10.7
April	13.0	14.0	13.2	12.4	14.5
May	11.3	11.6	14.0	13.8	13.1
June	7.7	9.4	12.2	9.4	14.7
July	14.1	13.8	15.0	12.4	18.4
August	13.5	18.1	15.9	17.1	17.4

Source: CAA, Nielsen EDI

As reported in the latest UK Film Council Statistical Yearbook (covering 2003) London, the Midlands and Lancashire TV regions typically account for half of all UK admissions (having high urban population densities).

This pattern is found repeated in the period September 2003 to August 2004 as shown in Table 1.4.

The total box office gross between January and August 2004 saw a rise over the previous year similar to that of admissions, according to Nielsen EDI. The UK and Ireland box office gross from January to the end of August 2004 stood at £576,341,335, an increase of 11% on the same period in 2003 (£517,448,402).

Table 1.4: Cinema admissions by TV region, September 2003 to August 2004

Region	Admissions	%
London	45,581,641	25.6
Midlands	24,634,695	13.8
Lancashire	19,185,194	10.8
Southern	16,797,363	9.4
Yorkshire	14,551,264	8.2
Central Scotland	12,239,206	6.9
East Of England	11,660,694	6.6
Wales & West	11,627,488	6.5
North East	6,567,028	3.7
Northern Ireland	5,625,895	3.2
South West	4,027,044	2.3
Northern Scotland	3,626,517	2.0
Border	1,783,113	1.0
Total	177,907,142	100.0

Source: CAA, Nielsen EDI

Table 1.5 shows that only two UK films, *Harry Potter and the Prisoner of Azkaban* and *Troy*, appear in the top 20 which is otherwise dominated by US films. both made in collaboration with the US,

Table 1.5: Box office results for the top 20 films released in the UK, January to October 2004

Rank	Title	Country of origin	Box office gross (£m)	Opening screens	Distributor
1	Shrek 2*	USA	48,050,677	512	UIP
2	Harry Potter and the Prisoner of Azkaban*	UK/USA	45,932,131	535	Warner
3	Spider-man 2*	USA	26,650,180	504	Col/TriStar
4	The Day after Tomorrow	USA	25,212,419	429	20th Fox
5	Troy	UK/USA	18,002,561	1	Warner
6	I, Robot*	USA	17,954,643	447	20th Fox
7	Scooby-Doo Too	USA	16,490,226	489	Warner
8	Van Helsing	USA	15,147,178	458	UIP
9	Starsky & Hutch	USA	12,601,186	81	BVI
10	The Last Samurai	USA/NZ/Jap	11,897,193	430	Warner
11	The Bourne Supremacy*	USA/Ger	11,552,930	418	UIP
12	The Passion of the Christ	USA	11,078,861	46	Icon
13	School of Rock	USA/Ger	10,498,167	376	UIP
14	The Village*	USA	10,297,460	433	BVI
15	Lost in Translation	USA/Jap	10,057,131	96	Momentum
16	Dodgeball: A True Underdog Story*	USA	9,947,884	315	20th Fox
17	Garfield: the Movie*	USA	9,437,859	378	20th Fox
18	Kill Bill Vol.2	USA	9,164,398	411	BVI
19	Scary Movie 3	USA	9,056,215	418	BVI
20	Haunted House	USA	8,223,436	427	BVI
Total			337,252,735		

Figures correct up to and including 17 Oct 04. * Still on release 17 Oct 04, so box office will grow further. Source: Nielsen EDI

2004 promises to show good end of year results for a broad range of UK films from UK/USA blockbusters (eg *Harry Potter and the Prisoner of Azkaban*, *Troy*, *King Arthur*), to home-grown genre movies (eg *Shaun of*

the Dead, *Wimbledon*, *Around the World in Eighty Days*), and less obviously mainstream films (eg *Girl With a Pearl Earring*, *The Football Factory*, *The Dreamers*) as shown in Table 1.6.

Table 1.6: Box office for the top 20 UK films released in the UK, January to October 2004

Rank	Title	Country of origin	Box office gross (£m)	Opening screens	Distributor
1	Harry Potter and the Prisoner of Azkaban*	UK/USA	45,932,131	535	Warner
2	Troy	UK/USA	18,002,561	1	Warner
3	King Arthur*	USA/Ire/UK	7,073,138	400	BVI
4	Shaun of the Dead	UK/Fra	6,692,683	367	UIP
5	Wimbledon*	UK/Fra	6,484,122	444	UIP
6	Thunderbirds	UK/USA	5,434,438	436	UIP
7	Around the World in 80 Days	UK/USA	4,151,895	389	Entertainment
8	Girl with a Pearl Earring	UK/Lux	3,842,409	106	Pathé
9	Layer Cake*	UK	3,385,670	355	Col/TriStar
10	Bride and Prejudice*	UK/USA	3,266,362	376	Pathé
11	Tooth	UK	1,681,350	322	Redbus
12	Resident Evil: Apocalypse*	Ger/Fra/UK	1,541,007	283	Col/TriStar
13	Sky Captain and the World of Tomorrow*	USA/UK/Ita	1,283,945	346	UIP
14	Two Brothers*	Fra/UK	1,263,300	270	Pathé
15	Agent Cody Banks: Destination London	UK/USA	1,010,311	245	20th Fox
16	Sex Lives of the Potato Men	UK	827,203	231	Entertainment
17	The Football Factory	UK	677,031	159	Vertigo
18	The Dreamers	UK/Fra/Ita/USA	619,550	34	20th Fox
19	Stage Beauty*	UK/Ger/USA	458,882	177	Momentum
20	Sylvia	UK	449,316	67	Icon
Total			114,077,304		

Figures correct up to and including 17 Oct 04 * Still on release as at 17 Oct 04 so box office will grow further. Source: Nielsen EDI

2. Film on television in the first half of 2004

Television is a vital link in the film value chain as it can provide both necessary financing and revenues. Television is also the most accessible medium for film culture, offering people who might not visit the cinema or watch videos the opportunity to experience and appreciate films.

This section examines the number of films broadcast on UK television in the first six months of 2004. It focuses particularly on the number of UK films shown on television,

including a separate assessment of recent UK films made in the last 8 years.

The total number of films broadcast on terrestrial TV in the first half of this year showed a slight decrease on the equivalent period in 2003, as shown in Table 2.1. The number of films on the BBC channels increased by 16% on BBC1 and 8% on BBC2. The number of films shown on ITV1 fell by over a quarter, and the numbers for Channel 4 and Five decreased slightly.

Table 2.1: Total number of films broadcast in first half of year on terrestrial TV

Channel	2003	2004	% change
BBC1	188	218	+16.0
BBC2	187	202	+8.0
ITV1	150	109	-27.0
Channel 4	289	286	-1.0
Five	311	298	-4.0
Total	1,125	1,113	-1.0

Source: BARB, DGA Metrics

The total number of UK films broadcast by the five terrestrial channels increased by 11% on the first six months of 2003 (Table 2.2). Again, the BBC showed gains in this area. The number of UK films on BBC1 increased by 50%, and BBC2 by 78%. The number of UK films fell on the commercial channels.

Table 2.2: Number of UK films broadcast in first half of year on terrestrial TV

Channel	2003	2004	% change
BBC1	32	48	+50.0
BBC2	32	57	+78.0
ITV1	23	21	-9.0
Channel 4	123	117	-5.0
Five	35	30	-14.0
Total	245	273	11.0

Source: BARB, DGA Metrics

The number of recent UK films shown on terrestrial television increased by 51% in the first six months of 2004 compared with the equivalent time in 2003 (Table 2.3). The number of recent British films shown on BBC2 improved by 150%, and on Channel 4 by 112%. The only drop was on ITV1, which showed a decrease of 83%. Recent British

films shown on BBC2 included *Morvern Callar*, *In this World*, *The Claim*, *Pandaemonium*, *Hideous Kinky*, *Onegin*, *Mansfield Park* and *Nasty Neighbours*. On Channel 4, recent UK films included *The Parole Officer*, *51st State*, *Beautiful Creatures*, *East is East*, *Little Voice* and *Human Traffic*.

Table 2.3: Number of recent (made within the last 8 years) UK films broadcast in the first six months of the year

Channel	2003	2004	% change
BBC1	10	11	+10.0
BBC2	8	20	+150.0
ITV1	6	1	-83.0
Channel 4	8	17	+112.0
Five	1	1	0.0
Total	33	50	+51.0

Source: BARB, DGA Metrics

Table 2.4 reveals an increase in the total percentage of recent UK films from 2.6% in 2003, and the content more than doubled on BBC2 and Channel 4. The proportion of recent UK film on BBC1 decreased slightly from 5.3% in 2003 to 5.0% in the first

six months of 2004. The share on BBC2 increased from 4.3% to 9.9%. The percentage of recent UK film on Channel 4 also increased to 5.9% from 2.8% in 2003.

Table 2.4: Number of recent UK films as percentage of total films broadcast in the first six months of the year

Channel	2003	2004	% change
BBC1	5.3	5.0	-5.7
BBC2	4.3	9.9	+130.2
ITV1	4.0	0.9	-77.5
Channel 4	2.8	5.9	+110.7
Five	0.3	0.3	0.0
Total	2.6	4.5	+73.1

Source: BARB, DGA Metrics

A total of 593 hours of film was shown in peak time across the five terrestrial channels during the first half of 2004 (Table 2.5). Five broadcast almost 50% of these hours. ITV1

broadcast only 39 hours of film in peak time, less than half that of BBC1.

Table 2.5: Total number of broadcast hours for film per channel in peak time, first half of 2004

Channel	Hours
BBC1	87
BBC2	58
ITV1	39
Channel 4	114
Five	295
Total	593

Source: BARB, DGA Metrics

Table 2.6 shows how despite showing the fewest films during peak time hours, the largest average peak time audience for

film was on ITV1, with just over 4.2 million viewers.

Table 2.6: Average audience for a peak time film, first half of 2004

Channel	Average audience
BBC1	3,071,000
BBC2	1,500,000
ITV1	4,228,000
Channel 4	1,785,000
Five	1,610,000

Source: BARB, DGA Metrics

Looking at the top 10 performing films on TV in the first half of 2004, only the Bond film *The World is not Enough* prevented the top ten from being an all-American affair

(Table 2.7). The top film, *What Women Want* on BBC1, attracted 8.9 million viewers. Six of the films were shown on ITV1.

Table 2.7: Top 10 films on network television, first half of 2004

Rank	Title	Channel	Country of origin	Year of theatrical release	Audience (million)
1	What Women Want	BBC1	USA	2000	8.9
2	Unbreakable	ITV1	USA	2000	8.7
3	What Lies Beneath	ITV1	USA	2000	6.8
4	The World is not Enough	ITV1	UK/USA	1999	6.7
5	Robin Hood: Prince of Thieves	BBC1	USA	1991	6.4
6	The Mummy	BBC1	USA	1999	6.2
7	Enemy of the State	BBC1	USA	1998	5.9
8	Dr Dolittle	ITV1	USA	1998	5.8
9	Pretty Woman	ITV1	USA	1990	5.8
10	Grease	ITV1	USA	1978	5.8

Source: BARB, DGA Metrics

Once again, as shown in Table 2.8, Bond films featured strongly in the list of top British performers on terrestrial TV,

with three titles. Three of the top titles were made before the 1990s.

Table 2.8: Top 10 UK-originated films on network television, first half of 2004

Rank	Title	Channel	Country of origin	Year of theatrical release	Audience (million)
1	The World is Not Enough	ITV1	UK/USA	1999	6.7
2	Captain Corelli's Mandolin	BBC1	UK/USA	2001	5.6
3	Entrapment	BBC1	UK/USA/Ger	1999	4.1
4	Moonraker	ITV1	UK/USA	1979	3.6
5	East is East	Channel 4	UK	1999	2.9
6	Chitty Chitty Bang Bang	BBC1	UK	1968	2.9
7	The Parole Officer	Channel 4	UK	2001	2.8
8	51st State	Channel 4	UK/USA/Can	2001	2.8
9	Licence to Kill	ITV1	UK/USA	1989	2.8
10	Kevin and Perry Go Large	BBC1	UK	2000	2.6

Source: BARB, DGA Metrics

Tables 2.9 to 2.13 list the top 10 films appearing on each of the five terrestrial channels in the first half of 2004. American films dominated every channel's

top ten ranking titles. Channel 4 and BBC2 had the highest numbers of top performing UK films.

Table 2.9: Top 10 films on BBC1, first six months of 2004

Rank	Title	Country of origin	Year of theatrical release	Audience (million)
1	What Women Want	USA	2000	8.9
2	Robin Hood: Prince of Thieves	USA	1991	6.4
3	The Mummy	USA	1999	6.2
4	Enemy of the State	USA	1998	5.9
5	Captain Corelli's Mandolin	UK/USA	2001	5.6
6	ET The Extra-Terrestrial	USA	1982	5.4
7	Men in Black	USA	1997	5.3
8	The Sound of Music	USA	1965	5.2
9	Deep Impact	USA	1998	4.9
10	Kiss the Girls	USA	1997	4.8

Source: BARB, DGA Metrics

Table 2.10: Top 10 films on BBC2, first six months of 2004

Rank	Title	Country of origin	Year of theatrical release	Audience (million)
1	American Beauty	USA	1999	2.9
2	Mansfield Park	UK	1999	2.6
3	Out of Sight	USA	1998	2.5
4	Good Will Hunting	USA	1997	2.3
5	The Man who Never Was	UK	1956	2.2
6	Music of the Heart	USA	1999	2.2
7	Ben-Hur	USA	1959	2.1
8	The Alamo	USA	1960	2.1
9	Inn of the Sixth Happiness	USA	1958	2.0
10	The Colditz Story	UK	1955	2.0

Source: BARB, DGA Metrics

Table 2.11: Films on ITV1, first six months of 2004

Rank	Title	Country of origin	Year of theatrical release	Audience (million)
1	Unbreakable	USA	2000	8.7
2	What Lies Beneath	USA	2000	6.8
3	The World is not Enough	UK/USA	1999	6.7
4	Dr Dolittle	USA	1998	5.8
5	Pretty Woman	USA	1990	5.8
6	Grease	USA	1978	5.8
7	Jurassic Park III	USA	2001	5.7
8	Mission: Impossible II	USA/Ger	2000	5.5
9	Kindergarten Cop	USA	1990	5.4
10	Crocodile Dundee II	Aus/USA	1988	5.3

Source: BARB, DGA Metrics

Table 2.12: Films on Channel 4, first six months of 2004

Rank	Title	Country of origin	Year of theatrical release	Audience (million)
1	Swordfish	USA	2001	3.7
2	Crouching Tiger, Hidden Dragon	Tai/HK/USA/Chi	2000	3.5
3	Sleepy Hollow	USA/Ger	1999	3.4
4	The Gift	USA	2000	3.3
5	East is East	UK	1999	2.9
6	Home Alone	USA	1990	2.9
7	The Parole Officer	UK	2001	2.8
8	Shaft	USA/Ger	2000	2.8
9	The 51st State	UK/Can/USA	2001	2.8
10	Ransom	USA	1996	2.7

Source: BARB, DGA Metrics

Table 2.13: Top 10 films on Five, first six months of 2004

Rank	Title	Country of origin	Year of theatrical release	Audience (million)
1	Mercury Rising	USA	1998	3.4
2	Independence Day	USA	1996	3.3
3	Miss Congeniality	USA	2000	3.2
4	Ghost	USA	1990	3.2
5	Charlie's Angels	USA/Ger	2000	3.1
6	Armageddon	USA	1998	2.9
7	Just Cause	USA	1995	2.8
8	Exit Wounds	USA	2001	2.8
9	Saving Private Ryan	USA	1998	2.8
10	The Horse Whisperer	USA	1998	2.7

Source: BARB, DGA Metrics

Table 2.14: Average peak time audiences for film channels on cable and satellite TV, first half of 2004

Cable and satellite TV film channels continue to attract small numbers of viewers at peak times. Table 2.14 shows that Sky Movies 1 and 2 were the most popular channels with between 75,000 and 77,000 viewers per night. Over 31,000 people watched films on Turner Classic Movies, the non-subscriber channel.

Channel	Average peak audience
FilmFour Total	3,281
FilmFour Weekly	3,196
Sky Cinema 1	16,290
Sky Cinema 2	10,610
Sky Movies 1	76,960
Sky Movies 2	75,580
Sky Movies 3	39,210
Sky Movies 4	41,950
Sky Movies 5	29,290
Sky Movies 6	34,620
Sky Movies 7	31,700
Sky Movies 8	35,400
Sky Movies 9	22,440
Sky Movies Active	11,210
TCM	31,040

Source: BARB, DGA Metrics

Looking at the top performing titles on multi-channel TV in the first half of 2004, half of the films listed were shown on the non-subscriber ITV2 channel and all were US

in origin (Table 2.15). Again, audiences were comparatively low ranging from 610,000 to 770,000.

Table 2.15: Top 10 feature films on multi-channel television, first half of 2004

Rank	Title	Channel	Country of origin	Year of theatrical release	Audience (million)
1	Grease	ITV2	USA	1978	0.77
2	10 Things I Hate about You	ITV2	USA	1999	0.71
3	Men in Black II	Sky Movies 1	USA	2002	0.71
4	Spider-Man	Sky Movies 1	USA	2002	0.70
5	Liar Liar	ITV2	USA	1997	0.67
6	X-Men	ITV2	USA	2000	0.66
7	Murder By Numbers	Sky Movies 1	USA	2002	0.64
8	Minority Report	Sky Movies 1	USA	2002	0.63
9	Men in Black II	Sky Movies 3	USA	2002	0.63
10	True Lies	ITV2	USA	1994	0.61

Source: BARB, DGA Metrics

3. Global box office forecasts

A number of companies produce forecasts of the growth of international film markets. This section looks at two recent forecasts and compares how they characterise market trajectory in the coming years.

Dodona Research recently produced its global box office forecasts to 2008. These suggest a continuation of above-inflation box office growth rates for the forecast

period, at a rate of about 5% per year compound.

The Dodona Research forecasts are broadly similar to those of PricewaterhouseCoopers (PwC) which appeared earlier this year. Dodona has slightly higher expectations for Western Europe and the Asia-Pacific region, whereas PwC is somewhat more positive about North America.

Table 3.1: Box office forecasts compared, 2003 to 2008, US\$ millions

	2003	2004	2005	2006	2007	2008	Compound annual growth rate %
West Europe							
PwC	6,053	6,282	6,565	6,852	7,159	7,459	4.27
Dodona Research	6,112	6,242	6,575	6,907	7,264	7,647	4.58
North America							
PwC	10,125	10,583	11,184	11,802	12,438	13,097	5.28
Dodona Research	9,268	9754	10,229	10,712	11,207	11,713	4.80
Asia Pacific							
PwC	4,234	4411	4,633	4859	5,090	5,314	4.65
Dodona Research	5,456	5885	6,178	6,506	6,861	7,246	5.84

Sources: Dodona Global Forecasts October 2004 and PricewaterhouseCoopers Global Entertainment and Media Outlook 2004-2008.

Notes:

- 1) Dodona forecasts have been adjusted to 2003 exchange rates for Europe and Japan to give a consistent comparison with PwC forecasts which assume 2003 exchange rates.
- 2) For Asia Pacific the difference in absolute box office estimates is largely accounted for by different estimates of the size of the Indian market. PwC estimates India at US\$630m in 2003, whereas Dodona estimates India at US\$1846m.
- 3) The reason for the difference in absolute estimates for North America is not clear. The Nielsen EDI figure for North American box office in 2003 was US\$9016m, compared with US\$9268m for Dodona and US\$10,125m for PwC. However, the forecast growth rates are similar.

These forecasts suggest a continuation of reasonably buoyant conditions for exhibitors and distributors over the next few years, with box office revenues appearing to resist cannibalisation by DVD and the threat of film piracy. Cinema-going is likely to hold its own as a proportion of total economic activity.

The overall market for filmed entertainment may do even better. Dodona Research does not produce forecasts for DVD/VHS, but PwC forecast a 7.7% compound annual growth rate for global filmed entertainment revenues to 2008 (filmed entertainment includes box office, rental and retail DVD/VHS and film subscription services).

4. MEDIA Plus funding in the UK

MEDIA Plus is a six year programme of the European Union to strengthen the competitiveness of the European film, TV and new media industries and to increase international circulation of European audiovisual product.

The MEDIA programme allows independent production and distribution companies to apply for development or distribution funding in the form of grants and interest free loans. Financial assistance is also available for training providers and organisers of markets and festivals. Individuals may also benefit from subsidised places on training courses and international markets. Further details are available on the UK MEDIA Desk web site:
<http://www.mediadesk.co.uk>

This section provides an analysis of MEDIA Programme funding secured by UK applicants in 2003.

Last year's funding results show how the UK's share of MEDIA funding has continued to grow. UK applicants were granted a total of €6,936,570 in 2003, a rise of €2.3 million on 2002. A total of 76 UK film and television companies benefited from MEDIA support in 2003.

In the area of development, 2003 was the first year in which the UK received the largest share of funding in Europe.

Table 4.1: MEDIA funding for development, UK beneficiaries 2003

Type of project	Number of beneficiaries	Total funding (€)
Single projects	22	795,000
Slate awards	21	1,995,000
Total	43	2,790,000

Source: UK MEDIA Desk

Table 4.2: MEDIA funding for distribution, UK beneficiaries 2003

Scheme	Number of beneficiaries	Number of titles	Total funding (€)
Selective	9	15	632,000
Automatic	6	-	470,268
TV Broadcasting	12	12	2,206,000

Source: UK MEDIA Desk

Results in distribution were also particularly positive. In 2003 six companies made applications for the Automatic Scheme and received a total of €470,268. This is an increase on 2002 when two companies generated €122,637. The overall amount

received in 2003 from the Selective Scheme was also larger than in 2002. The amount received for television distribution (TV Broadcasting) more than doubled from €937,000 in 2002 to €2,206,000 in 2003 .

Table 4.3: Other types of MEDIA funding, UK beneficiaries 2003

Type of project	Number of beneficiaries	Total funding (€)
Festivals	5	87,000
Training	3	651,302
i2i Audiovisual	2	100,000

Source: UK MEDIA Desk

Note on all tables in this section: The UK MEDIA Desk calculates results based on the relevant deadline date. The results for a particular year include monies allocated to all deadlines falling within that year.