



UK FILMS AND BRITISH TALENT WORLDWIDE

CONTENTS

Facts in focus	03
UK films at the global box office	04
UK films in North America	08
UK films in Europe	10
UK films in Latin America	12
UK films in Asia	12
UK films in Australasia	13
UK talent and the global box office, 2010-2019	13
UK source material	14
UK actors	16
UK directors	16
Awards for UK films and talent	18

FACTS IN FOCUS

UK qualifying films earned 25% of global box office receipts in 2019, while UK talent and story material continued to showcase British culture and identity to the world.

- The global theatrical market was worth almost \$42 billion in 2019; UK films earned \$10.3 billion, up from \$9.4 billion in 2018.
- UK qualifying independent films earned \$1.1 billion at the worldwide box office in 2019, a 2.5% share of the global theatrical market.
- The highest earning UK film at the worldwide box office in 2019 was *Avengers: Endgame* with a gross of \$2.4 billion.
- The highest earning UK independent film worldwide in 2019 was *Downton Abbey* with a gross of \$176 million.
- The box office share of UK independent films in the USA and Canada was 4%, in Europe (eight major territories, excluding the UK and Republic of Ireland) it was 4%, and in New Zealand it was 8%.
- Of the 200 highest earning films at worldwide cinemas from 2010-2019, 26 are based on stories and characters created by UK writers. Together they have earned \$19 billion at the global box office.
- British acting talent has played lead and/or supporting roles in 67.5% of the highest earning 200 films from 2010-2019.
- UK directors were behind 31 of the 200 highest earning films worldwide from 2010-2019, which collectively have earned over \$20 billion.
- UK films and British talent won 27 major film awards in 2019/20, including six Oscars® and 13 BAFTAs.

UK FILMS AND BRITISH TALENT WORLDWIDE

UK FILMS AT THE GLOBAL BOX OFFICE

UK qualifying films earned a record worldwide gross of \$10.3 billion in 2019, a 25% share of the global box office, which also hit a new record of \$41.7 billion (Table 1).

UK studio-backed films (UK films wholly or partly financed and controlled by US studios but featuring UK cast, crew, locations, facilities, post-production and often UK source material) shared 22% of the worldwide box office in 2019, with earnings of \$9.2 billion. UK qualifying independent films earned 2.5% of global revenues in 2019, with a gross of \$1.1 billion. These shares of the global market include box office takings in the UK and Republic of Ireland release territory (where UK studio-backed films had a 34% share of the box office and UK independent films had 13%).

Table 1 UK films global market share, 2010-2019

Year	Global theatrical market (US\$ billion)	UK films worldwide gross (US\$ billion)	UK share (%)	UK studio-backed films share (%)	UK independent films share (%)
2010	31.7	4.5	14.2	12.6	1.6
2011	33.3	5.6	16.8	14.1	2.8
2012	34.9	5.3	15.2	13.3	1.8
2013	35.5	4.1	11.5	9.8	1.6
2014	36.1	4.7	13.0	9.7	3.2
2015	38.2	9.4	24.6	21.8	2.8
2016	37.6	6.5	17.3	16.0	1.3
2017	39.4	8.1	20.6	18.6	2.0
2018	41.4	9.4	22.8	19.5	3.2
2019	41.7	10.3	24.6	22.1	2.5

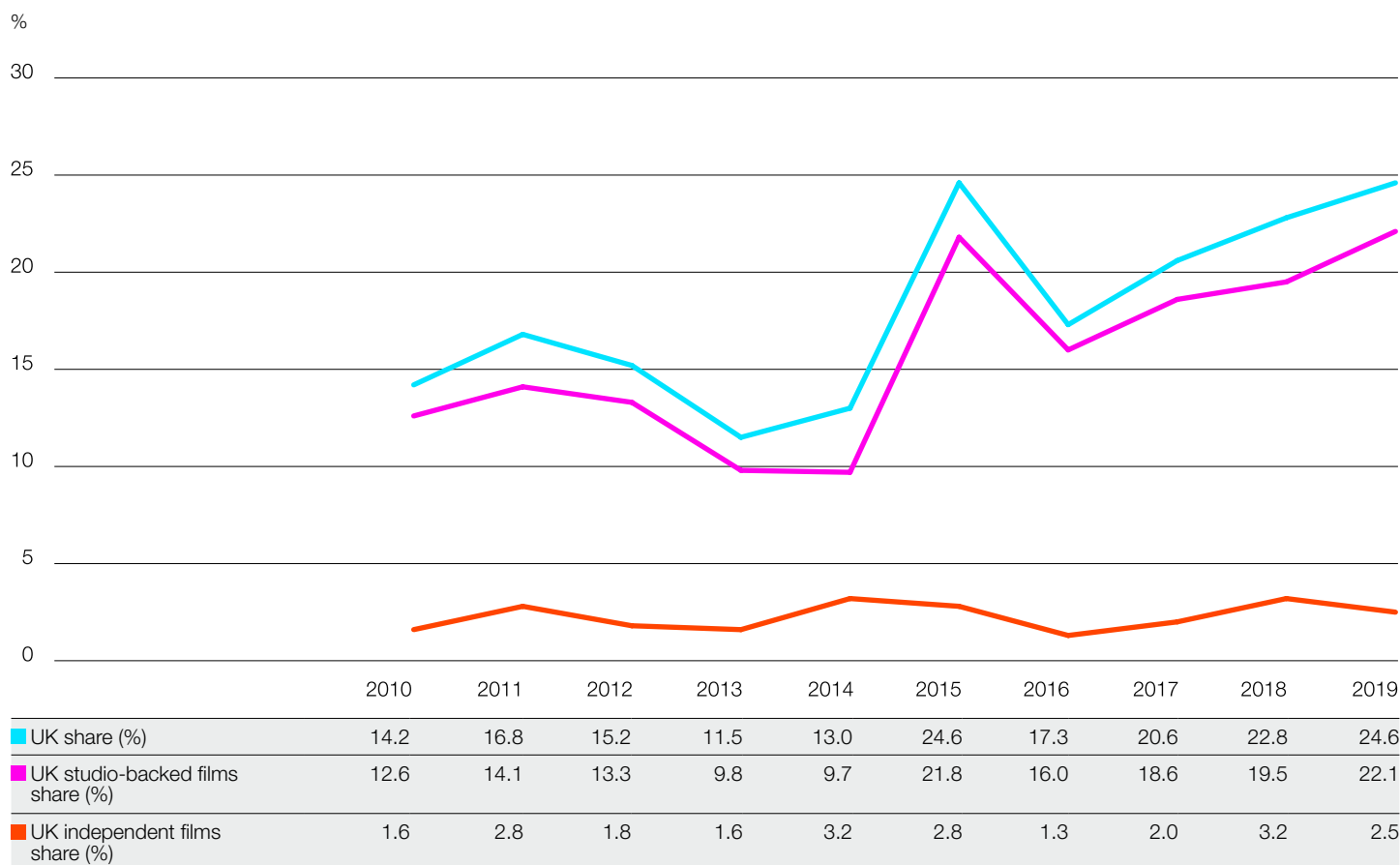
Source: BFI, Comscore, Omdia

Note: 'Global theatrical market' here is a total of the takings from the 60 territories' box office reported by Omdia.

As Figure 1 shows, the annual global market share for UK films is closely aligned with the success of inward investment titles supported by the major Hollywood studios. The share of the market achieved by these studio-backed films fluctuates from year to year and is largely dependent on the performance of a small number of titles. The high points in the chart were propelled by the success of *Star Wars: The Force Awakens* (\$1.9 billion) and *Avengers: Age of Ultron* (\$1.4 billion) in 2015 and *Avengers: Endgame* (\$2.4 billion) and *The Lion King* (\$1.4 billion) in 2019.

The annual global market share for UK independent films over the period has ranged from 1.3% (2016) to 3.2% (2014 and 2018).

Figure 1 UK films global market share, 2010-2019



Source: BFI, Comscore, Omdia

See note to Table 1.

The top 10 highest earning UK qualifying films released at the worldwide box office in 2019 is made up exclusively of studio-backed titles, all of which are either franchise films, 'live-action' remakes or sequels (Table 2). The list is headed by *Avengers: Endgame*, which was to become the highest grossing film of all time at the worldwide box office, with earnings (to 20 February 2020) of just under \$2.4 billion.

Table 2 Top 10 UK qualifying films worldwide, 2019

Rank	Title	Country of origin	Worldwide box office gross (US\$ million)
1	Avengers: Endgame	UK/USA	2,364.1
2	The Lion King	UK/USA	1,404.0
3	Spider-Man: Far from Home	UK/USA	975.4
4	Star Wars: The Rise of Skywalker	UK/USA	941.3
5	Aladdin	UK/USA	909.3
6	Fast & Furious: Hobbs & Shaw	UK/USA	626.0
7	Maleficent: Mistress of Evil	UK/USA	415.4
8	Pokémon Detective Pikachu	UK/USA/Jpn	383.9
9	Dumbo	UK/USA	301.1
10	Men in Black: International	UK/USA	224.6
Total top 10			8,545.1

Source: BFI, Comscore

Notes:

'Box office gross' is a total of the takings from a selection of 23 markets (including the UK and Republic of Ireland), as reported by Comscore, and is cumulative gross box office, up to 20 February 2020, in territories where the film was released in 2019. Box office takings from territories where the film was released in 2018 or 2020 are not included in this total.

Figures may not sum to total due to rounding.

Table 3 lists the top 10 highest earning UK qualifying independent films at the worldwide box office in 2019. The list is headed by *Downton Abbey* (\$176 million) one of three releases to earn over \$100 million at worldwide cinemas in the year. While only two UK independent films grossed more than \$100 million worldwide in 2018 – *Red Sparrow* (\$115.5 million) and *Johnny English Strikes Again* (\$112 million) – all of the top 10 films in that year earned over \$50 million, compared with only four titles in 2019.

Table 3 Top 10 UK independent films worldwide, 2019

Rank	Title	Country of origin	Worldwide box office gross (\$ million)
1	Downton Abbey	UK/USA*	175.6
2	Yesterday	UK	142.7
3	Angel Has Fallen	UK/USA*	130.4
4	Cold Pursuit	UK/Can/Fra	60.1
5	The Favourite	UK/USA/Ire*	47.0
6	Hellboy	UK/USA*	43.7
7	Judy	UK	37.9
8	Fighting with My Family	UK/USA*	35.9
9	47 Meters Down: Uncaged	UK	34.0
10	A Shaun the Sheep Movie: Farmageddon	UK	29.9
Total top 10			737.2

Source: BFI, Comscore

Notes:

See notes to Table 2.

The Favourite was released in multiple territories, including the USA and Canada, in 2018. Its total gross from those territories was \$35.7 million.

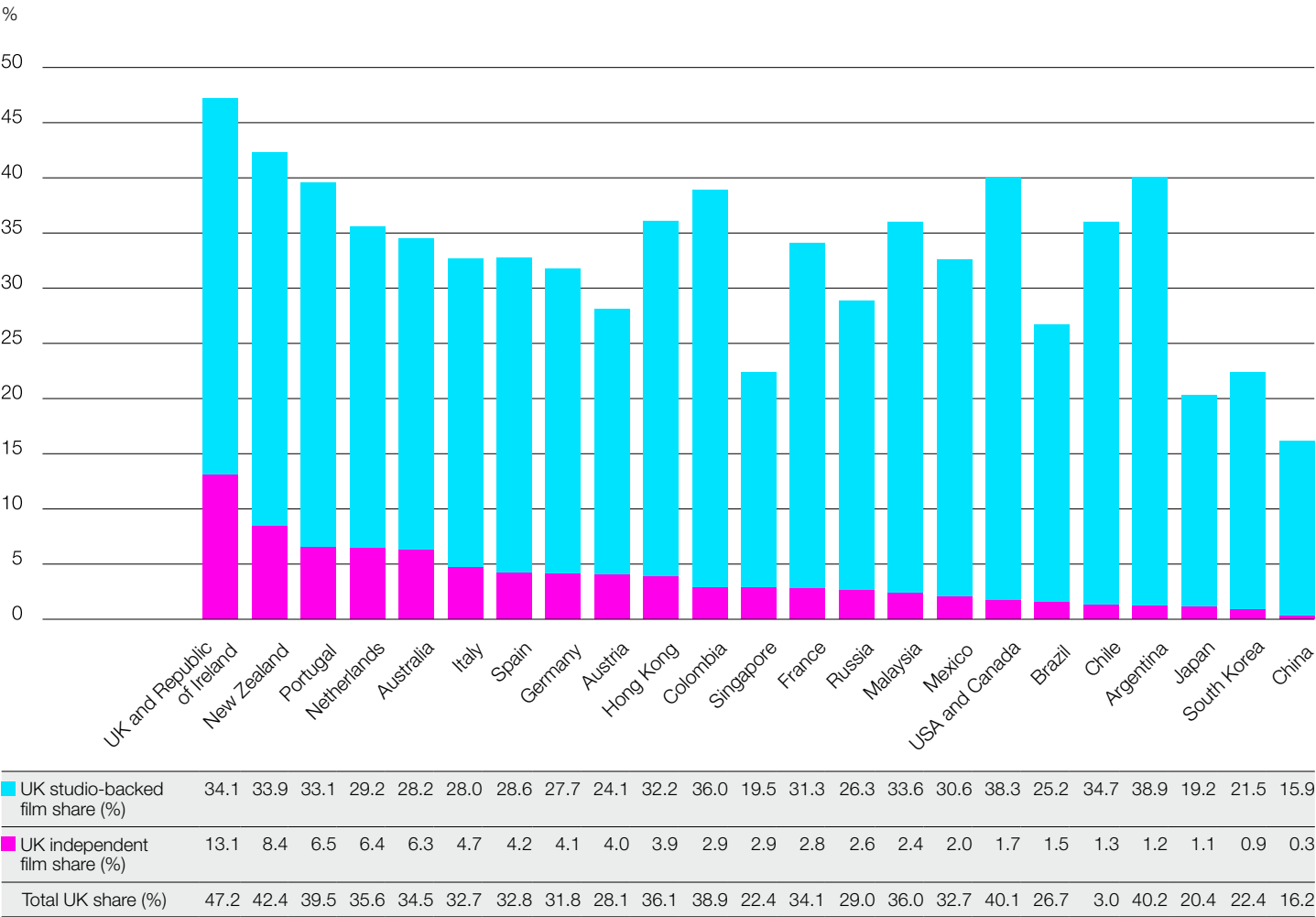
Judy was released in multiple territories, including France, Germany and Spain, in 2020.

A Shaun the Sheep Movie: Farmageddon was released in multiple territories, including Australia and New Zealand, in 2020. It was not released theatrically in the USA and Canada.

* Film made with independent (non-studio) US support.

Figure 2 shows the market share of UK films in 23 selected global territories (including the UK and Republic of Ireland), ranked by the share for UK independent films. After the UK and Republic of Ireland, New Zealand had the highest share for UK independent films in 2019 at 8%, followed by Australia with 6.5%.

Figure 2 UK market share in selected global territories, 2019



Source: BFI, Comscore

UK FILMS IN NORTH AMERICA

UK films earned \$4.1 billion at the box office in the USA and Canada in 2019, just over 36% of the total market, and the highest share since our records began (Table 4). The share for UK studio-backed titles was 32% (\$3.7 billion) and for UK independent films was 4% (\$439.5 million).

Table 4 UK market share in the USA and Canada, 2010-2019

Year	Total UK films share %	UK studio-backed films share %	UK independent films share %
2010	14.2	12.4	1.8
2011	16.5	15.3	1.2
2012	16.2	14.6	1.5
2013	11.9	10.5	1.4
2014	15.6	12.4	3.1
2015	28.8	25.6	3.2
2016	22.0	20.3	1.7
2017	29.1	26.4	2.7
2018	29.3	25.4	4.0
2019	36.1	32.2	3.9

Source: BFI, Comscore
Note: Figures may not sum to totals due to rounding.



Image: Aladdin © 2019 Disney Enterprises, Inc. All rights reserved.

The top 20 UK qualifying films released at the USA and Canada box office in 2019 grossed just under \$4 billion (Table 5). With earnings of \$858 million, the top earning title *Avengers: Endgame* was the highest grossing UK film in North America since the 2015 release of the first title in the Star Wars series reboot *The Force Awakens* (£922 million). There are five UK independent titles in the top 20, up from four in 2018. The top earning UK independent films were *Downton Abbey* (\$97 million), *Yesterday* (\$73 million) and *Angel Has Fallen* (\$69 million).

Table 5 Top 20 UK films in the USA and Canada (including co-productions), 2019

Rank	Title	Country of origin	USA and Canada box office gross (US\$ million)
1	Avengers: Endgame	UK/USA	858.4
2	The Lion King	UK/USA	543.6
3	Star Wars: The Rise of Skywalker	UK/USA	513.3
4	Spider-Man: Far from Home	UK/USA	390.5
5	Aladdin	UK/USA	355.6
6	Fast & Furious: Hobbs & Shaw	UK/USA	174.0
7	1917 [#]	UK/USA	146.5
8	Pokémon Detective Pikachu	UK/USA/Jpn	144.1
9	Dumbo	UK/USA	114.8
10	Maleficent: Mistress of Evil	UK/USA	113.9
11	Downton Abbey	UK/USA*	96.9
12	Rocketman	UK/USA	96.4
13	Men in Black: International	UK/USA	80.0
14	Yesterday	UK	73.3
15	Angel Has Fallen	UK/USA*	69.0
16	Dora and the Lost City of Gold	UK/USA	60.5
17	Last Christmas	UK/USA	35.2
18	Cold Pursuit	UK/Can/Fra	32.1
19	Cats	UK/USA	27.2
20	Judy	UK	24.3
Total top 20			3,949.6

Source: BFI, Comscore

See notes to Table 2.

[#] 1917 was released in all other markets in 2020. Its takings from North America alone made it the 11th highest earning release of 2019 at the global box office.

* Film made with independent (non-studio) US support.

UK FILMS IN EUROPE

Outside the UK and Republic of Ireland, the market share for UK films in 2019 in a selection of other major European territories, including Russia, was 28.5% (Table 6). Shares ranged from a high of 36% in the Netherlands to 22% in France. The Netherlands also had the largest share for UK independent films (6.4%) where *Downton Abbey* was the top UK independent title. Overall in the selected territories, UK qualifying independent films generated 4% of box office revenues, down from 6% in 2018.

Table 6 UK market share in selected European territories, 2019 (ranked by share for UK independent films)

Territory	Box office for UK films (US\$ million)	Total UK films share (%)	UK studio-backed films share (%)	UK independent films share (%)	Top UK independent film
Netherlands	131.6	35.6	29.2	6.4	Downton Abbey
Portugal	33.9	34.5	28.2	6.3	Angel Has Fallen
Germany	350.4	32.7	28.0	4.7	Yesterday
Spain	228.5	32.8	28.6	4.2	Yesterday
Austria	46.1	31.8	27.7	4.1	Yesterday
Italy	197.3	28.1	24.1	4.0	Downton Abbey
France [#]	352.3	22.4	19.5	2.9	Downton Abbey
Russia	244.6	26.7	25.2	1.5	Hellboy
Total eight territories	1,574.5	28.5	24.9	3.6	Downton Abbey

Source: BFI, Comscore

See notes to Table 2.

[#] The RSU only receives admissions figures for France and so calculates the box office gross by multiplying the number of admissions by the average price of a cinema ticket in the territory. As this figure is necessarily an estimate, it should be treated with some caution.

Figures may not sum to totals due to rounding.

The most popular UK film in the selected European territories in 2019 was *The Lion King* with an eight-territory gross of \$314 million (Table 7). Four other titles generated receipts in excess of \$100 million: *Avengers: Endgame*, *Star Wars: The Rise of Skywalker*, *Aladdin* and *Spider-Man: Far from Home*. The highest earning UK independent film across the territories was *Downton Abbey* with earnings of \$25 million. In total, seven of the top 20 titles were UK independent films, one more than in 2018.

Table 7 Top 20 UK films in selected European territories, 2019

Rank	Title	Country of origin	Box office gross (US\$ million)
1	The Lion King	UK/USA	313.6
2	Avengers: Endgame	UK/USA	256.6
3	Star Wars: The Rise of Skywalker	UK/USA	179.4
4	Aladdin	UK/USA	121.0
5	Spider-Man: Far from Home	UK/USA	105.3
6	Maleficent: Mistress of Evil	UK/USA	98.9
7	Fast & Furious: Hobbs & Shaw	UK/USA	84.6
8	Dumbo	UK/USA	67.3
9	Pokemon: Detective Pikachu	UK/USA/Jpn	53.0
10	Men in Black: International	UK/USA	30.9
11	Downton Abbey	UK/USA*	25.1
12	Last Christmas	UK/USA	23.9
13	Yesterday	UK	23.0
14	Rocketman	UK/USA	22.4
15	Angel Has Fallen	UK/USA*	19.8
16	The Favourite	UK/USA/Ire*	17.9
17	A Shaun the Sheep Movie: Farmageddon [#]	UK	16.3
18	Dora and the Lost City of Gold	UK/USA	13.6
19	Cold Pursuit	UK/Can/Fra	12.6
20	Hellboy	UK/USA*	10.2
Total eight territories			1,495.4

Source: BFI, Comscore

See notes to Table 2.

[#] The box office gross for *A Shaun the Sheep Movie: Farmageddon* excludes revenues from Russia where the film was released in 2020.

* Film made with independent (non-studio) US support.

UK FILMS IN LATIN AMERICA

The overall market share for UK films in 2019 in the selected Latin American territories listed in Table 8 was 36% (an increase from 30% in 2018); the share in individual territories ranged from 40% in Chile to 33% in Mexico. The highest grossing UK film in these territories was *Avengers: Endgame* with a combined box office of \$215 million, whilst the highest grossing UK qualifying independent film was *Angel Has Fallen* (\$8 million). The overall share for UK independent films in the five Latin American territories was 2%, down from 4% in 2018.

Table 8 UK market share in selected Latin American territories, 2019 (ranked by share for UK independent films)

Territory	Box office for UK films (US\$ million)	Total UK films share (%)	UK studio-backed films share (%)	UK independent films share (%)	Top independent UK film
Colombia	70.3	36.0	33.6	2.4	Angel Has Fallen
Mexico	375.7	32.7	30.6	2.0	Angel Has Fallen
Brazil	286.9	40.1	38.3	1.7	Yesterday
Argentina	63.1	36.0	34.7	1.3	Cold Pursuit
Chile	55.3	40.2	38.9	1.2	Cold Pursuit
Total five territories	851.3	35.9	34.0	1.9	Angel Has Fallen

Source: BFI, Comscore

See notes to Table 2.

UK FILMS IN ASIA

The overall market share for UK films across the six Asian territories in Table 9 was 18.5%. Shares ranged from a high of 39% in Singapore to 16% in China. The share for UK independent films ranged from 2.9% in Singapore to just 0.3% in China. It should be noted, however, that China has a quota system which limits the number of foreign films shown in the territory; in 2019 less than 10 UK independent titles were released.

Avengers: Endgame was the most successful UK film in the selected Asian territories in 2019 with combined earnings of \$853 million while *Angel Has Fallen* (\$19 million) was the top earning UK qualifying independent film. Overall UK independent films had a 0.6% share of these markets, a decrease from 1.2% in 2018.

Table 9 UK market share in selected Asian territories, 2019 (ranked by share for UK independent films)

Territory	Box office for UK films (US\$ million)	Total UK films share (%)	UK studio-backed films share (%)	UK independent films share (%)	Top independent UK film
Singapore	51.5	38.9	36.0	2.9	Angel Has Fallen
Hong Kong	85.2	34.1	31.3	2.8	Angel Has Fallen
Malaysia	79.6	29.0	26.3	2.6	47 Meters Down: Uncaged
Japan	442.2	20.4	19.2	1.1	Yesterday
South Korea	428.5	22.4	21.5	0.9	47 Meters Down: Uncaged
China	1,468.8	16.2	15.9	0.3	Angel Has Fallen
Total six territories	2,555.8	18.5	17.9	0.6	Angel Has Fallen

Source: BFI, Comscore

See notes to Table 2.

UK FILMS IN AUSTRALASIA

The overall market share for UK films in the two Australasian territories listed in Table 10 was 40%, up from 35% in 2018. The UK film *Avengers: Endgame* (\$68 million) was the top earning title overall in both territories, while *Downton Abbey* (\$12 million) was the highest grossing UK independent film in both territories. UK independent films had a 7% share of the combined box office, a decrease from 9.5% in 2018.

Table 10 UK market share in selected Australasian territories, 2019 (ranked by share for UK independent films)

Territory	Box office for UK films (US\$ million)	Total UK films share (%)	UK studio-backed films share (%)	UK independent films share (%)	Top independent UK film
New Zealand	56.4	42.4	33.9	8.4	Downton Abbey
Australia	330.0	39.5	33.1	6.5	Downton Abbey
Total two territories	386.4	39.9	33.2	6.7	Downton Abbey

Source: BFI, Comscore

See notes to Table 2.

UK TALENT AND THE GLOBAL BOX OFFICE, 2010-2019

Characters and stories created by UK authors consistently enthrall film audiences around the world, while British film actors and directors have made a huge impact on films internationally. The UK itself is a global destination of choice for international film production thanks to the skills of its crews and state-of-the-art studios and facilities. British skills, talent and technical expertise play an important role in showcasing the UK's national identity – and creative abilities – across the globe.

Table 11 shows the global cultural and commercial influence of UK filmmaking skills and talent. Nine of the top 20 highest grossing films worldwide between 2010 and 2019 were shot wholly or partly in the UK, while 18 of the top 20 films feature British actors in lead or supporting roles. One of the films, *Harry Potter and the Deathly Hallows: Part 2*, was helmed by a British director (David Yates) and based on a novel by a UK writer (JK Rowling). Also appearing in the top 20 is *Captain America: Civil War* which features superhero characters created by American writers Joe Simon and Jack Kirby, however the story for the film was based on a series of comic books penned by the British writer Mark Millar.

Table 11 Top 20 grossing films worldwide, 2010-2019

Rank	Title	Year	Gross box office (US\$ million)	Country of origin	UK talent/source material
1	Avengers: Endgame	2019	2,797.9	UK/USA	Supporting actors
2	Star Wars: Episode VII - The Force Awakens	2015	2,069.5	UK/USA	Lead and supporting actors
3	Avengers: Infinity War	2018	2,048.4	UK/USA	Lead and supporting actors
4	Jurassic World	2015	1,671.7	USA	
5	The Lion King	2019	1,657.1	UK/USA	Lead and supporting actors
6	Marvel Avengers Assemble	2012	1,519.6	USA	Supporting actors
7	Fast & Furious 7	2015	1,518.6	USA	Supporting actors
8	Frozen II	2019	1,435.4	USA	Supporting actors
9	Avengers: Age of Ultron	2015	1,405.4	UK/USA	Supporting actors
10	Black Panther	2018	1,347.2	USA	Supporting actors
11	Harry Potter and the Deathly Hallows: Part 2	2011	1,340.7	UK/USA	Lead and supporting actors; director; source material
12	Star Wars: Episode VIII - The Last Jedi	2017	1,332.5	UK/USA	Lead and supporting actors
13	Jurassic World: Fallen Kingdom	2018	1,308.5	UK/USA	Supporting actors
14	Frozen	2013	1,276.7	USA	Supporting actors
15	Beauty and the Beast	2017	1,263.7	UK/USA	Lead and supporting actors
16	Incredibles 2	2018	1,242.7	USA	
17	Fast & Furious 8	2017	1,237.7	USA	Lead and supporting actors
18	Iron Man 3	2013	1,216.4	USA/Chn	Supporting actors
19	Minions	2015	1,167.2	USA/Fra	Supporting actors
20	Captain America: Civil War	2016	1,153.6	USA/Ger	Supporting actors

Source: BFI, Comscore

UK SOURCE MATERIAL

The global box office performance of UK films and foreign productions which draw on UK source material is a good indicator of the international impact and exposure of British culture. Of the top 200 grossing films released worldwide from 2010 to 2019, 26 are based on stories and characters created by UK writers, and collectively these films have earned \$19 billion at the global box office, 13% of the total (Table 12).

As the original creative voice behind four of the top 200 earning films since 2010, JK Rowling is the most influential UK author in the top 200 list. These films – two Harry Potter titles and two Fantastic Beasts titles – have generated a worldwide box office of \$3.8 billion, 2.6% of the total gross for the top 200 films. The list includes the trilogy of films based on *The Hobbit* by JRR Tolkien (total gross \$2.9 billion), and two films based on the James Bond novels by Ian Fleming (\$2.0 billion). It includes one title released in 2019, *How to Train Your Dragon: The Hidden World*, which is one of three films in the top 200 based on the series of novels by Cressida Cowell (\$1.6 billion).

In addition to films adapted from previously published works, the 26 films include a number of titles based on original screenplays, three of which – *Inception*, *Interstellar* and *Dunkirk* – were written or co-written by Christopher Nolan. (Nolan also co-wrote the script for another top 200 title – *The Dark Knight Rises*.) The list includes one title – *Mamma Mia! Here We Go Again* – which was based on the book for the musical *Mamma Mia!* by Catherine Johnson.

Table 12 Top grossing films worldwide based on stories and characters created by UK writers, 2010-2019

Rank	Title	Year	Gross box office (US\$ million)	Country of origin	UK source material
1	Harry Potter and the Deathly Hallows: Part 2	2011	1,340.7	UK/USA	Novel by JK Rowling
2	Skyfall	2012	1,108.7	UK/USA	Novels by Ian Fleming
3	Alice in Wonderland	2010	1,025.1	USA	Novel by Lewis Carroll
4	The Hobbit: An Unexpected Journey	2012	1,021.1	USA/NZ	Novel by JRR Tolkien
5	The Jungle Book	2016	967.3	UK/USA	Stories by Rudyard Kipling
6	Harry Potter and the Deathly Hallows: Part 1	2010	960.6	UK/USA	Novel by JK Rowling
7	The Hobbit: The Desolation of Smaug	2013	960.6	USA/NZ	Novel by JRR Tolkien
8	The Hobbit: The Battle of the Five Armies	2014	956.1	USA/NZ	Novel by JRR Tolkien
9	Spectre	2015	880.8	UK/USA	Novels by Ian Fleming
10	Inception	2010	828.0	UK/USA	Original screenplay by Christopher Nolan
11	Fantastic Beasts and Where to Find Them	2016	812.5	UK/USA	Original screenplay by JK Rowling
12	Interstellar	2014	674.4	USA	Original screenplay by Christopher and Jonathan Nolan
13	Fantastic Beasts: The Crimes of Grindelwald	2018	652.4	UK/USA	Original screenplay by JK Rowling
14	Sing	2016	634.0	USA	Original screenplay by Garth Jennings
15	How to Train Your Dragon 2	2014	621.4	USA	Novels by Cressida Cowell
16	Fifty Shades of Grey	2015	571.0	USA	Novel by EL James
17	Sherlock Holmes: A Game of Shadows	2011	545.7	UK/USA	Novels by Arthur Conan Doyle
18	Dunkirk	2017	528.7	UK/USA	Original screenplay by Christopher Nolan
19	How to Train Your Dragon: The Hidden World	2019	522.0	USA	Novels by Cressida Cowell
20	How to Train Your Dragon	2010	494.9	USA	Novels by Cressida Cowell
21	The King's Speech	2010	419.1	UK/USA	Original screenplay by David Seidler
22	Kingsman: The Secret Service	2015	418.5	UK/USA	Comic book series by Mark Millar and Dave Gibbons
23	The Chronicles of Narnia: The Voyage of the Dawn Treader	2010	417.4	UK/USA	Novel by CS Lewis
24	Kingsman: The Golden Circle	2017	410.9	UK/USA	Comic book series by Mark Millar and Dave Gibbons
25	Mamma Mia! Here We Go Again	2018	393.4	UK/USA	Musical book by Catherine Johnson
26	Fifty Shades Darker	2017	381.6	USA	Novel by EL James

Source: BFI, Comscore

UK ACTORS

The global prominence of UK acting talent is reflected in Table 13 which shows that 67.5% of the top 200 films at the worldwide box office since 2010 have featured British actors in either lead/title roles or in the supporting cast. In total, these films generated 71% of the overall gross for the top 200 titles.

Table 13 UK acting talent in the top 200 grossing films worldwide, 2010-2019

Films that have...	Number of films	Gross box office (\$US billion)	% of total gross for top 200 films
UK lead actor(s) only	19	14.3	9.7%
UK supporting actor(s) only	83	63.0	42.9%
UK lead and supporting actor(s)	33	26.9	18.3%
Total	135	104.1	70.9%

Source: BFI, Comscore

Notes:

Includes live action and animated titles.

Figures may not sum to totals due to rounding.

UK DIRECTORS

Thirty-one of the 200 highest grossing films at the global box office between 2010 and 2019 were helmed by British directors (Table 14). David Yates was the most commercially successful British director of the decade, with total top 200 box office takings of \$3.8 billion from the final two films in the Harry Potter series and the two Fantastic Beasts spin-offs. Christopher Nolan is in second place with earnings of \$3.1 billion from four top 200 titles: *The Dark Knight Rises*, *Inception*, *Interstellar* and *Dunkirk*. Guy Ritchie, who is fourth in the list with total earnings of \$1.6 billion, is the only UK director with a 2019 release (*Aladdin*) in the top 200.

One woman features amongst the 18 British directors of top 200 films: Sam Taylor-Johnson appears in 12th place in the list with a gross of \$571 million for her 2015 release *Fifty Shades of Grey*. In total, the 31 feature films in the list generated a box office gross of over \$20 billion.

Table 14 UK directors of the top 200 grossing films worldwide, 2010-2019

Rank	Director	Film	Year	Total gross box office (US\$ million)
1	David Yates	Harry Potter and the Deathly Hallows: Part 2	2011	1,340.7
		Harry Potter and the Deathly Hallows: Part 1	2010	960.6
		Fantastic Beasts and Where to Find Them	2016	812.5
		Fantastic Beasts: The Crimes of Grindelwald	2018	652.4
		<i>Total</i>		3,766.2
2	Christopher Nolan	The Dark Knight Rises	2012	1,084.9
		Inception	2010	828.0
		Interstellar	2014	674.4
		Dunkirk	2017	528.7
		<i>Total</i>		3,116.0
3	Sam Mendes	Skyfall	2012	1,108.7
		Spectre	2015	880.8
		<i>Total</i>		1,989.5
4	Guy Ritchie	Aladdin	2019	1,051.0
		Sherlock Holmes: A Game of Shadows	2011	545.7
		<i>Total</i>		1,596.7
5	Gareth Edwards	Rogue One: A Star Wars Story	2016	1,056.5
		Godzilla	2014	527.9
		<i>Total</i>		1,584.4
6	Ridley Scott	The Martian	2015	630.5
		Prometheus	2012	403.8
		<i>Total</i>		1,034.3
7	Kenneth Branagh	Cinderella	2015	543.6
		Thor	2011	448.7
		<i>Total</i>		992.3
8	Tom Hooper	Les Misérables	2012	442.1
		The King's Speech	2010	419.1
		<i>Total</i>		861.2
9	Matthew Vaughn	Kingsman: The Secret Service	2015	418.5
		Kingsman: The Golden Circle	2017	410.9
		<i>Total</i>		829.4
10	David Slade	The Twilight Saga: Eclipse	2010	698.5
11	Garth Jennings	Sing	2016	634.0
12	Sam Taylor-Johnson	Fifty Shades of Grey	2015	571.0
13	Rupert Wyatt	Rise of the Planet of the Apes	2011	482.9
14	Duncan Jones	Warcraft	2016	433.6
15	Michael Apted	The Chronicles of Narnia: The Voyage of the Dawn Treader	2010	417.4
16	Paul Greengrass	Jason Bourne	2016	416.4
17	Rupert Sanders	Snow White and the Huntsman	2012	401.0
18	Ol Parker	Mamma Mia! Here We Go Again	2018	393.4

Source: BFI, Comscore

Note: Figures updated since publication of the 2019 Statistical Yearbook.

AWARDS FOR UK FILMS AND TALENT

Awards and nominations are an important tool for raising the critical reputation and international profile of UK film. This section shows the awards won by UK films and individuals at two major international award ceremonies (the Academy Awards® and BAFTA Film Awards) and the major international film festivals (Berlin, Cannes, Sundance, Toronto and Venice) in the 2019/20 awards cycle. (For the purposes of this analysis we consider the awards cycle to start with the Sundance Film Festival in January of a particular year and end with the Academy Awards® of the following year.)

Table 15 also shows the total number of awards won in the calendar year 2019, to provide a comparison with previous years. In 2019, UK films and talent won 26 awards, representing 14% of the prizes available. This is down slightly from 2018 when 28 awards were won, but the share (14%) of available awards was the same. (Awards specific to foreign nationals or films, for example the Toronto International Film Festival's award for Best Canadian Film, are not included in the analysis.)

Table 15 Numbers of UK award winners, 2010-2019/20

Year	Number of UK award winners	UK share %
2010	24	12
2011	30	15
2012	23	14
2013	24	13
2014	28	19
2015	24	16
2016	29	15
2017	22	12
2018	28	14
2019	26	14
Total (to end of 2019)	257	14
<i>2017/18 awards cycle</i>	<i>33</i>	<i>18</i>
<i>2018/19 awards cycle</i>	<i>25</i>	<i>13</i>
<i>2019/20 awards cycle</i>	<i>27</i>	<i>15</i>

Source: BFI

UK films and filmmakers won 27 awards in the 2019/20 awards cycle, 16 of which were won or shared by British women or by British films made by women (Table 16). There were UK wins at four of the major film festivals in 2019: two at Sundance, three at Cannes, two at Venice, and one at Toronto. At the awards ceremonies in 2020, UK films and filmmakers won a total of 13 BAFTAs and six Oscars®. Sam Mendes's *1917* was the season's biggest UK winner with a tally of seven BAFTAs and three Academy Awards® while there were double BAFTA and Oscar® wins for costume designer Jacqueline Durran (*Little Women*) and the documentary short *Learning to Skateboard in a Warzone (If You're a Girl)*.

In addition, at the 2019 Berlin Festival, *Shooting the Mafia*, a USA-Ireland film directed by British filmmaker Kim Longinotto was awarded third place in the Panorama Audience Award (Documentary) category, while Renée Zellweger won the best actress prize for her performance in the UK film *Judy* at both the BAFTAs and Academy Awards® in 2020. (These awards do not appear in the following list as they were presented to non-UK films or individuals.)

Table 16 UK award winners, 2019/20

Award ceremony/ festival	Award	Recipient	Title
Sundance Film Festival 24 January- 3 February 2019	World Cinema Grand Jury Prize: Dramatic	Film; award presented to Joanna Hogg	The Souvenir
	Alfred P. Sloan Feature Film Prize	Film; award presented to Chiwetel Ejiofor	The Boy Who Harnessed the Wind
Cannes Film Festival 14-25 May 2019	Best Actress	Emily Beecham	Little Joe
	Golden Eye Documentary Prize	Film; award presented to Waad Al-Kateab and Edward Watts	For Sama
	Chopard Trophy	Florence Pugh	-
Venice International Film Festival 28 August - 7 September 2019	Golden Lion for Lifetime Achievement	Julie Andrews	-
	Fondazione Mimmo Rotella Award	Mick Jagger (with Giuseppe Capotondi and Donald Sutherland)	The Burnt Orange Heresy
Toronto International Film Festival 5-15 September 2019	FIPRESCI Special Presentations	Film; award presented to Coky Giedroyc	How to Build a Girl
British Academy Film Awards 2 February 2020	Best Film	Film; award presented to Pippa Harris, Callum McDougall, Sam Mendes and Jayne-Ann Tenggren	1917
	British Short Animation	Film; award presented to Maryam Mohajer	Grandad was a Romantic
	British Short Film	Film; award presented to Elena Andreicheva (with Carol Dysinger)	Learning to Skateboard in a Warzone (If You're a Girl)
	Cinematography	Roger Deakins	1917
	Costume Design	Jacqueline Durran	Little Women
	Director	Sam Mendes	1917
	Documentary	Film; award presented to Waad Al-Kateab and Edward Watts	For Sama
	EE Rising Star Award	Micheal Ward	-
	Outstanding British Film	Film; award presented to Sam Mendes, Pippa Harris, Jayne-Ann Tenggren, Callum McDougall and Krysty Wilson-Cairns	1917
	Outstanding Debut by a British Writer, Director or Producer	Mark Jenkin (writer/director), Kate Byers (producer) and Linn Waite (producer)	Bait
	Production Design	Lee Sandales (with Dennis Gassner)	1917
	Sound	Oliver Tarney, Rachael Tate, Mark Taylor and Stuart Wilson (with Scott Millan)	1917
	Special Visual Effects	Dominic Tuohy (with Greg Butler and Guillaume Rocheron)	1917
Academy Awards® 9 February 2020	Cinematography	Roger Deakins	1917
	Costume Design	Jacqueline Durran	Little Women
	Music written for motion pictures (Original song)	"(I'm Gonna) Love Me Again", Elton John and Bernie Taupin	Rocketman
	Sound Mixing	Mark Taylor and Stuart Wilson	1917
	Visual Effects	Dominic Tuohy (with Greg Butler and Guillaume Rocheron)	1917
	Best Documentary (short)	Film; award presented to Elena Andreicheva (with Carol Dysinger)	Learning to Skateboard in a Warzone (If You're a Girl)

Source: BFI



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