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Film
Forever



**UK FILM AND
BRITISH TALENT
WORLDWIDE**

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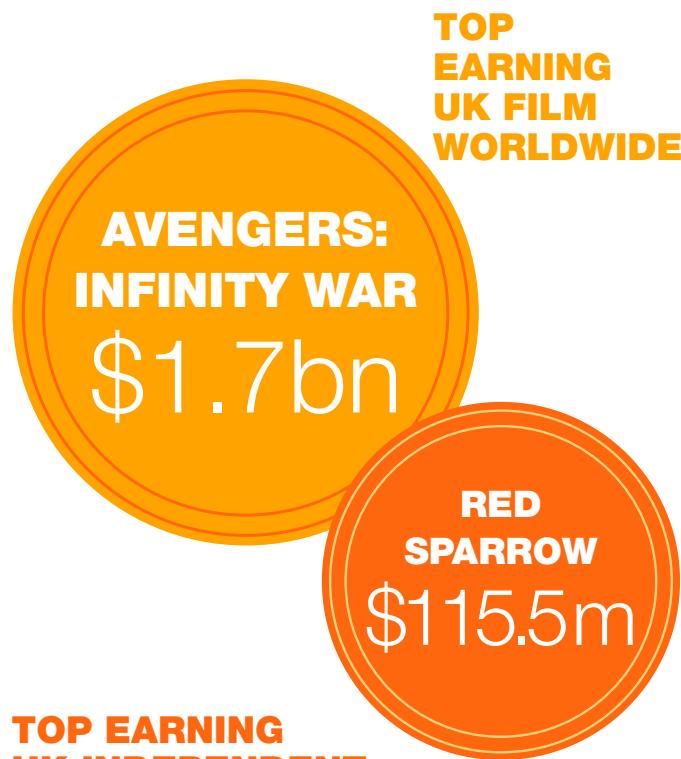
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Facts in focus

UK FILMS WORLDWIDE BOX OFFICE SHARE 2018



THE HIGHEST EARNING UK FILMS IN 2018

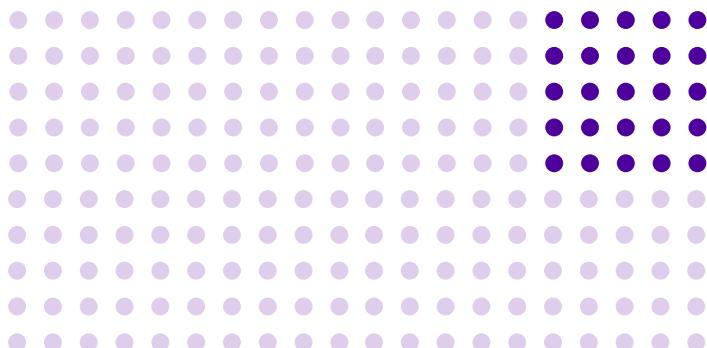


TOP EARNING UK INDEPENDENT FILM WORLDWIDE

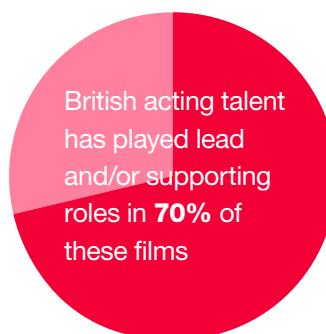
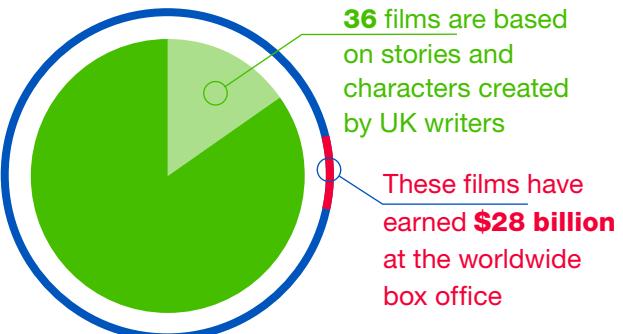
INDEPENDENT UK FILMS' BOX OFFICE SHARE 2018



UK DIRECTORS HELMED 25 OF THE 200 HIGHEST EARNING FILMS WORLDWIDE SINCE 2001



OF THE 200 HIGHEST EARNING FILMS SINCE 2001



UK films and British talent won 25 major film awards in 2018/19, including:



UK films and British talent worldwide

UK FILMS AT THE GLOBAL BOX OFFICE

UK qualifying films earned a combined worldwide gross of \$9.4 billion in 2018, a 23% share of the global box office, which broke the \$40 billion barrier for the first time. Earnings for UK films equalled the record set in 2015 but represented a smaller proportion of global box office receipts compared with the 25% share achieved in 2015 (Table 1). There has been a notable increase in the market share for UK films from 2015 onwards (2009-2014 average total share: 12.9%, 2015-2018 average total share: 21.3%).

UK studio-backed films (productions wholly or partly financed and controlled by one of the major US studios but which qualify as British under the cultural test for film) shared 19.5% of the worldwide box office in 2018, with earnings of \$8.1 billion. This was second only to the record gross (\$8.3 billion) achieved by UK studio-backed titles in 2015. Global earnings for UK independent films set a new record in 2018 with a total gross of \$1.3 billion (the previous high was the \$1.2 billion generated in 2014) which represented 3.2% of global revenues, the same share as in 2014.

Table 1 UK films global market share, 2009-2018

Year	Global theatrical market (US\$ billion)	UK films worldwide gross (US\$ billion)	UK share (%)	UK studio-backed films* share (%)	UK independent films share (%)
2009	29.5	2.0	6.8	4.4	2.4
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

Source: BFI, comScore, IHS Markit

Notes:

*Global theatrical market' here is a total of the takings from the 60 territories' box office reported by IHS Markit.

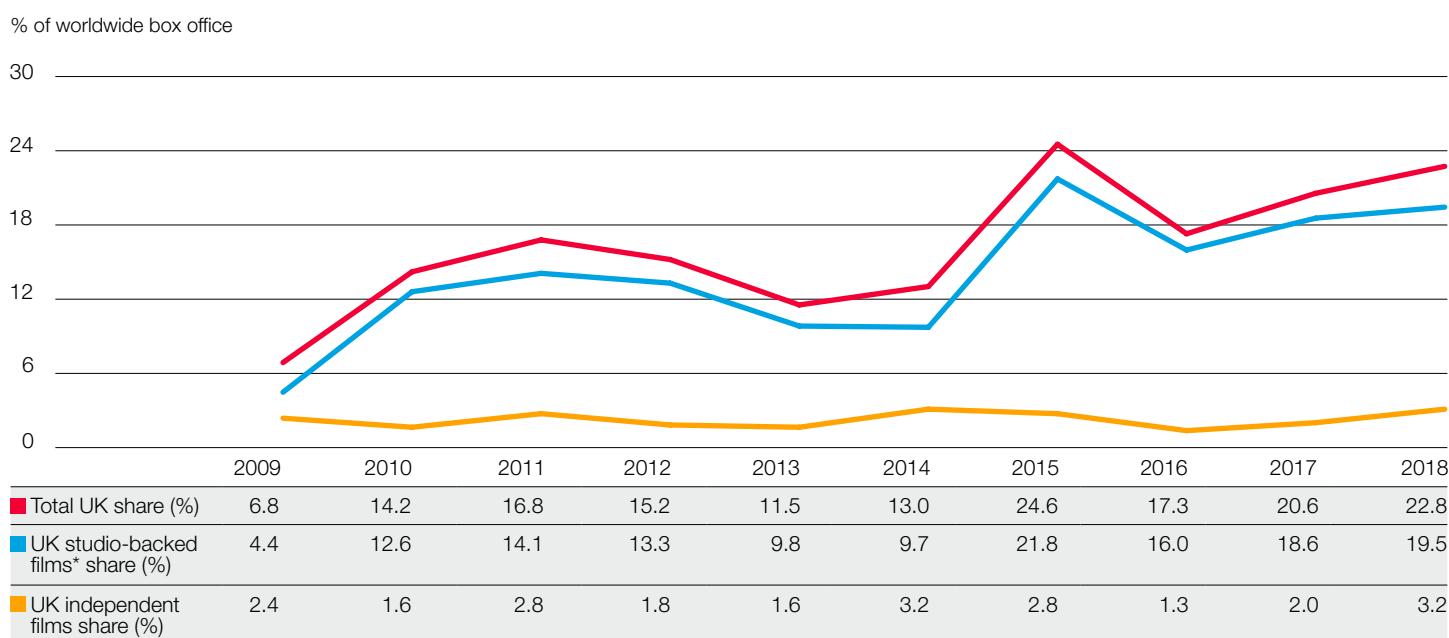
* 'UK studio-backed' means a film that was wholly or partly financed and controlled by a major US studio but which qualifies as British under the cultural test for film.

Figures for 2017 updated since publication of the 2018 Yearbook.

The annual global market share for UK films is closely aligned with the success of inward investment titles supported by the major Hollywood studios (Figure 1). 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 peak achieved in 2015 (22%) was propelled by the success of *Star Wars: The Force Awakens* (\$1.9 billion) and *Avengers: Age of Ultron* (\$1.4 billion). The highest grossing UK studio-backed titles in 2018 were *Avengers: Infinity War* (\$1.7 billion) and *Jurassic World: Fallen Kingdom* (\$1.1 billion).

The annual global market share for UK qualifying independent films has been more consistent over the period, ranging between 1.3% (2016) and 3.2% (2014 and 2018). As with the blockbuster UK studio-backed films, the impact of breakout independent titles on the annual market share is significant. The highest earning releases in 2014 were *The Imitation Game* (\$228 million), *Non-Stop* (\$223 million) and *Paddington* (\$137 million) while the top grossing titles in 2018 were *Red Sparrow* (\$115.5 million), *Johnny English Strikes Again* (\$112 million) and *The Commuter* (\$90 million).

Figure 1 UK films global market share, 2009-2018



Source: BFI, comScore, IHS Markit

See notes to Table 1.

* 'UK studio-backed' means a film that was wholly or partly financed and controlled by a major US studio but which qualifies as British under the cultural test for film.

The 2018 list of the top 10 highest earning UK qualifying films at the worldwide box office is made up exclusively of studio-backed titles, the majority of which are either franchise films or sequels (Table 2). For the fourth consecutive year, no independent UK films feature in the list.

Table 2 Top 10 UK qualifying films worldwide, 2018

Rank	Title	Country of origin	Worldwide box office gross (US\$ million)
1	Avengers: Infinity War	UK/USA	1,705.2
2	Jurassic World: Fallen Kingdom	UK/USA	1,123.7
3	Venom	UK/USA	758.5
4	Bohemian Rhapsody	UK/USA	749.7
5	Mission: Impossible – Fallout	UK/USA	671.3
6	Fantastic Beasts: The Crimes of Grindelwald	UK/USA	562.5
7	Ready Player One	UK/USA	502.0
8	Solo: A Star Wars Story	UK/USA	356.6
9	Mamma Mia! Here We Go Again	UK/USA	327.1
10	Mary Poppins Returns	UK/USA	287.8
Total top 10			7,044.5

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 21 February 2019 in territories where the film was released in 2018. Box office takings from territories where the film was released in 2017 or 2019 are not included in this total.

Figures may not sum to total due to rounding.

Table 3 looks at the top 10 highest earning independent films which qualify as British under the cultural test for film. The list is headed by *Red Sparrow* with worldwide earnings of \$115.5 million followed by *Johnny English Strikes Again* with \$112 million. These were the only two UK independent films to earn over \$100 million from their release in worldwide territories in 2018, the same number as in 2017.

Table 3 Top 10 UK independent films worldwide, 2018

Rank	Title	Country of origin	Worldwide box office gross (\$ million)
1	Red Sparrow	UK/USA [#]	115.5
2	Johnny English Strikes Again	UK/Fra	112.3
3	The Commuter	UK/USA [#]	90.0
4	Three Billboards Outside Ebbing, Missouri*	UK/USA [#]	83.5
5	Widows	UK/USA [#]	68.9
6	Darkest Hour*	UK/USA [#]	68.5
7	Robin Hood	UK/USA [#]	64.2
8	Isle of Dogs	UK/USA [#]	60.0
9	Paddington 2*	UK/Fra	57.7
10	Adrift	UK/USA [#]	52.9
Total gross			773.6

Source: BFI, comScore

See notes to Table 2.

* *Three Billboards Outside Ebbing, Missouri*, *Darkest Hour* and *Paddington 2* also featured in the 2017 list as these films were re leased in some territories in that year, grossing \$33m, \$47m and \$131m respectively.

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

Figures may not sum to totals due to rounding.

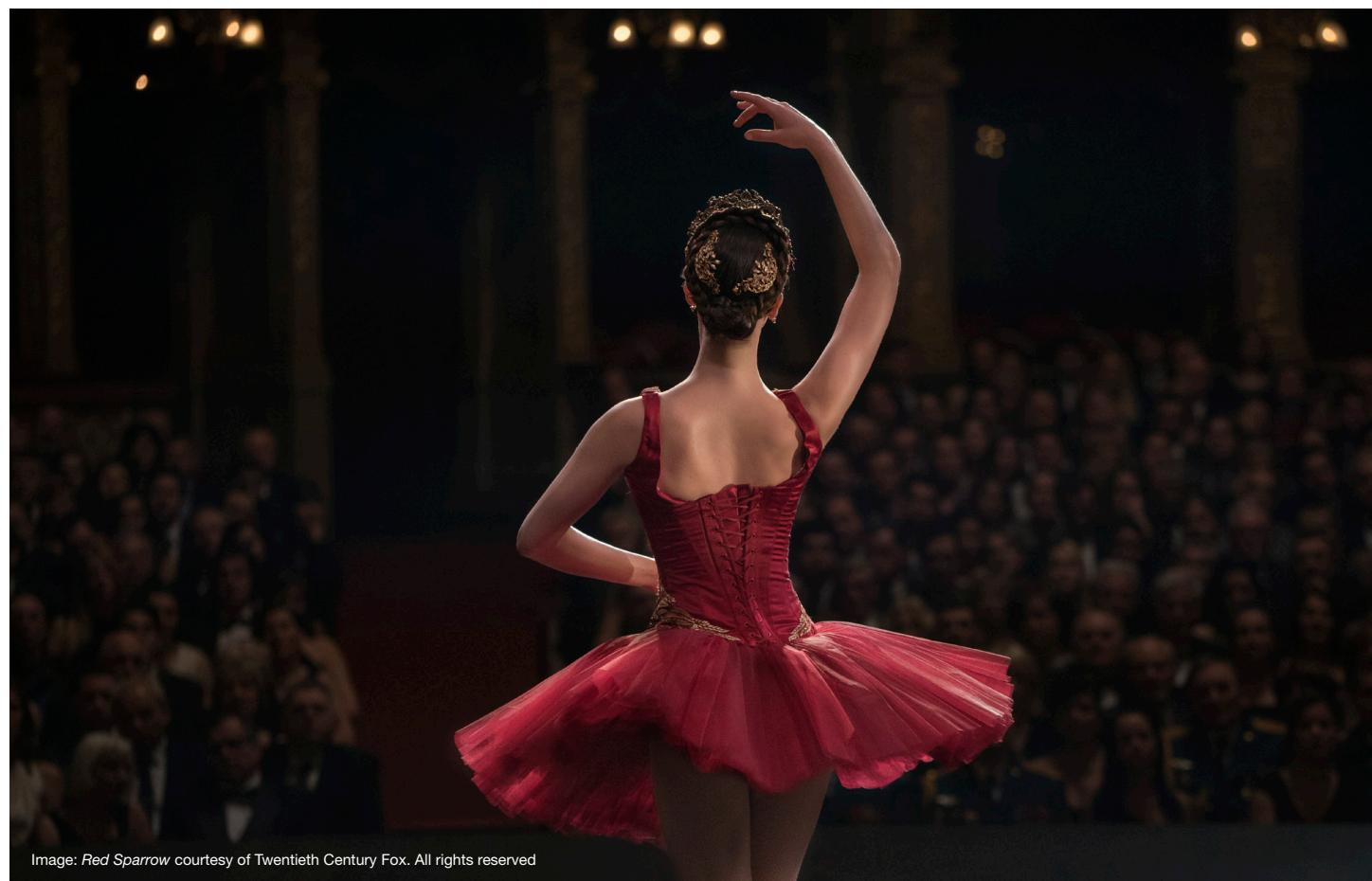
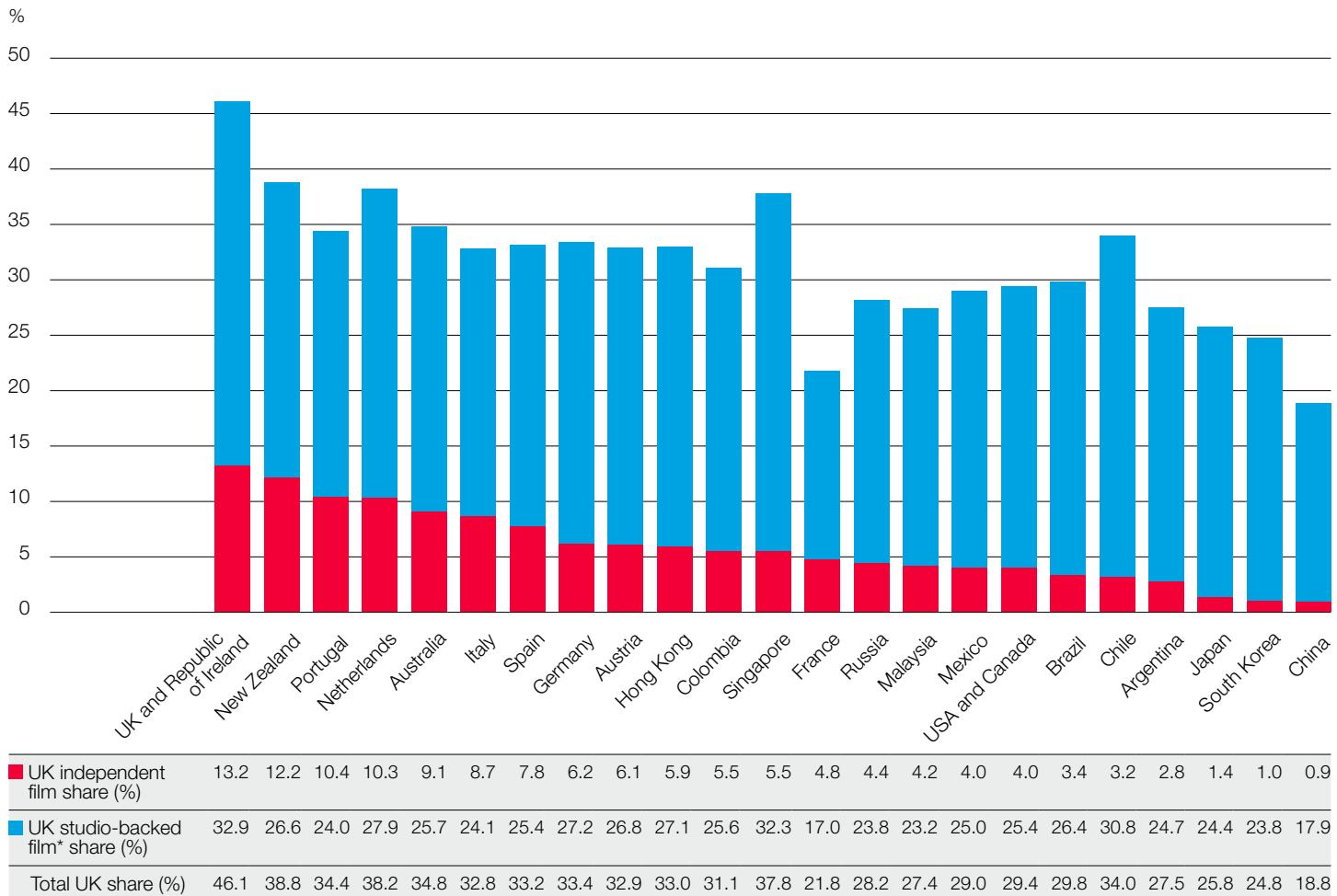


Image: *Red Sparrow* courtesy of Twentieth Century Fox. All rights reserved

Figure 2 shows the market share of UK films in 23 selected global territories, ranked by the share for UK independent films. The share for the UK and Republic of Ireland is included for comparison. After the UK and Republic of Ireland, New Zealand had the second highest share for independent UK films in 2018 at 12.2%, followed by Portugal with 10.4%.

Figure 2 UK market share in selected global territories, 2018



Source: BFI, comScore

* 'UK studio-backed' means a film that was wholly or partly financed and controlled by a major US studio but which qualifies as British under the cultural test for film.

UK FILMS IN NORTH AMERICA

As with the global market, the annual share achieved by UK films in the North American theatrical market (the USA and Canada) fluctuates depending on the performance of a small number of titles (Table 4). UK films earned \$3.4 billion at the box office in North America in 2018, 29.3% of the theatrical market and the highest share since our analysis began. The share for UK studio-backed titles was 25.4% (\$2.9 billion), the third highest point since our records began, and for UK independent films was 4.0% (\$460 million), a record high for this market.

Table 4 UK market share in the USA and Canada, 2009-2018

Year	Total UK films share %	UK studio-backed films* share %	UK independent films share %
2009	6.6	5.5	1.1
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

Source: BFI, comScore

Notes:

* 'UK studio-backed' means a film that was wholly or partly financed and controlled by a major US studio but which qualifies as British under the cultural test for film.

Figures may not sum to totals due to rounding.

As Table 5 shows, the top two UK films at the global box office in 2018 also head the list of highest grossing UK titles in the North American market, where earnings for the top 20 UK films reached just over \$3 billion. *Avengers: Infinity War* (\$679 million) and *Jurassic World: Fallen Kingdom* (\$418 million) were the second and fourth highest earning titles overall in the USA and Canada in 2018. Six of the top 20 UK films earned over \$200 million, compared with four films in 2017, while there are four independent UK titles in the top 20, down from seven in 2017. The top performing UK independent title was *Red Sparrow* with earnings of \$47 million.

Table 5 Top 20 UK films in the USA and Canada (including co-productions), 2018

Rank	Title	Country of origin	USA and Canada box office gross (US\$ million)
1	Avengers: Infinity War	UK/USA	678.8
2	Jurassic World: Fallen Kingdom	UK/USA	417.7
3	Mission: Impossible – Fallout	UK/USA	220.2
4	Solo: A Star Wars Story	UK/USA	213.8
5	Venom	UK/USA	213.5
6	Bohemian Rhapsody	UK/USA	212.3
7	Mary Poppins Returns	UK/USA	170.7
8	Fantastic Beasts: The Crimes of Grindelwald	UK/USA	159.5
9	Ready Player One	UK/USA	137.7
10	Mamma Mia! Here We Go Again	UK/USA	120.6
11	Christopher Robin	UK/USA	99.2
12	Pacific Rim: Uprising	UK/USA	59.9
13	Tomb Raider	UK/USA	58.3
14	The Nutcracker and the Four Realms	UK/USA	54.9
15	Red Sparrow	UK/USA*	46.9
16	Sherlock Gnomes	UK/USA/Can	43.2
17	Widows	UK/USA*	42.4
18	Paddington 2	UK/Fra	40.9
19	The Commuter	UK/USA*	36.3
20	Annihilation	UK/USA	32.7
Total top 20			3,059.5

Source: BFI, comScore

See notes to Table 2.

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

UK FILMS IN EUROPE

Outside the UK and Republic of Ireland, the overall market share for UK films in 2018 in the major European territories, including Russia, was 29.6%. Shares ranged from a high of 38% in the Netherlands to 22% in France (Table 6). The largest share for UK independent films was recorded in Portugal (10.4%) where *Johnny English Strikes Again* was the top independent title. Overall, in the selected European territories, UK independent films generated an average of 6.4% of box office revenues, a substantial increase on the 2.4% recorded in 2017.

Table 6 UK market share in selected European territories, 2018

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
Netherlands	131.2	38.2	27.9	10.3	<i>Johnny English Strikes Again</i>
Portugal	33.5	34.4	24.0	10.4	<i>Johnny English Strikes Again</i>
Germany	331.4	33.4	27.2	6.2	<i>Red Sparrow</i>
Spain	221.5	33.2	25.4	7.8	<i>Red Sparrow</i>
Austria	44.6	32.9	26.8	6.1	<i>Johnny English Strikes Again</i>
Italy	202.9	32.8	24.1	8.7	<i>Darkest Hour</i>
Russia	232.4	28.2	23.8	4.4	<i>Paddington 2</i> [#]
France [†]	301.9	21.9	17.0	4.8	<i>Three Billboards Outside Ebbing, Missouri</i>
Total eight territories	1,499.5	29.6	23.2	6.4	Red Sparrow

Source: BFI, comScore

See notes to Table 2.

* 'UK studio-backed' means a film that was wholly or partly financed and controlled by a major US studio but which qualifies as British under the cultural test for film.

Paddington 2 was released in all other European territories in 2017.

† 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 2018 was *Avengers: Infinity War* with an eight-territory gross of \$181 million. Three other titles generated receipts in excess of \$100 million: *Bohemian Rhapsody*, *Fantastic Beasts: The Crimes of Grindelwald* and *Jurassic World: Fallen Kingdom* (Table 7). *Red Sparrow* was the highest earning independent UK film overall across the territories with earnings of \$37.5 million. In total, six of the top 20 titles were UK independent films, the same number as in 2017.

Table 7 Top 20 UK films in selected European territories, 2018

Rank	Film Title	Country of origin	Box office gross (US\$ million)
1	Avengers: Infinity War	UK/USA	181.3
2	Bohemian Rhapsody	UK/USA	177.9
3	Fantastic Beasts: The Crimes of Grindelwald	UK/USA	146.6
4	Jurassic World: Fallen Kingdom	UK/USA	131.8
5	Venom	UK/USA	98.4
6	Mission: Impossible – Fallout	UK/USA	74.1
7	Mamma Mia! Here We Go Again	UK/USA	60.0
8	Ready Player One	UK/USA	54.8
9	Mary Poppins Returns [#]	UK/USA	51.1
10	Solo: A Star Wars Story	UK/USA	50.8
11	The Nutcracker and the Four Realms	UK/USA	44.8
12	Red Sparrow	UK/USA*	37.5
13	Tomb Raider	UK/USA	37.1
14	Three Billboards Outside Ebbing, Missouri	UK/USA*	33.7
15	Johnny English Strikes Again	UK/Fra	29.6
16	Pacific Rim: Uprising	UK/USA	28.1
17	The Commuter	UK/USA*	22.2
18	Darkest Hour	UK/USA*	20.8
19	Christopher Robin	UK/USA	16.8
20	Early Man	UK/USA*	15.1
Total eight territories			1,312.5

Source: BFI, comScore

See notes to Table 2.

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

Mary Poppins Returns was released in 2018 in all of the selected European territories except for Russia.

UK FILMS IN LATIN AMERICA

The overall market share for UK films in the selected Latin American territories listed in Table 8 was 30%; the share in individual territories ranged from 34% in Chile to 28% in Argentina. The most popular UK film in Latin America in 2018 was *Avengers: Infinity War* with a five-territory gross of \$172 million. The Marvel Cinematic Universe title was also the most successful film release overall in every territory apart from Argentina, where it was the second highest grossing film. *The Commuter* was the top grossing independent UK film across the combined territories with earnings of \$9 million.

Table 8 UK market share in selected Latin American territories, 2018

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
Chile	44.1	34.0	30.8	3.2	<i>The Commuter</i>
Colombia	51.2	31.1	25.6	5.5	<i>The Commuter</i>
Brazil	209.2	29.8	26.4	3.4	<i>Robin Hood</i>
Mexico	263.5	29.0	25.0	4.0	<i>The Commuter</i>
Argentina	71.7	27.5	24.7	2.8	<i>The Commuter</i>
Total five territories	639.7	29.5	25.8	3.7	The Commuter

Source: BFI, comScore

See notes to Table 2.

* 'UK studio-backed' means a film that was wholly or partly financed and controlled by a major US studio but which qualifies as British under the cultural test for film.

UK FILMS IN ASIA

The overall market share for UK films across the six Asian territories in Table 9 was 21%. Shares ranged from a high of 38% in Singapore to 19% in China. *Avengers: Infinity War* was the top grossing UK film in each of the territories (with the exception of Japan, where *Bohemian Rhapsody* was the overall top earning title), and was the top grossing film overall in Hong Kong, Malaysia and Singapore. The film made \$524 million (31% of its total gross) from the selected Asian territories, with 67% (\$352 million) of the six-territory total coming from China.

Johnny English Strikes Again was the highest earning UK independent film overall across the selected territories in 2018, with a total gross of \$39 million. The film's Singapore earnings represented a 2.2% share of the territory's box office (the highest share for the title in any territory including the UK and Republic of Ireland) whilst its Chinese release made over \$25 million (the highest gross in any territory including the UK and Republic of Ireland), which equates to over one fifth of its total global gross. Overall, UK independent films made almost 6% of their total 2018 worldwide gross at the Chinese box office but, because of the size of the Chinese theatrical market, had the smallest share (0.9%) of any of the territories covered in this analysis.

Table 9 UK market share in selected Asian territories, 2018

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	53.9	37.8	32.3	5.5	Johnny English Strikes Again
Hong Kong	84.7	33.0	27.1	5.9	Johnny English Strikes Again
Malaysia	76.2	27.4	23.2	4.2	Johnny English Strikes Again
Japan	471.1	25.8	24.4	1.4	Paddington 2
South Korea	385.7	24.8	23.8	1.0	Paddington 2
China	1,652.1	18.8	17.9	0.9	Johnny English Strikes Again
Total six territories	2,723.7	21.2	20.0	1.2	Johnny English Strikes Again

Source: BFI, comScore

See notes to Table 2.

* 'UK studio-backed' means a film that was wholly or partly financed and controlled by a major US studio but which qualifies as British under the cultural test for film.

Johnny English Strikes Again was not released in South Korea.



UK FILMS IN AUSTRALASIA

Two of the three most popular films in both Australia and New Zealand in 2018 were UK studio-backed films. *Avengers: Infinity War* was the number one film in both territories while *Bohemian Rhapsody* was number two at the box office in Australia and number three at the box office in New Zealand. *Johnny English Strikes Again* was the highest earning independent UK film in both territories (Table 10).

Table 10 UK market share in selected Australasian territories, 2018

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	53.6	38.8	26.6	12.2	Johnny English Strikes Again
Australia	312.7	34.9	25.7	9.1	Johnny English Strikes Again
Total two territories	366.3	35.4	25.8	9.5	Johnny English Strikes Again

Source: BFI, comScore

See notes to Table 2.

* 'UK studio-backed' means a film that was wholly or partly financed and controlled by a major US studio but which qualifies as British under the cultural test for film.

UK TALENT AND THE GLOBAL BOX OFFICE

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. Seven of the top 20 highest grossing films since 2001 were shot wholly or partly in the UK, while 15 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, 2001-2018

Rank	Title	Year	Gross box office (US\$ million)	Country of origin	UK talent/ source material
1	Avatar	2009	2,790	USA	
2	Star Wars: The Force Awakens	2015	2,068	UK/USA	Lead and supporting actors
3	Avengers: Infinity War	2018	2,048	UK/USA	Supporting actors
4	Jurassic World	2015	1,672	USA	
5	Marvel Avengers Assemble	2012	1,520	USA	Supporting actors
6	Fast & Furious 7	2015	1,519	USA	Supporting actors
7	Avengers: Age of Ultron	2015	1,405	UK/USA	Supporting actors
8	Black Panther	2018	1,347	USA	Supporting actors
9	Harry Potter and the Deathly Hallows: Part 2	2011	1,342	UK/USA	Lead and supporting actors; Director; Source material
10	Star Wars: The Last Jedi	2017	1,333	UK/USA	Lead and supporting actors
11	Jurassic World: Fallen Kingdom	2018	1,310	UK/USA	Supporting actors
12	Frozen	2013	1,277	USA	
13	Beauty and the Beast (2017)	2017	1,264	UK/USA	Supporting actors
14	Incredibles 2	2018	1,243	USA	
15	Fast & Furious 8	2017	1,238	USA	Supporting actors
16	Iron Man 3	2013	1,216	USA/Chn	Supporting actors
17	Minions	2015	1,167	USA/Fra	Supporting actors
18	Captain America: Civil War	2016	1,154	USA/Ger	Supporting actors
19	Aquaman	2018	1,147	USA/Can	
20	Transformers: Dark of the Moon	2011	1,142	USA	Lead actor

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 2001 to 2018, 36 films are based on stories and characters created by UK writers, and collectively these films have earned \$28 billion at the global box office. The 36 films include one title released in 2018, *Fantastic Beasts: The Crimes of Grindelwald*, which was based on the writings of JK Rowling. As the original creative voice behind 10 of the top 200 earning films since 2001 (eight Harry Potter titles and two Fantastic Beasts titles), Rowling is the most influential UK author in the top 200 list. (Rowling also wrote the screenplays for the two Fantastic Beasts films.) Feature films based on her work have generated a worldwide box office of \$9.2 billion, almost 6% of the total gross for the top 200 films. The list includes six films based on the Hobbit and Lord of the Ring novels of JRR Tolkien which have grossed \$5.9 billion (almost 4% of the total gross of the top 200 films) and four films based on the work of James Bond creator Ian Fleming (\$3.1 billion; 2% of the total gross of the top 200 films).

In addition to films adapted from published novels or books, the 36 films include four 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 scripts for two other top 200 titles, *The Dark Knight* and *The Dark Knight Rises*.) The other top 200 film based on an original script by a UK national is *Sing* which was written (and co-directed) by Garth Jennings. The 36 films include one title based on a musical, *Mamma Mia!*, which was adapted for the screen by Catherine Johnson from her book for the theatre production.

Table 12 lists the top 20 grossing films worldwide released between 2001 and 2018 which are based on UK story material.

Table 12 Top 20 grossing films worldwide based on stories and characters created by UK writers, 2001-2018

Rank	Title	Year	Gross box office (US\$ million)	Country of origin	UK source material
1	Harry Potter and the Deathly Hallows: Part 2	2011	1,342	UK/USA	Novel by JK Rowling
2	The Lord of the Rings: The Return of the King	2003	1,130	USA/NZ	Novel by JRR Tolkien
3	Skyfall	2012	1,109	UK/USA	Based on novels by Ian Fleming
4	Alice in Wonderland (2010)	2010	1,025	USA	Novel by Lewis Carroll
5	The Hobbit: An Unexpected Journey	2012	1,021	USA/NZ	Novel by JRR Tolkien
6	Harry Potter and the Philosopher's Stone	2001	975	UK/USA	Novel by JK Rowling
7	The Jungle Book (2016)	2016	967	UK/USA	Novel by Rudyard Kipling
8	The Hobbit: The Desolation of Smaug	2013	961	USA/NZ	Novel by JRR Tolkien
9	Harry Potter and the Deathly Hallows: Part 1	2010	961	UK/USA	Novel by JK Rowling
10	The Hobbit: The Desolation of Smaug	2014	956	USA/NZ	Novel by JRR Tolkien
11	Harry Potter and the Order of the Phoenix	2007	940	UK/USA	Novel by JK Rowling
12	Harry Potter and the Half-Blood Prince	2009	934	UK/USA	Novel by JK Rowling
13	The Lord of the Rings: The Two Towers	2002	929	USA/NZ	Novel by JRR Tolkien
14	Harry Potter and the Goblet of Fire	2005	897	UK/USA	Novel by JK Rowling
15	SPECTRE	2015	881	UK/USA	Based on novels by Ian Fleming
16	Harry Potter and the Chamber of Secrets	2002	878	UK/USA	Novel by JK Rowling
17	The Lord of the Rings: The Fellowship of the Ring	2001	874	USA/NZ	Novel by JRR Tolkien
18	Inception	2010	828	UK/USA	Original screenplay by Christopher Nolan
19	Fantastic Beasts and Where to Find Them	2016	813	UK/USA	Based on a book by JK Rowling
20	Harry Potter and the Prisoner of Azkaban	2004	797	UK/USA	Novel by JK Rowling

Source: BFI, comScore

UK ACTORS

The global prominence of UK acting talent is reflected in Table 13 which shows that almost 70% of the top 200 films at the worldwide box office since 2001 have featured British actors in either lead/title roles or in the supporting cast. In total, these films generated almost 72% of the overall gross for the top 200 titles.

Table 13 UK acting talent in the top 200 grossing films worldwide, 2001-2018

Films that have...	Number of films	Gross box office (\$US billion)	% of total gross for top 200 films
UK lead actor(s) only	17	13.0	8.4
UK supporting actor(s) only	86	68.5	43.9
UK lead and supporting actor(s)	36	30.4	19.5
Total	139	112.0	71.7

Source: BFI, comScore

Note: Includes live action and animated titles.

UK DIRECTORS

Twenty-five of the 200 highest grossing films at the global box office between 2001 and 2018 were helmed by British directors (Table 14). David Yates remains the most commercially successful British director in recent years, with total top 200 box office takings of \$5.6 billion from the last four films in the Harry Potter series and the two Fantastic Beasts spin-offs. (*Fantastic Beasts: The Crimes of Grindelwald* is the only 2018 release in the list.) Christopher Nolan is in second place with earnings of \$4.1 billion from five top 200 titles: two Batman films, *Inception*, *Interstellar* and *Dunkirk*, all of which he wrote or co-wrote as well as directed.

Two women feature amongst the 13 British directors of top 200 films: Phyllida Lloyd is in 10th place with a worldwide gross of \$606 million for *Mamma Mia!* and Sam Taylor-Johnson is 11th with a gross of \$571 million for *Fifty Shades of Grey*. In total, the 25 feature films in the list generated a box office gross of \$19 billion.

Table 14 UK directors of the top 200 grossing films worldwide, 2001-2018

Rank	Director	Film	Total gross box office (US\$ million)
1	David Yates	Harry Potter and the Deathly Hallows: Part 2	1,342
		Harry Potter and the Deathly Hallows: Part 1	961
		Harry Potter and the Order of the Phoenix	940
		Harry Potter and the Half-Blood Prince	934
		Fantastic Beasts and Where to Find Them	813
		Fantastic Beasts: The Crimes of Grindelwald	654
<i>Total</i> (6)			5,642
2	Christopher Nolan	The Dark Knight Rises	1,085
		The Dark Knight	1,006
		Inception	828
		Interstellar	674
		Dunkirk	527
		<i>Total</i> (5)	4,120
3	Sam Mendes	Skyfall	1,109
		SPECTRE	881
		<i>Total</i> (2)	1,990
4	Gareth Edwards	Rogue One: A Star Wars Story	1,056
		Godzilla (2014)	528
		<i>Total</i> (2)	1,584
5	Guy Ritchie	Sherlock Holmes: A Game of Shadows	545
		Sherlock Holmes	525
		<i>Total</i> (2)	1,071
6	Mike Newell	Harry Potter and the Goblet of Fire	897
7	David Slade	The Twilight Saga: Eclipse	699
8	Garth Jennings	Sing	632
9	Ridley Scott	The Martian	631
10	Phyllida Lloyd	Mamma Mia!	606
11	Sam Taylor-Johnson	Fifty Shades of Grey	571
12	Kenneth Branagh	Cinderella (2015)	544
13	Rupert Wyatt	Rise of the Planet of the Apes	483

Source: BFI, comScore



Image: *Bohemian Rhapsody* courtesy of Twentieth Century Fox Film Corporation, Monarchy Enterprises S.r.l. and Regency Entertainment (USA) Inc. All rights reserved

INTERNATIONAL AWARDS FOR UK FILMS AND TALENT

Awards and nominations are important for raising the critical reputation and international profile of UK film. This section presents the prizes won by British talent and UK films at the major international film festivals and awards ceremonies in the 2018/19 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 BAFTA Film Awards and Academy Awards® of the following year.) The awards considered here were presented at the Sundance, Berlin, Cannes, Venice and Toronto festivals of 2018 and the BAFTA Film Award and Academy Award® ceremonies which took place in 2019.

However, Table 15 also shows the number of awards won in calendar years 2001 to 2018, in order to provide a comparison with previous years. UK films and British individuals won 28 awards in calendar year 2018, and 25 awards during the 2018/19 awards cycle. The 28 awards won in calendar year 2018 represent 14% of the awards available to UK films and British talent (awards specific to foreign nationals or films, e.g. the Toronto International Film Festival's award for Best Canadian Film, are not included in the present analysis).

Of the 28 awards presented to British films and talent in calendar year 2018, a total of 20 were won or shared by British women or won by British films made by women, including Lucy Sibbick, joint winner of both a BAFTA and Oscar® for Makeup and Hair on *Darkest Hour*, and Rachel Shenton, joint winner of an Oscar for Best Short Film for *The Silent Child*. (For full details of UK BAFTA and Academy Award® winners in 2018, see the 2018 Statistical Yearbook.)

Table 15 Numbers of UK award winners, 2001-2018/19

Year	Number of UK award winners	UK share %
2001	25	14
2002	24	15
2003	22	13
2004	22	13
2005	23	14
2006	25	14
2007	32	15
2008	32	15
2009	36	17
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
Total (to end of 2018)	473	14
2017/18 awards cycle	33	18
2018/19 awards cycle	25	13

Source: BFI

As Table 16 shows, British films and filmmakers won prizes at three of the five major festivals in 2018. There were two awards at the Sundance Film Festival, two at the Cannes Film Festival and three at the Venice Film Festival (including two prizes for the 2018/19 award season's most lauded UK film, *The Favourite*). Although not appearing in the table below, British producer Bill Kenwright also celebrated a win at Sundance as co-producer of the US feature film *Burden* which won the Audience Award (US cinema dramatic). There were also wins for two non-UK nationals associated with UK films at the 2018 festivals: at Berlin, the American filmmaker Wes Anderson won the top directing prize for *Isle of Dogs*, while at Cannes, Polish-born director Pawel Pawlikowski was named best director for *Cold War*.

The Favourite was the big winner at the BAFTA Film Awards in 2019, garnering seven prizes from 12 nominations, including awards for Outstanding British Film, Leading Actress (Olivia Colman), Supporting Actress (Rachel Weisz) and Original Screenplay (Deborah Davis, Tony McNamara). The historical drama also provided first BAFTA wins for makeup and hair designer Nadia Stacey and production design team Fiona Crombie and Alice Felton, and a third BAFTA award for costume designer Sandy Powell. *Bohemian Rhapsody*, which had seven nominations, won in two categories: Leading Actor (Rami Malek) and Sound. (The former is not listed below as the winner is not a UK national.)

Both Olivia Colman and the sound team behind *Bohemian Rhapsody* repeated their BAFTA success at the Academy Awards®, winning trophies for Lead Actress, Sound Mixing and Sound Editing. Nina Hartstone, one of the winners of the Sound Editing Oscar® was the first-ever European woman to have been nominated in this category. Another notable British winner was Paul Lambert who followed his 2018 Visual Effects Oscar® win (for *Blade Runner 2049*) with the visual effects prize for his work on the Neil Armstrong biopic *First Man*. The 2019 Visual Effects Oscar® was shared with a team that included fellow Brit and first-time Oscar® winner Tristan Myles.

Overall British films and filmmakers won 13 BAFTAs and five Oscars® during the 2018/19 awards cycle, compared with 15 BAFTAs and six Oscars® in the 2017/18 cycle.

Table 16 Awards won by UK films and British talent, 2018/19

Award ceremony festival	Award	Recipient	Title
Sundance Film Festival 18-28 January 2018	Special Jury Prize - World Cinema: Documentary	Film: award presented to Stephen Loveridge and M.I.A.	Matangi/ Maya/M.I.A.
	Sundance Institute/ NHK Award	Remi Weekes	His House
Cannes Film Festival 8-19 May 2018	L'Œil d'or (Golden Eye, the documentary prize) - Special Mention	Mark Cousins	The Eyes of Orson Welles
	Chopard Trophy	Joe Alwyn	-
Venice Film Festival 29 August - 8 September 2018	Best Actress (Volpi Cup)	Olivia Colman	The Favourite
	Silver Lion Grand Jury Prize	Film: award presented to Yorgos Lanthimos	The Favourite
	Golden Lion for Lifetime Achievement	Vanessa Redgrave	-
BAFTA Film Awards 10 February 2019	Outstanding British Contribution to Cinema	Stephen Woolley and Elizabeth Karlsen	-
	Original Screenplay	Deborah Davis, Tony McNamara	The Favourite
	Leading Actress	Olivia Colman	The Favourite
	Supporting Actress	Rachel Weisz	The Favourite
	Costume Design	Sandy Powell	The Favourite
	Makeup and Hair	Nadia Stacey	The Favourite
	Sound	John Casali, Tim Cavagin, Nina Hartstone, Paul Massey and John Warhurst	Bohemian Rhapsody
	Outstanding British Film	Film: award presented to Yorgos Lanthimos, Ceci Dempsey, Ed Guiney, Lee Magiday, Deborah Davis, Tony McNamara	The Favourite
	Outstanding Debut by a British Writer, Director or Producer	Michael Pearce (Writer/Director), Lauren Dark (Producer)	Beast
	British Short Animation	Film: award presented to Jonathan Hodgson and Richard Van Den Boom	Roughhouse
	EE Rising Star	Letitia Wright	-
	Production Design	Fiona Crombie and Alice Felton	The Favourite
	British Short Film	Film: award presented to Alex Lockwood	73 Cows
Academy Awards® 25 February 2019	Lead Actress	Olivia Colman	The Favourite
	Sound Mixing	John Casali, Tim Cavagin and Paul Massey	Bohemian Rhapsody
	Sound Editing	Nina Hartstone and John Warhurst	Bohemian Rhapsody
	Visual Effects	Paul Lambert and Tristan Myles (with Ian Hunter and J.D. Schwalm)	First Man
	Original Song	Mark Ronson (with Lady Gaga, Anthony Rossomando and Andrew Wyatt)	"Shallow" from A Star Is Born

Source: BFI



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