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Film
Forever



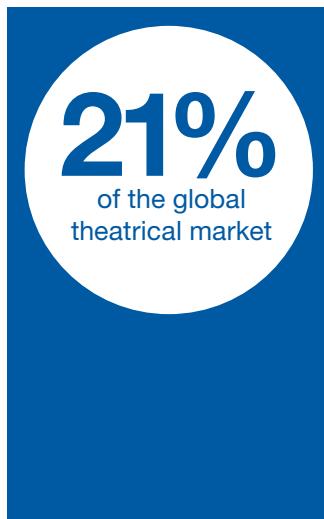
**UK FILMS AND
BRITISH TALENT
WORLDWIDE**

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FACTS IN FOCUS

WORLDWIDE BOX OFFICE IN 2017



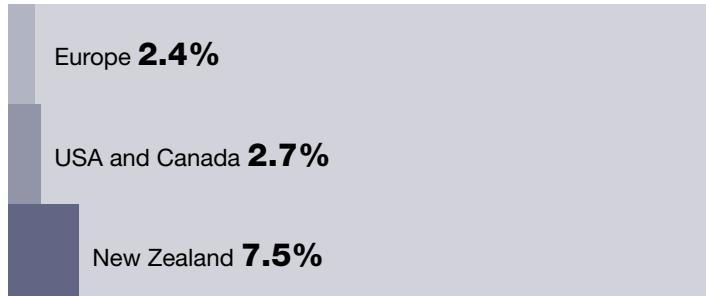
HIGHEST EARNING UK FILM WORLDWIDE IN 2017



HIGHEST EARNING UK INDEPENDENT FILM WORLDWIDE IN 2017



INDEPENDENT UK FILMS' BOX OFFICE SHARE



14%

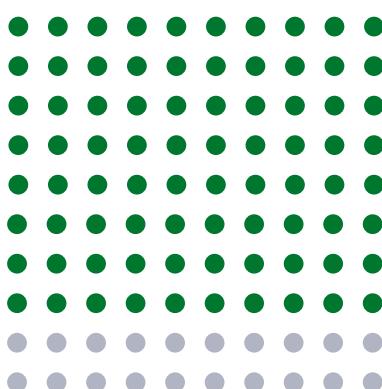
UK directors were behind **28** of the **200** highest earning films since 2001

UK STORY MATERIAL



34 films
are based on
stories and
characters created
by UK writers.
Together they
have earned
\$27 billion
(£19 billion) at the
worldwide box office

BRITISH TALENT



British acting talent
has played lead or
supporting roles in
80% of live action
titles in the top 200
films since 2001

UK films and talent won **33** major film awards in 2017/18, including **six Oscars®** and **15 BAFTAs**

UK FILMS AND BRITISH TALENT WORLDWIDE

UK FILMS AT THE GLOBAL BOX OFFICE

UK qualifying films earned a combined worldwide gross of \$8.1 billion in 2017, a 21% share of the global box office, which hit a new record of \$39.4 billion (Table 1). The worldwide gross achieved by UK films is second only to the total achieved in 2015 when British titles generated almost a quarter of global theatrical revenues.

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 18.8% of the worldwide box office in 2017, with earnings of \$7.3 billion. This too was second only to a record gross (\$8.4 billion) achieved in 2015. UK independent films earned 2.1% of global revenues in 2017 with worldwide earnings of \$826 million, up from \$475 million in 2016, but only the sixth highest share since our records began. These global market shares include the box office takings in the UK and Republic of Ireland release territory (where UK studio-backed films had a 27.8% share of the box office and UK independent films had 9.6%).

Table 1 UK films global market share, 2002-2017

Year	UK films worldwide gross (US\$ billion)	Global theatrical market (US\$ billion)	UK share (%)	UK studio-backed films share* (%)	UK independent films share (%)
2002	1.8	19.6	9.2	7.7	1.5
2003	1.4	21.1	6.7	5.3	1.4
2004	2.9	23.3	12.4	10.7	1.7
2005	3.6	22.7	15.8	13.6	2.2
2006	2.2	24.3	9.0	7.9	1.3
2007	3.3	26.5	12.5	10.5	1.9
2008	4.2	28.2	14.9	13.1	1.8
2009	2.0	29.5	6.8	4.4	2.4
2010	4.5	31.7	14.2	12.6	1.6
2011	5.6	33.3	16.8	14.1	2.8
2012	5.3	34.9	15.2	13.3	1.8
2013	4.1	35.5	11.5	9.8	1.6
2014	4.7	36.1	13.0	9.7	3.2
2015	9.4	38.2	24.6	21.8	2.8
2016	6.5	37.6	17.3	16.0	1.3
2017	8.1	39.4	20.9	18.8	2.1

Source: BFI, comScore, IHS

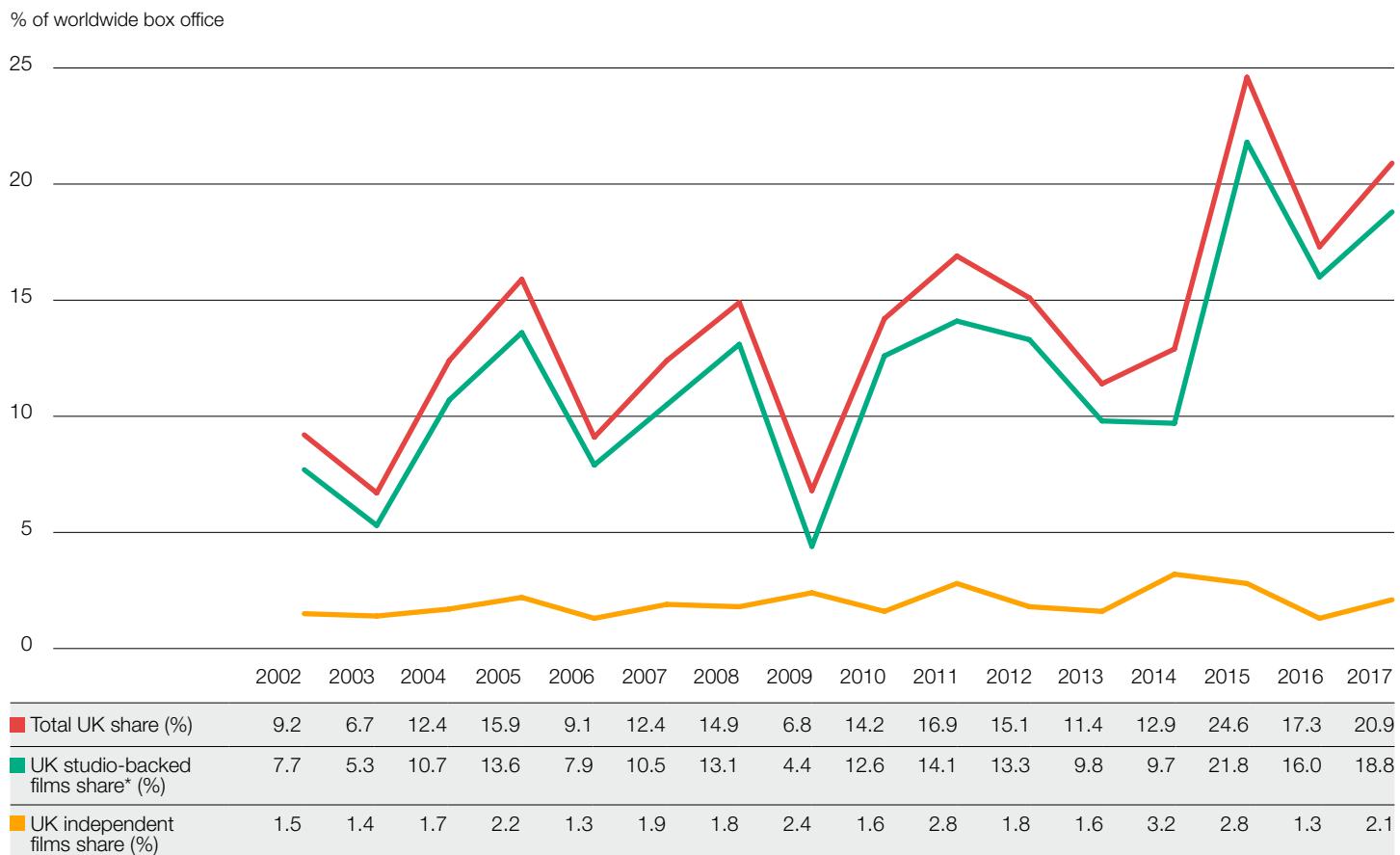
Notes:

Data updated since publication of the 2017 Statistical Yearbook; global theatrical revenues for several years have been revised down, most notably 2016, which was reported in the previous edition as being worth \$39.6 billion.

* 'Studio-backed' means a UK film wholly or partly financed and controlled by a US studio but featuring UK cast, crew, locations, facilities, post-production and often UK source material.

As Figure 1 shows, the market share for UK studio-backed films fluctuates significantly from year to year and is highly dependent on the performance of a small number of titles. The peak (22%) achieved in 2015 was propelled by the success of *Star Wars: The Force Awakens* (\$1.9 billion) and *Avengers: Age of Ultron* (\$1.4 billion). The global annual market share for UK independent films has been more consistent over the period, generally ranging between 1% and 3%. As with the blockbuster UK studio-backed films, the impact of breakout independent titles on the annual market share is significant. The high point for UK independent films was in 2014 (3.2%) when the top earning releases included *The Imitation Game* (\$228 million), *Non-Stop* (\$223 million) and *Paddington* (\$137 million).

Figure 1 UK films global market share, 2002-2017



Source: BFI RSU

* 'Studio-backed' means a UK film wholly or partly financed and controlled by a US studio but featuring UK cast, crew, locations, facilities, post-production and often UK source material.

As Table 2 shows, the list of the top 10 highest grossing UK qualifying films released at the worldwide box office in 2017 is headed by *Beauty and the Beast* (\$1.2 billion) and *Star Wars: The Last Jedi* (\$1 billion). As in both 2015 and 2016, no independent UK films feature in the top 10 list. The top earning independent UK film worldwide in 2017, *Baby Driver* (\$204 million), fell just outside the top 10 in 12th place.

Table 2 Top 10 UK qualifying films worldwide, 2017

Title	Country of origin	Worldwide gross (US\$ million)
1 <i>Beauty and the Beast</i>	UK/USA	1,152
2 <i>Star Wars: The Last Jedi</i>	UK/USA	1,047
3 <i>Wonder Woman</i>	UK/USA	723
4 <i>Pirates of the Caribbean: Salazar's Revenge</i> *	UK/USA	695
5 <i>Transformers: The Last Knight</i>	UK/USA	537
6 <i>Justice League</i>	UK/USA	501
7 <i>Dunkirk</i>	UK/USA	473
8 <i>The Mummy</i>	UK/USA	344
9 <i>Kingsman: The Golden Circle</i>	UK/USA	335
10 <i>Murder on the Orient Express</i>	UK/USA	254
Total top 10		6,061

Source: BFI RSU

Notes:

Worldwide gross includes the UK and Republic of Ireland.

The box office gross is cumulative gross box office up to 18 February 2018 in territories where the film was released in 2017. Box office takings from territories where the film was released in 2016 or 2018 are not included in the total. (*Star Wars: The Last Jedi*, for example, was released in a majority of territories in 2017 but was released in China in 2018.)

* *Pirates of the Caribbean: Salazar's Revenge* was released as *Pirates of the Caribbean: Dead Men Tell No Tales* in a range of territories including the USA and Canada.

The highest grossing UK independent film released in 2017 was *Baby Driver*, which earned \$204 million worldwide, followed by *Paddington 2* which grossed \$131 million (Table 3). These were the only two UK independent films to earn over \$100 million from their release in worldwide territories in 2017; none did so in 2016.

Table 3 Top 10 UK independent films worldwide, 2017

Title	Country of origin	Worldwide gross (US\$ million)
1 Baby Driver	UK/USA#	204
2 Paddington 2*	UK/Fra	131
3 47 Metres Down	UK	63
4 Victoria & Abdul	UK/USA#	54
5 Darkest Hour**	UK/USA#	47
6 T2 Trainspotting	UK/USA#	44
7 Three Billboards Outside Ebbing, Missouri***	UK/USA#	33
8 Loving Vincent	UK/Pol/USA#	28
9 Viceroy's House	UK/Ind	15
10 Their Finest	UK	14
Total top 10		633

Source: BFI RSU

Notes:

See notes to Table 2.

* *Paddington 2* was released in a majority of territories including the UK and Republic of Ireland in 2017 but was released in some major territories including the USA and Canada, Russia and Japan in 2018.

** *Darkest Hour* was released in the USA and Canada and China in 2017, but in the remainder of the analysed territories, including the UK and Republic of Ireland, in 2018.

*** *Three Billboards Outside Ebbing, Missouri* was released in the USA/Canada in 2017, but in the remainder of the analysed territories, including the UK and Republic of Ireland, in 2018.

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

UK FILMS IN NORTH AMERICA

As with the share of the global market, the market share for UK films in North America (the USA and Canada) has fluctuated greatly over the last 16 years depending on the performance of a very small number of titles (Table 4). UK films earned \$3.2 billion at the box office in North America in 2017, just over 29% of the theatrical market and the highest share since our analysis began. The market share for UK studio-backed titles was 26.4% and for UK independent films was 2.7%.

Table 4 UK market share in North America, 2002-2017

Year	Total UK share %	UK studio-backed films share* %	UK independent films share %
2002	7.2	6.6	0.6
2003	5.7	4.2	1.5
2004	11.0	9.7	1.3
2005	15.8	15.0	0.8
2006	9.2	7.6	1.6
2007	11.8	10.6	1.2
2008	16.3	14.5	1.8
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

Source: comScore, BFI RSU analysis

* 'Studio-backed' means a UK film wholly or partly financed and controlled by a US studio but featuring UK cast, crew, locations, facilities, post-production and often UK source material.

With box office earnings of \$606 million, *Star Wars: The Last Jedi* was the top performing UK qualifying film in the USA and Canada in 2017 (Table 5). This was the third consecutive year that a film from the Star Wars franchise has topped the chart. The next highest earning UK film was *Beauty and the Beast* with a gross of \$504 million. There were seven independent UK films in the top 20, up from three in 2016. The top performing UK independent title was *Baby Driver* with \$108 million.

Table 5 Top 20 UK films at the North American box office (including co-productions), 2017

Title	Country of origin	Box office gross (US\$ million)	US distributor
1 Star Wars: The Last Jedi	UK/USA	605.5	Walt Disney
2 Beauty and the Beast	UK/USA	504.0	Walt Disney
3 Wonder Woman	UK/USA	412.6	Warner Bros
4 Justice League	UK/USA	227.7	Warner Bros
5 Dunkirk	UK/USA	188.4	Warner Bros
6 Pirates of the Caribbean: Salazar's Revenge*	UK/USA	172.6	Walt Disney
7 Transformers: The Last Knight	UK/USA	130.2	Paramount
8 Baby Driver	UK/USA#	107.8	Sony Pictures
9 Murder on the Orient Express	UK/USA	102.3	20th Century Fox
10 Kingsman: The Golden Circle	UK/USA	100.2	20th Century Fox
11 The Mummy	UK/USA	80.2	Universal
12 The Hitman's Bodyguard	UK/USA	75.5	Lionsgate
13 Alien: Covenant	UK/USA	74.3	20th Century Fox
14 47 Metres Down	UK	44.3	Entertainment Studios
15 Darkest Hour	UK/USA#	41.5	Focus Features
16 King Arthur: Legend of the Sword	UK/USA	39.2	Warner Bros
17 The Foreigner	UK/USA/Chn#	34.4	STX Entertainment
18 Geostorm	UK/USA#	33.7	Warner Bros
19 Three Billboards Outside Ebbing, Missouri	UK/USA#	32.7	Fox Searchlight
20 Life	UK/USA	30.2	Sony Pictures

Source: comScore, BFI RSU analysis

Notes:

Table lists the gross box office for films released in the USA and Canada in 2017 and includes 2018 earnings up to 18 February 2018.

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

* *Pirates of the Caribbean: Salazar's Revenge* was released as *Pirates of the Caribbean: Dead Men Tell No Tales* in the USA and Canada.

UK FILMS IN EUROPE

Outside the UK and Republic of Ireland, the market shares for UK films in major European territories, including Russia, ranged from a high of just over 27% in the Netherlands to 18% in France (Table 6). The largest share for UK independent films was also recorded in the Netherlands (3.9%) where *Baby Driver* was the top independent title. The next two most popular territories in terms of market share for UK independent films were Portugal (3.4%) where *Baby Driver* was also the top UK independent release and Germany (3%) where *Paddington 2* was the top independent film. Overall in the selected European territories, UK independent films generated an average of 2.4% of box office revenues, up from 1.5% in 2016.

Table 6 UK market share in selected European territories, 2017

Territory	Box office for UK films (\$ million)	Total UK share (%)	UK studio-backed films share* (%)	UK independent films share (%)	Top independent UK film
Austria	22.2	19.4	17.4	2.0	<i>Baby Driver</i>
France	255.7	18.0	15.6	2.4	<i>Paddington 2</i>
Germany	317.2	26.0	23.0	3.0	<i>Paddington 2</i>
Italy	104.5	21.3	19.0	2.3	<i>T2 Trainspotting</i>
Netherlands	64.7	27.3	23.4	3.9	<i>Baby Driver</i>
Portugal	20.9	24.3	20.9	3.4	<i>Baby Driver</i>
Russia	240.0	24.2	22.7	1.5	<i>Baby Driver</i>
Spain	114.5	21.6	19.3	2.3	<i>Baby Driver</i>

Source: comScore, BFI RSU analysis

* 'Studio-backed' means a UK film wholly or partly financed and controlled by a US studio but featuring UK cast, crew, locations, facilities, post-production and often UK source material.

In previous editions of the Yearbook we have reported admissions. In 2017, France had a total of 35 million admissions for UK films.

The most popular UK film in European Union (EU) countries (other than the UK, Republic of Ireland and Malta) in 2017 was *Beauty and the Beast* with just under 19.9 million admissions followed by *Star Wars: The Last Jedi* with 19.5 million (Table 7). *Paddington 2* recorded the greatest number of admissions for an independent UK film in the EU with over 4 million ticket sales. Six of the top 20 titles were UK independent films, two more than in 2016.

Table 7 Top 20 UK films in other EU countries, 2017

Title	Country of origin	EU admissions
1 Beauty and the Beast	UK/USA	19,884,156
2 Star Wars: The Last Jedi	UK/USA	19,447,002
3 Pirates of the Caribbean: Salazar's Revenge	UK/USA	16,911,020
4 Dunkirk	UK/USA	9,543,155
5 Murder on the Orient Express	UK/USA	7,423,698
6 Wonder Woman	UK/USA/HK/Chn	6,364,097
7 Justice League	UK/USA	6,108,731
8 Transformers: The Last Knight	UK/USA/Chn/Can	5,691,867
9 Kingsman: The Golden Circle	UK/USA	5,304,883
10 Paddington 2	UK/Fra	4,032,187
11 Alien: Covenant	UK/USA	3,945,072
12 King Arthur: Legend of the Sword	UK/USA	3,418,642
13 Baby Driver	UK/USA [#]	3,134,421
14 The Hitman's Bodyguard	UK/Nld/USA	2,769,123
15 The Snowman	UK/Swe/Nor	2,304,105
16 Life	UK/USA	2,048,633
17 Victoria & Abdul	UK/USA [#]	1,783,915
18 T2 Trainspotting	UK/USA [#]	1,260,102
19 Loving Vincent	UK/Pol/USA [#]	910,826
20 Suburbicon	UK/USA [#]	661,306

Source: European Audiovisual Observatory Lumière Database

Notes:

Data based on admissions from EU countries (excluding the UK, Republic of Ireland and Malta) in the 2017 calendar year.

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



The most popular UK films in the major European territories outside the EU were *Pirates of the Caribbean: Salazar's Revenge* (top film overall in Russia and top UK film in Turkey) and *Star Wars: The Last Jedi* (top UK film in Switzerland, Iceland and Norway). *Paddington 2* was the top earning UK independent film in Switzerland and Norway while in Iceland it was *Baby Driver*.

UK FILMS IN LATIN AMERICA

UK films earned between 11% and 28% of the box office in the Latin American territories for which data are available (Table 8). *Assassin's Creed* was the highest performing UK qualifying film in those territories with combined takings of \$89 million and *Justice League* was second with \$54 million. The market share for UK independent films (excluding Argentina and Venezuela where no UK independent films were released) ranged from 0.1% in Colombia to 0.8% in Brazil. The average across the four territories with UK independent film releases was 0.4% (the same as in 2016).

Table 8 UK market share in selected Latin American territories, 2017

Territory	Box office for UK films (US\$ million)	Total UK share (%)	UK studio-backed films share* (%)	UK independent films share (%)	Top UK independent film
Argentina	12.5	11.1	11.1	-	-
Brazil	308.1	28.6	27.8	0.8	<i>Baby Driver</i>
Chile	2.7	12.8	12.6	0.2	<i>The Infiltrator</i>
Colombia	8.4	14.6	14.5	0.1	<i>Anthropoid</i>
Mexico	19.6	16.7	16.1	0.6	<i>Florence Foster Jenkins</i> **
Venezuela	54.2	12.1	12.1	-	-

Source: comScore, BFI RSU analysis

* 'Studio-backed' means a UK film wholly or partly financed and controlled by a US studio but featuring UK cast, crew, locations, facilities, post-production and often UK source material.

** *Florence Foster Jenkins* was released in the other territories in this table in 2016; it was the top performing UK independent film in Argentina in that year.

UK FILMS IN ASIA

UK films earned \$2.4 billion across the six selected Asian territories in 2017, over 60% of which (\$1.4 billion) was generated in China. *Transformers: The Last Knight* (\$297 million) was the top performing UK qualifying film across the combined territories, and was the top UK film in both China (where it earned \$239 million) and Malaysia. *Beauty and the Beast* was the highest grossing film overall in both Hong Kong and Japan as well as being the top UK title in South Korea, while *Wonder Woman* was the most popular UK title in Singapore. South Korea had the lowest share for UK films (16.9%) across the selected territories, while Japan had the lowest share for UK independent titles (0.8%). Two different UK independent films were the highest earners across the six territories – *Paddington 2* and *Baby Driver*.

Table 9 UK market share in selected Asian territories, 2017

Territory	Box office for UK films (US\$ million)	Total UK share (%)	UK studio-backed films share* (%)	UK independent films share (%)	Top UK independent film
China	1,458.4	17.4	16.4	1.0	<i>Paddington 2</i>
Hong Kong	67.4	27.2	25.4	1.8	<i>Paddington 2</i>
Japan	424.3	21.0	20.2	0.8	<i>Baby Driver</i>
Malaysia	72.4	24.5	22.8	1.7	<i>Baby Driver</i>
Singapore	49.3	32.1	30.7	1.4	<i>Baby Driver</i>
South Korea	302.8	16.9	15.9	1.0	<i>Baby Driver</i>

Source: comScore, BFI RSU analysis

* 'Studio-backed' means a UK film wholly or partly financed and controlled by a US studio but featuring UK cast, crew, locations, facilities, post-production and often UK source material.

UK FILMS IN AUSTRALASIA

The two most popular films in both Australia and New Zealand in 2017 where UK qualifying titles: *Star Wars: The Last Jedi* was the highest grossing film in both territories followed by *Beauty and the Beast*. The top grossing UK independent film differed, however, with *Baby Driver* the most popular title in Australia and *Paddington 2* the most popular title in New Zealand (Table 10).

Table 10 UK market share in Australia and New Zealand, 2017

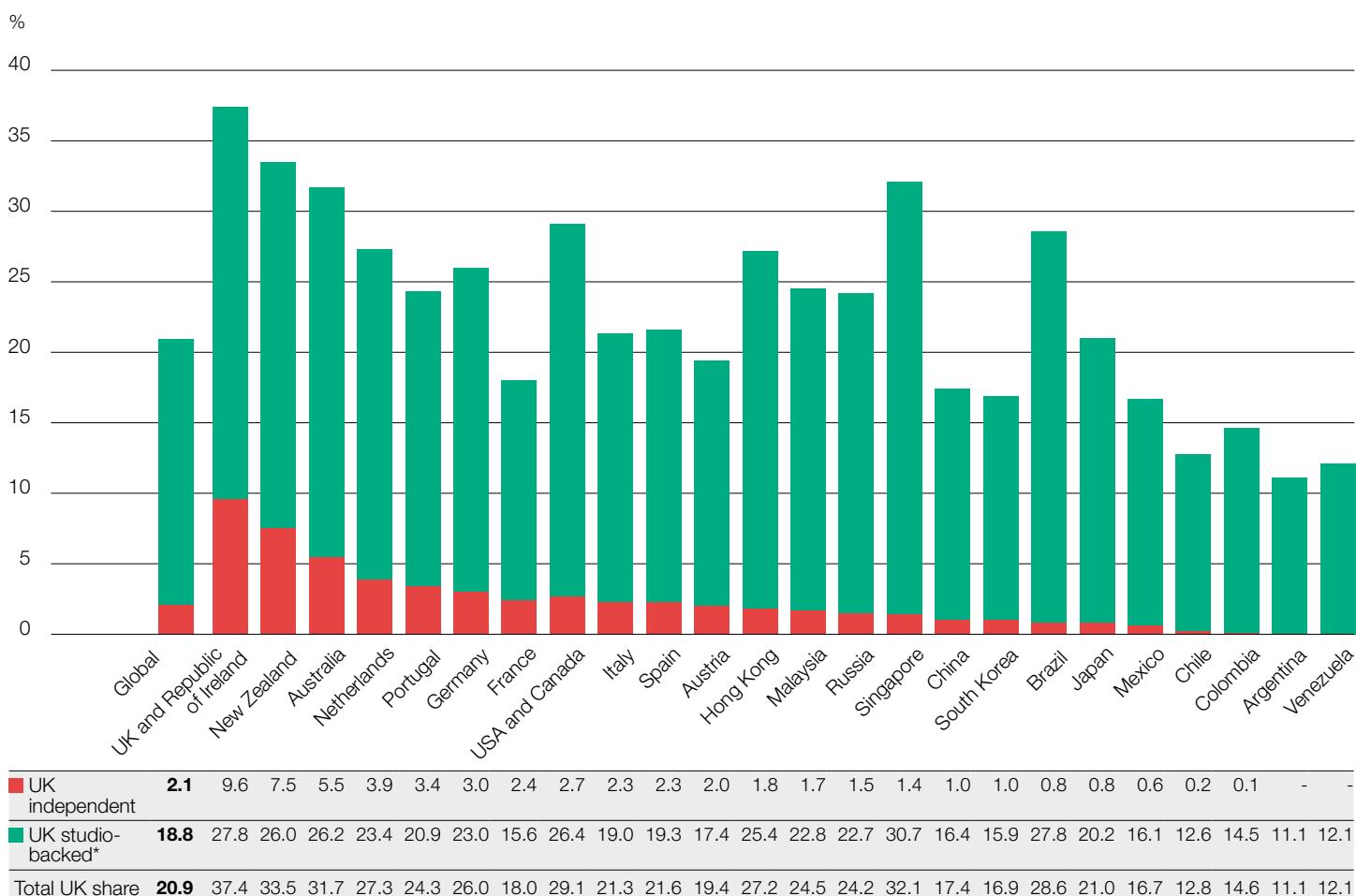
Territory	Box office for UK films (US\$ million)	Total UK share (%)	UK studio-backed films share* (%)	UK independent films share (%)	Top UK independent film
Australia	327.9	31.7	26.2	5.5	<i>Baby Driver</i>
New Zealand	48.6	33.5	26.0	7.5	<i>Paddington 2</i>

Source: comScore, BFI RSU analysis

* 'Studio-backed' means a UK film wholly or partly financed and controlled by a US studio but featuring UK cast, crew, locations, facilities, post-production and often UK source material.

Figure 2 shows the market share of UK films for the territories shown in Tables 4, 6 and 8-10. The share for the UK and Republic of Ireland and the overall global share are included to provide a comparison. The territories are listed in order of market share for UK independent films. After the UK and Republic of Ireland, New Zealand and Australia had the second and third highest market shares for independent UK films worldwide at 7.5% and 5.5% respectively.

Figure 2 UK market share in 24 territories, 2017 (in order of market share of UK independent films)



Source: comScore, BFI RSU analysis

Notes:

Figures may not sum to total due to rounding.

* 'Studio-backed' means a UK film wholly or partly financed and controlled by a US studio but featuring UK cast, crew, locations, facilities, post-production and often UK source material.

UK TALENT AND THE GLOBAL BOX OFFICE

Characters and stories created by UK authors consistently enthrall film audiences around the world, while British film directors and actors have made a huge impact on films internationally. These talents play an important role in projecting the UK's national identity – and creative abilities – across the globe.

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 between 2001 and 2017, 34 films are based on stories and characters created by UK writers, and collectively these films have earned \$27 billion (£19 billion at the average exchange rate) at the global box office. The 34 films include one title released in 2017, *Dunkirk*, which was written (and directed) by Christopher Nolan. Forty-nine of the top 200 titles are UK qualifying films.

Novels by British writers have provided the source material for three of the top 20 grossing films worldwide since 2001: *Harry Potter and the Deathly Hallows: Part 2*, *The Lord of the Rings: The Return of the King* and *Skyfall* (Table 11). Also appearing in the top 20 are *Captain America: Civil War* and *The Dark Knight Rises* which feature superhero characters created respectively by Americans Joe Simon and Bob Kane, but the story for *Captain America: Civil War* was based on a series of comic books penned by the British writer Mark Millar, and *The Dark Knight Rises* was written by Christopher Nolan.

Table 11 Top 20 grossing films worldwide, 2001-2017

Rank	Title	Country of origin	Gross box office (US\$ million)	US distributor	UK source material (writer)
1	Avatar	USA	2,790	20th Century Fox	
2	Star Wars: The Force Awakens	UK/USA	2,068	Walt Disney	
3	Jurassic World	USA	1,672	Universal	
4	Marvel Avengers Assemble	USA	1,520	Walt Disney	
5	Fast & Furious 7	USA	1,519	Universal	
6	Avengers: Age of Ultron	UK/USA	1,405	Walt Disney	
7	Harry Potter and the Deathly Hallows: Part 2	UK/USA	1,342	Warner Bros	Novel by JK Rowling
8	Star Wars: The Last Jedi	UK/USA	1,333	Walt Disney	
9	Frozen	USA	1,277	Walt Disney	
10	Beauty and the Beast	UK/USA	1,264	Walt Disney	
11	The Fate of the Furious	USA	1,238	Universal	
12	Iron Man 3	USA/Chn	1,216	Paramount	
13	Minions	USA/Fra	1,167	Universal	
14	Captain America: Civil War	USA	1,154	Walt Disney	
15	Transformers: Dark of the Moon	USA	1,142	Paramount	
16	The Lord of The Rings: The Return of The King	USA/NZ	1,130	New Line	Novel by JRR Tolkien
17	Skyfall	UK/USA	1,109	MGM/Columbia/Sony	Based on novels by Ian Fleming
18	Transformers: Age of Extinction	USA/Chn	1,104	Paramount	
19	The Dark Knight Rises	UK/USA	1,085	Warner Bros	
20	Toy Story 3	USA	1,067	Walt Disney	

Source: BFI RSU, comScore

Looking just at films based on UK story material, the top 20 grossing films based on stories or characters created by UK writers during the period are listed in Table 12. Nineteen are adaptations of novels or other books by UK authors and one is from an original screenplay. Works by JK Rowling are the source material for nine titles in the top 20 (all eight of the Harry Potter films and *Fantastic Beasts and Where to Find Them*), while six titles are based on the writings of JRR Tolkien (the Lord of the Rings and Hobbit trilogies). There are no entries from 2017.

Table 12 Top 20 grossing films worldwide based on stories and characters created by UK writers, 2001-2017

Rank	Title	Country of origin	Gross box office (US\$ million)	US distributor	UK source material (writer)
1	Harry Potter and the Deathly Hallows: Part 2	UK/USA	1,342	Warner Bros	Novel by JK Rowling
2	The Lord of the Rings: The Return of The King	UK/USA	1,130	New Line	Novel by JRR Tolkien
3	Skyfall	UK/USA	1,109	MGM/Columbia/Sony	Based on the novels by Ian Fleming
4	Alice in Wonderland	USA	1,025	Walt Disney	Novel by Lewis Carroll
5	The Hobbit: An Unexpected Journey	USA/NZ	1,021	Warner Bros	Novel by JRR Tolkien
6	Harry Potter and the Philosopher's Stone	UK/USA	975	Warner Bros	Novel by JK Rowling
7	The Jungle Book	UK/USA	967	Walt Disney	Novel by Rudyard Kipling
8	The Hobbit: The Desolation of Smaug	USA/NZ	961	Warner Bros	Novel by JRR Tolkien
9	Harry Potter and the Deathly Hallows: Part 1	UK/USA	960	Warner Bros	Novel by JK Rowling
10	The Hobbit: The Battle of the Five Armies	USA/NZ	956	Warner Bros	Novel by JRR Tolkien
11	Harry Potter and the Order of the Phoenix	UK/USA	940	Warner Bros	Novel by JK Rowling
12	Harry Potter and the Half Blood Prince	UK/USA	934	Warner Bros	Novel by JK Rowling
13	The Lord of the Rings: The Two Towers	USA/NZ	929	New Line	Novel by JRR Tolkien
14	Harry Potter and the Goblet of Fire	UK/USA	897	Warner Bros	Novel by JK Rowling
15	SPECTRE	UK/USA	881	MGM/Columbia/Sony	Based on the novels by Ian Fleming
16	Harry Potter and the Chamber of Secrets	UK/USA	878	Warner Bros	Novel by JK Rowling
17	The Lord of the Rings: The Fellowship of the Ring	USA/NZ	873	New Line	Novel by JRR Tolkien
18	Inception	USA	828	Warner Bros	Original screenplay by Jonathan and Christopher Nolan
19	Fantastic Beasts and Where to Find Them	UK/USA	813	Warner Bros	Based on the book by JK Rowling
20	Harry Potter and the Prisoner of Azkaban	UK/USA	797	Warner Bros	Novel by JK Rowling

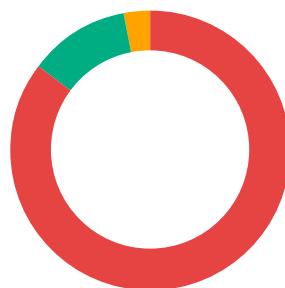
Source: BFI RSU, comScore

Of the 34 films from the top 200 based on stories and characters created by UK writers, 85% (29 films) were adapted from the work of current and classic authors such as Ian Fleming, Rudyard Kipling, CS Lewis, JK Rowling and JRR Tolkien (Figure 3). Four films are based on original screenplays and one is based on a musical.

Figure 3 Origin of UK source material in the top 200 films at the worldwide box office, 2001-2017

Source material	%
Novel	85.3
Original screenplay	11.8
Musical	2.9

Source: BFI RSU

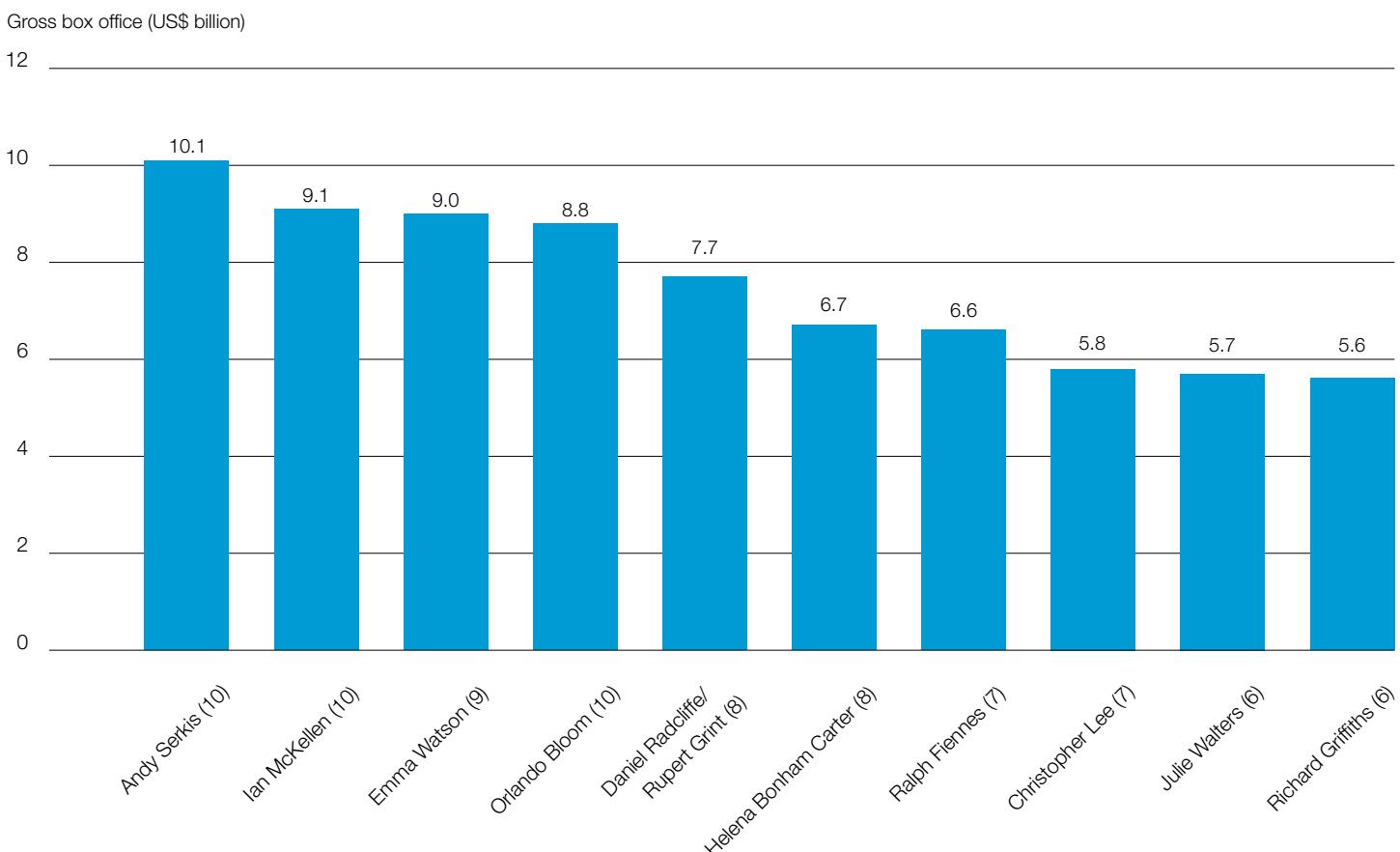


UK ACTORS

Over 60% (128) of the top 200 films at the global box office since 2001 have featured British actors in either lead/title roles (53) or in the supporting cast (70). If animated titles are removed (47 titles), then British acting talent has played lead or supporting roles in 80% of the top live action films of the last 17 years. The global prominence of UK acting talent is reflected in Figure 4, which shows the top 11 British actors based on appearances in the top 200 films and ranked by total box office gross. (The chart shows 10 entries, but includes 11 actors as Daniel Radcliffe and Rupert Grint both feature for the same eight films of the Harry Potter series and thus are shown as one entry). The Harry Potter films feature heavily in this chart.

At the top of the list is Andy Serkis, whose ground-breaking motion capture performances have contributed to a range of successful franchises including the Lord of the Rings, the Hobbit, Planet of the Apes and Star Wars films as well as the most recent remake of the movie classic *King Kong*. In second place is Ian McKellen who has appeared in 10 of the top 200 films, including three X-Men films and the Lord of the Rings and Hobbit trilogies. Emma Watson is third thanks to her starring role in the eight Harry Potter titles and 2017's *Beauty and the Beast*, followed by Orlando Bloom who has appeared in five Tolkien adaptations and four Pirates of the Caribbean films. There are two other female actors in the list: Helena Bonham Carter, who has appeared in eight of the top 200 films, including four Harry Potter films, *The King's Speech*, *Les Misérables* and *Cinderella*, and Julie Walters, who has appeared in five Harry Potter films and *Mamma Mia!*.

**Figure 4 Top 10 UK actors featured in the top 200 films at the worldwide box office, 2001-2017
(number of appearances in brackets)**



Source: BFI RSU, comScore

Note: Includes actors who have made appearances in the top 200 films, either in lead/title role or supporting role, not including voice-only roles.

UK DIRECTORS

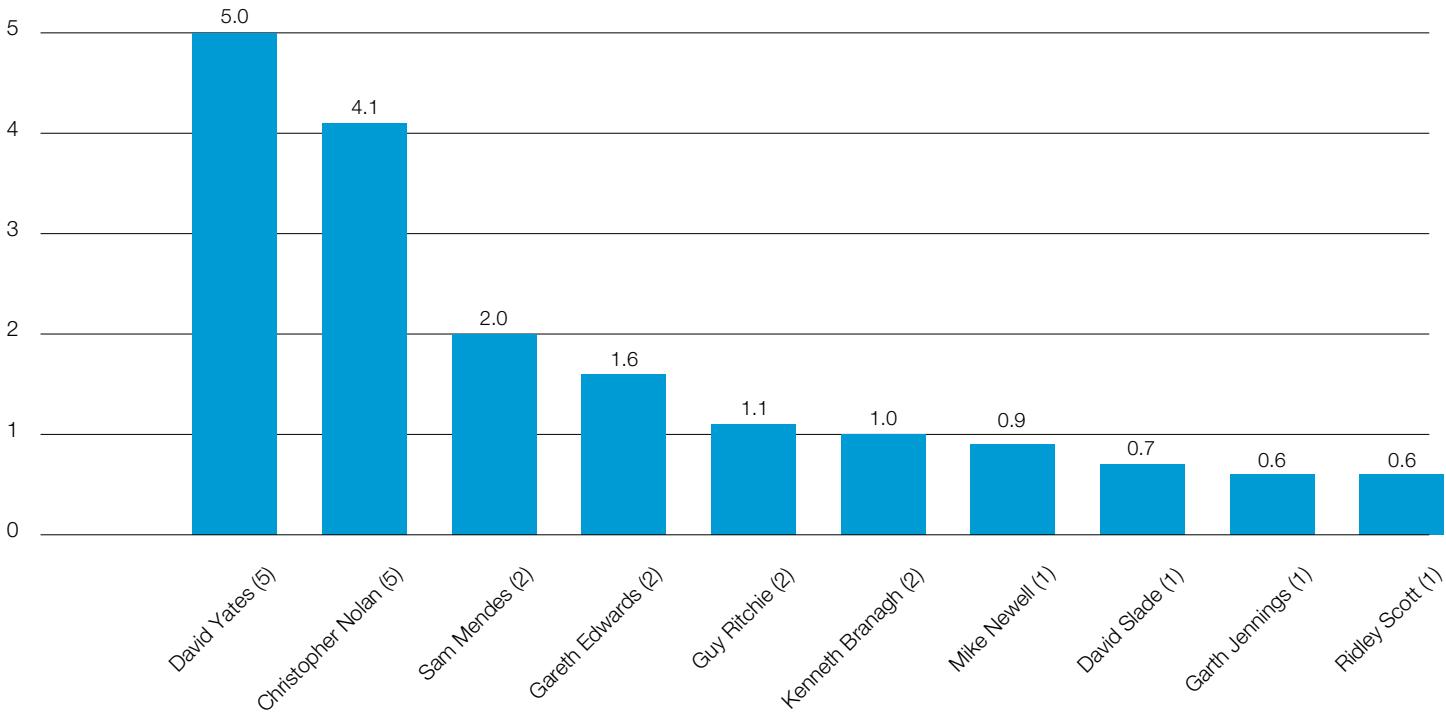
Twenty-eight of the 200 highest grossing films at the global box office between 2001 and 2017 were helmed by British directors (Table 13). The top 10 UK directors in terms of cumulative earnings for films in the top 200 are listed in Figure 5. David Yates remains the most commercially successful British director in recent years, with total top 200 box office takings of \$5 billion from four Harry Potter films and the spin-off title *Fantastic Beasts and Where to Find Them*. Christopher Nolan is second with \$4.1 billion from five top 200 titles: two Batman films, *Inception*, *Interstellar* and the 2017 release *Dunkirk*. In third place is *Skyfall* and *SPECTRE* director Sam Mendes (\$2 billion) followed by Gareth Edwards with box office earnings of \$1.6 billion from *Rogue One: A Star Wars Story* and *Godzilla*.

Two women feature amongst the British directors of top 200 films: Phyllida Lloyd is in 13th place with a worldwide gross of \$606 million for *Mamma Mia!* and Sam Taylor-Johnson is 14th with a gross of \$571 million for *Fifty Shades of Grey*. The only independent UK film to feature in the list in recent years had been Tom Hooper's *The King's Speech* (\$414 million) but this has fallen to 208th place.

**Figure 5 Top 10 UK directors based on top 200 grossing films at the worldwide box office, 2001-2017
(number of films in brackets)**

Gross box office (US\$ billion)

6



Source: BFI RSU, comScpre

Table 13 UK directors of top 200 films at the worldwide box office, 2001-2017

Director	Film	Total gross box office (US\$ million)
1 David Yates	Harry Potter and the Deathly Hallows: Part 2	4,988
	Harry Potter and the Deathly Hallows: Part 1	
	Harry Potter and the Order of the Phoenix	
	Harry Potter and the Half Blood Prince	
	Fantastic Beasts and Where to Find Them	
2 Christopher Nolan	The Dark Knight Rises	4,120
	The Dark Knight	
	Inception	
	Interstellar	
	Dunkirk	
3 Sam Mendes	Skyfall	1,989
	SPECTRE	
4 Gareth Edwards	Rogue One: A Star Wars Story	1,584
	Godzilla (2014)	
5 Guy Ritchie	Sherlock Holmes: A Game of Shadows	1,071
	Sherlock Holmes	
6 Kenneth Branagh	Cinderella	992
	Thor	
7 Mike Newell	Harry Potter and the Goblet of Fire	897
8 David Slade	The Twilight Saga: Eclipse	698
9 Garth Jennings	Sing	632
10 Ridley Scott	The Martian	631
11 Phyllida Lloyd	Mamma Mia!	606
12 Sam Taylor-Johnson	Fifty Shades of Grey	571
13 Rupert Wyatt	Rise of the Planet of the Apes	483
14 Paul Greengrass	The Bourne Ultimatum	443
15 Tom Hooper	Les Misérables	442
16 Duncan Jones	Warcraft	434

Source: BFI RSU, comScore

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 2017/18 awards cycle. The awards included here were presented at the Sundance, Berlin, Cannes, Venice and Toronto festivals of 2017 and the BAFTA Film Award and Academy Award® ceremonies which took place in 2018.

However, Table 14 also shows the number of awards won in calendar years 2001 to 2017, in order to provide a comparison with previous years. In 2017, UK films and British individuals won 22 awards, representing 12% of the prizes available. The number of awards won is down on 2016, when 29 awards were won, representing 15% of those available. (Awards specific to foreign nationals or films, for example the Toronto Film Festival's award for Best Canadian Film, are not included in the present analysis).

Table 14 Numbers of UK award winners, 2001-2017/18

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
Total (to end of 2017)	453	
2016/17 awards cycle	22	12
2017/18 awards cycle	33	18

Source: BFI

Table 15 lists the awards won by UK films and British talent at the major festivals in 2017 and at the 2018 BAFTA Film Awards and Academy Awards®.

British films and filmmakers won prizes at all of the five major festivals in 2017. There were three winners at the Sundance Film Festival: Francis Lee won the directing award (world cinema dramatic) for *God's Own Country*, Daniel Landin won the cinematography award (US cinema dramatic) for *The Yellow Birds*, and Babak Anvari received the Sundance Institute/NHK Award for emerging filmmakers with his latest script *I Came By*. Francis Lee repeated his success at Berlin, winning the Harvey (Männer Readers' Jury Award) for *God's Own Country*, while Sally Potter picked up the German festival's Guild Film Prize. The big UK winner at Cannes was Lynne Ramsay who was awarded the best screenplay prize for *You Were Never Really Here* (which she also directed). The other British winners at Cannes were the actors Anya Taylor-Joy and George MacKay who won the Chopard Trophy for up-and-coming talent. There were two UK prizes at Venice: Charlotte Rampling won the Volpi Cup for her performance in *Hannah* and Martin McDonagh won the best screenplay award for *Three Billboards Outside Ebbing, Missouri* (which he also directed). *Three Billboards Outside Ebbing, Missouri* was one of two British films to pick up prizes at Toronto, with a win in the People's Choice Award category, while Clio Barnard's *Dark River* was awarded a special mention from the Toronto Platform Prize jury.

Three films led the British success at the BAFTAs in 2018 winning seven of a total haul of 15 awards. The big winners on the night were: *Three Billboards Outside Ebbing, Missouri* which won awards for best film, outstanding British film and best original screenplay (Michael McDonagh); *Darkest Hour* which picked up awards for leading actor (Gary Oldman) and makeup and hairstyling; and *Blade Runner 2049* which won in the cinematography and special visual effects categories. The cinematography BAFTA was the fourth win in this category for Roger Deakins, who also won best achievement in cinematography at the Academy Awards®, his first ever Oscar win after 13 previous nominations. This award was one of two for *Blade Runner 2049* at the Academy Awards® which also repeated its BAFTA win in visual effects. Overall, British films and filmmakers won six Oscars® in 2018. *Darkest Hour* matched both its BAFTA wins in the leading actor and makeup and hairstyling categories while *Dunkirk* won the Oscar® for sound editing. (*Dunkirk* picked up two further Academy Awards® – for sound mixing and film editing – but as these were won by non-British nationals they do not appear in the following table.)

Table 15 Awards won by UK film and British talent, 2017/18

Award ceremony/ festival	Award	Recipient	Title
Sundance Film Festival 19-29 January 2017	Directing Award: World Cinema Dramatic	Francis Lee	God's Own Country
	Cinematography Award: US Cinema Dramatic	Daniel Landin	The Yellow Birds
	Sundance Institute/ NHK Award	Babak Anvari	-
Berlin Film Festival 9-19 February 2017	Guild Film Prize	Film Award presented to Sally Potter	The Party
	Harvey (Männer Readers' Jury Award)	Film Award presented to Francis Lee	God's Own Country
Cannes Film Festival 17-28 May 2017	Award for Best Screenplay	Lynne Ramsay	You Were Never Really Here
	Chopard Trophy	Anya Taylor-Joy and George MacKay	-
Venice Film Festival 30 August- 9 September 2017	Best Actress (Volpi Cup)	Charlotte Rampling	Hannah
	Best Screenplay	Martin McDonagh	Three Billboards Outside Ebbing, Missouri
	Mimmo Rotella Foundation Award	Michael Caine (with George Clooney and Ai Weiwei)	-
Toronto International Film Festival 7-17 September 2017	Toronto Platform Prize - special mention	Film Award presented to Clio Barnard	Dark River
	People's Choice Award	Film Award presented to Martin McDonagh	Three Billboards Outside Ebbing, Missouri
BAFTA Film Awards 18 February 2018	BAFTA Fellowship	Ridley Scott	-
	Outstanding British contribution to Cinema	National Film and Television School	-
	Best Film	Film Award presented to Graham Broadbent, Martin McDonagh and Peter Czernin	Three Billboards Outside Ebbing, Missouri
	Outstanding British Film	Film Award presented to Graham Broadbent, Martin McDonagh and Peter Czernin	Three Billboards Outside Ebbing, Missouri
	Outstanding Debut by a British writer, director or producer	Rungano Nyoni and Emily Morgan	I Am Not a Witch
	Original Screenplay	Martin McDonagh	Three Billboards Outside Ebbing, Missouri
	Leading Actor	Gary Oldman	Darkest Hour
	Cinematography	Roger Deakins	Blade Runner 2049
	Editing	Jonathan Amos (with Paul Machliss)	Baby Driver
	Makeup and Hairstyling	David Malinowski, Ivana Primorac and Lucy Sibbick (with Kazuhiro Tsujii)	Darkest Hour
	Sound	Alex Gibson (with Richard King, Gregg Landaker, Gary A. Rizzo and Mark Weingarten)	Dunkirk

Table 15 Awards won by UK film and British talent, 2017/18 (continued)

Award ceremony/ festival	Award	Recipient	Title
BAFTA Film Awards 18 February 2018 (continued)	Special Visual Effects	Paul Lambert (with Richard R. Hoover, Gerd Nefzer and John Nelson)	Blade Runner 2049
	British Short Film	Colin O'Toole with Jonas Mortensen	Cowboy Dave
	British Short Animation	Paloma Baeza (with Ser En Low)	Poles Apart
	EE Rising Star Award	Daniel Kaluuya	-
Academy Awards® 4 March 2018	Actor in a Leading Role	Gary Oldman	Darkest Hour
	Cinematography	Roger Deakins	Blade Runner 2049
	Makeup and Hairstyling	David Malinovski and Lucy Sibbick (with Kazuhiro Tsuji)	Darkest Hour
	Short Film (live action)	Film Award presented to Chris Overton and Rachel Shenton	The Silent Child
	Sound Editing	Alex Gibson (with Richard King)	Dunkirk
	Visual Effects	Paul Lambert (with Richard R. Hoover, Gerd Nefzer and John Nelson)	Blade Runner 2049

Source: BFI

Note: Award recipients in parentheses are non-UK nationals.



Research & Statistics Unit

21 Stephen Street, London W1T 1LN

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