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Film
Forever



FILM AT THE CINEMA

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Facts in focus

UK BOX OFFICE RECEIPTS IN 2018

£1.28 billion

Up 0.2% on 2017

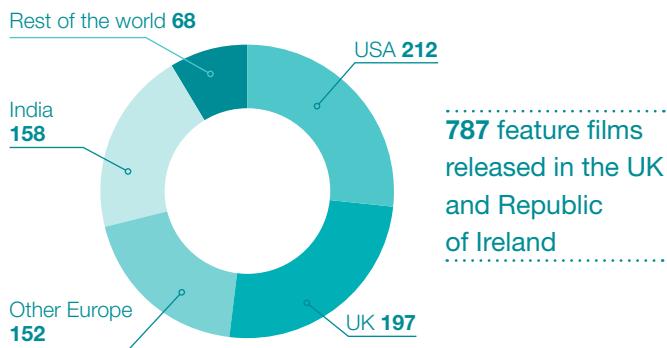
UK CINEMA ADMISSIONS IN 2018

177 million

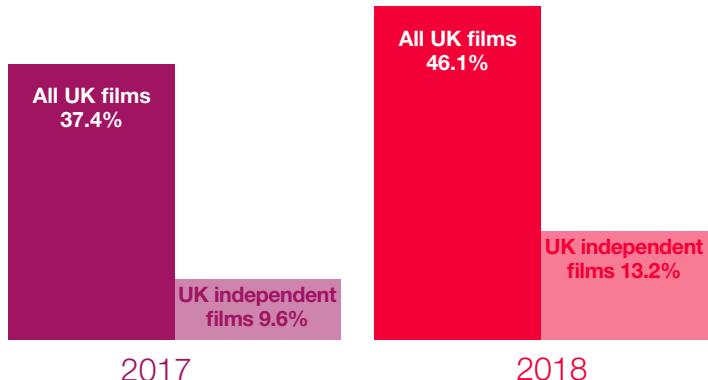
Up 3.7% on 2017

The highest attendances since 1970

ORIGIN OF FILM RELEASES



BOX OFFICE SHARE OF UK FILMS

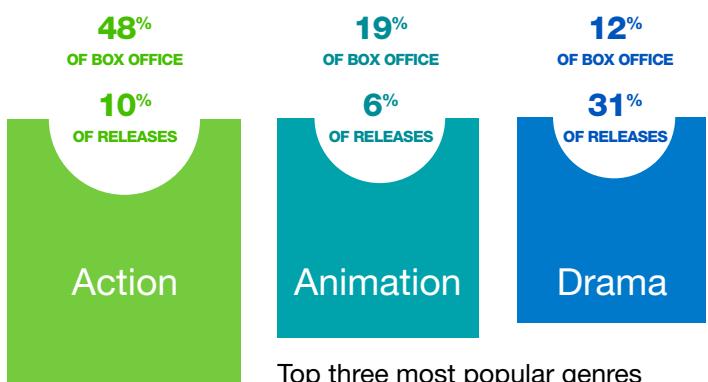


TOP GROSSING FILM



TOP GROSSING UK INDEPENDENT FILM

RELEASES BY GENRE



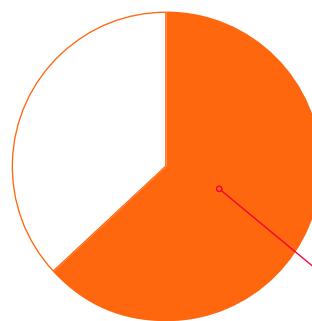
RELEASES BY CLASSIFICATION

£531 million

'12A' films had the **largest** box office gross

42% Films classified as '15' accounted for the **largest share** of releases

SPECIALISED FILMS



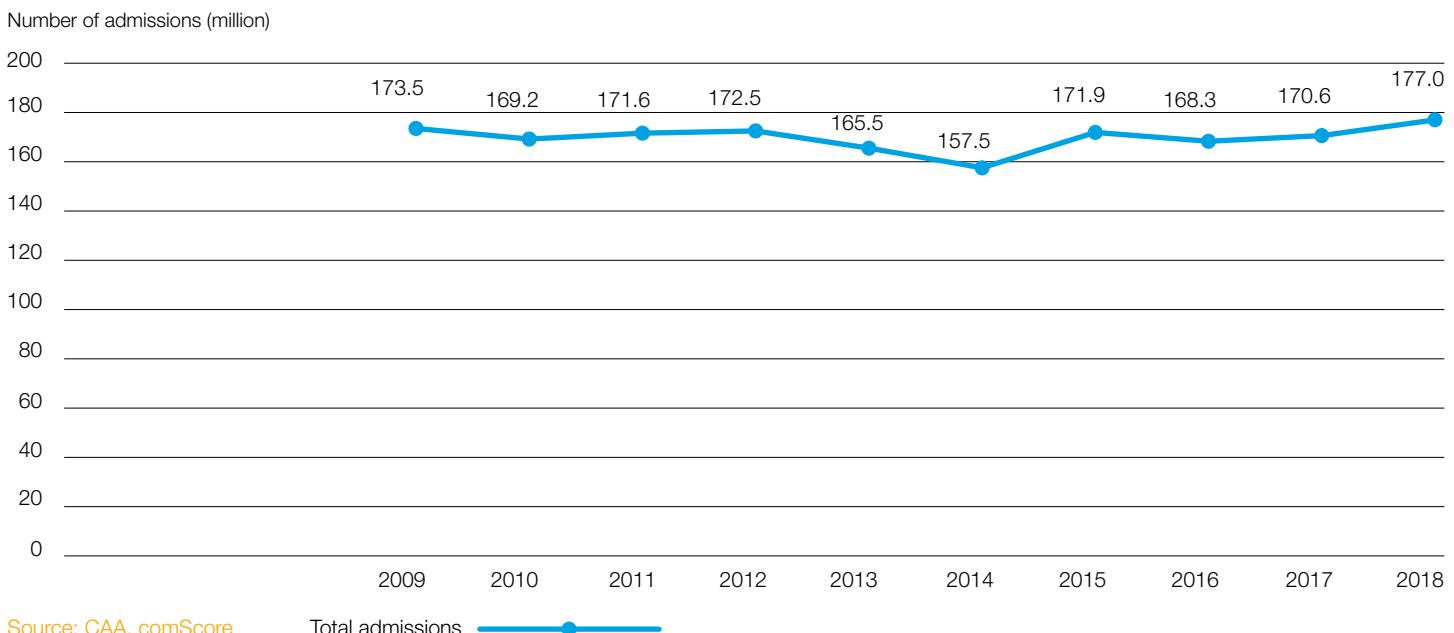
Documentaries, foreign language films and re-releases of classic/archive titles made up 58% of all film releases; they grossed £39.5 million, a 3% share of total box office

Film at the cinema

ADMISSIONS

2018 was a stand-out year for cinema admissions in the UK with ticket sales reaching 177 million, up 3.7% on 2017, and the highest total since 1970. The figure points to a growing appetite among British audiences for the big screen experience at a time when the range of competing entertainment options continues to multiply. In six of the 10 years between 2009 and 2018 (Figure 1) annual cinema visits topped 170 million, compared to only two out of 10 in the previous 10-year period.

Figure 1 Annual UK cinema admissions, 2009-2018



Of the five major European Union (EU) territories, the UK was the only one that saw an increase in admissions compared with 2017. Attendances were down in France (-4.0%), Germany (-13.9%), Spain (-2.9%) and Italy (-7.0%). According to European Audiovisual Observatory estimates, total admissions in the EU decreased by 3% to 955 million. This is 29.4 million less than in 2017, and the fourth lowest level recorded in the EU since 2009. This downward trend in admissions was also seen in the largest European territories outside the EU, with decreases recorded in both Russia (-5.6%) and Turkey (-1.1%).

In contrast to the decline in attendances across much of Europe, year-on-year admissions increased in the world's three largest theatrical markets: China (6.0%), India (2.4%) and North America (4.8%). It should be noted that the figures for Indian admissions in both 2017 and 2018 have been calculated on the basis of a revised methodology, so are not directly comparable with the data published in the previous edition of the Yearbook. Outside of the three biggest markets, 2018 saw declines in many of the other major global territories, including Mexico (-4.6%), South Korea (-1.8%), Japan (-3.3%) and Brazil (-10.0%).

Table 1 Admissions in selected global territories, 2017 and 2018 (ranked by 2018 admissions)

Territory	Admissions 2017 (million)	Admissions 2018 (million)	+/- 2017 (%)
China	1,620.0	1,717.0	6.0
India	1,429.0	1,463.0	2.4
USA and Canada	1,242.7	1,302.9	4.8
Mexico	348.0	332.0	-4.6
South Korea	219.9	216.0	-1.8
France	209.4	201.1	-4.0
Russia	212.2	200.3	-5.6
UK	170.6	177.0	3.7
Japan	175.0	169.2	-3.3
Other Western Europe	168.1	163.6	-2.7
Brazil	181.2	163.0	-10.0
Indonesia	119.4	130.1	8.9
Germany	122.3	105.4	-13.9
Spain	100.2	97.3	-2.9
Italy	99.6	92.6	-7.0
Other Central and Eastern Europe	87.0	87.5	0.6
Turkey	71.2	70.4	-1.1
Poland	56.6	59.7	5.5

Source: CAA, BFI, European Audiovisual Observatory, IHS Markit

Notes:

Includes all global territories with more than 100 million admissions and all European territories with more than 50 million admissions.

Other Western Europe comprises: Austria, Belgium, Denmark, Finland, Greece, Iceland, Republic of Ireland, Luxembourg, Malta, Netherlands, Norway, Portugal, Sweden and Switzerland.

Other Central & Eastern Europe comprises: Bosnia and Herzegovina, Bulgaria, Cyprus, Czech Republic, Estonia, Greece, Croatia, Georgia, Hungary, Lithuania, Latvia, Montenegro, Romania, Slovenia and Slovakia.

Table 2 shows the UK admissions total broken down by month. Six months (January, May, June, August, October and November) recorded higher admissions than the equivalent period in 2017. August and October recorded the year's largest month-on-month increases (both up 33% on 2017). August saw the highest admissions for the entire year at 19.2 million, which is the greatest attendance total for any month since August 2011 when 21.4 million tickets were sold. August's top earning films included four titles released in July but which continued to earn substantial revenues throughout the month - *Mamma Mia! Here We Go Again*, *Mission: Impossible - Fallout*, *Incredibles 2* and *Hotel Transylvania 3: A Monster Vacation*. All four of these films were among top 20 films of the year. The top earning films released in October included *Bohemian Rhapsody*, *A Star Is Born*, *Venom* and *Johnny English Strikes Again*, the first three of which were among the top 20 films of the year.

Table 2 Monthly UK cinema admissions, 2017 and 2018

Month	2017 (million)	2018 (million)	% +/- on 2017
January	15.0	16.2	8.0
February	16.5	16.1	-2.3
March	16.2	13.5	-16.2
April	15.6	15.5	-0.9
May	11.3	13.7	21.0
June	9.6	10.4	8.6
July	17.8	15.6	-12.3
August	14.5	19.2	32.8
September	10.8	10.1	-6.0
October	12.1	16.0	32.6
November	14.1	14.8	5.4
December	17.2	15.7	-8.7
Total	170.6	177.0	3.7

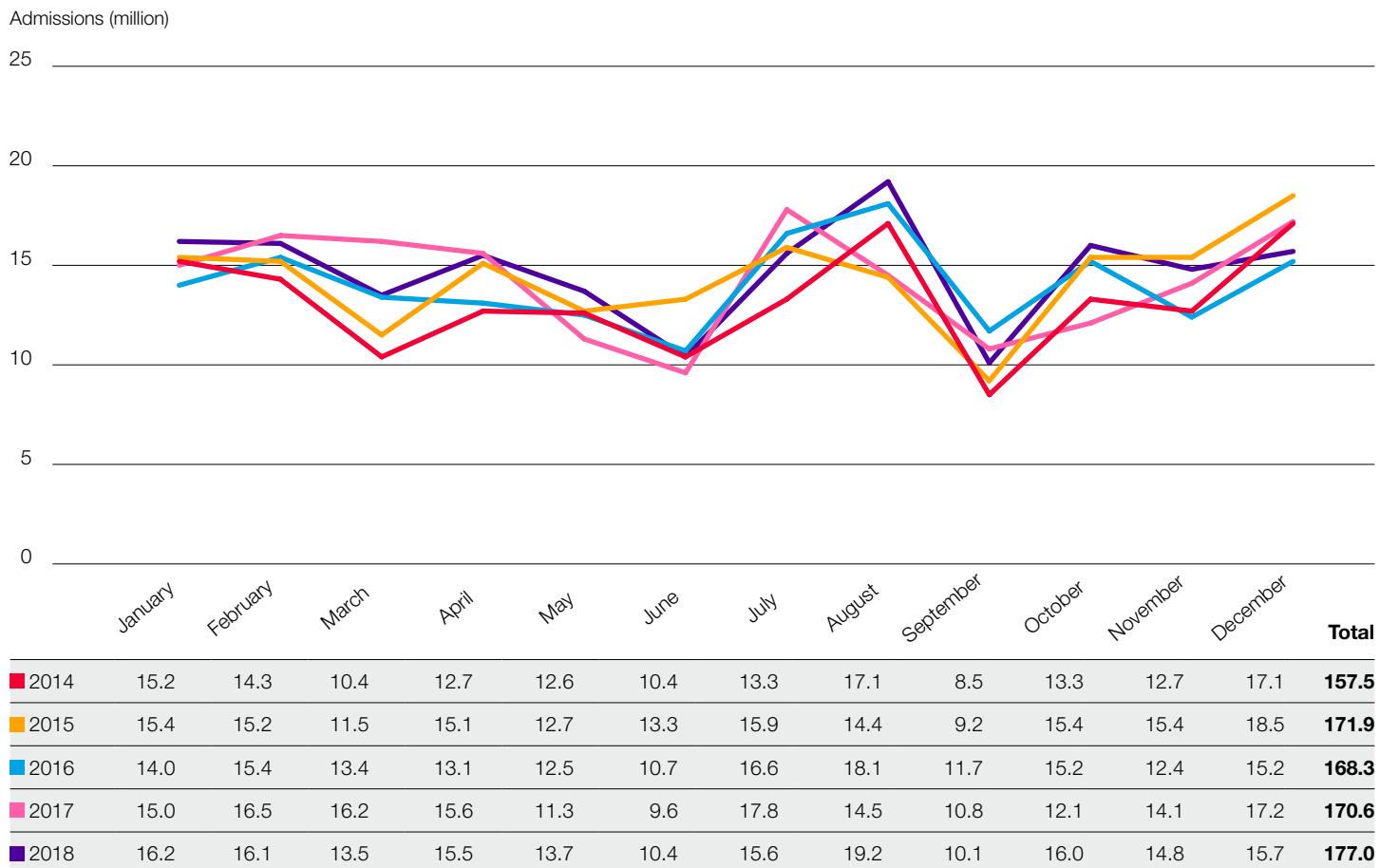
Source: CAA, comScore

Note: Figures may not sum to totals due to rounding.



Looking at monthly admissions since 2014, Figure 2 shows there is a broadly similar pattern year on year with attendances peaking during the school and festival holiday periods when people have more time to go to the cinema.

Figure 2 Monthly UK cinema admissions, 2014-2018



Source: CAA

Table 3 shows how the 2018 admissions break down by the television advertising regions used by the Incorporated Society of British Advertisers (ISBA). The UK's most populous region, London, accounted for the highest share of admissions (22.6%) followed by the South and South East and the Midlands (with 12.3% and 12.0% respectively). Together these three regions accounted for almost half (47%) of all cinema admissions in 2018. In terms of average admissions per head of population, cinema-going is highest in London, Central Scotland and Northern Ireland and lowest in the West and Border regions.

Overall, the pattern of national and regional admissions has remained largely unchanged over the last decade. It is worth noting, however, that while London accounts for the highest number of attendances each year its share of the total has recently begun to fall; it was 25.5% in 2013.

Table 3 Cinema admissions by ISBA TV region, 2018

Region	Admissions (million)	%	Population (million)*	Admissions per person
London	40.0	22.6	13.4	3.0
South and South East	21.7	12.3	7.5	2.9
Midlands	21.3	12.0	8.8	2.4
North West	17.5	9.9	7.1	2.5
Yorkshire	15.3	8.6	6.4	2.4
East of England	14.5	8.2	4.9	2.9
Central Scotland	11.3	6.4	3.8	3.0
Wales	7.8	4.4	3.1	2.5
North East	7.0	4.0	2.7	2.6
Northern Ireland	5.9	3.3	1.9	3.2
West	5.7	3.2	3.1	1.9
South West	4.3	2.4	1.8	2.4
Northern Scotland	3.4	1.9	1.3	2.6
Border	1.1	0.6	0.6	1.8
Total	177.0	100.0	66.4	2.7

Source: CAA, comScore

Notes:

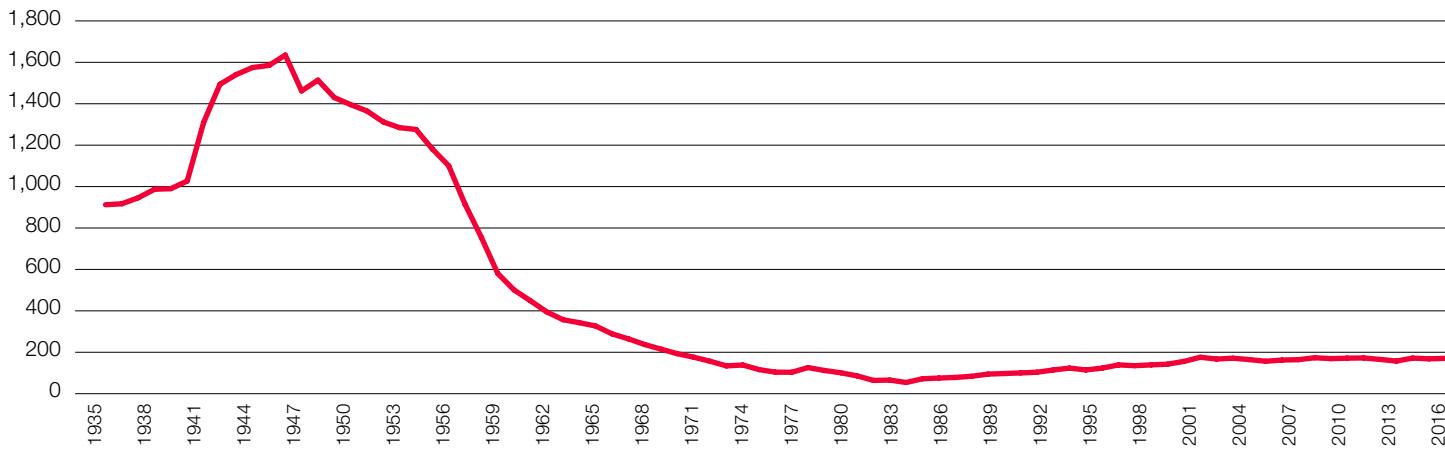
Figures/percentages may not sum to totals due to rounding.

* BARB/Ipsos Connect Establishment Survey data for all individuals, Annual Data Report, ITV Areas

Figure 3 puts UK admissions in a longer term perspective. Along with the USA and other western European countries, cinema-going in the UK declined sharply in the post-war era as incomes rose and new leisure activities became available. The largest competition came from the growth of television which allowed audiences to satisfy their appetite for screen entertainment in the comfort of their own homes. As cinema admissions fell so did the supply of screens, which led to further falling demand and more cinema closures. By the 1980s the number and quality of the remaining cinemas were at an all-time low. The introduction of the VCR in the same decade had a further negative impact on admissions and the nadir was reached in 1984 with cinema-going down to an average of one visit per person per year. However, the introduction of multiplex cinemas to the UK from 1985 onwards reversed the trend and ushered in a new period of growth which saw admissions returning to levels last seen in the early 1970s. The renewed enthusiasm for cinema-going in the UK reached a significant milestone in 2018, with attendances at a near 50-year high.

Figure 3 Annual UK admissions, 1935-2018

Admissions (million)



Year	Admissions (million)
1935	912.3
1936	917.0
1937	946.0
1938	987.0
1939	990.0
1940	1,027.0
1941	1,309.0
1942	1,494.0
1943	1,541.0
1944	1,575.0
1945	1,585.0
1946	1,635.0
1947	1,462.0
1948	1,514.0
1949	1,430.0
1950	1,395.8
1951	1,365.0
1952	1,312.1
1953	1,284.5
1954	1,275.8
1955	1,181.8
1956	1,100.8
1957	915.2
1958	754.7
1959	581.0
1960	500.8
1961	449.1
1962	395.0

Year	Admissions (million)
1963	357.2
1964	342.8
1965	326.6
1966	288.8
1967	264.8
1968	237.3
1969	214.9
1970	193.0
1971	176.0
1972	156.6
1973	134.2
1974	138.5
1975	116.3
1976	103.9
1977	103.5
1978	126.1
1979	111.9
1980	101.0
1981	86.0
1982	64.0
1983	65.7
1984	54.0
1985	72.0
1986	75.5
1987	78.5
1988	84.0
1989	94.5
1990	97.4

Year	Admissions (million)
1991	100.3
1992	103.6
1993	114.4
1994	123.5
1995	114.6
1996	123.5
1997	138.9
1998	135.2
1999	139.1
2000	142.5
2001	155.9
2002	175.9
2003	167.3
2004	171.3
2005	164.7
2006	156.6
2007	162.4
2008	164.2
2009	173.5
2010	169.2
2011	171.6
2012	172.5
2013	165.5
2014	157.5
2015	171.9
2016	168.3
2017	170.6
2018	177.0

Source: BFI, CAA, comScore

UK BOX OFFICE EARNINGS

According to comScore, the total UK box office gross for 2018 was £1.28 billion, a slight increase on the previous record set in 2017. This total covers all box office earnings during calendar year 2018 for cinema screenings in the UK tracked by comScore. Since 2009 there has been an upward trend in UK box office earnings; the overall gross for 2018 was 36% higher than in 2009 (Table 4).

The growth in box office between 2017 and 2018 (0.2%) was considerably smaller than the year-on-year increase in admissions (3.7%) shown in Table 1. This is partly due to a fall in the average ticket price, the first recorded annual decrease since our analysis began in 2002. (Trends in ticket prices are reported more fully in the Distribution and exhibition chapter.)

Table 4 UK box office trends, 2009-2018

Year	Box office gross (£ million)	Change on previous year %	Change since 2009 %
2009	944	-	-
2010	988	4.7	4.7
2011	1,040	5.3	10.2
2012	1,099	5.7	16.4
2013	1,083	-1.5	14.7
2014	1,063	-1.8	12.6
2015	1,242	16.8	31.6
2016	1,228	-1.1	30.1
2017	1,279	4.2	35.5
2018	1,282	0.2	35.8

Source: comScore

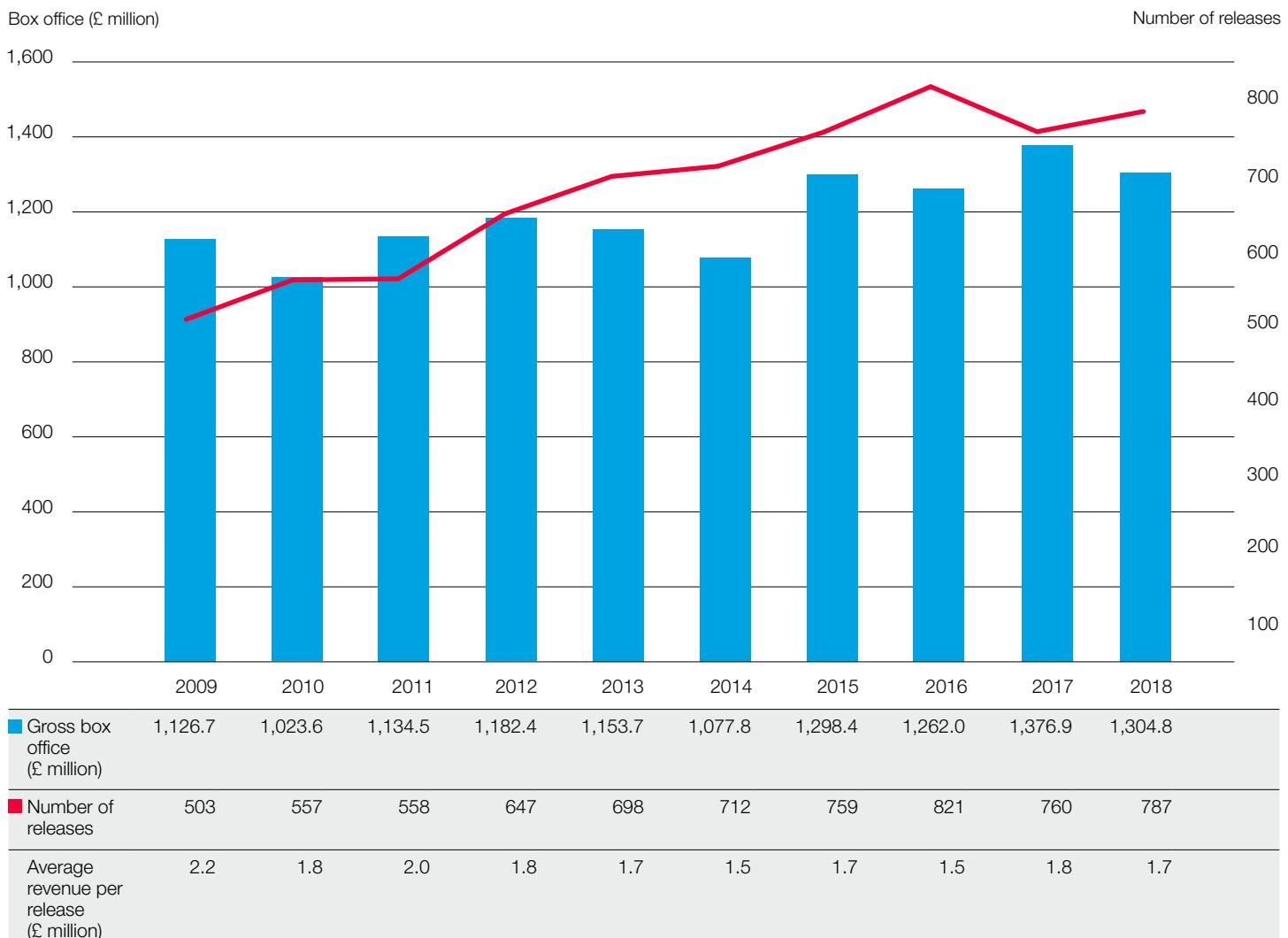
Note: Data updated since publication of the 2018 Statistical Yearbook.

FILM RELEASES AND BOX OFFICE REVENUES IN THE UK AND REPUBLIC OF IRELAND

In 2018, 787 films (an average of over 15 per week) were released for a week or more in the UK and Republic of Ireland, 27 more than in 2017, and the second highest figure of the period 2009-2018. These films generated £1.3 billion in box office revenues, second only to the record high achieved in 2017 (£1.4 billion). The figure of £1.3 billion differs from the £1.28 billion in the previous section because it includes revenues generated in 2018 by films released in 2017 and covers the Republic of Ireland as well as the UK, which distributors usually treat as a single distribution territory. The subsequent analysis in this chapter includes all titles released in 2018 and includes revenues generated up to 21 February 2019.

Figure 4 shows the annual totals for the number of releases and box office gross between 2009 and 2018. Although there is an upward trend in both the number of films exhibited and theatrical revenues over the period, there is little correlation between the two. In 2018, for example, while the number of releases increased by 4% compared with 2017, there was a 5% decrease in overall gross box office.

Figure 4 Revenues and releases at the UK and Republic of Ireland box office, 2009-2018

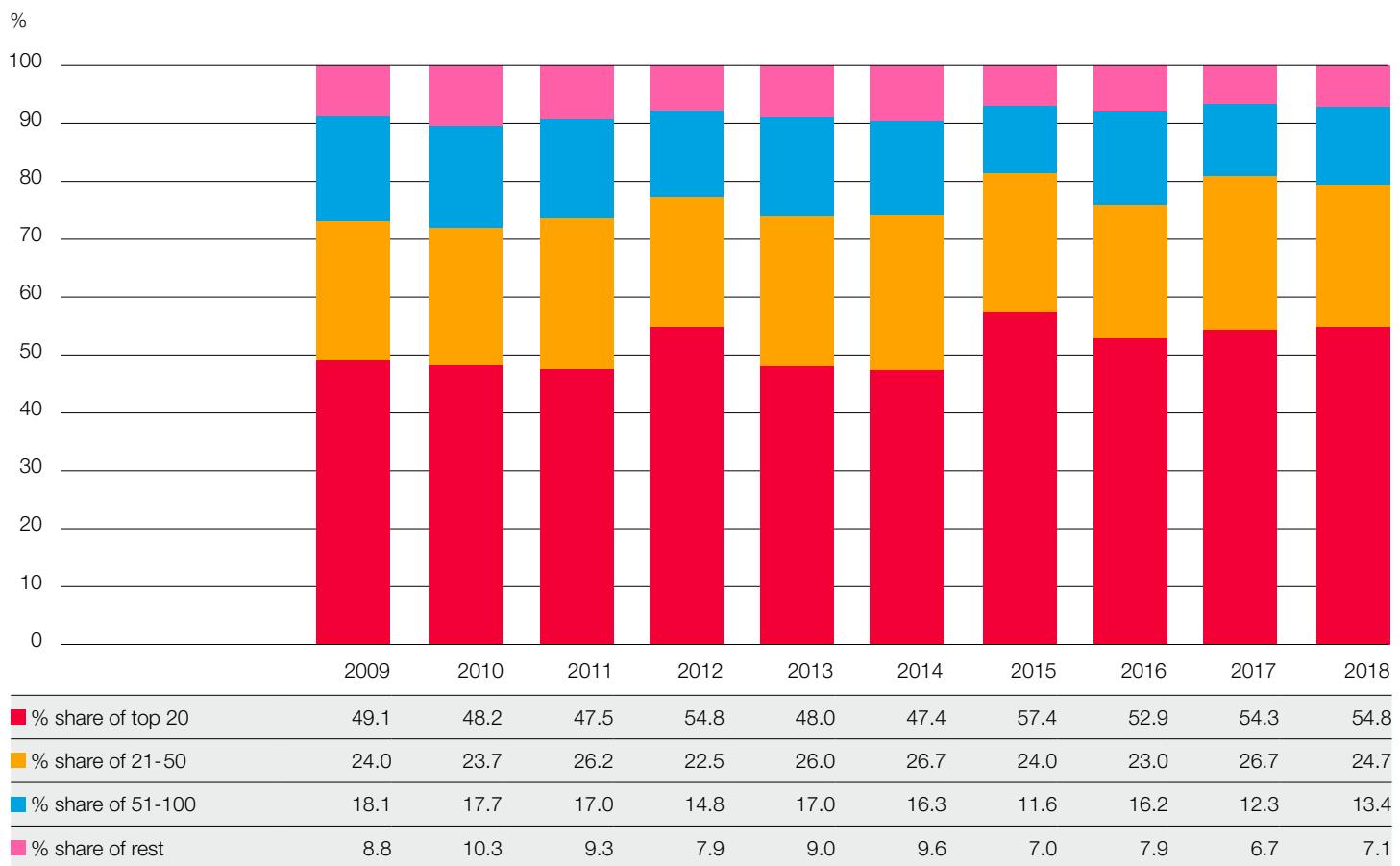


Source: comScore, BFI RSU analysis

Note: Box office up to and including 21 February 2019.

As Figure 5 shows, the market share of the top 50 highest grossing films has been relatively stable since 2009, accounting on average for around 75% of box office revenues. However, in both 2015 and 2017, the box office share of the top 50 films was 81%, mainly due to the success of some very high earning titles such as *Star Wars: The Force Awakens* (£123 million) and *SPECTRE* (£95 million) in 2015 and *Star Wars: The Last Jedi* (£82 million) and *Beauty and the Beast* (£72 million) in 2017. The share of box office generated by the top 50 titles in 2018 was 79.5%. At just under 93%, the box office share of the top 100 films in 2018 was the second highest of the period, while the share for films outside the top 100 was the second lowest at just over 7%.

Figure 5 Market share of top 20, 21-50, 51-100 and rest of films, 2009-2018



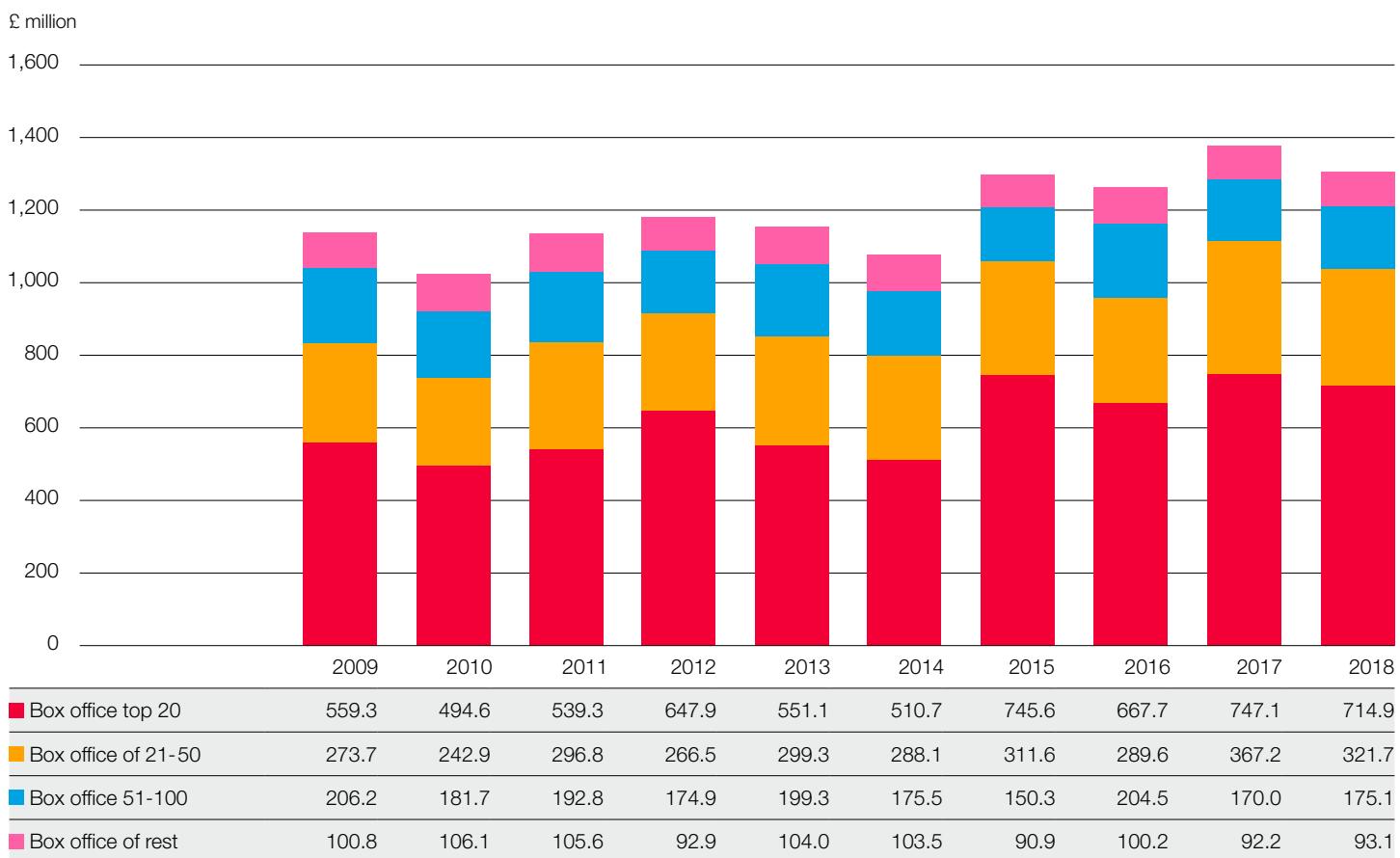
Source: comScore, BFI RSU analysis

Note: Percentages may not sum to 100 due to rounding.

Figure 6 shows that the box office generated in 2018 was up 36% compared with 2009. The takings of the top 20 film releases, the third highest of the period at £715 million, were down 4% compared with 2017 but an increase of 28% on 2009. The films ranked 21-50 earned £322 million, down 12% compared with 2017, but up 18% on 2009, while those ranked 51-100 earned £175 million, a 3% increase compared with 2017, but a 15% decline on earnings in 2009.

While there has been a general upward trend in the box office totals of the top 100 films since 2009, there has been little change in the box office generated by the remaining films released each year. As Figures 5 and 6 show, while there are variations in the actual takings and box office share for all films outside the top 100, the majority of releases are competing for a smaller share of the box office.

Figure 6 Gross box office of top 20, 21-50, 51-100 and rest of films, 2009-2018



Source: comScore, BFI RSU analysis

Table 5 shows that since 2009, while there has been an upward trend in the total number of films being released, there has been an overall downward trend in the median box office earnings for films outside the top 100. The combined box office for all films outside the top 100 in 2018 was £93 million. However this was shared by 687 titles (a median box office of £22,154) while the £101 million taken by films outside the top 100 in 2009 was split across 403 titles (a median box office of £27,902). This highlights the increasing difficulties faced by independent distributors in competing for market share but also shows their success in achieving theatrical releases for more independent films than in recent years.

Table 5 Releases and revenues of films outside the top 100, 2009-2018

	Number of films	Gross box office (£ million)	Median box office (£)
2009	403	100.8	27,902
2010	457	106.1	35,905
2011	458	105.6	34,859
2012	547	92.9	22,073
2013	598	104.0	25,790
2014	612	103.5	22,027
2015	659	90.9	19,743
2016	721	100.2	16,790
2017	660	92.2	23,803
2018	687	93.1	22,154

Source: comScore, BFI RSU analysis

WIDEST POINT OF RELEASE

Table 6 outlines the number of films released in the UK and Republic of Ireland in 2018 by the number of sites at the widest point of release (WPR). A total of 202 releases were shown at 100 sites or over (26% of all films released), while 279 films were shown at fewer than 10 sites (36% of films released). Over 74% of films were released at less than 100 sites.

Table 6 Number of releases and median box office gross by number of sites at widest point of release, 2018

Number of sites at WPR	Number of releases	% of releases	Median box office (£)	Minimum box office (£)	Maximum box office (£)
≥600	15	1.9	32,667,703	11,206,531	70,808,140
500-599	43	5.5	8,955,634	1,076,446	50,570,686
400-499	40	5.1	3,273,720	436,287	15,250,247
300-399	22	2.8	765,371	202,630	3,962,885
200-299	29	3.7	508,890	78,080	6,470,515
100-199	53	6.7	167,283	26,870	5,577,529
50-99	82	10.4	114,356	6,106	1,721,176
10-49	224	28.5	37,580	320	1,023,142
<10	279	35.5	5,457	37	324,244
Total	787	100.0	35,008	37	70,808,140

Source: comScore, BFI RSU analysis

Note: Percentages may not sum to 100 due to rounding.

COUNTRY OF ORIGIN OF FILM RELEASES

Twenty-seven per cent of all films released in the UK in 2018 were of USA origin (excluding UK co-productions) and these films accounted for 51% of total box office earnings (Table 7). UK films, including co-productions, represented 25% of releases (up from 21% in 2017) and shared 46% of the box office; UK independent films represented 23% of releases (up from 18% in 2017) and 13% of the box office (up from 10% in 2017), the second highest share since our records began.

Films originating outside the UK and USA accounted for 48% of releases in 2018 (down from 54% in 2017) but just 3% of earnings (down from 5% in 2017). Films from non-UK European countries accounted for 1.1% of the box office (from 19% of releases), down from 1.5% in 2017, while films from India accounted for 1.2% of the total box office (from 20% of releases), up marginally from 1.1% in 2017. The greatest year-on-year fall in theatrical share for non UK or USA titles was for films from the remaining world territories, which accounted for 0.3% of the overall box office (from 9% of releases), compared with 2.3% of the box office in 2017.

Table 7 Country of origin of films released in the UK and Republic of Ireland, 2018

Country of origin	Number of releases	% of all releases	Box office gross (£ million)	% of total box office
USA	212	26.9	668.8	51.3
UK (studio-backed*)	15	1.9	429.8	32.9
UK (independent)	182	23.1	171.8	13.2
All UK	197	25.0	601.6	46.1
Other Europe	152	19.3	14.4	1.1
India	158	20.1	15.6	1.2
Rest of the world	68	8.6	4.4	0.3
Total	787	100.0	1,304.8	100.0

Source: comScore, BFI RSU analysis

Notes:

Box office gross = cumulative total up to 21 February 2019.

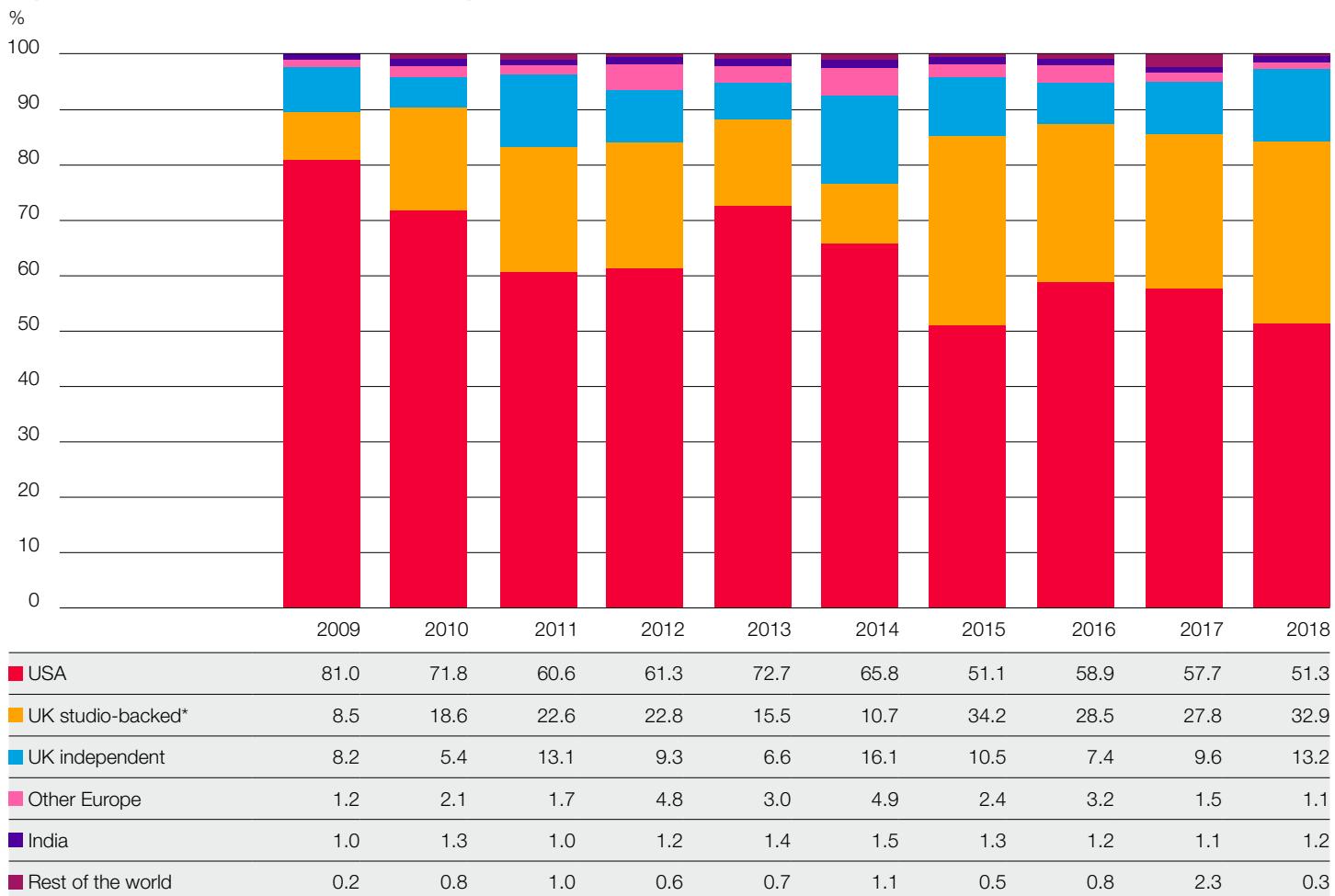
Percentages may not sum to totals/subtotals due to rounding.

* '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.

Figure 7 shows the breakdown of market share by country of origin for all films released between 2009 and 2018. The most significant trend over the period has been a decline in share for USA-only films which has been compensated by an increase in share for UK studio-backed titles. The average combined share of USA-only and UK studio-backed films was around 90% up to 2010, but fell to around 84% for the remainder of the period, with the exception of 2014 when the aggregate share was 76%. The main reason for the lower figure in that year was the record share achieved by UK independent releases (16%), which included titles such as *Paddington* and *The Inbetweeners 2*, two of 2014's top five grossing films.

The high levels of market share achieved by UK studio-backed films between 2015 and 2018 reflects the number of successful big budget franchise productions making use of the UK's filmmaking infrastructure during those years.

Figure 7 Market share by country of origin, 2009-2018

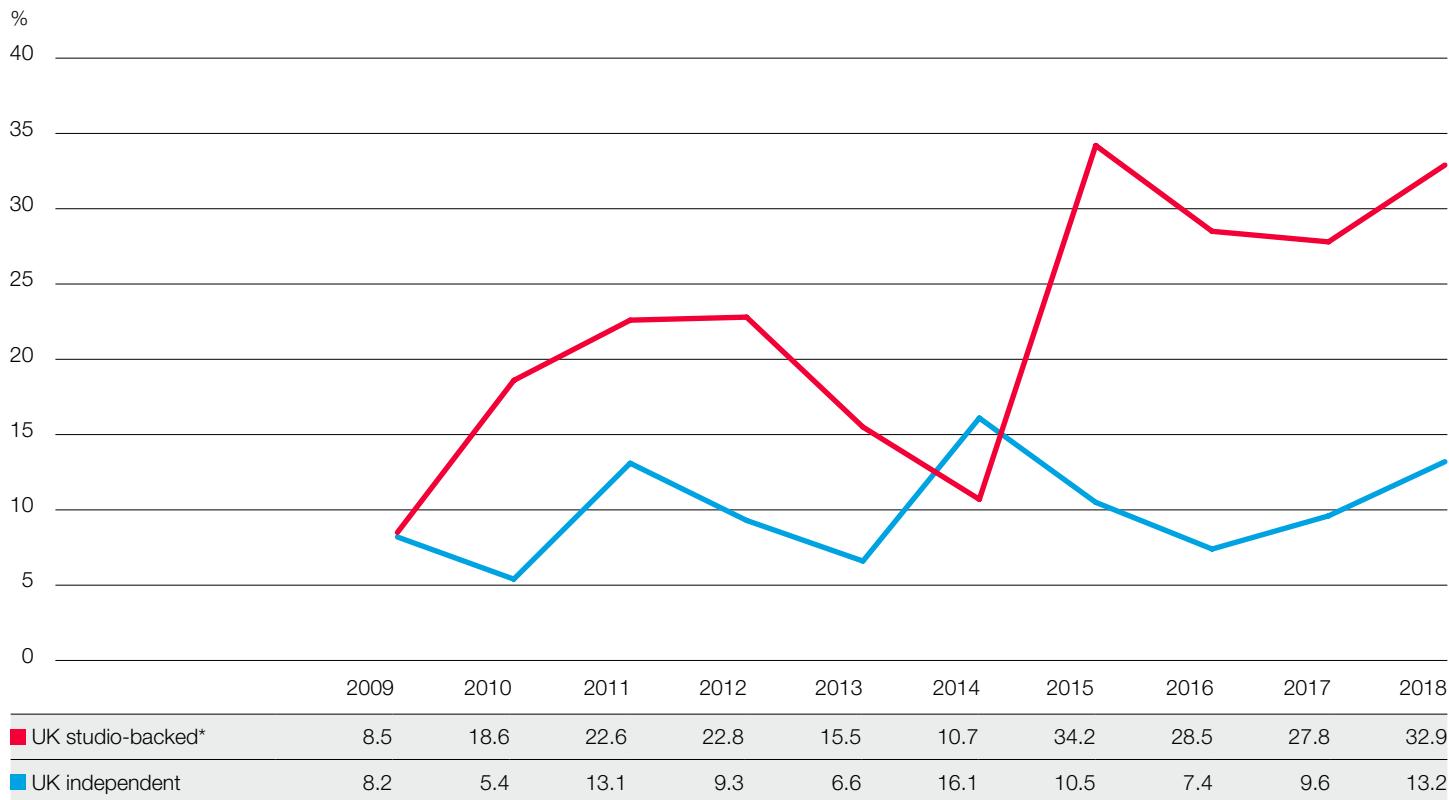


Source: BFI, RSU

* '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 fluctuating pattern of UK market share is underlined in Figure 8 with the annual figure dependent on a small number of high grossing titles. The average UK independent market share for the 10-year period was just under 10% with a slight upward trend from a low of just over 5% in 2010.

Figure 8 UK films' share of the UK theatrical market, 2009-2018



Source: BFI, RSU

* '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.



Table 8 shows the share of UK film releases by box office band over the 10-year period. In 2018, 78% of UK films earned less than £1 million at UK and Republic of Ireland cinemas (the fourth lowest share of the period), while 5% of films earned £20 million or more (the second highest share of the period). One in 10 films released in 2018 earned between £1 million and £5 million while 8% of films earned between £5 million and £20 million, a broadly similar proportion to the rest of the period.

Table 8 UK releases by box office band (£ million), 2009-2018

		≥20	10 – 19.99	5 – 9.99	1 – 4.99	0.1 – 0.99	<0.1	Total
2009	Number	3	-	6	14	21	70	114
	%	2.7	-	5.3	12.3	18.4	61.4	100.0
2010	Number	3	6	3	10	20	77	119
	%	2.5	5.0	2.5	8.4	16.8	64.7	100.0
2011	Number	7	4	6	16	24	70	127
	%	5.5	3.1	4.7	12.6	18.9	55.1	100.0
2012	Number	5	3	7	13	32	102	162
	%	3.1	1.9	4.3	8.0	19.8	63.0	100.0
2013	Number	4	3	8	14	21	89	139
	%	2.8	2.2	5.8	10.1	15.1	64.0	100.0
2014	Number	3	3	9	21	28	90	154
	%	1.9	1.9	5.8	13.6	18.2	58.4	100.0
2015	Number	7	8	7	20	28	139	209
	%	3.3	3.8	3.3	9.6	13.4	66.5	100.0
2016	Number	6	5	10	17	16	122	176
	%	3.4	2.8	5.7	9.7	9.1	69.3	100.0
2017	Number	7	6	5	20	28	93	159
	%	4.4	3.8	3.1	12.6	17.6	58.5	100.0
2018	Number	9	6	9	20	48	105	197
	%	4.6	3.0	4.6	10.2	24.4	53.3	100.0

Source: comScore, BFI RSU analysis

Note: Percentages may not sum to 100 due to rounding.

TOP FILMS AT THE BOX OFFICE IN 2018

The two highest performing releases at the box office in the UK and Republic of Ireland in 2018 were UK qualifying films (Table 9). *Avengers: Infinity War* topped the chart with earnings of £71 million followed by *Mamma Mia! Here We Go Again* with £66 million. In total, 10 of the top 20 films were UK qualifying productions, nine of which were UK studio-backed projects.

Seventeen films generated grosses of £20 million or over in 2018, three less than in 2017. Sequels and franchise films (including two titles from the Marvel Cinematic Universe series) accounted for 15 of the top 20 films, up from 14 such films in 2017.

Table 9 Box office results for the top 20 films released in the UK and Republic of Ireland, 2018

Title	Country of origin	Box office gross (£ million)	Number of opening weekend cinemas	Opening weekend gross (£ million)	Distributor
1 <i>Avengers: Infinity War</i>	UK/USA	70.8	651	29.7	Walt Disney
2 <i>Mamma Mia! Here We Go Again</i>	UK/USA	65.5	702	9.7	Universal
3 <i>Incredibles 2*</i>	USA	56.2	666	9.6	Walt Disney
4 <i>Bohemian Rhapsody*</i>	UK/USA	53.3	659	9.5	20th Century Fox
5 <i>Black Panther</i>	USA	50.6	585	17.7	Walt Disney
6 <i>Mary Poppins Returns*</i>	UK/USA	43.4	736	8.2	Walt Disney
7 <i>Jurassic World: Fallen Kingdom</i>	UK/USA	41.6	663	14.3	Universal
8 <i>Peter Rabbit</i>	USA/Aus	41.1	599	7.3	Sony
9 <i>Fantastic Beasts: The Crimes of Grindelwald*</i>	UK/USA	34.0	677	12.3	Warner Bros
10 <i>Deadpool 2</i>	USA	32.7	636	13.0	20th Century Fox
11 <i>A Star Is Born</i>	USA	30.0	526	4.1	Warner Bros
12 <i>The Grinch*</i>	USA	27.9	560	5.0	Universal
13 <i>Mission: Impossible - Fallout</i>	UK/USA	24.4	584	7.3	Paramount
14 <i>Darkest Hour</i>	UK/USA [#]	24.1	605	4.1	Universal
15 <i>Aquaman*</i>	USA	22.5	606	5.2	Warner Bros
16 <i>Venom</i>	UK/USA	20.2	556	8.1	Sony
17 <i>Hotel Transylvania 3: A Monster Vacation</i>	USA	20.1	549	3.5	Sony
18 <i>Solo: A Star Wars Story</i>	UK/USA	19.4	680	6.1	Walt Disney
19 <i>Coco</i>	USA	18.9	575	5.2	Walt Disney
20 <i>Ralph Breaks the Internet*</i>	USA	18.1	613	4.0	Walt Disney

Source: comScore, BFI RSU analysis

Notes:

* Box office gross = cumulative total up to 21 February 2019.

* Film still on release on 21 February 2019.

Film made with independent (non-studio) US support or with the independent arm of a US studio.

The top 20 highest earning UK qualifying films of 2018, shown in Table 10, had a combined gross of £508 million, which was 39% of the total UK and Republic of Ireland box office. Fifteen UK films grossed £10 million or over in 2018, two more than in 2017. The top 20 is dominated by UK/USA collaborations, most of which were studio-backed productions. Seven of the titles were UK independent films, two more than in 2017, and they accounted for 17% of the total box office for the top 20 UK films.

Table 10 Box office results for the top 20 UK films released in the UK and Republic of Ireland, 2018

Title	Country of origin	Box office gross (£ million)	Number of opening weekend cinemas	Opening weekend gross (£ million)	Distributor
1 Avengers: Infinity War	UK/USA	70.8	651	29.4	Walt Disney
2 Mamma Mia! Here We Go Again	UK/USA	65.5	702	9.7	Universal
3 Bohemian Rhapsody*	UK/USA	53.3	659	9.5	20th Century Fox
4 Mary Poppins Returns*	UK/USA	43.4	736	8.2	Walt Disney
5 Jurassic World: Fallen Kingdom	UK/USA	41.6	663	14.3	Universal
6 Fantastic Beasts: The Crimes of Grindelwald*	UK/USA	34.0	677	12.3	Warner Bros
7 Mission: Impossible - Fallout	UK/USA	24.4	584	7.3	Paramount
8 Darkest Hour	UK/USA#	24.1	605	4.1	Universal
9 Venom	UK/USA	20.2	556	8.1	Sony
10 Solo: A Star Wars Story	UK/USA	19.4	680	6.1	Walt Disney
11 Johnny English Strikes Again	UK/Fra	17.7	590	4.1	Universal
12 Ready Player One	UK/USA	16.1	621	5.1	Warner Bros
13 Three Billboards Outside Ebbing, Missouri	UK/USA#	15.3	484	2.4	20th Century Fox
14 Christopher Robin	UK/USA	14.9	650	2.6	Walt Disney
15 Early Man	UK/Fra	11.2	551	2.0	StudioCanal
16 Sherlock Gnomes	UK/USA	9.5	572	2.5	Paramount
17 Tomb Raider	UK/USA	7.7	585	3.1	Warner Bros
18 Widows	UK/USA#	6.4	570	2.4	20th Century Fox
19 Red Sparrow	UK/USA/Hun#	6.4	530	1.9	20th Century Fox
20 King of Thieves	UK/Fra	6.1	494	1.5	StudioCanal

Source: comScore, BFI RSU analysis

Notes:

Box office gross = cumulative total up to 21 February 2019.

* Film still on release on 21 February 2019.

Film made with independent (non-studio) US support or with the independent arm of a US studio.



Image: *Darkest Hour* ©2017 Focus Features LLC. All Rights Reserved. Courtesy of Universal Studios Licensing LLC

Table 11 shows an extended box office chart detailing the top 30 highest grossing UK independent film releases of 2018. *Darkest Hour* was the year's top earner with a gross of £24 million, followed by *Johnny English Strikes Again* (£18 million) and *Three Billboards Outside Ebbing, Missouri* (£15 million). The list includes a number of independent productions which qualify as British under the cultural test for film but which were financed and produced by non-UK production entities. (Titles in this category include *Red Sparrow*, *Isle of Dogs* and *The Commuter*.)

The table features one documentary release: Peter Jackson's homage to the British troops of the First World War, *They Shall Not Grow Old*, is in 30th place with earnings of £0.9 million, which were boosted by premiere screenings with Q&As to tie in directly with the 100th anniversary of the end of the conflict.

The combined box office for the top 20 films in the list accounted for 77% of the total box office for all independent UK films released in 2018. This is down from 2017, when the top 20 films generated 86% of the overall gross for these films.

Table 11 Box office results for the top 30 UK independent films released in the UK and Republic of Ireland, 2018

Title	Country of origin	Box office gross (£ million)	Number of opening weekend cinemas	Opening weekend gross (£ million)	Distributor
1 Darkest Hour	UK/USA#	24.1	605	4.1	Universal
2 Johnny English Strikes Again*	UK/Fra	17.7	590	4.1	Universal
3 Three Billboards Outside Ebbing, Missouri	UK/USA#	15.3	484	2.4	20th Century Fox
4 Early Man	UK/Fra	11.2	551	2.0	StudioCanal
5 Widows	UK/USA#	6.4	570	2.4	20th Century Fox
6 Red Sparrow	UK/USA/Hun#	6.4	530	1.9	20th Century Fox
7 King of Thieves	UK/Fra	6.1	494	1.5	StudioCanal
8 Isle of Dogs	UK/Ger/USA#	6.0	472	1.6	20th Century Fox
9 The Guernsey Literary and Potato Peel Pie Society	UK/Fra/USA#	5.9	499	0.8	StudioCanal
10 Finding Your Feet	UK	5.9	489	0.9	eOne films
11 The Commuter	UK/Fr/USA#	4.0	472	1.6	StudioCanal
12 Show Dogs	UK/USA#	3.5	511	0.5	eOne films
13 The Festival	UK	3.4	408	1.4	Entertainment
14 Nativity Rocks!	UK	3.1	467	0.8	eOne films
15 The Children Act*	UK/USA#	2.9	148	0.5	eOne films
16 Robin Hood	UK/USA/HK/Hun#	2.8	473	1.3	Lionsgate
17 Phantom Thread	UK/USA#	2.8	196	0.7	Universal
18 The Wife	UK/Swe/USA#	1.7	119	0.4	Picturehouse
19 Ghost Stories	UK	1.6	397	0.6	Lionsgate
20 Adrift	UK/USA/HK/Ice#	1.5	464	0.4	STX Entertainment
21 Overlord	UK/USA#	1.3	421	0.7	Paramount
22 Peterloo*	UK	1.3	138	0.4	eOne films
23 Patrick	UK/USA#	1.2	509	0.3	Walt Disney
24 Yardie	UK	1.1	225	0.4	StudioCanal
25 Cold War*	UK/Pol/Fra	1.1	61	0.2	Curzon
26 You Were Never Really Here	UK/Fra/USA#	1.0	77	0.3	StudioCanal
27 On Chesil Beach	UK	1.0	30	0.1	Lionsgate
28 The Mercy	UK/Fra	0.9	254	0.3	20th Century Fox
29 Journey's End	UK	0.9	95	0.1	Lionsgate
30 They Shall Not Grow Old*	UK/NZ	0.9	383	0.3	Trafalgar

Source: comScore, BFI RSU analysis

Notes:

Box office gross = cumulative total up to 21 February 2019.

* Film still on release on 21 February 2019.

Film made with independent (non-studio) US support or with the independent arm of a US studio.

THE TOP 3D FILMS

Thirty-nine 3D films were released in 2018, generating £43 million (to 21 February 2019) from their 3D screenings. However, while the number of releases was a slight increase on the 37 seen in 2017, revenues from 3D screenings were less than half the total achieved in the previous year (£88 million). The combined gross from 3D screenings in 2018 accounted for 3% of total box office receipts compared with 6% in 2017. All of the 39 3D films were released in both the 3D and 2D formats. (Data for 3D IMAX screenings are not disaggregated from 3D totals in the current analysis.)

The top 10 3D releases in 2018 are listed in Table 12. *Avengers: Infinity War* had the highest 3D takings (£9 million) while, the Tamil language sci-fi film *2.0* (which does not appear in the top 10) generated the highest proportion of total gross from 3D screenings (50%). Excluding *2.0*, the median 3D takings for these films as a percentage of total gross was 8%, down considerably from 18% in 2017.

The popularity of 3D films has been on a downward trend from a high point in 2010, when the overall box office gross generated by 3D screenings was £242 million (24% of the total box office) and the median share for 3D screenings as a percentage of total gross for films released in both formats was 71%.

Table 12 Top 10 3D releases in the UK and Republic of Ireland, 2018 (ranked by 3D gross)

Title	Total gross (£ million)	3D gross (£ million)	3D % of total	Number of 3D sites	Distributor
1 <i>Avengers: Infinity War</i>	70.7	8.9	12.6	454	Walt Disney
2 <i>Jurassic World: Fallen Kingdom</i>	41.5	5.8	13.9	441	Universal
3 <i>Black Panther</i>	50.5	4.0	8.0	372	Walt Disney
4 <i>Fantastic Beasts: The Crimes of Grindelwald*</i>	34.0	2.9	8.6	413	Warner Bros
5 <i>Ready Player One</i>	16.1	2.4	15.0	452	Warner Bros
6 <i>The Meg</i>	15.9	2.3	14.3	255	Warner Bros
7 <i>Incredibles 2*</i>	56.2	2.0	3.6	379	Walt Disney
8 <i>Aquaman*</i>	22.5	1.6	6.9	246	Warner Bros
9 <i>Venom</i>	20.1	1.6	7.7	279	Sony
10 <i>Solo: A Star Wars Story</i>	19.4	1.5	7.7	412	Walt Disney

Source: comScore

Notes:

Box office gross = cumulative total up to 21 February 2019.

* Film still on release on 21 February 2019.

The 3D grosses include takings from IMAX screenings.

BEST WEEKEND PERFORMANCE OF UK FILMS

A total of 30 different films topped the UK weekend box office charts over the course of 2018. Eleven of these were UK titles, which spent a combined total of 22 weeks at number one (Table 13). The table includes theatrical grosses generated over the three-day weekend plus revenues from any previews. In 2017, 13 UK films achieved the number one slot in the weekend charts for a total of 25 weeks.

Three UK qualifying films topped the chart for three weeks in 2018 – *Avengers: Infinity War*, *Jurassic World: Fallen Kingdom* and *Mary Poppins Returns*. *Avengers: Infinity War* had the biggest opening of the year and the best opening ever for a superhero film in the UK with takings of £23.1 million from the three-day weekend and £29.4 million including previews. Without the inclusion of previews, three of the films in the list would each have topped the weekend charts for one week more than shown in the table: *Mamma Mia! Here We Go Again*, *Christopher Robin* and *Jurassic World: Fallen Kingdom*. Interestingly, although *Mamma Mia! Here We Go Again* only achieved the top spot on its first week of release, it remained the second highest grossing film at the UK box office for the next six consecutive weeks, the longest run in this position for any title released during the year.

Darkest Hour was the only independent UK film to top the weekend charts in the year (it held the spot for two weeks). In 2017, *Paddington 2* was the only independent UK title to hold the number one spot, but it did so for three weeks.

Table 13 UK films at number one in the weekend box office charts, 2018

Title	First week at top	Opening weekend gross (£ million)	Box office gross (£ million)	Distributor	Number of weeks at number one
Avengers: Infinity War	27/04/2018	29.4	70.8	Walt Disney	3
Jurassic World: Fallen Kingdom	08/06/2018	14.3	41.6	Universal	3
Mary Poppins Returns*	21/12/2018	8.2	43.4	Walt Disney	3
Darkest Hour	12/01/2018	4.1	24.1	Universal	2
Solo: A Star Wars Story	25/05/2018	6.1	19.4	Walt Disney	2
Christopher Robin	17/08/2018	2.6	14.9	Walt Disney	2
Bohemian Rhapsody*	26/10/2018	9.5	53.3	20th Century Fox	2
Fantastic Beasts: The Crimes of Grindelwald*	16/11/2018	12.3	34.0	Warner Bros	2
Mamma Mia! Here We Go Again	20/07/2018	9.7	65.5	Universal	1
Venom	05/10/2018	8.0	19.4	Sony	1
Mission: Impossible - Fallout	27/07/2018	7.3	24.4	Paramount	1

Source: comScore, BFI RSU analysis

Notes:

Box office gross = cumulative total up to 21 February 2019.

Opening weekend gross includes revenues from previews.

* Film still on release on 21 February 2019.

TOP 20 FILMS AT THE UK BOX OFFICE, 1975-2018

Table 14 shows an inflation-adjusted box office chart based on the top 20 highest grossing films released in the UK since 1975 (when coverage of leading titles began). The 2015 release *Star Wars: The Force Awakens* tops the chart, with an inflation-adjusted box office gross of £131 million. Three other films from the Star Wars franchise feature in the top 20: 2017's *Star Wars: The Last Jedi* (£85 million) is in eighth place, 1999's *Star Wars Episode I: The Phantom Menace* (£82 million) is in 13th place, and 1977's now re-titled *Star Wars: A New Hope* (£77 million) is in 18th place.

The inflation-adjusted top 20 is dominated by franchise films. In addition to the four Star Wars titles, it includes three Harry Potter films, the Lord of the Rings trilogy and two James Bond films. The only top 20 films released since 1975 which are neither part of a series or franchise are *Titanic* and *The Full Monty*. (Since publication of the 2018 Statistical Yearbook principal photography has begun on two of the planned four sequels to *Avatar*.)

Ten of the top 20 films are UK/USA collaborations, and the same number are based on stories and characters created by UK writers, such as the authors Ian Fleming and JK Rowling and the playwright Catherine Johnson, which shows the sustained appetite for home-grown material amongst British audiences. There are no 2018 releases in the top 20; the highest grossing film of the year, *Avengers: Infinity War*, is ranked at number 21 in the overall inflation-adjusted list.

Table 14 Top 20 highest grossing films at the UK box office, 1975-2018 (inflation adjusted¹)

Title	Country of origin	Box office gross (£ million)	Distributor	Year of release
1 Star Wars: The Force Awakens	UK/USA	130.8	Walt Disney	2015
2 Titanic	USA	117.3	20th Century Fox	1998/2012/2017
3 Skyfall	UK/USA	114.0	Sony	2012
4 Avatar	USA	109.1	20th Century Fox	2009
5 SPECTRE	UK/USA	101.0	Sony	2015
6 Harry Potter and the Philosopher's Stone	UK/USA	92.4	Warner Bros	2001
7 The Lord of the Rings: The Fellowship of the Ring	USA/NZ	88.7	Entertainment	2001
8 Star Wars: The Last Jedi	UK/USA	84.7	Walt Disney	2017
9 Toy Story 3	USA	84.1	Walt Disney	2010
10 Jaws	USA	83.3	UIP	1975
11 The Lord of the Rings: The Return of the King	USA/NZ	82.2	Entertainment	2003
12 Harry Potter and the Deathly Hallows: Part 2	UK/USA	82.0	Warner Bros	2011
13 Star Wars Episode I: The Phantom Menace	USA	81.7	20th Century Fox	1999/2012
14 Mamma Mia!	UK/USA	80.9	Universal	2008
15 The Lord of the Rings: The Two Towers	USA/NZ	79.4	Entertainment	2002
16 Jurassic Park	USA	78.4	UIP	1993/2013
17 The Full Monty	UK/USA	77.1	20th Century Fox	1997
18 Star Wars: A New Hope	USA	77.0	20th Century Fox	1977
19 Harry Potter and the Chamber of Secrets	UK/USA	75.5	Warner Bros	2002
20 Beauty and the Beast	UK/USA	73.7	Walt Disney	2017

Source: comScore, BFI RSU analysis

Notes:

¹ The 2018 £ is calculated using the HMT UK GDP deflator which can be found at <https://www.gov.uk/government/statistics/gdp-deflators-at-market-prices-and-money-gdp-december-2018-quarterly-national-accounts>.

The box office grosses for *Titanic*, *Star Wars Episode I: The Phantom Menace* and *Jurassic Park* include the grosses from their original releases, plus revenues from their subsequent 3D or anniversary re-releases.

Box office gross = cumulative total up to 21 February 2019.

Table 15 shows an inflation-adjusted top 20 box office chart for the highest grossing UK qualifying films released in the UK since 1975. The list is comprised solely of US studio-backed features. *Star Wars: The Force Awakens*, which tops the chart with an inflation-adjusted gross of £131 million, is one of three recent Star Wars titles in the list. All four of the James Bond films to star Daniel Craig feature in the list, the top ranked of which is 2012's *Skyfall* (£114 million) which is in second place. The list is dominated, however, by the Harry Potter franchise, with seven of the eight films appearing in the top 20. The first film in the series, *Harry Potter and the Philosopher's Stone* (£92 million), is ranked highest at number four. The oldest film in the list is *The Full Monty* (1997) which appears at number eight with an inflation-adjusted gross of £77 million.

Two films released in 2018 appear in the chart. *Avengers: Infinity War* (£71 million), the first film from the Marvel Cinematic Universe series to make the UK top 20, is at number 11, and the ABBA musical sequel *Mamma Mia! Here We Go Again* (£65.5 million) is in 14th place.

Table 15 Top 20 UK qualifying films at the UK box office, 1975-2018 (inflation adjusted¹)

Title	Country of origin	UK box office total (2018 £ million)	Distributor	Year of release
1 Star Wars: The Force Awakens	UK/USA	130.8	Walt Disney	2015
2 Skyfall	UK/USA	114.0	Sony	2012
3 SPECTRE	UK/USA	101.0	Sony	2015
4 Harry Potter and the Philosopher's Stone	UK/USA	92.4	Warner Bros	2001
5 Star Wars: The Last Jedi	UK/USA	84.7	Walt Disney	2017
6 Harry Potter and the Deathly Hallows: Part 2	UK/USA	82.0	Warner Bros	2011
7 Mamma Mia!	UK/USA	80.9	Universal	2008
8 The Full Monty	UK/USA	77.1	20th Century Fox	1997
9 Harry Potter and the Chamber of Secrets	UK/USA	75.5	Warner Bros	2002
10 Beauty and the Beast	UK/USA	73.7	Walt Disney	2017
11 Avengers: Infinity War	UK/USA	70.8	Walt Disney	2018
12 Casino Royale	UK/USA/Cze	69.2	Sony	2006
13 Rogue One: A Star Wars Story	UK/USA	68.6	Walt Disney	2016
14 Mamma Mia! Here We Go Again	UK/USA	65.5	Universal	2018
15 Harry Potter and the Goblet of Fire	UK/USA	63.0	Warner Bros	2005
16 The Dark Knight Rises	UK/USA	62.1	Warner Bros	2012
17 Harry Potter and the Prisoner of Azkaban	UK/USA	60.5	Warner Bros	2004
18 Harry Potter and the Order of the Phoenix	UK/USA	60.5	Warner Bros	2007
19 Quantum of Solace	UK/USA	60.4	Sony	2008
20 Harry Potter and the Deathly Hallows: Part 1	UK/USA	60.0	Warner Bros	2010

Source: comScore, BFI RSU analysis

Notes:

¹ The 2018 £ is calculated using the HMT UK GDP deflator which can be found at <https://www.gov.uk/government/statistics/gdp-deflators-at-market-prices-and-money-gdp-december-2018-quarterly-national-accounts>.

Box office gross = cumulative total up to 21 February 2019.

Table 16 shows an inflation-adjusted box office chart based on the top 20 highest grossing independent UK films released at the UK box office since 1975. *The King's Speech* and *The Inbetweeners Movie*, both of which were released in 2011, top the list with inflation-adjusted grosses of £51 million and £50.5 million respectively. *Four Weddings and a Funeral* (1994) is in third place with £44 million. The two films in the Paddington series round out the top five with 2017's *Paddington 2* in fourth place with £43 million, and the original *Paddington* (2014) in fifth place with £40 million. The oldest film in the list is the 1979 release *Monty Python's Life of Brian* which is in 10th place with £24 million.

There are two 2018 releases in the list: *Darkest Hour* appears in ninth place with £24 million and *Johnny English Strikes Again* is 18th with £18 million.

Table 16 Top 20 highest grossing UK independent films at the UK box office, 1975-2018 (inflation adjusted¹)

Title	Country of origin	UK box office total (2018 £ million)	Distributor	Year of release
1 The King's Speech	UK	51.3	Momentum/Alliance	2011
2 The Inbetweeners Movie	UK	50.5	Entertainment	2011
3 Four Weddings and a Funeral	UK	44.0	Carlton	1994
4 Paddington 2*	UK/Fra	43.4	StudioCanal	2017
5 Paddington	UK/Fra	40.4	StudioCanal	2014
6 Slumdog Millionaire	UK	36.8	Pathé	2009
7 The Inbetweeners 2	UK	35.6	Entertainment	2014
8 A Fish Called Wanda	UK/USA [#]	25.4	UIP	1988
9 Darkest Hour	UK/USA [#]	24.1	Universal	2018
10 Monty Python's Life of Brian	UK	24.0	UIP	1979
11 The Woman in Black	UK/USA [#]	23.6	Momentum/Alliance	2012
12 Shirley Valentine	UK	22.6	UIP	1989
13 The Best Exotic Marigold Hotel	UK/USA/Ind [#]	22.6	20th Century Fox	2012
14 Gandhi	UK/Ind	22.1	Sony	1982
15 Flash Gordon	UK	21.8	EMI	1980
16 Legend	UK/Fra/USA [#]	19.5	StudioCanal	2015
17 Trainspotting	UK	18.4	Rank/PolyGram	1996
18 Johnny English Strikes Again	UK/Fra	17.7	StudioCanal	2018
19 The Imitation Game	UK/USA [#]	17.5	StudioCanal	2014
20 T2 Trainspotting	UK/USA [#]	17.4	Sony	2017

Source: comScore, BFI RSU analysis

Notes:

¹ The 2018 £ is calculated using the HMT UK GDP deflator which can be found at <https://www.gov.uk/government/statistics/gdp-deflators-at-market-prices-and-money-gdp-december-2018-quarterly-national-accounts>.

* Film made with independent (non-studio) US support or with the independent arm of a US studio.

Box office gross = cumulative total up to 21 February 2019.

Genre in the Statistical Yearbook

For statistical purposes, the BFI Research and Statistics Unit assigns a primary genre to every film released in the UK. This is not meant to be prescriptive but helps gauge the relative popularity of different genres on a consistent basis from year to year. The list of genres is based on conventions commonly used within the industry and by published sources such as the BFI's Collections Information Database, the British Board of Film Classification (BBFC), the Internet Movie Database (IMDb) and distributors' websites.



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

RELEASES AND BOX OFFICE BY GENRE

Table 17 shows the relative popularity of different genres at the box office in the UK and Republic of Ireland in 2018. The pattern of box office by genre each year is usually determined by a small number of high grossing releases. For the fourth consecutive year, action was the top earning genre with a combined gross of £369 million, followed by animation with £242 million and drama with £154 million. It is unusual for drama to feature in the top three earning genres although it typically represents the highest proportion of releases. In 2018, almost one third of releases (31%) were dramas and these films generated 12% of the overall box office. *A Star Is Born* and *Darkest Hour*, the year's two highest grossing drama releases (out of a total of 246 titles), generated 36% of the overall box office for this genre.

Twelve of the top performing titles by genre were UK qualifying films, which highlights the variety of story types which underpin British film success. In addition to the top film of the year, *Avengers: Infinity War*, these were *Johnny English Strikes Again*, *Bohemian Rhapsody*, *Mamma Mia! Here We Go Again*, *Mary Poppins Returns*, *Fantastic Beasts: The Crimes of Grindelwald*, *Ready Player One*, *Solo: A Star Wars Story*, *Widows*, *The Guernsey Literary and Potato Peel Pie Society*, *Journey's End* and *Dark River*.

Table 17 Films released in the UK and Republic of Ireland by genre, 2018 (ranked by gross box office)

Genre	Number of releases	% of releases	Gross box office (£ million)	% of total box office	Top performing title
Action	77	9.8	361.3	27.7	<i>Avengers: Infinity War</i>
Animation	46	5.8	242.2	18.6	<i>Incredibles 2</i>
Drama	246	31.3	154.1	11.8	<i>A Star Is Born</i>
Comedy	144	18.3	88.3	6.8	<i>Johnny English Strikes Again</i>
Biopic	5	0.6	78.5	6.0	<i>Bohemian Rhapsody</i>
Musical	5	0.6	67.0	5.1	<i>Mamma Mia! Here We Go Again</i>
Family	10	1.3	60.3	4.6	<i>Mary Poppins Returns</i>
Fantasy	4	0.5	57.6	4.4	<i>Fantastic Beasts: The Crimes of Grindelwald</i>
Horror	38	4.8	57.1	4.4	<i>A Quiet Place</i>
Adventure	10	1.3	36.4	2.8	<i>Ready Player One</i>
Sci-fi	14	1.8	30.8	2.4	<i>Solo: A Star Wars Story</i>
Thriller	42	5.3	30.6	2.3	<i>The Equalizer 2</i>
Crime	10	1.3	17.9	1.4	<i>Widows</i>
Romance	17	2.2	11.8	0.9	<i>The Guernsey Literary and Potato Peel Pie Society</i>
Documentary	112	14.2	9.3	0.7	<i>Free Solo</i>
War	3	0.4	1.3	0.1	<i>Journey's End</i>
Western	2	0.3	0.1	<0.1	<i>Sweet Country</i>
Mystery	2	0.3	0.1	<0.1	<i>Dark River</i>
Total	787	100.0	1,304.8	100.0	

Source: comScore, BFI RSU analysis

Note: Figures/percentages may not sum to totals due to rounding.

The pattern of genres ranked by the average number of sites at the widest point of release (WPR) is shown in Table 18. The top three genres by average WPR in 2018 were fantasy, biopic and musical. The averages are skewed, however, by the low number of releases in these categories, and the inclusion of studio-backed titles which are typically released into more cinemas than other films. The titles with the highest individual WPRs in each of these genres were also the top earning films in their categories: *Fantastic Beasts: The Crimes of Grindelwald* (WPR of 685), *Bohemian Rhapsody* (WPR of 659) and *Mamma Mia! Here We Go Again* (WPR of 703).

The title released into the greatest number of cinemas in 2018 was the family film *Mary Poppins Returns* which was shown at 742 sites at its widest point of release. This is the widest ever release in the UK and beats the previous record set by *Star Wars: The Last Jedi* (723) in 2017.

Table 18 Films released in the UK and Republic of Ireland by genre, 2018 (ranked by average widest point of release)

Genre	Number of releases	Box office (£ million)	Average number of sites at widest point of release	Average number of weeks on release
Fantasy	4	57.6	559	21
Biopic	5	78.5	356	20
Musical	5	67.0	314	22
Adventure	10	36.4	310	13
Family	10	60.3	255	11
Animation	46	242.2	235	17
Crime	10	17.9	204	12
Sci-fi	14	30.8	193	8
Action	77	361.3	187	8
Horror	38	57.1	164	8
Thriller	42	30.6	116	10
Comedy	144	88.3	101	8
Romance	17	11.8	80	9
War	3	1.3	67	18
Drama	246	154.1	57	10
Documentary	112	9.3	28	10
Western	2	0.1	23	17
Mystery	2	0.1	15	15
Total	787	1,304.8	109	10

Source: comScore, BFI RSU analysis

Note: The widest point of release (WPR) is different to the number of locations at opening weekend, as some films may expand to more locations after opening. There may be differences between the figures in this table and the accompanying text and the data in Table 10.

BBFC classification

All films in the UK must carry a classification indicating their suitability for exhibition in premises licensed for cinematic exhibition by local authorities. The British Board of Film Classification (BBFC) provides age ratings for the majority of films aimed at theatrical release, although local authorities may grant their own classification if they decide to do so.

The symbols used by the BBFC, and their meanings, are given below.

U (Universal)	Suitable for all
PG (Parental Guidance)	General viewing, but some scenes may be unsuitable for young children
12A	No-one younger than 12 may see a '12A' film in a cinema unless accompanied by an adult
15	No-one younger than 15 may see a '15' film in a cinema
18	No-one younger than 18 may see an '18' film in a cinema

RELEASES AND BOX OFFICE BY CLASSIFICATION

Table 19 shows a breakdown of 2018 releases by BBFC film classification. It shows that, as in previous years, more '15' films (42%) were released than any other category, but the largest share of box office gross was earned by '12A' films (41%). The proportion of '15' films released (42%) was higher than in 2017 (39%) but was lower for '12A' films (34% compared with 36%). Films classified as '15' typically account for the second highest share of box office gross but in 2018 the 'PG' classification was the second highest earning rating. Films with a 'PG' rating accounted for 25% of the overall box office gross in 2018 (up from 14% in 2017), while '15' rated films earned 22% of the total gross, the same share as in 2017.

Table 19 All releases in the UK and Republic of Ireland by BBFC film classification, 2018

	Number of releases	% of all UK releases	Gross box office (£ million)	% of gross box office	Top performing title
U	44	5.6	122.0	9.4	Mary Poppins Returns
PG	102	13.0	329.4	25.2	Mamma Mia! Here We Go Again
12A	264	33.5	531.2	40.7	Avengers: Infinity War
15	329	41.8	288.3	22.1	Deadpool 2
18	41	5.2	33.9	2.6	Fifty Shades Freed
No classification	7	0.9	<0.1	<0.1	Being Blacker
Total	787	100	1,304.8	100.0	

Source: comScore, BBFC, BFI RSU analysis

Note: Figures as at 21 February 2019.

Figures 9 and 10 show a comparison of the share of releases and gross box office by BBFC classification for all films, UK films and UK independent films in 2018. The rankings in terms of release share by classification are the same across all three categories of film type, with titles with a '15' classification accounting for the highest proportion of releases, followed by '12A' and 'PG'. However, there were differences in the proportion of box office takings by classification between the three categories.

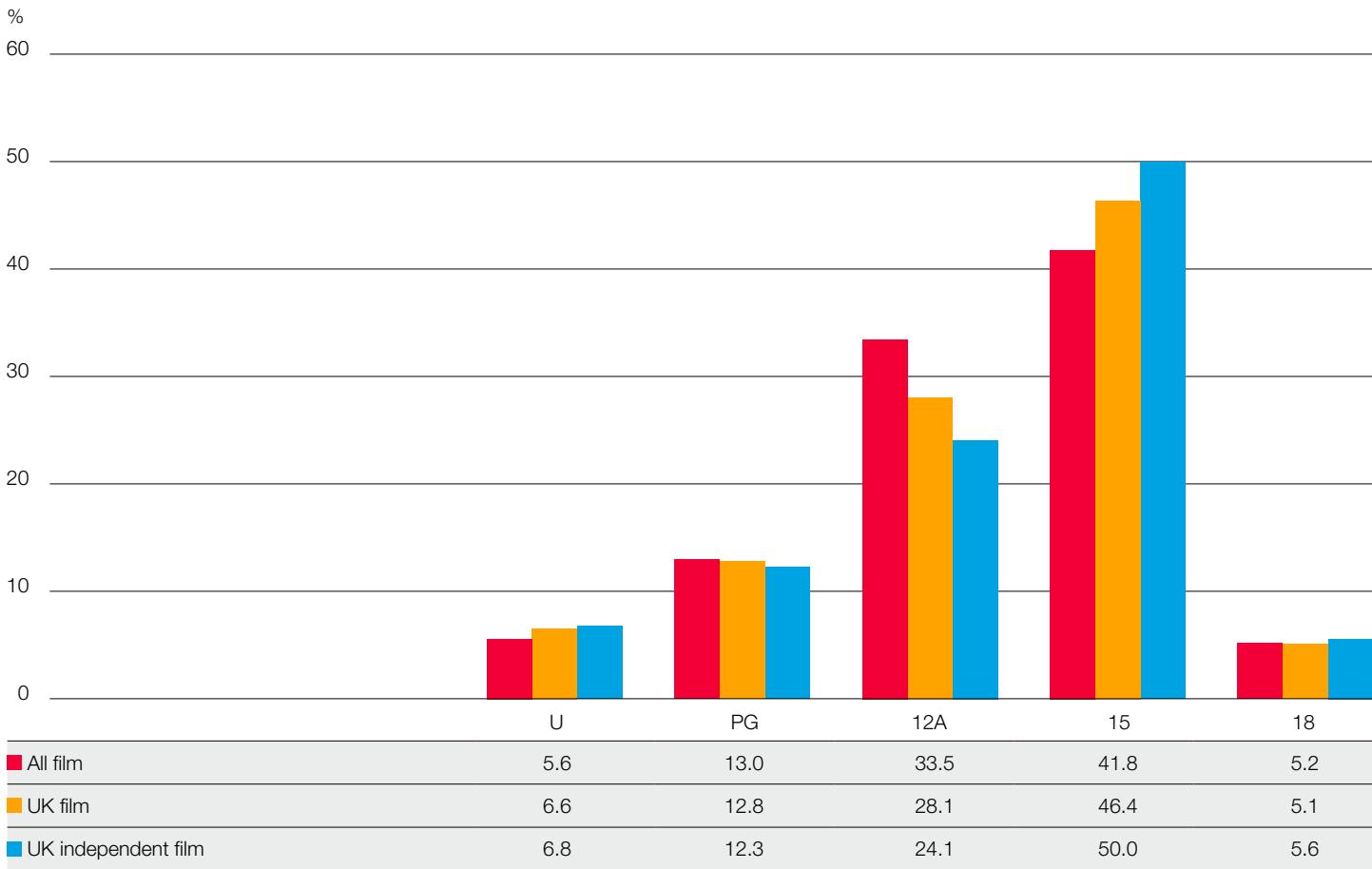
For all films and UK films the highest earning classification was '12A' followed by 'PG', whereas for UK independent films the highest earning classification was 'PG' followed by '15'. Films with a '12A' classification generated 41% of the total box office for all films and 51% of the total box office for UK films, compared to 18% for UK independent films. Eight of the 20 highest earning films in 2018 were '12A' titles, including the top grossing film of the year, *Avengers: Infinity War*. (The top earning UK independent film with a '12A' rating was *The Guernsey Literary and Potato Peel Pie Society* which ranked at 53 in the overall box office chart.)

UK independent films earned a larger proportion of their overall box office from the 'PG' and '15' classifications than the other two categories in 2018. Forty-two per cent of the total box office for UK independent films was generated by 'PG' films, compared to 25% for all films and UK films, while 37% of this category's total box office was generated by '15' films, compared with 22% for all films and 14% for UK films. The top earning independent UK titles in each of these classifications shows how the pattern of box office by rating each year is usually determined by a small number of high grossing releases. The combined grosses of *Darkest Hour*, *Johnny English Strikes Again* and *Early Man* made up almost 95% of the total box office for 'PG' rated independent UK films, while the top grossing '15' rated independent UK film, *Three Billboards Outside Ebbing, Missouri*, earned nearly one third of the total box office for independent UK titles in this classification.

Unusually, films with a 'U' classification generated a larger share of total box office for both UK films and UK independent films compared with all films. This is a change to the trend in recent years and is due to the success of *Mary Poppins Returns* which made 75% of the total box office for 'U' rated UK films and *Nativity Rocks!* which earned 67% of the total box office for 'U' rated UK independent films. (The share for 'U' rated titles in the all films category is generally boosted by a number of high earning animated titles produced by the US majors.)



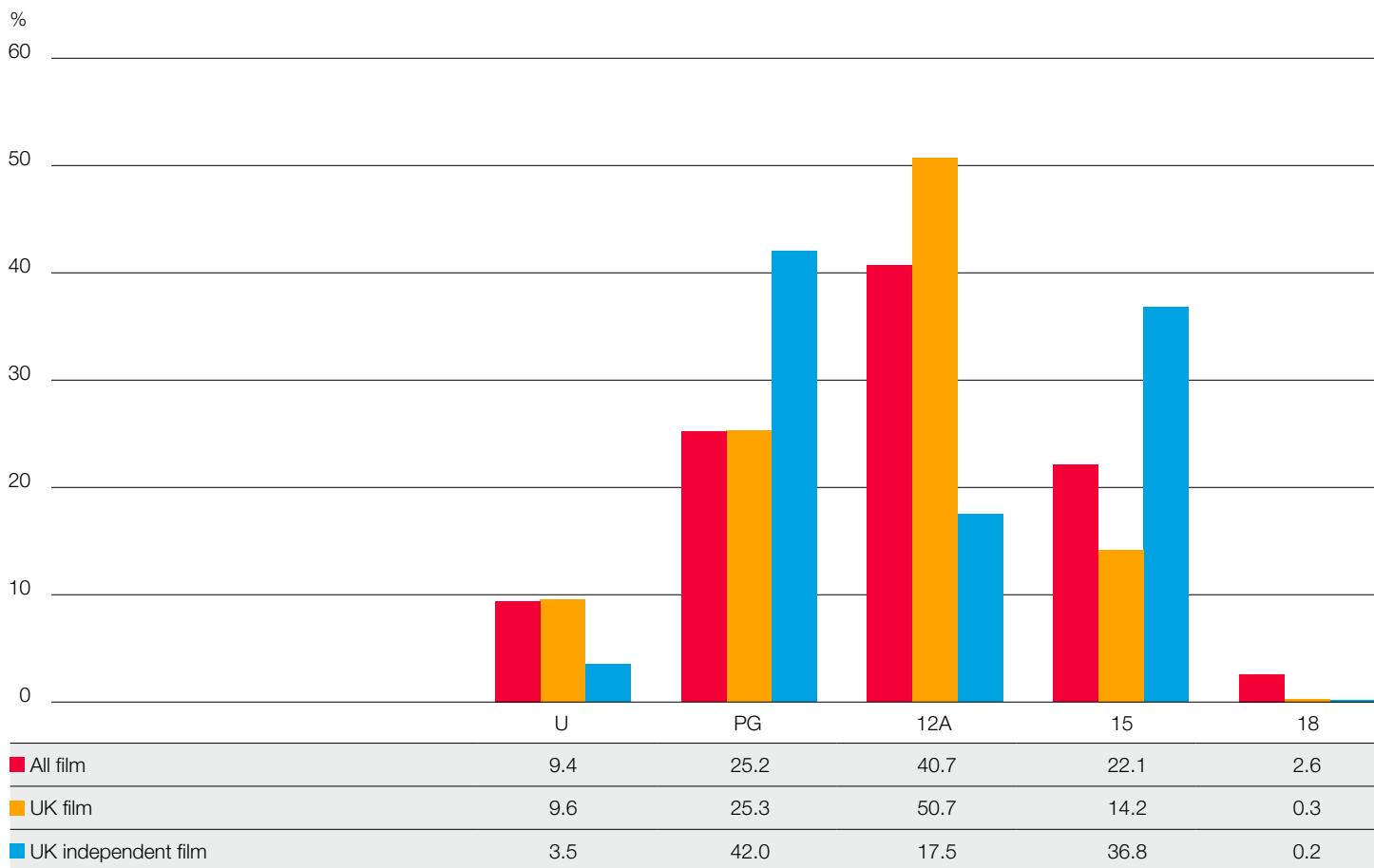
Figure 9 Percentage of releases by BBFC film classification for all films, UK films and UK independent films, 2018



Source: comScore, BBFC, BFI RSU analysis

Note: Figures as at 21 February 2019.

Figure 10 Percentage of gross box office by BBFC film classification for all films, UK films and UK independent films, 2018

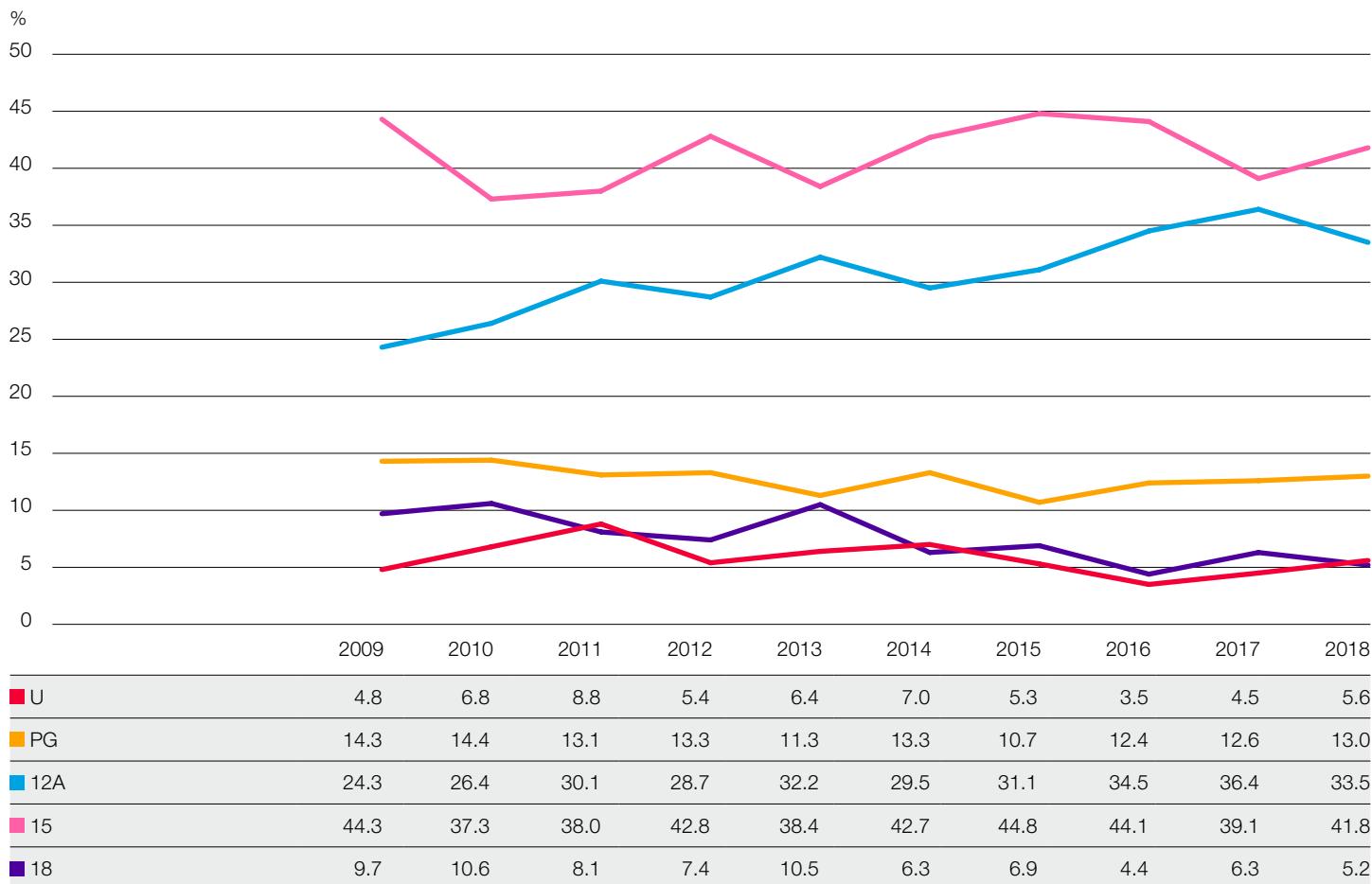


Source: comScore, BBFC, BFI RSU analysis

Note: Figures as at 21 February 2019.

Figure 11 looks at the pattern of releases by classification between 2009 and 2018. Throughout the period, the share of releases for the most common classification, '15', has mainly been around 40%, but was as high as 45% in 2015. The second and third most common classifications '12A' and 'PG' have together generally accounted for between 40%-45% of releases since 2009, but was as high as 49% in 2017. The 'U' and '18' classifications have consistently accounted for the smallest percentages of releases over the period. In 2011, 2014 and 2018, there were slightly more 'U' films released than '18' films, but in all other years, more '18' films than 'U' films were released.

Figure 11 Percentage of releases in the UK and Republic of Ireland by film classification, 2009-2018

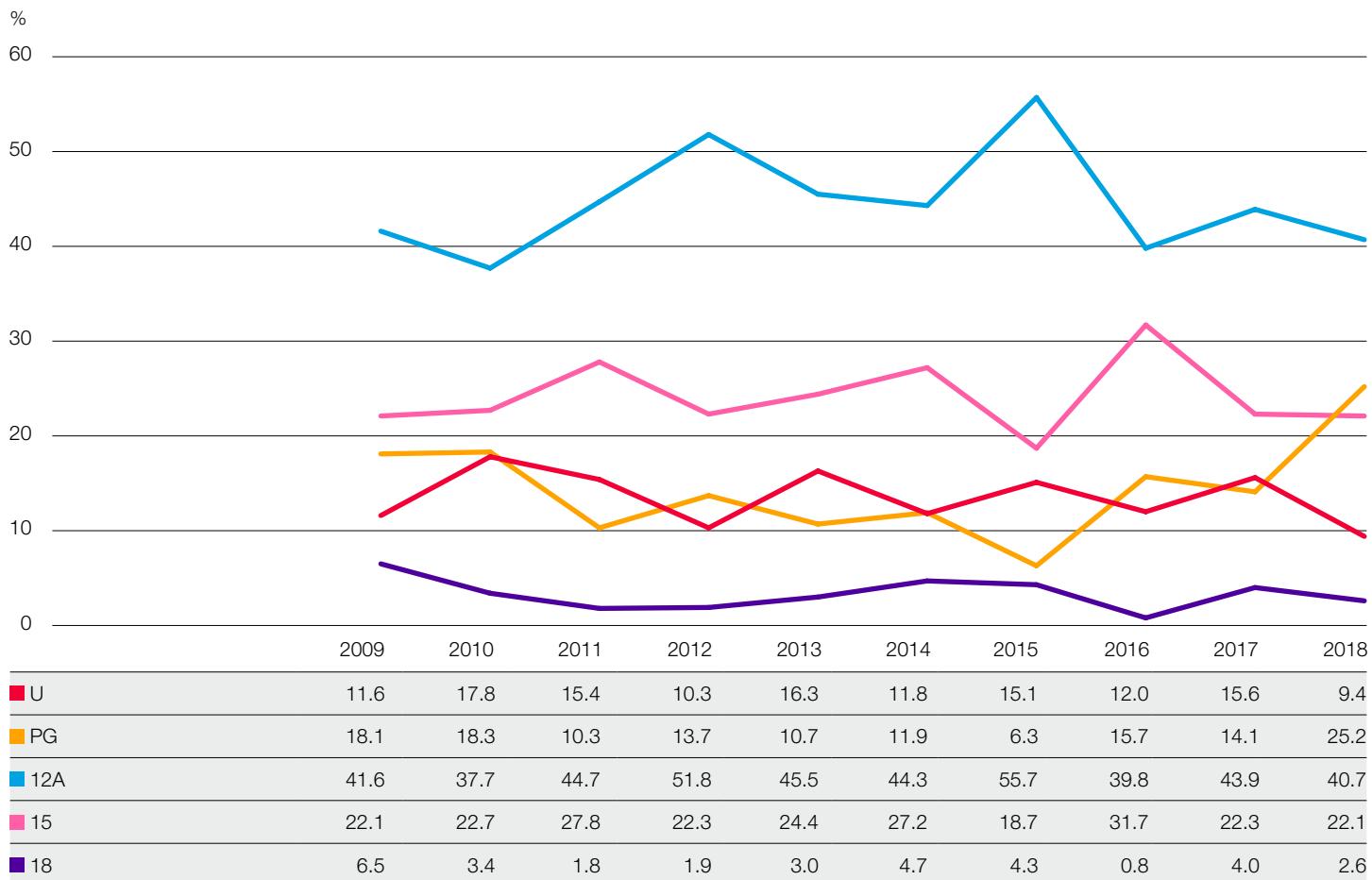


Source: comScore, BBFC, BFI RSU analysis

Note: Figures as at 21 February 2019.

The shares of box office by film classification vary from year to year as demonstrated in Figure 12. However, the box office ranking of the classifications has remained fairly constant over time; the top earner being '12A', with '18' the lowest earner. With the exception of 2018, the '15' classification has been the second highest earning rating (although in the previous 10-year period it had been in competition with the 'PG' rating for this position). The greater box office share for the 'PG' classification in 2018 is primarily due to the performance of *Mamma Mia! Here We Go Again* and *Incredibles 2* which were respectively the year's second and third highest earning releases. For the majority of the period, however, the 'PG' classification exchanged third and fourth place with the 'U' classification. The smaller number of releases associated with these two classifications (this is also true of the '18' classification) means their share of the box office is more susceptible to the effects of a few high earning titles.

Figure 12 Percentage of gross box office of releases in the UK and Republic of Ireland by film classification, 2009-2018



Source: comScore, BBFC, BFI RSU analysis

Note: Figures as at 21 February 2019.

SPECIALISED FILMS AT THE UK BOX OFFICE IN 2018

Specialised films offer audiences an experience of cinema that is very different from the titles that dominate the overall box office charts. The BFI's definition of 'specialised' is broad and relates to those films that do not sit easily within a mainstream and highly commercial genre. Many are from the independent production sector (although they may be handled by a mainstream, studio-based distributor) or are made with a low production budget (compared to a studio production) and may focus more on script and character than on effects and star names. Specifically, the BFI considers most subtitled foreign language films, documentaries and re-releases of archive/classic films to be 'specialised'. In recent years some mainstream films, such as *Terminator 2: Judgement Day* (released in 2017), which were originally made and shown in 2D, have been officially 're-released' in the 3D format. These 're-releases' are not considered as specialised films in the present analyses.

In a change from previous editions of the Yearbook, non-mainstream films which do not fall into the three main categories but are also considered to be specialised are not included in the following data, due to the subjectivity regarding the categorisation of these films. Generally these films can be described as having a distinctive genre, hook or style, or are films which deal with more complex and challenging subject matter than the majority of mainstream films. (Non-feature film releases, such as recorded live performances, are not considered to be specialised; they are categorised as event cinema. For more information, see the Distribution and exhibition chapter.)

In total, 454 documentaries, foreign language films and re-releases were shown at UK cinemas in 2018, representing 58% of all theatrical releases in the year (Table 20). These films grossed £39.5 million, a 3% share of total box office earnings.

Table 20 Documentaries, foreign language films and re-releases in the UK and Republic of Ireland, 2018

Type	Number of releases	Share of releases (%)	Gross box office (£ million)	Share of gross box office (%)	Average widest point of release
Documentary	110	14.0	8.3	0.6	24
Foreign language	331	42.6	30.3	2.3	29
Re-release	43	5.5	3.2	0.2	55
All specialised films*	454	57.7	39.5	3.0	31
All films	787	100.0	1,304.8	100.0	109

Source: comScore, BFI RSU analysis

Notes:

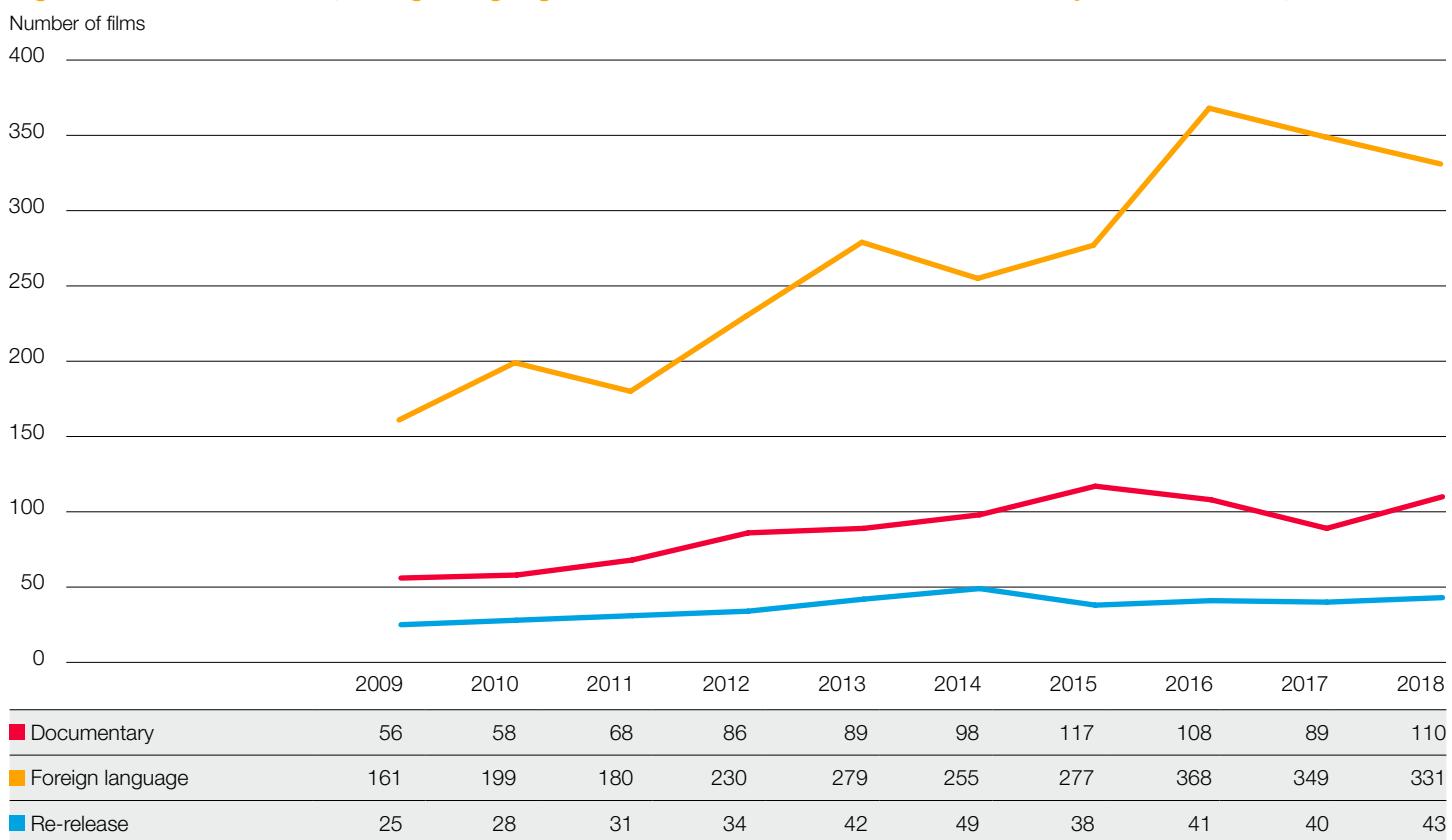
* Due to some overlap of categories (e.g. a film such as *Burn the Stage: The Movie* is categorised as both a foreign language film and a documentary) this total refers to the number of specialised films, not the sum total of the categories in the table. This total does not include the category of 'other specialised films' which has been used in previous Yearbooks.

Figures as at 21 February 2019.

TRENDS IN SPECIALISED FILM

The volume of specialised films released in the UK has increased significantly over the 10-year period 2009-2018. As Figure 13 shows, there has been a steady rise in the number of theatrically released feature documentaries over the last decade, from a low of 56 in 2009 to 110 in 2018, while the number of re-released films has increased from a low of 25 in 2009 to 43 in 2018. Foreign language films have seen the greatest increase over the period (106%), and whilst they continue to deliver a very small share of total box office revenues, there is evidence that there is an increasing appetite amongst a more ethnically diverse UK population for a wider range of films not made in the English language.

Figure 13 Documentaries, foreign language films and re-releases in the UK and Republic of Ireland, 2009-2018



Source: comScore, BFI RSU analysis

Note: There is some overlap in these categories as a small number of films are assigned to more than one specialised film category.

NON-ENGLISH LANGUAGE FILMS

Films in 45 different languages (including English) were released in the UK and Republic of Ireland in 2018, six more than in 2017. There were also two releases with no spoken dialogue: the re-release of the 1928 silent classic *Shiraz*, an epic romance set in Mughal India, and *The Marvellous Mabel Normand: The Leading Lady of Film Comedy*, a compilation of four short films from one of the major artist-filmmakers of silent cinema.

Foreign language films accounted for 43% of all theatrical releases in 2018 and earned £30 million (2% of overall box office gross). There were 331 foreign language film releases, down from 349 in 2017. In terms of both numbers and box office gross, films in Hindi were the most popular non-English language releases in 2018, generating £12 million from 53 titles. If combined, cinema releases in all the languages of the Indian subcontinent would account for 169 films, more than one fifth (21%) of all releases in 2018. There were 112 films in European languages (other than English) accounting for 14% of all releases.

Table 21 shows the number of releases and box office takings for films in English and English with other languages, followed by the top 10 highest earning non-English languages for releases in 2018.

Table 21 Languages of films released in the UK and Republic of Ireland, 2018 (ranked by gross box office)

Main language	Number of releases	Gross box office (£ million)	Box office share (%)
English	428	1,270.5	97.4
English with others*	26	4.3	0.3
1 Hindi	53	12.3	0.9
2 Polish	15	4.6	0.3
3 Tamil	35	2.3	0.2
4 French	36	1.8	0.1
5 Japanese	10	1.5	0.1
6 Punjabi	29	1.0	0.1
7 Spanish	6	0.9	0.1
8 Urdu	6	0.7	0.1
9 Korean	3	0.7	0.1
10 Russian	8	0.5	<0.1
Other (34 languages)	130	2.6	0.2

Source: comScore, BBFC, IMDb, BFI RSU analysis

Notes:

* 'English with others' includes films for which the main language was English but with extensive use of other languages, such as *Black 47* in English and Irish.

Figures as at 21 February 2019.

Box office totals may not match other charts due to rounding.



Table 22 shows the top 10 highest earning non-Hindi foreign language films of 2018. For the first time since our records began, the top non-Hindi release at the UK box office was a Polish language title. The controversial Catholic Church drama *Clergy* (the highest earning film in Poland in the past decade) grossed £1.3 million at the UK and Republic of Ireland box office. There are three other Polish language films in the list, including Paweł Pawlikowski's Oscar® nominated drama *Cold War*, which was the only other non-Hindi language release to gross over £1 million in the year. Polish language films have become an increasing presence in this table in recent years, reflecting the fact that Polish is now the most commonly spoken non-native language in England and Wales (2011 Census).

Five of the films in the list are in Asian languages. There are three releases in non-Hindi languages from the Indian subcontinent: two in Tamil - *2.0* and *Sarkar* – and one in Urdu - *Jawani Phir Nahi Ani 2*. There is one film in Japanese - the 2018 Palme d'Or winner *Shoplifters* - and one in Korean - *Burn the Stage: The Movie*, a music documentary about K-Pop band BTS, which premiered as an event cinema release before going on general release. The only non-Polish European language title is *A Fantastic Woman* (in Spanish), the winner of the 2018 Oscar® for Best Foreign Language Film.

Table 22 Top 10 foreign language films (excluding Hindi*) released in the UK and Republic of Ireland, 2018

Title	Country of origin	Gross box office (£ million)	Distributor	Main language
1 Clergy	Pol	1.3	Phoenix	Polish
2 Cold War	UK/Pol/Fra	1.1	Curzon Artificial Eye	Polish
3 Women of Mafia	Pol	0.9	Phoenix	Polish
4 2.0	Ind	0.7	Ayngaran	Tamil
5 Shoplifters	Jpn	0.7	Thunderbird	Japanese
6 Burn the Stage: The Movie	Kor	0.7	Trafalgar	Korean
7 Sarkar	Ind	0.5	Murugan Talkies	Tamil
8 Jawani Phir Nahi Ani 2	Pak	0.4	B4U Network	Urdu
9 A Fantastic Woman	Chi/Ger/Spa/USA	0.4	Curzon Artificial Eye	Spanish
10 Pitbull: Last Dog	Pol	0.3	Kino Project	Polish

Source: comScore, BBFC, IMDb, BFI RSU analysis, distributor websites

Notes:

* For Hindi language titles, see Table 23.

Figures as at 21 February 2019.

Table 23 shows the top 10 Hindi language film releases of 2018. The list is headed by the overall top earning foreign language film of the year, the epic period drama *Padmaavat*, with box office takings of £2.2 million. Two other Hindi releases broke the £1 million barrier at the UK box office in 2018: Bollywood biopic *Sanju* earned £1.3 million, while crime thriller *Race 3* grossed £1.2 million.

Table 23 Top 10 Hindi language films released in the UK and Republic of Ireland, 2018

Title	Country of origin	UK box office total (£ million)	Distributor
1 Padmaavat	Ind	2.2	Paramount
2 Sanju	Ind	1.3	20th Century Fox
3 Race 3	Ind	1.2	Yash Raj
4 Simmba	Ind	0.8	Reliance Entertainment
5 Zero	Ind	0.7	Yash Raj
6 Thugs of Hindostan	Ind	0.7	Yash Raj
7 Veere Di Wedding	Ind	0.6	Zee Studios
8 Baaghi 2	Ind	0.5	20th Century Fox
9 Raazi	Ind	0.4	Zee Studios
10 Badhaai Ho	Ind	0.4	Digital Cinema Prints International

Source: comScore, BBFC, IMDb, BFI RSU analysis

Note: Figures as at 21 February 2019.

Table 24 shows the 10 highest grossing non-English language films released in the UK and Republic of Ireland between 2001 and 2018. The most recent addition to the list is the 2013 release *Dhoom: 3* (the first film in Hindi to appear in the top 10 since our records began), indicating that despite the growing number of foreign language films released in the UK, most continue to have niche or limited appeal.

The list is headed by Mel Gibson's *The Passion of the Christ* which earned £11.1 million in 2004. The biblical drama, which was mainly shot in Aramaic, is one of two films by Gibson in the top 10: his Mayan language actioner *Apocalypto* is in fourth place with £4.1 million. There are three Mandarin language films in the list: Ang Lee's *Crouching Tiger, Hidden Dragon* (£9.4 million) and two films from Zhang Yimou – *Hero* and *House of Flying Daggers* – both of which earned £3.8 million. All three of these films are wuxia martial arts titles, which highlights the popularity of the genre with UK audiences in the early 2000s. The highest earning European language title is Jean-Pierre Jeunet's 2001 release *Amélie* (in French) which grossed £5 million.

Table 24 Top 10 non-English language films released in the UK and Republic of Ireland, 2001-2018

Title	Language	UK box office total (£ million)	Distributor	Year of release
1 The Passion of the Christ	Aramaic/Latin/Hebrew	11.1	Icon	2004
2 Crouching Tiger, Hidden Dragon	Mandarin	9.4	Sony	2001
3 Amélie	French	5.0	Momentum	2001
4 Apocalypto	Mayan	4.1	Icon	2007
5 Hero	Mandarin	3.8	Walt Disney	2004
6 House of Flying Daggers	Mandarin	3.8	Pathé	2004
7 Volver	Spanish	2.9	Pathé	2006
8 The Motorcycle Diaries	Spanish	2.8	Pathé	2004
9 Pan's Labyrinth	Spanish	2.7	Optimum	2006
10 Dhoom: 3	Hindi	2.7	Yash Raj	2013

Source: comScore, BFI RSU analysis

DOCUMENTARIES

A total of 110 feature documentaries (14% of theatrical releases) were shown at the UK and Republic of Ireland box office in 2018, up from 89 in 2017. These films earned £8.3 million which was 0.6% of the overall box office gross.

We have split the analysis of this category into the more traditional expository or observational style of documentary and ‘concert’ documentaries, which feature coverage of a particular performance and behind-the-scenes footage of popular musical performers. The most successful traditional documentary of 2018 was the Oscar® winning *Free Solo*, which chronicles the first-ever ropeless ascent of the notorious El Capitan peak in Yosemite National Park by American climber Alex Honnold, with £1.7 million, while the top earning concert documentary was *Burn the Stage: The Movie*, which follows the 2017 world tour of South Korean boy band BTS, with £0.7 million. Both of these films appear in the following tables.

Table 25 shows the top 10 non-concert documentaries released in the UK and Republic of Ireland since 2002. The list is headed by Michael Moore’s *Fahrenheit 9/11*, which earned £6.5 million in 2004. (This is regarded as the highest grossing non-concert documentary of all time because, even with price inflation, it is unlikely that any documentary films before 2002 will have earned more in nominal terms.) Asif Kapadia’s 2015 release *Amy* (£3.8 million) is second, and the 2005 natural history release *March of the Penguins* (£3.3 million) is third. *Free Solo* is the only 2018 release in the list.

Five of the top 10 non-concert documentaries released since 2002 are UK films. The highest grossing UK documentary of 2018, *They Shall Not Grow Old*, which earned £0.9 million, would rank in 15th place.



Image: *Free Solo* (National Geographic/Jimmy Chin)

Table 25 Top 20 non-concert feature documentaries released in the UK and Republic of Ireland, 2002-2018

Title	Country of origin	Year of release	Box office gross (£ million)	Widest point of release (sites)	Distributor
1 Fahrenheit 9/11	USA	2004	6.5	200	Optimum
2 Amy	UK	2015	3.8	280	Altitude
3 March of the Penguins	Fra	2005	3.3	163	Warner Bros
4 Senna	UK	2011	3.2	358	Universal
5 Touching the Void	UK	2003	2.6	50	Pathé
6 Bowling for Columbine	USA	2002	1.7	37	Momentum
7 Free Solo	USA	2018	1.7	59	Dogwoof
8 TT3D: Closer to the Edge	UK	2011	1.3	125	CinemaNX
9 The Imposter	UK/USA	2012	1.1	77	Picturehouse/ Revolver
10 Super Size Me	USA	2004	1.1	83	Tartan

Source: comScore, BFI RSU analysis

Notes:

The table does not include concert performance documentaries, IMAX-only documentaries and shorts.

Based on box office data for 2002-2018.

Table 26 shows the top 10 concert documentaries released in the UK since 2008. The highest grossing title released during the period is *Michael Jackson's This Is It*, which earned £9.8 million in 2009. The 2018 release *Burn the Stage: The Movie* appears in 10th place. The K-Pop boy band documentary is the first foreign language entry to appear in this table.

Table 26 Top 10 concert documentaries released in the UK and Republic of Ireland, 2008-2018

Title	Country of origin	Year of release	Box office gross (£ million)	Widest point of release (sites)	Distributor
1 Michael Jackson's This Is It	USA	2009	9.8	498	Sony
2 One Direction: This Is Us	UK/USA	2013	8.0	479	Sony
3 Justin Bieber: Never Say Never	USA	2011	2.3	388	Paramount
4 The Beatles: Eight Days a Week	USA	2016	1.2	102	StudioCanal
5 Katy Perry: Part of Me	USA	2012	1.2	326	Paramount
6 Hannah Montana/Miley Cyrus: Best of Both Worlds Concert	USA	2008	0.8	65	Walt Disney
7 U2 3D	USA	2008	0.7	67	Revolver
8 Glee: The 3D Concert Movie	USA	2011	0.7	335	20th Century Fox
9 Shine a Light	USA/UK	2008	0.7	159	20th Century Fox
10 Burn the Stage: The Movie	Kor	2018	0.7	212	Trafalgar

Source: comScore, BFI RSU analysis

RE-RELEASES

In 2018, 43 archive/classic titles were re-released in the UK and Republic of Ireland, three more than in 2017. According to comScore, these films accounted for 5.5% of the year's theatrical releases and generated a combined gross of £3.2 million (0.2% of the total box office). However, not all box office revenues for re-releases are tracked by comScore, which primarily focuses on first-run films. Some additional revenue for films, which tend to be booked for a limited time into specialised cinemas long after their initial release, is missing from this analysis, so the actual box office share is likely to be greater.

Table 27 shows the top 10 re-releases at UK and Republic of Ireland cinemas since 2000. (The table does not include titles originally released in 2D which were re-released in 3D as these are considered to be mainstream films rather than specialised.) The list is topped by Stanley Kubrick's *A Clockwork Orange*, which grossed £2.1 million from its 2000 re-release. Two other specialised re-releases have grossed over £1 million - Steven Spielberg's 20th anniversary re-release of *E.T.* (2002) and the 25th anniversary re-release of sci-fi comedy *Back to the Future* (2010). Two films re-released in 2018 appear in the list: Frank Capra's perennial Christmas favourite *It's a Wonderful Life* is in seventh place with takings of £0.5 million and the 40th anniversary re-release of *Grease* is in ninth place with a similar take.

Table 27 Top 10 re-releases at the UK and Republic of Ireland box office, 2000-2018

Title (year of original release)	Country of origin	Year of re-release	Box office gross (£ million)	Widest point of release (sites)	Distributor
1 A Clockwork Orange (1972)	UK	2000	2.1	328	Warner Bros
2 E.T. (20th anniversary) (1982)	USA	2002	2.1	313	UIP
3 Back to the Future (25th anniversary) (1985)	USA	2010	1.2	273	Universal
4 Blade Runner: The Final Cut (1982)	UK/USA/ HK	2015	0.8	136	BFI
5 Alien (Director's Cut) (1979)	UK/USA	2003	0.5	134	20th Century Fox
6 Jurassic Park (1993)	USA	2011	0.5	277	Universal
7 It's a Wonderful Life (1946)	USA	2018	0.5	165	Park Circus
8 Apocalypse Now (Redux) (1979)	USA	2001	0.5	22	Walt Disney
9 Grease (40th anniversary) (1978)	USA	2018	0.5	336	Park Circus
10 Jaws (1975)	USA	2012	0.4	319	Universal

Source: comScore, BFI RSU analysis



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