BFI
Film Forever

FILM AT THE CINEMA

CONTENTS

FACTS IN FOCUS

UK BOX OFFICE RECEIPTS IN 2017

£1.3 billion

up **4.2%** on 2016

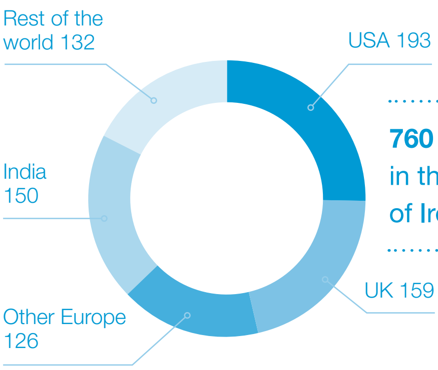
UK CINEMA ADMISSIONS IN 2017

170.6 million

Attendances up 1.4% on 2016

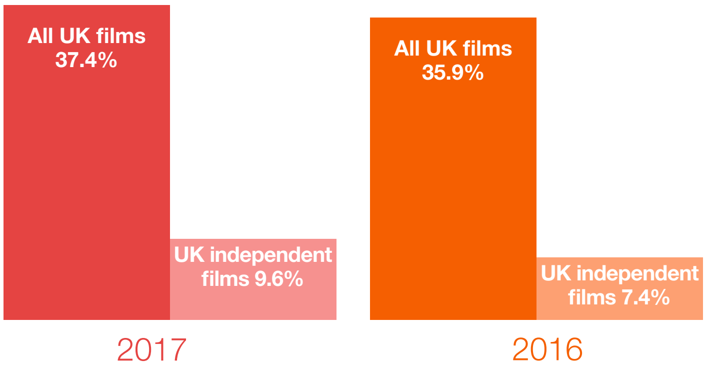
The **fifth highest** of the last decade

ORIGIN OF FILM RELEASES



760 feature films released in the UK and Republic of Ireland

BOX OFFICE SHARE OF UK FILMS



TOP GROSSING FILM

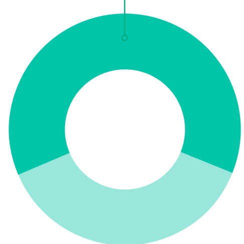
Star Wars: The Last Jedi
£83m

TOP GROSSING INDEPENDENT UK FILM

Paddington 2
£43m

SPECIALISED FILMS

Specialised films made up **60%** of all film releases; they grossed **£39 million**, a **3% share of total box office**



RELEASES BY GENRE

23%
of box office

11%
of releases

Action was the **highest earning genre**, taking **23%** of the box office from **11%** of releases. **The top earning action title** was Guardians of the Galaxy: Vol. 2

RELEASES BY CLASSIFICATION

£605 million

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

39%

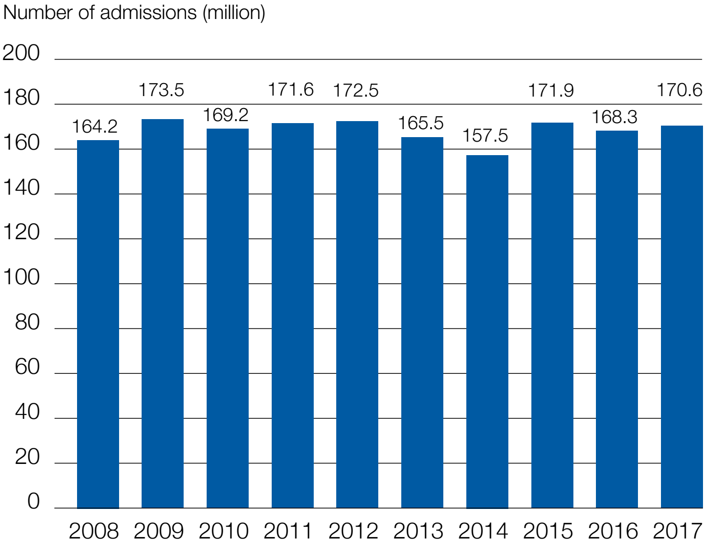
Films classified as '15' accounted for **the largest share** of releases

FILM AT THE CINEMA

ADMISSIONS

A total of 170.6 million cinema tickets were sold in the UK in 2017, a slight increase (1.4%) on the number of admissions in 2016 (Figure 1). The number of cinema visits in 2017 was the fifth highest of the last decade but since the early 2000s the trend has been fairly flat, with most years' admissions being in the range 165-170 million.

Figure 1 Annual UK cinema admissions, 2008-2017



Source: CAA, comScore

The UK remains the second largest market for admissions in the European Union (EU) after France (209.4 million) where attendances were down by 1.7% compared with 2016 (Table 1). Of the other five major EU territories, admissions were up slightly in Germany (122.3 million; +1%) but down in Spain (100.2 million; -1.6%) and Italy (99.2 million; -12.9%). Italy's fall in admissions was the largest drop in ticket sales across all 28 EU member states.

The European Audiovisual Observatory reports that there was a moderate decline in attendances in the EU as a whole in 2017, with ticket sales totalling 985 million, down from a record high of 992 million in 2016. However, this was still the second highest level of admissions since the data was first published in 2004. In non-EU countries in Europe, Russia topped the 200 million mark for the first time, jumping by 10% to 212.2 million ticket sales, making it the largest market for admissions in Europe. Turkey remained the seventh largest European market for attendances with admissions of 71.2 million, up 22.1% on 2016.

According to the Motion Picture Association of America, outside of Europe ticket sales in North America (USA and Canada) were at their lowest since 1995 (1.24 billion; down 6% on 2016), while sales in China were at an all-time high (1.62 billion; up 18.1% on 2016). Attendances in India, which remains the global leader in terms of admissions, saw a slight increase on the previous year (1.98 billion; up 0.7% on 2016).

Table 1 Admissions in selected global territories, 2016 and 2017 (ranked by 2017 admissions)

Territory	Admissions 2016 (million)	Admissions 2017 (million)	+/- 2016 (%)
India	1,966.5	1,981.0	0.7
China	1,372.0	1,620.0	18.1
USA and Canada	1,320.0	1,240.0	-6.0
Russia	192.9	212.2	10.0
France	213.1	209.4	-1.7
UK	168.3	170.6	1.4
Other Western Europe	127.8	126.1	-1.3
Germany	121.1	122.3	1.0
Other Central and Eastern Europe	95.3	100.6	5.6
Spain	101.8	100.2	-1.6
Italy	113.8	99.2	-12.9
Turkey	58.3	71.2	22.1

Source: European Audiovisual Observatory, MPAA, IHS

Notes:

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

Other Central and Eastern Europe comprises Czechia, Hungary, Israel, Poland and Romania.

The overall annual rise in admissions in 2017 compared with 2016 was not reflected in increased monthly attendances throughout the year (Table 2). Seven months out of 12 recorded higher monthly admissions than the equivalent period in 2016. The first four months of the year saw an unusually prolonged run of increased admissions with March and April showing the largest month-on-month increases (up 21% and 19% respectively on 2016). Eight of the top 20 films of the year opened during these months including *La La Land, Beauty and the Beast* and *Guardians of the Galaxy: Vol 2.* Admissions were down month on month for the next six months with the exception of July which saw the release of three of the year's top 20 films: *Despicable Me 3, Spider-Man: Homecoming* and *Dunkirk*. Although it recorded only the second highest month-on-month rise compared with 2016 (7%), July saw the highest admissions for the entire year at 17.8 million. The only other two months to improve on attendances compared with 2016 were November and December which saw the release of four of the year's top 20 titles including the top earning UK independent film of 2017, *Paddington 2,* and the top grossing film of the year, *Star Wars: The Last Jedi.*

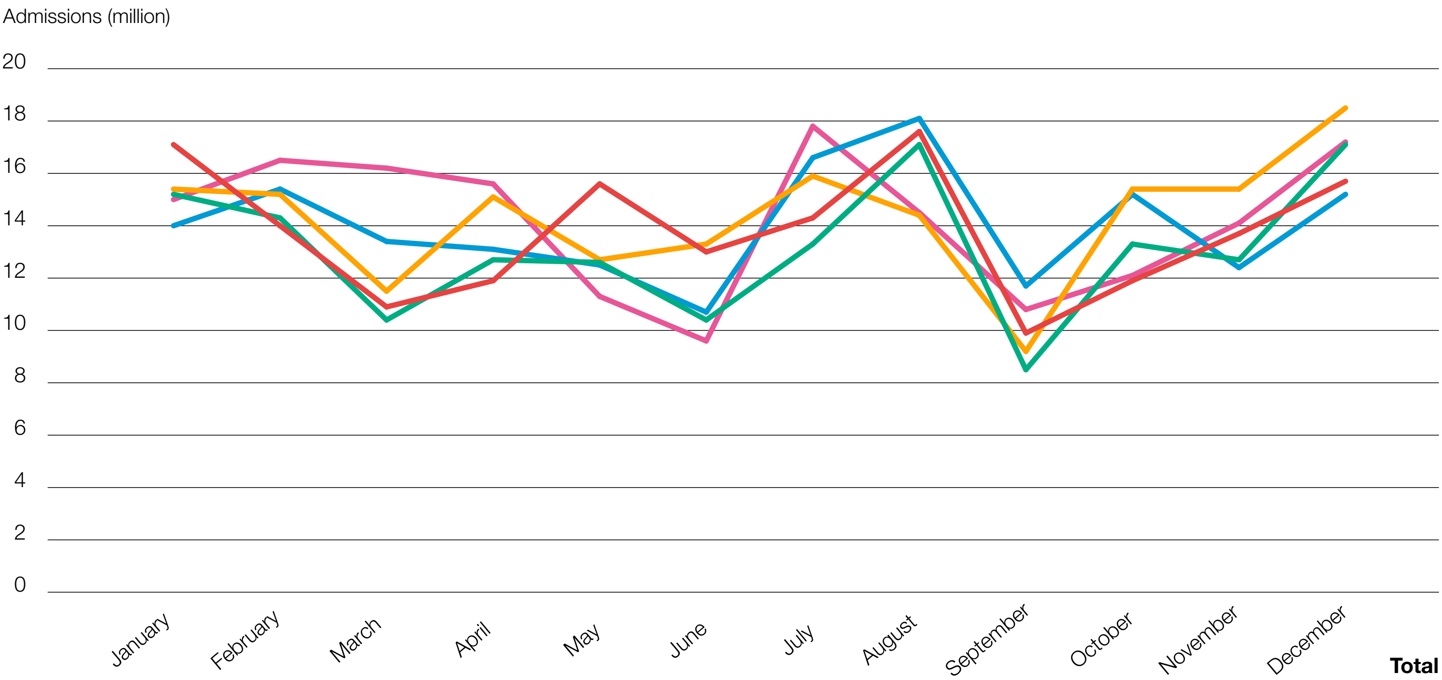
Table 2 Monthly UK cinema admissions, 2016 and 2017

Month	2016 (million)	2017 (million)	% +/- on 2016
January	14.0	15.0	6.9
February	15.4	16.5	7.4
March	13.4	16.2	20.6
April	13.1	15.6	19.1
May	12.5	11.3	-9.3
June	10.7	9.6	-10.5
July	16.6	17.8	7.3
August	18.1	14.5	-20.0
September	11.7	10.8	-7.5
October	15.2	12.1	-20.3
November	12.4	14.1	13.6
December	15.2	17.2	12.8
Total	**168.3**	**170.6**	**1.4**

Source: CAA, comScore

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

Figure 2 Monthly UK cinema admissions, 2013-2017



	January	February	March	April	May	June	July	August	September	October	November	December	Total
2013	17.1	14.0	10.9	11.9	15.6	13.0	14.3	17.6	9.9	11.9	13.7	15.7	**165.5**
2014	15.2	14.3	10.4	12.7	12.6	10.4	13.3	17.1	8.5	13.3	12.7	17.1	**157.5**
2015	15.4	15.2	11.5	15.1	12.7	13.3	15.9	14.4	9.2	15.4	15.4	18.5	**171.9**
2016	14.0	15.4	13.4	13.1	12.5	10.7	16.6	18.1	11.7	15.2	12.4	15.2	**168.3**
2017	15.0	16.5	16.2	15.6	11.3	9.6	17.8	14.5	10.8	12.1	14.1	17.2	**170.6**

Source: CAA

Looking at monthly admissions since 2013, Figure 2 shows there is a broadly similar trend year on year. (Admissions tend to be higher during the school and festival holiday periods when people have more time to go to the cinema.) The chart does, however, highlight the unusual run of high earning months at the start of 2017.

Table 3 shows how the 2017 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 (23.4%) followed by the Midlands and South and South East (both with 12.1%). Together these three regions accounted for almost half (48%) of all cinema admissions in 2017. In terms of average admissions per head of population, cinema going is highest in London, Central Scotland and Northern Ireland and lowest in the North, South West and Border regions.

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

Table 3 Cinema admissions by ISBA TV region, 2017

Region	Admissions (million)	%	Population (million)**	Admissions per head
London	40.0	23.4	13.4	3.0
Midlands	20.6	12.1	8.8	2.3
South and South East	20.6	12.1	7.4	2.8
North West	16.2	9.5	7.0	2.3
North	14.1	8.3	6.4	2.2
East	14.0	8.2	4.9	2.9
Wales and West*	13.0	7.6	5.4	2.4
Central Scotland	11.2	6.5	3.7	3.0
North East	6.7	3.9	2.8	2.4
Northern Ireland	5.8	3.4	1.9	3.1
South West	4.0	2.3	1.8	2.2
Northern Scotland	3.5	2.0	1.3	2.6
Border	1.1	0.6	0.6	1.7
Total	**170.6**	**100.0**	**65.4**	**2.6**

Source: CAA, comScore

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

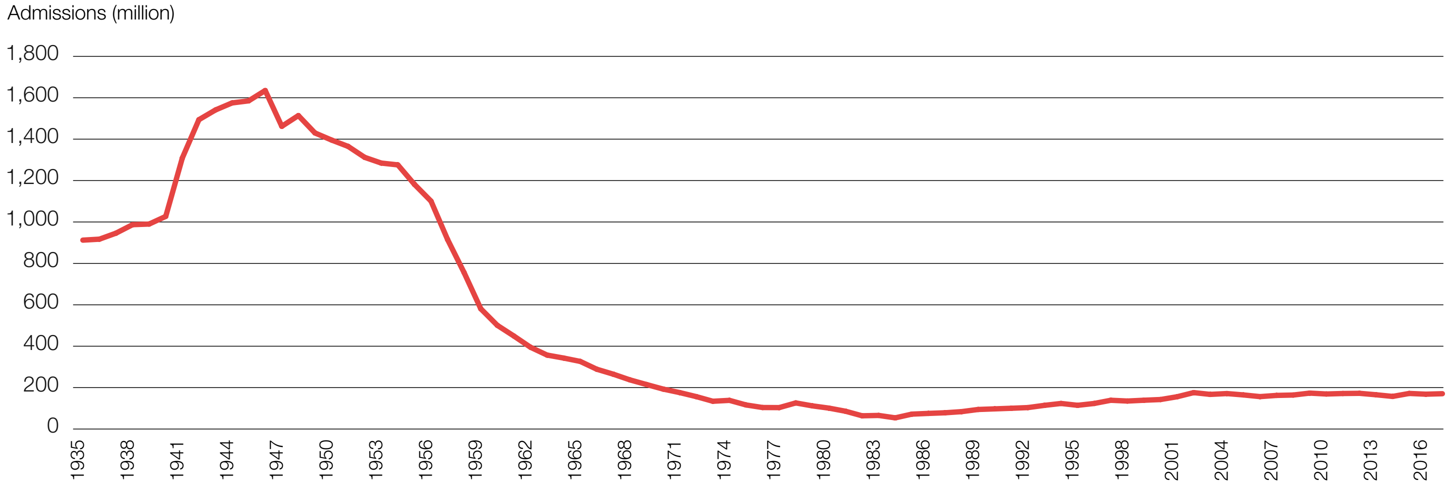
*Wales and West are reported by CAA as two separate regions; for consistency with previous editions of the Yearbook, the data here is combined.

** 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.

Admissions in 2017 were the fifth highest of the last decade but since the early 2000s the trend has been fairly flat, with most years' admissions being in the range 165-170 million.

Figure 3 Annual UK admissions, 1935-2017



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

Source: BFI, CAA, comScore

UK BOX OFFICE EARNINGS

According to comScore, the total UK box office gross for 2017 was £1.3 billion, a new record high. This total covers all box office earnings during the calendar year 2017 for cinema screenings in the UK for which box office takings were tracked by comScore. Since 2008 there has been an upward trend in UK box office earnings; the overall gross for 2017 was 51% higher than in 2008 (Table 4). This was underpinned by average ticket prices also reaching an all-time high. (Trends in ticket prices are reported more fully in the Distribution and exhibition chapter.)

Table 4 UK box office trends, 2008-2017

Year	Box office gross (£ million)	Change on previous year %	Change since 2008 %
2008	850	-	-
2009	944	11.1	11.1
2010	988	4.7	16.2
2011	1,040	5.3	22.4
2012	1,099	5.7	29.3
2013	1,083	-1.5	27.4
2014	1,058	-2.3	24.5
2015	1,242	17.4	46.1
2016	1,228	-1.2	44.4
2017	1,280	4.2	50.5

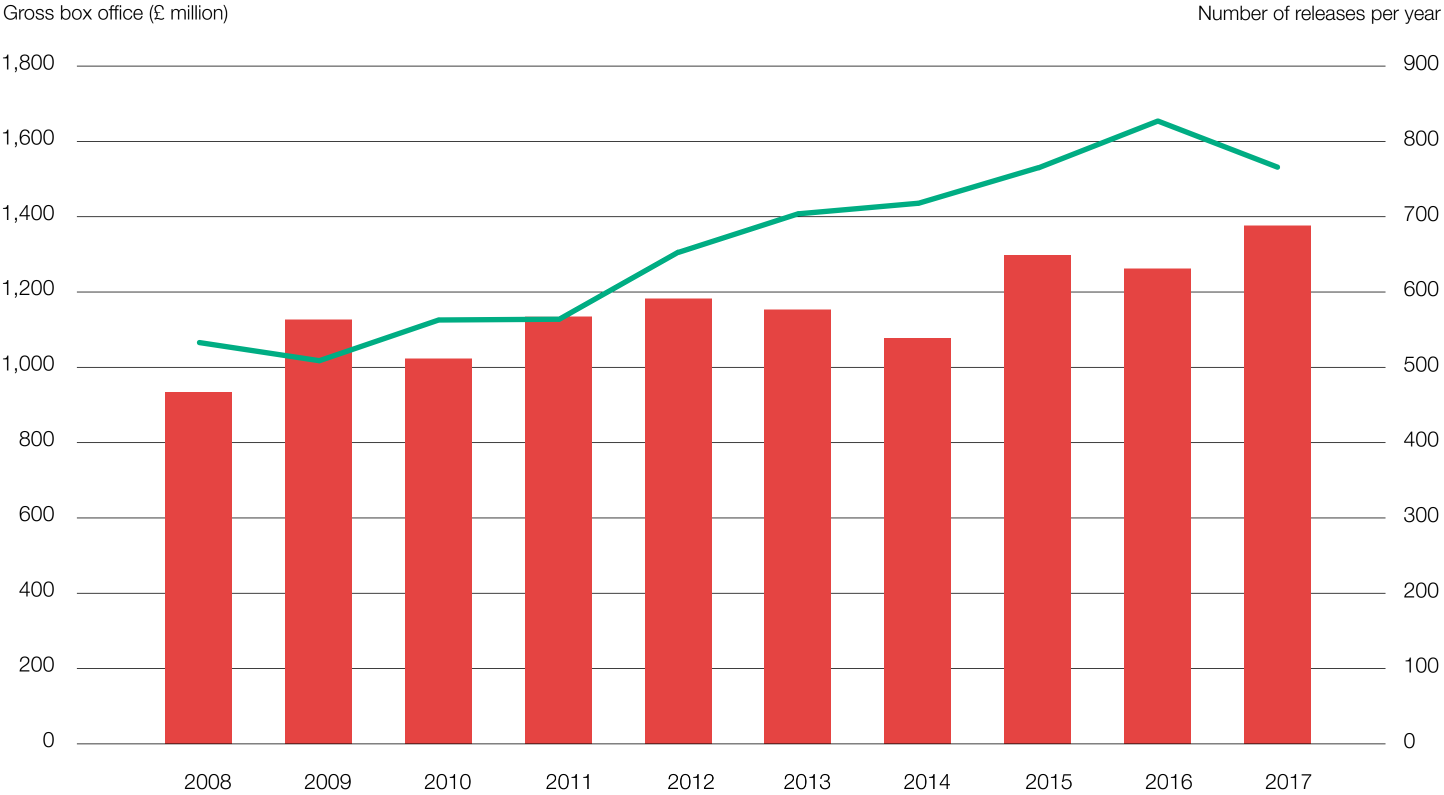
Source: comScore

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

In 2017, 760 films (an average of almost 15 per week) were released for a week or more in the UK and Republic of Ireland, 61 fewer than in 2016 but an almost identical total to 2015. These films generated £1.4 billion in box office revenues (another record-breaking figure and an increase of 6% on the previous high set in 2015). The figure of £1.4 billion differs from the £1.3 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 2017 and includes revenues generated up to 18 February 2018.

Figure 4 shows the annual totals for the number of releases and box office gross between 2008 and 2017. Although there is an upward trend in both the number of releases and box office revenues over the period, there is little correlation between the number of releases and box office returns. From 2013 to 2016, as the number of releases increased year on year, there was a downward trend in average box office takings. However, in 2017, although there were fewer releases, the average revenue per release saw an increase in value back to the level seen in 2012 and earlier.

Figure 4 Releases and revenues at the UK and Republic of Ireland box office, 2008-2017



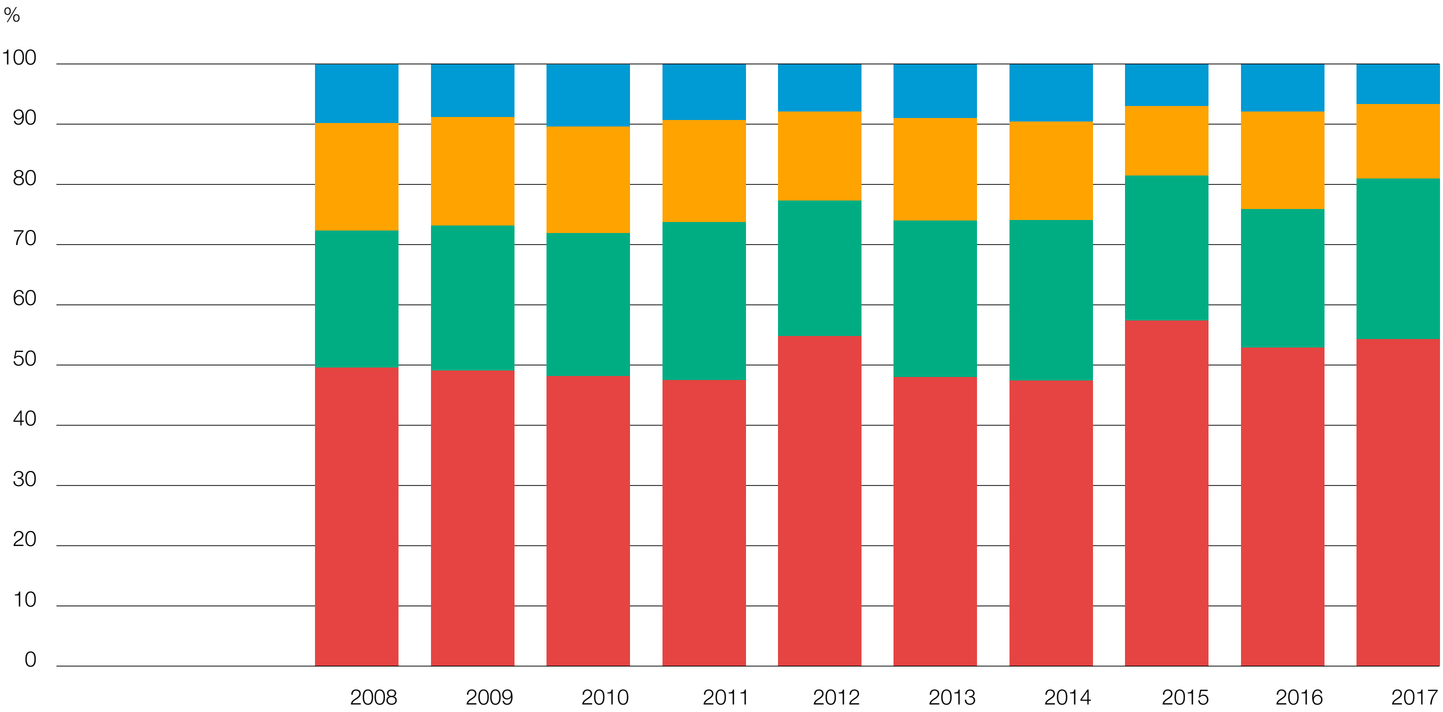
	2008	2009	2010	2011	2012	2013	2014	2015	2016	2017
Gross box office (£ million)	934.5	1,126.7	1,023.6	1,134.5	1,182.4	1,153.7	1,077.8	1,298.4	1,262.0	1,376.9
Number of releases per year	527	503	557	558	647	698	712	759	821	760
Average revenue per release (£ million)	1.8	2.2	1.8	2.0	1.8	1.7	1.5	1.7	1.5	1.8

Source: comScore, BFI RSU analysis

Note: Box office up to and including 18 February 2018.

As Figure 5 shows, the market share of the top 50 highest grossing films has been relatively stable since 2008, accounting on average for 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 films 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. At just over 93%, the box office share of the top 100 films in 2017 was the highest of the period while the share for films outside the top 100 was the lowest at less than 7%.

Figure 5 Market share of top 20, 21-50, 51-100 and rest of films, 2008-2017



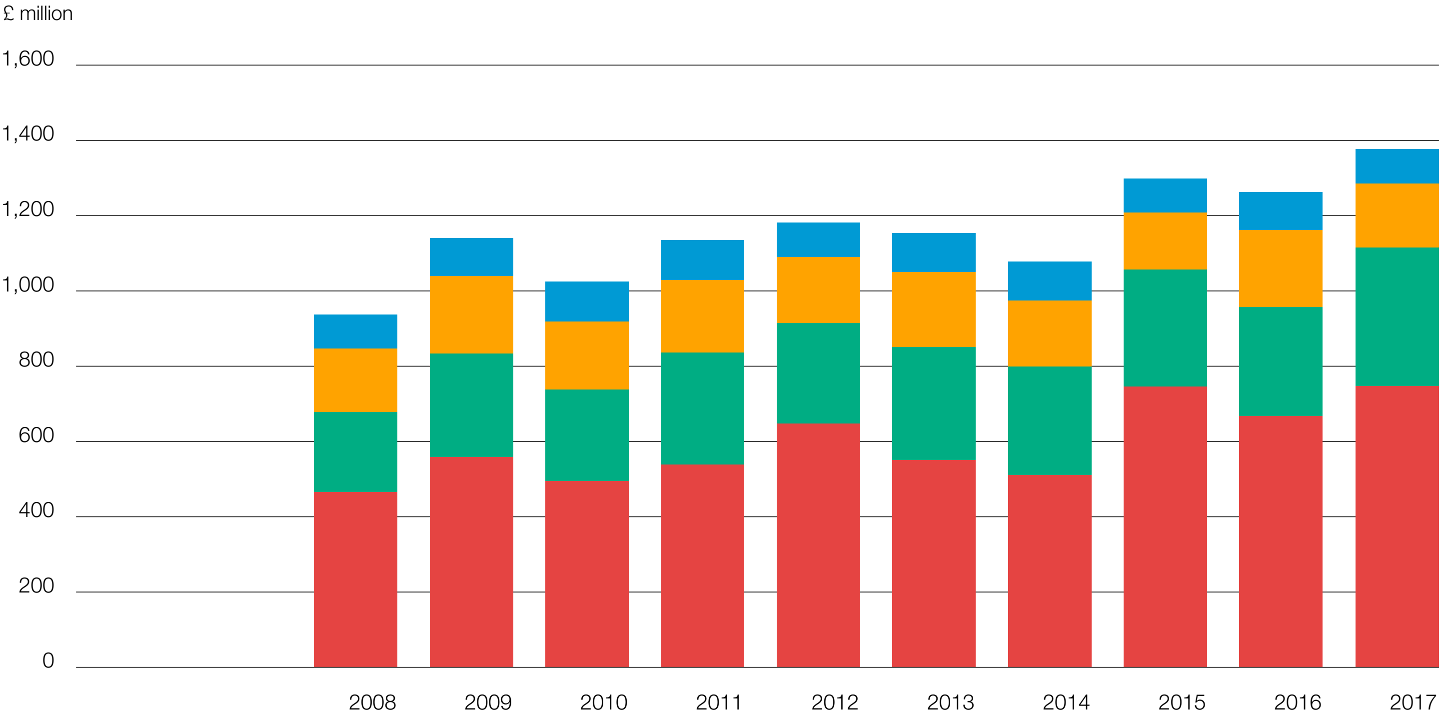
	2008	2009	2010	2011	2012	2013	2014	2015	2016	2017
% share of top 20	49.6	49.1	48.2	47.5	54.8	48.0	47.4	57.4	52.9	54.3
% share of 21-50	22.7	24.0	23.7	26.2	22.5	26.0	26.7	24.0	23.0	26.7
% share of 51-100	17.9	18.1	17.7	17.0	14.8	17.0	16.3	11.6	16.2	12.3
% share of rest	9.7	8.8	10.3	9.3	7.9	9.0	9.6	7.0	7.9	6.7

Source: comScore, BFI RSU analysis

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

Figure 6 shows that the record box office generated in 2017 was up 47% when compared with 2008. The takings of the top 20 film releases, the highest of the period at £747 million, were up 11% compared with 2016 and an increase of 61% on 2008. The films ranked 21-50 earned £367 million in 2017, the highest of the period and up 21% on 2008, while those ranked 51-100 earned £170 million, a 20% fall compared with 2016 and a similar total to earnings in 2008.

Figure 6 Gross box office of top 20, 21-50, 51-100 and rest of films, 2008-2017



	2008	2009	2010	2011	2012	2013	2014	2015	2016	2017
Gross box office of top 20	465.0	559.3	494.6	539.3	647.9	551.1	510.7	745.6	667.7	747.1
Gross box office of 21-50	213.1	273.7	242.9	296.8	266.5	299.3	288.1	311.6	289.6	367.2
Gross box office of 51-100	168.0	206.2	181.7	192.8	174.9	199.3	175.5	150.3	204.5	170.0
Gross box office share of rest	91.4	100.8	106.1	105.6	92.9	104.0	103.5	90.9	100.2	92.2

Source: comScore, BFI RSU analysis

While there has been a general upward trend in the box office totals of the top 100 films since 2008, 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.

Table 5 shows that since 2008, while there has been an upward trend in the overall number of films being released there has been a slight, but variable, downward trend in the median box office earnings for films outside the top 100. The combined box office of all films outside the top 100 in 2017 was £92 million. However, this was shared by 660 titles (a median box office of £23,803) while the £101 million taken by films outside the top 100 in 2009 was split across 403 titles (the lowest number of titles in the period; a median box office of £27,902). This highlights the increasing difficulties faced by independent distributors who are 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, 2008-2017

	Number of releases	Gross box office (£ million)	Median box office (£)
2008	427	91.4	38,273
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

Source: comScore, BFI RSU analysis

WIDEST POINT OF RELEASE

Table 6 outlines the number of films released in the UK in 2017 by the number of sites at the widest point of release (WPR). The majority of films were shown at a small number of sites. A total of 197 releases were shown at 100 sites or over (26% of all films released), while 260 films were shown at fewer than 10 sites (34% of films released). The maximum box office of these films (£4.5 million) is skewed by the high box office takings of one title, the Secret Cinema re-release of *Moulin Rouge!* which was shown at one site with tickets costing from £49 to £150.

Table 6 Number of releases and median box office gross by number of sites at widest point of release, 2017

Number of sites at WPR	Number of releases	% of releases	Median box office (£)	Minimum box office (£)	Maximum box office (£)
≥500	63	8.3	12,928,823	1,705,537	82,620,648
400-499	33	4.3	2,882,091	527,455	11,862,616
300-399	24	3.2	968,067	435,638	9,019,739
200-299	24	3.2	649,063	32,215	3,821,767
100-199	53	7.0	328,725	13,613	1,780,252
50-99	79	10.4	121,286	4,977	1,422,385
10-49	224	29.5	32,532	719	560,858
<10	260	34.2	5,719	26	4,484,897
Total	**760**	**100.0**	**36,653**	**26**	**82,620,648**

Source: comScore, BFI RSU analysis

COUNTRY OF ORIGIN OF FILM RELEASES

Twenty-five per cent of all films released in the UK in 2017 were of USA origin (excluding UK co-productions) and these films accounted for 58% of total box office earnings (Table 7). UK films, including co-productions, represented 21% of releases (the same as in 2016) and shared 37% of the box office; the share for UK independent films was 10% (up from 7% in 2016).

Films originating outside the UK and USA accounted for 54% of releases (up from 52% in 2016) but just 5% of earnings (the same as in 2016). Films from non-UK European countries accounted for 1.5% of the box office (from 17% of releases) down from 3.2% in 2016, which was compensated by a rise in the share for films from the rest of the world which increased from 0.8% in 2016 to 2.3% in 2017 (also from 17% of all releases). Films from India accounted for 1.2% of the total box office (from 20% of releases) the same as in 2016.

Table 7 Country of origin of films released in the UK and Republic of Ireland, 2017

Country of origin	Number of releases	% of all releases	Box office gross (£ million)	% of total box office
USA	193	25.4	794.0	57.7
UK (studio-backed*)	20	2.6	382.3	27.8
UK (independent)	139	18.3	132.6	9.6
All UK	159	20.9	514.9	37.4
Other Europe	126	16.6	20.2	1.5
India	150	19.7	15.7	1.1
Rest of the world	132	17.3	32.1	2.3
Total	**760**	**100.0**	**1,376.9**	**100.0**

Source: comScore, BFI RSU analysis

Notes:

Box office gross = cumulative total up to 18 February 2018.

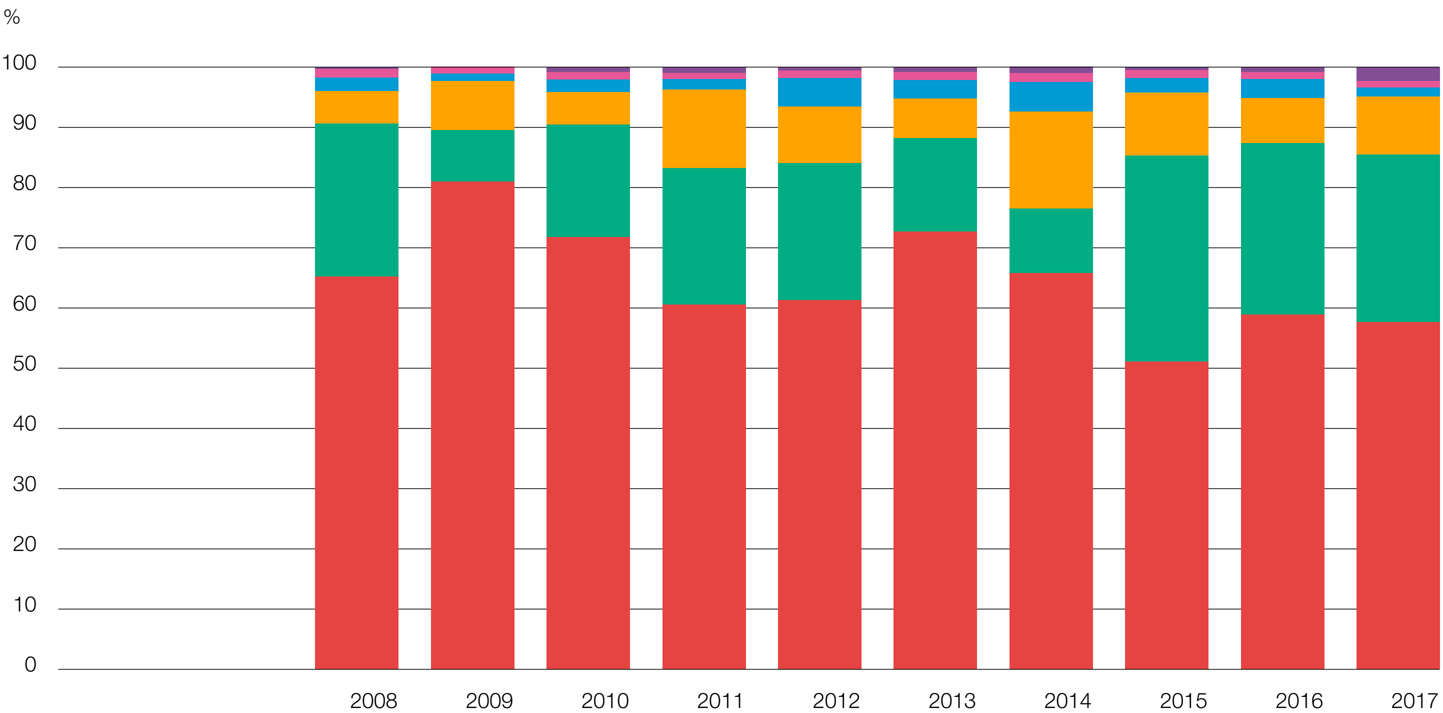
Percentages may not sum to totals/subtotals due to rounding.

*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.

The changes in market share for films by country of origin between 2008 and 2017 are shown in Figure 7. 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 share was 76%. The main reason for the lower figure in that year was the increased share achieved by UK independent releases (16%; the highest level since our records began) such as *Paddington* and *The Inbetweeners 2*, which were among the year's top five films.

The high levels of market share achieved by UK studio-backed films between 2015 and 2017 reflects the UK's success in attracting popular international franchises such as Star Wars and the Disney live-action adaptations to base their productions in the country.

Figure 7 Market share by country of origin, 2008-2017



	2008	2009	2010	2011	2012	2013	2014	2015	2016	2017
USA	65.2	81.0	71.8	60.6	61.3	72.7	65.8	51.1	58.9	57.7
UK studio-backed*	25.4	8.5	18.6	22.6	22.8	15.5	10.7	34.2	28.5	27.8
UK independent	5.7	8.2	5.4	13.1	9.3	6.6	16.1	10.5	7.4	9.6
Other Europe	2.3	1.2	2.1	1.7	4.8	3.0	4.9	2.4	3.2	1.5
India	1.4	1.0	1.3	1.0	1.2	1.4	1.5	1.3	1.2	1.1
Rest of the world	0.3	0.2	0.8	1.0	0.6	0.7	1.1	0.5	0.8	2.3

Source: BFI, RSU

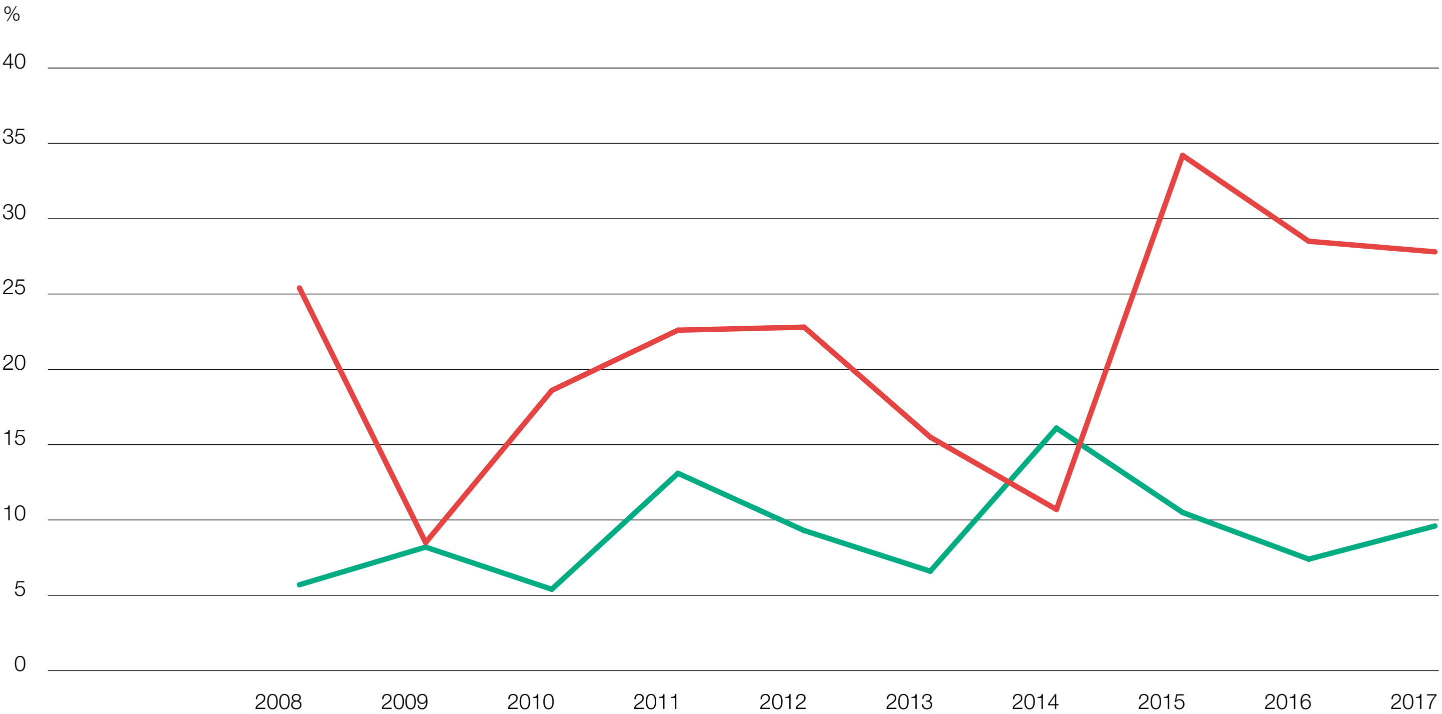
Box office gross = cumulative total up to 18 February 2018.

Percentages may not sum to totals/subtotals 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.

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 over 9% with a slight upward trend from a low of just over 5% in 2010.

Figure 8 UK films’ share of the UK theatrical market, 2008-2017



	2008	2009	2010	2011	2012	2013	2014	2015	2016	2017
UK studio-backed*	25.4	8.5	18.6	22.6	22.8	15.5	10.7	34.2	28.5	27.8
UK independent	5.7	8.2	5.4	13.1	9.3	6.6	16.1	10.5	7.4	9.6

Source: BFI, RSU

Box office gross = cumulative total up to 18 February 2018.

Percentages may not sum to totals/subtotals 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.

Image: *Paddington 2* courtesy of StudioCanal

In 2017, 76% of UK films earned less than £1 million at UK and Republic of Ireland cinemas, the same as in 2014 and the lowest figure of the period apart from 2011 (74%). The seven UK films which earned £20 million or more in 2017 equate to 4% of all UK releases in the year, the second highest share of the period. The percentage of UK films earning between £10 and £20 million increased from 3% in 2016 to 4% in 2017. The percentage of UK films that earned between £1 and £5 million was also up, from 10% to 13% (Table 8).

Table 8 UK releases by box office band, 2008-2017 (£ million)

		≥20	10 – 19.99	5 – 9.99	1 – 4.99	0.1 – 0.99	<0.1	Total
2008	Number	3	2	6	17	23	60	**111**
	%	2.7	1.8	5.4	15.3	20.7	54.1	**100.0**
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	8.0	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**

Source: comScore, BFI RSU analysis

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

TOP FILMS AT THE BOX OFFICE

Table 9 shows the overall top 20 highest grossing films at the box office in the UK and Republic of Ireland in 2017, combined with the top 20 UK qualifying[1] titles and the top 20 UK independent[2] titles. In total, six of the year's overall top 20 earning films were UK qualifying films, one of which was a UK independent film.

The top performing release at the box office in 2017 was the UK qualifying film, *Star Wars: The Last Jedi,* with earnings (to 18 February 2018) of £83 million. The two next most popular releases were also UK films: the live action remake of Disney's *Beauty and the Beast* (£72 million) and World War II epic *Dunkirk* (£57 million). The top grossing UK independent film of the year was *Paddington 2,* which was fifth in the overall chart with earnings of £43 million.

For the first time since our records began, every overall top 20 title grossed more than £20 million (17 films did so in 2016). Of the top 20 UK films, 13 titles achieved more than £10 million, compared with 11 in 2016. The general upward trend in box office take also applied to independent UK titles where four films grossed above £10 million compared with just one in 2016.

The combined gross of the top 20 UK films, at £464 million (34% of total box office), was up from £395 million in 2016, an increase of 16%. The top 20 UK independent films also generated a greater box office take than in 2016, rising from £85 million to £116 million (up by 37%). In 2017 these films accounted for 8% of total box office revenues, compared with 7% in 2016.

Table 9 Box office results for the top 20 films, top 20 UK qualifying films and top 20 UK independent films released in the UK and Republic of Ireland, 2017

Overall box office rank	Title	Country of origin	Box office gross (£ million)	Number of opening weekend cinemas	Opening weekend gross (£ million)	Distributor
1	**Star Wars: The Last Jedi***	UK/USA	82.6	723	28.0	Walt Disney
2	**Beauty and the Beast**	UK/USA	72.4	639	19.7	Walt Disney
3	**Dunkirk***	UK/USA	56.7	638	10.1	Warner Bros
4	Despicable Me 3*	USA	47.9	608	11.1	Universal
5	***Paddington 2****	UK/Fra	42.5	607	8.3	StudioCanal
6	Guardians of the Galaxy: Vol. 2	USA/NZ/Can	41.0	633	13.1	Walt Disney
7	Jumanji: Welcome to the Jungle*	USA	37.2	555	8.2	Sony Pictures
8	It	USA/Can	32.3	606	10.0	Warner Bros
9	Thor: Ragnarok	USA	31.1	612	12.4	Walt Disney
10	Spider-Man: Homecoming	USA	30.7	617	9.4	Sony Pictures
11	La La Land	USA/HK	30.5	608	6.6	Lionsgate
12	The Fate of the Furious	USA/Chn/Jpn	30.4	573	14.0	Universal
13	Sing	USA/Jpn	29.7	554	10.5	Universal
14	The Boss Baby	USA	29.5	599	8.0	20th Century Fox
15	The LEGO Batman Movie	USA/Den	29.1	602	7.9	Warner Bros
16	**Kingsman: The Golden Circle**	UK/USA	27.4	602	8.5	20th Century Fox
17	**Murder on the Orient Express***	UK/USA	24.9	613	5.1	20th Century Fox
18	Logan	USA/Can/Aus	24.1	602	9.5	20th Century Fox
19	The Greatest Showman*	USA	23.9	606	4.8	20th Century Fox
20	Fifty Shades Darker	USA/Chn	23.2	605	7.6	Universal

[1] A UK qualifying film is one which is certified as such by the UK Secretary of State for Culture, Media and Sport under Schedule 1 of the Films Act 1985, via the Cultural Test, under one of the UK's bilateral co-production agreements or the European Convention on Cinematographic Co-production; or a film which has not applied for certification but which is obviously British on the basis of its content, producers, finance and talent; or (in the case of a re-release) a film which met the official definition of a British film prevailing at the time it was made or was generally considered to be British at that time.

[2] A UK independent film is a UK qualifying film produced without creative or financial input from the major US studios.

Table 9 Box office results for the top 20 films, top 20 UK qualifying films and top 20 UK independent films released in the UK and Republic of Ireland, 2017 (continued)

Overall box office rank	Title	Country of origin	Box office gross (£ million)	Number of opening weekend cinemas	Opening weekend gross (£ million)	Distributor
21	**Wonder Woman**	UK/USA/HK/Chn	22.2	599	6.3	Warner Bros
23	**Pirates of the Caribbean: Salazar's Revenge**	UK/USA	19.5	633	5.2	Walt Disney
25	**Justice League**	UK/USA/Can	17.4	582	7.4	Warner Bros
26	***T2 Trainspotting***	UK/USA#	17.1	590	5.2	Sony Pictures
31	***Baby Driver***	UK/USA#	13.1	543	3.6	Sony Pictures
32	**Alien: Covenant**	UK/USA	12.9	626	5.2	20th Century Fox
37	***Victoria & Abdul***	UK/USA#	10.1	606	1.9	Universal
40	**Transformers: The Last Knight**	UK/USA/Chn/Can	9.5	577	4.6	Paramount
43	**The Mummy**	UK/USA	8.7	573	3.3	Universal
47	**Assassin's Creed**	UK/USA	8.0	527	5.3	20th Century Fox
48	**The Hitman's Bodyguard**	UK/Nld/USA	7.3	467	2.0	Lionsgate
56	***The Death of Stalin***	UK/Fra	5.1	138	1.0	eOne Films
58	**King Arthur: Legend of the Sword**	UK/USA	4.9	564	2.5	Warner Bros
64	**Geostorm**	UK/USA	4.3	477	1.6	Warner Bros
65	***Viceroy's House***	UK/Ind	4.1	453	0.9	20th Century Fox
66	***Their Finest***	UK	4.1	458	0.9	Lionsgate
79	***Goodbye Christopher Robin***	UK/USA#	2.9	573	0.8	20th Century Fox
85	***My Cousin Rachel***	UK	2.6	468	0.7	20th Century Fox
98	***Breathe***	UK	1.7	463	0.5	STX Entertainment
100	***Churchill***	UK	1.7	396	0.4	Lionsgate
101	***Hampstead***	UK	1.6	485	0.5	eOne Films
103	***Battle of the Sexes***	UK/USA#	1.5	466	0.6	20th Century Fox
108	***47 Metres Down***	UK	1.3	392	0.6	eOne Films
111	***The Limehouse Golem***	UK	1.3	361	0.4	Lionsgate
112	***The Sense of an Ending***	UK	1.2	175	0.3	StudioCanal
118	***The Party***	UK	1.1	94	0.2	Picturehouse
120	***Film Stars Don't Die in Liverpool****	UK	1.0	154	0.2	Lionsgate
123	***Free Fire***	UK/USA#	1.0	334	0.5	StudioCanal
124	***Loving Vincent***	UK/Pol/USA#	1.0	115	0.3	Altitude

Source: comScore, BFI RSU analysis

Notes:

Box office gross = cumulative total up to 18 February 2018.

* Film still on release on 18 February 2018.

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

UK films are in bold and UK independent films are in bold italics.

THE TOP 3D FILMS

Thirty-seven 3D films were released in 2017, generating £88 million (to 18 February 2018) from their 3D screenings. This is down from 46 releases grossing £93 million in 2016, but it is still greater than the 34 films released in 2015. The combined gross from 3D screenings in 2017 accounted for 6% of total box office receipts compared with 8% (£106 million) in 2016. All but one of the 37 3D films were released in both the 3D and 2D formats. (Data for 3D IMAX screenings and revenues are not disaggregated from 3D totals in the current analysis.)

The top 10 3D releases in 2017 are listed in Table 10. *Star Wars: The Last Jedi* had the highest 3D takings (£18 million) while, of the films shown in both 3D and 2D formats, the Chinese drama *Once Upon a Time* (which does not appear in the top 10) generated the highest proportion of total gross from 3D screenings (59%). Excluding this drama, the median 3D takings for these films as a percentage of total gross was 18%, up from 16% in 2016.

The popularity of 3D films has been on a downtrend 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 10 Top 10 3D releases in the UK and Republic of Ireland, 2017 (ranked by 3D gross)

	Title	Total gross (£ million)	3D gross (£ million)	3D % of total	Number of 3D sites	Distributor
1	Star Wars: The Last Jedi*	82.6	18.1	22.0	555	Walt Disney
2	Beauty and the Beast	72.4	9.2	12.7	503	Walt Disney
3	Guardians of the Galaxy: Vol. 2	41.0	7.2	17.5	508	Walt Disney
4	Thor: Ragnarok	31.1	5.2	16.8	429	Walt Disney
5	War for the Planet of the Apes	20.8	4.6	22.2	472	20th Century Fox
6	Spider-Man: Homecoming	30.7	4.1	13.6	474	Sony Pictures
7	Kong: Skull Island	15.9	3.4	21.6	448	Warner Bros
8	Blade Runner 2049	19.2	3.1	16.1	411	Sony Pictures
9	Wonder Woman	22.2	3.0	13.6	434	Warner Bros
10	Justice League	17.4	2.9	16.7	454	Warner Bros

Source: comScore

Notes:

Box office gross = cumulative total up to 18 February 2018.

* Film still on release on 18 February 2018.

The 3D grosses include takings from IMAX screenings.

BEST WEEKEND PERFORMANCE OF UK FILMS

A total of 31 different films topped the UK weekend box office charts over the course of 2017. Thirteen of these were UK titles, which spent a combined total of 25 weeks at number one (Table 11). In 2016, 10 UK films achieved the number one slot in the weekend charts for a total of 20 weeks.

Dunkirk, the third highest grossing film of the year, spent four weekends at the top of the box office charts, a number unequalled by any other 2017 release. Unusually, two of the titles held the top spot on non-consecutive weekends. *Blade Runner 2049's* two weekends at the top of the charts were interrupted by *The LEGO Ninjago Movie*, while *Paddington 2's* number one spot was lost to *Justice League* and then *Daddy's Home 2* before being reclaimed for a further two weekends.

Paddington 2 was the only independent UK film to top the weekend charts in 2017, the first to do so since 2015 when *The Second Best Marigold Hotel* (three weeks) and *Legend* (one week) were the number one films at the UK box office.

Table 11 UK films at number one in the weekend box office charts, 2017

Title	First week at top	Opening weekend gross (£ million)	Box office gross (£ million)	Distributor	Number of weeks at number one
Dunkirk*	21/07/2017	10.0	56.7	Warner Bros	4
Star Wars: The Last Jedi*	15/12/2017	28.0	82.6	Walt Disney	3
Beauty and the Beast	17/03/2017	19.7	72.4	Walt Disney	3
Paddington 2*	10/11/2017	8.3	42.5	StudioCanal	3
Wonder Woman	02/06/2017	6.2	22.2	Warner Bros	3
Kingsman: The Golden Circle	22/09/2017	8.5	27.4	20th Century Fox	2
Justice League	17/11/2017	7.3	17.4	Warner Bros	1
Assassin's Creed	06/01/2017	5.3	8.0	20th Century Fox	1
Pirates of the Caribbean: Salazar's Revenge	26/05/2017	5.2	19.5	Walt Disney	1
Alien: Covenant	12/05/2017	5.2	12.9	20th Century Fox	1
Murder on the Orient Express	03/11/2017	5.0	24.9	20th Century Fox	1
Transformers: The Last Knight	23/06/2017	4.6	9.5	Paramount	1
King Arthur: Legend of the Sword	19/05/2017	2.5	4.9	Warner Bros	1

Source: comScore, BFI RSU analysis

Notes:

Box office gross = cumulative total up to 18 February 2018.

* Film still on release on 18 February 2018.

TOP 20 FILMS AT THE UK BOX OFFICE, 1975-2017

Table 12 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 table, with an inflation-adjusted box office gross of £126 million. Three other films from the Star Wars franchise feature in the top 20: the latest instalment *Star Wars: The Last Jedi* (£83 million) is in eighth place, 1999's *Star Wars Episode I: The Phantom Menace* (£79 million) is in 13th, and 1977's now re-titled *Star Wars: A New Hope* (£74 million) is in 18th place.

The inflation-adjusted top 20 is dominated by franchise movies. In addition to the four Star Wars titles, it includes three Harry Potter films, the Lord of the Rings trilogy and two Daniel Craig era 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 2016 Statistical Yearbook, a sequel to *Mamma Mia!* has been completed and production has begun on two 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 Ian Fleming, JK Rowling and JRR Tolkien, which shows the sustained appetite for home-grown material amongst British audiences. Nine of the top 20 films were released in the last decade, two of which were from 2017 - *Star Wars: The Last Jedi* and *Beauty and the Beast.*

Table 12 Top 20 highest grossing films at the UK box office, 1975-2017 (inflation adjusted[1])

Rank	Title	Country of origin	Box office gross (£ million)	Distributor	Year of release
1	Star Wars: The Force Awakens	UK/USA	125.7	Walt Disney	2015
2	Titanic	USA	113.2	20th Century Fox	1998/2012/2017
3	Skyfall	UK/USA	109.6	Sony Pictures	2012
4	Avatar	USA	105.1	20th Century Fox	2009
5	SPECTRE	UK/USA	97.1	Sony Pictures	2015
6	Harry Potter and the Philosopher's Stone	UK/USA	89.1	Warner Bros	2001
7	The Lord of the Rings: The Fellowship of the Ring	USA/NZ	85.6	Entertainment	2001
8	Star Wars: The Last Jedi*	UK/USA	82.6	Walt Disney	2017
9	Toy Story 3	USA	81.5	Walt Disney	2010
10	Jaws	USA	80.6	UIP	1975
11	The Lord of the Rings: The Return of the King	USA/NZ	79.2	Entertainment	2003
12	Harry Potter and the Deathly Hallows: Part 1	UK/USA	78.9	Warner Bros	2011
13	Star Wars Episode I: The Phantom Menace	USA	78.8	20th Century Fox	1999/2012
14	Mamma Mia!	UK/USA	77.8	Universal	2008
15	The Lord of the Rings: The Two Towers	USA/NZ	76.6	Entertainment	2002
16	Jurassic Park	USA	75.8	UIP	1993/2013
17	The Full Monty	UK/USA	74.5	20th Century Fox	1997
18	Star Wars: A New Hope	USA	74.4	20th Century Fox	1977
19	Harry Potter and the Chamber of Secrets	UK/USA	72.8	Warner Bros	2002
20	Beauty and the Beast	UK/USA	72.4	Walt Disney	2017

Source: comScore, BFI RSU analysis

Notes:

[1] The 2017 £ 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-2017-quarterly-national-accounts

Box office gross = cumulative total up to 18 February 2018.

* Film still on release on 18 February 2018.

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.

Table 13 shows an inflation-adjusted box office chart based on the top 20 highest grossing UK qualifying films released in the UK since 1989. The list is solely comprised of US studio-backed features. *Star Wars: The Force Awakens* tops the list with an inflation-adjusted gross of £126 million, followed by *Skyfall* (£110 million) and *SPECTRE* (£97 million). In addition to the latter two titles, the list also contains the first two Bond outings to star Daniel Craig, *Casino Royale* and *Quantum of Solace*, which are 11th and 17th in the list respectively. The top 20 is dominated, however, by the Harry Potter franchise with seven of the eight films appearing in the list. The first film in the series, *Harry Potter and the Philosopher's Stone*, 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 £74.5 million.

The top three highest earning films of 2017 appear in the list: *Star Wars: The Last Jedi, Beauty and the Beast* and *Dunkirk*.

Table 13 Top 20 UK qualifying films at the UK box office, 1989-2017 (inflation adjusted[1])

	Title	Country of origin	UK box office total (2017 £ million)	Distributor	Year of release
1	Star Wars: The Force Awakens	UK/USA	125.7	Walt Disney	2015
2	Skyfall	UK/USA	109.6	Sony Pictures	2012
3	SPECTRE	UK/USA	97.1	Sony Pictures	2015
4	Harry Potter and the Philosopher's Stone	UK/USA	89.1	Warner Bros	2001
5	Star Wars: The Last Jedi*	UK/USA	82.6	Walt Disney	2017
6	Harry Potter and the Deathly Hallows: Part 2	UK/USA	78.9	Warner Bros	2011
7	Mamma Mia!	UK/USA	77.8	Universal	2008
8	The Full Monty	UK/USA	74.5	20th Century Fox	1997
9	Harry Potter and the Chamber of Secrets	UK/USA	72.8	Warner Bros	2002
10	Beauty and the Beast	UK/USA	72.4	Walt Disney	2017
11	Casino Royale	UK/USA/Cze	66.5	Sony Pictures	2006
12	Rogue One: A Star Wars Story	UK/USA	66.0	Walt Disney	2016
13	Harry Potter and the Goblet of Fire	UK/USA	60.7	Warner Bros	2005
14	The Dark Knight Rises	UK/USA	59.7	Warner Bros	2012
15	Harry Potter and the Prisoner of Azkaban	UK/USA	58.3	Warner Bros	2004
16	Harry Potter and the Order of the Phoenix	UK/USA	58.2	Warner Bros	2007
17	Quantum of Solace	UK/USA	58.1	Sony Pictures	2008
18	Harry Potter and the Deathly Hallows: Part 1	UK/USA	57.7	Warner Bros	2010
19	Bridget Jones's Diary	UK/USA	57.0	UIP	2001
20	Dunkirk	UK/USA	56.7	Warner Bros	2017

Notes:

[1] The 2017 £ 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-2017-quarterly-national-accounts.

Box office gross = cumulative total up to 18 February 2018.

* Film still on release on 18 February 2018.

Table 14 shows an inflation-adjusted box office chart based on the top 20 highest grossing independent UK films released at the UK box office since 1979 (when coverage of leading titles began). *The King's Speech* and *The Inbetweeners Movie*, both of which were released in 2011, top the table with inflation-adjusted grosses of £49.3 million and £48.6 million respectively. *Four Weddings and a Funeral* (1994) is in third place with £42.6 million, the 2017 release *Paddington 2* is fourth with £42.5 million, and the original *Paddington* (2014)) is fifth with £38.9 million. The oldest film in the list is the 1979 release *Monty Python's Life of Brian* which is in ninth place with £23.3 million.

In addition to *Paddington 2*, one other release from 2017 appears in the list - *T2 Trainspotting* is in 17th place with earnings of £17.1 million.

Table 14 Top 20 highest grossing UK independent films at the UK box office, 1979-2017 (inflation adjusted[1])

	Title	Country of origin	UK box office total (2017 £ million)	Distributor	Year of release
1	The King's Speech	UK	49.3	Momentum/Alliance	2011
2	The Inbetweeners Movie	UK	48.6	Entertainment	2011
3	Four Weddings and a Funeral	UK	42.6	Carlton	1994
4	Paddington 2*	UK/Fra	42.5	StudioCanal	2017
5	Paddington	UK/Fra	38.9	StudioCanal	2014
6	Slumdog Millionaire	UK	35.4	Pathé	2009
7	The Inbetweeners 2	UK	34.2	Entertainment	2014
8	A Fish Called Wanda	UK/USA#	24.5	UIP	1988
9	Monty Python's Life of Brian	UK	23.3	UIP	1979
10	The Woman in Black	UK/USA#	22.7	Momentum/Alliance	2012
11	Shirley Valentine	UK	21.8	UIP	1989
12	The Best Exotic Marigold Hotel	UK/USA/Ind#	21.7	20th Century Fox	2012
13	Gandhi	UK/Ind	21.4	Sony Pictures	1982
14	Flash Gordon	UK	21.1	EMI	1980
15	Legend	UK/Fra/USA#	18.7	StudioCanal	2015
16	Trainspotting	UK	17.9	Rank/PolyGram	1996
17	T2 Trainspotting	UK/USA#	17.1	Sony Pictures	2017
18	The Imitation Game	UK/USA#	16.8	StudioCanal	2014
19	Gosford Park	UK/USA#	16.4	Entertainment	2002
20	The Second Best Exotic Marigold Hotel	UK/USA#	16.4	20th Century Fox	2015

Source: comScore, BFI RSU analysis

Notes:

[1] The 2017 £ 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-2017-quarterly-national-accounts.

Box office gross = cumulative total up to 18 February 2018.

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

SPECIALISED RELEASES: DOCUMENTARIES, FOREIGN LANGUAGE FILMS AND RE-RELEASES AT THE UK BOX OFFICE IN 2017

In total, 456 documentaries, foreign language films and re-releases were shown at UK cinemas in 2017, representing 60% of all theatrical releases in the year (Table 15). These films grossed £39 million, a 3% share of total box office earnings.

Table 15 Documentaries, foreign language films and re-releases in the UK and Republic of Ireland, 2017

Type	Number of releases	Share of releases (%)	Gross box office (£ million)	Share of gross box office (%)	Average widest point of release
Documentary	89	11.7	4.3	0.3	22
Foreign language	349	45.9	28.6	2.1	26
Re-release	40	5.3	6.4	0.5	35
All specialised films*	456	60.0	38.6	2.8	26
All films	760	100.0	1,376.9	100.0	112

Source: comScore, BFI RSU analysis

Notes:

* Due to some overlap of categories (eg a film such as *Kedi* is categorised as 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 18 February 2018.

TRENDS IN SPECIALISED FILM

As with film overall, the volume of specialised films released into British cinemas declined slightly in 2017 compared with the previous year. The general trend, however, continues to be upward, with the number of specialised films released in total in 2016 and 2017 nearly double that of 10 years ago (Figure 9).

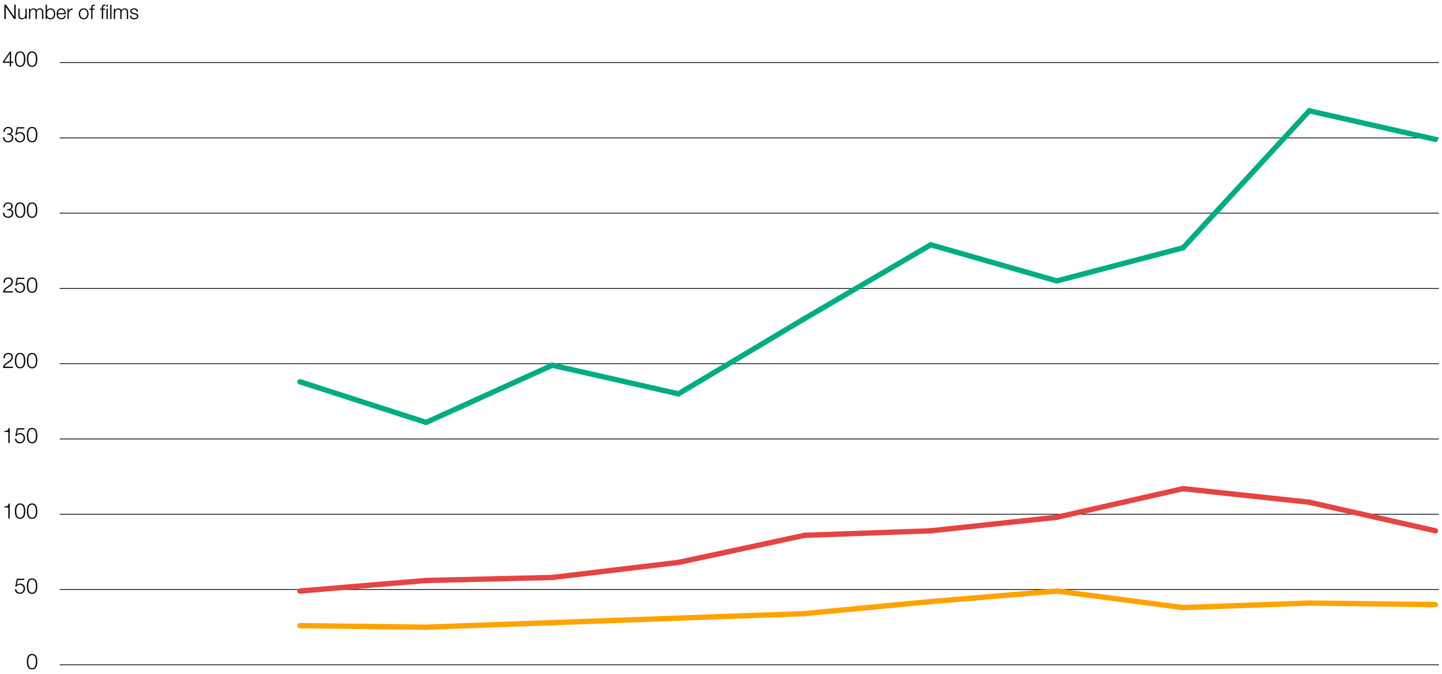
Foreign language films in particular have seen increases and whilst they continue to deliver a very small share of total box office revenues, there is evidence that there is a greater appetite amongst a more ethnically diverse UK population for a wider range of films not made in the English language.

Specialised film

The BFI considers most feature documentaries, subtitled foreign language films 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.

Unlike previous years, other non-mainstream films that do not fall into the above categories but are considered to be specialised are not included in the data, due to the subjectivity regarding the definition of these films. Generally these films were described as having a distinctive genre, hook or style, as less easy to define as a particular genre 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, refer to the Distribution and exhibition chapter.)

Figure 9 Documentaries, foreign language films and re-releases in the UK and Republic of Ireland, 2008-2017



	2008	2009	2010	2011	2012	2013	2014	2015	2016	2017
Documentary	49	56	58	68	86	89	98	117	108	89
Foreign language	188	161	199	180	230	279	255	277	368	349
Re-release	26	25	28	31	34	42	49	38	41	40

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.

Image: *The Handmaiden* courtesy of Curzon Artificial Eye

NON-ENGLISH LANGUAGE FILMS

Films in 39 different languages (including English) were released in the UK and Republic of Ireland in 2017, four fewer than in 2016. There were also two releases with no spoken dialogue: the re-release of Fritz Lang's 1921 silent classic *Der müde Tod* and the first non-Japanese animated title produced by Studio Ghibli, *The Red Turtle*.

Foreign language films accounted for 46% of all theatrical releases in 2017 and earned £29 million (2% of overall box office gross). There were 349 foreign language film releases, down from 368 in 2016. In terms of both number of releases and box office gross, films in Hindi were the most popular non-English language releases in 2017, generating £11 million from 52 titles.

Table 16 shows box office takings for films in English and English with other languages, followed by the top 10 earning non-English languages for film releases in 2017.

Table 16 Languages of films released in the UK and Republic of Ireland, 2017 (ranked by gross box office)

	Main language	Number of releases	Gross box office (£ million)	Box office share (%)
1	English	385	1,237.7	90.6
2	English with others	27	99.8	7.3
3	Hindi	52	10.6	0.8
4	French	35	2.7	0.2
5	Polish	15	2.2	0.2
6	Tamil	35	1.8	0.1
7	Telugu	11	1.5	0.1
8	Korean	7	1.4	0.1
9	Japanese	18	1.3	0.1
10	Urdu	9	1.0	0.1
11	Punjabi	22	0.9	0.1
12	German	7	0.7	<0.1
	Others (28 languages)	138	4.5	0.3

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 *Personal Shopper* in English and French.

Figures as at 18 February 2018.

Table 17 shows the top 10 highest earning non-Hindi foreign language films of 2017. Three of the top 10 titles hail from the Indian subcontinent including the epic blockbuster *Baahubali 2: The Conclusion*, which took £1.4 million at the UK and Republic of Ireland box office. (This film was simultaneously released in Hindi, Malayalam and Telugu versions, but as this is a Telugu production this has been assigned as its primary language.) There is one Urdu language film (*Punjab Nahi Jaungi*) and one Tamil language film (*Mersal*). Other Asian language releases include the winner of the 2018 BAFTA for best foreign language film *The Handmaiden* (in Korean) and *Pokémon The Movie: I Choose You!* (in Japanese).

The remaining five films in the table are in European languages, including two French language releases - *Elle* and *Happy End* - and two films in Polish - *Botoks* and *Listy do M3*. 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).

Table 17 Top 10 foreign language films (excluding Hindi*) released in the UK and Republic of Ireland, 2017

	Title	Country of origin	Gross box office (£ million)	Distributor	Main language
1	Baahubali 2: The Conclusion	Ind	1.4	Hamsini Entertainment/DCP	Telugu
2	The Handmaiden	S.Kor	1.4	Curzon Artificial Eye	Korean
3	Botoks	Pol	1.1	Phoenix	Polish
4	Elle	Fra/Ger/Bel	0.9	Lionsgate	French
5	Punjab Nahi Jaungi	Pak	0.6	B4U	Urdu
6	Toni Erdmann	Ger/Aus/Swi/Rom/Fra	0.6	Thunderbird Releasing	German
7	Mersal	Ind	0.6	Murugan Talkies	Tamil
8	Listy do M3	Pol	0.5	Phoenix	Polish
9	Pokémon The Movie: I Choose You!	Jpn	0.4	StudioCanal	Japanese
10	Happy End	Fra/Aus/Ger	0.4	Curzon Artificial Eye	French

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

Notes:

* For Hindi language titles, see Table 18.

Figures as at 18 February 2018.

Table 18 shows the top 10 Hindi language film releases of 2017. The list is headed by the overall top earning foreign language film of the year, *Tiger Zinda Hai*, with box office takings of £1.8 million. The second most popular Hindi release of the year was the crime thriller *Raees*, the only other Hindi film to break the £1-million barrier in the UK in 2017.

Table 18 Top 10 Hindi language films released in the UK and Republic of Ireland, 2017

	Title	Country of origin	UK box office total (£ million)	Distributor
1	Tiger Zinda Hai	Ind	1.8	Yash Raj
2	Raees	Ind	1.3	Zee Studios
3	Jab Harry Met Sejal	Ind	0.6	Yash Raj
4	Tubelight	Ind	0.6	Yash Raj
5	Secret Superstar	Ind	0.6	Zee Studios
6	Golmaal Again	Ind	0.5	Reliance Entertainment
7	Kaabil	Ind	0.5	B4U Networks
8	Judwaa 2	Ind	0.5	20th Century Fox
9	Badrinath Ki Dulhania	Ind	0.4	20th Century Fox
10	Toilet: Ek Prem Katha	Ind	0.3	Reliance Entertainment

Source: comScore, BBFC, IMDb, BFI RSU analysis

Note: Figures as at 18 February 2018.

Table 19 shows the 10 highest grossing non-English language films released in the UK and Republic of Ireland between 2001 and 2017. 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 top film is the 2004 release *The Passion of the Christ* (£11.1 million), followed by *Crouching Tiger, Hidden Dragon* (£9.4 million) which was released in 2001. *Crouching Tiger, Hidden Dragon* is one of three Mandarin language films in the list, all of which are wuxia martial arts titles, which reflects the popularity of the genre with UK audiences in the early 2000s. There are also three Spanish language films in the list (two from Spain and one from South America), and one French language title.

Table 19 Top 10 non-English language films released in the UK and Republic of Ireland, 2001-2017

	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 Pictures	2001
3	Amélie	French/Russian	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 89 feature documentaries (12% of theatrical releases) were shown at the UK and Republic of Ireland box office in 2017, down from 108 in 2016. These films earned £4.3 million which was 0.3% 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 2017 was *Conor McGregor: Notorious*, a fly-on-the-wall portrait of the Irish mixed martial arts star, which grossed £430,000, while the top earning concert documentary was *Slipknot: Day of the Gusano* with £47,000. Neither of these films appear in the following two tables.

Table 20 shows the top 20 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. The most recent additions to the list are the 2016 releases *My Scientology Movie, Oasis: Supersonic* and *One More Time with Feeling.*

Twelve of the top 20 non-concert documentaries released since 2002 are UK films.

Table 20 Top 20 non-concert feature documentaries released in the UK and Republic of Ireland, 2002-2017

	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	TT3D: Closer to the Edge	UK	2011	1.3	125	CinemaNX
8	The Imposter	UK/USA	2012	1.1	77	Picturehouse/Revolver
9	Super Size Me	USA	2004	1.1	83	Tartan
10	My Scientology Movie	UK/USA	2016	1.1	76	Altitude
11	Marley	UK/Jam/USA	2012	1.0	333	Universal
12	An Inconvenient Truth	USA	2006	0.9	68	Paramount
13	Man on Wire	UK/USA	2008	0.9	43	Icon
14	Oasis: Supersonic	UK	2016	0.8	387	eOne Films
15	Être et Avoir	Fra	2003	0.7	15	Tartan
16	Pina	Ger/Fra	2011	0.7	26	Artificial Eye
17	Cave of Forgotten Dreams	UK/Can/Fra/Ger/USA	2011	0.6	39	Picturehouse
18	20,000 Days on Earth	UK	2014	0.6	33	Picturehouse
19	Spellbound	USA	2003	0.5	17	Metrodome
20	One More Time with Feeling	UK	2016	0.4	156	Picturehouse

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 2002-2017.

Table 21 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 most recent addition to the list is the 2016 release *The Beatles: Eight Days a Week.*

Table 21 Top 10 highest grossing concert documentaries released in the UK and Republic of Ireland, 2008-2017

	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 Pictures
2	One Direction: This Is Us	UK/USA	2013	8.0	479	Sony Pictures
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	JLS: Eyes Wide Open 3D	UK	2011	0.5	210	Omniverse

Source: comScore, BFI RSU analysis

RE-RELEASES

In 2017, 40 archive/classic titles were re-released in the UK and Republic of Ireland, one less than in 2016. According to comScore, these films accounted for 5% of the year's theatrical releases and generated a combined gross of £6.4 million (0.5% 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. (The comScore total includes the re-release of Baz Luhrmann's *Moulin Rouge!*, which earned £4.5 million - 70% of the year's total box office for this category - from its release as a Secret Cinema presentation. However, this film is not included in the following table.)

Table 22 shows the top 10 specialised 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. It also excludes Secret Cinema releases as these have a unique exhibition style.) 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). There are no new entries to the list. The oldest film in the table is Luchino Visconti's *The Leopard*, which was originally released in 1963; it is in 10th place with earnings of £0.3 million from its re-release in 2003.

Table 22 Top 10 highest grossing re-releases at the UK and Republic of Ireland box office, 2000-2017

	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	Apocalypse Now (Redux) (1979)	USA	2001	0.5	22	Walt Disney
8	Jaws (1975)	USA	2012	0.4	319	Universal
9	2001: A Space Odyssey (1968)	UK/USA	2014	0.4	60	BFI
10	The Leopard (1963)	Ita/Fra	2003	0.3	5	BFI

Source: comScore, BFI RSU analysis

RELEASES AND BOX OFFICE BY GENRE

Table 23 shows the relative popularity of different genres at the box office in the UK and Republic of Ireland in 2017. The pattern of box office by genre each year is usually determined by a small number of high grossing releases. For the third consecutive year, action was the top earning genre with a combined gross of £320 million, followed by animation with £212 million and sci-fi with £152 million. The high ranking achieved by sci-fi films despite the low number of releases in this category is due in part to the success of the latest Star Wars film which generated over half (54%) of the total box office for this genre. Drama had the highest proportion of releases (31%) but earned only 11% of the total box office gross.

Five of the top performing titles by genre were UK films, which highlights the variety of story types which underpin British film success. In addition to the top film of the year, *Star Wars: The Last Jedi*, these were *Beauty and the Beast, Dunkirk, Paddington 2* and *Murder on the Orient Express*.

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.

Table 23 Films released in the UK and Republic of Ireland by genre, 2017 (ranked by gross box office)

Genre	Number of releases	% of releases	Gross box office (£ million)	% of total box office	Top performing title
Action	83	10.9	319.8	23.2	Guardians of the Galaxy: Vol. 2
Animation	48	6.3	211.7	15.4	Despicable Me 3
Sci-fi	14	1.8	152.2	11.1	Star Wars: The Last Jedi
Drama	236	31.1	144.3	10.5	Fifty Shades Darker
Comedy	129	17.0	94.4	6.9	Pitch Perfect 3
Fantasy	7	0.9	83.8	6.1	Beauty and the Beast
Horror	29	3.8	66.2	4.8	It
Music/dance	6	0.8	65.5	4.8	La La Land
War	3	0.4	62.4	4.5	Dunkirk
Adventure	10	1.3	56.4	4.1	Jumanji: Welcome to the Jungle
Family	4	0.5	42.7	3.1	Paddington 2
Crime	11	1.4	29.0	2.1	Murder on the Orient Express
Thriller	64	8.4	26.7	1.9	Split
Biopic	17	2.2	13.2	1.0	Jackie
Romance	10	1.3	4.4	0.3	Everything, Everything
Documentary	89	11.7	4.3	0.3	Conor McGregor: Notorious
Total	**760**	**100.0**	**1,376.9**	**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 24. The top three genres by average WPR in 2017 were war, sci-fi and fantasy. The averages are skewed, however, by the low number of releases in these categories, particularly the war genre, 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: *Dunkirk* (WPR of 638); *Star Wars: The Last Jedi* (WPR of 723); and *Beauty and the Beast* (WPR of 639).

Table 24 Films released in the UK and Republic of Ireland by genre, 2017 (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
War	3	62.4	385	19
Sci-fi	14	152.2	368	12
Fantasy	7	83.8	361	17
Animation	48	211.7	242	17
Music/dance	6	65.5	232	14
Family	4	42.7	205	9
Adventure	10	56.4	177	7
Action	83	319.8	168	7
Horror	29	66.2	167	8
Biopic	17	13.2	139	17
Crime	11	29.0	132	9
Romance	10	4.4	107	9
Comedy	129	94.4	87	8
Thriller	64	26.7	82	7
Drama	236	144.3	80	11
Documentary	89	4.3	22	10
Total	**760**	**1,376.9**	**112**	**10**

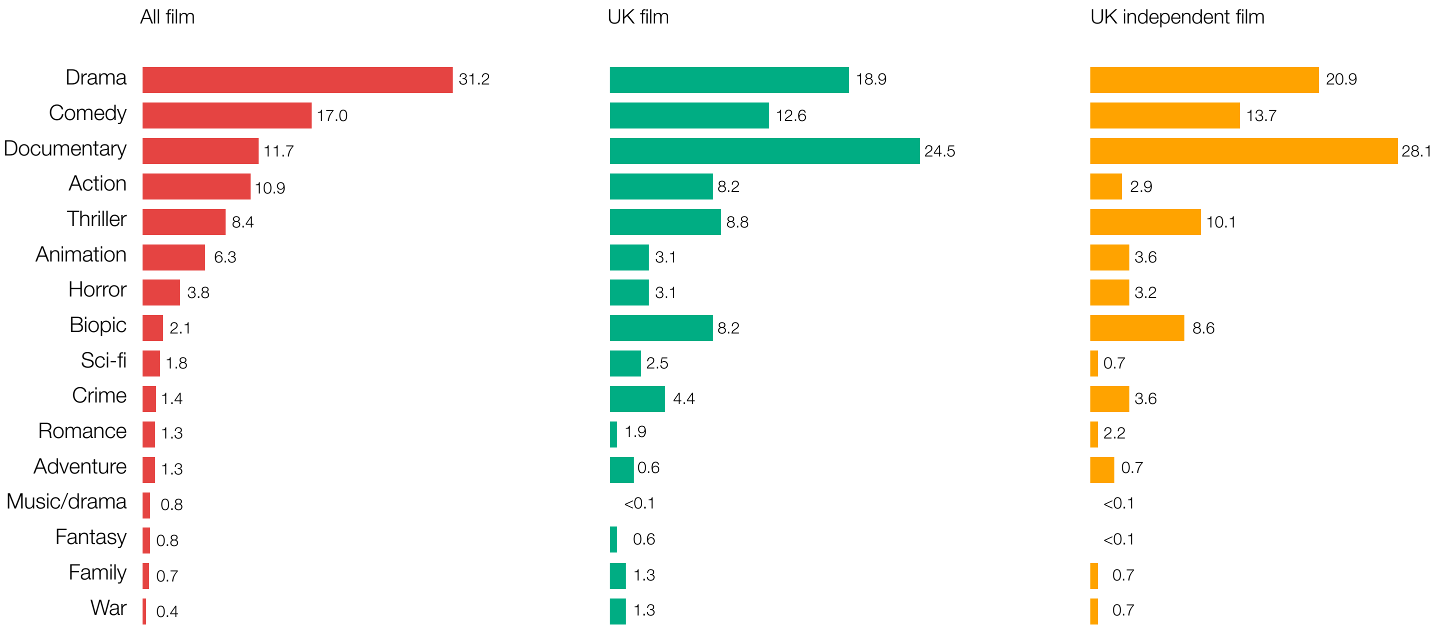
Source: comScore, BFI RSU analysis

Image: Dunkirk © 2016 Warner Bros. Entertainment Inc., Ratpac-Dune Entertainment LLC and Ratpac Entertainment, LLC

Figures 10 and 11 show a comparison of the share of releases and gross box office by genre for all films, UK films and UK independent films in 2017. The rankings in terms of percentage of releases by genre are mainly similar across all three categories of film releases, but differ in terms of box office share.

Drama, comedy and documentary were the most popular genres in terms of numbers of releases for all three categories (Figure 10). Drama had the highest proportion of releases by genre for all films with 31%, followed by comedy (17%) and documentary (12%), while documentary had the highest proportion of releases by genre for both UK films (25%) and UK independent films (28%), followed by drama (19% and 21% respectively) and comedy (13% and 14% respectively).

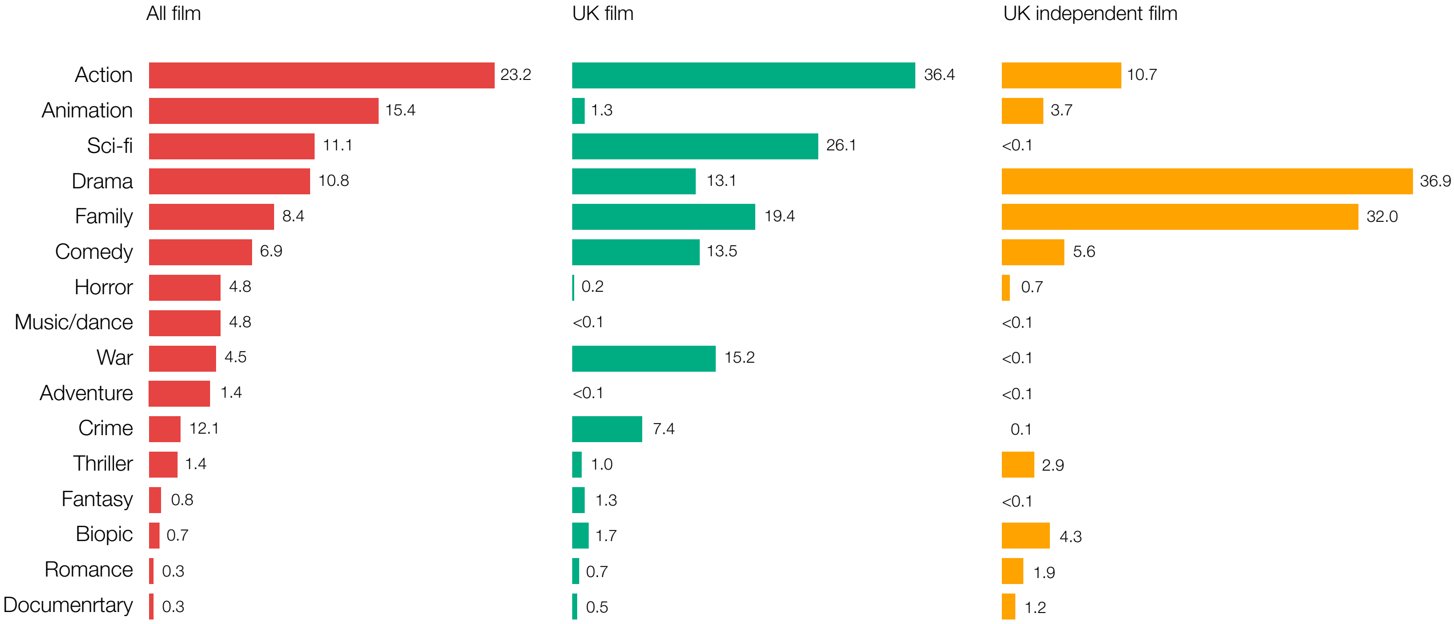
Figure 10 Percentage of releases by genre for all films, UK films and UK independent films, 2017



Source: comScore, BBFC, IMDb, BFI RSU analysis
Note: Figures as at 18 February 2018.

However, when looking at box office by genre, there are some differences between the three categories (Figure 11). For both all films and UK films action was the highest earning genre taking 23% and 26% respectively of the total box office, while drama was the top grossing genre for UK independent films, taking just over 37%. The categories differ for the next highest earning genres: for all films, animation was the second highest earning genre with 15% of the total box office, sci-fi was second for UK films (19% of box office) and for UK independent films family was second (32%). The third highest earning genre also differed across the three categories: for all films it was sci-fi (11%), for UK films it was family (14%), and for UK independent films it was action (11%). The top three genres for UK independent film accounted for 80% of the total box office for these films.

Figure 11 Percentage of box office by genre for all films, UK films and UK independent films, 2017



Source: comScore, BBFC, IMDb, BFI RSU analysis
Note: Figures as at 18 February 2018.

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 25 provides a picture of how 2017 releases were classified. It shows that, as in previous years, more ‘15’ films (39%) were released than any other category, but the largest share of box office gross was earned by ‘12A’ films (44%). The proportion of ‘15’ films released (39%) was lower than in 2016 (44%) while the proportion of ‘12A’ films, at 36%, was slightly higher than in 2016 (35%). The 36% share for the ‘12A’ classification is the highest recorded since its introduction in 2002. The ‘15’ classification accounted for 22% of the gross box office in 2017 compared with 32% in 2016.

Table 25 All releases in the UK and Republic of Ireland by BBFC film classification, 2017

	Number of releases	% of all UK releases	Gross box office (£ million)	% of gross box office	Top performing title
U	34	4.5	215.3	15.6	Despicable Me 3
PG	96	12.6	194.2	14.1	Beauty and the Beast
12A	277	36.4	604.5	43.9	Star Wars: The Last Jedi
15	297	39.1	307.3	22.3	It
18	48	6.3	55.6	4.0	Fifty Shades Darker
No classification	8	1.1	<0.1	<0.1	Uncertain
Total	**760**	**100.0**	**1,376.9**	**100.0**	

Source: comScore, BBFC, BFI RSU analysis
Note: Figures as at 18 February 2018.

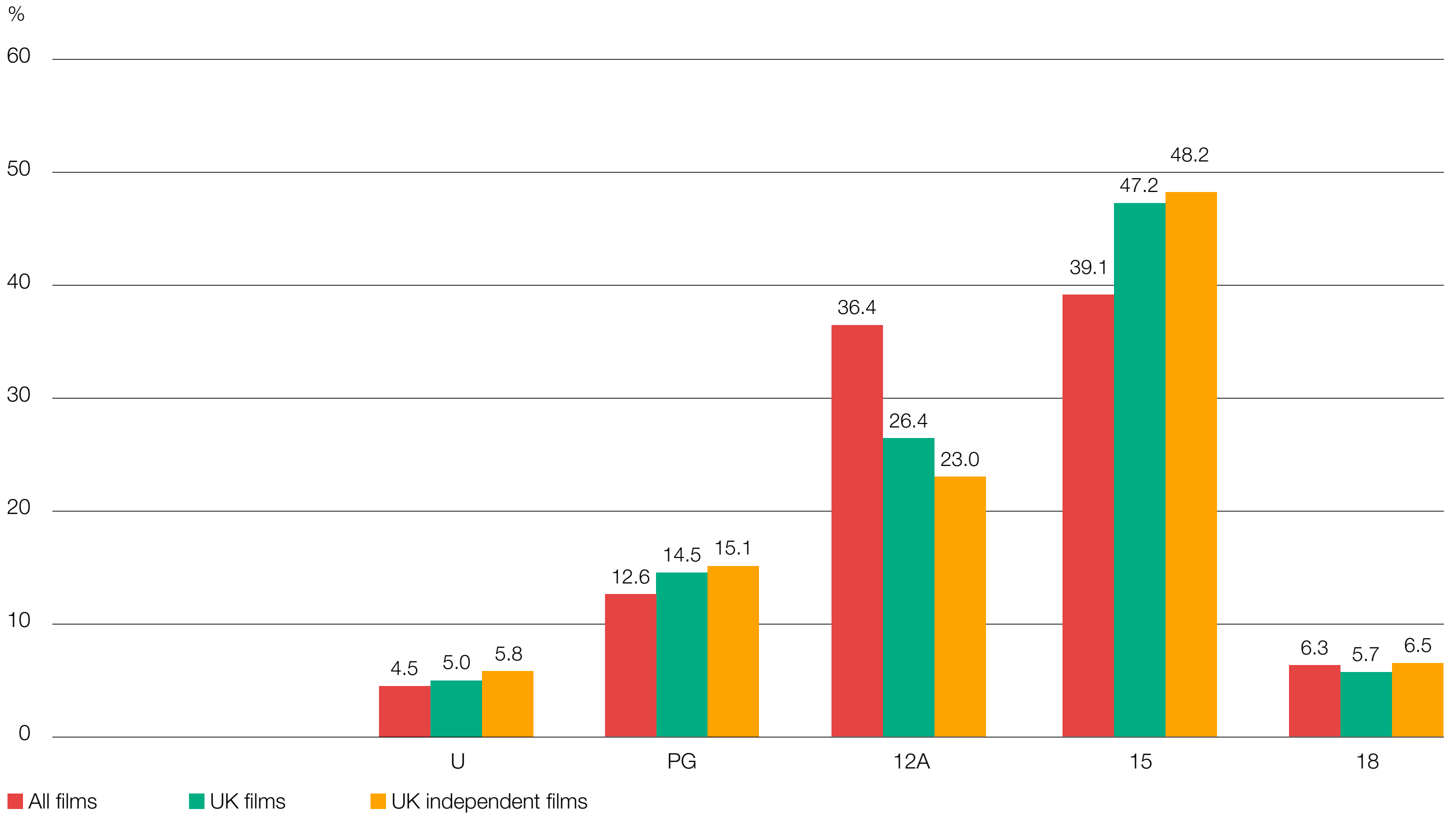
Figures 12 and 13 show a comparison of the share of releases and gross box office by BBFC classification for all films, UK films and UK independent films in 2017. The rankings in terms of percentage of releases by classification were the same across all three categories of film releases, with films with 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 ‘15’ for all films and ‘PG’ for UK films, whereas for UK independent films the highest earning classification was ‘PG’ followed by ‘15’. Films with a ‘12A’ classification generated 44% of the total box office for all films and 52% of the total box office for UK films, compared to 16% for UK independent films. Nine of the 20 highest earning films in 2017 were ‘12A’ titles, including the top grossing film of the year, *Star Wars: The Last Jedi*. (The top earning UK independent film with a ‘12A’ rating was *Viceroy’s House* which ranked at 65 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 2017. Just under 44% of the total box office for UK independent films was generated by ‘PG’ films, compared to 14% and 25% for all films and UK films respectively, while 25% of its total box office was generated by ‘15’ films, compared with 22% for all films and 18% 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 *Paddington 2, Victoria & Abdul* and *Goodbye Christopher Robin* made up almost 96% of the total box office for ‘PG’ rated independent UK films, while the top three ‘15’ rated independent UK films (*Baby Driver, The Death of Stalin* and *47 Metres Down*) earned 60% of the total box office for ‘15’ rated independent UK films. *T2 Trainspotting* accounted for almost all of the box office takings (over 99%) of ‘18’ rated independent UK films.

The ‘U’ classification generated a larger proportion of total box office for all films compared with UK films and UK independent films. This is a fixed trend as ‘U’ rated releases consistently include a significant number of high earning animated titles produced by the US majors such as, in 2017, *Despicable Me 3, Sing* and *The Boss Baby*.

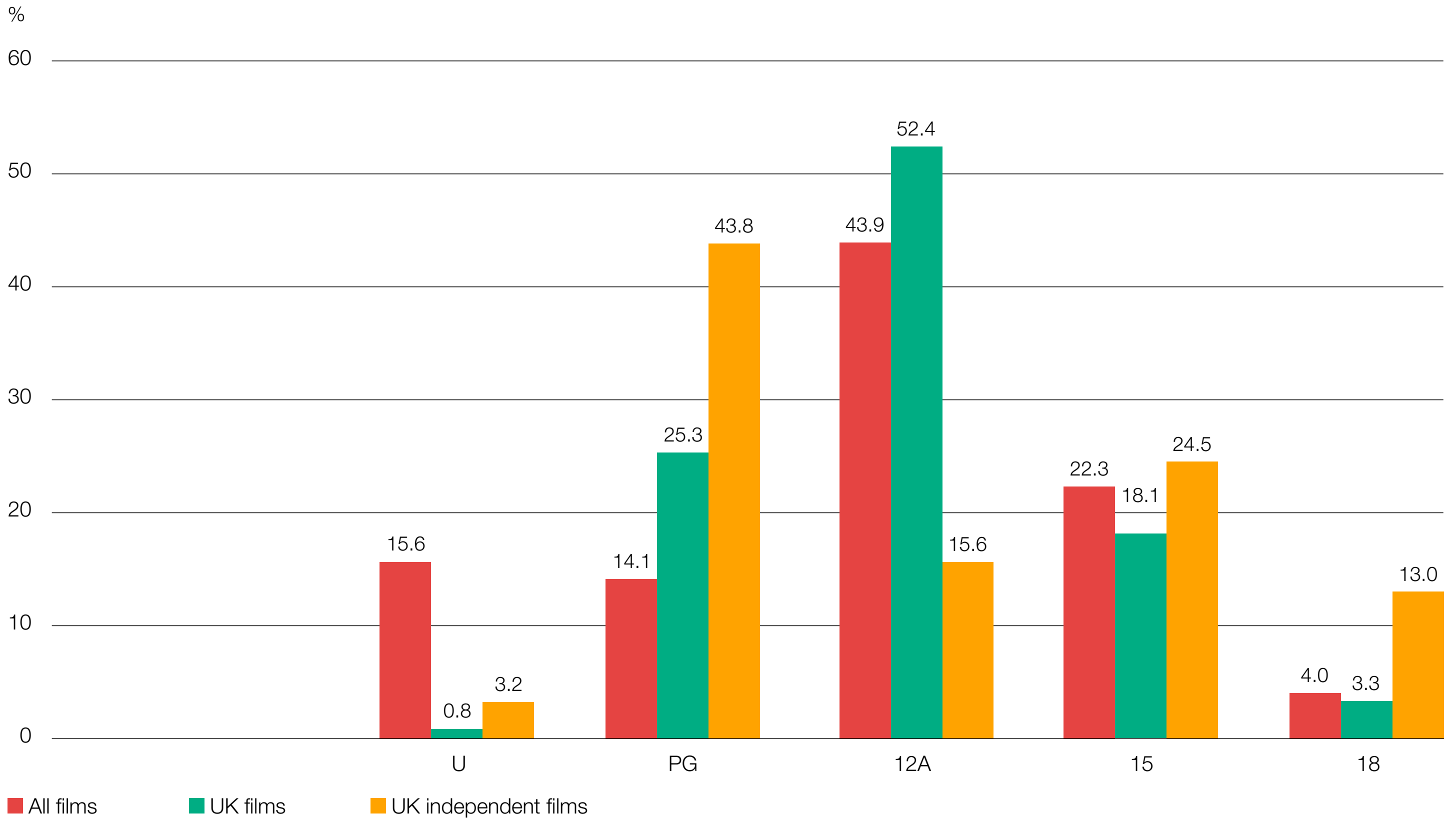
Figure 12 Percentage of releases by BBFC film classification for all films, UK films and UK independent films, 2017



Source: comScore, BBFC, BFI RSU analysis

Note: Figures as at 18 February 2018.

Figure 13 Percentage of gross box office by BBFC film classification for all films, UK films and UK independent films, 2017

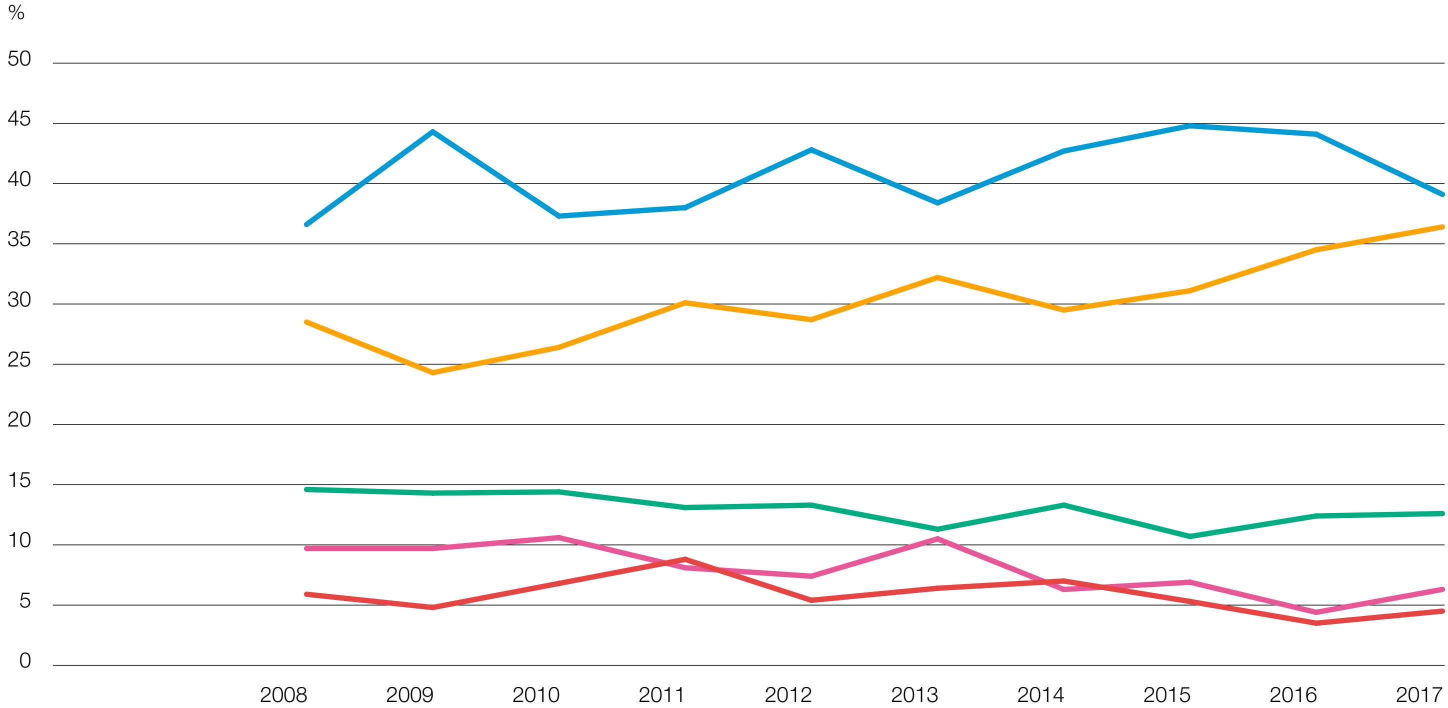


Source: comScore, BBFC, BFI RSU analysis

Note: Figures as at 18 February 2018.

Figure 14 looks at the pattern of releases by classification between 2008 and 2017. 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 2008, but was as high as 49% in 2017. (Since before 2008 there has been a slow decline in the percentage of 'PG' films being released which has been compensated by a rise in the share of '12A 'films.) The 'U' and '18' classifications have consistently accounted for the smallest percentages of releases over the period. In 2011 and 2014, there were slightly more 'U' films released than '18' films, but in all other years, more '18' films than 'U' films have been released.

Figure 14 Percentage of releases in the UK and Republic of Ireland by film classification, 2008-2017



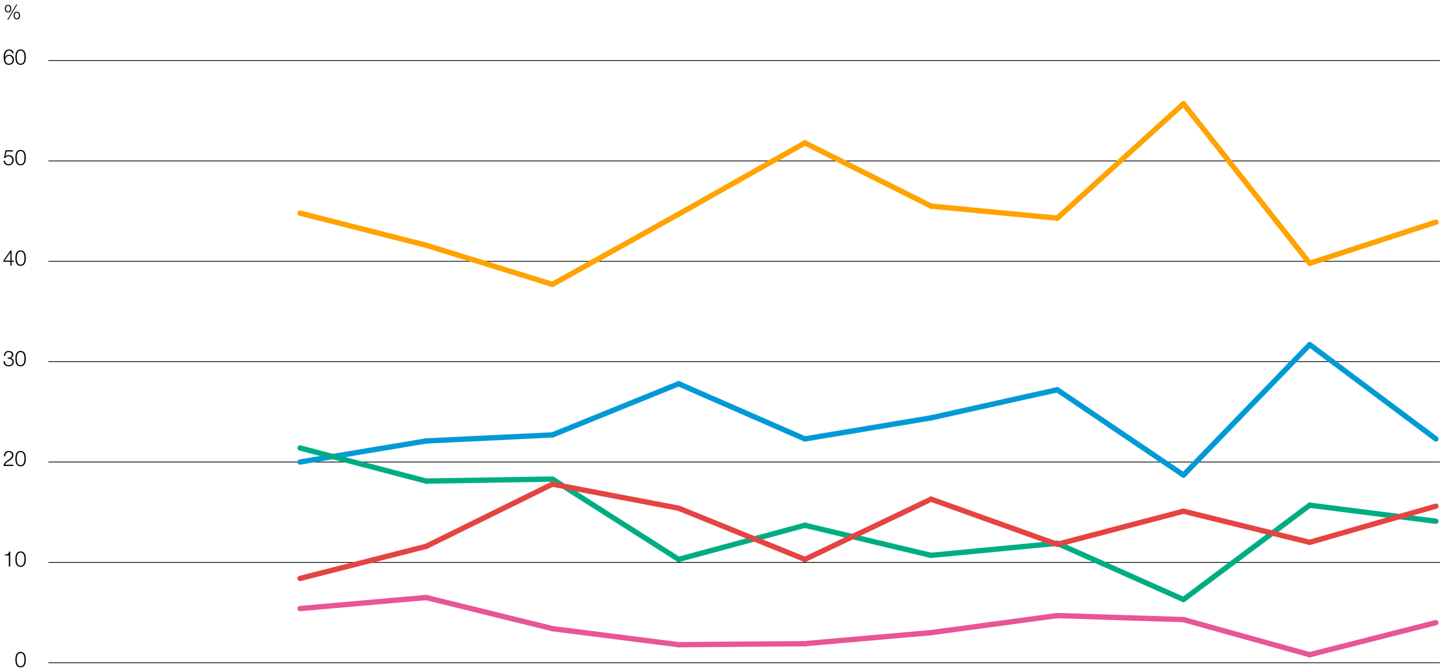
	2008	2009	2010	2011	2012	2013	2014	2015	2016	2017
U	5.9	4.8	6.8	8.8	5.4	6.4	7.0	5.3	3.5	4.5
PG	14.6	14.3	14.4	13.1	13.3	11.3	13.3	10.7	12.4	12.6
12A	28.5	24.3	26.4	30.1	28.7	32.2	29.5	31.1	34.5	36.4
15	36.6	44.3	37.3	38.0	42.8	38.4	42.7	44.8	44.1	39.1
18	9.7	9.7	10.6	8.1	7.4	10.5	6.3	6.9	4.4	6.3

Source: comScore, BBFC, BFI RSU analysis

Note: Figures as at 18 February 2018.

The annual shares of box office by film classification have varied over the period as demonstrated in Figure 15. 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 2008, the '15' classification has been the second highest earning rating (although in the previous decade it had regularly swapped places with the 'PG' rating for this position). Since 2010 the 'PG' classification has been in competition with the 'U' classification for third and fourth place. The smaller number of releases associated with these two classifications (this is also true of the '18' classification) means their shares of the box office are more susceptible to the effects of a few high earning titles.

Figure 15 Percentage of gross box office of releases in the UK and Republic of Ireland by film classification, 2008-2017



	2008	2009	2010	2011	2012	2013	2014	2015	2016	2017
U	8.4	11.6	17.8	15.4	10.3	16.3	11.8	15.1	12.0	15.6
PG	21.4	18.1	18.3	10.3	13.7	10.7	11.9	6.3	15.7	14.1
12A	44.8	41.6	37.7	44.7	51.8	45.5	44.3	55.7	39.8	43.9
15	20.0	22.1	22.7	27.8	22.3	24.4	27.2	18.7	31.7	22.3
18	5.4	6.5	3.4	1.8	1.9	3.0	4.7	4.3	0.8	4.0

Source: comScore, BBFC, BFI RSU analysis

Note: Figures as at 18 February 2018.

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