

UK films at the worldwide box office, 2016

BFI Research and Statistics Unit

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1. Key Points

- UK qualifying films had a total global box office of US\$6.5 billion in 2016, taking 16% of the market, the third highest share since 2002.
- Independent UK films had 1.2% share of the global box office, down from 2.8% in 2015.
- *The Danish Girl* was the highest earning UK independent film at the global box office, with takings in 2016 of US\$58 million.
- Independent UK qualifying films took 1% of the USA and Canada box office and 1.4% across Europe. Australia and New Zealand had the highest independent UK share of any territory (3.4%).
- The highest performing UK qualifying film was *Rogue One: A Star Wars Story*, earning US\$1,045 million.

2. UK qualifying films market share of the global box office

Films produced in the UK had a 16% share of the global box office in 2016, down from 25% in 2015 (Table 1). UK studio-backed films earned over 15% of the worldwide box office, down from 22% in 2015, while UK independent films accounted for 1.2% of global revenues, down from 2.8% in 2015.

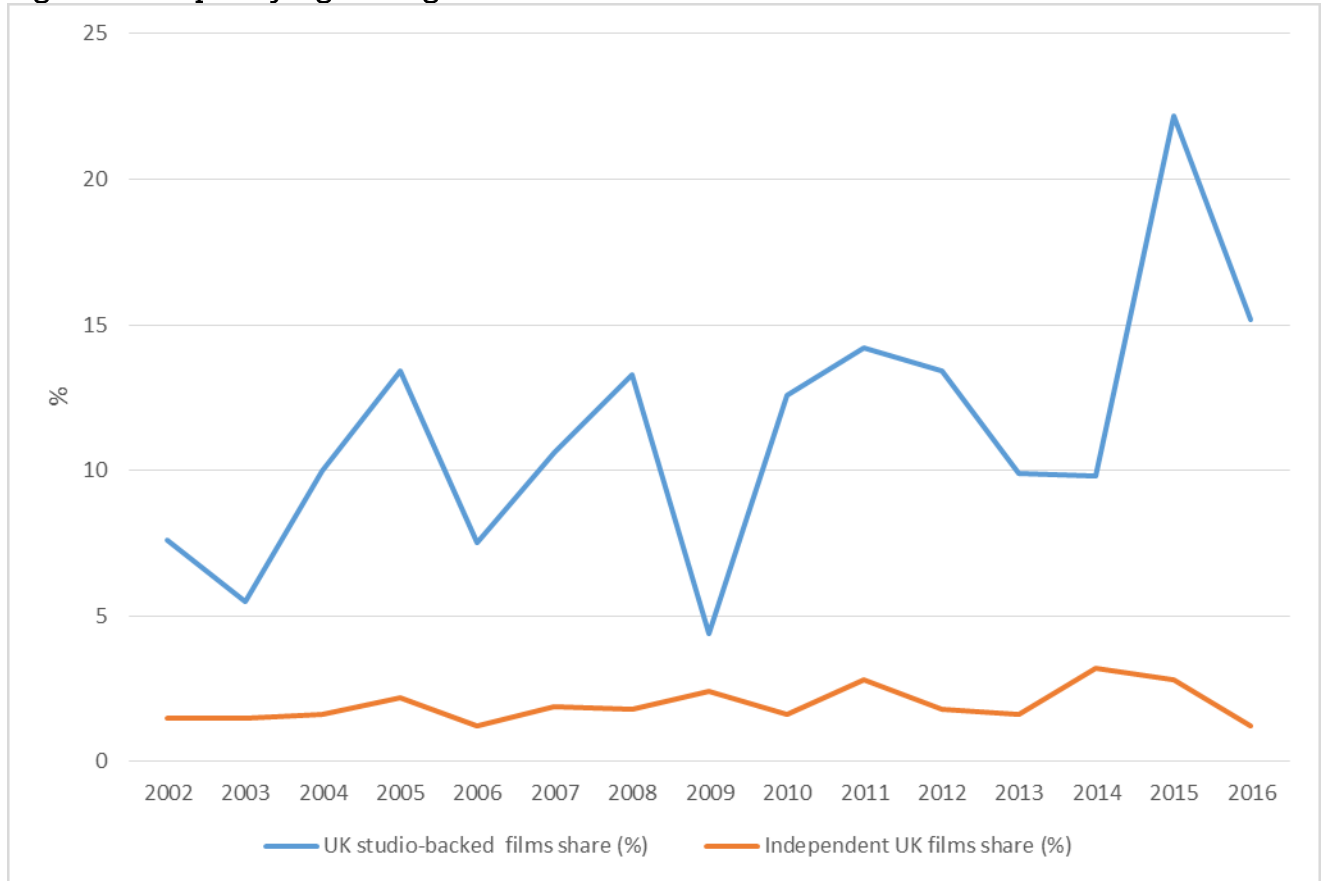
Table 1 UK films global market share, 2002-2016

Year	UK film worldwide gross (US\$ billion)	Global theatrical market (US\$ billion)	UK share (%)	UK studio-backed films share (%)	Independent UK films share (%)
2002	1.8	19.8	9.1	7.6	1.5
2003	1.4	20.1	6.9	5.5	1.5
2004	2.9	24.9	11.6	10.0	1.6
2005	3.6	23.1	15.6	13.4	2.2
2006	2.2	25.5	8.6	7.5	1.2
2007	3.3	26.3	12.5	10.6	1.9
2008	4.2	27.8	15.1	13.3	1.8
2009	2.0	29.4	6.8	4.4	2.4
2010	4.5	31.7	14.2	12.6	1.6
2011	5.6	33.1	17.2	14.2	2.8
2012	5.3	34.7	15.3	13.4	1.8
2013	4.1	35.3	11.4	9.9	1.6
2014	4.7	35.8	12.9	9.8	3.2
2015	9.4	37.6	25.5	22.2	2.8
2016	6.5	39.6	16.4	15.2	1.2

Source: BFI, comScore, IHS

As Figure 1 shows, the market share of UK studio-backed films fluctuates significantly from year to year, being dependent on the performance of a small number of titles. The UK independent share doubled from 1.6% to 3.2% between 2013 and 2014 before falling back to 2.8% in 2015 and again to 1.2% in 2016.

Figure 1 UK qualifying films global market share 2002-2016



Source: BFI

3. Top performing UK independent films

The highest grossing independent UK film at the worldwide box office in 2016 was *The Danish Girl* which grossed \$58 million (Table 2). This was followed by *Florence Foster Jenkins* which earned \$55 million and *Eddie the Eagle* which grossed \$41 million worldwide. The total gross of the top 10 was \$322 million, down from \$679 million earned by the top independent UK films in 2015. This accounted for 68% of the total gross of all UK independent films worldwide in 2016.

Table 2 Top independent UK films at the worldwide box office, 2016

Rank	Title	Country of origin	Worldwide box office gross (\$m)
1	The Danish Girl	UK/Ger/Den	58
2	Florence Foster Jenkins	UK	55
3	Eddie the Eagle	UK/USA/Ger	41
4	Absolutely Fabulous: The Movie	UK/USA	38
5	Eye in the Sky	UK/RSA	34
6	Grimsby	UK/USA	25
7	The Infiltrator	UK/USA	21
8	I, Daniel Blake	UK/Fra/Bel	20
9	Pride and Prejudice and Zombies	UK/USA	15
10	Bastille Day	UK/Fra/USA	15
Total top 10			322

Source: BFI, comScore

Notes:

The box office gross is cumulative gross box office up to 19 February 2017 in territories where the film was released in 2016. Box office takings from territories where the film was released in 2015 or 2017 are not included in the total. Worldwide gross includes the UK.

4. Market share in a selection of international territories

Table 3 presents UK films' market share in a selection of international territories. UK produced films had a 22% share of the world's largest theatrical market, the USA and Canada in 2016, a decline from 29% in 2015. In Europe, the UK share ranged from a high of 26% in the Netherlands down to 16% in Italy. UK films shared 21% of the box office in five Latin American territories, 12% in the six Asian territories and 25% in both Australia and New Zealand.

The average market share for UK independent films was 1.2%. In the USA and Canada it was 1%, led by *Florence Foster Jenkins*. The average across the selected European territories is 1.4% ranging from 2.4% in the Netherlands to 0.9% in Russia. In Asia, UK independent films had a 0.2% share of the selected markets.

Across the Latin American territories for which we have access to data UK independent films had a 0.8% market share. Oceania has two of the strongest markets for UK independent films; with a 5% share of the New Zealand box office and 3% in Australia.

Seven different independent UK films appear as the most popular in the selected territories with *The Danish Girl* the top in nine territories, *Florence Foster Jenkins* and *Absolutely Fabulous: The Movie* in three territories each and *Grimsby* in two. *The Other Side of the Door*, *Pride and Prejudice and Zombies* and *Eddie the Eagle* were the top UK independent titles in one territory each.

Table 3: UK market share in selected international markets, 2016

Territory	Gross box office earned by UK qualifying films (US\$)	UK share (%)	US studio-backed UK films share (%)	Independent UK films share (%)	Top independent UK film
USA and Canada	2,487.7	21.8	20.8	1.0	Florence Foster Jenkins
Europe*(excl. UK)	1,280.2	19.8	18.4	1.4	The Danish Girl
Austria	31.3	18.7	17.7	1.0	Grimsby
France	239.6	16.6	15.6	1.1	I, Daniel Blake
Germany	262.3	21.1	19.8	1.3	The Danish Girl
Italy	140.4	16.5	14.5	2.0	The Danish Girl
Netherlands	95.1	26.3	23.9	2.4	Absolutely Fabulous: The Movie
Portugal	21.9	20.5	19.0	1.5	Florence Foster Jenkins
Russia	324.8	21.6	20.7	0.9	Grimsby
Spain	164.7	21.2	19.2	2.0	The Danish Girl
Latin America	787.6	20.9	20.1	0.8	The Danish Girl
Argentina	136.2	20.1	19.3	0.8	Florence Foster Jenkins
Brazil	243.0	19.9	19.4	0.5	The Danish Girl
Chile	41.3	22.7	22.3	0.4	The Danish Girl
Colombia	111.4	21.2	20.2	1.0	The Other Side of the Door
Mexico	255.7	22.0	20.9	1.1	The Danish Girl
Asia	1,384.7	11.6	11.4	0.2	
China	751.7	10.7	10.6	0.1	
Hong Kong	51.8	20.0	18.6	1.4	The Danish Girl
Japan	236.7	9.7	9.4	0.3	The Danish Girl
Malaysia	61.0	14.4	13.8	0.6	Pride and Prejudice and Zombies
Singapore	37.9	19.8	18.7	1.1	The Danish Girl
South Korea	245.5	21.9	21.5	0.4	Eddie The Eagle
Oceania	332.1	24.6	21.2	3.4	Absolutely Fabulous: The Movie
Australia	291.4	24.6	21.4	3.2	Absolutely Fabulous: The Movie
New Zealand	40.7	24.7	20.1	4.6	Absolutely Fabulous: The Movie

Source: BFI analysis of comScore data

Notes:

* In previous releases gross box office for the Eurozone European territories has been shown in Euros except France where admission were given (provided by CNC).

The box office gross is cumulative gross box office up to 19 February 2017.

5. Top performing UK qualifying films

The highest earning UK qualifying titles of 2016 all had USA involvement including the top grossing film at the worldwide box office in 2016, *Rogue One: A Star Wars Story*, which earned \$1,045 million (Table 4). In second place was *The Jungle Book*, with \$847 million worldwide in 2016. The top 10 UK qualifying films earned over \$5.1 billion, down from \$7.9 billion in 2015, and it was 79% of the total earned internationally by all UK films.

Table 4 Top 10 UK qualifying films at the worldwide box office, 2016

Rank	Title	Country of origin	Worldwide box office gross (US\$m)
1	Rogue One: A Star Wars Story	UK/USA	1,045
2	The Jungle Book	UK/USA	847
3	Fantastic Beasts and Where to Find Them	UK/USA	789
4	Doctor Strange	UK/USA	681
5	Jason Bourne	UK/USA	392
6	The Legend of Tarzan	UK/USA	311
7	Now You See Me 2	UK/USA	293
8	Miss Peregrine's Home for Peculiar Children	UK/USA	280
9	Alice Through the Looking Glass	UK/USA	256
10	The Conjuring 2: The Enfield Case	UK/USA	255
Total top 10			5,149

Source: BFI, comScore

Notes:

The box office gross is cumulative gross box office up to 19 February 2017 in territories where the film was released in 2016. Box office takings from territories where the film was released in 2015 or 2017 are not included in the total. Worldwide gross includes the UK.

Notes

1. Data

Total worldwide box office is sourced from IHS. The worldwide gross box office of UK film and individual films is calculated from a variety of sources including the box office tracking company comScore, with some checking against trade publications, industry sources and web sources, including Variety, Box Office Mojo and Screen International.

Figures are based on gross box office for UK films released in 2016 and include revenue earned until 19 February 2017. BFI RSU, where needed, convert box office revenue to US dollars by applying a five year average exchange rate to the box office for films in each territory.

Admissions data for France is obtained from comScore; in France box office is recorded by admissions rather than revenue. BFI RSU calculate revenue based on average ticket price in France as provided by Centre national du cinéma et de l'image animée (CNC).

2. Definitions

Country of origin is allocated by the BFI Research and Statistics Unit. For the purposes of this analysis, a **UK 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 official co-production agreements or the European Convention on Cinematographic Coproduction; 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.

Most UK films in the analysis (including the major UK/USA films) fall into the first group – films officially certified as British.

A **UK studio-backed film** is a film produced with creative and/or financial input from the major US studio companies. These are Fox Entertainment Group, NBC Universal, Paramount Motion Pictures Group, Sony Pictures Entertainment, Walt Disney Motion Pictures Group and Warner Bros Entertainment.

A **UK independent film** is a UK domestic or co-production which is produced outside of the major US studio companies.

3. Feedback

We welcome feedback from users of our statistics releases to help us improve what we do. If you have any feedback on these statistics, or if you wish to make a complaint, in the first instance please contact us using the named contact details shown below.

4. Pre-release Access

This release has been prepared according to the Code of Practice for Official Statistics published by the UK Statistics Authority (2009). Pre-release access has been granted to the following:

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