

UK films at the worldwide box office, 2017

BFI Research and Statistics Unit

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1. Key Points

- UK qualifying films had a total global box office of US\$8.1 billion in 2017, taking 21% of the market, the second highest share since 2002.
- Independent UK films had 2% share of the global box office, up from 1.3% in 2016.
- *Baby Driver* was the highest earning UK independent film at the global box office, with takings in 2017 of US\$204 million.
- Independent UK qualifying films took 2.3% of the USA and Canada box office and 2.4% across Europe. New Zealand had the highest independent UK share of any territory (7.5%).
- The highest performing UK qualifying film was *Beauty and the Beast* earning US\$1,152 million.

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

Films produced in the UK had a 20.6% share of the global box office in 2017, up from 17.3% in 2016 (Table 1). UK studio-backed films earned over 18.6% of the worldwide box office, up from 16.0% in 2016, while UK independent films accounted for 2.0% of global revenues, up from 1.3% in 2016.

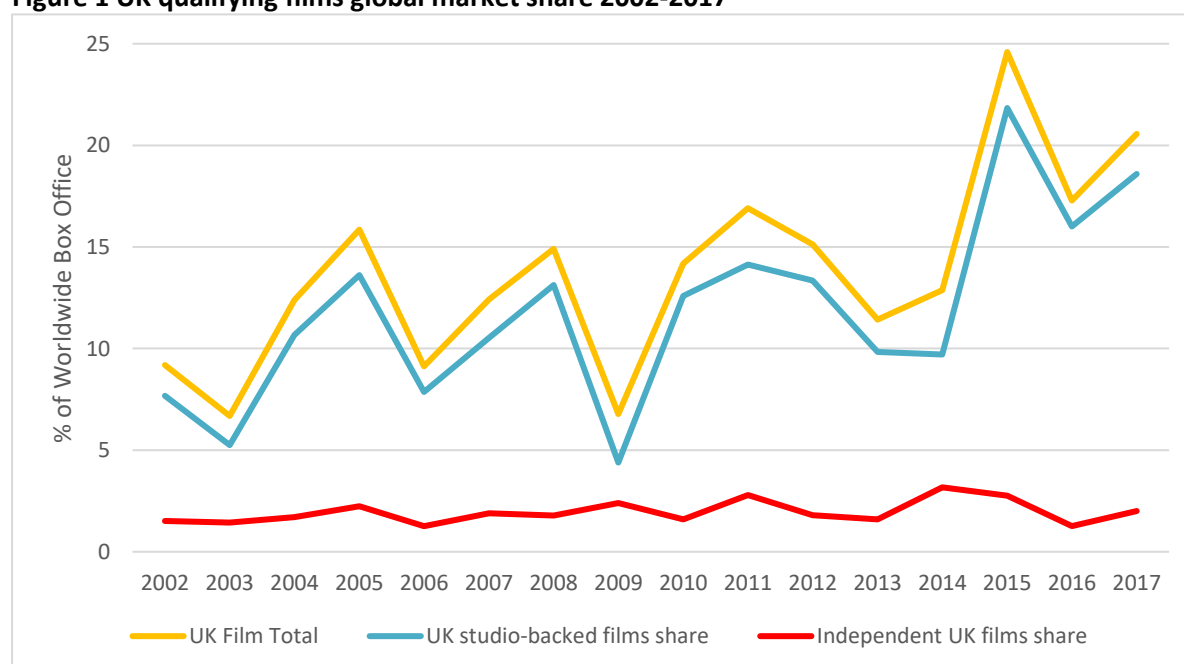
Table 1 UK films global market share, 2002-2017

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	19.6	9.2	7.7	1.5
2003	1.4	21.1	6.7	5.3	1.4
2004	2.9	23.3	12.4	10.7	1.7
2005	3.6	22.7	15.8	13.6	2.2
2006	2.2	24.3	9.0	7.9	1.3
2007	3.3	26.5	12.5	10.5	1.9
2008	4.2	28.2	14.9	13.1	1.8
2009	2.0	29.5	6.8	4.4	2.4
2010	4.5	31.7	14.2	12.6	1.6
2011	5.6	33.3	16.8	14.1	2.8
2012	5.3	34.9	15.2	13.3	1.8
2013	4.1	35.5	11.5	9.8	1.6
2014	4.7	36.1	13.0	9.7	3.2
2015	9.4	38.2	24.6	21.8	2.8
2016	6.5	37.6	17.3	16.0	1.3
2017	8.1	39.4	20.6	18.6	2.0

Source: BFI, comScore, HIS

As Figure 1 shows, the market share of UK films fluctuates significantly from year to year, being dependent on the performance of a small number of UK studio-backed titles which in 2017 accounted for 18.6% of the worldwide film market. The UK independent share is 2% in 2017 a rise from the low of 1.3% in 2016.

Figure 1 UK qualifying films global market share 2002-2017



Source: BFI

3. Top performing UK independent films

The highest grossing independent UK film at the worldwide box office in 2017 was *Baby Driver* which grossed \$204 million (Table 2). This was followed by *Paddington 2* which earned \$131 million, though this does not include revenues from some major territories such as the USA and Canada where it opened in 2018. Rounding out the top three was *Victoria and Abdul* which took \$54 million. The total gross of the top 10 was \$588 million, over 80% higher than the \$322 million earned by the top independent UK films in 2016.

Table 2 Top independent UK films at the worldwide box office, 2017

Rank	Title	Country of origin	Worldwide box office gross (\$m)
1	Baby Driver	UK/USA	204
2	Paddington 2	UK/Fra	131
3	Victoria and Abdul	UK	54
4	Darkest Hour	UK/USA	47
5	T2: Trainspotting	UK	44
6	Three Billboards Outside Ebbing Missouri	UK/USA	33
7	Loving Vincent	UK/Pol	28
8	47 Meters Down	UK	19
9	Viceroy's House	UK/Ind	15
10	Their Finest	UK	14
Total top 10			588

Source: BFI, comScore

Notes:

The box office gross is cumulative gross box office up to 4 February 2018 in territories where the film was released in 2017.

Box office takings from territories where the film was released in 2016 or 2018 are not included in the total.

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 27% share of the world's largest theatrical market, the USA and Canada in 2017, up from 22% in 2016.

In Europe, the UK share ranged from a high of 27% in the Netherlands down to 18% in France. UK films shared 22% of the box office in six Latin American territories, 19% in the six Asian territories and 32% Australia and New Zealand.

The average market share for UK independent films was 1.6% across the selected territories analysed in this release. In the USA and Canada it was 2.3%, led by *Baby Driver*. The average across the selected European territories is 2.4% up from 1.4% in 2016. It ranged from 3.9% in the Netherlands to 1.5% in Russia. In Asia, UK independent films had a 1.0% share of the selected markets. Across the Latin American territories for which we have access to data UK independent films had a 0.5% market share. Australasia has two of the strongest markets for UK independent films; with an 8% share of the New Zealand box office and 6% in Australia.

Six different independent UK films appear as the most popular in the selected territories with *Baby Driver* the top in 12 territories, followed by *Paddington 2* top in five territories, however it is worth noting that it was only released in eight of the analysed territories in 2017. *T2: Trainspotting*, *Anthropoid*, *The Infiltrator* and *Florence Foster Jenkins* were the top UK independent titles in one territory each.

Table 3: UK market share in selected international markets, 2017

Territory	Gross box office earned by UK qualifying films		US studio- backed UK		Top independent UK film
	(US\$)	UK share (%)	films share (%)	Independent UK films share (%)	
USA and Canada	3,001.1	27.6	25.3	2.3	Baby Driver
Europe*(excl. UK)	1,139.5	22.4	20.0	2.4	Baby Driver
Austria	22.2	19.4	17.4	2.0	Baby Driver
France	255.7	18.0	15.6	2.4	Paddington 2
Germany	317.2	25.9	23.0	3.0	Paddington 2
Italy	104.5	21.3	19.0	2.3	T2: Trainspotting
Netherlands	64.7	27.3	23.4	3.9	Baby Driver
Portugal	20.9	24.3	20.9	3.4	Baby Driver
Russia	240.0	24.2	22.7	1.5	Baby Driver
Spain	114.5	21.6	19.3	2.3	Baby Driver
Latin America	405.5	22.1	21.6	0.5	Baby Driver
Argentina	12.5	11.1	11.1	-	-
Brazil	308.1	28.6	27.8	0.8	Baby Driver
Chile	2.7	12.9	12.6	0.2	The Infiltrator
Colombia	8.4	14.6	14.5	0.1	Anthropoid
Mexico	19.6	16.8	16.1	0.6	Florence Foster Jenkins
Venezuela	54.2	12.1	12.1	-	-
Asia	2,374.8	18.5	17.4	1.0	Paddington 2
China	1,458.4	17.5	16.4	1.0	Paddington 2
Hong Kong	67.4	27.3	25.4	1.8	Paddington 2
Japan	424.3	21.0	20.2	0.8	Baby Driver
Malaysia	72.4	24.5	22.8	1.7	Baby Driver
Singapore	49.3	32.1	30.7	1.4	Baby Driver
South Korea	302.8	16.9	15.9	1.0	Baby Driver
Oceania	376.5	31.9	26.2	5.7	Baby Driver
Australia	327.9	31.7	26.2	5.5	Baby Driver
New Zealand	48.6	33.5	26.0	7.5	Paddington 2

Source: BFI analysis of comScore data

Notes:

The box office gross is cumulative gross box office up to 4 February 2018.

5. Top performing UK qualifying films

The highest earning UK qualifying titles of 2017 all had USA involvement including the top two grossing films at the worldwide box office in 2017 *Beauty and the Beast*, which earned \$1,152 million and *Star Wars: The Last Jedi* which earned \$1,047 million (Table 4). The top 10 UK qualifying films earned just under \$6 billion, up from \$5.1 billion in 2016 but below the record \$7.9 billion in 2015. In 2017 the Top 10 highest grossing UK films accounted for 74% of the total earned internationally by all UK films.

Table 4 Top 10 UK qualifying films at the worldwide box office, 2017

Rank	Title	Country of origin	Worldwide box office gross (US\$m)
1	Beauty and the Beast	UK/USA	1,152
2	Star Wars: The Last Jedi	UK/USA	1,047
3	Wonder Woman	UK/USA	723
4	Pirates of the Caribbean: Dead Men Tell No Tales	UK/USA	695
5	Transformers: The Last Knight	UK/USA	537
6	Justice League	UK/USA	501
7	Dunkirk	UK/USA	473
8	Kingsman: The Golden Circle	UK/USA	335
9	The Mummy	UK/USA	264
10	Murder on the Orient Express	UK/USA	254
Total top 10			5,981

Source: BFI, comScore

Notes:

The box office gross is cumulative gross box office up to 4 February 2018 in territories where the film was released in 2017. Box office takings from territories where the film was released in 2016 or 2018 are not included in the total.

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 2017 and include revenue earned until 4 February 2018. 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. Quality

This release has been prepared according to the Code of Practice for Official Statistics published by the UK Statistics Authority (2009).

Statistical contact details

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