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**BFI STATISTICS FOR 2017 SHOW
NEW RECORD FOR FILM AND HIGH-END TV PRODUCTION SPEND IN THE UK
AND INCREASED CINEMA ADMISSIONS AND BOX OFFICE**

- Spend on film production and high-end television in the UK increases by 11% to reach almost £3 billion
 - Film production reaches £1.9 billion
 - High-end TV production reaches £938 million
- Spend on inward investment production in the UK reaches:
 - £1.69 billion on feature films, a 23% increase on 2016
 - £684 million on high-end television, highest-level ever and increase of 27% on 2016
- 171 million cinema admissions for the UK and the Republic of Ireland, worth £1.4 billion, a 3.7% increase in box office
- Four of 2017's top five grossing films at the UK box office were made in the UK: *Star Wars: The Last Jedi* (£81 million), *Beauty and the Beast* (£72 million), *Dunkirk* (£56 million) and *Paddington 2* (£41 million)
- Strong performance of UK independent productions *Paddington 2*, *T2 Trainspotting* (£17 million) and *Baby Driver* (£13 million), results in 2% increase in market share of independent UK films

LONDON – Wednesday 31 January 2018. Official figures published today by the BFI's Research and Statistics Unit reveal a record breaking performance from the UK film industry in 2017, reinforcing its global reputation as a world leading centre for film and TV production alongside the continued growth of UK cinema audiences.

The spend on film production in the UK in 2017 reached the highest level on record with £1.9 billion, a 12% increase on the previous year. Major films including Tim Burton's *Dumbo*, Ron Howard's *Solo: A Star Wars Story*, Idris Elba's *Yardie*, Guy Ritchie's *Aladdin*, David Yates' *Fantastic Beasts and Where to Find Them 2*, Wash Westmoreland's *Colette*, Joanna Hogg's *The Souvenir*, Paul Thomas Anderson's *Phantom Thread*, Chiwetel Ejiofor's *The Boy Who Harnessed the Wind* and Christopher McQuarrie's *Mission Impossible 6*, underlined the continued world-class excellence of UK talent, crews, VFX and production services, locations and the supportive fiscal environment created by the UK's creative sector tax reliefs.

Margot James, Minister for Digital and the Creative Industries said: "From *Star Wars* to *The Crown*, the UK is a creative powerhouse for developing many award-winning films and shows enjoyed by millions globally. We have world-class studios, a talented workforce and highly competitive tax reliefs, and these fantastic stats show investment in our screen industries is booming."

Amanda Nevill CBE, CEO of the BFI, said: "Once again, UK film and high-end TV surpass expectations and records are broken, with a staggering almost £3 billion spent on film and high-end TV production. We have a consistently growing industry, and doing so at speed – up 11% from last year

and outstripping most other sectors. Productions such as *Star Wars: The Last Jedi*, *Paddington 2* and *Game of Thrones* deliver new employment opportunities for everyone UK-wide, with every conceivable skill required, from special effects designers to costumiers, accountants and drivers. What's more it creates the most potent export to showcase the UK and our innate creativity and is a powerful and timely reminder of the UK as a major global player."

Adrian Wootton OBE, Chief Executive of the British Film Commission and Film London, said: "Film and high-end TV are big business, and today's figures show the UK continuing to meet the growing demand for content and world-class skills, talent and technical expertise. Whether producing lavish period dramas or fantasy epics, every corner of the UK is delivering at the highest level, and our success ultimately translates to economic growth, job creation and training opportunities. This said, however, global competition remains fierce and the landscape continues to shift, meaning we can't afford to rest on our laurels when it comes to supporting our industry and the highly-skilled workforce that drives it."

Film production in 2017

The year saw continued growth in the UK's production sector with the total spend on film production in the UK hitting £1.9 billion, a 12% increase on 2016 and the highest figures since our records began over 20 years ago. The year also saw a new record for spend on inward investment film and television production with £1.69 billion for film, a 23% increase on the previous year and £684 million for high-end television production, a 27% increase on 2016's level.

The strength of the UK's production sector is rooted in international confidence in the excellence of UK crews, the quality of the UK's state-of-the-art studios and facilities, our film-friendly locations, support from the British Film Commission and the attractive fiscal environment created by the Government's creative sector tax reliefs. This winning combination continues to cement the UK's reputation as the global destination of choice for film and TV production.

2017 saw £1.69 billion being spent by 68 major inward investment films basing themselves in the UK, an increase in the number of films – six – in this category and a 23% increase in spend on 2016's £1.37 billion. Inward investment films made in the UK during 2017 include Tim Burton's *Dumbo*, Ron Howard's *Solo: A Star Wars Story*, Guy Ritchie's *Aladdin*, David Yates' *Fantastic Beasts and Where to Find Them 2*, Paul Thomas Anderson's *Phantom Thread*, Christopher McQuarrie's *Mission Impossible 6* and Ridley Scott's *All the Money in the World*. Eight of these inward investment feature films also filmed in other EU states.

There were 130 domestic UK films made in the UK in 2017, with a total spend of £189.6 million. Independently produced domestic titles in 2017 include Idris Elba's *Yardie*, Mike Leigh's *Peterloo*, Joanna Hogg's *The Souvenir*, Tinge Krishnan's *Been So Long*, Peter Strickland's *In Fabric*, Chiwetel Ejiofor's *The Boy who Harnessed the Wind*, Mandie Fletcher's *Patrick*, Tom Harper's *Country Music*, Josie Rourke's *Mary, Queen of Scots* and Tom Edmunds' *Dead in a Week (Or Your Money Back)*.

The January 2016 statistics release recorded 129 domestic UK titles; this figure was revised upwards to 202 as more final tracking information was received. The total number of films reported across all categories of production for 2016 was 200 and this has subsequently been revised in this release to

293 as more information has become available. It is likely that this year's total of 211 feature films made in the UK will be revised upwards.

There were 13 UK co-productions going into production in 2017, between them spending £29.4 million in the UK, down from £45.4 million in 2016.

High-end TV production in 2017

There was a significant growth in high-end television production with 49 inward investment productions generating a spend in the UK of £684 million, 27% higher than during 2016 and a new record in this area of production since statistics have been collected. High-end international TV productions made in the UK last year include *Game of Thrones* (series 8), *Philip K Dick's Electric Dreams*, *The Dark Crystal: Age of Resistance*, *Outlander* (series 4), *Vanity Fair*, *Peaky Blinders*, *Howard's End*, *Rellik*, *The Minaturist*, *Kiri*, *Hard Sun* and *White Dragon*.

Animation television programme production in 2017

At the time of reporting, 21 television animation programmes were produced in the UK in 2017 with a spend of £54.1 million. Of these, 14 were domestic UK productions. However, there is a significant time lag in collecting animation data and these numbers are almost certain to increase as more information becomes available.

Box office in 2017

A mix of eagerly anticipated blockbuster films and independent UK films drove a strong year at the UK and Republic of Ireland box office with 171 million admissions representing a 1% increase on the previous year and a 3.7% increase in the value of ticket sales to total £1.379 billion.

Leading the box office was *Star Wars: The Last Jedi*, which took over £81 million in under three weeks following its mid-December release, followed by *Beauty and the Beast* (£72.4 million), *Dunkirk* (£56.7 million) and *Despicable Me 3* (£47.9 million). Rounding out the top five was *Paddington 2*, an independent, UK/France production which has grossed £41.4 million since its November release.

Four of the year's top performing films at the UK box office (with the exception of *Despicable 3*) were made in the UK, using the UK's facilities, talent, crew and locations, again demonstrating the strength of the UK as a global production base making films that delight audiences worldwide.

Following *Paddington 2*, the second highest grossing UK independent film of 2017 was *T2 Trainspotting* (£17.1 million), *Baby Driver*, a production co-financed with the US (£13.1 million), *Victoria and Abdul* (£10.1 million) and *The Death of Stalin*, a UK/France/Belgium co-production (£5.1 million). The range of independent UK films which achieved success at the box office illustrates different genres and filmmaker voices from stories rooted in historical events such as *Churchill*, *Their Finest*, *Viceroy's House*, *Breathe*, *Victoria and Abdul*; stories based on literary classics such as *My Cousin Rachel*; representations of British contemporary life such as *God's Own Country* and *T2 Trainspotting*; and experimental filmmaking with *Loving Vincent*. The UK film *47 Meters Down*, ranked 13, was also the leading independent release at the US box office last summer.

The market share of independent UK films at the box office was 9.5%, an increase from 7.4% in 2016, a large part of which has been driven by the success of *Paddington 2* and *T2 Trainspotting*.

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Notes to editors:

Download the BFI Research and Statistics Unit releases covering the UK box office in 2016 and film production in the UK in 2016: <http://www.bfi.org.uk/education-research/film-industry-statistics-research/official-statistics-release-calendar>

About the BFI

The BFI is the lead body for film in the UK with the ambition to create a flourishing film environment in which innovation, opportunity and creativity can thrive by:

- Connecting audiences to the widest choice of British and World cinema
- Preserving and restoring the most significant film collection in the world for today and future generations
- Championing emerging and world class film makers in the UK - investing in creative, distinctive and entertaining work
- Promoting British film and talent to the world
- Growing the next generation of film makers and audiences

The BFI is a Government arm's-length body and distributor of Lottery funds for film. The BFI serves a public role which covers the cultural, creative and economic aspects of film in the UK. It delivers this role:

- As the UK-wide organisation for film, a charity core funded by Government
- By providing Lottery and Government funds for film across the UK
- By working with partners to advance the position of film in the UK.

Founded in 1933, the BFI is a registered charity governed by Royal Charter.

The BFI Board of Governors is chaired by Josh Berger CBE.