

UK films international market share 2009

UK Film Council Research and Statistics Unit

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Global box office receipts reached \$29.9 billion in 2009, up 8% on 2008 (Table 1) and UK films had a 7% share of this market. UK inward investment films (UK films wholly or partly financed by US studios but featuring UK cast, crew, locations, facilities, post-production and often UK source material) earned 4.4% of the worldwide box office while UK independent films shared 2.3% of global revenues, thanks largely to the success of *Slumdog Millionaire*.

As Table 1 shows, the UK market share fluctuates significantly from year to year. The lower UK market share in 2009 can be explained by the reduced number of UK inward investment films in the marketplace compared to 2008, when *The Dark Knight*, *Quantum of Solace* and *Mamma Mia!* dominated the worldwide box office. However, with a larger number of inward investment titles being made in 2009, we anticipate an increase in UK share in 2010.

Table 1: UK films global market share, 2002-2009

Year	UK film worldwide gross (\$ billion)	Global theatrical market (\$ billion)	UK share (%)
2002	1.8	19.8	9.1
2003	1.4	20.1	6.9
2004	2.9	24.9	11.5
2005	3.6	23.1	15.5
2006	2.2	25.5	8.5
2007	3.3	26.3	12.5
2008	4.2	27.8	15.1
2009	2.0	29.9	6.7

Source: MPAA, Screen Digest, UK Film Council

Data for 2007 and 2008 updated since publication of the UK Film Council 2009 Statistical Yearbook

The highest-grossing UK film of 2009 was the sixth instalment of the Harry Potter series, *Harry Potter and the Half-Blood Prince*, which earned \$934 million worldwide (Table 2). Oscar-winning *Slumdog Millionaire* grossed \$327 million in 2009 and its lifetime earnings now stand at approximately \$377 million. Guy Ritchie's *Sherlock Holmes*, a late December release, grossed \$191 million in 2009 but has now earned almost \$500 million worldwide.

Table 2: Top 10 UK films worldwide, 2009

Title	Country of origin	Worldwide gross (\$ million)
1 Harry Potter and the Half-Blood Prince	UK/USA	934
2 Slumdog Millionaire (I)	UK	327
3 Sherlock Holmes*	UK/USA	191
4 Planet 51 (I)*	UK/Spa	94
5 The Tale of Despereaux	UK/USA	67
6 Fantastic Mr Fox*	UK/USA	43
7 The Boat that Rocked	UK/USA	36
8 Inkheart	UK/USA	35
9 Last Chance Harvey (I)	UK/USA	28
10 The Young Victoria (I)*	UK/USA	20
Total top 10		1,775

Source: UK Film Council

*still on international theatrical release as at 25 March 2010

(I) = independent film

Table 3 presents UK films' market share in a selection of international territories. UK films had a 6.6% share of the world's largest theatrical market, the USA and Canada, in 2009. Market share was at a similar level in France and Germany but slightly higher at the Spanish box office (7.2%). In Latin America, the figures ranged from 6.1% in Brazil to 8.5% in Chile while UK releases accounted for 9.7% of the Australian and 13.6% of the New Zealand markets.

Table 3: UK market share in selected international markets, 2009

	UK films box office (US\$ million unless otherwise stated)	UK share 2009 (%)
USA and Canada	704.6	6.6
<i>Europe</i>		
France	13.5m admissions	6.7
Germany	€66 million	6.6
Spain	€51 million	7.2
<i>Latin America</i>		
Argentina	8.4	6.9
Brazil	35.0	6.1
Chile	6.7	8.5
Mexico	42.6	6.7
<i>Australasia</i>		
Australia	99.8	9.7
New Zealand	17.3	13.6

Source: UK Film Council analysis of Rentrak EDI data

Notes

1. The worldwide gross box office of UK film is calculated from a variety of sources including the box office tracking company Rentrak EDI, the Independent Film and Television Alliance and trade publications (primarily Screen International and Variety).
2. Figures are based on gross box office for UK films earned in 2009 and do not include grosses carried over from 2008 or revenue earned into 2010.
3. Country of origin is allocated by the UK Film Council 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.

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