

# UK films at the worldwide box office, 2013

BFI Research and Statistics Unit

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## 1. Market share

Films produced in the UK had an 11% share of the global box office in 2013, down from 15% in 2012 (Table 1). UK-qualifying 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 10% of the worldwide box office while UK independent films accounted for 1.6% of global revenues, slightly lower than 2012's 1.8%.

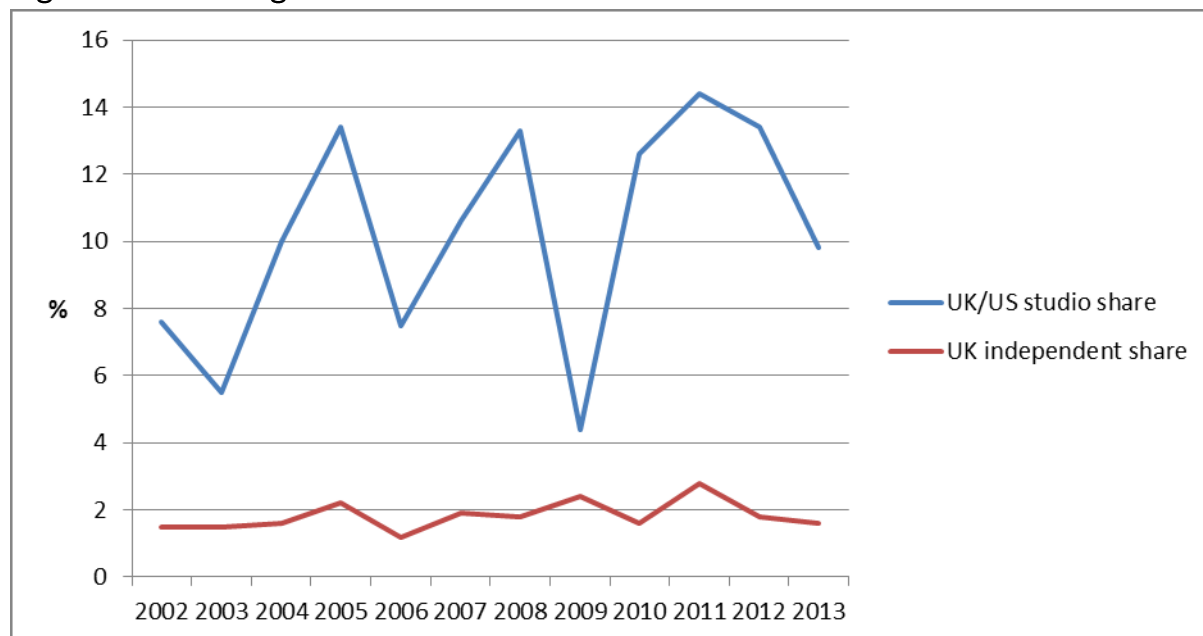
**Table 1 UK films global market share, 2002-2013**

Year	UK film worldwide gross (\$ billion)	Global theatrical market (\$ billion)	UK share (%)	US studio-backed UK 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	31.8	14.2	12.6	1.6
2011	5.6	32.6	17.2	14.4	2.8
2012	5.3	34.7	15.3	13.4	1.8
2013	4.1	35.7	11.4	9.8	1.6

Source: BFI, Rentrak, IHS

As Figure 1 shows, the UK/USA market share fluctuates significantly from year to year, being dependent on the performance of a small number of titles. The UK independent share has remained stable over this period, around 2%, with any increases driven by the performance of one or two titles.

Figure 1 UK films global market share 2002-2013



Source: BFI

## 2. Top performing films

The highest earning UK qualifying title at the worldwide box office in 2013 was *Fast & Furious 6* which earned \$789 million (Table 2). In second place was the multiple-award-winning *Gravity*, which earned \$708 million worldwide in 2013. The top 10 UK qualifying films earned over \$3.4 billion, 84% of the total earned internationally by all UK films.

Table 2 Top 10 UK qualifying films at the worldwide box office, 2013

Rank	Title	Country of origin	Worldwide box office gross (\$m)
1	Fast & Furious 6	UK/USA	789
2	Gravity	UK/USA	708
3	Thor: The Dark World	UK/USA	641
4	World War Z	UK/USA	540
5	Jack the Giant Killer	UK/USA	198
6	Red 2	UK/USA	148
7	47 Ronin	UK/USA	145
8	Les Miserables	UK/USA	98
9	Rush	UK/Ger/USA	90
10	Philomena	UK	89
<b>Total top 10</b>			<b>3,445</b>

Source: BFI.

Notes:

Worldwide gross includes the UK.

The box office gross includes box office taken to 16 February 2014 in territories where the film was released in 2013. Box office takings from territories where the film was released in 2012 are not included in the total.

The highest grossing independent UK film at the worldwide box office in 2013 was *Red 2* which grossed \$148 million (Table 3). This was followed by *Rush* which earned \$90 million and *Philomena* which grossed \$89 million worldwide. The total gross of the top 10 accounted for 83% of the total gross of all UK independent films worldwide in 2013.

**Table 3 Top independent UK films at the worldwide box office, 2013**

Rank	Title	Country of origin	Worldwide box office gross (\$m)
1	Red 2	UK/USA	148
2	Rush	UK/Ger/USA	90
3	Philomena	UK	89
4	Quartet	UK	49
5	I Give It a Year	UK/Fra/Ger	28
6	Mandela: Long Walk to Freedom	UK/SA	27
7	Diana	UK/Bel/Fra	22
8	Song for Marion	UK	10
9	Alan Partridge: Alpha Papa	UK	10
10	Sunshine on Leith	UK	7
<b>Total top 10</b>			<b>481</b>

Source: BFI

Notes:

Worldwide gross includes the UK.

The box office gross includes box office taken to 16 February 2014 in territories where the film was released in 2013. Box office takings from territories where the film was released in 2012 are not included in the total.

### **3. Market share in a selection of international territories**

Table 4 presents UK films' market share in a selection of international territories.

UK qualifying films had a 12% share of the world's largest theatrical market, the USA and Canada, in 2013. In Europe, the UK share ranged from a high of just under 16% in the Portugal down to 9.6% in Germany. UK films shared nearly 15% of the box office in six Latin American countries, just under 6% of the Japanese and 11% of the Korean market. *Red 2* was the top independent UK films in nine territories.

**Table 4: UK market share in selected international markets, 2013**

<b>Territory</b>	<b>Gross box office earned by UK qualifying films (all figures in US\$ unless otherwise stated)</b>	<b>UK share (%)</b>	<b>US studio-backed UK films share (%)</b>	<b>Independent UK films share (%)</b>	<b>Top independent UK film</b>
USA and Canada	1,291.6m	11.9	10.4	1.4	Red 2
<b>Europe</b>					
Austria	€14.8m	11.9	7.8	3.9	Rush
France	18.3m admissions	9.9	7.8	1.8	Red 2
Germany	€95.0m	9.6	7.7	1.7	Rush
Italy	€67.7m	11.0	7.3	3.8	Rush
Netherlands	€24.6m	11.0	9.2	1.3	Red 2
Portugal	€10.7m	15.7	12.2	2.6	Diana
Spain	€61.6m	12.2	9.9	1.7	Red 2
<b>Latin America</b>					
Argentina	56.9m	13.2	12.4	0.5	Quartet
Brazil	114.1m	12.1	11.2	0.7	Red 2
Chile	17.2m	14.4	14.1	0.1	Red 2
Colombia	24.9m	14.1	13.4	0.6	Red 2
Mexico	137.3m	14.7	13.8	0.7	Rush
Venezuela	53.0m	13.1	12.0	1.1	Saving Santa
<b>Asia</b>					
Japan	115.7m	5.7	4.6	0.8	Red 2
South Korea	143.4m	11.0	9.1	1.8	Red 2
<b>Australasia</b>					
Australia	146.5m	14.6	10.5	3.8	Philomena
New Zealand	22.0m	18.3	12.7	5.4	Philomena

Source: BFI analysis of Rentrak data  
Box office gross to 16 February 2014.

## Notes

1. The worldwide gross box office of UK film is calculated from a variety of sources including the box office tracking company Rentrak, trade publications (primarily Screen International and Variety), industry and web sources.
2. Figures are based on gross box office for UK films released in 2013 and include revenue earned until 16 February 2014.
3. 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.

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