

UK films at the worldwide box office, 2012

BFI Research and Statistics Unit

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1. Market share

Films produced in the UK had a 15% share of the global box office in 2012, down from 17% in 2011 (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 13.4% of the worldwide box office while UK independent films accounted for 1.8% of global revenues, down from 2011's record figure of 2.8%.

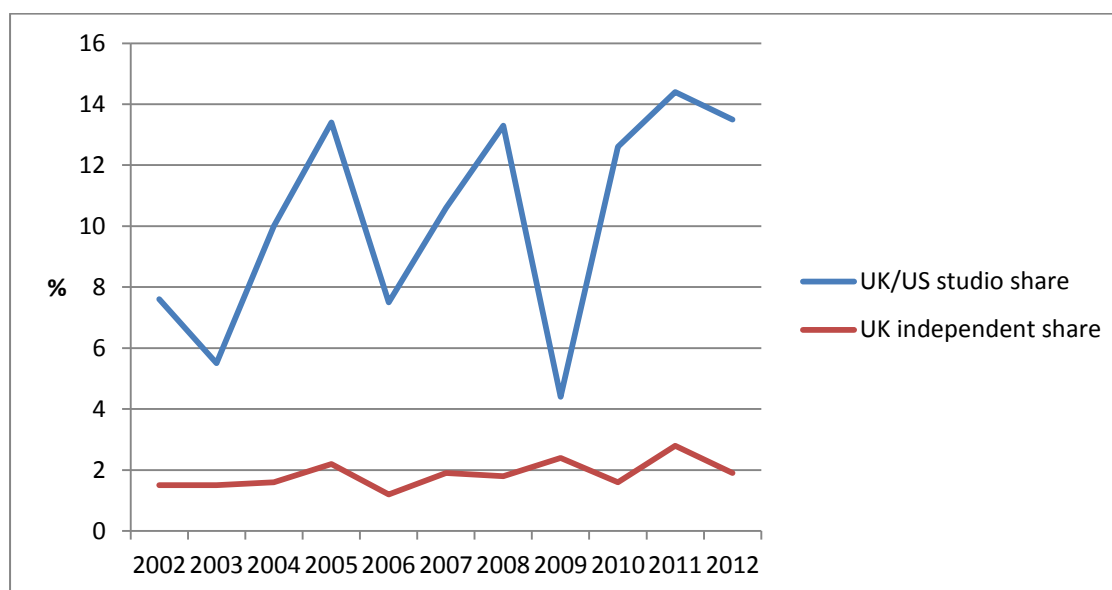
Table 1 UK films global market share, 2002-2012

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

Source: BFI, Rentrak, IHS Screen Digest

As Figure 1 shows, the UK/USA market share fluctuates significantly from year to year, being dependant 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 2002-2012



Source: BFI

2. Top performing films

The 23rd instalment of the James Bond series, *Skyfall*, was the highest earning UK qualifying title and the highest grossing film overall, earning \$1.1 billion worldwide in 2012 (Table 2). The third and final part of Christopher Nolan’s Batman trilogy, *The Dark Knight Rises*, also earned over \$1 billion. The top 10 UK qualifying films earned over \$4.2 billion, 81% of the total earned internationally by all UK films.

Table 2 Top 10 UK qualifying films at the worldwide box office, 2012

Rank	Title	Country of origin	Worldwide box office gross (\$m)
1	<i>Skyfall</i>	UK/USA	1,108
2	<i>The Dark Knight Rises</i>	UK/USA	1,081
3	<i>Prometheus</i>	UK/USA	403
4	<i>Snow White and the Huntsman</i>	UK/USA	397
5	<i>Wrath of the Titans</i>	UK/USA	302
6	<i>John Carter</i>	UK/USA	283
7	<i>Dark Shadows</i>	UK/USA	239
8	<i>Total Recall</i>	UK/USA	199
9	<i>The Best Exotic Marigold Hotel</i>	UK/USA	135
10	<i>The Woman in Black</i>	UK/USA	128
Total top 10			4,275

Source: BFI. Worldwide gross includes the UK

The highest grossing independent UK film at the worldwide box office in 2012 was *The Best Exotic Marigold Hotel* which grossed \$135 million (Table 3). This was followed by *The Woman in Black* which earned \$126 million and *The Iron Lady* which grossed \$59 million worldwide. The total gross of the top 10 accounted for 74% of the total gross of all UK independent films worldwide in 2012.

Table 3 Top independent UK films at the worldwide box office, 2012

Rank	Title	Country of origin	Worldwide box office gross (\$m)
1	<i>The Best Exotic Marigold Hotel</i>	UK/USA	135
2	<i>The Woman in Black</i>	UK/USA	126
3	<i>The Iron Lady</i>	UK	59
4	<i>Dredd</i>	UK/SA/USA	36
5	<i>Salmon Fishing in the Yemen</i>	UK	35
6	<i>Seven Psychopaths</i>	UK	26
7	<i>Tinker, Tailor, Soldier, Spy</i>	UK/Fra	23
8	<i>Streetdance 2</i>	UK/Ger/Ita	16
9	<i>The Angels' Share</i>	UK/Fra/Bel/Ita	14
10	<i>Shame</i>	UK	11
Total top 10			481

Source: BFI
Worldwide gross includes the UK

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 16.2% share of the world's largest theatrical market, the USA and Canada, in 2012. In Europe, the UK share ranged from a high of just under 20% in the Netherlands down to just under 15% in Italy. UK films shared around one quarter of the Australian and New Zealand box office and 12% of the Japanese market. *The Iron Lady* was the top independent UK film in six territories.

Table 4: UK market share in selected international markets, 2012

Territory	Gross box office earned by UK qualifying films (all figures in US\$ unless otherwise stated)	UK share (%)	US studio-backed UK films share (%)	Independent UK films share (%)	Top independent UK film
USA and Canada	1,737.3m	16.2	14.7	1.5	The Woman in Black
Europe					
Austria	€22.6m	17.8	14.3	3.5	The Inbetweeners Movie
France	29.4m admissions	15.4	13.1	2.4	The Angels' Share
Germany	€183.3m	18.4	15.7	2.7	The Best Exotic Marigold Hotel
Italy	€87.7m	14.7	11.3	3.4	Tinker, Tailor, Soldier, Spy
Netherlands	€43.4m	19.7	17.4	2.3	The Iron Lady
Portugal	€14.6m	19.2	16.4	2.8	The Iron Lady
Spain	€114.0m	18.9	15.6	3.3	The Iron Lady
Latin America					
Argentina	57.0m	15.9	14.3	1.6	The Woman in Black
Brazil	144.1m	16.0	14.5	1.5	The Iron Lady
Chile	18.1m	15.9	15.0	0.9	The Woman in Black
Colombia	28.7m	18.0	16.6	1.4	The Woman in Black
Mexico	153.1m	17.5	15.4	2.1	The Woman in Black
Venezuela	42.7m	14.8	14.0	0.8	Dredd
Asia					
Japan	243.9m	12.4	11.6	0.8	The Iron Lady
South Korea	141.8m	10.6	10.2	0.4	The Iron Lady
Australasia					
Australia	244.4m	24.4	19.5	4.9	The Best Exotic Marigold Hotel
New Zealand	32.3m	26.4	17.7	8.7	The Best Exotic Marigold Hotel

Source: BFI analysis of Rentrak 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, trade publications (primarily Screen International and Variety), industry and web sources.
2. Figures are based on gross box office for UK films released in 2012 and include revenue earned until 12 February 2013.
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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