

International theatrical results for UK films, 2008

UK Film Council Research and Statistics Unit

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Key points

- Worldwide the gross box office for films of all countries of origin increased by 5% on 2007 to \$28 billion.
- The UK share of the global theatrical market increased to 15% (\$4.2 billion) from 12 % in 2007.
- The top 10 performing UK films worldwide grossed \$3,396 million in 2008, up 37% on 2007.
- *The Dark Knight* was the best performing UK-qualifying film at the worldwide box office, earning almost \$1 billion in 2008.
- In Europe the top British film was *Mamma Mia!* with 34 million admissions, followed by *Quantum of Solace* with 27 million.
- UK films represented 9% of releases at the North American box office, down from 10% in 2007, but 16% of the market, up from 12% in 2007, at a value of \$1,571 million.
- In Latin America, UK films earned 18% of the box office while in Australasia their market share rose to over 22%.

1 UK films worldwide

Record global box office takings were reported in 2008, with \$28 billion worth of ticket sales – up 5% on 2007 (Table 1). UK films¹ had a 15% share of the global theatrical market in 2008, up from 12% the previous year. This was thanks to the success of several inward investment titles including *The Dark Knight*, *Mamma Mia!* and *Quantum of Solace*. As Table 1 shows, the UK's market share in 2008 was the second highest of the last seven years.

Table 1 UK global market share 2002 – 2008

Year	UK film worldwide	Global theatrical	UK share (%)
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¹ See Note 1 (page 5) for the definition of 'UK films'.

	gross (\$ billion)	market (\$ billion)	
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	26.7	12.4
2008	4.2	28.1	14.9

Source: MPA, UK Film Council

Based on *Variety's* numbers, the top 10 UK films worldwide grossed a total of \$3,396 million in 2008 (Table 2). The top film was *The Dark Knight* with a worldwide gross of \$997 million. Seven other UK films broke the \$100 million barrier at the worldwide box office: *Mamma Mia!*, *Quantum of Solace*, *The Chronicles of Narnia: Prince Caspian*, *10,000 BC*, *The Golden Compass*, *Hellboy II: The Golden Army* and *Made of Honour*.

Table 2 Top 10 UK films worldwide 2008

Title	Country of origin	Worldwide gross (\$ million)
1 The Dark Knight	UK/USA	997
2 Mamma Mia!	UK/USA	573
3 Quantum of Solace	UK/USA	546
4 The Chronicles of Narnia: Prince Caspian	UK/USA	420
5 10,000 BC	UK/USA/NZ	270
6 The Golden Compass	UK/USA	173
7 Hellboy II : The Golden Army	UK/USA/Ger	159
8 Made of Honour	UK/USA	106
9 Atonement	UK/USA	80
10 The Other Boleyn Girl	UK/USA	72
Total top 10		3,396

Source: Variety

Note: Variety lists the gross made in 2008 and includes films released in the previous year. Some films were still being exhibited in 2009

2 UK films in North America

Table 3 shows the country of origin of films released in the USA and Canada in 2008. The UK share of the gross box office increased from 12% in 2007 to 16% in 2008, from just 9% of releases (down from 10% in 2007). The total revenue from these films stood at \$1,571 million, up 30%. The share of UK films in North America was the highest since our records began in 2002 (Table 4), thanks largely to *The Dark Knight* which was the top-grossing film of the year in the USA and Canada (with \$533 million earned to date) and the second-highest grossing film of 'all time' behind *Titanic*.

Table 3 Country of origin of films in the USA and Canada 2008

Country of origin	Number of releases	% of releases	Box office (\$ million)	Box office share (%)
UK and UK co-productions (non-USA)	32	5.2	173	1.8
UK/USA	24	3.9	1,398	14.5
Sub-total	56	9.2	1,571	16.3
USA	393	64.4	7,896	81.8
Rest of world	161	26.4	179	1.9
Total	610	100.0	9,647	100.0

Source: Nielsen EDI, RSU analysis

Table 4 UK market share in North America 2002-2008

Year	UK market share %
2002	7.2
2003	5.7
2004	11.0
2005	15.8
2006	9.2
2007	11.8
2008	16.3

Source: Nielsen EDI, RSU analysis

The Dark Knight was the top performing UK-qualifying film in 2008 in North America, followed by *Quantum of Solace* with \$168 million and *Mamma Mia!* with \$144 million (Table 5). Multiple Oscar®-winner *Slumdog Millionaire* had a limited November opening but, boosted by its awards success, went on to earn over \$125 million.

Table 5 Top 20 UK films at the USA and Canada box office (including co-productions) 2008

Title	Country of origin	Box office gross (\$ million)	Distributor
1 The Dark Knight	UK/USA	533.3	Warner Bros
2 Quantum of Solace	UK/USA	168.4	Sony Pictures
3 Mamma Mia!	UK/USA	144.1	Universal
4 Chronicles of Narnia: Prince Caspian	UK/USA	141.6	Walt Disney
5 Slumdog Millionaire	UK	125.3	Fox Searchlight
6 10,000 BC	UK/USA/NZ	94.8	Warner Bros
7 Hellboy II: The Golden Army	UK/USA/Ger	76.0	Universal
8 The Tale of Despereaux	UK/USA	50.9	Universal
9 Made of Honour	UK/USA	46.0	Sony Pictures
10 The Bank Job	UK/USA	30.1	Lions Gate
11 The Other Boleyn Girl	UK/USA	26.8	Sony Pictures
12 Last Chance Harvey	UK/USA	14.2	Overture Films
13 The Duchess	UK/Fra	13.8	Paramount Vantage
14 Miss Pettigrew Lives for a Day	UK/USA	12.3	Focus Features
15 Doomsday	UK/USA	11.0	Universal
16 Penelope	UK/USA	10.0	Summit Ent
17 The Boy in the Striped Pyjamas	UK/USA	9.0	Miramax
18 City of Ember	UK/USA	7.92	20th Century Fox
19 In Bruges	UK/USA/Bel	7.8	Focus Features
20 Brideshead Revisited	UK	6.4	Miramax

Source: Nielsen EDI, RSU analysis

Note: box office gross correct up to 8 March 2009

3 UK films in Europe

The UK's market share in the major European territories is highlighted in Table 6. Almost 20% of German theatrical revenues were earned by UK films, with 18%

in Spain and 11% in France. While UK market share increased year-on-year in Germany and Spain it actually declined in France (down from 15% in 2007) due in part to the huge success of local comedy *Bienvenue chez les Ch'tis* which, with over 20 million admissions, is the most successful French-produced film in France.

Table 6 UK market share in selected European territories 2008

Country	Box office for UK films (€ million)	UK share 2008 (%)
France	19.3m (admissions)	10.7
Germany	148.0	19.6
Spain	107.4	17.5

Source: Nielsen EDI, RSU analysis

The top British film in Europe in 2008 was *Mamma Mia!* with 34 million admissions, followed by *Quantum of Solace* with 27 million (Table 7). Documentary feature *Earth*, an edited version of the television series *Planet Earth*, attracted 3.9 million admissions.

Table 7 Top 20 UK films in European countries 2008

	Title	Country of origin	European admissions (million)
1	Mamma Mia!	UK/USA	33.74
2	Quantum of Solace	UK/USA	27.49
3	The Dark Knight	UK/USA	24.53
4	The Chronicles of Narnia: Prince Caspian	UK/USA	13.37
5	10,000BC	UK/USA/NZ	7.51
6	Sweeney Todd	UK/USA	5.17
7	Hellboy II: The Golden Army	UK/USA/Ger	4.07
8	Earth	UK/Ger/USA	3.90
9	The Boy in the Striped Pyjamas	UK/USA	2.83
10	Made of Honour	UK/USA	2.43
11	The Other Boleyn Girl	UK/USA	2.37
12	The Golden Compass	UK/USA	2.00
13	The Bank Job	UK/USA	1.93

14	In Bruges	UK/USA/Bel	1.89
15	The Oxford Murders	UK/Fra/Spa	1.88
16	The Duchess	UK/Fra	1.77
17	Inkheart	UK/USA/Ger	1.62
18	Wild Child	UK/USA	1.49
19	Angus, Thongs and Perfect Snogging	UK/USA	1.35
20	Happy-Go-Lucky	UK	1.26

Source: European Audiovisual Observatory Lumière Database

Data based on admissions from 26 European countries up to and including 7 May 2009

4 UK films in Latin America

UK films earned between 15% and 20% of the box office in the Latin American territories for which box office data are available. *The Dark Knight*, *Chronicles of Narnia: Prince Caspian* and *Quantum of Solace* were the major hits in all territories, but there were a few surprises – *Death at a Funeral* was a major box office success in Argentina, earning more than *Mamma Mia!* and *Quantum of Solace*.

Table 8 UK market share in selected Latin American countries 2008

Country	Box office for UK films (US\$ million)	UK share 2008 (%)
Argentina	20.6	19.3
Brazil	50.0	15.5
Chile	9.8	19.9
Mexico	76.9	15.8

Source: Nielsen EDI, RSU analysis

5 UK films in Australasia

UK releases accounted for 22% of the market in Australia and 26% in New Zealand in 2008. In Australia, *The Dark Knight* eclipsed Baz Luhrmann's *Australia* as the biggest box office hit of the year, while *Mamma Mia!* was in third place. However, the ABBA musical was the highest-grossing film of the year in New Zealand.

Table 9 UK market share in Australia and New Zealand 2008

Country	Box office	UK share
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	for UK films (US\$ million)	2008 (%)
Australia	142.1	21.7
New Zealand	23.2	26.2

Source: Nielsen EDI, RSU analysis

Notes

1. 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 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.

2. The database of UK films used to calculate the UK market share is compiled by the Research and Statistics Unit of the UK Film Council from official certification data, UK Film Council production tracking data, subscription services and public sources.

3. In addition to the primary sources cited for Tables 1 and 2 (Motion Picture Association and *Variety*), box office data are gathered from additional sources such as the Independent Film and Television Alliance, Nielsen EDI, Rentrak, Box Office Mojo, Box Office Guru etc, to ensure that the revenues given for UK films are as complete as possible. Some gaps remain for smaller box office films in smaller theatrical territories, but these gaps are not large enough to affect the overall number significantly.

4. Box office data in Tables 3 to 6 and 8 to 9 come from the box office tracking agency Nielsen EDI, which has close-to-comprehensive coverage of the named territories based on returns from exhibitors and/or distributors in each territory (USA and Canada, France, Spain, Germany, Mexico, Argentina, Chile, Brazil, Australia and New Zealand.)

5. Admissions data in Table 7 are sourced from the Lumiere database of the European Audiovisual Observatory which is the Council of Europe agency charged with aggregating data on the European audio-visual markets. The EAO gathers primary data

either from correspondent agencies or from box office/admissions tracking agencies in each territory.

6. Box office data for UK films in other international territories (Japan, India, China etc) are generally available for large box office films and are included in this analysis. We cannot present separate tables for these territories for the following reasons: complete data are not yet available; data are available but not yet acquired by the UK Film Council; data are not yet integrated into the RSU database due to the lack of a universally recognised unique identifier for audio-visual works. The UK Film Council is working with partners in the UK and Europe to address the latter issue.

7. This statistical release has been made under the terms of the Statistics and Registration Service Act 2007. The following UK Film Council personnel have been granted pre-release access under the Pre-Release Access to Official Statistics Order 2008:

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