
AUSTRALIAN FILMS IN THE MARKETPLACE: ANALYSIS OF RELEASE STRATEGIES AND BOX OFFICE PERFORMANCE

OCTOBER 2009

| | |
|--|----|
| Sources of films | 2 |
| Key insights | 2 |
| Release strategy (size of release) | 5 |
| Market share by release strategy | 6 |
| Relative performance | 8 |
| 'Standout' performers – outlying results | 13 |
| ABOUT THE DATA | 14 |

Australian films in the marketplace

This report attempts to provide some insights into the release strategies applied to Australian films and their performance, relative to films released from other regions.

Screen Australia has analysed MPDAA data for calendar years 2005–2008, plus 2009 up to 6 October. According to this analysis, approximately 1,538 feature films, documentaries, and other forms of content were released theatrically in Australia over the period.

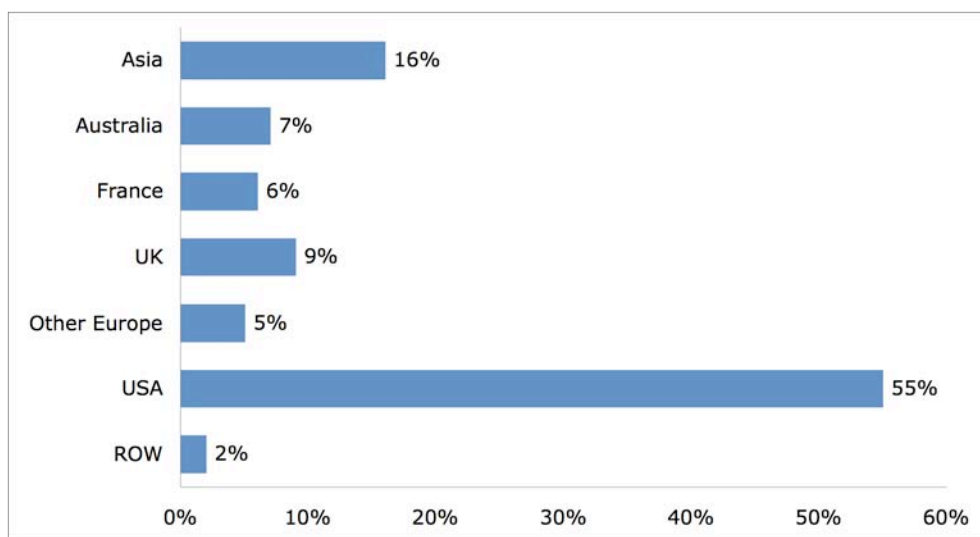
The following analysis is based on a subset of films made up of an estimated 1,339 titles, not including documentaries, Imax-distributed titles or Australian titles distributed by the producers themselves.

See *About the data*, page 14.

Sources of films

The main supplier of feature films for Australian cinemas was the USA (55% of films), followed by Asia (largely India) with 16%. Australia and the UK have each supplied an estimated 7-9% of features since January 2005. France and other European Union countries together contributed 11%.

Features released in Australia January 2005 to October 2009 by source region



Annual figures

| | | Asia | Aus. | France | UK | Other Europe | USA | ROW* | Unknown | Total |
|--------------|------------|------------|-----------|-----------|------------|--------------|------------|-----------|-----------|-------------|
| 2005 | No. | 52 | 18 | 13 | 28 | 15 | 150 | 7 | 0 | 283 |
| | % | 18% | 6% | 5% | 10% | 5% | 53% | 2% | 0% | 100% |
| 2006 | No. | 43 | 19 | 16 | 24 | 14 | 167 | 11 | 0 | 294 |
| | % | 15% | 6% | 5% | 8% | 5% | 57% | 4% | 0% | 100% |
| 2007 | No. | 39 | 17 | 20 | 29 | 13 | 155 | 8 | 0 | 281 |
| | % | 14% | 6% | 7% | 10% | 5% | 55% | 3% | 0% | 100% |
| 2008 | No. | 43 | 18 | 18 | 19 | 11 | 145 | 5 | 0 | 259 |
| | % | 17% | 7% | 7% | 7% | 4% | 56% | 2% | 0% | 100% |
| 2009 | No. | 39 | 25 | 11 | 14 | 11 | 117 | 1 | 4 | 222 |
| | % | 18% | 11% | 5% | 6% | 5% | 53% | 0% | 2% | 100% |
| Total | No. | 216 | 97 | 78 | 114 | 64 | 734 | 32 | 4 | 1339 |
| | % | 16% | 7% | 6% | 9% | 5% | 55% | 2% | 0% | 100% |

Note: * ROW stands for Rest of World.

KEY INSIGHTS

Release strategy

This report explores box office performance according to *release strategy* – defined according to the number of opening day prints, as this is seen as providing the most appropriate indication of the distributor’s assessment of initial demand for the film.

The section of the market we’re in...

82% of Australian films are released on less than 100 prints

- 39% on less than 20 prints (‘limited’ release)
- 43% on 20-99 prints (‘specialty’ release)

Most films from regions other than US and UK have similar strategies

- French films 93% on less than 100, Other Europe 91%, Asian 97%

In this section of the market (films released on less than 100 prints), Australian films have accounted for 15% share of the box office

- 10% of the box office for limited release films
- 17% of the box office for specialty release films

But overall, this end of the market has accounted for only 11% of the box office since January 2005

- limited release 3.5%
- specialty 7.6%

Our relative performance...

In the **limited release category**, median box office for Australian films is similar to that for UK and US films

- Australian films \$59,307
- US \$62,743
- UK \$69,061

Standout is French films, with a median of \$239,578

When our films do well in this category, they tend to do slightly better than US films

- top 25% of Australian films in limited release earn at least \$228,000
- same threshold for US films in limited release is \$217,000

In the **specialty release category**, median box office for Australian films is higher than for US films

- Australia \$580,257
- US \$437,173

UK films have performed best in this category

- UK median \$785,130

In **Mainstream** release (100-199 prints), we are way behind the UK and US

- median Australian films \$855,218
- median UK \$3.1m
- median US \$2.4m

US dominates **Wide** (200-399 prints) and **Blockbuster** (400+ prints) release categories. However, the two Australian films released with more than 400 prints, *Happy Feet* (\$34.3 million) and *Australia* (\$37.9 million) earned well

above the overall median for blockbuster releases (\$28.3m), with results comparable to the top 25% of US blockbusters.

Standout performers

Defining 'standout' performers as statistical 'outliers' in each release category:

- 5.4% of Australian releases over the period have been 'standouts', compared to 3.5% of UK releases, 1.2% of US releases and 3.8% of French releases.

By this definition, the Australian standouts were:

- limited release: *Look Both Ways* (\$3.3m), *Samson & Delilah* (\$3.1m), *Three Dollars* (\$1.5m),

- specialty release: *Kenny* (\$7.7m), *Jindabyne* (\$5.7m)

NOTE: Box office figures have been adjusted for inflation.

Release strategy (size of release)

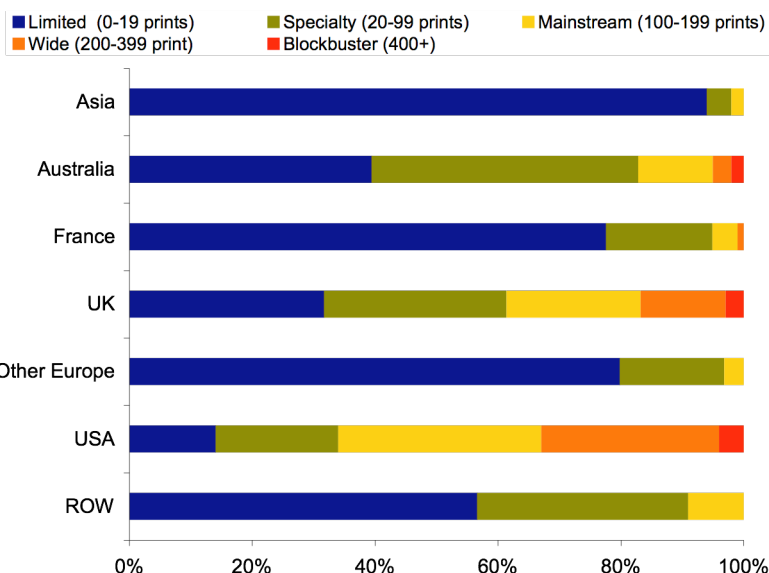
This report explores box office performance according to *release strategy* – defined according to the number of opening day prints, as this is seen as providing the most appropriate indication of the distributor’s assessment of initial demand for the film.

Around 82% of Australian feature films over this period were given either a *limited* release (less than 20 prints) or *specialty* release (20–99 prints). Only 18% were released with 100 prints or more (*mainstream*, *wide* or *blockbuster* release).

Most films from regions other than US and UK also have this strategy. 93% of French films were released on less than 100 prints (76% on less than 20), as were 91% of other European films, and 97% of Asian films.

By comparison 62% of US films and 45% of UK films had mainstream or wide release patterns.

Australian release strategies for films from different regions



| | | Asia | Aus. | France | UK | Other Europe | USA | ROW | Unknown | Total |
|----------------------------|------------------|------------|-----------|-----------|------------|--------------|------------|-----------|-----------|--------------|
| Limited (0-19 prints) | No. | 202 | 38 | 59 | 36 | 48 | 103 | 18 | 3 | 507 |
| | % release | 40% | 7% | 12% | 7% | 9% | 20% | 4% | 0% | 100% |
| | % region | 94% | 39% | 76% | 32% | 75% | 14% | 56% | 75% | 38% |
| Specialty (20-99 prints) | No. | 8 | 42 | 13 | 34 | 10 | 150 | 11 | 0 | 268 |
| | % release | 3% | 16% | 5% | 13% | 4% | 56% | 4% | 0% | 100% |
| | % region | 4% | 43% | 17% | 30% | 16% | 20% | 34% | 0% | 20% |
| Mainstr'm (100-199 prints) | No. | 4 | 12 | 3 | 25 | 2 | 239 | 3 | 0 | 288 |
| | % release | 1% | 4% | 1% | 9% | 1% | 83% | 1% | 0% | 100% |
| | % region | 2% | 12% | 4% | 22% | 3% | 33% | 9% | 0% | 22% |
| Wide (200-399 prints) | No. | 0 | 3 | 1 | 16 | 0 | 214 | 0 | 0 | 234 |
| | % release | 0% | 1% | 0% | 7% | 0% | 91% | 0% | 0% | 100% |
| | % region | 0% | 3% | 1% | 14% | 0% | 29% | 0% | 0% | 17% |
| Blockb'str (400+ prints) | No. | 0 | 2 | 0 | 3 | 0 | 26 | 0 | 0 | 31 |
| | % release | 0% | 6% | 0% | 10% | 0% | 84% | 0% | 0% | 100% |
| | % region | 0% | 2% | 0% | 3% | 0% | 4% | 0% | 0% | 2% |
| Unknown | No. | 2 | 0 | 2 | 0 | 4 | 2 | 0 | 1 | 11 |
| | % release | 18% | 0% | 18% | 0% | 36% | 18% | 0% | 9% | 100% |
| | % region | 1% | 0% | 3% | 0% | 6% | 0% | 0% | 25% | 1% |
| Total | No. | 216 | 97 | 78 | 114 | 64 | 734 | 32 | 4 | 1,339 |
| | % release | 16% | 7% | 6% | 9% | 5% | 55% | 2% | 0% | 100% |

% Release = Number of films from each region as a proportion of all films released using the release pattern.
 % Region = Number of films released from each region in that category as a proportion of all films released from that region.
 Figures may not add due to rounding.

Market share by release strategy

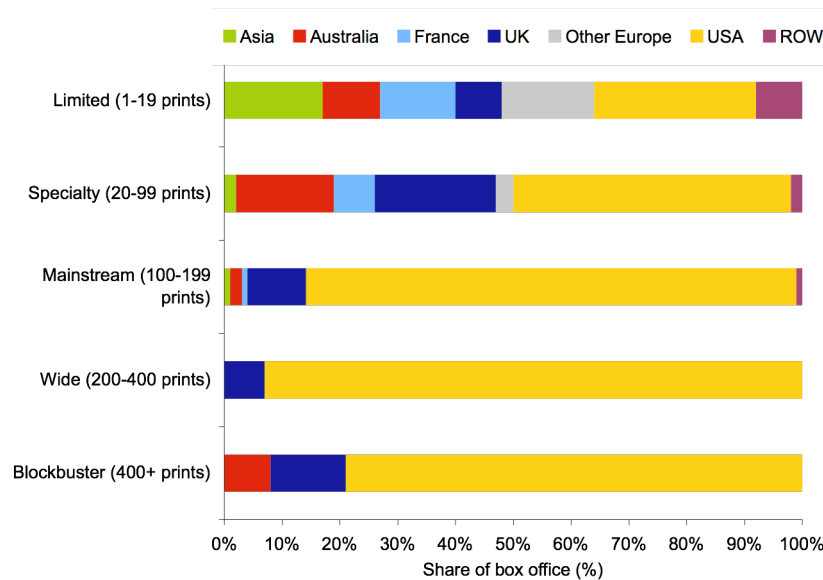
Within the categories where most of its films are released – limited and specialty release – Australia has earned 10% and 17% of the box office respectively since January 2005.

Over the same period UK films earned 8% of box office in the limited release category and 21% in the specialty category, while US films earned 28% and 48% respectively.

However, these categories together only accounted for 11% of the overall box office for the period.

So while Australian films have performed relatively well given their release strategies, because there are very few released on more than 200 prints, they nonetheless account for a small share of the total box office (4% over the period).

Box office share by country and release strategy



| | Limited (1-19 prints) | Specialty (20-99 prints) | Mainstream (100-199 prints) | Wide (200-399 prints) | Blockbuster (400+ prints) | Total box office share* | Share of films released |
|----------------|-----------------------|--------------------------|-----------------------------|-----------------------|---------------------------|-------------------------|-------------------------|
| Asia | 17% | 2% | 1% | 0% | 0% | 1% | 16% |
| Australia | 10% | 17% | 2% | 0% | 8% | 4% | 7% |
| France | 13% | 7% | 1% | 0% | 0% | 1% | 6% |
| UK | 8% | 21% | 10% | 7% | 13% | 10% | 9% |
| Other Europe | 16% | 3% | 0% | 0% | 0% | 1% | 5% |
| USA | 28% | 48% | 84% | 93% | 79% | 83% | 55% |
| ROW | 8% | 2% | 1% | 0% | 0% | 1% | 2% |
| Box office | \$155m | \$342m | \$848m | \$2,225m | \$915m | \$4,486m | |
| Category share | 3.5% | 7.6% | 18.9% | 49.6% | 20.4% | 100% | |

NOTE: Based on all films (including documentaries and Imax released films or 1538 titles)
 * Total box office includes \$56,417 for films with unknown release patterns
 Figures may not add due to rounding.

Box office share by release strategy over time

While overall box office grew by 7.5% between 2005 and 2008, the share contributed by films in limited release declined by 23.5% and the share from films in specialty release grew by only 3.7%.

| | Limited (1-19 prints) | Specialty (20-99 prints) | Mainstream (100-199 prints) | Wide (200-399 prints) | Blockbuster (400+ prints) | Total box office* |
|-------------------------|-----------------------|--------------------------|-----------------------------|-----------------------|---------------------------|-------------------|
| 2005 | 4.2% | 7.2% | 20.2% | 49.7% | 18.7% | \$912m |
| 2006 | 3.6% | 11.2% | 18.2% | 47.9% | 19.2% | \$962m |
| 2007 | 3.9% | 7.0% | 21.6% | 46.5% | 21.0% | \$901m |
| 2008 | 3.0% | 7.0% | 16.8% | 52.3% | 20.9% | \$980m |
| <i>Change 2005-2008</i> | -23.5% | 3.7% | -10.7% | 13.1% | 20.3% | 7.5% |
| 2009** | 2.5% | 5.0% | 17.8% | 52.0% | 22.7% | \$731m |

NOTE: Based on all films (not features only)

* Total box office includes \$56,417 for films with unknown release patterns across various years.

** to 6 October 2009

Figures may not tally due to rounding.

Relative performance

The share of the Australian box office earned by films from a particular region obviously depends not only on how much each film earns but on the number of films from that region released in Australia. For example, US films accounted for 55% of the features released between January 2005 and October 2009 so it is not surprising that they accounted for a large percentage (83%) of the box office.

Another way of looking at relative performance is to explore the 'typical' box office earnings of films from each region.

Statistics that can shed light on this aspect of performance include 'median' box office (the 'middle' result – half the films performed better than this and half worse) and an indicative range to give a sense of the spread of results (we've used the range between the highest box office for the bottom 25% and the lowest box office for the top 25% of films when they're ranked according to box office result).

The following graphs show the relative performance of films from each region released in Australia between 1 January 2005 and 6 October 2009.

Box office figures have been adjusted for inflation.

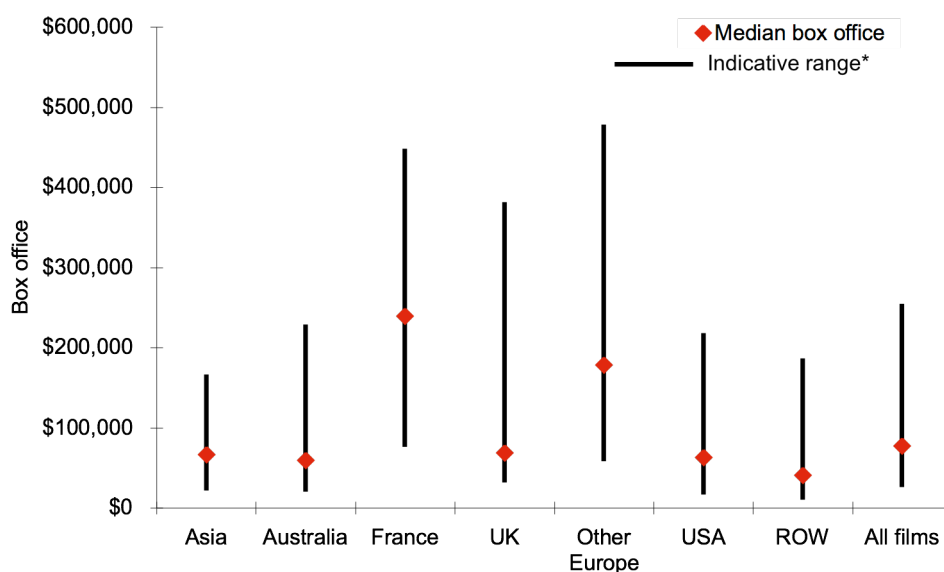
Limited release (less than 20 prints)

Forty percent (40%) of Australian films released during the period were on less than 20 prints. The median box office for these films was \$59,307, similar to US films (\$62,743), and UK films (\$69,061) but well below that for French films (\$239,578).

The top 25% of Australian films in this category earned more than \$228,939. This indicator for US films was \$217,691, while for French films, the top 25% earned more than \$448,263 and other continental European films \$478,193.

Nine Australian films (7%) were in the overall top 25% of films released in this category. Three were standout performers: *Look Both Ways* (\$3.3m), *Samson & Delilah* (\$3.1m), and *Three Dollars* (\$1.5m).

Box office performance of films in limited release by region



* Range between bottom 25% of films and top 25% of films when ranked according to box office result

| | No. films | Median box office | Bottom 25% of films* | Top 25% of films* |
|------------------|------------------|--------------------------|-----------------------------|--------------------------|
| Asia | 202 | \$66,324 | < \$21,636 | > \$166,462 |
| Australia | 38 | \$59,307 | < \$20,238 | > \$228,939 |
| France | 59 | \$239,578 | < \$75,992 | > \$448,263 |
| UK | 36 | \$69,061 | < \$31,412 | > \$381,128 |
| Other Europe | 48 | \$178,317 | < \$58,278 | > \$478,193 |
| USA | 103 | \$62,743 | < \$16,480 | > \$217,691 |
| ROW | 18 | \$40,722 | < \$10,046 | > \$186,357 |
| All films | 507 | \$77,253 | < \$25,974 | > \$254,408 |

* When ranked according to box office result

Specialty release (20-99 prints)

44% of Australian films released during the period were on 20–99 prints.

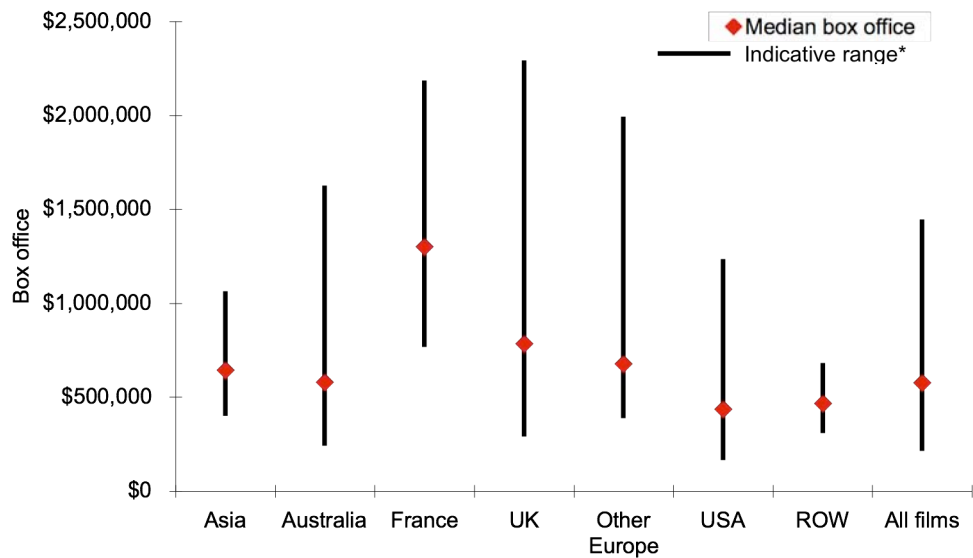
The median box office for these films was \$580,257, more than the median for US films (\$437,173) but less than that for UK films (\$785,130).

The top 25% of specialty-release Australian films earned at least \$1,627,402. The same indicator for US films was \$1,235,647, and for UK films \$2,290,776.

13 Australian films (19%) were in the overall top 25% of films released in this category. Two were standout performers (defined as anything over \$5.1m): *Kenny* (\$7.7m) and *Jindabyne* (\$5.7m).

Other standout performers with a specialty release included:

- US films: *Brokeback Mountain* (\$10.2m), *Babel* (\$7.7m), *No Country for Old Men* (\$6.6m) and *Sideways* (\$5.2m)
- UK films: *Slumdog Millionaire* (\$20.5m), *The Queen* (\$10.3m), and *Mrs Henderson Presents* (\$6.7m)



* Range between bottom 25% of films and top 25% of films when ranked according to box office result

| | No. films | Median box office | Bottom 25% of films* | Top 25% of films* |
|------------------|------------------|--------------------------|-----------------------------|--------------------------|
| Asia | 8 | \$646,318 | < \$399,252 | > \$1,064,335 |
| Australia | 42 | \$580,257 | < \$242,580 | > \$1,627,402 |
| France | 13 | \$1,302,122 | < \$766,959 | > \$2,184,656 |
| UK | 34 | \$785,130 | < \$289,464 | > \$2,290,776 |
| Other Europe | 10 | \$679,079 | < \$387,289 | > \$1,993,253 |
| USA | 150 | \$437,173 | < \$165,583 | > \$1,235,647 |
| ROW | 11 | \$466,619 | < \$308,803 | > \$680,204 |
| All films | 268 | \$577,380 | < \$213,946 | > \$1,445,809 |

*When ranked according to box office result

Mainstream release (100–199 prints)

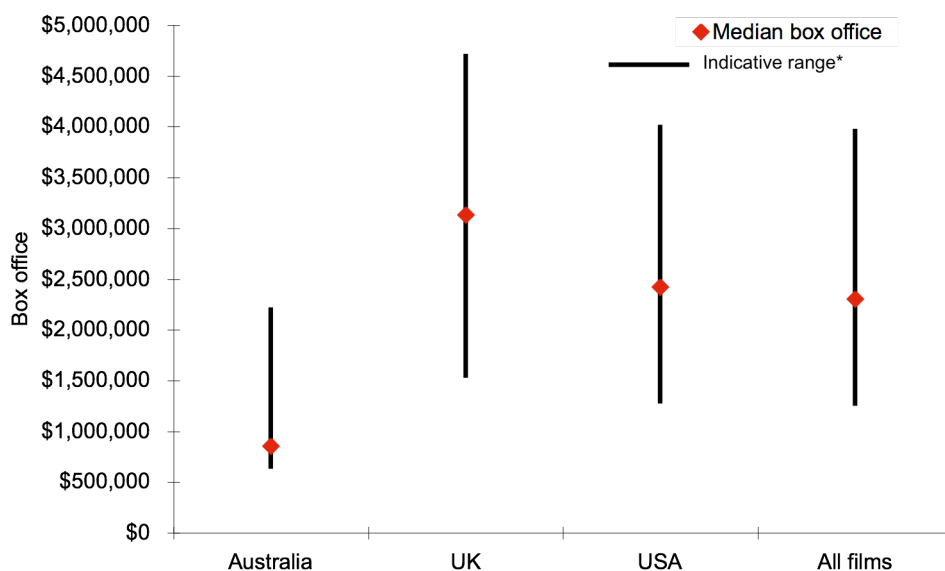
4% of Australian films (12 titles) were released during the period on 100–199 prints.

The median box office for these films was \$855,218, compared to \$2,422,242 for US films and \$3,132,124 for UK films.

Of the 12 Australian films with a mainstream release, two (*Wolf Creek* with \$6.8m and *Charlie & Boots* with \$3.6m) achieved a box office above the median for the whole category (\$2.4m) and *Charlie and Boots* is very close to edging into the top 25% (which begins at \$3.9m).

The highest grossing film from the UK was *Atonement* (\$11.2m) followed by *Notes on a Scandal* (\$6.6m).

There were only two standout performers (outlying results) in this category, both were classified by the MPDAA as US films: *Death at a Funeral* (\$16.8m) and *Gran Torino* (\$16.3m).



* Range between bottom 25% of films and top 25% of films when ranked according to box office result

| | No. films | Median box office | Bottom 25% of films* | Top 25% of films* |
|------------------|------------|--------------------|-------------------------|-------------------------|
| Australia | 12 | \$855,218 | < \$631,530 | > \$2,220,528 |
| UK | 25 | \$3,132,124 | < \$1,526,008 | > \$4,716,388 |
| USA | 239 | \$2,422,242 | < \$1,271,919 | > \$4,020,570 |
| All films | 288 | \$2,305,589 | < \$1,249,858 | > \$3,980,633 |

*When ranked according to box office result

There were 4 films from Asia, three from France, two from other parts of Europe, and three from the Rest of the World.

Wide release, blockbuster release

Releases over 200 prints were dominated by the US, with 214 US films given a wide release (200–399 prints) and 26 a blockbuster release (400+ prints).

The median for US films in **wide release** was \$8.1 million, with the top 25% earning at least \$12.6 million.

There were also 16 UK films in this category, with a median of \$8.0 million and the top 25% earning at least \$10.1 million.

Three Australian films were given a wide release during the period – *Mao's Last Dancer* (at the time \$514,000 now over \$14 million), *Knowing* (\$7.6m) and *Boytown* (\$3.4 million).

For **blockbuster releases**, the 26 US films had a median box office of \$28.3 million, with the top 25% earning at least \$34.9 million.

Of the two Australian films released with more than 400 prints, *Happy Feet* (\$34.3 million) and *Australia* (\$37.9 million) earned above the US median, with results comparable to the top 25% of US blockbusters.

From the UK, all the Harry Potter films were blockbuster releases, earning \$37.5-\$40.4m).

Wide release (200-399 prints)

| | No. films | Median box office | Bottom 25% of films* | Top 25% of films* |
|-----------|-----------|-------------------|----------------------|-------------------|
| UK | 16 | \$8,008,991 | \$5,389,922 | \$10,110,100 |
| USA | 214 | \$8,069,840 | \$5,257,469 | \$12,690,180 |
| All films | 234** | \$8,021,399 | \$5,239,914 | \$12,352,056 |

** Also includes three films from Australia – *Mao's Last Dancer*, *Knowing* and *Boytown*, and one from France, Luc Besson's *Taken* starring Liam Neeson

Blockbuster release (400+ prints)

| | No. films | Median box office | Bottom 25% of films* | Top 25% of films* |
|-----------|-----------|-------------------|----------------------|-------------------|
| USA | 26 | \$28,327,918 | \$18,486,641 | \$34,989,963 |
| All films | 31* | \$29,751,743 | \$18,616,914 | \$37,938,289 |

** Also includes two films from Australia – *Happy Feet* (\$34.3 million) and *Australia* (\$37.9 million) - and three UK films released on more than 600 prints - all Harry Potter films (ranging from \$37.5 million to \$40.4 million)

‘Standout’ performers – outlying results

Outlying observations, or statistical outliers, are those that deviate markedly from other members of the sample in which they occur. They are also sometimes called extreme events. Box office performance appears to have more outliers than other datasets, particularly at the limited and specialty release end of the market.

The following analysis uses a statistical definition of an outlier to look at standout box office performance by establishing a threshold in each release category.

Standouts by release pattern and country of origin

According to this definition, 5.4% of Australian films (five titles) were standout performers, compared to 3.8% of French films, 3.5% of UK films and 1.2% of US films. In other words, they performed well above what could normally be expected given their respective release patterns.

Australian outliers were *Look Both Ways* (\$3.3m), *Samson & Delilah* (\$3.1m), *Three Dollars* (\$1.5m) in the limited release category, and *Kenny* (\$7.7m) and *Jindabyne* (\$5.7m) in the specialty category.

| | <i>Outlier threshold*</i> | Asia | Aust. | France | UK | Other Europe | USA | ROW | Total | |
|------------------------------------|---------------------------|------|-------|--------|------|--------------|------|------|-------|------|
| Limited (0-19 prints) | \$0.95m | 1 | 3 | 3 | 1 | 5 | 3 | 2 | 18 | 3.7% |
| Specialty (20-99 prints) | \$5.14m | 0 | 2 | 0 | 3 | 0 | 4 | 0 | 7 | 3.4% |
| Mainstream (100-199 prints) | \$12.2m | 0 | 0 | 0 | 0 | 0 | 2 | 0 | 2 | 0.7% |
| Wide (200-399 prints) | \$33.7m | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| Blockbuster (400+) | \$95.0m | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| Total outliers | | 1 | 5 | 3 | 4 | 5 | 9 | 2 | 29 | 2.2% |
| % films from each region | | 0.5% | 5.4% | 3.8% | 3.5% | 8.1% | 1.2% | 6.5% | 2.4% | |

* An outlier is any film that earns a box office (adjusted for inflation) greater than the threshold for each release strategy

ABOUT THE DATA

This analysis is based on data provided by the MPDAA on 1538 feature films, documentaries, and other forms of content released theatrically in Australia since 1 January, 2005 up until 6 October, 2009.

Excluding titles classified as Documentary or distributed by Imax provides an estimated 1,357 feature dramas from which the analysis is based. Some short films or other types of content may also be included, although the number would be too small to affect any trends identified in the period.

Release strategies have been borrowed loosely from the definitions provided by Antony I. Ginnane in the IFDA Report, March 26, 2008. Unless otherwise stated, release strategy is based on number of prints on opening day, or where number of opening day prints is not available, maximum prints released. This was relevant for most Limited release films. In cases where the release was 'staggered' (primarily children's and family product released at different times in different states to coincide with different school holiday periods) the widest point of release was used to determine initial strategy. These films have been identified as 'Wide release – Staggered' by the MPDAA.

Other than the above, films which crossed over from one release category to the next have been categorised based on their initial strategy. Other platform or staggered releases were more difficult to identify. The report does not factor in platform releases or releases that widen as demand is revealed after initial release. These may involve a 'wait and see' approach. The study considers initial commitment as a proxy of strategic intent, rather than release capacity.

Region is defined as the primary country of origin as listed by the MPDAA. In the case of co-productions, primary country of origin is used. Australian films have been coded according to Screen Australia definitions as used in the National Feature Film and TV Drama survey.

Excluded films: There were an estimated 18 Australian films identified as being distributed by the producers themselves in the period. The median performance of these films was \$5,489. The highest-grossing film was *Elise* (aka *Closed for Winter*) distributed by Goalpost pictures at \$53,370, followed by *Shadows of the Past* (\$48,205) and *Shot of Love* (\$45,697). The lowest reported was *Modern Love* at \$579. This last group made up 2% of all films released and 0.01% of total box office. The decision to exclude these films from the analysis was made on the basis that they were not 'acquired' by a third party like the other foreign films in the dataset. Excluding them creates greater validity in the comparison between films from different regions; when included, their impact was to significantly distort the performance of Australian films acquired by other types of distributors.

UPDATE JANUARY 2010

Final 2009 results

The 50 Australian films screening in 2009 earned \$54.8 million during the year, representing 5.0 per cent of the total box office, up on the five-year average of 4.0 per cent.

Based on an average ticket price of \$11.99, admissions rose by 44.7 per cent to 4.6 million, over one million more than the five-year average of 3.4 million.

Australian films with Limited (up to 20 prints) and Specialty release strategies (up to 100 prints) earned 17.8 per cent and 13.3 per cent of the box office respectively in these release categories.

Five Australian films screening during the year had releases wider than 100 prints. These films accounted for 71.5 per cent of the total box office earned by Australian films in 2009. This included the 2009 earnings of the Blockbuster release *Australia*.

Box office share by country of origin and release strategy in 2009:

| Origin | | Total | By release strategy | | | | |
|--|-------------------------|--------------|-----------------------------|--------------------------------|-----------------------------------|-----------------------------|---------------------------------|
| | | | Limited (0-19 prints) | Specialty (20-99 prints) | Mainstream (100-199 prints) | Wide (200-399 prints) | Blockbuster (400+ prints) |
| Australia | No. titles | 50 | 30 | 15 | 2 | 2 | 1 |
| | Share of titles | 12.0% | 14.2% | 21.7% | 3.6% | 2.9% | 8.3% |
| | Total box office | \$54.8m | \$5.4m | \$10.2m | \$5.9m | \$22.6m | \$10.6m |
| | Box office share | 5.0% | 17.8% | 13.3% | 4.3% | 3.9% | 4.2% |
| US | No. titles | 213 | 62 | 31 | 48 | 62 | 10 |
| | Total box office | \$899.4m | \$10.8m | \$30.4m | \$120.0m | \$533.6m | \$205.1m |
| | Box office share | 82.8% | 35.6% | 39.6% | 87.1% | 91.2% | 80.0% |
| UK | No. titles | 34 | 14 | 13 | 3 | 3 | 1 |
| | Total box office | \$98.2m | \$1.6m | \$28.1m | \$4.6m | \$23.4m | \$40.6m |
| | Box office share | 9.0% | 5.2% | 36.5% | 3.3% | 4.0% | 15.8% |
| Total including Rest of World | No. titles | 418 | 212 | 69 | 56 | 69 | 12 |
| | Total box office | \$1,086.0m | \$30.4m | \$76.9m | \$137.8m | \$584.6m | \$256.4m |

Source: Screen Australia analysis of Motion Picture Distributors Association of Australia (MPDAA) data.

Notes: Release strategy is based on opening day prints. Data includes all films screening, 347 releases from 2009 and 71 from previous years. Box office is based on 2009 earnings only.

Scope and definitions

Australian share of the box office is calculated based on the results for projects under Australian creative control, including those that are 100 per cent foreign financed, as well as projects where creative control is shared between Australian and foreign partners with a balanced mix of Australian and foreign elements in the key creative positions ('co-productions').

The classification of projects under these definitions is undertaken by Screen Australia's Strategy & Research Unit, and once determined, the classification flows through all project-related outputs of the Unit. This includes the National Survey of Feature Film and TV Drama Production, and the online statistics compilation *Get the Picture*, as well as reporting on box office and DVD share.

The classification is unrelated to whether or not a project has been certified as eligible for the Producer Offset, as the Strategy & Research Unit does not have direct access to this information. Administration of the Offset is governed by the secrecy provisions of the Tax Act and only the taxpayer, in this case the production company, can share information about their tax affairs, including the Offset status of their projects.