

The UK box office, first half year (H1) 2011

BFI Research and Statistics Unit

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UK cinema admissions for the first six months of 2011 were 80.7m, up 0.7% on the first half of 2010 (Table 1). This represents the second highest first half admissions of the last five years (Table 2).

The year began with the release of *The King's Speech* which topped the box office charts for three weeks and remained in the top 10 for almost three months. The multiple award-winning drama, along with family films *Tangled* and *Gnomeo and Juliet*, helped lift admissions by almost 16% in February. Ticket sales in March and April were almost 24% down on the same period in 2010 but June admissions saw a marked increase on the equivalent month last year when the World Cup had a major impact on release schedules and box office. Significant releases contributing to the rise in ticket sales included *Fast & Furious 5*, *Thor*, *Pirates of the Caribbean: On Stranger Tides*, *The Hangover Part II*, *X-Men: First Class*, *Kung Fu Panda 2* and *Bridesmaids*.

Average weekly admissions were 3 million in June, up from 2 million in June 2010. By contrast, average weekly admissions in March and April fell to 2.5 million and 2.6 million respectively (Table 3).

Table 1: Monthly admissions, January – June 2010-2011

| Month | 2010 (million) | 2011 (million) | % +/- on 2010 |
|----------|----------------|----------------|---------------|
| January | 14.6 | 15.2 | +4.3% |
| February | 14.9 | 17.2 | +15.8% |
| March | 14.5 | 11.1 | -23.6% |
| April | 14.7 | 11.2 | -23.8% |
| May | 12.8 | 13.3 | +4.0% |
| June | 8.7 | 12.7 | +45.5% |
| Total | 80.1 | 80.7 | +0.7% |

Source: CAA, Rentrak EDI

Figures may not add to totals due to rounding

Table 2: Monthly admissions, January – June 2007-2011

| Month | 2007 (million) | 2008 (million) | 2009 (million) | 2010 (million) | 2011 (million) |
|----------|-------------------|-------------------|-------------------|-------------------|-------------------|
| January | 14.0 | 13.5 | 14.5 | 14.6 | 15.2 |
| February | 13.9 | 12.9 | 15.0 | 14.9 | 17.2 |
| March | 11.2 | 12.2 | 11.9 | 14.5 | 11.1 |
| April | 10.9 | 9.8 | 13.8 | 14.7 | 11.2 |
| May | 15.7 | 12.7 | 15.8 | 12.8 | 13.3 |
| June | 11.2 | 11.8 | 12.5 | 8.7 | 12.7 |
| Total | 76.9 | 72.9 | 83.5 | 80.1 | 80.7 |

Source: CAA, Rentrak EDI

Figures may not add to totals due to rounding

Table 3: Average weekly admissions, January – June 2010-2011

| Month | 2010 weekly average (million) | 2011 weekly average (million) |
|----------|-------------------------------|-------------------------------|
| January | 3.3 | 3.4 |
| February | 3.7 | 4.3 |
| March | 3.3 | 2.5 |
| April | 3.4 | 2.6 |
| May | 2.9 | 3.0 |
| June | 2.0 | 3.0 |

Source: CAA, Rentrak EDI

Table 4 shows the top 20 theatrical releases in the first half of 2011. The highest grossing film was *The King's Speech* which earned over £45 million, a record gross for an independent UK film. The second highest grossing film was the fourth instalment of the *Pirates of the Caribbean* series – *Pirates of the Caribbean: On Stranger Tides* followed by comedy sequel *The Hangover Part II*. *Tangled* was one of 22 films released with 3D versions in the first six months of 2011, grossing £90 million (18% of the box office gross of films released in H1 2010).

Table 4: Box office results for the top 20 films released in the UK, January-June 2011

| Rank | Title | Country of origin | Gross box office (£m) | Opening cinemas | Opening weekend box office (£m) | Distributor |
|------|---|-------------------|-----------------------|-----------------|---------------------------------|------------------|
| 1 | The King's Speech | UK/USA | 45.36 | 395 | 3.53 | Momentum |
| 2 | Pirates of the Caribbean: On Stranger Tides | UK/USA | 32.76 | 569 | 11.63 | Walt Disney |
| 3 | The Hangover Part II | USA | 32.64 | 469 | 10.41 | Warner Bros |
| 4 | Tangled | USA | 20.47 | 445 | 5.11 | Walt Disney |
| 5 | Fast & Furious 5 | USA | 18.52 | 437 | 5.33 | Universal |
| 6 | Black Swan | USA | 16.19 | 356 | 2.76 | 20th Century Fox |
| 7 | Bridesmaids | USA | 15.86 | 485 | 3.54 | Universal |
| 8 | Gnomeo and Juliet | UK/USA | 15.73 | 462 | 2.95 | eOne Films |
| 9 | Kung Fu Panda 2 | USA | 15.12 | 514 | 6.19 | Paramount |
| 10 | X-Men: First Class | UK/USA | 14.88 | 507 | 5.44 | 20th Century Fox |
| 11 | Paul | UK/USA | 14.26 | 429 | 5.52 | Universal |
| 12 | Thor | USA | 14.03 | 500 | 5.45 | Paramount |
| 13 | Rio | USA | 13.09 | 522 | 1.52 | 20th Century Fox |
| 14 | Yogi Bear | USA/NZ | 8.91 | 453 | 1.82 | Warner Bros |
| 15 | True Grit | USA | 8.46 | 372 | 1.82 | Paramount |
| 16 | Limitless | USA | 8.28 | 364 | 2.09 | Paramount |
| 17 | 127 Hours | UK/USA | 7.78 | 310 | 2.17 | Warner Bros |
| 18 | HOP | USA | 7.62 | 476 | 1.39 | Universal |
| 19 | Bad Teacher | USA | 7.37 | 427 | 1.96 | Sony |
| 20 | Insidious | USA | 7.14 | 328 | 1.44 | Momentum |

Source: Rentrak EDI, RSU analysis

Gross box office gross = cumulative total up to 17 July 2011

Films with an asterisk (*) were still being exhibited on 17 July 2011

The top 10 independent UK films released in the first six months of the year are shown in Table 5. The top UK independent film was *The King's Speech*, followed by *West is West* and *Attack the Block*.

Table 5: Top 10 independent UK films released in the UK and Republic of Ireland, January-June 2011

| Rank | Title | Country of origin | Gross box office (£m) | Opening cinemas | Distributor |
|------|--------------------------|-------------------|-----------------------|-----------------|-------------|
| 1 | The King's Speech | UK/USA | 45.36 | 395 | Momentum |
| 2 | West is West | UK/Ind | 2.69 | 184 | Icon |
| 3 | Attack the Block | UK | 2.47 | 352 | Optimum |
| 4 | Aunvahood | UK | 2.08 | 149 | Revolver |
| 5 | Chalet Girl | UK/Ger/Aut | 1.83 | 381 | Paramount |
| 6 | Submarine | UK | 1.45 | 60 | Optimum |
| 7 | TT3D: Closer to the Edge | UK | 1.22 | 79 | CinemaNX |
| 8 | Brighton Rock | UK | 1.05 | 114 | Optimum |
| 9 | N.E.D.S. | UK/Fra/Ita | 0.97 | 72 | eOne Films |
| 10 | Patiala House | UK/Ind | 0.71 | 50 | B4U Network |

Source: Rentrak EDI, RSU analysis

Gross box office = cumulative total up to 17 July 2011

Films with an asterisk (*) were still being exhibited on 17 July 2011

Independent UK films market share for H1 2011 was just under 13%, the highest recorded, while UK-qualifying studio-backed titles (i.e. financed by US studios but passing the UK cultural test and featuring UK cast, crew, locations, facilities, post-production and often UK source material) shared 19.5% of the box office (Table 6). Therefore, total UK share of the UK theatrical market in the first half of 2011 was 32.3%.

Table 6: Theatrical market share of UK film by studio and independent titles, 2001-2011 H1

| Year | 2001 | 2002 | 2003 | 2004 | 2005 | 2006 | 2007 | 2008 | 2009 | 2010 | 2011 H1 |
|--|------|------|------|------|------|------|------|------|------|------|---------|
| Market share of UK films produced with US studio backing (%) | 21.2 | 16.1 | 12.5 | 19.5 | 26.2 | 14.4 | 21.8 | 25.4 | 8.5 | 18.6 | 19.5 |
| Market share of UK independent films (%) | 3.8 | 6.5 | 3.4 | 3.9 | 6.9 | 4.7 | 6.8 | 5.7 | 8.2 | 5.4 | 12.8 |
| Total UK film market share (%) | 25.0 | 22.6 | 15.9 | 23.4 | 33.1 | 19.1 | 28.6 | 31.1 | 16.7 | 24.0 | 32.3 |

Source: BFI

2011 market share calculation based on grosses up to and including 17 July 2011

Notes

1. Admissions data supplied by the Cinema Advertising Association and Rentrak EDI.
2. Gross box office data supplied by Rentrak EDI.
3. Country of origin 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, Olympics, 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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