

# The UK box office January – March 2013

BFI Research and Statistics Unit

25 April 2013

Almost 42 million cinema tickets were sold in the UK in the first three months of 2013, up 3% on the same period in 2012 (Table 1). Admissions in January exceeded 17 million, up 26% on 2012, as December releases *The Hobbit: An Unexpected Journey* and *The Life of Pi* continued to do strong business alongside 2013 releases *The Impossible*, *Les Misérables* and *Django Unchained*.

**Table 1 Monthly cinema admissions Q1 2012-2013**

	2012 (million)	2013 (million)	% change on 2012
January	13.55	17.08	+26.0
February	15.31	13.96	-8.8
March	11.70	10.89	-7.0
<b>Q1 total</b>	<b>40.57</b>	<b>41.93</b>	<b>+3.3</b>

Source: CAA, Rentrak

The highest grossing release of the quarter was *Les Misérables*, which earned over £40 million to become the second highest grossing musical of all time at the UK box office. Two animated family films, *Wreck-It-Ralph* and *The Croods*, took second and third place while Quentin Tarantino's *Django Unchained* was the fourth highest earner of the quarter (Table 2).

**Table 2 Top 10 films released in the UK and Republic of Ireland, Q1 2013**

	Title	Country of origin	Box office Gross (£m)	Distributor
1	<i>Les Misérables</i> *	UK/USA	40.42	Universal Pictures
2	<i>Wreck-It Ralph</i> *	USA	23.33	Walt Disney
3	<i>The Croods</i> *	USA	22.74	20 <sup>th</sup> Century Fox
4	<i>Django Unchained</i> *	USA	15.58	Sony Pictures
5	<i>Oz: The Great and Powerful</i> *	USA	14.67	Walt Disney
6	<i>The Impossible</i>	Spain	13.23	eOne Films
7	<i>A Good Day to Die Hard</i>	USA	10.88	20 <sup>th</sup> Century Fox
8	<i>Lincoln</i> *	USA/Ind	8.71	20 <sup>th</sup> Century Fox
9	<i>Quartet</i> *	UK	8.32	Momentum/Alliance
10	<i>Jack the Giant Slayer</i> *	UK/USA	7.08	Warner Bros

Source: Rentrak

Box office gross = cumulative gross up to 14 April 2013.

Films with an asterisk (\*) were still being exhibited on 14 April 2013.

UK and Republic of Ireland are a single "territory" for film distribution purposes.

The highest grossing UK independent release of the first three months of the year was *Quartet* which grossed over £8 million. *The Wee Man* – theatrically released in Scotland across just 23 cinemas at its widest point of release - was the fifth highest grossing UK independent film of the quarter (Table 3).

**Table 3 Top 10 independent UK films released in the UK and Republic of Ireland, Q1 2013**

	<b>Title</b>	<b>Country of origin</b>	<b>Box office Gross (£m)</b>	<b>Distributor</b>
1	Quartet*	UK	8.32	Momentum/Alliance
2	I Give It a Year*	UK/Fra/Ger	6.21	StudioCanal
3	Song for Marion*	UK	1.90	eOne Films
4	Welcome to the Punch*	UK	1.12	Momentum/Alliance
5	The Wee Man	UK	0.40	Carnaby International
6	Hyde Park on Hudson*	UK	0.40	Universal Pictures
7	Good Vibrations*	UK/Ire	0.24	The Works
8	The Spirit of '45*	UK	0.21	Dogwoof
9	Broken*	UK	0.16	StudioCanal
10	McCullin	UK	0.10	Artificial Eye

Source: Rentrak, BFI RSU analysis

Box office gross = cumulative gross up to 14 April 2013.

Films with an asterisk (\*) were still being exhibited on 14 April 2013.

UK and Republic of Ireland are a single "territory" for film distribution purposes.

The market share of US studio-backed UK films (films wholly or part-financed by US studios but featuring UK cast, crew, locations, facilities, post-production and often UK source material) was 20% while independent UK films shared 8% of the market.

## Notes

1. Admissions data supplied by the Cinema Advertising Association/Rentrak.
2. Gross box office data supplied by Rentrak.
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.

## Pre-release Access

This release has been prepared according to the Code of Practice for Official Statistics published by the UK Statistics Authority (2009). Pre-release access has been granted to the following:

Amanda Nevill, Chief Executive, BFI  
Tim Cagney, Deputy Chief Executive, BFI  
Ben Roberts, Director of Film Fund, BFI  
Carol Comley, Head of Strategic Development, BFI  
Wendy Parker, Deputy Head of Strategic Development, BFI  
Chris Travers, Director of Communications, Marketing and Audiences, BFI  
Nick Mason Pearson, Director of Press and Public Affairs, BFI  
Judy Wells, Head of Press and PR, BFI  
Emma Hewitt, Press Officer, BFI  
James Butler, Department for Culture, Media and Sport  
Ken Hunt, Department for Culture, Media and Sport

## Statistical contact details

This release was prepared by Sean Perkins, Research and Statistics Unit, BFI, [sean.perkins@bfi.org.uk](mailto:sean.perkins@bfi.org.uk), tel + 44 (0)20 7173 3248

(end)