

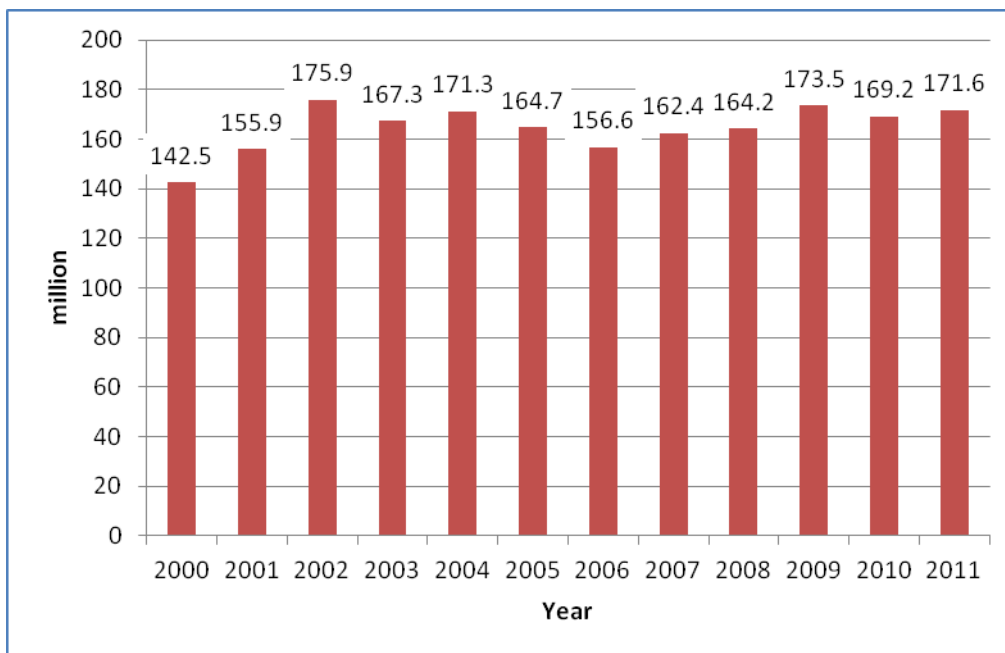
The UK box office in 2011

BFI Research and Statistics Unit

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Annual UK cinema admissions increased by 1.4% to 171.6 million, the third highest total of the last decade (Figure 1). The gross value of those ticket sales was £1,040 million, up 5% on 2010. The strong performance of a number of independent British films such as *The King's Speech* and *The Inbetweeners Movie* was a major factor behind the growth in box office revenue.

Figure 1 Annual UK admissions 2000-2011



Source: CAA, Rentrak EDI

The success of *The King's Speech* and other awards season contenders like *Black Swan* contributed to an increase in admissions at the beginning of the year (Table 1) and half-term family films *Tangled* and *Gnomeo and Juliet* helped to raise February admissions by almost 16%. While ticket sales in March and April were down on 2010, a stronger slate of June releases meant that admissions increased by 45% on 2010, when cinema-going had been adversely affected by the FIFA World Cup. *The Inbetweeners Movie* and *Tinker, Tailor, Soldier, Spy* boosted September admissions, which were up 14% compared with 2010 and the year finished with a 12% improvement in sales compared with snow-blighted December 2010.

Table 1 Monthly cinema admissions 2010-2011

	2010 (million)	2011 (million)	% change on 2010
January	14.58	15.21	+4.3
February	14.89	17.25	+15.8
March	14.48	11.07	-23.6
April	14.66	11.16	-23.8
May	12.82	13.33	+4.0
June	8.72	12.68	+45.4
July	20.28	17.81	-12.2
August	20.22	21.41	+5.9
September	10.08	11.49	+14.0
October	12.90	13.58	+5.2
November	13.45	12.94	-3.8
December	12.17	13.63	+12.0
Total	169.25	171.56	+1.4

Source: CAA, Rentrak EDI

The highest grossing film of 2011, *Harry Potter and the Deathly Hallows Part 2* became the third highest grossing film of all time at the UK box office behind *Avatar* and *Toy Story 3* (Table 3). The final instalment of the eight-film Harry Potter saga topped the chart of the year with earnings of just over £73 million. Second and third place belonged to two independent British films, *The King's Speech* and *The Inbetweeners Movie*, each earning over £45 million to become the two highest grossing independent UK films since box office records began. Three other titles earned over £30 million – *Pirates of the Caribbean: On Stranger Tides*, *The Hangover 2* and *The Twilight Saga: Breaking Dawn Part 1*. Sequel *Sherlock Holmes: A Game of Shadows* and Aardman animation *Arthur Christmas* grossed over £20 million while *Bridesmaids* was one of the surprise hits of the year earning £23 million.

Table 2 Top 20 films released in the UK and Republic of Ireland, 2011

	Title	Country of origin	Box office Gross (£m)	Distributor
1	Harry Potter and the Deathly Hallows Part 2	UK/USA	73.09	Warner Bros
2	The King's Speech	UK	45.68	Momentum
3	The Inbetweeners Movie	UK	45.03	Entertainment
4	Pirates of the Caribbean: On Stranger Tides	UK/USA	32.92	Walt Disney
5	The Hangover 2	USA	32.83	Warner Bros
6	The Twilight Saga: Breaking Dawn Part 1*	USA	30.73	eOne Films
7	Transformers: Dark of the Moon	USA	28.11	Paramount
8	Sherlock Holmes: A Game of Shadows*	UK/USA	23.11	Warner Bros
9	Bridesmaids	USA	23.02	Universal Pictures
10	Arthur Christmas*	UK/USA	20.79	Sony Pictures
11	Rise of the Planet of the Apes	USA	20.77	20th Century Fox
12	Johnny English Reborn*	UK/USA	20.62	Universal Pictures
13	Tangled	USA	20.47	Walt Disney
14	Fast & Furious 5	USA	18.52	Universal Pictures
15	The Smurfs	USA	17.25	Sony Pictures
16	Kung Fu Panda 2	USA	16.87	Paramount
17	The Adventures of Tintin: Secret of the Unicorn*	USA/NZ	16.20	Paramount
18	Black Swan	USA	16.19	20th Century Fox
19	Gnomeo & Juliet	UK/USA	15.82	eOne Films
20	Cars 2	USA	15.62	Walt Disney

Source: Rentrak EDI

Box office gross = cumulative gross up to 15 January 2012.

Films with an asterisk (*) were still being exhibited on 15 January 2012.

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

It was a strong year for UK-produced films, with box office successes across a diverse range of genre (Table 2). This resulted in the highest market share (13.5%) for UK independent films since our records began (Table 3). 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 22.7%.

Table 2 Top 20 independent UK films released in the UK and Republic of Ireland, 2011

	Title	Country of origin	Box office Gross (£m)	Distributor
1	The King's Speech	UK	45.68	Momentum
2	The Inbetweeners Movie	UK	45.03	Entertainment
3	Tinker, Tailor, Soldier, Spy*	UK/Fra	14.14	Studiocanal
4	Horrid Henry	UK	6.62	Vertigo
5	Jane Eyre	UK	5.07	Universal Pictures
6	The Three Musketeers	UK/Fra/Ger	3.48	eOne Films
7	My Week with Marilyn*	UK/USA	3.05	Entertainment
8	The Eagle	UK/USA	2.88	Universal Pictures
9	West is West	UK	2.69	Icon
10	Attack the Block	UK	2.47	Studiocanal
11	We Need to Talk About Kevin*	UK/USA	2.19	Paramount
12	Anuvahood	UK	2.08	Revolver
13	Chalet Girl	UK	1.83	Paramount
14	Submarine	UK	1.46	Studiocanal
15	TT3D	UK	1.26	Cinema NX
16	Brighton Rock	UK	1.04	Studiocanal
17	NEDS	UK/Fra/Ita	0.97	eOne Films
18	Patiala House	UK/Ind	0.71	B4U Network
19	The Awakening	UK	0.66	Studiocanal
20	Blitz	UK	0.62	Lionsgate

Source: Rentrak EDI, BFI RSU analysis

Box office gross = cumulative gross up to 15 January 2012.

Films with an asterisk (*) were still being exhibited on 15 January 2012.

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

Table 3 Theatrical market share of UK films by studio and independent titles, 2001-2011

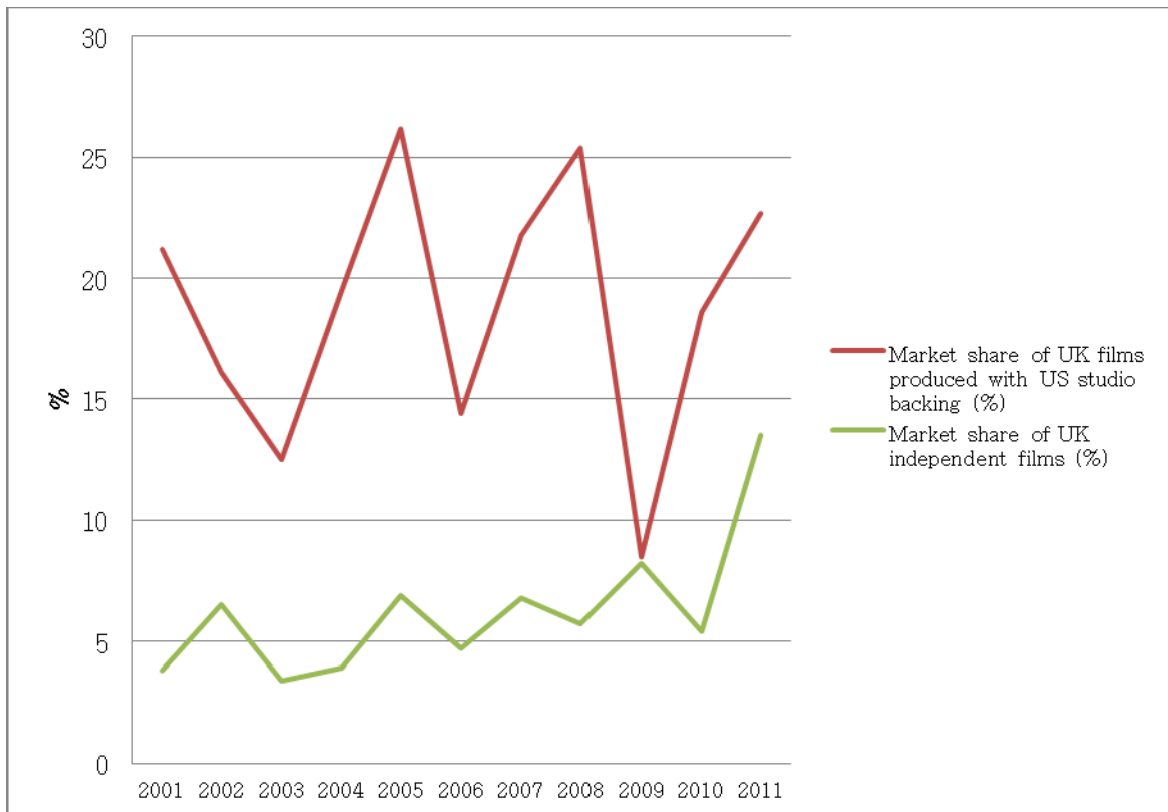
Year	2001	2002	2003	2004	2005	2006	2007	2008	2009	2010	2011
Market share of UK films produced with US studio backing (%)	21.2	16.1	12.5	19.5	26.2	14.4	21.8	25.4	8.5	18.6	22.7
Market share of UK independent films (%)	3.8	6.5	3.4	3.9	6.9	4.7	6.8	5.7	8.2	5.4	13.5

Source: BFI

2011 market share calculation based on grosses up to and including 15 January 2012

The fluctuating pattern of UK market share is underlined in Figure 2 with the annual figure dependent on a small number of high-grossing titles. The average UK independent market share for the eleven-year period was 6% with a visible upward trend from the low of 3.4% in 2003.

Figure 2 UK films' share of the UK theatrical market 2001-2011



Source: BFI

A total of 47 3D films were released in 2011, up from 28 in 2010 and 14 in 2009. The total gross from 3D screenings was £230.1m - a 20% market share, down from 24% in 2010. The top 3D release in 2011 was *Harry Potter and the Deathly Hallows Part 2* which earned 48% of its total gross in 3D (Table 4).

Table 4 Top 10 3D releases, 2011

	Title	3D gross (£m)	Total gross (£m)	3D as % of gross	Number of 3D sites	Distributor
1	Harry Potter and the Deathly Hallows Part 2	35.36	73.09	48	457	Warner Bros
2	Transformers: Dark of the Moon	18.60	28.11	66	441	Paramount
3	Pirates of the Caribbean: On Stranger Tides	18.42	32.92	56	440	Walt Disney
4	Tangled	11.36	20.47	55	387	Walt Disney
5	The Lion King 3D	11.02	12.34	89	402	Walt Disney
6	The Adventures of Tintin: Secret of the Unicorn	10.73	16.20	66	431	Paramount
7	Gnomeo & Juliet	9.71	15.82	61	379	eOne Films
8	Thor	9.53	14.04	68	434	Paramount
9	Arthur Christmas*	9.39	20.79	45	396	Sony Pictures
10	Kung Fu Panda 2	8.34	16.87	49	456	Paramount

Source: Rentrak EDI

Box office gross = cumulative gross to 15 January 2012.

Films with an asterisk (*) were still being exhibited on 15 January 2012.

Note: the 3D figures do not include IMAX screenings, although IMAX revenues contribute to the total gross.

Notes

1. Admissions data supplied by the Cinema Advertising Association/Rentrak EDI.
2. The value of the UK box office in 2011 (£1,040 million) refers to the gross value of UK ticket sales in the calendar year. Subsequent analysis of individual titles and market shares includes box office gross in the UK and Republic of Ireland up to and including 15 January 2012.
3. Gross box office data supplied by Rentrak EDI.
4. 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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