

# The UK box office, first half year (H1) 2012

BFI Research and Statistics Unit

26 July 2012

UK cinema admissions for the first six months of 2012 were 81.4 million, up 0.9% on the first half of 2011 (Table 1). This represents the second highest first half admissions of the last five years (Table 2).

Admissions at the beginning of the year were down on the 2011 figures, when *The King's Speech* topped the box office charts for three weeks. Although this feat was matched in 2012 by another UK independent film, *The Woman in Black*, the box office struggled to match the strong figures recorded the previous February. However, ticket sales in March and April increased as *The Hunger Games*, *Titanic 3D*, *The Pirates! In an Adventure with Scientists!* and *Marvel Avengers Assemble* attracted audiences to cinemas. The Queen's Diamond Jubilee celebrations and the Euro 2012 football tournament were major factors behind the 2.4% fall in June admissions.

Average weekly admissions were 3.5 million in April, up from 2.6 million in April 2011. By contrast, average weekly admissions in January and February fell to 3.1 million and 3.7 million respectively (Table 3).

**Table 1: Monthly admissions, January – June 2011-2012**

Month	2011 (million)	2012 (million)	% +/- on 2011
January	15.2	13.6	-10.9
February	17.2	15.3	-11.2
March	11.1	11.7	+5.8
April	11.2	15.1	+34.9
May	13.3	13.4	+0.9
June	12.7	12.4	-2.4
Total	80.7	81.4	+0.9

Source: CAA, Rentrak

Figures may not add to totals due to rounding

**Table 2: Monthly admissions, January – June 2008-2012**

Month	2008 (million)	2009 (million)	2010 (million)	2011 (million)	2012 (million)
January	13.5	14.5	14.6	15.2	13.6
February	12.9	15.0	14.9	17.2	15.3
March	12.2	11.9	14.5	11.1	11.7
April	9.8	13.8	14.7	11.2	15.1
May	12.7	15.8	12.8	13.3	13.4
June	11.8	12.5	8.7	12.7	12.4
Total	72.9	83.5	80.1	80.7	81.4

Source: CAA, Rentrak

Figures may not add to totals due to rounding

**Table 3: Average weekly admissions, January – June 2011-2012**

Month	2011 weekly average (million)	2012 weekly average (million)
January	3.4	3.1
February	4.3	3.7
March	2.5	2.6
April	2.6	3.5
May	3.0	3.0
June	3.0	2.9

Source: CAA, Rentrak

Table 4 shows the top 20 theatrical releases in the first half of 2012. The highest grossing film was *Marvel Avengers Assemble* which earned over £51 million. In second place was Ridley Scott's *Prometheus* followed by *The Hunger Games*. *The Woman in Black* was the highest grossing UK independent film with earnings of over £21 million.

**Table 4: Box office results for the top 20 films released in the UK, January-June 2012**

Rank	Title	Country of origin	Gross box office (£m)	Opening cinemas	Opening weekend box office (£m)	Distributor
1	Marvel Avengers Assemble	USA	51.74	521	15.78	Walt Disney
2	Prometheus	UK/USA	23.92	514	6.24	20th Century Fox
3	The Hunger Games	USA	23.78	511	4.90	Lions Gate
4	The Woman in Black	UK/USA	21.24	412	3.15	Momentum
5	Men In Black 3	USA	21.24	532	2.94	Sony Pictures
6	The Best Exotic Marigold Hotel	UK/USA	20.21	504	2.26	20th Century Fox
7	War Horse	UK/USA	18.63	491	3.97	Walt Disney
8	American Reunion	USA	16.84	485	6.33	Universal
9	The Muppets	USA	16.74	538	2.65	Walt Disney
10	The Pirates! In An Adventure with Scientists!	UK/USA	16.36	541	2.18	Sony Pictures
11	Snow White and the Huntsman	UK/USA	15.13	473	3.59	Universal
12	The Dictator	USA	11.35	509	4.96	Paramount
13	Titanic 3D	USA	11.05	427	2.86	20th Century Fox
14	21 Jump Street	USA	10.03	392	1.56	Sony Pictures
15	The Iron Lady	UK	9.90	440	2.15	20th Century Fox
16	The Artist	Fra/Bel	9.78	1	0.05	Entertainment
17	The Descendants	USA	8.19	404	1.80	20th Century Fox
18	Wrath of the Titans	UK/USA	7.81	468	2.19	Warner Bros
19	Battleship	USA	7.53	496	3.76	Universal
20	Mirror Mirror	USA/Can	7.47	392	2.39	StudioCanal

Source: Rentrak, RSU analysis

Gross box office gross = cumulative total up to 8 July 2012

Films with an asterisk (\*) were still being exhibited on 8 July 2012

*The Artist* is included here because it was released on one screen only on 30 December 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 Woman in Black*, followed by *The Best Exotic Marigold Hotel*, *The Iron Lady* and *Salmon Fishing in the Yemen*.

**Table 5: Top 10 independent UK films released in the UK and Republic of Ireland, January-June 2012**

Rank	Title	Country of origin	Gross box office (£m)	Opening cinemas	Distributor
1	The Woman in Black	UK/USA	21.31	412	Momentum
2	The Best Exotic Marigold Hotel	UK/USA	20.21	504	20th Century Fox
3	The Iron Lady	UK	9.90	440	20th Century Fox
4	Salmon Fishing in the Yemen	UK	6.08	413	Lions Gate
5	StreetDance 2 3D	UK/Ita/Ger	3.09	394	Vertigo Films
6	Shame	UK	2.03	114	Momentum
7	The Angels' Share	UK/Fra/Bel/Ita	1.56	73	eOne Films
8	Marley	UK/USA	0.95	64	Universal
9	Coriolanus	UK/USA	0.85	121	Lions Gate
10	Fast Girls	UK	0.72	369	StudioCanal

Source: Rentrak, RSU analysis

Gross box office = cumulative total up to 8 July 2012

Films with an asterisk (\*) were still being exhibited on 8 July 2012

Independent UK films market share for H1 2012 was 14%, 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 18.6% of the box office (Table 6). Therefore, total UK share of the UK theatrical market in the first half of 2012 was 32.9%.

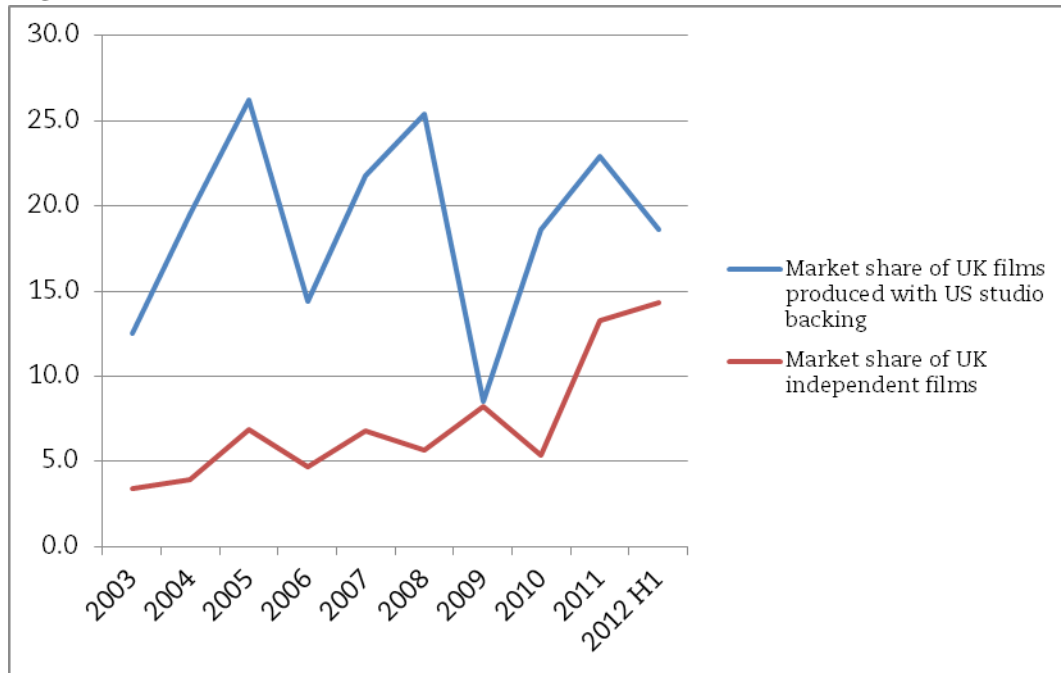
**Table 6: Theatrical market share of UK film by studio and independent titles, 2003-2012 H1**

Year	2003	2004	2005	2006	2007	2008	2009	2010	2011	2012 H1
Market share of UK films produced with US studio backing (%)	12.5	19.5	26.2	14.4	21.8	25.4	8.5	18.6	22.9	18.6
Market share of UK independent films (%)	3.4	3.9	6.9	4.7	6.8	5.7	8.2	5.4	13.3	14.3
Total UK film market share (%)	15.9	23.4	33.1	19.1	28.6	31.1	16.7	24.0	36.2	32.9

Source: BFI

2012 market share calculation based on grosses up to and including 8 July 2012

**Figure 1 UK films' share of the UK theatrical market, 2003-2012 H1**



Source: BFI RSU analysis of Rentrak data

## Notes

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

## 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  
Carol Comley, Head of Strategic Development, BFI  
Chris Travers, Director of Communications, Marketing and Audiences, BFI  
Nick Mason Pearson, Director of Press & Public Affairs, BFI  
Judy Wells, Head of Press & 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, tel 020 7173 3248.

(end)