national film and video foundation

SOUTH AFRICA

**BOX OFFICE REPORT**

**JANUARY – DECEMBER**

**2010**

# Contents

## List of Acronyms

| | |
|---|---|
| AUS | Australia |
| BO | Box office |
| CAN | Canada |
| DEN | Denmark |
| FR | France |
| GER | Germany |
| IFD | Indigenous Films Distribution |
| ITA | Italy |
| NFVF | National Film and Video Foundation |
| NMD | Nu Metro Distribution (a.k.a Nu Metro Films) |
| RomCom | Romantic Comedy |
| RUS | Russia |
| Sci-Fi | Science-Fiction |
| SKD | Ster-Kinekor Distribution (a.k.a Ster-Kinekor Entertainment) |
| SWE | Sweden |
| UIP | United International Pictures |
| UK | United Kingdom |
| US | United States of America |

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# Preface

The entertainment business is perhaps the most complex form of business that continues to exist in our generation. The film business in particular is aesthetically coloured with the creation of unreal worlds or events and proceeds to take the audience on a surreal journey. Every project undertaken in the film industry is nothing less than starting a new business, where the demand for the product cannot be aligned to a feasible pricing regime for particular audiences and no pre-production test marketing can be conducted to 'test' the profitability of the good. The film project itself has to be able to deal with three major threats, viz. project financing, project completion and finally, project performance.[1]

In film, there are no take-backs, no repositioning strategies, and no re-branding opportunities once the film has been 'locked' and distributed to a particular territory. Tangible brand identity cannot be imposed on films as in the non-perishable goods market. This raises the all important question regarding the commercial viability of a film to distributors and exhibitors.

*"Of greatest interest to the [distributor/exhibitor] are a film's marketability – how easily a film's concept can be conveyed through advertising and promotion – and its playability, which refers to how well an audience reacts to the film after having seen it." – Harold Vogel, 2008.*

Exhibition is at the tail end of a stringed value chain where *the art* of filmmaking comes into deep conflict with *the business* of filmmaking. It is at the end of this proverbial love story that this report takes life; where the observance of the commercial viability and audience patronisation of a film's life-cycle is taken into account.

This report is a necessary first step to creating and introducing a reliable information source of Box Office activity in the South African landscape. Ideally, it will begin to shed light on many-a-filmmaker's question about their films' performance in the local market and serve as a guide to future filming strategies.

Special thanks to Diane and Yugandran of Ster-Kinekor Entertainment for making this information available throughout the year. Thank you to Nu Metro, Indigenous Films, UIP and Ster Kinekor for their part in providing the data.

[1] Vogel, H. 2008. Entertainment Industry Economics: A Guide for Financial Analysis

## 1.1. Introduction

The South African film industry is shaping up to the local demand and output expectations. With the astounding release of 23 films, the local film industry seems to be showing positive signs to recovery perhaps fuelled by advances to capitalising market share amid the stiff competition from imported films.

Local films managed to capture an impressive 11% market share in gross revenues, out performing 1st world countries such as the UK and France in the running. This was a sharp improvement compared to the previously reported market share of 0.7% (2007). Finally, the notorious reputation the industry had inherited of having low returns may begin to subside with improving patronisation patterns and market demand. The focus for the near future, of course, should be on increasing production volumes and bettering the quality of productions, as was observed with the majority of releases in 2010, among other factors.

The local film industry appears to be benefiting from the fierce competitive patterns observed in the distribution arena. The need for more distributors to enter the field cannot be stressed enough, more so in the area of marketing and publicity for local language films. A long run rise in production volumes and distribution companies will have to be offset by an equivalent rise in the number of screens available per capita. This will add to ensuring that penetration levels of local films are maximised and will lead to improved revenue streams and thus a self sustaining industry.

This report aims to show how audiences respond to genres that were offered in 2010 in terms of gross ticket sales. It will also highlight some of the high-earning titles for each of the distributors and give a glimpse of the market share leaders in the distribution business. The report will show how local films are keeping up with market forces with respect to the screen rental capacity and it will also consider information regarding gross revenues, number of domestic films released, etc. This report will open the window for comparative analysis and extend strides into contextualising the key performance indicators for the box office.

## 1.2. Methodology

The data used to compile this report is generated from the weekly box office reviews from distributors/exhibitors Nu Metro Distribution, Ster-Kinekor Distribution, United International Pictures and Indigenous Films Distribution, which is made available to the industry by Ster-Kinekor Entertainment.

The Report is compiled on a trimestral basis. The standard trimestral format (i.e. January-April, May-August and September-December) is an ideal format of reporting to follow; however, due to the fact that several box office titles stay in circulation for longer than a trimester, the reporting format required a form of 'normalisation'. The normalisation is necessary because box office titles follow a continuous trend over each trimester because new titles are released each week of the year; and since the standard trimestral format is disjoint and can therefore be arranged in segments, it is not the ideal form of reporting for the data in question.

For effective use of the box office information, the normalised format will work as follows; each trimester's report will begin in January of the respective year and will cut-off at the *established* break of a trimester. For the year 2010, the first trimester report will range from 01 January-29 April, the second trimester report from 01 January - 31 August, the third trimester report will range from 01 January-30 December. The titles under consideration will only be those released in the year in question. That is, if a title was released in December '09, or any other date prior, it will not form part of the report, even if its circuit run carries over into the new year. This, of course, is with the exception that a December title does not fall on the very last day of the month which happens to be the week/weekend of its first release. Only in the occurrence of such an event will the title be used for consideration in the New Year; given the assumption that it will generate revenue from ticket sales effective in the New Year.

While every precaution is taken to ensure the accuracy of the report, it is not always possible to predict with absolute certainty the final gross earnings of the films. Some of the challenges faced were that not all data was disclosed for certain features and at best, there are no public records of many 'Art-house' films distributed over the year. The NFVF makes no representation or warranties where such errors exist.

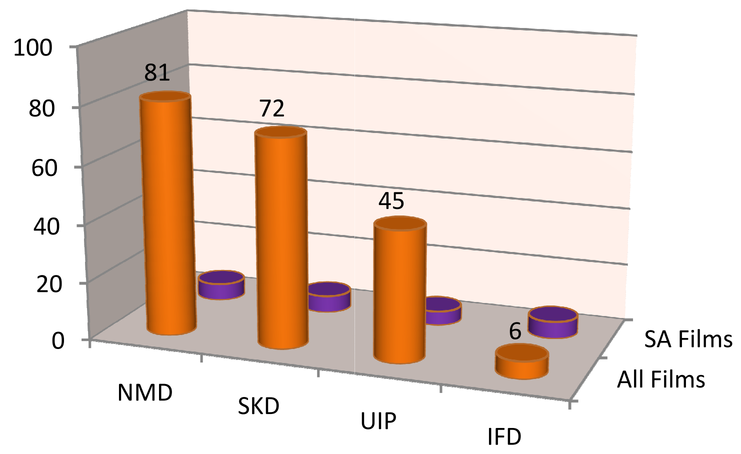
## 1.3. Analysis

The mainstream exhibition circuit was filled with fiercely competitive films in 2010. Among the blockbusters were *Iron Man 2*, *Inception*, *Twilight: Eclipse*, *Harry Potter 7*, *Toy Story 3*, *Alice in Wonderland*, etc. which, according to gross sales figures, attracted a lot of attention. Nu Metro closed off the year as the leading distributor accounting for the distribution of 39.7% of the 204 titles released. Among the roses were titles such as *Twilight: Eclipse* ~ (R27.5 million); *Step Up 3D* ~(R20 million) and the local film *Spud* ~ (R16.7 million). Ster-Kinekor was second best owing to its 35.3% activity in film distribution. The top three SKD performing titles include *Toy Story 3* ~ (R23.9 million); *Alice in Wonderland* ~ (R23.5 million) and *Prince of Persia* ~ (R13.1 million). UIP held firmly to the third seat with a distribution rate of 22.1%, while Indigenous Films covered the back-end at 2.9%. UIP's film line up included *Shrek Forever After* ~ (R23.8 million); *Iron Man 2* ~ (R17.8 million) and *How to Train your Dragon* ~ (R16.2 million). Figure 1 below illustrates this market sharing pattern.

**SA TITLES AND RELEASES**

- ***Skin*** released in January by UIP
- ***White Lion*** released in February by SKD
- ***Jozi*** released in February by UIP
- ***The Race-Ist*** released in April by NMD
- ***Outrageous*** released in April By UIP
- ***Jakhalsdans*** released in April by IFD
- ***I Now Pronounce You Black and White*** released in May by NMD
- ***Schucks Tshabalala's Survival Guide to South Africa*** released in May by IFD

*Figure 1: Distributor Market Share by Film Titles*



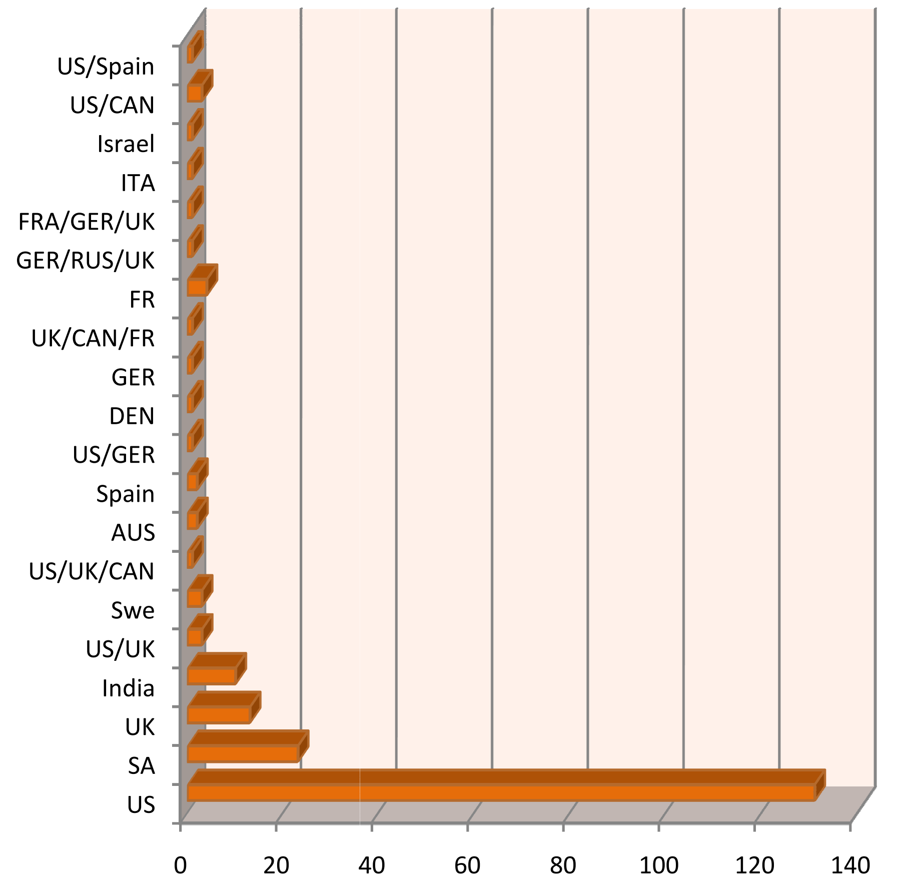

A total of 23 local titles were released in 2010 on the mainstream exhibition circuit. NMD, SKD and IFD each released 6 titles while UIP distributed the remaining 5. IFD specialises in the distribution of local films and has displayed real grit in its business model and impact on the local market. Successful titles on the IFD roster included *Schucks Tshabalala…* ~ (R38 million); *Liefling* ~ (R13.3million) and *Jakhalsdans* ~ (R3.4million).

Films originating from the US commanded a major market share in the local box office with a total of 131 films (64.2%) imported onto the South African silver-screen. Figure 2 below illustrates the trend.

**SA TITLES AND RELEASES**

- ***End Game*** released in June by UIP
- ***Egoli: The Movie*** released in June by NMD
- ***Themba*** released in July by SKD
- ***For Better For Worse*** released in July by UIP
- ***Shirley Adams*** released in August by SKD
- ***The Unforgiving*** released in August by IFD
- ***Die Ongelooflike Avonture van Hanna Hoekom*** released in August by NMD

*Figure 2: All films Distribution by Country of Origin*

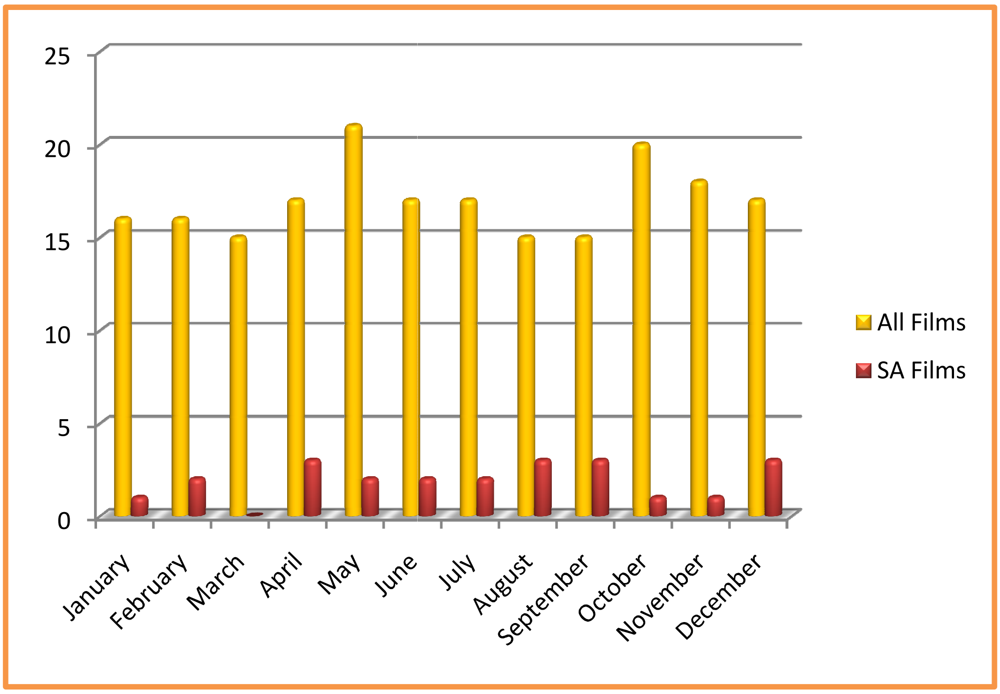



South African films were second to the US films by a fairly large margin; managing to exhibit only 18% of the 131 films imported from the US. Local titles had an overall market share of 11.3% (23 films) in terms of distribution by country of origin. The UK and India competed for the third and fourth rankings with 6.4% and 4.9%, respectively. While French originated films ranked 5th with just 2%.

**SA TITLES AND RELEASES**

- ***Hopeville*** released in September by SKD
- ***Susana Van Biljoen*** released in September by NMD
- ***Long Street*** released in October by IFD
- ***Liefling*** released in November by IFD
- ***Spud*** released in December by NMD
- ***Eternity*** released in December by IFD
- ***Stoute Boudjies*** released in December by SKD

*Figure 3: Month-to-Month Exhibition Trends*

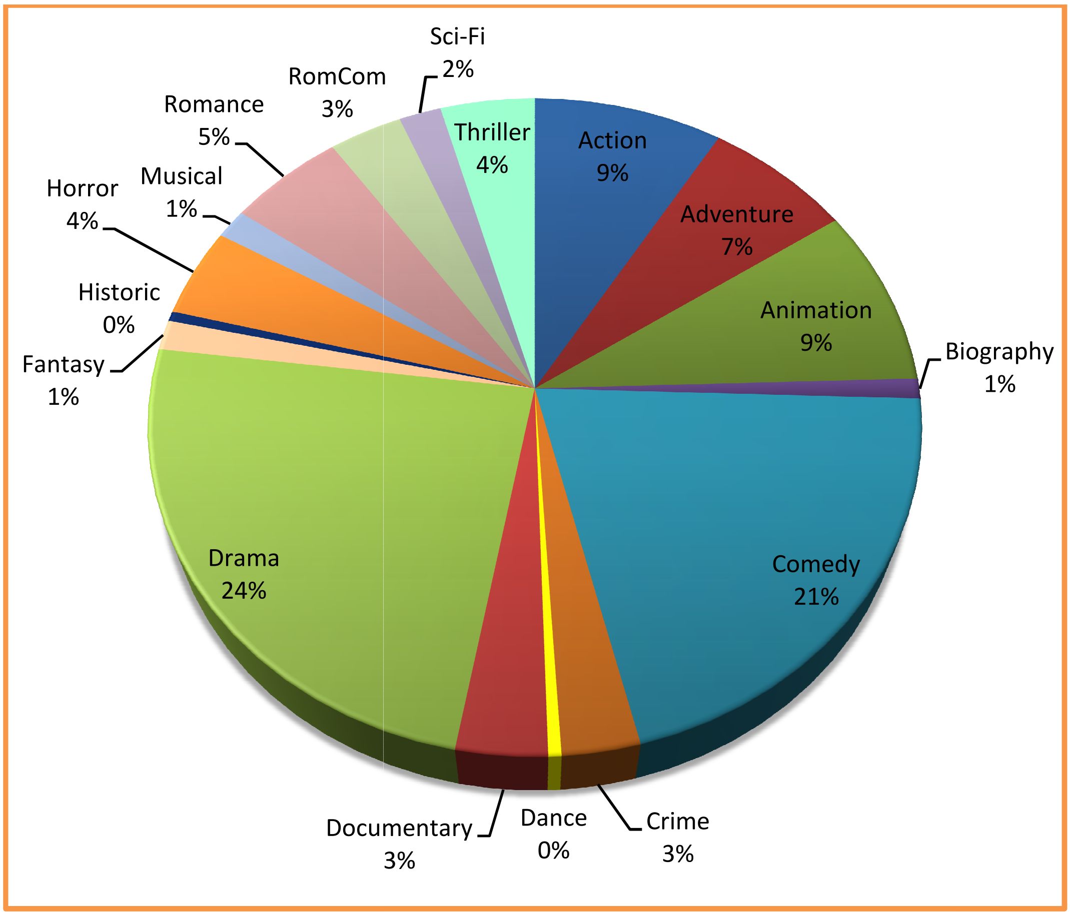



The highest number of films exhibited in any month was the 21 films released in May, followed by the 20 that were screened in October. Interestingly, the number of films exhibited in the two months before December, and the two before June/July were equal (i.e. 38 films between April & May and October & November, respectively). This is an indication that the summer and winter season still attract a lot of competition for screen time in the exhibition market. On average, there were 17 films released each month in 2010, domestic titles had an average release rate of 1.9 films per month.

The highest number of domestic films was released in April, August, September and December. For each of these months, 3 local films were released. Local titles displayed competitive value and commercial awakening in the number of prints that were secured over the year. Local features averaged 35 prints per film, with *Schucks Tshabalala* securing 110 prints[2], *Liefling* ~95 prints and *Spud* ~ 83 prints. All three films are in the top 15 grossing films of the local box office for 2010.

*Figure 4: Overall Distribution of Genre Types*

[2] See insert on page 14 for a list of **prints at release** for local titles

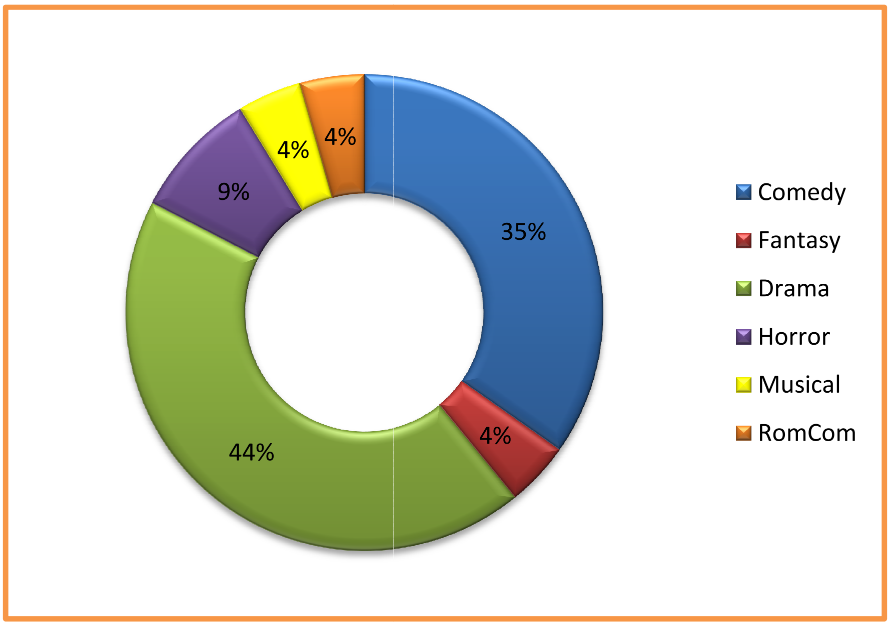



Production of movies has become so proliferated that it has become somewhat cumbersome to accurately classify movies by their genre. Some genres encompass a variety of film forms that have strong similarities to a particular genre, although they are not uniquely of the genre. A simple example of this would be Social dramas, Melodramas, Coming of Age dramas, etc. For the purpose of this report, the abstract definition of the drama types has been assumed and simple classification of these is given.

The most abundantly exhibited genre was Drama at 24%, followed closely by Comedy at 21% as the figure above shows. Action and Animation films ranked 3rd and 4th making up 9% each of all exhibited films. In terms of market share by revenue generated, a different picture emerges. Comedy films had the larger market share at 22.6% of the total gross box office earnings. Animation and Adventure films had market shares of 15.9% and 15.2%, respectively; while Action films had a share of 14.6%. High earnings in the Animation and Adventure categories may be attributed to the 3D cinema experience which attracts higher pricing structures than the standard ticket price for non-3D films. A classic example of how price discrimination benefits the industry producing the content.

Drama and Comedy genres exhibition follows a similar trend in the local films titles, ranking 1st and 2nd respectively. Of particular interest is the introduction of the Afrikaans musical (*Liefling*) which was counted among the highest grossing films in the history of South African films. Comedies for local features, as is the case in the previous figure, were the highest revenue attractions in the box office. There was a lot more exploration with Horror films in 2010 as opposed to the year before. Figure 5 below illustrates.

***Figure 5: Distribution of Genre for SA Titles***

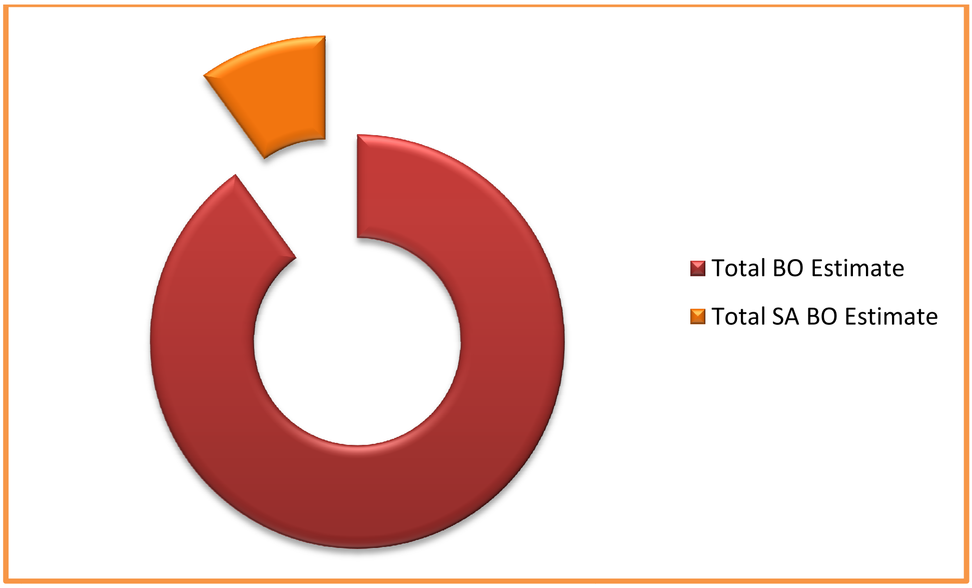



While foreign films still dominate the local exhibition market both through revenues and number of units, local audiences showed their growing appreciation for local content by patronising this product to a ten year high 11% share in the market. Figure 6 below illustrates.

***Number of Prints at Release***

*Jozi - 41*
*Jakhalsdans - 40*
*Outrageous - 22*
*Race-Ist, the - 25*
*Skin - 11*
*White Lion – 49*
*INPYB&W – 38*
*Schucks Tshabalala – 110*
*End Game – 5*
*Egoli – 46*
*Themba – 10*
*Shirley Adams – 10*
*The Unforgiving – 14*
*Hanna Hoekom – 18**
*Bakgat 2 – 41*
*Hopeville – 38*
*Susanna Van Biljoen –20*
*Long Street – 8*
*Liefling – 95*
*Spud – 83*
*Eternity – 28*
*Stoute Boudjies – 40*

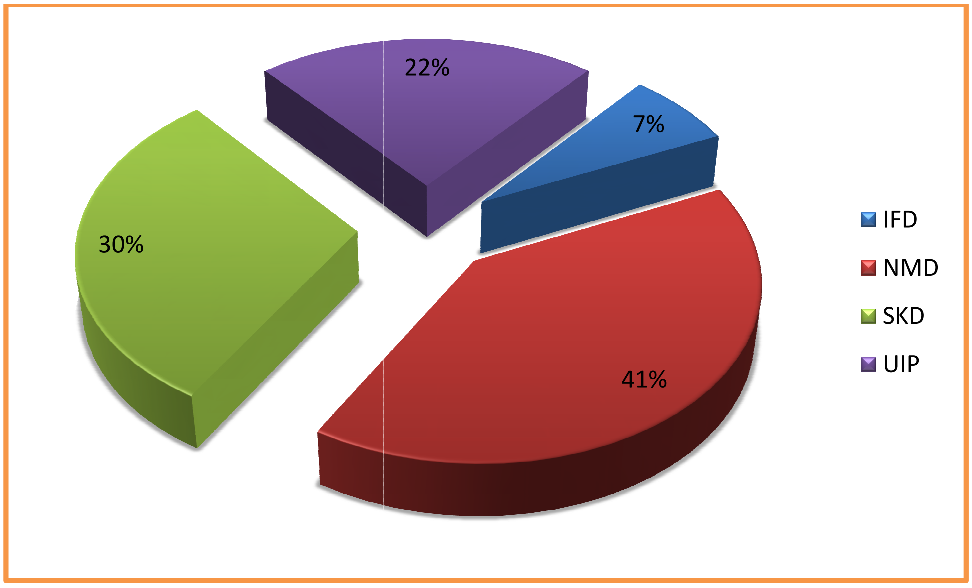
***Figure 6: Estimated Gross Box Office Revenues***




The nominal value of the local exhibition market was calculated to a figure just over R782 million; the real value of the market, however, is estimated to be well over R800 million. South African films' contribution to this amount is calculated to be in the region of R87 million.

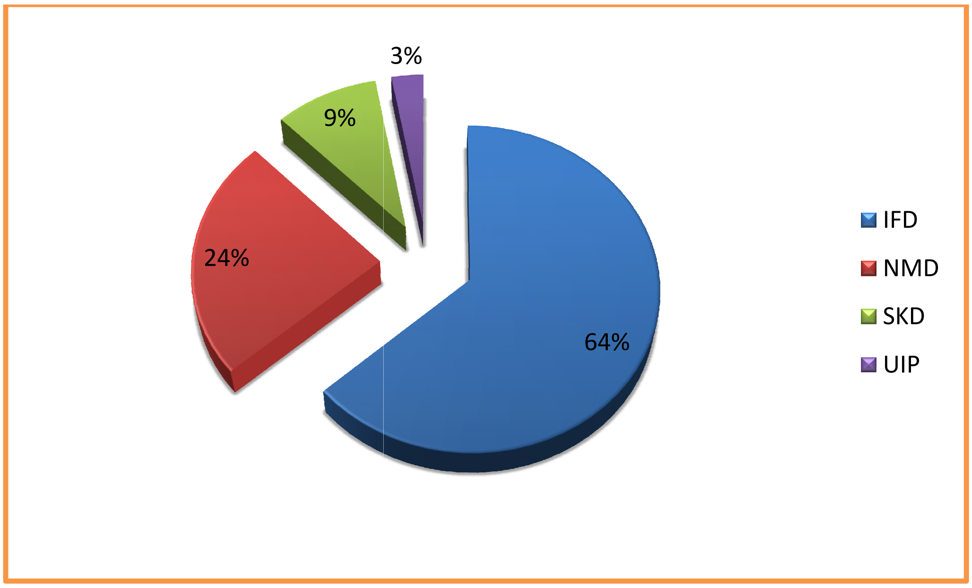
Of the R782 million referred to above, the larger market share by gross revenues was raked by Nu Metro with 41% at the helm. Ster-Kinekor followed closely with a 30% claim while UIP and Indigenous films held out 22% and 7% of the market share, respectively; as demonstrated in figure 7.

Figure 7: Overall Distributor Market Share by Gross Revenues




Examining the distributor market share by local films changes the scenario quite significantly as is shown in the figure below.

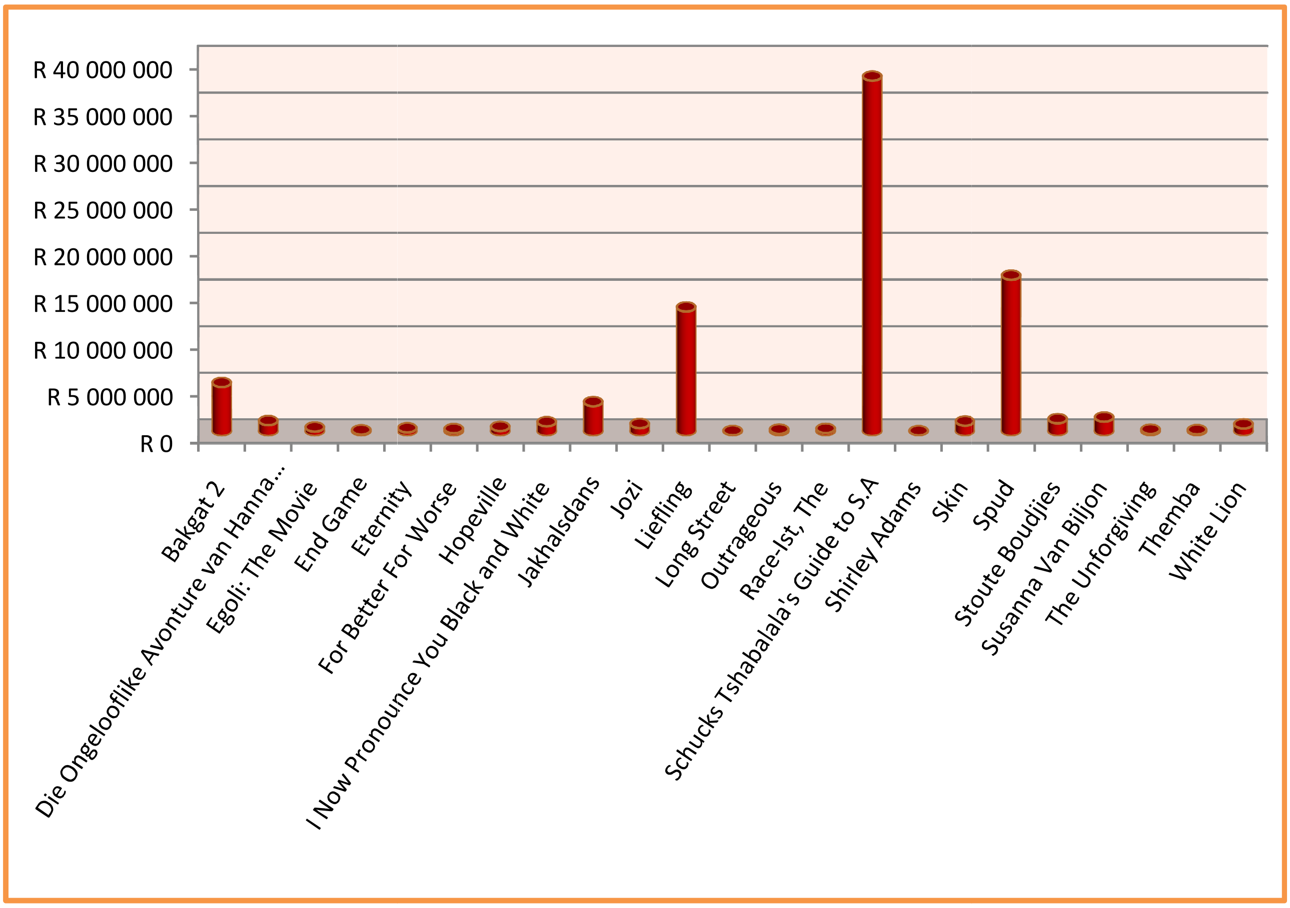
Figure 8: Distributor Market Share by Gross Revenues - Local films




Although Figure 1 showed that NMD, IFD and SKD all distributed an equal amount of local films; the above figure shows how IFD nearly cleaned out the revenue earnings with its competitive selection of films. Of course the absolute advantage garnered by the distribution of a Leon Schuster film underscores the voracious fashion with which

IFD capitalised the market. Such competition by local distributors for local films will, in the long run, lead to a fluid supply of local films in the exhibition market injected by the expected increase in the number of productions with increasing investor prospects.

**Figure 9: South African Features' Box Office Revenue Earnings**




The average revenue of local films rose to an impressive R3.8 million in 2010. Of course it is worth mentioning that this average is slightly lower at about R2.2 million with the exclusion of Leon Schuster's '*Schucks Tshabalala'.* The films, *End Game*, *Skin* and *Themba* were co-production features, thus if they are also excluded then the average revenue of local features is relatively higher at R2.4 million.

The interpretation is that the short run effect of co-productions lowers the average revenues of local features. The observed trend is attributed to the genre that is common among the three films, and most co-production films in general. A swift analysis of the genre indicates that the three co-productions were straddled between Political, Historic/Racial and Social dramatisations. All of which were contrary to the audiences' genre preferences observed in the discussions of Figures 4 and 5 in pages 10 and 11 above.

## 1.4. Conclusion

The year 2010 had more to offer South Africans than just the Soccer World Cup. The local film industry was lined up with more competitive films that had been seen in recent years. The outcome of these films resulted in a 10 year high of an 11% market share in gross revenues; an occurrence that suggests that the industry is maturing to a rapid growth stage in its life cycle.[3] Local films also managed to secure a sizeable number of prints which points to improving screen time. Out of a total of 7384 screens that were rented out to the 204 films exhibited in 2010; 10.9% of those screens were occupied by local films.

The re-invention of Afrikaans language films in the market represented a parochial yet insightful view of the impact of language specific films in the local arena. Afrikaans films made up 26.1% of the local titles distributed in 2010 and had cumulative gross revenues around R25.6 million. Three of the Afrikaans films were among the top 5 grossing films in the local films category for 2010.

The patronisation patterns of the audience echo a clear message to the local film industry to be more explorative in the genres offered. The latent suggestion is that there needs to be a positive shift away from emotionally intense dramas.

A subtle surge in the number of Animation and 3D films was observed this year. There were about 22 films which had dual exhibition status on 3D and non-3D screens. It is anticipated that more and more films will take advantage of the 3D platform in the near future in an effort to manage risk and capitalise revenues. Comedy seems to be the better preferred genre among local audiences, followed fiercely by Animation and Adventure films. 3D format releases have a comparative

[3] As suggested in the NFVF's Value Charter 2nd ed.18

advantage over non-3D format films on account of their ‘accelerated revenue attraction’ brought on by the higher prices attached to the types of formats. Ergo, it cannot be concluded in very certain terms that 3D films are more popular than non-3D films. What can be theorised is that audience are willing to pay higher prices to view 3D films based purely on the anticipated experience and hence the utility gained as opposed to the absolute preference of the format. It could be said, based on economic theory, that 3D format films are Luxury goods.

## 1.5 Annexure 1

| Title | Distributor | SA Films | BO Gross | Genre | Month released | Prints at release |
|---|---|---|---|---|---|---|
| **9** | (SKD) | US | R 139 222 | Animation | May | 17 |
| **A Serious Man** | (SKD) | US | R 758 995 | Drama | May | 10 |
| **Accidental Husband** | (SKD) | US | R 895 890 | Comedy | April | 20 |
| **Action Replay** | (NMD) | India | R 270 000 | Fantasy | November | 10 |
| **Agora** | (SKD) | Spain | R 510 000 | Drama | August | 30 |
| **Alice In Wonderland (incl 3D)** | (SKD) | US | R 23 426 164 | Adventure | March | 95 |
| **All About Steve** | (NMD) | US | R 665 335 | Comedy | January | 10 |
| **Alpha & Omega** | (NMD) | US | R 3 000 000 | Animation | October | 53 |
| **Amelia** | (NMD) | US | R 221 792 | Drama | January | 15 |
| **American, The** | (SKD) | US | R 2 000 000 | Crime | December | 40 |
| **An Education** | (UIP) | UK | R 1 440 883 | Drama | January | 11 |
| **Antichrist** | (UIP) | DEN | R 47 952 | Drama | July | 2 |
| **Armored** | (SKD) | US | R 1 251 702 | Drama | March | 31 |
| **A-Team, The** | (NMD) | US | R 5 000 000 | Action | August | 62 |
| **Avatar 3D (Re-release)** | (NMD) | US | R 780 000 | Adventure | August | 18 |
| **Away We Go** | (SKD) | US | R 182 991 | RomCom | April | 10 |
| **Back-Up Plan, The** | (SKD) | US | R 5 592 723 | RomCom | May | 50 |
| **Badmaash Company** | (NMD) | India | R 171 531 | Drama | May | 6 |
| **Bakgat 2** | (SKD) | SA | R 5 400 000 | Comedy | September | 41 |
| **Battle For Terra** | (SKD) | US | R 380 000 | Animation | November | 21 |
| **Blindside** | (NMD) | US | R 7 739 035 | Drama | March | 52 |
| **Book of Eli** | (SKD) | US | R 5 694 794 | Action | February | 60 |
| **Bounty Hunter** | (SKD) | US | R 11 108 853 | RomCom | April | 57 |
| **Boys Are Back, The** | (SKD) | AUS | R 790 000 | Drama | July | 10 |
| **Break Ke Baad** | (NMD) | India | R 280 000 | Romance | November | 6 |
| **Bright Star** | (NMD) | UK | R 689 016 | Drama | February | 10 |
| **Broken Embraces** | (SKD) | Spain | R 614 203 | Drama | June | 5 |
| **Brothers** | (NMD) | US | R 1 282 189 | Drama | January | 21 |
| **Cats & Dogs** | (NMD) | US | R 4 500 000 | Animation | August | 71 |
| **Centurion** | (SKD) | UK | R 800 000 | Historic | October | 25 |
| **Charlie St. Cloud** | (UIP) | US/CAN | R 2 000 000 | Romance | October | 45 |
| **Clash of the Titans (incl. 3D)** | (NMD) | US/UK | R 10 842 249 | Adventure | April | 84 |
| **Coco and Igor** | (UIP) | FR | R 300 000 | Biography | November | 6 |
| **Cove, The** | (SKD) | US | R 68 986 | Documentary | April | 9 |
| **Crazies, The** | (UIP) | US | R 530 000 | Horror | November | 34 |
| **Creation** | (SKD) | UK | R 533 846 | Drama | June | 7 |
| **Dabangg** | (NMD) | India | R 309 463 | Comedy | September | 7 |

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|---|---|---|---|---|---|---|
| **Date Night** | (NMD) | US | R 6 190 636 | Comedy | April | 60 |
| **Daybreakers** | (NMD) | US | R 641 859 | Thriller | March | 25 |
| **Dear John** | (NMD) | US | R 2 028 192 | Romance | February | 30 |
| **Death at a Funeral** | (SKD) | US | R 7 900 000 | Comedy | June | 50 |
| **Decent 2, The** | (SKD) | US | R 182 736 | Horror | April | 12 |
| **Diary Of A Wimpy Kid** | (NMD) | US | R 120 281 | Comedy | July | 10 |
| **Did You Hear About the Morgans?** | (SKD) | US | R 6 684 937 | Comedy | January | 61 |
| **Die Ongelooflike Avonture van Hanna Hoekom** | (NMD) | SA | R 1 130 000 | Comedy | August | 18 |
| **Dispicable Me** | (UIP) | US | R 15 800 000 | Animation | October | 70 |
| **District 13 - Ultimatum** | (UIP) | FR | R 78 884 | Action | June | 10 |
| **Due Date** | (NMD) | US | R 11 000 000 | Comedy | December | 61 |
| **Eat Pray Love** | (SKD) | US | R 12 300 000 | Romance | October | 84 |
| **Edge of Darkness** | (NMD) | US | R 1 927 561 | Drama | May | 45 |
| **Egoli: The Movie** | (NMD) | SA | R 465 407 | Drama | June | 46 |
| **End Game** | (UIP) | SA | R 132 805 | Drama | June | 5 |
| **End of the Line** | (UIP) | UK | R 48 000 | Documentary | October | 6 |
| **Eternity** | (IFD) | SA | R 350 000 | Horror | December | 28 |
| **Everybody's Fine** | (SKD) | US | R 391 672 | Drama | March | 10 |
| **Extraordinary Measures** | (SKD) | US | R 412 215 | Drama | April | 16 |
| **Eyes Wide Open** | (UIP) | Israel | R 215 249 | Drama | November | 2 |
| **Faster** | (SKD) | US | R 3 700 000 | Action | December | 41 |
| **Faubourg 36** | (SKD) | FR | R 80 700 | Musical | May | 3 |
| **For Better For Worse** | (UIP) | SA | R 263 737 | Comedy | July | 9 |
| **Four Lions** | (UIP) | UK | R 42 000 | Comedy | October | 5 |
| **Fourth Kind, The** | (NMD) | US | R 555 561 | Thriller | June | 20 |
| **From Paris With Love** | (NMD) | US | R 2 285 984 | Action | February | 40 |
| **Furry Vengence** | (NMD) | US | R 800 000 | Comedy | August | 35 |
| **Ghost Writer** | (NMD) | FRA/GER/UK | R 504 868 | Thriller | May | 30 |
| **Girl Who Kicked the Hornet's Nest, The** | (NMD) | Swe | R 210 000 | Crime | December | 10 |
| **Girl Who Played with Fire, The** | (NMD) | Swe | R 1 100 000 | Crime | November | 14 |
| **Girl with the Dragon Tatoo, The** | (NMD) | Swe | R 2 000 000 | Crime | October | 15 |
| **Goal 3** | (UIP) | UK | R 58 093 | Drama | July | 16 |
| **Going the Distance** | (NMD) | US | R 2 000 000 | Romance | September | 45 |
| **Golmaal 3** | (NMD) | India | R 270 000 | Comedy | November | 8 |
| **Green Zone** | (UIP) | US | R 2 103 767 | Action | May | 43 |
| **Greenberg** | (SKD) | US | R 90 023 | Comedy | September | 10 |
| **Grown Ups** | (SKD) | US | R 10 900 000 | Comedy | August | 65 |

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|---|---|---|---|---|---|---|
| **Hachiko: A Dog's Story** | (SKD) | US | R 1 427 698 | Drama | April | 24 |
| **Harry Potter 7: Part 1** | (NMD) | US/UK | R 16 000 000 | Fantasy | November | 112 |
| **Hopeville** | (SKD) | SA | | Drama | September | 38 |
| **Hot Tub Time Machine** | (NMD) | US | R 421 606 | Sci-Fi | May | 30 |
| **How to Train Your Dragon** | (UIP) | US | R 16 156 390 | Animation | March | 95 |
| **Hurt Locker** | (NMD) | US | R 2 348 807 | Drama | March | 21 |
| **I Love You Philip Morris** | (UIP) | US | R 1 111 896 | Romance | July | 43 |
| **I Now Pronounce You Black and White** | (NMD) | SA | R 1 018 711 | RomCom | May | 38 |
| **Imaginarium of Dr Parnassus** | (NMD) | UK/Can/Fr | R 523 040 | Adventure | June | 10 |
| **Inception** | (NMD) | US | R 11 500 000 | Action | July | 61 |
| **Infidel** | (UIP) | UK | R 175 000 | Comedy | November | 10 |
| **Iron Man 2** | (UIP) | US | R 17 764 885 | Action | May | 80 |
| **It's a Wonderful Afterlife** | (SKD) | UK | R 95 000 | Comedy | November | 19 |
| **It's Complicated** | (UIP) | US | R 10 998 159 | Comedy | February | 66 |
| **Jackass 3** | (UIP) | US | R 3 417 323 | Documentary | November | 34 |
| **Jakhalsdans** | (IFD) | SA | R 3 400 000 | Drama | April | 41 |
| **Joneses, The** | (SKD) | US | R 600 000 | Comedy | October | 20 |
| **Jozi** | (UIP) | SA | R 810 423 | Comedy | February | 42 |
| **Karate Kid** | (SKD) | US | R 12 600 000 | Action | September | 88 |
| **Kick Ass** | (NMD) | US | R 1 106 015 | Action | April | 40 |
| **Kids Are All Right, The** | (UIP) | US | R 430 000 | Comedy | November | 3 |
| **Kites** | (NMD) | India | R 640 296 | Romance | May | 12 |
| **Knight & Day** | (NMD) | US | R 13 000 000 | Action | July | 70 |
| **Knucklehead** | (NMD) | US | R 80 000 | Comedy | October | 10 |
| **Last Air Bender** | (UIP) | US | R 9 220 500 | Adventure | September | 54 |
| **Leap Year** | (UIP) | US | R 2 177 774 | RomCom | April | 41 |
| **Legend of the Guardians** | (NMD) | US | R 3 220 564 | Animation | September | 78 |
| **Legion** | (SKD) | US | R 701 084 | Thriller | June | 25 |
| **Letters to God** | (NMD) | US | R 191 762 | Drama | July | 20 |
| **Letters to Juliet** | (NMD) | US | R 3 483 482 | Romance | June | 42 |
| **Liefling** | (IFD) | SA | R 13 300 000 | Musical | November | 95 |
| **Life As We Know It** | (NMD) | US | R 8 200 000 | Comedy | October | 61 |
| **Little Fockers** | (UIP) | US | R 14 000 000 | Comedy | December | 72 |
| **London River** | (UIP) | UK | R 400 000 | Drama | August | 7 |
| **Long Street** | (IFD) | SA | R 70 540 | Drama | October | 8 |
| **Loup** | (SKD) | US | R 98 000 | Drama | December | 4 |
| **Love Happens** | (SKD) | US/CAN | R 1 603 693 | Romance | May | 35 |

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| **Lovely Bones** | (UIP) | US | R 846 762 | Drama | February | 28 |
| **Machete** | (SKD) | US | R 480 000 | Action | October | 20 |
| **Mao's Last Dancer** | (NMD) | AUS | R 3 100 000 | Drama | August | 15 |
| **Marmaduke** | (NMD) | US | R 8 152 196 | Comedy | June | 56 |
| **Mega Mind (incl 3D)** | (UIP) | US | R 13 550 000 | Animation | December | 100 |
| **Men Who Stare At Goats** | (NMD) | US | R 556 884 | Comedy | May | 15 |
| **Milenge Milenge** | (NMD) | India | R 262 019 | Romance | July | 6 |
| **My Name is Khan** | (NMD) | India | R 1 991 707 | Drama | February | 15 |
| **Nanny McPhee and the Big Bang** | (UIP) | UK | R 4 238 323 | Adventure | April | 42 |
| **Narnia: Voyage of the Dawn Treader(incl 3D)** | (NMD) | US | R 13 900 000 | Adventure | December | 113 |
| **Nightmare on Elm Street** | (NMD) | US | R 1 299 778 | Horror | July | 25 |
| **Nine** | (SKD) | ITA | R 1 491 123 | Musical | March | 26 |
| **Ninja Assasin** | (NMD) | US | R 1 670 384 | Action | January | 40 |
| **Oceans** | (SKD) | FR | R 177 295 | Documentary | September | 18 |
| **Our Family Wedding** | (NMD) | US | R 716 603 | Comedy | July | 20 |
| **Outrageous** | (UIP) | SA | R 207 609 | Comedy | April | 22 |
| **Paranormal Activity 2** | (UIP) | US | R 1 800 000 | Horror | December | 15 |
| **Percy Jackson & the Lightning Thief** | (NMD) | US/CAN | R 4 425 929 | Adventure | February | 65 |
| **Perfect Getaway** | (SKD) | US | R 1 605 777 | Thriller | January | 25 |
| **Piranha 3D** | (SKD) | US | R 3 000 000 | Horror | October | 33 |
| **Planet 51** | (SKD) | US | R 4 606 493 | Animation | January | 53 |
| **Please Give** | (SKD) | US | R 277 297 | Comedy | August | 7 |
| **Precious** | (NMD) | US | R 1 177 601 | Drama | March | 17 |
| **Predators** | (NMD) | US | R 1 113 366 | Sci-Fi | August | 40 |
| **Prince of Persia** | (SKD) | US | R 13 085 638 | Adventure | May | 92 |
| **Quick Gun Murugun** | (UIP) | India | R 20 037 | Comedy | April | 5 |
| **Raavan** | (NMD) | India | R 329 425 | Drama | June | 13 |
| **Race-Ist, The** | (NMD) | SA | R 303 506 | Drama | April | 25 |
| **Ramona & Beezus** | (NMD) | US | R 400 000 | Comedy | October | 10 |
| **Rebound, The** | (SKD) | US | R 5 286 922 | Comedy | January | 40 |
| **Red** | (NMD) | US | R 5 600 000 | Action | November | 45 |
| **Remember Me** | (NMD) | US | R 1 792 710 | Drama | March | 40 |
| **Resident Evil:Afterlife** | (SKD) | US | R 3 200 000 | Sci-Fi | September | 62 |
| **Road** | (UIP) | US | R 301 869 | Drama | February | 11 |
| **Robin Hood** | (UIP) | UK | R 8 274 145 | Adventure | May | 73 |
| **Salt** | (SKD) | US | R 10 596 825 | Action | September | 84 |
| **Saw 6** | (SKD) | US | R 641 057 | Horror | March | 20 |

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| **Schucks Tshabalala's Guide to S.A** | (IFD) | SA | R 38 000 000 | Comedy | May | 110 |
| **Scott Pilgrim** | (UIP) | US/UK/CAN | R 571 000 | Fantasy | December | 15 |
| **September Issue** | (UIP) | US | R 313 239 | Documentary | January | 5 |
| **Sex and the City 2** | (NMD) | US | R 7 493 648 | Romance | May | 72 |
| **Sherlock Holmes** | (NMD) | UK | R 11 887 770 | Adventure | January | 66 |
| **She's Out of My League** | (UIP) | US | R 4 790 000 | Comedy | June | 42 |
| **Shirley Adams** | (SKD) | SA | R 48 633 | Drama | August | 10 |
| **Shrek Forever After** | (UIP) | US | R 23 800 000 | Animation | July | 105 |
| **Shutter Island** | (UIP) | US | R 5 208 427 | Drama | March | 46 |
| **Skin** | (UIP) | SA | R 1 075 181 | Drama | January | 11 |
| **Social Network** | (SKD) | US | R 3 000 000 | Biography | November | 40 |
| **Sorcerer's Apprentice** | (SKD) | US | R 7 000 000 | Adventure | August | 80 |
| **Space Chimps 3D** | (UIP) | US | R 1 774 426 | Animation | May | 27 |
| **Spud** | (NMD) | SA | R 16 700 000 | Comedy | December | 83 |
| **Spy Next Door** | (NMD) | US | R 4 892 248 | Action | February | 50 |
| **Step Up 3D** | (NMD) | US | R 20 000 000 | Dance | August | 73 |
| **Stepfather** | (SKD) | US | R 1 382 735 | Thriller | January | 25 |
| **Stoute Boudjies** | (SKD) | SA | R 1 330 000 | Comedy | December | 40 |
| **Susanna Van Biljon** | (NMD) | SA | R 1 300 000 | Drama | September | 20 |
| **Switch, The** | (NMD) | US | R 4 000 000 | Comedy | October | 37 |
| **Takers** | (SKD) | US | R 3 230 303 | Crime | October | 40 |
| **Tell-Tale** | (SKD) | US/UK | R 165 000 | Thriller | October | 15 |
| **The Box** | (SKD) | US | R 417 538 | Thriller | March | 26 |
| **The Killers** | (NMD) | US | R 7 937 422 | Action | June | 50 |
| **The Last Song** | (SKD) | US | R 2 914 265 | Drama | May | 35 |
| **The Last Station** | (SKD) | GER/RUS/UK | R 1 167 952 | Drama | March | 60 |
| **The Other Guys** | (SKD) | US | R 8 201 215 | Action | September | 56 |
| **The Princess & The Frog** | (SKD) | US | R 6 973 380 | Animation | January | 74 |
| **The Runaways** | (NMD) | US | R 255 756 | Drama | July | 15 |
| **The Town** | (NMD) | US | ** | Crime | December | 35 |
| **The Unforgiving** | (IFD) | SA | R 138 900 | Horror | August | 14 |
| **Themba** | (SKD) | SA | R 160 000 | Drama | July | 10 |
| **Tinkerbell and the Great Fairy Rescue** | (SKD) | US | R 385 000 | Animation | October | 22 |
| **To Save a Life** | (NMD) | US | R 55 037 | Drama | June | 19 |
| **Tooth Fairy, The** | (NMD) | US | R 11 413 936 | Adventure | March | 64 |
| **Toy Story 1 3D** | (SKD) | US | R 201 526 | Animation | February | 22 |
| **Toy Story 2 (3D)** | (SKD) | US | R 261 666 | Animation | February | 22 |
| **Toy Story 3 (incl 3D)** | (SKD) | US | R 23 900 000 | Animation | June | 107 |
| **Tron: Legacy (incl 3D)** | (SKD) | US | ** | Sci-Fi | December | 103 |
| **Twilight: Eclipse** | (NMD) | US | R 27 461 175 | Drama | July | 88 |

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| **Unstoppable** | (NMD) | US | R 6 400 000 | Thriller | November | 60 |
| **Up In The Air** | (UIP) | US | R 3 288 165 | Animation | January | 26 |
| **Valentine's Day** | (NMD) | US | R 11 428 809 | RomCom | February | 67 |
| **Vampires Suck** | (NMD) | US | R 1 500 000 | Comedy | September | 40 |
| **Wall Street 2** | (NMD) | US | R 2 907 115 | Drama | September | 30 |
| **When In Rome** | (SKD) | US | R 2 803 491 | RomCom | April | 30 |
| **Where the Wild Things Are** | (NMD) | US/GER | R 89 357 | Adventure | January | 8 |
| **White Lion** | (SKD) | SA | R 794 876 | Fantasy | February | 49 |
| **White Ribbon** | (UIP) | GER | R 320 000 | Drama | July | 7 |
| **Why Did I Get Married Too?** | (SKD) | US | R 4 000 000 | Comedy | October | 40 |
| **Wolfman** | (UIP) | US | R 3 996 616 | Horror | February | 59 |
| **X-Games 3D** | (SKD) | US | R 674 258 | Documentary | May | 22 |
| **Yogi Bear (incl 3D)** | (NMD) | US | R 2 500 000 | Animation | December | 52 |
| **You Again** | (SKD) | US | R 2 800 000 | Comedy | November | 30 |
| **You'll Meet a Tall Dark Stranger** | (UIP) | US/Spain | ** | Drama | December | 10 |
| **Youth in Revolt** | (SKD) | US | R 243 291 | Comedy | June | 16 |

**** Revenues for these titles will only be reflected in 2011.**