GENRE AND CLASSIFICATION

BFI Research and Statistics

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Image: The Inbetweeners 2 courtesy of Entertainment Film Distributors
GENRE AND CLASSIFICATION

Comedy was the most popular genre among UK cinema-goers in 2014, with action second and animation third. As in previous years, there were more ‘15’ releases than any other classification, but ‘12A’ films generated the largest single share of the box office.

FACTS IN FOCUS

- Comedy was the highest earning genre of 2014, taking 18% of the box office from 19% of releases. The top earning comedy was the UK independent film, The Inbetweeners 2.

- Drama accounted for the highest proportion of releases (20%) but shared only 5% of the box office. The top earning drama was 12 Years a Slave.

- Adventure took more money per cinema on average than other genres. The top earning adventure was The Hunger Games: Mockingjay – Part 1.

- Five of the top performing films by genre were UK films, including the top action, top war and top documentary releases. The top earning family title, and the highest grossing UK (and UK independent) film of the year, was Paddington.

- Comedy was also the highest earning genre for UK films (26% of total box office from 19% of releases) and UK independent films (35% of total box office from 20% of releases).
GENRE

For statistical purposes, the BFI Research and Statistics Unit assigns a primary genre to every film released in the UK. This is not meant to be prescriptive but helps gauge the relative popularity of different genres on a consistent basis from year to year. The list of genres is based on conventions commonly used within the industry and by published sources such as the BFI’s Collections Information Database, the British Board of Film Classification (BBFC) and the Internet Movie Database (IMDb).

GENRE OF ALL FILM RELEASES

Table 1.1 shows the relative popularity of different genres at the box office in the UK and Republic of Ireland in 2014. The pattern of box office by genre each year is usually determined by a small number of high grossing releases. Comedy, which included the second biggest UK (and UK independent) film of the year, The Inbetweeners 2, was the top earning genre with a combined gross of £198 million. As in 2013, action was the second highest earning genre with a combined gross of £176 million, animation was third with £141 million and fantasy was in fourth place with £104 million. Drama films had the highest proportion of releases (20%) but only 5% of the box office gross.

Five of the top performing titles by genre were UK films, which highlights the variety of story types of successful British films. In addition to The Inbetweeners 2, these were 20,000 Days on Earth, Guardians of the Galaxy, Fury and Paddington.

Table 1.1 Films released in the UK and Republic of Ireland by genre, 2014 (ranked by gross box office)

<table>
<thead>
<tr>
<th>Genre</th>
<th>Number of releases</th>
<th>% of releases</th>
<th>Gross box office (£ million)</th>
<th>% of total box office</th>
<th>Top performing title</th>
</tr>
</thead>
<tbody>
<tr>
<td>Comedy</td>
<td>135</td>
<td>19.0</td>
<td>198.3</td>
<td>18.4</td>
<td>The Inbetweeners 2</td>
</tr>
<tr>
<td>Action</td>
<td>43</td>
<td>6.0</td>
<td>175.6</td>
<td>16.3</td>
<td>Guardians of the Galaxy</td>
</tr>
<tr>
<td>Animation</td>
<td>34</td>
<td>4.8</td>
<td>141.2</td>
<td>13.1</td>
<td>The Lego Movie</td>
</tr>
<tr>
<td>Fantasy</td>
<td>14</td>
<td>2.0</td>
<td>104.0</td>
<td>9.6</td>
<td>The Hobbit: The Battle of the Five Armies</td>
</tr>
<tr>
<td>Sci-fi</td>
<td>20</td>
<td>2.8</td>
<td>97.4</td>
<td>9.0</td>
<td>Dawn of the Planet of the Apes</td>
</tr>
<tr>
<td>Biopic</td>
<td>24</td>
<td>3.4</td>
<td>67.4</td>
<td>6.3</td>
<td>The Wolf of Wall Street</td>
</tr>
<tr>
<td>Thriller</td>
<td>71</td>
<td>10.0</td>
<td>58.5</td>
<td>5.6</td>
<td>Gone Girl</td>
</tr>
<tr>
<td>Drama</td>
<td>141</td>
<td>19.8</td>
<td>58.0</td>
<td>5.4</td>
<td>12 Years a Slave</td>
</tr>
<tr>
<td>Family</td>
<td>6</td>
<td>0.8</td>
<td>49.0</td>
<td>4.5</td>
<td>Paddington</td>
</tr>
<tr>
<td>Adventure</td>
<td>8</td>
<td>1.1</td>
<td>43.4</td>
<td>4.0</td>
<td>The Hunger Games: Mockingjay – Part 1</td>
</tr>
<tr>
<td>Horror</td>
<td>29</td>
<td>4.1</td>
<td>22.9</td>
<td>2.0</td>
<td>Annabelle</td>
</tr>
<tr>
<td>War</td>
<td>12</td>
<td>1.7</td>
<td>21.1</td>
<td>2.0</td>
<td>Fury</td>
</tr>
<tr>
<td>Romance</td>
<td>40</td>
<td>5.6</td>
<td>15.6</td>
<td>1.4</td>
<td>The Fault in Our Stars</td>
</tr>
<tr>
<td>Music/dance</td>
<td>7</td>
<td>1.0</td>
<td>12.1</td>
<td>1.1</td>
<td>Annie</td>
</tr>
<tr>
<td>Crime</td>
<td>29</td>
<td>4.1</td>
<td>9.9</td>
<td>0.9</td>
<td>A Walk Among the Tombstones</td>
</tr>
<tr>
<td>Documentary</td>
<td>98</td>
<td>13.8</td>
<td>3.2</td>
<td>0.3</td>
<td>20,000 Days on Earth</td>
</tr>
<tr>
<td>Western</td>
<td>1</td>
<td>0.1</td>
<td>0.2</td>
<td>&lt;0.1</td>
<td>The Homesman</td>
</tr>
<tr>
<td>Total</td>
<td>712</td>
<td>100.0</td>
<td>1,077.8</td>
<td>100.0</td>
<td></td>
</tr>
</tbody>
</table>

Source: Rentrak, BBFC, IMDb, BFI RSU analysis
Notes:
Percentages may not sum to 100 due to rounding.
Figures as at 22 February 2015.
The pattern of genres ranked by the average number of sites at the widest point of release (WPR) is shown in Table 1.2. The top genre by WPR in 2014 was family but this average is based on a low number of heavily promoted releases including *Paddington* and *Muppets Most Wanted* (WPRs of 611 and 552 respectively). *Paddington* had the highest individual WPR of all 2014 releases. Fantasy, which also had a relatively low number of releases, is second in the current list followed by animation and sci-fi. The fantasy films include the top earning film of the year, *The Hobbit: The Battle of the Five Armies*, and *Maleficent* (WPRs of 608 and 545), animations include *How to Train Your Dragon 2*, *Rio 2* and the best performing animation of 2014, *The Lego Movie* (WPRs of 592, 559 and 553) and the sci-fi films include *Interstellar* and *Dawn of the Planet of the Apes* (WPRs of 579 and 576).

At the opposite end of the scale, the average WPR for the documentary was 14, although this genre had the third highest number of releases (98) during the year. This is the lowest average WPR for documentary since 2010 (10) and partly reflects the lack of successful music concert documentary releases in 2014. The documentaries with the highest WPRs in 2014 were *Road*, *Pulp: A Film About Life*, *Death & Supermarkets* and *Tony Benn: Will and Testament* (WPRs of 151, 121 and 80 respectively).

### Table 1.2 Films released in the UK and Republic of Ireland by genre, 2014 (ranked by average widest point of release)

<table>
<thead>
<tr>
<th>Genre</th>
<th>Average number of sites at widest point of release</th>
<th>Number of releases</th>
<th>Gross box office (£ million)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Family</td>
<td>348</td>
<td>6</td>
<td>49.0</td>
</tr>
<tr>
<td>Fantasy</td>
<td>302</td>
<td>14</td>
<td>104.0</td>
</tr>
<tr>
<td>Animation</td>
<td>245</td>
<td>34</td>
<td>141.2</td>
</tr>
<tr>
<td>Sci-fi</td>
<td>245</td>
<td>20</td>
<td>97.4</td>
</tr>
<tr>
<td>Music/dance</td>
<td>230</td>
<td>7</td>
<td>12.1</td>
</tr>
<tr>
<td>Biopic</td>
<td>193</td>
<td>24</td>
<td>67.4</td>
</tr>
<tr>
<td>Action</td>
<td>189</td>
<td>43</td>
<td>175.6</td>
</tr>
<tr>
<td>War</td>
<td>177</td>
<td>12</td>
<td>21.1</td>
</tr>
<tr>
<td>Adventure</td>
<td>152</td>
<td>8</td>
<td>43.4</td>
</tr>
<tr>
<td>Comedy</td>
<td>132</td>
<td>135</td>
<td>198.3</td>
</tr>
<tr>
<td>Horror</td>
<td>131</td>
<td>29</td>
<td>22.9</td>
</tr>
<tr>
<td>Thriller</td>
<td>94</td>
<td>71</td>
<td>58.5</td>
</tr>
<tr>
<td>Crime</td>
<td>73</td>
<td>29</td>
<td>9.9</td>
</tr>
<tr>
<td>Western</td>
<td>63</td>
<td>1</td>
<td>0.2</td>
</tr>
<tr>
<td>Drama</td>
<td>54</td>
<td>141</td>
<td>58.0</td>
</tr>
<tr>
<td>Romance</td>
<td>37</td>
<td>40</td>
<td>15.6</td>
</tr>
<tr>
<td>Documentary</td>
<td>14</td>
<td>98</td>
<td>3.2</td>
</tr>
<tr>
<td>All genres</td>
<td>110</td>
<td>712</td>
<td>1,077.8</td>
</tr>
</tbody>
</table>

Source: Rentrak, BBFC, IMDb, BFI RSU analysis
Figures as at 22 February 2015.
Table 1.3 shows box office revenues per site by genre, which gives a good indication of performance in the market while controlling for the size of release. As in 2013, adventure tops this list largely due to the success of The Hunger Games: Mockingjay – Part 1 and Night at the Museum: Secret of the Tomb. The fantasy genre, which includes the top earning film of the year, The Hobbit: The Battle of the Five Armies, is second, and family, which includes the second highest earning film of the year, Paddington, is third. Comedy, which took the highest proportion of overall box office and had the second highest number of releases, was much lower placed when the average box office per site is taken into account, indicating that a large number of comedy releases fail to hit the mark with audiences.

**Table 1.3 Films released in the UK and Republic of Ireland by genre, 2014 (ranked by average box office gross per site)**

<table>
<thead>
<tr>
<th>Genre</th>
<th>Average box office per site</th>
<th>Gross box office (£ million)</th>
<th>Total sites</th>
</tr>
</thead>
<tbody>
<tr>
<td>Adventure</td>
<td>35,594</td>
<td>43.4</td>
<td>1,219</td>
</tr>
<tr>
<td>Fantasy</td>
<td>24,624</td>
<td>104.0</td>
<td>4,222</td>
</tr>
<tr>
<td>Family</td>
<td>23,470</td>
<td>49.0</td>
<td>2,087</td>
</tr>
<tr>
<td>Action</td>
<td>21,580</td>
<td>175.6</td>
<td>8,139</td>
</tr>
<tr>
<td>Sci-fi</td>
<td>19,901</td>
<td>97.4</td>
<td>4,893</td>
</tr>
<tr>
<td>Animation</td>
<td>16,959</td>
<td>141.2</td>
<td>8,326</td>
</tr>
<tr>
<td>Biopic</td>
<td>14,544</td>
<td>67.4</td>
<td>4,633</td>
</tr>
<tr>
<td>Comedy</td>
<td>11,126</td>
<td>198.3</td>
<td>17,823</td>
</tr>
<tr>
<td>Romance</td>
<td>10,609</td>
<td>15.6</td>
<td>1,471</td>
</tr>
<tr>
<td>War</td>
<td>9,946</td>
<td>21.1</td>
<td>2,121</td>
</tr>
<tr>
<td>Thriller</td>
<td>8,796</td>
<td>58.5</td>
<td>6,650</td>
</tr>
<tr>
<td>Drama</td>
<td>7,639</td>
<td>58.0</td>
<td>7,596</td>
</tr>
<tr>
<td>Music/dance</td>
<td>7,493</td>
<td>12.1</td>
<td>1,612</td>
</tr>
<tr>
<td>Horror</td>
<td>6,051</td>
<td>22.9</td>
<td>3,786</td>
</tr>
<tr>
<td>Crime</td>
<td>4,662</td>
<td>9.9</td>
<td>2,130</td>
</tr>
<tr>
<td>Western</td>
<td>3,633</td>
<td>0.2</td>
<td>63</td>
</tr>
<tr>
<td>Documentary</td>
<td>2,349</td>
<td>3.2</td>
<td>1,381</td>
</tr>
<tr>
<td><strong>All genres</strong></td>
<td><strong>13,792</strong></td>
<td><strong>1,077.8</strong></td>
<td><strong>78,151</strong></td>
</tr>
</tbody>
</table>

Source: Rentrak, BBFC, IMDb, BFI RSU analysis

Notes:
- Total sites = number of releases multiplied by average number of sites at widest point of release.
- Figures as at 22 February 2015.

**GENRE OF UK AND UK INDEPENDENT FILM RELEASES**

Comedy topped the box office by genre chart for all UK films released in 2014, taking £75 million at the box office from 29 releases. Family, which included the top UK (and UK independent) film of the year, Paddington, is second in the list with £46 million. Paddington took 80% of the genre's total box office in this category. Action (2013's top genre) is third with £43 million. Documentary had more releases (34) than any of the other genres, but took less than 1% of the total box office gross.
Table 1.4 UK films released in the UK and Republic of Ireland by genre, 2014 (ranked by gross box office)

<table>
<thead>
<tr>
<th>Genre</th>
<th>Number of releases</th>
<th>% of releases</th>
<th>Gross box office (£ million)</th>
<th>% of total box office</th>
<th>Top performing title</th>
</tr>
</thead>
<tbody>
<tr>
<td>Comedy</td>
<td>29</td>
<td>18.6</td>
<td>75.2</td>
<td>26.1</td>
<td>The Inbetweeners 2</td>
</tr>
<tr>
<td>Family</td>
<td>4</td>
<td>2.6</td>
<td>46.4</td>
<td>16.1</td>
<td>Paddington</td>
</tr>
<tr>
<td>Action</td>
<td>7</td>
<td>4.5</td>
<td>43.4</td>
<td>15.0</td>
<td>Guardians of the Galaxy</td>
</tr>
<tr>
<td>Biopic</td>
<td>10</td>
<td>6.4</td>
<td>34.0</td>
<td>11.8</td>
<td>The Imitation Game</td>
</tr>
<tr>
<td>Fantasy</td>
<td>2</td>
<td>1.3</td>
<td>19.5</td>
<td>6.7</td>
<td>Maleficent</td>
</tr>
<tr>
<td>Thriller</td>
<td>15</td>
<td>9.6</td>
<td>19.1</td>
<td>6.6</td>
<td>Non-Stop</td>
</tr>
<tr>
<td>Drama</td>
<td>23</td>
<td>14.7</td>
<td>18.1</td>
<td>6.3</td>
<td>Exodus: Gods and Kings</td>
</tr>
<tr>
<td>War</td>
<td>5</td>
<td>3.2</td>
<td>14.7</td>
<td>5.1</td>
<td>Fury</td>
</tr>
<tr>
<td>Sci-fi</td>
<td>6</td>
<td>3.8</td>
<td>9.5</td>
<td>3.3</td>
<td>Edge of Tomorrow</td>
</tr>
<tr>
<td>Animation</td>
<td>5</td>
<td>3.2</td>
<td>3.6</td>
<td>1.3</td>
<td>Postman Pat: The Movie</td>
</tr>
<tr>
<td>Documentary</td>
<td>34</td>
<td>21.8</td>
<td>1.9</td>
<td>0.7</td>
<td>20,000 Days on Earth</td>
</tr>
<tr>
<td>Horror</td>
<td>8</td>
<td>5.1</td>
<td>1.6</td>
<td>0.6</td>
<td>The Quiet Ones</td>
</tr>
<tr>
<td>Music/dance</td>
<td>2</td>
<td>1.3</td>
<td>1.4</td>
<td>0.5</td>
<td>Walking on Sunshine</td>
</tr>
<tr>
<td>Romance</td>
<td>4</td>
<td>2.6</td>
<td>&lt;0.1</td>
<td>&lt;0.1</td>
<td>Love Me Till Monday</td>
</tr>
<tr>
<td>Crime</td>
<td>2</td>
<td>1.3</td>
<td>&lt;0.1</td>
<td>&lt;0.1</td>
<td>Top Dog</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>156</strong></td>
<td><strong>100.0</strong></td>
<td><strong>288.5</strong></td>
<td><strong>100.0</strong></td>
<td></td>
</tr>
</tbody>
</table>

Source: Rentrak, BBFC, IMDb, BFI RSU analysis
Notes:
Percentages may not add to 100 due to rounding.
Figures as at 22 February 2015.

Of the 156 UK films released in 2014, 143 were UK independent films. As with all UK films, comedy was the most popular genre amongst independent UK films, earning £60 million at the box office from 28 releases (Table 1.5). The Inbetweeners 2 took 55% of the genre’s total box office in this category. Family was the second highest earning genre with £39 million from three films, and biopic was third with £34 million from 10 films. Nearly half (48%) of the total box office for biopic in this category was earned by The Imitation Game.
Table 1.5 UK independent films released in the UK and Republic of Ireland by genre, 2014 (ranked by gross box office)

<table>
<thead>
<tr>
<th>Genre</th>
<th>Number of releases</th>
<th>% of releases</th>
<th>Gross box office (£ million)</th>
<th>% of total box office</th>
<th>Top performing title</th>
</tr>
</thead>
<tbody>
<tr>
<td>Comedy</td>
<td>28</td>
<td>19.6</td>
<td>60.4</td>
<td>34.8</td>
<td>The Inbetweeners 2</td>
</tr>
<tr>
<td>Family</td>
<td>3</td>
<td>2.1</td>
<td>38.7</td>
<td>22.3</td>
<td>Paddington</td>
</tr>
<tr>
<td>Biopic</td>
<td>10</td>
<td>7.0</td>
<td>34.0</td>
<td>19.6</td>
<td>The Imitation Game</td>
</tr>
<tr>
<td>Thriller</td>
<td>15</td>
<td>10.5</td>
<td>19.1</td>
<td>11.0</td>
<td>Non-Stop</td>
</tr>
<tr>
<td>Drama</td>
<td>22</td>
<td>15.4</td>
<td>10.0</td>
<td>5.8</td>
<td>Calvary</td>
</tr>
<tr>
<td>Animation</td>
<td>5</td>
<td>3.5</td>
<td>3.6</td>
<td>2.1</td>
<td>Postman Pat: The Movie</td>
</tr>
<tr>
<td>Documentary</td>
<td>33</td>
<td>23.1</td>
<td>1.9</td>
<td>1.1</td>
<td>20,000 Days on Earth</td>
</tr>
<tr>
<td>Horror</td>
<td>8</td>
<td>5.6</td>
<td>1.6</td>
<td>0.9</td>
<td>The Quiet Ones</td>
</tr>
<tr>
<td>Music/dance</td>
<td>2</td>
<td>1.4</td>
<td>1.4</td>
<td>0.8</td>
<td>Walking on Sunshine</td>
</tr>
<tr>
<td>Sci-fi</td>
<td>4</td>
<td>2.8</td>
<td>1.3</td>
<td>0.8</td>
<td>Under the Skin</td>
</tr>
<tr>
<td>Action</td>
<td>3</td>
<td>2.1</td>
<td>1.0</td>
<td>0.6</td>
<td>'71</td>
</tr>
<tr>
<td>War</td>
<td>3</td>
<td>2.1</td>
<td>0.2</td>
<td>0.1</td>
<td>Kajaki: The True Story</td>
</tr>
<tr>
<td>Romance</td>
<td>4</td>
<td>2.8</td>
<td>&lt;0.1</td>
<td>&lt;0.1</td>
<td>Love Me Till Monday</td>
</tr>
<tr>
<td>Crime</td>
<td>2</td>
<td>1.4</td>
<td>&lt;0.1</td>
<td>&lt;0.1</td>
<td>Top Dog</td>
</tr>
<tr>
<td>Fantasy</td>
<td>1</td>
<td>0.7</td>
<td>&lt;0.1</td>
<td>&lt;0.1</td>
<td>Vampire Academy</td>
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<tr>
<td>Total</td>
<td>143</td>
<td>100.0</td>
<td>173.4</td>
<td>100.0</td>
<td></td>
</tr>
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</table>

Source: Rentrak, BBFC, IMDb, BFI RSU analysis
Notes:
Percentages/figures may not sum to totals due to rounding.
Figures as at 22 February 2015.

Looking at UK films and UK independent films released in 2014, we see mainly similar rankings to those for all films in terms of percentages of releases by genre, but differences in the share of box office by genre (Figures 1.1 and 1.2). Comedy, drama and documentary are the genres with most releases for all three categories, but UK films and UK independent films had higher proportions of documentaries compared with all films, and all films had a higher proportion of dramas compared with the other two categories.

However, when looking at box office by genre, there are some differences between the three categories (Tables 1.1, 1.4 and 1.5). For all categories of film, comedy was the highest earning genre taking 18% of total box office for all films, 26% for UK films and 35% for independent UK films. The categories differ for the next highest earning genres: for UK films and UK independent films, family was the second highest earning genre (16% and 22% of box office respectively) while for all films, action was in second place (16%). The third highest earning genre differed across all three categories: for all films it was animation (13%), for UK films it was action (15%), and for UK independent films it was biopic (20%).
Figure 1.1 Proportion of releases by genre for all films, UK films and UK independent films, 2014

<table>
<thead>
<tr>
<th>Genre</th>
<th>All films</th>
<th>UK films</th>
<th>UK independent films</th>
</tr>
</thead>
<tbody>
<tr>
<td>Action</td>
<td>6.0</td>
<td>4.5</td>
<td>2.1</td>
</tr>
<tr>
<td>Adventure</td>
<td>1.1</td>
<td>–</td>
<td>–</td>
</tr>
<tr>
<td>Animation</td>
<td>4.8</td>
<td>3.2</td>
<td>–</td>
</tr>
<tr>
<td>Biopic</td>
<td>3.4</td>
<td>6.4</td>
<td>7.0</td>
</tr>
<tr>
<td>Comedy</td>
<td>19.0</td>
<td>18.6</td>
<td>19.6</td>
</tr>
<tr>
<td>Crime</td>
<td>4.1</td>
<td>21.8</td>
<td>23.1</td>
</tr>
<tr>
<td>Documentary</td>
<td>13.8</td>
<td>14.7</td>
<td>15.4</td>
</tr>
<tr>
<td>Drama</td>
<td>19.8</td>
<td>2.6</td>
<td>2.1</td>
</tr>
<tr>
<td>Family</td>
<td>0.8</td>
<td>1.3</td>
<td>0.7</td>
</tr>
<tr>
<td>Fantasy</td>
<td>4.1</td>
<td>5.1</td>
<td>5.6</td>
</tr>
<tr>
<td>Horror</td>
<td>1.0</td>
<td>1.3</td>
<td>1.4</td>
</tr>
<tr>
<td>Music/dance</td>
<td>5.6</td>
<td>5.6</td>
<td>5.6</td>
</tr>
<tr>
<td>Romance</td>
<td>2.0</td>
<td>6.3</td>
<td>7.0</td>
</tr>
<tr>
<td>Sci-fi</td>
<td>10.0</td>
<td>16.1</td>
<td>10.5</td>
</tr>
<tr>
<td>Thriller</td>
<td>1.7</td>
<td>6.7</td>
<td>2.8</td>
</tr>
<tr>
<td>War</td>
<td>0.1</td>
<td>0.5</td>
<td>0.1</td>
</tr>
<tr>
<td>Western</td>
<td>1.4</td>
<td>0.5</td>
<td>0.1</td>
</tr>
</tbody>
</table>

Source: Rentrak, BBFC, IMDb, BFI RSU analysis

Figure 1.2 Proportion of gross box office by genre for all films, UK films and UK independent films, 2014

<table>
<thead>
<tr>
<th>Genre</th>
<th>All films</th>
<th>UK films</th>
<th>UK independent films</th>
</tr>
</thead>
<tbody>
<tr>
<td>Action</td>
<td>16.3</td>
<td>15.0</td>
<td>0.6</td>
</tr>
<tr>
<td>Adventure</td>
<td>4.0</td>
<td>1.3</td>
<td>–</td>
</tr>
<tr>
<td>Animation</td>
<td>13.1</td>
<td>11.8</td>
<td>19.6</td>
</tr>
<tr>
<td>Biopic</td>
<td>6.3</td>
<td>26.1</td>
<td>34.8</td>
</tr>
<tr>
<td>Comedy</td>
<td>18.4</td>
<td>&lt;0.1</td>
<td>&lt;0.1</td>
</tr>
<tr>
<td>Crime</td>
<td>0.9</td>
<td>0.7</td>
<td>1.1</td>
</tr>
<tr>
<td>Documentary</td>
<td>0.3</td>
<td>6.3</td>
<td>5.8</td>
</tr>
<tr>
<td>Drama</td>
<td>5.4</td>
<td>16.1</td>
<td>22.3</td>
</tr>
<tr>
<td>Family</td>
<td>4.5</td>
<td>6.7</td>
<td>&lt;0.1</td>
</tr>
<tr>
<td>Fantasy</td>
<td>4.5</td>
<td>0.6</td>
<td>0.9</td>
</tr>
<tr>
<td>Horror</td>
<td>9.6</td>
<td>&lt;0.1</td>
<td>&lt;0.1</td>
</tr>
<tr>
<td>Music/dance</td>
<td>2.0</td>
<td>0.5</td>
<td>0.8</td>
</tr>
<tr>
<td>Romance</td>
<td>1.1</td>
<td>3.3</td>
<td>0.8</td>
</tr>
<tr>
<td>Sci-fi</td>
<td>1.4</td>
<td>6.6</td>
<td>0.8</td>
</tr>
<tr>
<td>Thriller</td>
<td>9.0</td>
<td>5.1</td>
<td>11.0</td>
</tr>
<tr>
<td>War</td>
<td>2.0</td>
<td>1.1</td>
<td>0.1</td>
</tr>
<tr>
<td>Western</td>
<td>&lt;0.1</td>
<td>–</td>
<td>–</td>
</tr>
</tbody>
</table>

Source: Rentrak, BBFC, IMDb, BFI RSU analysis
BBFC CLASSIFICATION

All films in the UK must carry a classification indicating their suitability for exhibition in premises licensed for cinematic exhibition by local authorities. The British Board of Film Classification (BBFC) provides age ratings for the majority of films aimed at theatrical release, although local authorities may grant their own classification if they decide to do so.

The symbols used by the BBFC, and their meanings, are given in Table 1.6.

Table 1.6 BBFC cinema film classifications

<table>
<thead>
<tr>
<th>BBFC classification</th>
<th>Number of releases</th>
<th>% of releases</th>
<th>Gross box office (£ million)</th>
<th>% of gross box office</th>
<th>Top performing title</th>
</tr>
</thead>
<tbody>
<tr>
<td>U (Universal)</td>
<td>50</td>
<td>7.0</td>
<td>127.6</td>
<td>11.8</td>
<td>The Lego Movie</td>
</tr>
<tr>
<td>PG (Parental Guidance)</td>
<td>95</td>
<td>13.3</td>
<td>128.1</td>
<td>11.9</td>
<td>Paddington</td>
</tr>
<tr>
<td>12A</td>
<td>210</td>
<td>29.5</td>
<td>477.7</td>
<td>44.3</td>
<td>The Hobbit: The Battle of the Five Armies</td>
</tr>
<tr>
<td>15</td>
<td>304</td>
<td>42.7</td>
<td>293.6</td>
<td>27.2</td>
<td>The Inbetweeners 2</td>
</tr>
<tr>
<td>18</td>
<td>45</td>
<td>6.3</td>
<td>50.7</td>
<td>4.7</td>
<td>The Wolf of Wall Street</td>
</tr>
<tr>
<td>No classification</td>
<td>8</td>
<td>1.1</td>
<td>0.1</td>
<td>&lt;0.1</td>
<td>Madras</td>
</tr>
<tr>
<td>Total</td>
<td><strong>712</strong></td>
<td><strong>100.0</strong></td>
<td><strong>1,077.8</strong></td>
<td><strong>100.0</strong></td>
<td></td>
</tr>
</tbody>
</table>

Source: BBFC website

RELEASES AND BOX OFFICE BY CLASSIFICATION

Table 1.7 provides a picture of how 2014 releases were classified. It shows that, as in previous years, more ‘15’ films (43%) were released than any other category, but the largest share of box office gross was earned by ‘12A’ films (44%). The proportion of releases for ‘15’ films was higher than in 2013 (38%). Films classified as ‘15’ in 2014 accounted for 27% of the box office gross.

Table 1.7 All releases in the UK and Republic of Ireland by BBFC film classification, 2014

Table 1.8 shows the breakdown of classifications for UK films released in 2014, and Table 1.9 shows the breakdown for UK independent films. The proportions of films released by BBFC classification were similar for all films, UK films and independent UK films (except that for UK films and UK independent films there was a greater proportion of ‘15’ films than for all films, and for all films there was a compensating higher proportion of ‘12A’ releases compared with the other two categories), but there were differences in box office takings by classification between the three categories (Figure 1.3).
Table 1.8 Releases of UK films in the UK and Republic of Ireland by BBFC film classification, 2014

<table>
<thead>
<tr>
<th>BBFC classification</th>
<th>Number of releases</th>
<th>% of releases</th>
<th>Gross box office (£ million)</th>
<th>% of gross box office</th>
<th>Top performing title</th>
</tr>
</thead>
<tbody>
<tr>
<td>U</td>
<td>10</td>
<td>6.4</td>
<td>23.6</td>
<td>8.2</td>
<td>Muppets Most Wanted</td>
</tr>
<tr>
<td>PG</td>
<td>19</td>
<td>12.2</td>
<td>59.6</td>
<td>20.7</td>
<td>Paddington</td>
</tr>
<tr>
<td>12A</td>
<td>38</td>
<td>24.4</td>
<td>109.6</td>
<td>38.0</td>
<td>Guardians of the Galaxy</td>
</tr>
<tr>
<td>15</td>
<td>76</td>
<td>48.7</td>
<td>94.1</td>
<td>32.6</td>
<td>The Inbetweeners 2</td>
</tr>
<tr>
<td>18</td>
<td>11</td>
<td>7.1</td>
<td>1.6</td>
<td>0.5</td>
<td>Starred Up</td>
</tr>
<tr>
<td>No classification</td>
<td>2</td>
<td>1.3</td>
<td>&lt;0.1</td>
<td>&lt;0.1</td>
<td>A World Not Ours</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>156</strong></td>
<td><strong>100.0</strong></td>
<td><strong>288.5</strong></td>
<td><strong>100.0</strong></td>
<td></td>
</tr>
</tbody>
</table>

Source: Rentrak, BBFC, BFI RSU analysis.
See notes to Table 1.7.

Table 1.9 Releases of UK independent films in the UK and Republic of Ireland by BBFC film classification, 2014

<table>
<thead>
<tr>
<th>BBFC classification</th>
<th>Number of releases</th>
<th>% of releases</th>
<th>Gross box office (£ million)</th>
<th>% of gross box office</th>
<th>Top performing title</th>
</tr>
</thead>
<tbody>
<tr>
<td>U</td>
<td>8</td>
<td>5.6</td>
<td>15.5</td>
<td>9.0</td>
<td>Nativity 3: Dude, Where’s My Donkey?!</td>
</tr>
<tr>
<td>PG</td>
<td>17</td>
<td>11.9</td>
<td>40.2</td>
<td>23.2</td>
<td>Paddington</td>
</tr>
<tr>
<td>12A</td>
<td>32</td>
<td>22.4</td>
<td>50.0</td>
<td>28.9</td>
<td>The Imitation Game</td>
</tr>
<tr>
<td>15</td>
<td>73</td>
<td>51.0</td>
<td>66.1</td>
<td>38.1</td>
<td>The Inbetweeners 2</td>
</tr>
<tr>
<td>18</td>
<td>11</td>
<td>7.7</td>
<td>1.6</td>
<td>0.9</td>
<td>Starred Up</td>
</tr>
<tr>
<td>No classification</td>
<td>2</td>
<td>1.4</td>
<td>&lt;0.1</td>
<td>&lt;0.1</td>
<td>A World Not Ours</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>143</strong></td>
<td><strong>100.0</strong></td>
<td><strong>173.4</strong></td>
<td><strong>100.0</strong></td>
<td></td>
</tr>
</tbody>
</table>

Source: Rentrak, BBFC, BFI RSU analysis.
See notes to Table 1.7.

Figure 1.3 shows that for all films and UK films the highest earning classification was ‘12A’ followed by ‘15’, but for UK independent films the ‘15’ classification earned more than the ‘12A’ classification. Films with a ‘12A’ classification generated 44% of the total box office for all films and 38% of the total box office for UK films. Eleven of the 20 highest earning films in 2014 were ‘12A’ titles, including the top film of the year, *The Hobbit: The Battle of the Five Armies*, and the third highest earning UK film, *Guardians of the Galaxy*. For UK independent films the ‘15’ classification took 38% of the box office. Leading independent titles rated ‘15’ were *The Inbetweeners 2* (the second highest grossing independent film of the year), *The Railway Man* and *Pride*.
UK independent films earned a larger proportion of their overall box office from the ‘PG’ classification than the other two categories in 2014, thanks largely to the top earning UK independent release of the year *Paddington*, which earned 92% of the box office for ‘PG’ films in this category. The ‘U’ classification generated a larger proportion of box office for all films than for UK films and UK independent films. As in previous years, the top earning ‘U’ rated releases were animated titles from the US majors. In 2014 these included *The Lego Movie*, *Rio 2* and *Mr. Peabody & Sherman*.

The top grossing ‘18’ films of the year were *The Wolf of Wall Street* and *Gone Girl*, which together earned over £45 million. This box office gross contributed to ‘18’ films taking 5% of the total box office for all films, whereas this classification took less than 1% of the box office for the other two categories.

![Figure 1.3 Percentage of gross box office by BBFC film classification for all films, UK films and UK independent films, 2014](image)

<table>
<thead>
<tr>
<th>Classification</th>
<th>All films</th>
<th>UK films</th>
<th>UK independent films</th>
</tr>
</thead>
<tbody>
<tr>
<td>U</td>
<td>11.8</td>
<td>8.2</td>
<td>9.0</td>
</tr>
<tr>
<td>PG</td>
<td>11.9</td>
<td>20.7</td>
<td>23.2</td>
</tr>
<tr>
<td>12A</td>
<td>44.3</td>
<td>38.0</td>
<td>28.9</td>
</tr>
<tr>
<td>15</td>
<td>27.2</td>
<td>32.6</td>
<td>38.1</td>
</tr>
<tr>
<td>18</td>
<td>4.7</td>
<td>0.5</td>
<td>0.9</td>
</tr>
</tbody>
</table>

Source: Rentrak, BBFC, BFI RSU analysis
Figures as at 22 February 2015.

There has been some gradual change in the proportions of releases by classification over the last 14 years, as shown in Figure 1.4. The share of releases for the most common classification, ‘15’, has mainly been around 40%, and was 43% in 2014. The second and third most common classifications ‘PG’ and ‘12A’ have together accounted for over 40% of releases for most of the period. During that time, these classifications have diverged with the slow decline in the ‘PG’ classification being compensated by a rising trend in the ‘12A’ rating. The ‘U’ and ‘18’ classifications have consistently accounted for the smallest percentages of releases since 2001. In 2011 and 2014, there were slightly more ‘U’ films released than ‘18’ films, but in all other years, more ‘18’ films than ‘U’ films have been released.
The shares of box office by film classification vary from year to year as demonstrated in Figure 1.5. However, the box office ranking of the classifications has remained fairly constant over time; the top earner being ‘12A’, with ‘U’ and ‘18’ typically being the lowest earners. The exceptions are 2011 and 2013 when ‘PG’ films earned less than ‘U’ films. Apart from these two years, ‘PG’ and ‘15’ films have exchanged second and third places over the period. In 2014, the box office share of the ‘12A’ classification decreased for a second consecutive year, but over the period it has had an increasing trend in box office share. In 2014, 44% of the total box office was generated by ‘12A’ classified films.
Figure 1.5 Percentage of gross box office of releases in the UK and Republic of Ireland by film classification, 2001-2014

% of gross box office

<table>
<thead>
<tr>
<th>Year</th>
<th>U</th>
<th>PG</th>
<th>12A</th>
<th>15</th>
<th>18</th>
</tr>
</thead>
<tbody>
<tr>
<td>2001</td>
<td>10.2</td>
<td>28.8</td>
<td>30.3</td>
<td>23.5</td>
<td>7.3</td>
</tr>
<tr>
<td>2002</td>
<td>13.4</td>
<td>22.4</td>
<td>39.8</td>
<td>21.1</td>
<td>3.6</td>
</tr>
<tr>
<td>2003</td>
<td>10.4</td>
<td>11.8</td>
<td>42.4</td>
<td>29.2</td>
<td>6.3</td>
</tr>
<tr>
<td>2004</td>
<td>16.6</td>
<td>23.3</td>
<td>28.2</td>
<td>26.6</td>
<td>5.2</td>
</tr>
<tr>
<td>2005</td>
<td>16.7</td>
<td>19.0</td>
<td>40.4</td>
<td>19.9</td>
<td>3.8</td>
</tr>
<tr>
<td>2006</td>
<td>13.9</td>
<td>15.2</td>
<td>43.9</td>
<td>21.2</td>
<td>5.7</td>
</tr>
<tr>
<td>2007</td>
<td>11.8</td>
<td>24.2</td>
<td>34.7</td>
<td>23.7</td>
<td>5.5</td>
</tr>
<tr>
<td>2008</td>
<td>8.4</td>
<td>21.4</td>
<td>44.8</td>
<td>20.0</td>
<td>5.4</td>
</tr>
<tr>
<td>2009</td>
<td>11.6</td>
<td>18.1</td>
<td>41.6</td>
<td>22.1</td>
<td>6.5</td>
</tr>
<tr>
<td>2010</td>
<td>17.8</td>
<td>18.3</td>
<td>37.7</td>
<td>22.7</td>
<td>3.4</td>
</tr>
<tr>
<td>2011</td>
<td>15.4</td>
<td>10.3</td>
<td>44.7</td>
<td>27.8</td>
<td>1.8</td>
</tr>
<tr>
<td>2012</td>
<td>10.3</td>
<td>13.7</td>
<td>51.8</td>
<td>22.3</td>
<td>1.9</td>
</tr>
<tr>
<td>2013</td>
<td>16.3</td>
<td>10.7</td>
<td>45.5</td>
<td>24.4</td>
<td>3.0</td>
</tr>
<tr>
<td>2014</td>
<td>11.8</td>
<td>11.9</td>
<td>44.3</td>
<td>27.2</td>
<td>4.7</td>
</tr>
</tbody>
</table>

Source: Rentrak, BBFC, BFI RSU analysis
Notes:
See note to Figure 1.4.
Figures as at 22 February 2015.
TOP FILMS BY CLASSIFICATION

Table 1.10 shows the top 10 ‘U’ classified films at the box office in the UK and Republic of Ireland in 2014. Animation, which is traditionally aimed at the youngest audiences, is the most popular genre in the table with eight of the top 10 titles. All of the animations were released in both 3D and 2D. Overall, for the eight films, 23% of the box office was taken from 3D screens. The Lego Movie generated the highest percentage of total box office from 3D screenings (32%), while Tinker Bell and the Pirate Fairy made the lowest percentage (6%). Two UK films appear in the list of the top 10 ‘U’ classified films. There were none in 2013.

Table 1.10 Top 10 ‘U’ classified films, 2014

<table>
<thead>
<tr>
<th>Title</th>
<th>Country of origin</th>
<th>Gross box office (£ million)</th>
<th>Distributor</th>
<th>Genre</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 The Lego Movie</td>
<td>Aus/USA/Den</td>
<td>34.3</td>
<td>Warner Bros</td>
<td>Animation</td>
</tr>
<tr>
<td>2 Rio 2</td>
<td>USA</td>
<td>15.8</td>
<td>20th Century Fox</td>
<td>Animation</td>
</tr>
<tr>
<td>3 Mr. Peabody &amp; Sherman</td>
<td>USA</td>
<td>13.7</td>
<td>20th Century Fox</td>
<td>Animation</td>
</tr>
<tr>
<td>4 Penguins of Madagascar</td>
<td>USA</td>
<td>8.3</td>
<td>20th Century Fox</td>
<td>Animation</td>
</tr>
<tr>
<td>5 Muppets Most Wanted</td>
<td>UK/USA</td>
<td>7.7</td>
<td>Walt Disney</td>
<td>Family</td>
</tr>
<tr>
<td>6 Nativity 3: Dude, Where’s My Donkey?!</td>
<td>UK</td>
<td>7.5</td>
<td>eOne Films</td>
<td>Comedy</td>
</tr>
<tr>
<td>7 The Book of Life</td>
<td>USA</td>
<td>6.2</td>
<td>20th Century Fox</td>
<td>Animation</td>
</tr>
<tr>
<td>8 Tinker Bell and the Pirate Fairy</td>
<td>USA</td>
<td>6.0</td>
<td>Walt Disney</td>
<td>Animation</td>
</tr>
<tr>
<td>9 Planes 2: Fire &amp; Rescue</td>
<td>USA</td>
<td>4.7</td>
<td>Walt Disney</td>
<td>Animation</td>
</tr>
<tr>
<td>10 The Nut Job</td>
<td>Can/USA/South Korea</td>
<td>4.5</td>
<td>Warner Bros</td>
<td>Animation</td>
</tr>
</tbody>
</table>

Source: Rentrak, BBFC, IMDb, BFI RSU analysis
Figures as at 22 February 2015.

Seven different genres, including family, fantasy and comedy, are represented in the top 10 ‘PG’ classified films in 2014 (Table 1.11). The top film was the highest performing UK (and UK independent) film, Paddington. Four of the top 10 ‘PG’ films were shown in both 3D and 2D, and 14% of the box office for these films was earned at 3D screenings. Maleficent, at 31%, generated the highest percentage of its total box gross from 3D screenings. Three UK films appear in the list of the top 10 ‘PG’ classified films, the same as in 2013.
### Table 1.11 Top 10 ‘PG’ classified films, 2014

<table>
<thead>
<tr>
<th>Title</th>
<th>Country of origin</th>
<th>Gross box office (£ million)</th>
<th>Distributor</th>
<th>Genre</th>
</tr>
</thead>
<tbody>
<tr>
<td>Paddington</td>
<td>UK/Fra</td>
<td>36.9</td>
<td>StudioCanal</td>
<td>Family</td>
</tr>
<tr>
<td>How to Train Your Dragon 2</td>
<td>USA</td>
<td>25.1</td>
<td>20th Century Fox</td>
<td>Animation</td>
</tr>
<tr>
<td>Maleficent</td>
<td>UK/USA</td>
<td>19.5</td>
<td>Walt Disney</td>
<td>Fantasy</td>
</tr>
<tr>
<td>Night at the Museum: Secret of the Tomb</td>
<td>USA</td>
<td>11.9</td>
<td>20th Century Fox</td>
<td>Adventure</td>
</tr>
<tr>
<td>The Boxtrolls</td>
<td>USA</td>
<td>8.9</td>
<td>Universal</td>
<td>Animation</td>
</tr>
<tr>
<td>Annie</td>
<td>USA</td>
<td>7.7</td>
<td>Sony Pictures</td>
<td>Music/dance</td>
</tr>
<tr>
<td>Alexander and the Terrible, Horrible, No Good, Very Bad Day</td>
<td>USA</td>
<td>3.4</td>
<td>Walt Disney</td>
<td>Comedy</td>
</tr>
<tr>
<td>Earth to Echo</td>
<td>USA</td>
<td>2.9</td>
<td>eOne Films</td>
<td>Sci-fi</td>
</tr>
<tr>
<td>The Hundred-Foot Journey</td>
<td>UK/UAE/USA</td>
<td>2.8</td>
<td>eOne Films</td>
<td>Comedy</td>
</tr>
<tr>
<td>Tarzan 3D</td>
<td>Ger</td>
<td>2.5</td>
<td>eOne Films</td>
<td>Animation</td>
</tr>
</tbody>
</table>

Source: Rentrak, BBFC, IMDb, BFI RSU analysis  
Figures as at 22 February 2015.

Six of the releases in the list of the top 10 ‘12A’ classified films are action titles. The top film in this list is the highest earning film of the year *The Hobbit: The Battle of the Five Armies*, and all of the films in this list appear in the top 20 highest grossing films of the year. There is only one UK film in the list, compared with five in 2013.

### Table 1.12 Top 10 ‘12A’ classified films, 2014

<table>
<thead>
<tr>
<th>Title</th>
<th>Country of origin</th>
<th>Gross box office (£ million)</th>
<th>Distributor</th>
<th>Genre</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Hobbit: The Battle of the Five Armies</td>
<td>USA/NZ</td>
<td>41.2</td>
<td>Warner Bros</td>
<td>Fantasy</td>
</tr>
<tr>
<td>Dawn of the Planet of the Apes</td>
<td>USA</td>
<td>32.7</td>
<td>20th Century Fox</td>
<td>Sci-fi</td>
</tr>
<tr>
<td>The Hunger Games: Mockingjay – Part 1</td>
<td>USA</td>
<td>31.1</td>
<td>Lionsgate</td>
<td>Adventure</td>
</tr>
<tr>
<td>Guardians of the Galaxy</td>
<td>UK/USA</td>
<td>28.5</td>
<td>Walt Disney</td>
<td>Action</td>
</tr>
<tr>
<td>X-Men: Days of Future Past</td>
<td>USA</td>
<td>27.1</td>
<td>20th Century Fox</td>
<td>Action</td>
</tr>
<tr>
<td>The Amazing Spider-Man 2</td>
<td>USA</td>
<td>24.1</td>
<td>Sony Pictures</td>
<td>Action</td>
</tr>
<tr>
<td>Interstellar</td>
<td>USA</td>
<td>20.6</td>
<td>Warner Bros</td>
<td>Sci-fi</td>
</tr>
<tr>
<td>Transformers: Age of Extinction</td>
<td>USA/China</td>
<td>19.5</td>
<td>Paramount</td>
<td>Action</td>
</tr>
<tr>
<td>Captain America: The Winter Soldier</td>
<td>USA</td>
<td>19.3</td>
<td>Walt Disney</td>
<td>Action</td>
</tr>
<tr>
<td>Godzilla</td>
<td>USA/Jap</td>
<td>17.2</td>
<td>Warner Bros</td>
<td>Action</td>
</tr>
</tbody>
</table>

Source: Rentrak, BBFC, IMDb, BFI RSU analysis  
Figures as at 22 February 2015.
By definition, ‘15’ classified films contain stronger material than those deemed suitable for younger audiences. Depending on the type of film they are likely to involve more adult-oriented themes and the use of stronger language. This is reflected in the top 10 for 2014, where comedy is the most common genre with five titles, including *The Inbetweeners 2*, *22 Jump Street* and *Bad Neighbours* (Table 1.13). Three UK films appear in the top 10, the same as in 2013.

### Table 1.13 Top 10 ‘15’ classified films, 2014

<table>
<thead>
<tr>
<th>Title</th>
<th>Country of origin</th>
<th>Gross box office (£ million)</th>
<th>Distributor</th>
<th>Genre</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 The Inbetweeners 2</td>
<td>UK</td>
<td>33.4</td>
<td>Entertainment</td>
<td>Comedy</td>
</tr>
<tr>
<td>2 12 Years a Slave</td>
<td>USA</td>
<td>20.0</td>
<td>eOne Films</td>
<td>Drama</td>
</tr>
<tr>
<td>3 22 Jump Street</td>
<td>USA</td>
<td>18.6</td>
<td>Sony Pictures</td>
<td>Comedy</td>
</tr>
<tr>
<td>4 Bad Neighbours</td>
<td>USA</td>
<td>16.0</td>
<td>Universal</td>
<td>Comedy</td>
</tr>
<tr>
<td>5 Mrs. Brown’s Boys D’Movie</td>
<td>UK</td>
<td>14.7</td>
<td>Universal</td>
<td>Comedy</td>
</tr>
<tr>
<td>6 Lucy</td>
<td>Fra</td>
<td>14.3</td>
<td>Universal</td>
<td>Sci-fi</td>
</tr>
<tr>
<td>7 The Grand Budapest Hotel</td>
<td>USA/Ger</td>
<td>11.2</td>
<td>20th Century Fox</td>
<td>Comedy</td>
</tr>
<tr>
<td>8 Fury</td>
<td>UK/USA</td>
<td>8.3</td>
<td>Sony Pictures</td>
<td>War</td>
</tr>
<tr>
<td>9 300: Rise of an Empire</td>
<td>USA</td>
<td>7.8</td>
<td>Warner Bros</td>
<td>Fantasy</td>
</tr>
<tr>
<td>10 Annabelle</td>
<td>USA</td>
<td>7.5</td>
<td>Warner Bros</td>
<td>Horror</td>
</tr>
</tbody>
</table>

Source: Rentrak, BBFC, IMDb, BFI RSU analysis
Figures as at 22 February 2015.

Films classified as ‘18’ generally appeal to a narrower audience than other classifications, due to their strong content. In recent years, some ‘18’ classified films, such as *Brüno* and *Inglourious Basterds* in 2009 and *The Girl with the Dragon Tattoo* in 2011, have broken the £10 million barrier, and in 2013 *Django Unchained* took more than £15 million, but it has been unusual for ‘18’ films to take so much at the box office. However, in 2014, *The Wolf of Wall Street* and *Gone Girl* each grossed more than £22 million to become the first and second highest earning ‘18’ certified films of all time at the UK box office (they have since been superseded by the 2015 release of *Fifty Shades of Grey*). There are two UK films in the top 10 ‘18’ films, *Starred Up* and *Redirected* (Table 1.14).
### Table 1.14 Top 10 ‘18’ classified films, 2014

<table>
<thead>
<tr>
<th>Title</th>
<th>Country of origin</th>
<th>Gross box office (£ million)</th>
<th>Distributor</th>
<th>Genre</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Wolf of Wall Street</td>
<td>USA</td>
<td>22.7</td>
<td>Universal</td>
<td>Biopic</td>
</tr>
<tr>
<td>Gone Girl</td>
<td>USA</td>
<td>22.4</td>
<td>20th Century Fox</td>
<td>Thriller</td>
</tr>
<tr>
<td>Sin City: A Dame to Kill For</td>
<td>USA</td>
<td>1.8</td>
<td>Lionsgate</td>
<td>Thriller</td>
</tr>
<tr>
<td>Starred Up</td>
<td>UK/Ire</td>
<td>1.5</td>
<td>20th Century Fox</td>
<td>Drama</td>
</tr>
<tr>
<td>The Raid 2</td>
<td>Indonesia/USA</td>
<td>1.1</td>
<td>eOne Films</td>
<td>Action</td>
</tr>
<tr>
<td>Maps to the Stars</td>
<td>Can/USA/Ger/Fra</td>
<td>0.4</td>
<td>eOne Films</td>
<td>Drama</td>
</tr>
<tr>
<td>Stranger by the Lake</td>
<td>Fra</td>
<td>0.2</td>
<td>Peccadillo Pictures</td>
<td>Drama</td>
</tr>
<tr>
<td>A Haunted House 2</td>
<td>USA</td>
<td>0.1</td>
<td>IMG</td>
<td>Comedy</td>
</tr>
<tr>
<td>Nymphomaniac: Vol 1</td>
<td>Den/Ger/Bel/Fra/Swe</td>
<td>0.1</td>
<td>Curzon Film World</td>
<td>Drama</td>
</tr>
<tr>
<td>Redirected</td>
<td>UK/Lithuania</td>
<td>0.1</td>
<td>Koch Media</td>
<td>Comedy</td>
</tr>
</tbody>
</table>

Source: Rentrak, BBFC, IMDb, BFI RSU analysis

Figures as at 22 February 2015.