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# SPECIALISED FILMS

Image: Bajrangi Bhaijaan courtesy of Eros International

# SPECIALISED FILMS

Specialised films are a vital part of our film culture and offer audiences an experience of cinema that is very different from mainstream commercial fare. In 2015, they made up six in 10 films released in the UK and grossed £48 million.

## FACTS IN FOCUS

- ▶ A total of 456 specialised films were released in the UK in 2015 (60% of all films released) earning £48 million (3.7% of the total box office).
- ▶ Films in 38 different languages (including English and Welsh) were released in the UK in 2015. There were three releases with no spoken dialogue.
- ▶ The 277 foreign language films released in the year accounted for 37% of all releases, but shared just 2% of the UK box office.
- ▶ Hindi was the top earning non-English language at the UK box office; the highest earning foreign language film was *Bajrangi Bhaijaan* (in Hindi) which grossed £2.7 million.
- ▶ A total of 117 documentary films were released, accounting for 15% of releases but just 0.6% of the total box office. *Amy* became the highest grossing non-concert UK documentary of all time at the UK box office with takings of £3.8 million.
- ▶ There were 38 re-releases (5% of the total), accounting for 0.2% of the overall box office.



## ABOUT SPECIALISED FILMS

The BFI considers most feature documentaries, subtitled foreign language films and re-releases of archive/classic films to be specialised. In recent years some mainstream films, which were originally made and shown in 2D, have been 're-released' in the 3D format. Examples include the original *Toy Story* (released in 3D in 2009), *The Lion King* (2011) and *Beauty and the Beast*, *Star Wars: Episode 1 – The Phantom Menace* and *Titanic* (all released in 3D in 2012). These 're-releases' are not considered as specialised films in the present analyses.

Other films that do not fall into the above categories may also be considered as specialised. Generally described as films with a distinctive genre, hook or style, these releases may be less easy to define as a particular genre or may deal with more complex and challenging subject matter than the majority of mainstream films. Many are from the independent production sector (although they may be handled by a mainstream, studio-based distributor) or are made with a low production budget (compared with a studio production). They may focus more on script and character rather than effects and star names and may be expected to appeal to a narrower audience segment than mainstream films. (Non-feature film releases, such as recorded live performances, are not considered to be specialised; they are categorised as event cinema. For more information, see the Exhibition report.)

## SPECIALISED FILMS AT THE UK BOX OFFICE IN 2015

In total, 456 specialised films were released in 2015, representing 60% of all UK theatrical releases in the year (Table 1). These films grossed £48 million, a 3.7% share of total box office earnings. However, documentaries (0.6%), foreign language films (2%) and re-releases (0.2%) took very small shares of overall box office revenues.

**Table 1 Specialised films in the UK and Republic of Ireland, 2015**

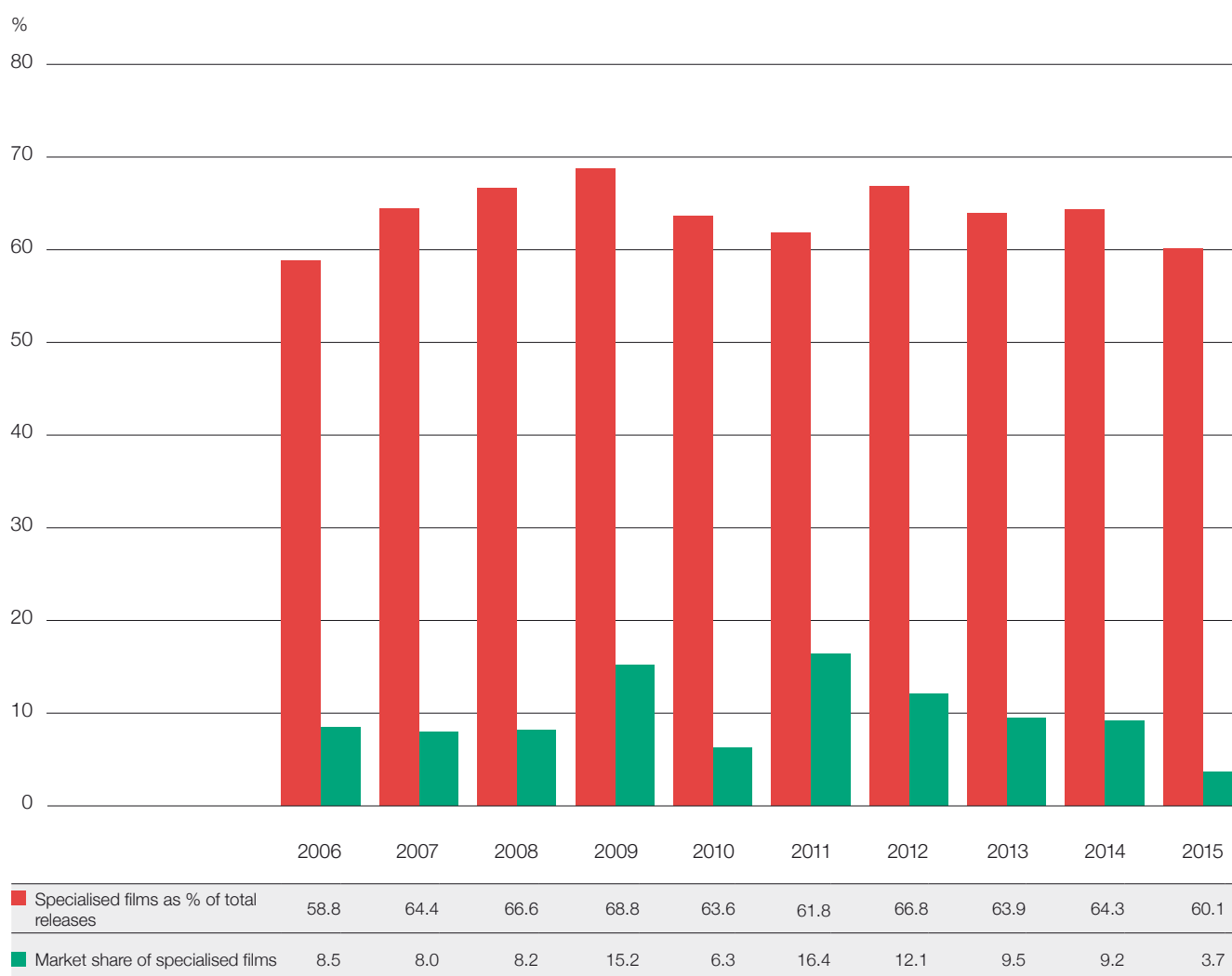
Type	Number of releases	Share of releases (%)	Gross box office (£ million)	Share of gross box office (%)	Average widest point of release
Documentary	117	15.4	8.3	0.6	27
Foreign language	277	36.8	25.6	2.0	19
Re-release	38	5.0	2.0	0.2	40
Other specialised	52	6.7	13.1	1.0	56
All specialised films*	456	60.1	48.0	3.7	27
<b>All films</b>	<b>759</b>	<b>100.0</b>	<b>1,298.4</b>	<b>100.0</b>	<b>106</b>

Source: comScore, BFI RSU analysis

\* Due to some overlap of categories (eg a film such as *Man with a Movie Camera* can be categorised as a re-release and a documentary) this total refers to the number of specialised films, not the sum total of the categories in the table.

An analysis of specialised film releases and market share from 2006 to 2015 is shown in Figure 1. The proportion of specialised film releases has been between 60% and 70% over the period while the market share for these films has remained at around 8%-9% apart from three peak years in 2009, 2011 and 2012 when a small number of specialised titles crossed over to mainstream audiences. At 3.7%, the market share for specialised films in 2015 was the lowest for the entire period, which can partly be explained by the record box office takings derived from a small number of high grossing mainstream films in that year.

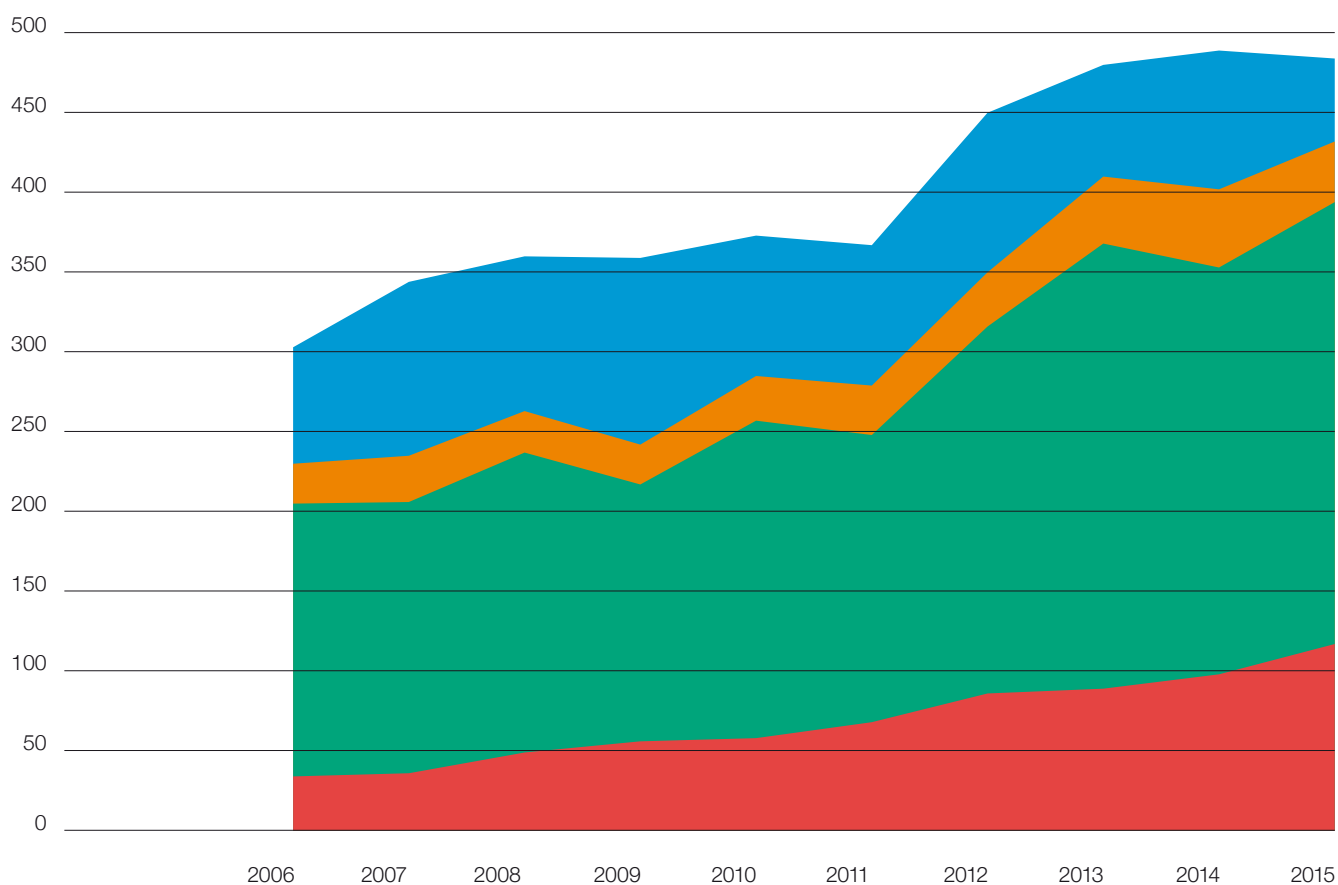
Figure 1 Specialised films, 2006-2015 (percentage of releases and market share)



Source: comScore, BFI RSU analysis

By sorting specialised films into the four separate categories mentioned above – documentaries, foreign language films, re-releases and others (films with a distinctive genre, hook or style) – we can better understand the patterns of specialised film distribution over time. As Figure 2 shows, there has been a steady increase in the number of theatrically released feature documentaries over the period – from a low point of 34 in 2006 to 117 in 2015. The number of foreign language films has also increased, from a low of 161 releases in 2009 to a high of 279 in 2013. There were 277 foreign language releases in 2015. The number of re-released films tracked by comScore each year was usually between 25 and 30 up to 2011, but then increased slightly each year between 2011 and 2014 (when it reached a high point of 49) before falling back slightly in 2015. However, the numbers do not include all re-releases, particularly limited or one-off screenings often shown in independent cinemas. The increase in the numbers of re-releases since 2011 may partly be explained by the expansion of digital distribution. Finally, the more subjective category of films with an innovative or unconventional approach, genre or style saw numbers decline from 117 in 2009 to a low of 52 releases in 2015.

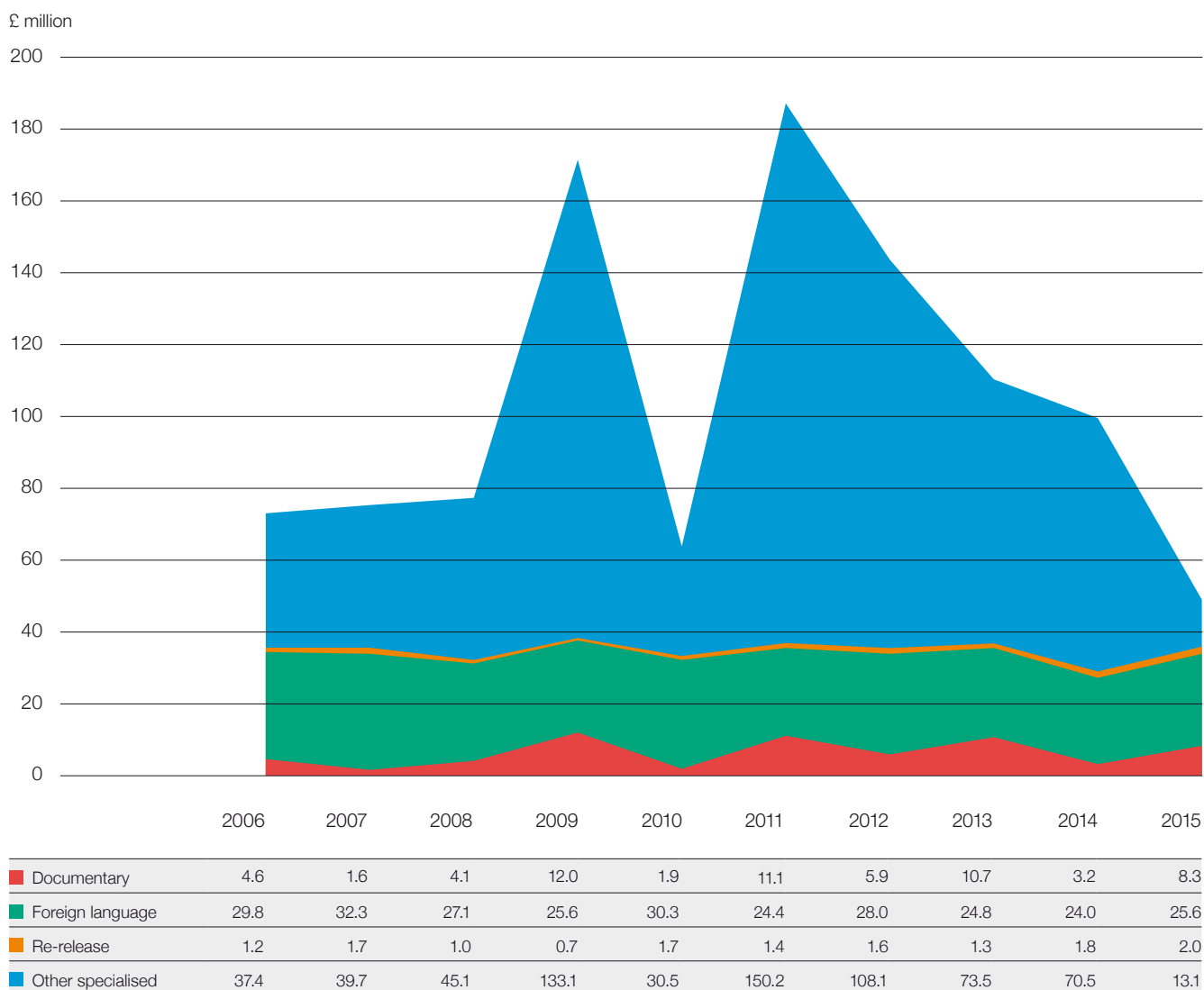
Figure 2 Number of specialised releases in the UK and Republic of Ireland, 2006-2015



Source: comScore, BFI RSU analysis

The box office performance of specialised films, again split into the four categories of documentaries, foreign language films, re-releases and other films with a distinctive hook, genre or style, is shown in Figure 3. Box office revenues for all categories of specialised films are particularly affected by the release of a small number of high earning titles. Over the period 2006-2015, revenues for documentaries have witnessed peaks with the release of a number of break-out titles such as *Michael Jackson's This Is It* in 2009, *Senna* in 2011, *One Direction: This Is Us* in 2013 and *Amy* in 2015. Foreign language film grosses have remained reasonably consistent across the last 10 years with few high earning titles like those seen in the early 2000s such as *The Passion of the Christ* in 2004 or *Crouching Tiger, Hidden Dragon* in 2001. The combined annual revenues for re-releases of archive/classic titles are consistently small, rarely rising above £1.5 million, although 2015 was a strong year with overall box office takings of £2 million led by the re-release of *Blade Runner: The Final Cut* which alone grossed £0.8 million. Finally, the more subjective category of films with non-mainstream genres or styles has achieved its highest grosses in years when a few of its titles have translated critical acclaim into box office success such as *Slumdog Millionaire* in 2009, *The King's Speech* in 2011 and *Life of Pi* in 2012. The top release in this category in 2015 was *Macbeth*.

Figure 3 Box office gross of specialised films released in the UK and Republic of Ireland, 2006-2015



Source: comScore, BFI RSU analysis

## NON-ENGLISH LANGUAGE FILMS

Films in 38 different languages (including English and Welsh) were released in the UK and Republic of Ireland in 2015, two more than in 2014 (Table 2). There were also three releases with no spoken dialogue: re-releases of Dziga Vertov's 1929 Soviet documentary *Man with a Movie Camera* and the 1928 silent classic, *Steamboat Bill, Jr.* starring Buster Keaton, and the 2015 British satire *Aaaaaaaah!* where all communication is in grunts.

After English, the most common languages, in terms of numbers of releases, were Hindi and Tamil followed by French. Hindi was again the top non-English language at the box office by value, with a 1.1% share of overall box office revenues, followed by Tamil (0.2%) and French (0.1%). There was one Welsh language film released during the year, *Dan y Wenallt*. The film was also released in English under the original title of the 1954 radio drama from which it was adapted, *Under Milk Wood*.

**Table 2 Languages of films released in the UK and Republic of Ireland, 2015 (ranked by gross box office)**

Main language	Number of releases	Gross box office (£ million)	Box office share (%)
English	427	1,039.8	80.0
English with others*	51	232.7	18.0
Hindi	40	14.2	1.1
Tamil	39	2.2	0.2
French	41	1.9	0.1
Spanish	11	1.0	0.1
Urdu	6	0.8	0.1
Swedish	5	0.8	0.1
Punjabi	20	0.7	0.1
Portuguese	6	0.6	<0.1
Japanese	8	0.5	<0.1
Arabic	7	0.4	<0.1
Farsi	3	0.4	<0.1
Italian	8	0.4	<0.1
Turkish	19	0.4	<0.1
Mandarin	7	0.3	<0.1
Malayalam	13	0.3	<0.1
German	8	0.3	<0.1
Cantonese	3	0.2	<0.1
Danish	3	0.1	<0.1
Telugu	6	0.1	<0.1
Indonesian	1	0.1	<0.1
Russian	4	0.1	<0.1
Hungarian	1	0.1	<0.1
Norwegian	2	<0.1	<0.1
Estonian	1	<0.1	<0.1
Welsh**	1	<0.1	<0.1
Georgian	1	<0.1	<0.1
Gujarati	1	<0.1	<0.1
Dutch	2	<0.1	<0.1
Bulgarian	1	<0.1	<0.1
Korean	1	<0.1	<0.1
Polish	1	<0.1	<0.1
Amharic	1	<0.1	<0.1
Bengali	1	<0.1	<0.1
Hebrew	2	<0.1	<0.1
Sotho	1	<0.1	<0.1
Dari	1	<0.1	<0.1

Main language	Number of releases	Gross box office (£ million)	Box office share (%)
Thai	2	<0.1	<0.1
Silent/no dialogue	3	<0.1	<0.1
<b>Total</b>	<b>759</b>	<b>1,298.4</b>	<b>100.0</b>

Source: comScore, BBFC, IMDb, BFI RSU analysis

\* 'English with others' includes films whose main language was English but with extensive use of other languages, such as *The Martian* in English and Mandarin and *Sicario* in English and Spanish.

\*\* Welsh is a UK official language.

The 36 foreign languages were spread over 277 releases in the UK and Republic of Ireland (37% of all releases, up one percentage point on 2014) which earned £26 million at the box office (Table 3). This represented 2% of the total gross box office for 2015.

**Table 3 Foreign language films at the UK and Republic of Ireland box office, 2006-2015**

	Number	% of all releases	Box office (£ million)	% of total gross box office
2006	171	33.9	29.8	3.5
2007	170	32.9	32.3	3.5
2008	188	35.7	27.1	2.9
2009	161	32.0	25.6	2.3
2010	199	35.7	30.3	3.0
2011	180	32.3	24.4	2.2
2012	230	35.5	28.0	2.4
2013	279	40.0	24.8	2.2
2014	255	35.8	24.0	2.2
2015	277	36.8	25.6	2.0

Source: comScore, BBFC, IMDb, BFI RSU analysis

Note: Figures as at 21 February 2016.

Films in languages from the South Asian subcontinent shared 1.4% of the box office from 16.6% of releases and films in European languages other than English earned 0.4% of the gross box office from 12.6% of releases (Table 4). Taken together, non-English language films were shown on average at 19 sites at their widest point of release (17 in 2014) compared with an average of 158 sites for English language releases.

Table 4 Language of releases in the UK and Republic of Ireland, 2015 (ranked by number of releases)

Main language	Number of releases	% of releases	Gross box office (£ million)	% of gross box office	Average sites at widest point of release
English and English with others*	478	63.0	1,272.5	98.0	158
South Asian subcontinent	126	16.6	18.4	1.4	26
European other than English**	95	12.5	5.3	0.4	16
West Asian/ Middle Eastern	33	4.3	1.2	0.1	5
East Asian	22	2.9	1.1	0.1	16
Other international	2	0.3	<0.1	<0.1	7
Silent/no dialogue	3	0.4	<0.1	<0.1	9
<b>Total</b>	<b>759</b>	<b>100.0</b>	<b>1,298.4</b>	<b>100.0</b>	<b>106</b>

Source: comScore, BBFC, IMDb, BFI RSU analysis

Notes:

\* See note to Table 2.

\*\* Includes Welsh.

Figures as at 21 February 2016.

Figures/percentages may not sum to totals due to rounding.

Table 5 shows the top 10 highest earning non-Hindi foreign language films of 2015. At number one in this list is the Argentinian black comedy *Wild Tales* (in Spanish), which took just over £0.7 million at the UK and Republic of Ireland box office. However, this film was only the fifth highest earning foreign language release in 2015 after four Hindi language titles. 2015 was the second consecutive year that the top four foreign language films were in Hindi. Furthermore, across the two years, only one non-Hindi language film grossed over £1 million, compared with eight Hindi language releases.

Three of the top earning films in the 2015 list were in other South Asian languages (Urdu, Tamil and Punjabi), while five of the films were in European languages (including three in French). Two Oscar® nominated films appear in the top 10, *The Tale of the Princess Kaguya* (in Japanese) and *Timbuktu* (in Arabic with French).



Table 5 Top 10 foreign language films (excluding Hindi\*) released in the UK and Republic of Ireland, 2015

Title	Country of origin	Gross box office (£ million)	Distributor	Main language
1 Wild Tales	Arg/Spa	0.7	Curzon Artificial Eye	Spanish
2 Force Majeure	Swe/Nor/Den/Fra	0.6	Curzon Artificial Eye	Swedish
3 Bin Roye	Pakistan	0.5	B4U Network	Urdu
4 I	India	0.4	Aascar Films	Tamil
5 The Tale of the Princess Kaguya	Japan	0.3	StudioCanal	Japanese
6 Timbuktu	Mauritania/Fra	0.3	Curzon Artificial Eye	Arabic
7 The Salt of the Earth	Fra/Bra/Ita	0.3	Curzon Artificial Eye	French
8 Gemma Bovery	Fra/UK	0.3	Soda Pictures	French
9 Sardaar Ji	India	0.3	B4U Network	Punjabi
10 The New Girlfriend	France	0.2	Metrodome	French

Source: comScore BBFC, IMDb, BFI RSU analysis

Notes:

\* For Hindi titles, see Table 6.

Figures as at 21 February 2016.

Table 6 shows the top 10 film releases of 2015 whose principal language is Hindi. At the top of the list is the drama *Bajrangi Bhaijaan*, with box office takings of £2.7 million. The top four films in the list were also the top four foreign language films of 2015, all of which took over £1 million at the box office. The combined box office gross of the top 10 Hindi language releases of the year was more than two and a half times greater than the combined gross of the top 10 non-Hindi foreign language releases.

Table 6 Top 10 Hindi language films released in the UK and Republic of Ireland, 2015

Title	Country of origin	UK box office total (£ million)	Distributor
1 Bajrangi Bhaijaan	India	2.7	Eros International
2 Dilwale	India	2.4	UTV Motion Pictures
3 Prem Ratan Dhan Payo	India	1.6	20th Century Fox
4 Bajirao Mastani	India	1.4	Eros International
5 Tanu Weds Manu Returns	India	0.5	Eros International
6 Tamasha	India	0.5	UTV Motion Pictures
7 Dil Dhadakne Do	India	0.5	Eros International
8 Welcome Back	India/UAE	0.5	Eros International
9 Singh Is Bliing	India	0.4	Eros International
10 Piku	India	0.4	Yash Raj Films

Source: comScore, BBFC, IMDb, BFI RSU analysis

Note: Figures as at 21 February 2016.

Table 7 shows the 10 highest grossing non-English language films released in the UK and Republic of Ireland between 2001 and 2015. The top film is the 2004 release *The Passion of the Christ* (£11.1 million), followed by *Crouching Tiger, Hidden Dragon* (£9.4 million) which was released in 2001. The most recent release in the list is *Dhoom: 3* which earned £2.7 million in 2013. (As the figures in the chart are rounded, it would appear that *Bajrangi Bhaijaan* should be included alongside *Pan's Labyrinth* and *Dhoom: 3*, however, its actual box office gross is slightly smaller.)

*Crouching Tiger, Hidden Dragon* is one of three Mandarin language films in the list, all of which are wuxia martial arts films, which reflects the popularity of the genre with UK audiences in the early 2000s. There are also three Spanish language films in the list (two from Spain and one from South America), and one French language title. *Dhoom: 3* is the first film in Hindi to appear in the top 10 since our records began.

**Table 7 Top 10 non-English language films released in the UK and Republic of Ireland, 2001-2015**

	Title	Language	UK box office total (£ million)	Distributor	Year of release
1	The Passion of the Christ	Aramaic/Latin/Hebrew	11.1	Icon	2004
2	Crouching Tiger, Hidden Dragon	Mandarin	9.4	Sony Pictures	2001
3	Amélie	French/Russian	5.0	Momentum	2001
4	Apocalypto	Mayan	4.1	Icon	2007
5	Hero	Mandarin	3.8	Walt Disney	2004
6	House of Flying Daggers	Mandarin	3.8	Pathé	2004
7	Volver	Spanish	2.9	Pathé	2006
8	The Motorcycle Diaries	Spanish	2.8	Pathé	2004
9	Pan's Labyrinth	Spanish	2.7	Optimum	2006
10	Dhoom: 3	Hindi	2.7	Yash Raj Films	2013

Source: comScore, BFI RSU analysis

## DOCUMENTARIES

A total of 117 feature documentaries were released at the UK and Republic of Ireland box office in 2015, representing 15% of theatrical releases. They earned £8.3 million which was 0.6% of the overall box office gross. We have split our analysis of this category into the more traditional expository or observational style of documentary and 'concert' documentaries, which feature coverage of a particular performance and behind-the-scenes footage of popular musical performers. The most successful non-concert documentary of 2015, however, was also a film about a popular recording star: British director Asif Kapadia's film about the life of Amy Winehouse was one of the top 10 independent UK films of the year and became the all-time highest earning UK non-concert documentary at the UK box office with takings of £3.8 million.

Table 8 shows the top 20 non-concert documentaries at the UK box office since 2001. The highest grossing non-concert documentary of all time at the UK box office is Michael Moore's *Fahrenheit 9/11* which grossed £6.5 million in 2004. *Amy* joins the list in second place pushing *March of the Penguins* to third and another film by Asif Kapadia, the 2011 release *Senna*, into fourth place. Another new entry in the list is a film about the lead singer of rock band Nirvana, *Cobain: Montage of Heck*. Nine of the top 20 non-concert documentaries since 2001 are UK films.

Table 8 Top 20 non-concert feature documentaries released in the UK and Republic of Ireland, 2001-2015

Title	Country of origin	Year of release	Box office gross (£ million)	Widest point of release (sites)	Distributor
1 Fahrenheit 9/11	USA	2004	6.5	200	Optimum
2 Amy	UK	2015	3.8	280	Altitude
3 March of the Penguins	Fra	2005	3.3	163	Warner Bros
4 Senna	UK	2011	3.2	358	Universal
5 Touching the Void	UK	2003	2.6	50	Pathé
6 Bowling for Columbine	USA	2002	1.7	37	Momentum
7 TT3D: Closer to the Edge	UK	2011	1.3	125	CinemaNX
8 The Imposter	UK/USA	2012	1.1	77	Picturehouse/Revolver
9 Super Size Me	USA	2004	1.1	83	Tartan
10 Marley	UK/Jam/USA	2012	1.0	333	Universal
11 An Inconvenient Truth	USA	2006	0.9	68	Paramount
12 Man on Wire	UK/USA	2008	0.9	43	Icon
13 Être et Avoir	Fra	2003	0.7	15	Tartan
14 Pina	Ger/Fra	2011	0.7	26	Artificial Eye
15 Cave of Forgotten Dreams	UK/Can/Fra/Ger/USA	2011	0.6	39	Picturehouse
16 20,000 Days on Earth	UK	2014	0.6	33	Picturehouse
17 Spellbound	USA	2003	0.5	17	Metrodome
18 The September Issue	USA	2009	0.4	18	Momentum
19 Cobain: Montage of Heck	USA	2015	0.4	85	Munro
20 Capturing the Friedmans	USA	2004	0.4	26	Tartan

Source: comScore, BFI RSU analysis

Notes:

The table does not include concert performance documentaries, IMAX-only documentaries and shorts.

Based on box office data for 2001-2015.

*Fahrenheit 9/11* is regarded as the highest grossing feature documentary of all time because, even with price inflation, it is unlikely that any documentary films before 1989 will have earned more in nominal terms.

A number of concert performance documentaries, often now in 3D, are released theatrically every year. Table 9 shows the top 10 documentaries in this category from 2008 to 2015. The highest grossing title released during the period is *Michael Jackson's This Is It*, which earned £9.8 million in 2009. The highest earning concert performance film in the UK in 2015 was *Roger Waters The Wall*, which earned £0.4 million and is just outside the top 10 concert documentaries.

Table 9 Top 10 concert documentaries released in the UK and Republic of Ireland, 2008-2015

	Title	Country of origin	Year of release	Box office gross (£ million)	Widest point of release (sites)	Distributor
1	Michael Jackson's This Is It	USA	2009	9.8	498	Sony Pictures
2	One Direction: This Is Us	UK/USA	2013	8.0	479	Sony Pictures
3	Justin Bieber: Never Say Never	USA	2011	2.3	388	Paramount
4	Katy Perry: Part of Me	USA	2012	1.2	326	Paramount
5	Hannah Montana/Miley Cyrus: Best of Both Worlds Concert	USA	2008	0.8	65	Walt Disney
6	U2 3D	USA	2008	0.7	67	Revolver
7	Glee: The 3D Concert Movie	USA	2011	0.7	335	20th Century Fox
8	Shine a Light	USA/UK	2008	0.7	159	20th Century Fox
9	JLS: Eyes Wide Open 3D	UK	2011	0.5	210	Omniverse
10	The Stone Roses: Made of Stone	UK	2013	0.5	83	Picturehouse

Source: comScore, BFI RSU analysis

## RE-RELEASES

In 2015, 38 archive/classic titles were re-released in the UK and Republic of Ireland. According to comScore these re-releases accounted for 3.6% of the year's theatrical releases and generated a combined gross of £2 million (0.2% of the total box office). However, not all box office revenues for re-releases are tracked by comScore, which primarily focuses on first-run films. Some additional revenue for films, which tend to be booked for a limited time into specialised cinemas long after their initial release, is missing from this analysis, so the actual box office share is likely to be greater.

Table 10 shows the top 20 specialised re-releases at UK and Republic of Ireland cinemas over the last 15 years. The list is topped by *A Clockwork Orange*, which grossed £2.1 million in 2000 and is the first of four entries for director Stanley Kubrick. His sci-fi epic *2001: A Space Odyssey* appears twice, at number nine from its 2014 re-release (as part of the BFI's Sci-fi season) and at number 12 from its 2001 re-release. His other entry is the 2012 re-release of *The Shining*. Alongside *A Clockwork Orange*, two other re-releases have grossed over £1 million – Steven Spielberg's 20th anniversary re-release of *E.T. (2002)* and the 25th anniversary re-release of sci-fi comedy *Back to the Future (2010)*. There is one new entry in the list: the 2015 re-release of *Blade Runner: The Final Cut* is at number four with box office takings of £0.8 million.



Table 10 Top 20 re-releases at the UK and Republic of Ireland box office, 2000-2015

	Title (year of original release)	Country of origin	Year of re-release	Box office gross (£m)	Widest point of release (sites)	Distributor
1	A Clockwork Orange (1972)	UK	2000	2.1	328	Warner Bros
2	E.T. (20th anniversary) (1982)	USA	2002	2.1	313	UIP
3	Back to the Future (25th anniversary) (1985)	USA	2010	1.2	273	Universal
4	Blade Runner: The Final Cut (2007)	UK/USA/ Hong Kong	2015	0.8	136	BFI
5	Alien (Director's Cut) (1979)	UK/USA	2003	0.5	134	20th Century Fox
6	Jurassic Park (1993)	USA	2011	0.5	277	Universal
7	Apocalypse Now (Redux) (1979)	USA	2001	0.5	22	Walt Disney
8	Jaws (1975)	USA	2012	0.4	319	Universal
9	2001: A Space Odyssey (1968)	UK/USA	2014	0.4	60	BFI
10	The Leopard (1963)	Ita/Fra	2003	0.3	5	BFI
11	It's a Wonderful Life (1946)	USA	2007	0.3	33	Park Circus
12	2001: A Space Odyssey (1968)	UK/USA	2001	0.3	4	Warner Bros
13	Breakfast at Tiffany's (1961)	USA	2001	0.3	5	BFI
14	The Shining (1980)	UK/USA	2012	0.2	29	BFI
15	Dirty Dancing (20th anniversary) (1987)	USA	2007	0.2	19	Lionsgate
16	Breakfast at Tiffany's (50th anniversary) (1961)	USA	2011	0.2	13	BFI
17	Casablanca (1943)	USA	2012	0.2	17	Park Circus
18	Chariots of Fire (1981)	UK	2012	0.2	149	20th Century Fox
19	À bout de souffle (1960)	Fra	2000	0.2	5	Optimum
20	Home Alone (1990)	USA	2012	0.2	325	20th Century Fox

Source: comScore, BFI RSU analysis



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