

April 2000

14th London Lesbian and Gay Film Festival (LLGFF)

Sergio Leone season at NFT

John Hurt Guardian Interview

bfi@Odeon Launched

First edition of Broadway Nottingham's *Out of Sight* silent film festival based on films from *bfi* Collections

Selected Highlights of the Year

May 2000

Silent Shakespeare compilation released on DVD in US

Online purchase of *Sight and Sound* magazine set up

New *bfi* Publishing catalogue published

bfi Fellowship award presented to Elizabeth Taylor

June 2000

International Federation of Film Archives (FIAP) Congress at NFT and the J Paul Getty Conservation Centre

bfi publication: *Film Parody* by Dan Harries

Sheffield Hallam University now provides access to the *bfi* Film Database – SIFT

bfi *A Midsummer Night's Dream* celebration at the NFT

Short courses on Cultural Exhibition and Film Journalism

July 2000

bfi DVD release: *Man with a Movie Camera* the first picture disk DVD released in the UK

Acquired the ground-breaking Mitchell and Kenyon early film collections

Crime Scene 2000 weekend at NFT

Morgan Freeman Guardian Interview

bfi Online redesign completed

Media Studies Conference at NFT

August 2000

NFT seasons on Marcello Mastroianni, the Olympics and films linked to Citizen Kane

Lambeth Education Action Zone Summer School took place at the NFT/IMAX/Kennington Park Centre

Fourth annual fact-packed education supplement *Mediawatch 2000* published by *Sight and Sound*

bfi published *Screening Scotland, Hitchcock Suspense Humour and Tone* and: *Encore Hollywood: Remaking French Cinema*

September 2000

bfi *TV 100*, list of favourite British television programmes announced

Overseas bookings were at a record high with 220 films distributed

TV 2000 event at NFT

The British Film Institute's mission is to develop greater understanding and appreciation of film, television and the moving image.

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Joan Bakewell CBE, *bfi* Chair

I have recently completed my first year as Chair of the *bfi* and I am happy to report that the three main objectives I outlined when I arrived are being steadfastly and rigorously pursued.

Education remains our first priority. In agreement with the purposes of the Department of Culture, Media and Sport as set out by the Film Council by whom we are funded, the *bfi* seeks to promote the knowledge and understanding of film and the moving image throughout Britain's schools and colleges. We are doing this on a larger scale than ever before through a programme of events, seminars and collaborations that is as inventive as it is resourceful. Teachers are responding with enthusiasm to our initiatives. Already new generations of children are being given insight into the richness and creative potential of film culture.

We remain committed in our determination to make our collections accessible to anyone with an interest and love of film. The broadest access comes, of course, through the internet. Already our website is one of the most respected in the field for its accuracy and scholarship. Now we are engaged in developing within the *bfi* an integrated user-friendly database that will transform the way both scholars, fans and the public in general can enjoy the treasures we hold in trust for the country. This project is being pressed forward in-house by a keen and authoritative staff.

The **J Paul Getty Conservation Centre** is central to our major obligation to preserve and restore the great film and television archive in our care. Plans are going forward for the complete renewal of the centre itself so that it becomes a global resource for archivists, scholars and students around the world. New procedures are now in place and the consequent improvements in our service have delighted many.

All these aspirations are crystallized in our plans for a *bfi* Film Centre on the south bank of the Thames. After a major architectural competition, the distinguished British architect David Chipperfield was appointed to design what will be a landmark building in the cinema world. It will house modern state-of-the-art exhibition spaces to allow access to our collections (in the interim about to go on an extended tour of the country) – our unique library of film and television reference, and five cinema auditoria, the largest of them on a scale to accommodate world-class Festival events. Already our Development Board is in place, under the chairmanship of Lord Puttnam, and among its members such stalwart supporters of film as Trudie Styler and Jonathan Ross.

I am conscious, as ever, that much of what we do is dependent on the enthusiasm and commitment of our sponsors. *Regus* and *Accenture* lead the way; many others lend support to specific enterprises – the Regus London Film Festival (RLFF), the London Lesbian and Gay Film Festival (LLGFF) among them. We owe thanks to our collaborators in the educational field, and are delighted that UCI and Odeon are extending the range of cinemas where films are programmed by the *bfi*.

In the current year, two dedicated members of the board, Barry Norman and Brian Winston are leaving us. We shall miss their professional wisdom but trust we can draw on it in the future. The *bfi* values its friends. In their place we welcome filmmaker John Akomfrah and film educationalist Elan Closs Stephens. Eric Senat remains a Vice Chairman of outstanding dedication. And Jon Teckman as Director now leads a *bfi* that has a renewed sense of purpose and direction.

Director's foreword

Jon Teckman,
bfi Director



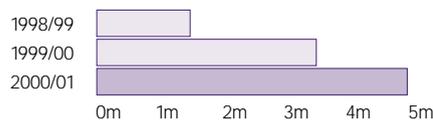
Over the past few years, the *bfi* has been aligning its activities through reorganisation and restructuring to work towards two main aims: improving the quality and status of moving image education in the UK and increasing and broadening access to the extensive collections of film, television and related material that the *bfi* holds in care for the nation.

In a remarkably busy year at all the *bfi*'s locations – Stephen Street and the South Bank in central London, Berkhamsted in Hertfordshire and Gaydon in Warwickshire our 450 staff delivered an astonishing array of excellent services, engaging the public in the marvels of the moving image.

We have made significant gains in making our resources more accessible to the public over the last few years. The number of 'interactions' with the public has increased by 300% – the *bfi* hitting the five million milestone during this reporting year. It is important that this figure continues to grow at least at the same rate in the future in our efforts to serve all UK audiences.

We now give more access to our collections than any other film archive in the world. There were almost 600,000 attendances to screenings of our material in the UK last year and a further 200,000 overseas, including the highly successful *Typiquement British* season at the Pompidou Centre in Paris – a five month long retrospective of British film, in association with the British Council.

bfi interactions with the public



Thanks to the efforts of our preservation section, eight new restorations were completed this year, which included the 333 mins epic *Napoléon* (1927) by Abel Gance in collaboration with Photoplay Productions. The new print, which contains additional footage selected and edited into the film by Kevin Brownlow, was presented with its Carl Davis score and full orchestral accompaniment to at the opening of the FIAF (International Federation of Film Archives) Congress in June. Two prints are now available for screening both in the UK and abroad and there is considerable interest from a range of venues interested in staging a full presentation with orchestra and dramatic triptych ending.

During this reporting year the *bfi* also carried out a major review of its five year Heritage Lottery Fund project which is intended to clear many of the backlogs of unacquired and unprocessed material at the **J Paul Getty Conservation Centre**. For a variety of reasons the £18 million project had fallen behind schedule. Thanks to a huge effort by everyone involved we were able to report the successful completion of the pilot project under new working arrangements that have put us right back on course. The changes made in the project will form the basis for a re-engineering of the Conservation Centre which will deliver even better care of and access to the national collections.

Our cinema exhibition activities also continue to go from strength to strength, providing challenging programmes at the National Film Theatre (NFT), Festivals and *bfi* London IMAX® Cinema. I am also particularly pleased to report new partnerships formed with commercial chains that will extend and broaden our reach to new audiences all around the UK.

Harnessing the latest information and communications technologies to deliver greater access to our holdings is a key development. In particular, in the digital arena, we are pointing the way to the future of moving images in research and education. More than 30 hours of moving image material in high quality (MPEG) digital format are now available via online terminals, together with hundreds of still photographs, script extracts, personal papers and recorded interviews from the *bfi* collections.

Our commitment to equality of opportunity and cultural diversity took another major step this year as we embarked on a series of measures to extend our provision to the UK's many and diverse cultures and communities. This work culminated in the production of phase one of our cultural diversity strategy, *Towards Visibility*, which will ensure ethnic minority audiences are engaged and identify with the *bfi*. The strategy not only represents a coherent, practical and deliverable set of proposals for improving our provision in this area, but it has also been a good example of how the *bfi* can deliver added value to its services through cross functional programmes of work.

As part of this initiative we also embarked on a pilot cultural diversity internship programme this year. The six interns recruited have now completed their placements with the *bfi*. All recruits found the programme to be a valuable part of their development. We will therefore continue this initiative and the intern period will now be extended from six months to one year.

We recognise that our success lies in the skills and commitment of our people. This reporting year we undertook a major commitment to train all staff in the use of electronic office systems to support the rollout of the new IT infrastructure. We also delivered 115 in-house courses to staff which proved to be highly successful with an average training evaluation rating of 4.1 recorded, based on a scale of 1 (poor) to 5 (excellent).

Looking to the future

All of these successes have been achieved in spite of constraints in our current operations that restrict us from doing even more. More in terms of access. More in terms of developing film culture. More in terms of broadening the spread of our educational activities. This year we formally announced four major commitments that will be necessary if we are fully to deliver our mission:

– A new **state-of-the-art *bfi* Film Centre on the South Bank**: Our plans envisage a five screen cinematheque, an expanded and updated museum, an expanded library, an educational suite, a mediatheque enabling individuals and small groups to see videos or disks or whatever the prevailing technology might be, and offices, retail and catering. Over the last year, we have made good progress on this development, working closely with our partners the South Bank Centre who are developing their overall masterplan for the area between County Hall and Waterloo Bridge. We have appointed David Chipperfield as our architects for the interior fit out. We have also established a Development Board, including Lord Puttnam (Chair), Trudie Styler and Jonathan Ross to help raise funds for this major capital development.

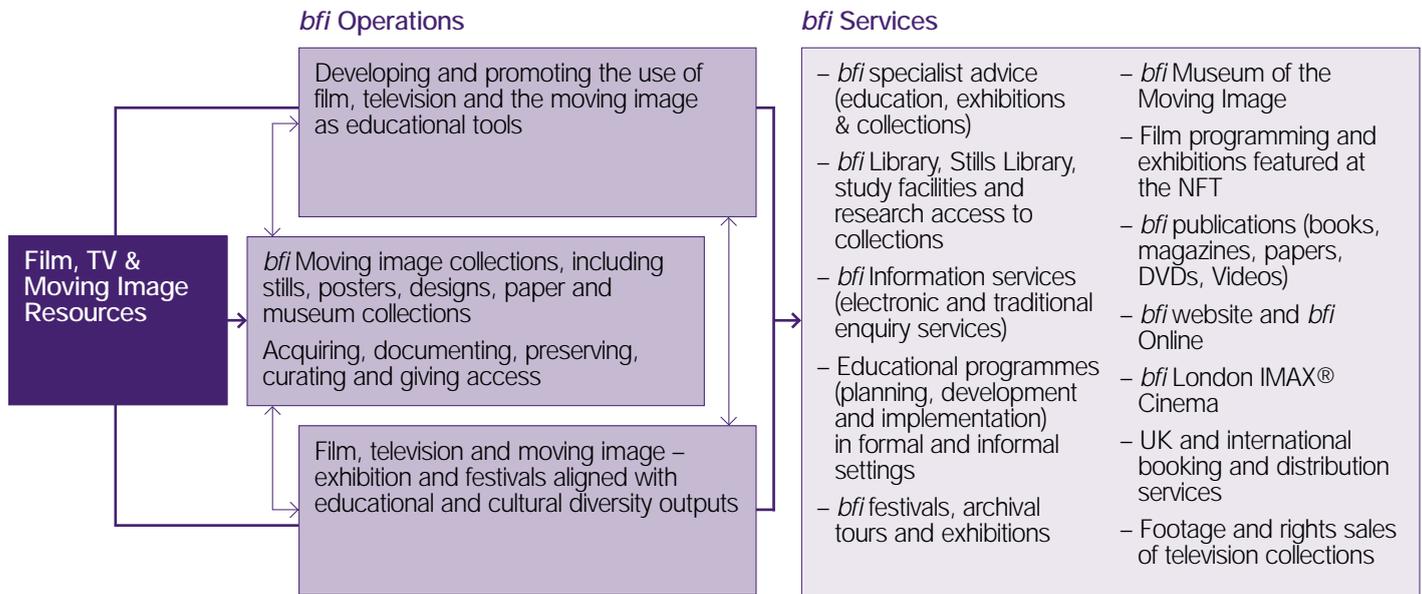
– **Developing the J Paul Getty Conservation Centre at Berkhamsted**: We intend to develop the Conservation Centre so that it is not just the greatest centre for the preservation and restoration of moving image and related materials in the world, but is also a place where researchers can go to study the moving image using primary materials. The Conservation Centre will also be the source of much of the material that will be shown at the new Film Centre.

– **Making our information holdings more accessible**: During this year we undertook a major IT development that, if fully realised, would have greatly improved the availability of resources and services on the internet. The venture required backing from commercial partners at a time when the global technology market was going through its dramatic re-evaluation and this led to the decision at the end of the reporting year that our project was not viable in these circumstances. However, our commitment to remote access still remains absolutely firm and will now be taken forward through an in-house database development. This will provide an integrated, user-friendly database which can, in turn, provide the platform to develop possible commercial activities in due course.

– **Staff development**: We need to build on the wealth of expertise that resides in our workforce to support our ambitious plans for the future. During this year we have made a major commitment to staff development aligned to a new staff pay and grading system that is directly linked to achievement. We intend to build on their platform to create a better trained, more involved and better paid workforce over the coming years.

Finally, as ever, with our annual reports, the issue becomes what to leave out, rather than what to put in. 2000/01 was a year of significant achievements for the *bfi*. The credit for this must go to our own superb staff without whom none of this would be possible, and to all our partners who help deliver film education and culture to the nation.

Who we are – the big picture



The *bfi* was established in 1933. Our main funder is the Film Council (FC) using resources delegated by the Department for Culture, Media and Sport (DCMS). Our remit (under the Royal Charter) is to foster study and appreciation of film, television and the moving image.

We are a unique organisation whose strengths lie in our collections of moving images and related material, our databases which are unparalleled in their size and diversity, our provision of mediated access to these assets, mainly through the NFT, Film Festivals and the *bfi* National Library, but also, increasingly, through online remote access and in the knowledge and expertise of our staff.

We are organised into three main operational departments:

Education encourages, promotes and facilitates understanding and learning about film, television and moving image throughout the UK. It includes the *bfi* National Library, *bfi* Publishing, Sight and Sound magazine, the Knowledge section (managing the *bfi*'s website, online services and industry/audience research), and Education Projects, which works directly with the formal and informal education sectors.

Collections cares for the UK's national moving image collection for today's users and for future generations. The department's role is to acquire and preserve the *bfi*'s collections and to ensure access to these collections to benefit ever wider audiences.

The collections include the National Film and Television Archive, the Related Collections of stills, posters, designs, paper and three-dimensional objects, and the Museum of the Moving Image (temporarily closed for redevelopment).

The Access section distributes a wide range of film and television material, principally from our own collections, through theatrical and non-theatrical release, on video and DVD and through sales and partnerships with television production.

Exhibition offers UK audiences the broadest possible range of cinema and moving image culture. It works to ensure that exhibitors (including festivals and film societies) can obtain expert advice, training and programming support. Exhibition includes the NFT in London, the RLFF and the LLGFF. It also supports a range of cultural cinema exhibition venues UK-wide including the Regional Film Theatres and the national exhibition strategy which is increasingly bringing non-mainstream films to wider audiences through partnerships with commercial cinema operators.

bfi progress in key areas in 2000/2001

Increasing learning opportunities about film and the moving image

Film education is not a single activity, it is a process in which the *bfi* helps learners, at all stages, to take 'one more step' in developing their knowledge and understanding. The *bfi*, working in partnership with other education providers, is here to ensure that everyone, whatever their level of knowledge or interest, is served to optimum effect in our efforts to deliver film culture to the nation.

Investing in future generations

Children and young adults are among the most sophisticated users of media today. The UK is also fortunate to have a top quality, highly dedicated teaching profession, particularly those teachers who, through their own initiative, are already developing new pioneering ways of introducing film culture into teaching methods and student study materials.

This year the *bfi* developed its education strategy, which seeks to build on these two essential ingredients and to raise the quality and status of film education with key policy decision makers, by providing evidence for action through:

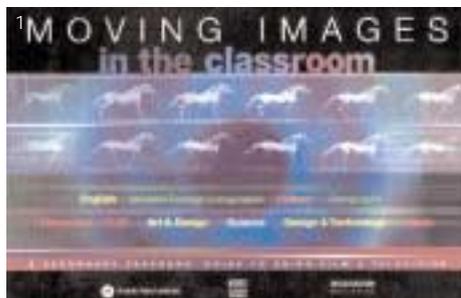
- Provision of teacher training, building a critical mass of activity within the teaching profession
- Provision and promotion of teaching resources and publications. We aim to build up a range of titles for the 5-18 age ranges, for use by both teachers and students, as part of our effort to improve the quality of teaching and learning about the moving image and to make available a wider range of source material for study
- Research into best practice
- Direct provision of education events and programmes

This year the *bfi* delivered a number of educational events to more than 25,000 attendees.

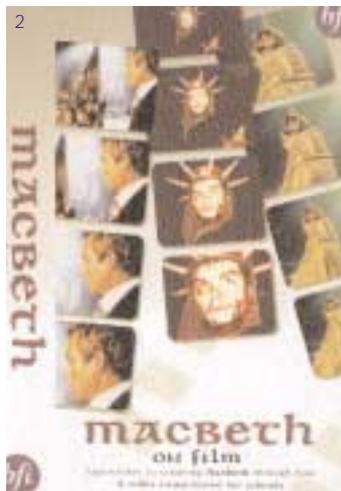
Key developments over the year have been:

The successful introduction of *Moving Images in the Classroom*, a guide for secondary school teachers to using film and television for a range of subject areas. To date over 5,000 copies have been distributed to key individuals and organisations and to targeted schools; another 2,000 have been downloaded from the *bfi* website. The Guide succinctly argues the case for accepting the moving image as a key part of a wider literacy for the 21st century, but it also offers teachers simple techniques for working with moving images more effectively, across eight different curriculum subjects. The guide provides the focus for *bfi* teacher training and events, as well as in lobbying for the wider acceptance of moving image education.

The publication coincided with the implementation of a new requirement for schools, from the beginning of the autumn term 2000, to address moving image texts as part of the National Curriculum for English. Based on simple classroom techniques, the Guide was developed with the English and Media Centre and with Film Education, both organisations being significant providers of resources and training in this field. The *bfi* also received help from the Qualifications and Curriculum Authority.



1 *bfi Moving Images in the Classroom*
2 *Macbeth on film* – a new *bfi* resource for secondary school



Associate Tutor Scheme. There is an increasing demand for high-quality expertise, not only from cinemas and arts venues but also from schools, colleges and informal learning centres such as libraries. The scheme launched in Autumn 2000 aims to build a range and quality of provision for education about the moving image right across the UK. Our partners will now have access to larger numbers of competent providers, as well as teachers, lecturers and workshop providers who can offer different kinds of knowledge and skills through events and sessions ranging from an introduced screening to an all-day animation workshop for children.

Thirty-three applicants successfully applied to the Registration Panel to join the scheme. Associate tutors will gain a range of benefits such as discounts on *bfi* resources and services, including access to a mentor.

Media Studies for the 16-18 age-group is an expanding sector with huge shortfalls in teacher training. The *bfi* is the lead provider in this area. *The Media Studies Conference*, which is an annual event, achieved its biggest ever numbers with an attendance of over 230 teachers from across England and Wales. Located at the *bfi* South Bank and King's College London, the conference provided more than 50 optional sessions addressing a wide range of teacher needs, from the basic 'How to teach...' strand to Inside Industry sessions with many industry professionals. Plenary sessions included José Arroyo on Aesthetics and the Action/Spectacle Film, and John Woodward, Director of the Film Council, in conversation with David Elstein, the CEO of Channel 5.

Understanding Film Texts by Patrick Phillips (WJEC Examiner) was published to assist teachers and students encountering Film Studies for the first time.

A resource package for primary schools entitled *Story Shorts* has been developed which provides a compilation of complete short films that complement literacy teaching without compromising the study and appreciation of the films in their own right. The pack, which includes teachers' notes, has been evaluated in a pilot study with over 35 schools covering London, Birmingham, Warwick and Bristol, including two primary schools in Bristol's Education Action Zone. Teacher training sessions and cinema screenings formed part of each pilot initiative, and *bfi* staff also observed lessons and led focus groups of both teachers and children in two primary schools in Bristol's Education Action Zone. Teacher enthusiasm for the resource has been enormous, emphasising 'the children's ability to respond critically to the films and to relate that to their story writing'. The resource was also evaluated by the National Literacy Strategy's regional officers, who endorsed its efforts to build up children's wider communicative competence. The pack will be available to all schools from Autumn 2001.



1-2 Children participating in a *Story Shorts* workshop – a new Moving Image resource for literacy in primary schools



A new programme for A level students

was piloted at the NFT. The programme featured ten screenings of contemporary films, which were introduced by industry or academic speakers and which focused on drawing out elements directly relevant to the curriculum. Two sessions were for Modern Foreign Languages students and were introduced in French. The rest were for Media Studies and Film Studies students, including titles such as *Local Hero*, *The Wicker Man* and *The Blair Witch Project*. Teachers accompanying students to the events were also able to attend a training session in advance as part of the package, in order to ensure that they made the most of the event within their teaching. The pilot, which catered for 1,600 sixth formers, has proved to be a success with delegates and the *bfi* intends to develop a larger scale programme next year with the prospect of making this more widely available at regional venues as well.

Life long learning

The *bfi*'s commitment to enjoyment and lifelong learning continued with the development of a *Reminiscence Project* which comprises three modules that aim to stimulate reminiscence about cinema going experiences in audiences aged 50+. Audiences were also able to see both familiar and new moving image material from *bfi* collections, and to use a variety of appropriate stimuli to encourage reminiscence work.

Entertaining the Nation (module one) is an actor-led event, set in a children's cinema club in 1946. It was piloted this year for older audiences and can be toured to venues such as residential homes, community centres and day centres. The monthly *Film Club* (module two) held at Age Exchange, Blackheath, provides a space for older learners to view films and have discussions, led by a *bfi* Education Officer trained in reminiscence work.

The *Talking Cinema* course (module three) ran for six weeks in September 2000 in partnership with the Westminster Education Authority. This was an experiential course for older learners at the NFT, and involved screenings and structured discussions, focusing on people's own first-hand experience of cinema.

This work is hugely empowering for older learners – the oldest *Film Club* regular participant being 95!



1 NFT programme for A level studies



2 Participants in the Age Exchange



3 Actors in *Entertaining the Nation*

Increasing and broadening access for everyone

The *bfi* is committed to increasing and broadening public access to its own collections and educational resources, as well as to other film collections across the globe. To this end it is increasingly focusing its activities to meet the needs of groups previously underserved by the *bfi*.

Key contributors to this initiative over 2000/01 have been:

The *bfi* website which recorded 3.6 million user impressions during its first full year of operation. This year, harnessing the latest information and communications technologies, we provided more ways for the public to access the UK's film and television heritage online. Important additions to the website this year include:

- **The Film Links Gateway** which contains annotated links to other websites about film and television. Information is categorised and ordered to help users navigate to the type of site that can answer their questions about film and television to their level of detail.
- ***bfi* Collections and Film Education** have been working together to create a fantastic opportunity for students to gain an invaluable insight into one of the cornerstones of the film industry – programming. This web-based project will provide school and college students with a unique chance to experience the challenges of planning a festival, arranging the marketing and getting the show on the road.

– **The *bfi* National Library's** book catalogue, with more than 42,000 records, was made available for the first time on the Internet, allowing users everywhere to research our vast collection of books on film and television. As well as reference books, the database lists pamphlets, bibliographies, PhD theses, directories, yearbooks, annual reports, encyclopedias, filmographies and published scripts. Searches may now be made by film title, personality, subject and keyword, as well as book title and author. Digitisation of study guides and bibliographies produced by the Library has significantly increased access to the use of these resources from 1,000 hard copies distributed a year to c36,000 electronic downloads recorded annually. More details are available at www.bfi.org.uk/library.

The *bfi* National Film Theatre (NFT): The NFT is renowned as the place to see the world's biggest and best choice of films. However, it is more than just a cinema. Through specially programmed film seasons it provides the forum for the public to gain a unique insight into the world of film and film culture. The NFT continued to deliver increased audiences through the successful implementation of a new programming strategy which provides a more coherent message to the public about what the NFT is here to deliver with improved programmes of screenings, seasons and events. These changes have also supported the further roll out of *bfi* programming to regional film theatres, independent cinemas and commercial chains, helping us to reach new audiences.



1 *bfi* Website: www.bfi.org.uk

Key highlights of seasons provided at the NFT this year included:

The Max Ophuls retrospective season in collaboration with the Edinburgh International Film Festival, provided audiences with the opportunity to see the works of one of the few filmmakers to have shown consistency of visual style and technique, across so wide a range of national cinemas and industries. Twenty titles were screened at the NFT to busy and very appreciative audiences. Introductions accompanied some screenings with discussions afterwards.

Brazil: Cinema Novo and Beyond. This season provided audiences with an insight into the changing face of Brazilian cinema from the 1960s to the present and depicted the gradual political liberalisation of artists from the state. The main season ended with the return to democracy and increasing freedoms, but also with the crisis and dismantling of state-led Brazilian cinema under new neo-liberal regimes. To complement this season the NFT took a close up look at the works of filmmaker Walter Salles, including *Central Station*, the moving story of a young illiterate boy desperately seeking his father.

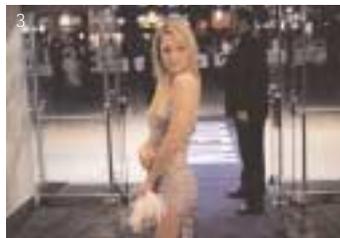
The Other British Cinema. A collaboration with the Lux Cinema this season aimed to move the focus of attention and discussion of 'British Cinema' from hits such as *Notting Hill* and *The Full Monty* to the works of another strand of British filmmaking which is too often either completely forgotten about or dismissed as elitist or irrelevant. The programme comprised fictions and documentaries through to autobiographical recollections and covered subject areas such as sex, gender, race, family, age, class, politics, nationality, war, art and film itself. These types of programmes are important to ensure there is room for diversity, change and experimentation as these are signs of a healthy society and culture.

Beyond Hollywood: The films of John Cassavetes. This season celebrated the works of the godfather of independent cinema. In 1959 *Shadows*, the story of a New York family, marked the arrival of a new kind of filmmaking – spontaneous and streetwise. Cassavetes remained true to this vision of filmmaking for the next three decades. After Orson Welles, Cassavetes may be the single most influential American filmmaker of the last century. His constantly surprising and idiosyncratic works remain without parallel, sometimes dizzily hilarious, often devastatingly moving, and always absolutely unforgettable.

bfi Access

In addition to revivals of new prints of important historical titles which form the centrepiece of a number of NFT seasons, the *bfi* also operates a service which allows prints of titles in its collections, many of which are not available elsewhere, to be made accessible to cultural cinemas both across the UK and internationally. Important releases for this year included: *Once Upon a Time in the West* which played as part of the Sergio Leone season before going on to play successfully for months across the UK and Pasolini's *Salò*, certificated for the first time in the UK, which was initially screened as part of the NFT Sex season, before being shown in mainstream cinemas and eventually released on DVD and video.

A number of specialist archival strands also featured at the NFT, among them tributes to famous 1920s-30s band singer Al Bowlly and inventive comic Arthur Askey. Films depicting the careers of the director Bernard Vorhaus, the British actor Miles Mander, ex-Olympic athletes Sonja Henie and Johnny Weissmuller were also screened. Work is currently underway to release special Archive programmes on early cinema colour featuring *The Open Road* by Claude Friese-Greene, and a recreation of the programme of the London Film Society on its 75th anniversary on DVD.



- 1 *Dona Flor and her Two Husbands* from NFT season Brazil: Cinema Nova and Beyond
- 2 *Husbands* from John Cassavetes season
- 3 Kate Hudson at the European Gala Premiere of *Almost Famous* at the RLFF

bfi Major Festivals: The Regus London Film Festival (RLFF) enjoyed its most successful year ever in 2000, confirming its long-term pattern of sustained growth. The programme presented no fewer than 190 feature films and 65 shorts – the largest film event ever presented in the UK. Alongside the screenings, the Festival also attracted 350 filmmakers from around the world. The ambitious programme with films from 50 countries and no less than 53% non-English language material attracted more than 122,000 people, again a new record, with an occupancy rate of 74%. Once again, the festival featured some of the most acclaimed films of the year including, the European Premiere of Cameron Crowe's *Almost Famous* attended by the film's star, Kate Hudson and the British premiere of Ang Lee's *Crouching Tiger, Hidden Dragon* – two of the three films that dominated awards ceremonies in the last twelve months.

Other highlights included:

- The World Premiere of Philip Kaufman's *Quills* – attended by Geoffrey Rush, Michael Caine, Kate Winslet and Joaquin Phoenix
- The British Gala of Jonathan Glazer's *Sexy Beast*
- The premiere of avant-garde filmmaker Ken Jacobs' *Nervous System Performances* supported by the Arts Council of England (ACE)
- Royal Gala Premiere of *Into the Arms of Strangers*, attended by Prince Charles
- Jean-Pierre Sinapi's *Uneasy Riders* receiving both the FIPRESCI Critics' Prize and the Satyajit Ray Award
- An extensive educational programme, which included 13 events aimed at children and young adults and life long learners

At the RLFF closing night gala in the Odeon, Leicester Square, the screenwriter Kenneth Lonergan won the *bfi*'s coveted Sutherland Trophy for his impressive debut in the director's chair, *You Can Count on Me*, starring Laura Linney.

The **bfi London Lesbian and Gay Film Festival (LLGFF)** was also the most successful festival yet, with a record box office and an increase on last year's total admissions to 21,571. There were 181 films screened from more than 40 countries, including Thailand, Iceland, Hungary and Taiwan. The *bfi* was particularly thrilled to have showcased such a strong range of European films such as *Krampack* and *Gaudi Afternoon*.

The festival saw unprecedented demand for lesbian and gay themed films, with 37 completely sold out, or near sell-out screenings, including *The Monkey's Mask*, *Presque Rien*, *Queer as Folk – US version* and *101 Reykjavik*. Highlights from the festival included Kelly McGillis's American Airlines Master Class – a questions and answers session about her career; European premiere screenings of *Family Pack* and *Miami Moist*; David Benson's *Bona Cornucopia*, a live tribute to the queen of double entendre Kenneth Williams. The films *Urbania* and *The Girl* were also greatly appreciated by cinema audiences and, as usual, Cine-oke was a fabulous success – a wonderful mix of film and karaoke presented by the BBC London Live DJ Amy Lamé.

A record number of overseas industry guests, which included 86 international filmmakers and 98 industry delegates, attended this year's LLGFF, further enhancing its reputation on the international film festival circuit. This was all made possible by the first ever LLGFF Principal Sponsor *Queercompany.com*, whose financial support and fantastic festival website enabled a hugely successful and lively film festival. We were also indebted to our principal media partners, *Gay Times* and *Diva*, for providing our festival supplement and to all our other cash and in-kind sponsors for making this festival so successful.

bfi London IMAX® Cinema. Made possible thanks to £15 million from the Arts Council of England's Lottery Fund, the £20 million *bfi* London IMAX® Cinema which opened in May 1999, performed successfully in its second year of operation, exceeding 380,000 admissions.

A highlight of this year's programme was *Fantasia 2000*, an updating of Walt Disney's classic animated feature, with new segments created especially for the large format. Particularly encouraging has been the response to the cinema's weekend drop-in workshops. An *After Dark* programming strand was also successfully introduced, presenting epic feature films such as *Apocalypse Now*, *Titanic*, *Goodfellas* and *Gladiator*, on 70mm or 35mm on the last weekend of each month. Programme details are available at www.bfi.org.uk/imax

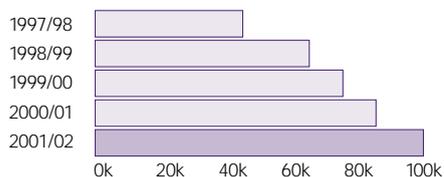


- 1 Michael Caine and Kate Winslet at the World Premiere of *Quills* at the RLFF
- 2 *Presque Rien* from the LLGFF
- 3 *Cyberworld* at the London IMAX® Cinema

bfi Video and DVD releases. As well as achieving a significant increase in sales, *bfi* Video/DVD published an increasing number of titles from the core archival collections. This area of *bfi* activity is making a significant contribution to increasing access. This year the *bfi* launched *The History of the Avant Garde*, a new series of video releases celebrating the independent vision of filmmakers such as Man Ray and Kenneth Anger, whose radical and innovative ideas have explored the limits of cinema during its first one hundred years. Three films from the series have been released this year and includes Errol Morris' *The Thin Blue Line*, which broke new cinematic ground and established a new film genre – the non-fiction feature – in the tradition of Truman Capote's *In Cold Blood*. In the dual role of director and detective Morris creates a fascinating collage, using interviews, film clips, illustrations and reconstruction to draw the audience into the investigation of a brutal and senseless murder to Philip Glass' haunting and fatalistic score.

Following on from the phenomenally successful release of *Seven Samurai* on DVD (27,739 units sold during this year), the *bfi* continued to celebrate the works of the Japanese director Akira Kurosawa with the release of *Yojimbo* on DVD (5,689 units sold to date). This work offers audiences an opportunity to see a shift from the preachiness of some earlier Kurosawa movies to a story about a mercenary hired as a 'yojimbo' or bodyguard by rival factions in a small town – loosely remade by Sergio Leone as *A Fistful of Dollars*.

bfi DVD & Video Sales



Other videos and DVDs released this year include:

- *Martin Scorsese: A Personal Journey through American Movies*
- *Man with a Movie Camera*
- *People on Sunday*
- *Salò o le 120 giornate di Sodoma*

More details are available on the above releases, as well as all *bfi* releases on www.bfi.org.uk/bookvid/videos

bfi Online, the multimedia pilot offering digital access to our collections, received a facelift and a substantial increase in content. A new web browser-based interface delivers a more user-friendly, reliable service. More than 30 hours of moving image material in high quality (MPEG) digital form are now available via the *bfi* online terminals, together with hundreds of still photographs, script extracts, personal papers, and recorded sound interviews from the *bfi* collections. There is a comprehensive exploration of Sir Alfred Hitchcock's British career, plus sections devoted to Powell & Pressburger, Alexander Korda, silent British comedy and TV drama. A two-year pilot scheme began with the Technology College Trust, introducing *bfi* Online in ten specialist schools and media arts colleges, in addition to its three existing locations in London and Nottingham. More details are available at www.bfi.org.uk/bfionline

bfi SIFT database is now available via direct dial connection in an additional five sites across the UK: The National Library of Wales, Aberystwyth; the University of Exeter; Sheffield Hallam University; the University of Ulster, Belfast; and Scottish Screen, Glasgow.

bfi Publishing. *Screening Scotland* by Duncan Petrie was a notable contribution to the *bfi*'s UK-wide remit with a timely analysis of the industry north of the border. *The Higher* heralded it as 'by far and away the best assessment of Scottish cinema yet'. Actor Simon Callow's *bfi* Film Classic, *The Night of the Hunter* followed the successful re-release of this title by *bfi* last year. And two new series: *Sight and Sound Readers* for film enthusiasts and *Understanding the Moving Image* for 16-plus students (and their teachers) made their first appearances.



- 1 *Man with a Movie Camera* *bfi* DVD release
- 2 *Screening Scotland* *bfi* Publications
- 3 *The Night of the Hunter* *bfi* Film Classics Publications

Raising awareness of film culture

Promoting British film culture overseas: Typiquement British

The *bfi* in collaboration with the British Council in Paris presented Typiquement British – the largest ever film festival of British films in Paris, with 60% of prints supplied by the *bfi*. The five month festival portraying over 200 British films ranging from the work of the earliest British pioneers to that of the latest practitioners, provided the most extensive season of British films, all with subtitles, with some films premiered in France for the very first time. The festival opened at the Centre Pompidou with a gala performance of Basil Dearden's 1946 drama *The Captive Heart* starring Michael Redgrave and his wife Rachel Kempson and many members of the Redgrave dynasty came out to support the occasion.

Shared midsummer dreams

On Saturday 24 June 2000, we celebrated midsummer at the *bfi* NFT with something for everyone. A screening of Max Reinhardt's lavish version of *A Midsummer Night's Dream* (1935) was enhanced by costume characters from our Museum Actors' Consultancy Service (MOMI Acts), a pre-film talk about the screen adaptation, a workshop and a highly impressive two-week foyer display of film stills, posters, books and magazines from the *bfi*'s collections.

This project, which attracted local television coverage, complemented a Library Association promotional campaign themed to *A Midsummer Night's Dream*, and the London String of Pearls millennium initiative, boosting public access to cultural attractions along the Thames.

Wild about animation

2001 marked the centenary of Walt Disney's birth and the *bfi* celebrated this special occasion with a six-month celebration of the world of animation for children, under the title *Drawn to Be Wild*. Thanks to contributions from Crayola, Macromedia and Film Education, the *bfi* delivered programmes of international animated features and shorts at the NFT and touring to some 30 cinemas around the UK; talks and workshops; and the creation of a substantial new *bfi* website specially for children at www.bfi.org.uk/wild. A special *bfi* website was also created with our partner organisation, Film Education, containing a host of ideas and materials available for teachers to browse and download. There was also an online information service about animation provided by writer and animation expert, Brian Sibley.

The event attracted mass coverage and was featured on CBBC's *Blue Peter* on 26 January 2001. *Blue Peter* presenter, Konnie Huq, attended the *Drawn to Be Wild* launch at our own Film Café, together with the project's patron, *Thunderbirds* creator, Gerry Anderson, and a class of pupils from Newnham Croft Primary School, Cambridge, who won a *bfi* competition to design the *Drawn to Be Wild* logo. *Blue Peter* viewers voted Aardman's *Chicken Run* their favourite film from a shortlist of recent animated classics, and screenings took place at ten multiplexes in England, Wales, Scotland and Northern Ireland.



- 1 Typiquement British – The Redgrave family setting off to France
- 2 *A Midsummer's Night Dream* at the NFT
- 3 Gerry Anderson with pupils at the launch of *Drawn to Be Wild*



bfi TV 100

Following on from the success of the 1999 *bfi 100* all-time favourite British feature films, in 2000 we offered the *bfi TV 100*. This was a companion list of the favourite home-grown television programmes, compiled from the votes of more than 1,500 members of the TV industry throughout the UK. Topped by the BBC's wonderful *Fawlty Towers*, the *bfi TV 100* spanned the decades (1950s -1990s) and across the genres.



1 Anthony Andrews at the launch of *bfi TV 100*

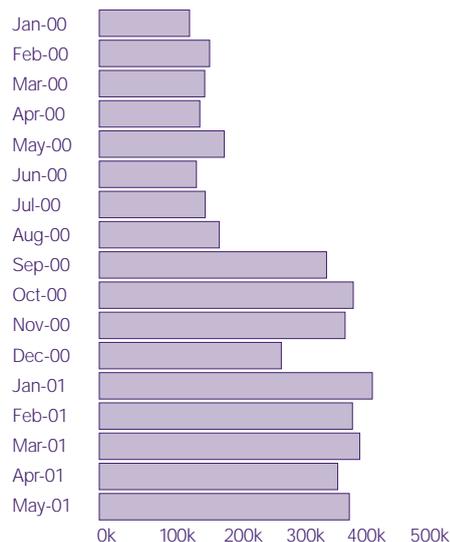
Hosted by *bfi* Fellow Michael Parkinson CBE, the launch of the list attracted dozens of actors, presenters and programme-makers, and became a real celebration of the UK's vital TV heritage. Every programme on the list is preserved and may still be watched today. In January and February 2001, the NFT played an extensive selection of the shows for today's audiences to review and enjoy.

The *bfi TV 100* 'top ten':

- 1 *Fawlty Towers* – BBC 1975 & 1979
- 2 *Cathy Come Home (The Wednesday Play)* – BBC 1966
- 3 *Doctor Who* – BBC 1963-89 & BBC/Universal 1996
- 4 *The Naked Civil Servant* – ITV/Thames 1975
- 5 *Monty Python's Flying Circus* – BBC 1969-74
- 6 *Blue Peter* – BBC 1958-
- 7 *Boys from the Blackstuff* – BBC 1982
- 8 *Parkinson* – BBC 1971-82/1998-
- 9 *Yes Minister/Yes Prime Minister* – BBC 1980-86
- 10 *Brideshead Revisited* – ITV/Granada 1981

The event was made available on the website and attracted many hits. You can explore the full 100 lists online at www.bfi.org.uk/bfi100 (films) and www.bfi.org.uk/tv100 (television programmes). National events such as these create greater awareness of *bfi* resources available to users throughout the UK and have resulted in increased website activity since the event.

www.bfi.org.uk: overall page impressions



Latif Imdad Hussain Systems Manager, IT

My role is to ensure that the *bfi* computer systems are kept up to date and are up and running. Every day is different. Sometimes our planned work has to take a backseat depending on the problems that arise that day. I also help to devise and implement strategies for the department.

One of our big successes this year was to help create a centralised online library book catalogue (OLIB). Apart from the technical aspects of implementing this facility, the project involved convincing colleagues of the benefits of developing resources this way. The catalogue is now online and accessible to both in-house and web users: a big step forward for the *bfi*.

Upgrading the network infrastructure to bring it in line with current technology and standard systems, and ensuring that the network is 'future proof' has been another major undertaking this year. It has been very satisfying to see these changes being implemented, especially as I helped to develop the strategy.

Security of data, especially in line with the new Human Rights Act, is something we will be addressing in the future. Internet policies and guidelines also need to be implemented, as well as facilities for mobile users, in order to provide as flexible a service as possible. The development of an integrated film database, fully accessible via the Internet, is another major project. I think by digitising our collections, we will make great strides in becoming the world's leading information source for film and television-related material.

The *bfi* is a good organisation to work for as it has a good blend of people to work with. I have been here for ten years so have seen a lot of changes but remain through choice. In my line of work I know there are greater financial gains to be made in the technology and finance sectors but I like the diversity of working at the *bfi*.

Wendy Earle Resources Editor, Education Projects

It is my responsibility to develop resources which help to promote moving image education in schools. Working with my colleagues, I have to identify what teachers need to know about moving image education and how we can get new ideas about teaching with the moving image across to them. This involves consolidating our existing resources, looking at what the *bfi* has already published in terms of books or videos, and identifying gaps that we can fill.

Over the past year I have developed a new annual catalogue of *bfi* products for schools and colleges, which combined with a new distribution system, has created a 'one-stop-shop' for *bfi* educational resources. Another success has been *Moving Images in the Classroom*, which is a teachers' guide to using film and television. This is a consolidation of several years' work by colleagues in moving image education and represents an important step in getting our message across. It has been widely distributed both in the UK and overseas.

I have also established a publishing programme to produce resources for teachers in primary and secondary schools and FE colleges. I have commissioned a wide range of materials including *Show Us a Story!*, a guide to help primary teachers use films more effectively; *Story Shorts*, a moving image pack to support the development of literacy skills; *Macbeth on Film*, a teaching pack including a video compilation; and an interactive CD-ROM, *An Introduction to Film Language*.

The main challenge over the coming year is to identify materials from the *bfi*'s archives which can be developed for the schools market. We are currently producing a compilation on the Suffragettes, which we hope to publish in a teaching pack early next year. I hope this will be the start of a new series of *bfi* resources to support the teaching of history and citizenship in schools – and an important step in the process of making *bfi* materials more accessible. Helping to fulfil this potential is what I find most challenging, interesting and exciting about working here.



1 Latif Imdad Hussain, Systems Manager, IT
2 Wendy Earle, Resources Editor,
Education Projects

João Oliveira
Technical Manager, Conservation
Centre, Berkhamsted – recently
appointed Head of the FIAF
Technical Commission

My job is to ensure that the Conservation Centre is implementing best practice and using the most effective technology to carry out its work.

Most of my work is carried out in the research and development laboratory. Here we work on the basis of testing hypotheses, and if they prove to be correct, changing the working practices of the conservation centre accordingly. It is all about rethinking the way we do things. For example, carrying out conservation repairs to film negatives affects the stability of the film, generating further problems in the future. So, instead of making changes to the negative, we are looking at modifying the printing process to compensate for these imperfections; achieving the same end without destabilising the film.

Another area of investigation is in the field of restoration. When restoring film we try to ensure that the constitution of the final product is as close as possible to when the film was first made. We know that special finishing techniques were used on film stock in the early era of cinema (1910 - 1930) so we are carrying out a series of studies to investigate how we can re-create these effects using modern chemicals on modern stock – effectively we are carrying out an archaeological-type research process into the early practices of film technology. We also have to adhere to modern working conditions and health and safety practices so it really is very challenging.

The restoration of *The Magic Box* has been another exciting project which has incorporated some techniques we have developed here in the laboratory.

There are some fascinating challenges ahead. If we are the guardians of the moving image we need to start engaging with the advancements of digital technology; I am not conservative or purist in my approach and believe we must welcome everything which can benefit our work. The *bfi* has a wonderful and diverse collection – there is everything that I could dream of here to work on in the future.

Julie Pearce
Programme Co-ordinator, Programming

I am part of the programming team that decides what is screened at the NFT. At the NFT we show films and television from all around the world. We all bring our own ideas to the table and additionally are open to suggestions from colleagues within the film industry, critics and members of the public. We also take interest in the programmes of other like-minded cinemas worldwide. I also work for the LLGFF and the RLFF.

Once we have decided the programme, the Programme Co-ordination team is then responsible for locating screening copies of the films we have selected and gaining permission for these screenings from the relevant rightsholders. Ours is essentially a detective job – screening copies can often be difficult to locate and tracing rightsholders can be equally problematic. We consult our records from previous screenings at the NFT, take advice from other departments within the *bfi* and consult a range of contacts around the world. The job is very much about building up contacts and everyday you gain more experience and make new friends. Also, working internationally requires complete flexibility – this certainly isn't a nine to five job.

Our Robert Altman retrospective in January 2001 was a great success. Robert Altman visited the NFT to give a career interview, *The Long Goodbye* was re-released on a new print, and we screened some of his US TV work in collaboration with the Museum of Television & Radio in New York.

As well as other projects we are currently working on the Akira Kurosawa and Alec Guinness retrospectives which will form part of the year-long 50th anniversary celebrations of the NFT in 2002.

I am also lucky to attend various film festivals and meetings abroad and hear nothing but praise for the work we do here. It is definitely the respect and good thoughts we receive from colleagues that makes my difficult and challenging job all the more rewarding.



1 João Oliveira, Technical Manager,
 Conservation Centre, Berkhamsted
 2 Julie Pearce, Programme Co-ordinator,
 Programming

bfi working in partnership

Two new major sponsors

The *bfi* was delighted this year to welcome two major sponsors to the *bfi* family.

Regus became the first ever title sponsor of our annual London Film Festival. This year's acclaimed event, the 44th, attracted a record 122,000 attendances to cinemas across the capital in the first two weeks of November, then the UK-wide festival tour visited more cities than ever before. We are excited about our new relationship with *Regus* and look forward to it flourishing further in subsequent years. The *bfi* also formed an association with *Accenture* which will now enable *bfi* to bring eight classic feature films back into theatrical distribution, on brand new 35mm prints, each with a gala 'premiere'. These will all be films for which there are currently no good prints available in the UK but which programmers and audiences regularly request. Titles released in this year are:

Some Like It Hot (1959),
re-released by the *bfi* in October 2000

Breakfast at Tiffany's (1961),
re-released in February 2001

Don't Look Now (1973),
re-released in March 2001

Breakfast at Tiffany's, performed well beyond original expectation, exceeding the projected 20,000 cinema admissions within the first 20 days. All new prints are now available for regional distribution and can be booked through the *bfi* Bookings service. FIAF 2000 also benefited from sponsorship from *Accenture*.

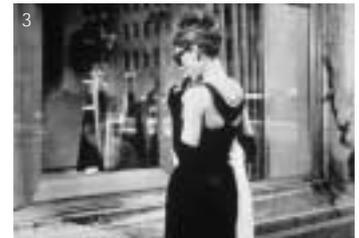
Working with commercial exhibitors – extending our reach

Two collaborations with commercial exhibitors were formed this year: *bfi@Odeon* and *bfi@UCI*. These partnerships bring the *bfi* and a new series of programming initiatives to eight Odeon cinemas and over 35 UCI cinemas around the country.

The *bfi@UCI* initiative features one-day bookings in all UCI Cinemas except the Empire, Leicester Square. These include the latest UCI Cinemas known as the *filmworks* in Manchester and Greenwich. The programme kicked off with the new Australian comedy *The Dish* and closed with a new British comedy, by director Mel Smith, *High Heels and Low Life*. Included in the programme was a season of seventies movies based on the best selling book *Easy Riders and Raging Bulls*, by Peter Biskind. The mini-season included Martin Scorsese's *Taxi Driver* and Francis Ford Coppola's *The Godfather*. Also part of this initiative, building on the *bfi's* relationship with commercial cinemas, are screenings of *Singin' in the Rain*, *Some Like It Hot* and *Breakfast at Tiffany's* – already one of the *bfi's* most successful reissues.

Northern Ireland Digital Film Archive

November 2000 saw the launch of the Northern Ireland Digital Film Archive, developed by the Northern Ireland Film Commission with support from the *bfi* and the Heritage Lottery Fund (HLF). Now available online at six educational centres across Northern Ireland, including Belfast, Derry, Coleraine and Omagh, this Archive presents some 50 hours of digital video reflecting the history and culture of Northern Ireland from 1897 to 2000. Please see www.nifc.co.uk/news/archive.html



- 1 *Crouching Tiger, Hidden Dragon* featured at the RLFF
- 2 *Some Like It Hot* *bfi* Theatrical Release
- 3 *Breakfast at Tiffany's* *bfi* Theatrical Release

bfi in pursuit of excellence

Recognising excellence in the film industry: *bfi* fellowship awards

The *bfi* presented *bfi* Fellowships to two individuals for their outstanding contribution to the film industry. The 51st award, a silver plaque appropriately studded with a diamond courtesy of DeBeers, was given in May 2000 to Dame Elizabeth Taylor on the occasion of a tribute dinner at The Dorchester in aid of the Red Hot AIDS Charitable Trust and the Dame Elizabeth Taylor AIDS Foundation. Then in January 2001, our 52nd Fellowship went to the independent American filmmaker, Robert Altman, following a lively interview on stage at the NFT and a screening of one of his most notable works, *The Long Goodbye*. The *bfi* followed this up with an extensive tribute celebrating the works of the three times Oscar® nominated filmmaker, which included new prints of at least seven of his films. One new print is of *MASH* (1969), the anarchic black comedy starring Donald Sutherland and Elliott Gould, which established Altman as a major Hollywood player. The retrospective included some of his early television work, rarely seen in recent years, alongside the features, including *The Long Goodbye*, *Nashville*, *A Wedding*, *Short Cuts* and *The Player*.

Promoting excellence in archive management

The *bfi*'s **J Paul Getty Conservation Centre** at Berkhamsted is the national centre for the collection, restoration, storage and preparation for access of film, television and related collections. Spanning over a hundred years of feature, non-fiction and television titles, it holds the largest collections of the moving image in Europe.

As custodians of the national collections the *bfi* must preserve these collections to the highest standards and make them available in easily accessible formats (where appropriate) in order to offer invaluable insights into the 20th century itself, and to act as a research centre for the media themselves.

This year the *bfi* hosted the 56th Annual Congress of the International Federation of Film Archives (FIAP) at the NFT and the **J Paul Getty Conservation Centre**, sponsored by *Accenture*. The main symposium of the congress was *The Last Nitrate Picture Show* which explored the archival problems of this unstable medium of half of film's history, but also celebrated its glorious quality on the screen.

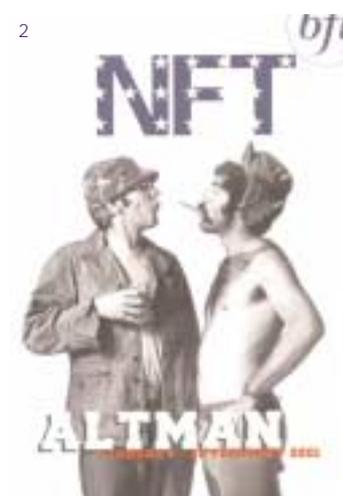
'It is most unusual for audiences nowadays to have the chance to see nitrate film, as opposed to modern safety stock or digitally projected images, and several rare prints will be put on public show at the NFT.'

Jon Teckman,
speaking at the opening of FIAP 2000

The congress opened on 3 June with the premiere at the Royal Festival Hall of a brand new *bfi* restoration of Abel Gance's 1927 333min epic, *Napoléon*, in association with Photoplay productions. With a live orchestral accompaniment, composed and conducted by Carl Davis, the performance drew a prolonged standing ovation. Lord Attenborough CBE kindly agreed to be Congress Patron and attended several events, in which some 300 delegates from film archives around the world took part.



2



3



- 1 Dame Elizabeth Taylor receiving her *bfi* Fellowship from Joan Bakewell, *bfi* Chair
- 2 Robert Altman season at the NFT celebrating his *bfi* Fellowship
- 3 Premiere of *bfi* restored print of Abel Gance's *Napoléon* at FIAP 2000

bfi rewarded for excellence

Vive le cinéma!

On 29 January 2001, the *bfi* Director participated in a seminar which explored both the history of public finance for non-mainstream cinema and the funding opportunities currently available on both sides of the Channel for emerging film makers. An absorbing retrospective of films from *bfi* Production was screened. At the BAFTA Awards in February 2001, Tinge Krishnan's ten minute *Shadowscan*, made by *bfi* Production in its final year in partnership with FilmFour Lab, scooped Best Short Film.

Sight and Sound

The *bfi*'s *Sight and Sound*, which offers intelligent film journalism, concentrating on quality rather than celebrity, was recognised for its contribution to publishing by being awarded International Subscription Magazine of the Year by the Periodical Publishers' Association (PPA) at their annual subscriptions event held in November 2000. The PPA judges cited the magazine's high level of subscribers, with a larger percentage of readers choosing this method to obtain their copies than any other film magazine, as a tribute to the title's quality. Efforts to improve the title's international efforts through online subscription won particular praise from judges.

'Customer service is at the centre of all our efforts. Our responsibility doesn't end when we bank a subscriber's cheque, we have to provide a level of service that adds value and brings people back again and again.'

John Innes,
Sight and Sound Publishing Manager,
speaking at the award ceremony

Kate Hoey MP Unveils Civic Trust Award for the *bfi* London IMAX® Cinema

The *bfi* was presented with the Civic Trust award which recognises both excellence in design and the contribution which building projects make to their environment and the community.

'The *bfi* London IMAX® Cinema is particularly deserving of this award. Not only is it a stunning building which has become a landmark, especially at night with what the Civic Trust describes as its 'particularly impressive' lighting, but the cinema must also be commended for the way in which it has transformed this area into an attractive public space.'

Kate Hoey MP,
speaking at the award ceremony



1 Ray Winstone on the cover of the January 2001 *Sight and Sound*
2 *bfi* London IMAX® Cinema

Financial statements for year ended 31 March 2001

Foreword for the financial statements

Status
The British Film Institute (bfi) is a body incorporated by Royal Charter and also a registered charity, number 267780. A copy of the Royal Charter is available on request. The bfi's main funder is the Film Council (FC) using resources delegated by the Department for Culture, Media and Sport (DCMS).

The Governors are the trustees of the charity.

Joan Bakewell (Chair)
Jenny Abramsky
Ray DaSil
Tony Elliott
Terry Gilliam
Alan Frank
(appointed 1-Oct-00)
Elizabeth Groom
Nasreen Munnis Kabir
Rennie Kelli
David Kustov
Barry Norman
Richard Payne
Eric Senat
Brian Winston
Jean Young

Governors also served on the following committees during the year:

Audit Sub-Committee
Budget Sub-Committee
Design Committee
E-Commerce Advisory Committee
National Film and Video Council
Production Board
Property Sub-Committee
Remuneration Committee

A review of bfi corporate governance procedures was also undertaken during the year and has resulted in the adoption of a new governance framework from April 2001.

Internal Controls

The Governors are responsible for keeping accurate records, which disclose with reasonable accuracy the financial position of the bfi and enable them to ensure that the financial statements comply with applicable regulations. They are also responsible for ensuring the assets of the bfi and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

The Audit Committee examines the effectiveness of the systems of internal financial control on behalf of the Governors and are satisfied that the systems in place comply in all material aspects with Charity Commission and Department for Culture, Media and Sport (DCMS) guidance, and that:

- The bfi is operating effectively and efficiently;
- Its assets are safeguarded against unauthorised use or disposition;
- Proper records are maintained and financial information used within the bfi or for publication is reliable; and
- The bfi complies with relevant laws and regulations.

The systems of financial control are designed to provide reasonable, but not absolute, assurance against material misstatement or loss and include regular consideration by the Governors of actual results, including non-financial performance targets, against budgets and forecasts.

Leifjohn Fraser provides the bfi with an internal audit function. The Audit Committee considers all internal audit reports and recommendations.

The Board of Governors has adopted the Code of Best Practice for board members of Public Bodies, and maintains a register of interests of board members. This is available for inspection, on request, at the bfi's main administrative centre at 21 Stephen Street, London W1P 2LN.

The bfi's Royal Charter requires the bfi to keep proper accounts and other records and to prepare for each financial year statements of account in such form as the Film Council with the consent of DCMS and the Treasury may direct. The Governors are required to ensure that a registered auditor audits the financial statements each year and report on whether they show a true and fair view of the bfi's state of affairs at the year-end and of its income and expenditure and cash flows for the financial year.

The Governors are also required as soon as practical after the end of the financial year to issue an Annual Report containing the financial statements and a report on the affairs of the bfi.

In preparing these financial statements, the bfi is required to:

- Observe the accounts directions issued by the Film Council on behalf of the Secretary of State for Culture, Media and Sport including the adoption of suitable accounting policies within the framework outlined in the bfi's Royal Charter; Rostedul from the Film Council, interest received and other income, gives total income of £22.0m (£20.103m). The SOFA is set out on Page 21 and shows a deficit for the year of £226k (2000 surplus of £241k) including designated and restricted funds, with further detail provided in Note 19. The deficit arises from a decrease in lottery income and the cost of support of Project Rostedul Limited. The fixed asset base of the bfi has decreased to £48.6m at 31 March 2001 (2000 £49.1m).
- Make judgements and estimates that are reasonable and prudent; and
- State whether applicable accounting standards and statements of recognised practice have been followed, subject to any material departures disclosed and explained in the financial statements; and
- Prepare the financial statements on the going concern basis unless it is inappropriate to presume that the bfi will continue in operation.

The bfi is also responsible for safeguarding its assets and taking reasonable steps for the prevention and detection of fraud and other irregularities.

The Governors are regarded as trustees for investment purposes.

Review of Activities

The objects of the bfi are to encourage the development of the art of film in the United Kingdom, to promote its use as a record of contemporary life and manners, to foster study and appreciation of film for television and television programmes generally and to encourage the best use of television in the United Kingdom.

The bfi is governed subject to the terms and conditions set out in the Royal Charter.

The bfi cannot operate as effectively as it does without the support of sponsors and donors. The Governors wish to express their thanks to the bfi's benefactors, and in particular to J Paul Getty KBE, for his generosity over many years towards every aspect of our work, in particular the preservation of the heritage of our national cinema.

Financial Performance

Total expenditure during the year including depreciation amounted to £32.268m (2000 £29.703m). The grant of £16.450m (including £450k towards the advancement of Project Rostedul from the Film Council, interest received and other income, gives total income of £22.0m (£20.103m). The SOFA is set out on Page 21 and shows a deficit for the year of £226k (2000 surplus of £241k) including designated and restricted funds, with further detail provided in Note 19. The deficit arises from a decrease in lottery income and the cost of support of Project Rostedul Limited. The fixed asset base of the bfi has decreased to £48.6m at 31 March 2001 (2000 £49.1m).

Divisional activities and performance against targets agreed with the Film Council during the year are set out in the Annual Review, copies of which are available on request.

Reserves Policy

The bfi plans financially on a rolling 3-year basis based on forecasts of activity and anticipated levels of income from the Film Council and other funders. The bfi funds both long term developments and its on-going programmes from grants and donations received and income generated from its activities.

All expenditure plans are phased to ensure adequate funding is available as needed. It is the Board's intention to build up a liquidity reserve equivalent to one month's recurrent expenditure on general and designated activities, circa £2.6m (2000 £2.3m).

Cash at bank and in hand at 31 March 2001 was £2.5m, principally from Restricted and Designated funding received in advance & high cash reserves held by the subsidiary charity, bfi Big Screen Limited of £800k.

Projects funded from Restricted income, mainly grants and lottery awards, only proceed to implementation after all necessary funding has been secured. The balances of unspent grants and similar items held within the Restricted Fund are subject to specific conditions imposed by the donors and not available to fund other activities.

Tangible Fixed Assets

The movement in tangible fixed assets is disclosed in Note 11.

Equal Opportunities

The bfi has an agreement with the recognised trade unions on Equal Opportunities. This is reflected in the policies and practices of recruitment, promotion and training.

Applications for employment by disabled persons are always fully considered, bearing in mind the attitudes of the applicant concerned.

In the event of members of staff becoming disabled every effort is made to ensure that their employment with the bfi continues and that appropriate training is arranged. It is bfi policy that the training, career development and promotion of disabled persons should, as far as possible, be identical with that of other employees.

Employee Involvement

The flow of information to staff is maintained by office notices and regular departmental meetings, and at general meetings of all staff held from time to time where matters of current interest and concern to the bfi are discussed. A quarterly newsletter is circulated to all staff. Regular meetings are held with representatives of the recognised trade unions.

Charitable Commitments

There were no material charitable commitments at the year-end.

Transactions with Governors

No Governors received remuneration for their service as Governors. In addition to the reimbursement of travelling expenses during the year (see Note 8) the following Governor received payments for professional services: Joan Bakewell - Administration Services £2,500, Brian Winston - Royalties £1,250, Tullberg £300, Seminar £100, SBS £1,000. All contracts with Governors for services are negotiated on an arms-length basis.

Professional Advisors

The bfi's principal advisors are:

Binder Hamlyn - Auditors
Hutchinson Monstun and Chidley - Property
Lloyds TSB - Bankers
Nicholson Graham and Jones - Solicitors

On behalf of the Board of Governors

Joan Bakewell CBE

Ray DaSil

Financial statements

Income and Expenditure	Notes	Fund Analysis			Total £000	2000 £000
		General £000	Designated £000	Restricted £000		
Incoming Resources						
Grant-in-aid	3	16,000	-	450	16,450	16,935
Other grants		-	-	3,407	3,407	1,585
Lottery awards	4	-	-	1,520	1,520	3,495
Investment income	5	225	-	-	225	183
Activities including sponsorships		7,423	-	3,017	10,440	9,905
Sub-total	6	23,648	-	8,394	32,042	32,103
Resources Expended						
Direct charitable		18,864	1,175	10,391	30,430	27,301
Fundraising and publicity		757	-	-	757	465
Management and administration		875	206	-	1,081	997
Sub-total	6, 10	20,496	1,381	10,391	32,268	28,763
Net (outgoing)/incoming resources before Notional costs		3,152	(1,381)	(1,997)	(226)	3,340
Notional Costs:						
Cost of capital	7	147	-	-	147	65
Net (outgoing)/incoming resources after Notional costs		3,005	(1,381)	(1,997)	(373)	3,275
Realised gains/(losses) on investments	13	-	-	-	-	46
		3,005	(1,381)	(1,997)	(373)	3,321
Reversal of notional costs	7	147	-	-	147	65
Net incoming/(outgoing) resources		3,152	(1,381)	(1,997)	(226)	3,386
Fund balances brought forward as previously stated		939	29,399	19,113	49,451	46,011
Prior year adjustment		-	-	-	-	54
Fund balances brought forward restated	22	939	29,399	19,113	49,451	46,065
Transfers		(130)	130	-	-	-
Fund balances carried forward		3,961	28,148	17,116	49,225	49,451

There were no recognised gains and losses other than those shown in the statement above.
All the above results derive from continuing operations.

The notes on Pages 24 to 31 form an integral part of these financial statements.

Summary Operating Statements

	2001 £000	2000 £000
Income	32,042	32,103
Less lottery monies for capital projects	(1,520)	(3,495)
	30,522	28,608
Operating expenditure	(32,268)	(28,763)
Operating deficit on revenue income and expenditure	(1,746)	(155)

**Consolidated
Balance Sheet at
31 March 2001**

	Notes	£000	2001 £000	£000	2000 Restated £000
Fixed Assets					
Tangible Fixed Assets	11		48,641		49,148
Investments	13		–		–
			48,641		49,148
Current Assets					
Stocks	14	127		161	
Debtors	15	3,550		4,453	
Cash at bank and in hand	16	2,910		1,666	
			6,587	6,280	
Less creditors: amounts falling due within one year	17	(4,279)		(4,329)	
Net current assets			2,308		1,951
Total assets less current liabilities			50,949		51,099
Less provision for liabilities and charges	18		(1,724)		(1,648)
	19		49,225		49,451
Financed by:					
Unrestricted funds					
General			3,961		939
Designated			28,148		29,399
Restricted funds			17,116		19,113
	19		49,225		49,451

The Governors and Director of the *bfi* approved these financial statements on 7 December 2001.

Jenny Abramsky
Ronnie Kells
Ray Deahl
Jon Teckman

The notes on Pages 24 to 31 form an integral part of these financial statements.

**Consolidated
Cash Flow Statement
for the year ended
31 March 2001**

		2001 £000	2000 £000
Net cash inflow from operating activities	1	2,384	6,614
Capital expenditure and financial investment	2	(1,140)	(5,588)
Increase in cash in the year		1,244	1,026

**Notes to the
Cash Flow Statement**

	2001 £000	2000 £000
1. Reconciliation of changes in resources to net inflow from operating activities		
Net (outgoing) resources before lottery funding	(1,746)	(101)
Assets funded by lottery	1,520	3,496
Net (outgoing)/incoming resources	(226)	3,394
Realised investment gains	-	46
Depreciation/loss on disposal of fixed assets	1,647	1,791
Decrease in stocks	34	291
Decrease in debtors	903	1,821
Increase/(decrease) in creditors	(50)	(743)
Increase in provision for liabilities and charges	76	14
Net cash inflow from operating activities	2,384	6,614

	2001 £000	2000 £000
2. Analysis of cash flows		
Capital expenditure and financial investments		
Capital expenditure in year	1,140	5,631
Proceeds from sale of assets	-	(43)
Investment disposals at cost	-	-
	1,140	5,588

	Notes	2001 £000	2000 £000
3. Reconciliation of net cash flow to movement in net funds			
Increase in cash in the period			
Cash inflow		1,244	1,026
Movement in net funds in the period		1,244	1,026
Net funds at 1 April 2000	4, 22	1,666	640
Net funds at 31 March 2001		2,910	1,666

	1,4,00 £000	Prior Year Adjust	1,4,00 £000	Cash flow £000	31,3,01 £000
4. Analysis of net funds					
Cash at bank and in hand	1,612	54	1,666	1,244	2,910

The notes on Pages 24 to 31 form an integral part of these financial statements.

1. Accounting Policies

The financial statements of the *bfi* are prepared under the historical cost convention and in accordance with applicable accounting standards and the Statement of Recommended Practice 'Accounting for Charities' (SORP).

The following principal accounting policies have been applied:

Basis of Consolidation

The consolidated accounts incorporate the financial statements of the *bfi* and all of its subsidiary undertakings and include the results of the *bfi* itself together with those of its subsidiary undertakings to the date of these financial statements.

The consolidated financial statements have been prepared using the acquisitions method.

A separate SOFA is not included for the *bfi* itself; similarly a separate balance sheet is not presented for the *bfi* as this would not be materially different from the consolidated balance sheet.

Income

Income is accounted for on the following basis:

Lottery Funding and Other Grants

Lottery income and other grants are recognised when the conditions for their receipt have been met.

SouthBank

Sales of ticket and retail items at the National Film Theatre and Museum of the Moving Image are credited to income on an accruals basis.

Other Income

Income from sales of services, provision of magazines, member and magazine subscriptions, and miscellaneous items is dealt with on the accruals basis and represent amounts invoiced to clients excluding VAT where appropriate.

Collections: Films etc

All expenditure on acquiring and improving the national collection of films, television material, photographic stills, posters, books and other related materials held by the *bfi* is included in charitable expenditure in the year incurred. The Collections also comprise donated material and these items are not susceptible to formal valuation. A nominal value of £1 has been placed on these collections.

Tangible Fixed Assets

The *bfi*'s accounting presentation of expenditure on tangible fixed assets is in accordance with the H.M. Treasury publication 'Trading Accounts: A guide for Government Departments and Non-Departmental Bodies.' Expenditure on tangible fixed assets is capitalised and depreciation charged to the SOFA.

Costs in making applications are charged to the SOFA in the year they are incurred and matched with related income from Lottery awards. Expenditure on tangible fixed assets is capitalised within the Restricted and Designated Funds.

Depreciation

Depreciation is provided to write-off the cost, less estimated residual values, of all fixed assets except freehold land, over their expected useful lives. It is calculated at the following rates:

Freehold buildings

– 2% per annum

Long leasehold property

– 2% per annum

Furniture, fittings and equipment

– 10-33% per annum

Motor vehicles

– 20% per annum

Investments

Listed investments are included at market value at the balance sheet date.

Surplus or deficits on sales of investments are credited or charged in the SOFA.

Stocks

Stocks are valued at the lower of cost and net realisable value and comprise goods held for resale.

Direct Charitable Expenditure

Expenditure includes direct costs of the activities and depreciation on related assets. Where costs relate to more than one activity they are allocated on an appropriate basis.

Management and Administration

These costs are incurred in the management of the *bfi*'s assets, corporate administration and compliance with constitutional and statutory requirements.

Staff Costs

Staff costs consist of wages and salaries, social security and pension costs (Note 8).

Pension Costs

Contributions to a defined benefit pension scheme are charged to the SOFA so as to spread the cost of pensions over employees' working lives within the *bfi*, in accordance with the Statement of Standard Accounting Practice 24.

Notional Costs

In accordance with Treasury Guidance, notional costs of estimated capital are charged in the SOFA in arriving at net income (outgoing) resources figure. Notional costs are not charged on donated or lottery funded assets.

Operating Lease Transactions

Payments made under operating leases are charged to the SOFA as they are incurred.

Fund Accounting

General funds are available for use at the discretion of the Governors in the furtherance of the general objectives of the *bfi*.

Designated funds comprise funds, which have been set aside at the discretion of the Governors for fixed asset purchases and other expenditure. The purpose and use of the designated funds are set out in the notes to the financial statements.

Restricted funds are funds subject to specific restriction imposed by donors.

2. Presentation of Financial Statements

The *bfi*'s Royal Charter requires the *bfi* to keep proper accounts and other records and prepare for each financial year financial statements in such form as the Film Council, with consent of the Secretary of State for Culture, Media and Sport, may direct.

A copy of the Direction given by the Film Council may be obtained from the Director of the *bfi*, 21, Stephen Street, London W1P 2LN.

3. Related Party Transactions

The Film Council is regarded as a related party, being the *bif*'s main funder, using resources delegated by the Department for Culture, Media and Sport (DCMS). During the year, the *bif* has had material transactions with the Film Council.

	2001 £000	2000 £000
General funds	16,000	16,420
Tangible fixed assets	0	490
Restricted funds	450	25
	16,450	16,935

Grant-in-aid is spent in accordance with the funding agreement between the *bif* and the Film Council and is apportioned between published Film Council objectives:

	2001 £000	2000 £000
Extend and improve access to film culture, serving the diverse geographical needs of the UK's nations and regions and recognising the differing needs of rural, suburban and metropolitan locations	7,665	6,723
Improve education about the moving image	4,915	6,426
Support and encourage cultural diversity and social inclusiveness	1,500	2,347
Promote film activity in the nations and regions and ensure that national and regional bodies work in concert towards the FC's goals	2,370	1,357
DCMS objectives from prior year:		
To maintain public support for the National Lottery and ensure that the objectives of the Lottery Fund supports DCMS' and other national priorities; and	-	50
To create an efficient and competitive market by removing obstacles to growth and unnecessary regulation so as to promote Britain's success in the fields of culture, media, sport and tourism at home and abroad	-	32
	16,450	16,935

b) Film Council

The *bif* incurred expenditure totalling £2,411 during 2000-2001 on behalf of the Film Council. Of this sum £2,144 had been reimbursed by 31 March 2001. The balance of £267 is included in Debtors.

The *bif* has entered into a funding agreement with the Film Council from 1 April 2000 and in 2000-01 the *bif* received £16m to meet agreed Film Council goals. A further £450k was advanced to develop Project Rosebud.

c) Lottery Funding Bodies – see Note 4

4. Lottery Funding

	Gross Costs 2000-1 £000	Less Lottery Monies Receivable £000	<i>bif</i> Funding Restricted £000
Heritage Lottery Fund			
Film preservation	2,026	1,520	506
Total	2,026	1,520	506

5. Investment Income

	2001 £000	2000 £000
Interest receivable	225	183
	225	183

6. Income and Resources Expended

	Income £000	Staff £000	Other £000	Overheads £000	Total £000	Net Support £000	2000
Exhibition	3,343	2,435	5,182	661	8,278	4,935	5,707
Collections	2,426	5,140	1,408	1,645	8,193	5,767	6,212
Education	1,995	1,973	2,135	679	4,787	2,792	2,467
Subsidiaries	5,845	674	5,628	133	6,435	590	(54)
Production							1,426
Support services							
Central Services & Admin.	108	1,425	4,368	(3,057)	2,736	2,628	
Sub-total (Direct Charitable)	13,717	11,647	18,721	61	30,429	16,712	15,758
Fundraising & publicity	105	301	457	-	758	653	465
Management & Administration	250	224	784	73	1,081	831	813
Grant-in-aid	16,450					(16,450)	(16,935)
Lottery	1,520					(1,520)	(3,495)
Total	32,042	12,172	19,962	134	32,268	226	(3,394)

Production activities were transferred to the Film Council on 1 April 2000.

7. Notional Cost of Capital

Notional cost of capital is calculated as 6% of the average General Funds employed (1999 6%). No notional interest is calculated on donated or lottery-funded assets.

8. Staff

	2001 £000	2000 £000
Staff costs consist of:		
Wages and salaries	9,900	10,219
Social security costs	798	787
Pension costs	336	377
	11,034	11,383

Staff costs for 2000 include £1,035k for redundancy payments following the closure of the Museum of Moving Image.

The average number of full time equivalent employees of the *bif* during the year was:

	2001 Number	2000 Number
Funded by Film Council grant and operating income:		
Exhibition	87	84
Collections	158	183
Education	67	61
Production	0	6
Central Services	44	52
Fundraising and publicity	8	6
Management and administration	9	11
	373	403
Employees funded by other grants or sponsorship monies	75	71
	448	474

	Age at 31.3.01	2001 £000	2000 £000
Director			
J.S.P. Teckman	37	82	31
Including non-consolidated performance related bonus of £3,750			
J.S.P. Teckman is an ordinary member of the LFFA.			

	2001 Number	2000 Number
Other senior staff (including employers' pension contributions)		
£60,000 - £69,999	3	3
£50,000 - £59,999	5	6

Governors

The Governors neither received nor waived any emoluments during the year (2000 £Nil). Expenses reimbursed amounted to £6,817 (2000 £3,765). As disclosed in the foreword, payments totalling £4,571 were made in the year for services. There were no other material connected party transactions involving Governors in their personal capacity.

9. Pensions

The *bif* is an admitted body to the London Pensions Fund Authority, which provides a defined benefit pension scheme for its salaried employees. It is a funded scheme and the assets are administered by trustees and are independent of the *bif*'s finances.

At 31 March 1998 the main actuarial assumptions for pension funding purposes were for annual rates of increase in salaries of 5.4% and returns on scheme investments of 7.2%. The market value of scheme assets was £1,165m representing 108% of estimated liabilities. The separate scheme for pensions in payment was £1,491m, representing 100% of the actuarial liability. After the fund was revalued at 31 March 1998 and found to be in surplus a revised employer's contribution rate of 3.4% was agreed for the 3 years commencing 1 April 1999.

The charge for pension costs for the year is in staff costs (Note 8):

	2001 Number	2000 Number
Pension costs to salaried employees	206	233
Unfunded pensions to former staff (Note 18)	130	144
	336	377

10. Resources before transfers are stated after charging:		2001 £000	2000 £000
Auditors' remuneration		35	29
Depreciation		1,641	1,762
Loss on disposals		6	29
Charges for operating leases:			
Equipment		62	90
Property rents		167	107

11. Tangible Fixed Assets	Long Leasehold Property £000	Freehold Land and Buildings £000	Furniture Fittings and Equipment £000	Motor Vehicles £000	Total £000
Cost					
At 1 April 2000	25,535	22,605	10,243	101	58,484
Additions:					
Grant-in-aid	–	–	1,021	–	1,021
Other	20	86	14	–	120
Disposals at cost	–	–	(485)	(17)	(502)
At 31 March 2001	<u>25,555</u>	<u>22,691</u>	<u>10,793</u>	<u>84</u>	<u>59,123</u>
Depreciation					
At 1 April 2000	511	450	8,288	87	9,336
Eliminated on disposals	–	–	(478)	(17)	(495)
Charge for the year:					
General	–	–	362	–	362
Designated	168	389	174	–	711
Restricted	342	82	140	4	568
At 31 March 2001	<u>1,021</u>	<u>901</u>	<u>8,486</u>	<u>74</u>	<u>10,482</u>
Net Book Value at 31 March 2001					
General	–	–	1,633	–	1,633
Designated	11,531	17,855	506	–	29,892
Restricted	13,003	3,935	168	10	17,116
	<u>24,534</u>	<u>21,790</u>	<u>2,307</u>	<u>10</u>	<u>48,641</u>
At 31 March 2000					
General	–	–	980	–	980
Designated	11,679	18,166	681	–	30,526
Restricted	13,345	3,989	294	14	17,642
	<u>25,024</u>	<u>22,155</u>	<u>1,955</u>	<u>14</u>	<u>49,148</u>

Long leasehold property represents buildings held on lease with more than 50 years unexpired.

Messrs. Jones Lang Wootton revalued Stephen Street, the Berkhamsted properties and the SouthBank leasehold property on an Existing Use Value basis in accordance with the RICS Appraisal and Valuation Manual at 31 March 1999. The Gaydon film vaults were valued on a depreciated replacement cost basis in view of the specialised design and construction. The Imax Theatre is valued at cost.

Furniture, fittings, equipment and motor vehicles fixed assets are included at net historic cost. These assets are not held for resale and market value basis is therefore considered inappropriate. Depreciation is calculated to write-off the cost of these assets in full over their useful lives.

All tangible fixed assets are employed in charitable activities.

12. Subsidiaries

	<i>bif</i> Big Screen Ltd £000	Connoisseur Video Ltd £000	MOMI Ltd £000	Project Rosebud Ltd	Total £000	2000 £000
Trading Account						
Income	2,302	728	–	2,815	5,845	868
Expenditure	(2,215)	(766)	–	(3,454)	(6,435)	(743)
Net profit	87	(38)	–	(639)	(590)	125
Balance Sheets						
Tangible fixed assets	–	1	–	–	1	2
Current Assets/Liabilities						
Stocks	–	25	–	–	25	20
Debtors	107	172	–	–	279	353
Cash at bank and in hand	576	–	1	–	577	187
Current liabilities	(683)	(102)	(1)	(639)	(1,425)	(428)
Total (<i>bif</i> interest)	–	96	–	(639)	(543)	134

bif (Big Screen) Ltd operates the commercial activities of the *bif* London Imax and the theatrical operations of the Imax on an agency basis.

Connoisseur Video Ltd is the *bif*'s video publishing activity.

MOMI Ltd receives income generated by the *bif* affinity ArtsCard.

Project Rosebud Ltd is an e-commerce development project that the *bif* undertook with a number of partners in the IT sector. The company ceased trading on 31 March 2001.

Trading subsidiaries are involved in activities wholly consistent with the *bif*'s charitable aims and objectives and remit taxable profits to the *bif* under Gift Aid. Income and expenditure is included within these financial statements.

Shareholdings in Subsidiaries

The *bif* holds 100% of the issued share capital of the following undertakings, which are registered in England and Wales:

bif (Big Screen) Ltd
 Connoisseur Films Ltd (dormant)
 Connoisseur Video Ltd
 Glenbuck Films Ltd (dormant)
 MOMI Ltd
 Rosebud Project Ltd (e-commerce development – ceased trading 31 March 2001)

13. Fixed Asset Investment

	2001 £000	2000 £000
Market value at 1 April 2000		
Additions in year	–	–
Disposals in year	–	(46)
Profit on disposals	–	46
Market value at 31 March 2001	–	–

14. Stocks	2001 £000	2000 £000
Book and video publishing	127	161
	127	161

15. Debtors	2001 £000	2000 £000
Trade debtors	1,256	2,314
Other debtors	921	706
Prepayments and accrued income	820	672
Lottery awards	553	676
Film Council	-	85
	3,550	4,453

All amounts shown under debtors fall due for payment within one year.

16. Cash at bank and in hand	2001 £000	2000 £000
Cash at bank	2,881	1,644
Cash in hand	29	22
	2,910	1,666

17. Creditors falling due within one year	2001 £000	2000 £000
Trade creditors	1,022	1,338
Other creditors including taxes and social security costs	529	228
Accruals	2,415	2,263
Lottery awards	310	457
Film Council Production liabilities	3	43
	4,279	4,329

The *bfi* aims to pay all suppliers on agreed credit terms subject to satisfactory supply of goods or services. Normal credit terms are 30 days after receipt of invoice at the central Finance Department, 21 Stephen Street London. An analysis of payments during 2000-01 shows that average credit taken during the year was 40 days (1999: 42 days).

18. Provision for Liabilities And Charges	£000
Valuation as at 31 March 2000	1,777
Payments to pension fund during year	(131)
Charge to income and expenditure	206
Net movement during year	75
Valuation as at 31 March 2001	1,854
Credits: amounts falling due within one year	130
Provision for liabilities and charges	1,724
	1,854

19. Statement of Funds

	Balance 31.3.00 £000	Transfer £000	Income £000	Expenditure £000	Balance 31.3.01 £000	
General	939	(130)	23,649	(20,497)	3,961	
Designated						
Capital	22	28,802	–	–	(654)	28,148
Charitable activities		597	130	–	(727)	–
Sub-total		29,399	130	–	(1,381)	28,148
Restricted						
Capital		17,642	–	–	(526)	17,116
Charitable activities		1,471	–	8,393	(9,864)	–
Sub-total		19,113	–	8,393	(10,390)	17,116
Total		49,451	–	32,042	(32,268)	49,225

	General £000	Designated £000	Restricted £000	Total £000
Analysis of Fund Balances				
Tangible fixed assets	1,633	29,892	17,116	48,641
Current Assets				
Stocks	127	–	–	127
Debtors	2,753	–	797	3,550
Cash at bank and in hand	2,080	162	668	2,910
Current liabilities	(2,632)	(182)	(1,465)	(4,279)
Provision for liabilities and charges	–	(1,724)	–	(1,724)
Total	3,961	28,148	17,116	49,225

Note: The designated and restricted funds are currently fully committed. The Major Projects Fund provided matching funding for the Imax and other projects. Restricted funds are committed as directed by the donors. General funds are available to fund revenue initiatives identified during the year and to provide a reserve against unforeseen costs arising.

20. Lease Commitments

Annual commitments in respect of operating leases payable in the year ending 31 March 2001 are as follows:

	Buildings 2001 £000	Land & Buildings 2000 £000	Other 2001 £000	Other 2000 £000
Leases which expire:				
Within 2 to 5 years	–	65	16	90
Over 5 years	102	42	–	–
Total	102	107	16	90

21. Taxation Status

The *bif* is a registered charity and its income falls within the exemptions to corporation tax.

22. Prior Year Adjustment

A prior year adjustment has been made to the fund balances due to a change in Accounting Policy, which affected the treatment of a provision in one of the subsidiary companies, *bif* Big Screen Limited.

	Fund Balances 31.3.00	Surplus for the year 31.3.00
Previously reported	49,397	3,340
Prior year adjustment relating to provision	54	54
Restated	49,451	3,394

Statement on the system of internal financial control
As Accounting Officer, I acknowledge my responsibility for ensuring that an effective system of internal financial control is maintained and operated by the *bif*.

The system can provide only reasonable and not absolute assurance that assets are safeguarded, transactions authorised and properly recorded, and that material errors or irregularities are either prevented or would be detected within a timely period.

The system of internal financial control is based on a framework of regular management information, administrative procedures including the segregation of duties, and a system of delegation and accountability. In particular, it includes:

- Comprehensive budgeting systems with an annual budget, which is reviewed and agreed by Governors;
- Regular reviews by the Board of periodic and annual financial reports which indicate financial performance against the forecasts;
- Setting targets to measure financial and other performance as set out in the annual *bif* corporate plan, which informs the

funding agreement with the Film Council;

- Application of formal project management disciplines as required.

Littlejohn Frazer provide the *bif* with an internal audit function, which operates to standards defined in the Government Internal Audit Manual. The work of the intercessors is informed by an analysis of the risk to which the body is exposed, and annual internal audit plans are based on this analysis. The analysis of risk and the internal audit plans are endorsed by the *bif*'s Audit Committee and approved by me. At least annually, Littlejohn Frazer provide me with a report on internal audit activity. The report includes Littlejohn Frazer's independent opinion on the adequacy and effectiveness of the body's system of internal financial control. My review of the effectiveness of the system of internal financial control is informed by the work of the internal auditors, the Audit Committee which oversees the work of the internal auditors, the executive managers within the body who have responsibility for the development and maintenance of the financial control framework, and comments made by the external auditors in their management letter and other reports.

As Accounting Officer, I am aware of the recommendations of the Turnbull Committee and I am taking steps to comply with the Treasury's requirement for a statement of internal control to be prepared for the year ended 31 March 2002, in accordance with the guidance to be issued by them.

Jon Tackman
Director

7 December 2001

Auditors report to the British Film Institute and accounting officer of the *bif*
We have reviewed the Accounting Officer's statement as described above relating to internal financial control (which follows the principles) for executive Non-Departmental Public Bodies in accordance with DAO (Gen) 19/97 'Corporate Statement on the System of Internal Financial Control.'

Basis of Opinion
We carried out our review on accordance with Bulletin 1951's 'Disclosures relating to Corporate Governance' issued by the Auditing Practices Board. The Bulletin does not require us to perform the additional work necessary to, and we do not express an opinion on the effectiveness of either the system of internal financial control or the corporate

governance procedures, nor on the ability of the Institute to continue in operational existence.

Opinion

With respect to the Accounting Officer's statement on internal financial control, as described above, in our opinion:

- The Accounting Officer has provided the disclosure required by this circular; and
- The Accounting Officer's statement is not inconsistent with the information of which we are aware from our audit work on the financial statements.

Binder Hamlyn Chartered Accountants and Registered Auditors
190 Strand
London
WC2R 1BL

7 December 2001

Report of the Auditors To the Governors of the *bif*

We have audited the financial statements on Pages 21 to 32 which have been prepared under the historical cost accounting convention as modified for the revaluation of fixed assets and on the basis of the accounting policies set out on Page 24.

Respective

Responsibilities of Governors and Auditors

As described on Page 20 the *bif* is responsible for the preparation of the financial statements in accordance with applicable United Kingdom law and accounting standards. Our responsibilities, as independent auditors, are established in the United Kingdom by statute, the Auditing Practices Board and by our profession's ethical guidance. We have been appointed as auditors by the Governors under the *bif*'s Royal Charter and report in accordance with the requirements of that charter and in accordance with regulations made under Section 44 of the Charities Act 1993.

Basis of Opinion

We conducted our audit in accordance with Auditing Standards issued by the Auditing Practices Board. An audit includes examination, on a test basis, of evidence relevant to the amounts and disclosures in the financial statements. It also includes an assessment of the significant estimates and judgements made by the *bif* in the preparation of the financial statements, and of whether the accounting policies are appropriate to the *bif*'s circumstances, consistently applied and adequately disclosed.

We planned and performed our audit so as to obtain all the information and explanations which we considered necessary in order to provide us with sufficient evidence to give reasonable assurance that the financial statements are free from material misstatement, whether caused by fraud or error, irregularity or error. In forming our opinion we also evaluated the overall adequacy of the presentation of information in the financial statements.

Opinion

In our opinion the financial statements give a true and fair view of the state of the *bif*'s affairs as at 31 March 2001 and of its incoming resources, application of resources, and cashflows for the year, and have been properly prepared in accordance with the requirements of the Royal Charter of Incorporation and the Charities Act 1993.

Binder Hamlyn Chartered Accountants and Registered Auditors
190 Strand
London
WC2R 1BL

7 December 2001

Five Year Summary

	2001 £000	2000 £000	1999 £000	1998 £000	1997 £000
Incoming Resources					
Grant-in-aid	16,450	16,935	15,100	16,000	16,473
Other grants	3,407	1,585	984	1,502	1,299
Lottery funding	1,520	3,495	11,923	3,260	475
Investment income	225	183	338	394	434
Activities including sponsorship	10,440	9,905	10,694	11,798	12,620
Total incoming resources	32,042	32,103	39,039	32,954	31,301
Resources Expended					
Direct charitable expenditure	30,784	27,247	27,933	31,164	30,210
Fundraising and publicity	653	465	698	410	466
Management and administration	831	997	1,375	3,049	1,341
Total resources expended	32,268	28,709	30,306	34,623	32,017
Net (outgoing)/incoming resources	(226)	3,394	8,733	(1,669)	(716)
Staff Numbers					
Funded by					
Film Council	373	403	445	460	471
Other external grants	75	71	48	27	23

Funding for capital projects is reported under incoming resources to provide information about all resources available to the *bif* in the year, irrespective of how they were spent.

October 2000

bfi Theatrical Release: *Some Like It Hot* (sponsored by Accenture) and *Salò*

Restoration of Paul Czinner's *As You Like It* (1937) completed as part of the HLF Project

bfi publication *Moving Images in the Classroom*, a guide for secondary school teachers published (in association with Film Education and Media Centre)

Typiquement British launched at the Pompidou Centre, Paris

November 2000

The 44th *bfi* Regus London Film Festival (RLFF)

First screening of the silent film *Lady Windermere's Fan* (1916) accompanied by a new score commissioned by the *bfi*

Northern Ireland's Digital Film Archive project launched

A new web-based resource on Macbeth published

Library catalogue live on web

December 2000

December *bfi* website formally accepted as part of the National Grid for Learning

bfi cultural diversity strategy, phase 1, developed and issued for consultation

Film and TV Handbook 2001 published

January 2001

Successful launch of the *bfi* Avant Garde video series

Robert Altman receives the 52nd *bfi* fellowship

Drawn to Be Wild Children's animation event launched with tour to 32 venues

Denis Gifford Tribute evening at the NFT

February 2001

Joseph Losey's *M* (1951) restored and now available

Re-release of *Breakfast at Tiffany's* (sponsored by Accenture) at the Odeon, Leicester Square

Inaugural meeting of *bfi* Development Board held at the House of Lords

New website for Teachers set up at mediaEd.org.uk

March 2001

John Cassavetes season at the NFT

The *Tongues on Fire* Asian Women's Film Festival at the NFT

First *bfi@UCI* schedule assembled

Sight and Sound shortlisted for the PPA Best International Magazine Award

Victoria Visions exhibition at the V&A showcasing considerable footage from *bfi* Collections

bfi Fellows

Robert Altman
Michelangelo Antonioni
Dame Peggy Ashcroft
Lord Attenborough CBE
Lord Bernstein
Bernardo Bertolucci
Sir Dirk Bogarde
Lord Brabourne
Sir Michael Caine
Marcel Carné
Bette Davis
Gérard Depardieu
Clint Eastwood
David Francis OBE
Sir J Paul Getty
Graham Greene
Sir Alec Guinness
Leslie Hardcastle OBE
Sir Jeremy Isaacs
Derek Jarman
Deborah Kerr CBE
Krzysztof Kieslowski
Elem Klimov
Akira Kurosawa
Verity Lambert
Lynda La Plante
Sir David Lean
Ken Loach
Sir John Mills
Jeanne Moreau
Maureen O'Hara
Lord Olivier
Michael Parkinson CBE
Dilys Powell CBE
Michael Powell
Emeric Pressburger
Lord Puttnam CBE
Satyajit Ray
Vanessa Redgrave CBE
Nicolas Roeg CBE
Sir Sydney Samuelson CBE
Thelma Schoonmaker Powell
Martin Scorsese
Jean Simmons
Anthony Smith CBE
Dame Maggie Smith
Dame Elizabeth Taylor
Jeremy Thomas
Orson Welles
Robert Wise
Alan Yentob
Fred Zinnemann

bfi Development Board

Lord Puttnam (Chair)
Tim Angel
Peter Foy
David Parfitt
Jonathan Ross
Eric Senat
Trudie Styler

Progress against key performance indicators

Research	Actual	Target
Research reports	6	6
Web site page impressions	3,619,273	1,800,000

Education Projects

Seminars	265	125
Event attendees	25,042	20,000
Teacher training places	312	170
Mailings	55,833	45,000

Publishing

Titles	32	30
Book sales	95,664	90,000

Sight & Sound

Copy sales	310,326	310,000
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BFI National Library

Library visits	13,742	17,000
Information enquiries	30,487	40,000
SIFT entries	40,902	45,000

Access

Archival sales – clients	426	350
Film Bookings Admissions	457,094	500,000
New clients (Qtr 1&2)	200	1,440
Research viewings (Qtr 1&2)	1,291	1,600
Video units sold	89,834	72,000

Registry

SPD Interactions	2,509	2,500
Special Coll. Interactions	1,068	950
Cataloguing Interactions	5,385	5,500
Items short listed	275	550

Preservation (YTD Dec shown)

Nitrate material duplicated (ft.)	404,049	500,000
Triacetate material duplicated (ft.)	129,698	50,000
% of titles available for access	46.0%	64.8%
Restorations completed	8	9
Viewing Copies completed	397	271
Festivals	136,779	127,000

NFT

Admissions	210,739	205,000
Film Café	737,785	682,000
Membership	30,642	35,000

Cinema Services

Regional Exhibitors (including Odeon)	1,309,818	1,550,000
Festivals	75,898	90,000

Back Cover

- Kandukondain Kandukondain* featured at the RLFF
- Summer Workshop with Lambeth Education Action Zones
- The Monkey's Mask* featured at the LLGFF
- Irish Film – Emergence of a contemporary cinema* – *bfi* publications
- Night of the Hunter* – *bfi* Film Classics Publications
- Crime Scene Season at the NFT
- Konnie Huq and competition winners at the launch of *Drawn to Be Wild*
- Lola Montes* from NFT season Brazil: Cinema Nova and Beyond
- Rekjavik 101* featured at the LLGFF
- Some Like It Hot* – *bfi* Theatrical Release
- Three Colours Trilogy bfi* Modern Classics Publications
- Yojimbo bfi* DVD release

Design
SEA

Print
Identity

