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BFI Annual Review

2011/2012



‘Underpinning the BFI’s vision is a renewed commitment to the future – future generations of audiences, future generations of filmmakers, new ideas and future opportunities that the digital revolution can bring’

BFI Annual Review • 2011/2012



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INTRODUCTION

With funding for film from the National Lottery set to increase at the conclusion of the Olympics, this is a crucial moment to take the long view and put in place a bold vision that will really make a difference to education, audiences and filmmakers

2011-12 was a milestone year for the BFI as we marked our first 12 months as the new lead organisation for film in the UK. We began the year with seven new Governors joining the Board including, for continuity, two Board members of the former UK Film Council. Each of the new Governors has added to the wealth of experience already on the Board and this combined strength of insight and strategic guidance has been invaluable through what has been a year of great change.

With our new status and responsibilities we have become a non-departmental public body as well as a Lottery distributor of funding to support film production, distribution, education, audience development, research and the gathering of market intelligence. Integrating the services, activities and teams ready to take on the new role was very challenging, not least because it all had to be achieved at great speed and at the same time as completing a structural reorganisation in response to a significant reduction in our core government funding. This action paid off and we were able to move quickly at the start of the year to ensure that Lottery funding, which amounted to almost £42 million for

the year, could continue to flow and projects that were already underway were not interrupted.

When we took on our new responsibilities one of the first commitments we made was to reduce the Lottery overhead and this enabled us to immediately increase investment in the BFI Film Fund from £15 million to £18 million a year to support bold, creative projects from new and established filmmakers across a range of budgets and genres. At the same time we increased the Prints and Advertising (P&A) Fund by £1 million to help grow audiences for British and specialised films in the UK. Many organisations, like the BFI, were facing funding cuts so we swiftly introduced a new one-off and greatly welcomed Transition Fund to support our education partners First Light and FILMCLUB, as well as many others focused on audience development such as small exhibitors, film clubs and festivals. We also sustained funding for Creative Skillset (formerly Skillset) to support its Bigger Future II Strategy for skills and training.

Another commitment we made at the beginning of the year was to prioritise

work across the UK, particularly outside London. Using Grant in Aid and Lottery funds and working in partnership with the newly formed Creative England, and in the nations with Creative Scotland, Film Agency for Wales and Northern Ireland Screen, we were able to make sure there was no break in support for film right across the UK.

In spite of the huge scale of change at every level it was gratifying and to the credit of staff and our Board that the creativity and dynamism behind the BFI's core cultural charitable activities continued unabated. It was a very successful year across the charity from the formal opening of the new world-leading archive vault for film, the record-breaking year at BFI Southbank to the trail blazing DVD releases, books and articles in *Sight & Sound*. A pioneering broadcast partnership for a 20-part series attracted television audiences of more than 20 million and our YouTube and other online platforms achieved 3.8 million downloads of BFI content.

The funding for these activities is entirely distinct from the Lottery funds we distribute. We remain a charity and our Development team

works hard to achieve a fundraising target which necessarily increases year on year, as a crucial supplement to our Grant in Aid. Last year, like all our fellow cultural organisations, our GIA was reduced significantly leading to a number of difficult decisions to reduce the work force, streamline our operations and reduce services. So now, more than ever before, we are reliant on private donations and sponsorship, and the continued support of our Patrons, individuals, trusts and foundations and corporate partners to enable the BFI to fulfill its pivotal cultural role. We remain ever grateful to a large number of individuals and organisations and salute their generosity – never taking it for granted and recognising the foresight they have in sharing our cultural mission for film.

REVIEW OF FILM POLICY

Lord Smith's independent Review of Film Policy – *A Future for British Film*, commissioned by the Department for Culture, Media and Sport, was published in January 2012. Our response to the Review warmly welcomed the vast majority of the recommendations, in particular those for partnership working with all the

Lottery distributors, with the Broadcasters and Ofcom, the national screen agencies, with the film industry, and with Government itself. The recommendations will have a considerable influence in helping us shape our plans for the future.

With funding for film from the National Lottery set to increase after the Olympics, this is a crucial moment to take a long view and put in place a bold vision that will really make a difference to education, audiences and filmmakers. It must be a vision that supports the UK's agenda for economic growth, sustains existing jobs and helps to create new ones, stimulates inward investment and exports, and capitalises on our great British creativity and talent.

We look forward to working with audiences, the industry and with Government to achieve our aims and ambitions for film in the UK.



Greg Dyke, Chair



Amanda Nevill, Chief Executive



Fast Girls (2012)

A CULTURAL, CREATIVE AND INDUSTRY ROLE

Film is central to our cultural life

The BFI's mission is to ensure that film is central to our cultural life, in particular by supporting the next generation of filmmakers and audiences. We have a Royal Charter and objectives governing our role as a registered Charity as well as new responsibilities as a non-departmental public body. Our new cultural, creative and industry role brings together all our activities including the BFI National Archive and distribution, cultural programmes, publishing and festivals with Lottery investment for film production, distribution, education, audience development and market research and intelligence.

We deliver this role:

- As the UK-wide organisation for film, a charity core funded by Government
- By distributing Lottery and Government funds for film across the UK
- By working with partners to advance the position of film in the UK.

We are developing a future plan to bring clarity and focus to our widened remit. It will also be informed by the Film Policy Review undertaken by Lord Smith, the Government response to that Review, and our Royal Charter objectives.

This five-year plan is to be shaped around three core strategic priorities:

- Supporting the future success of British film
- Boosting audience choice across the UK and expanding education opportunities
- Unlocking film heritage for everyone in the UK to enjoy.

May 2012 sees the launch of an open consultation across the UK on the detail of these priorities through a series of workshops, roadshows and online for public debate and comment. The findings will help set our future direction for 2012–2017.

SUPPORTING THE FUTURE SUCCESS OF BRITISH FILM

Championing creative excellence and boldness of vision

Critical to the success of British film is the UK's capacity to nurture outstanding creative talent, the strength of our skills base and infrastructure, and the richness of our cinematic heritage which all play their part in enabling British films to win critical and cultural acclaim and to succeed at the box office.

The BFI is the Lottery distributor for film and we use these funds to develop creativity and talent and to support the production of a broad range of British films for the benefit of audiences at home and abroad. We also support programmes that nurture and develop emerging talent and that build skills to create opportunity across the whole of the UK.

BFI FILM FUNDS: SKILLS INVESTMENT

We made a number of investments to meet the priorities and challenges of the sector including £3.6m of Lottery funding in Creative Skillset, the UK skills and training industry body for the creative industries. The Bigger Future II Strategy has been developed by Creative Skillset and is an ambitious, long-term strategy for the UK film industry which supports more than 2,700 beneficiaries.

QUALIFYING FILMS AS BRITISH

The BFI's Certification Unit is responsible for making recommendations on the certification of films as British under the UK's Cultural Test or as an official co-production under one of the UK's nine bi-lateral treaties or the European Convention on Cinematographic Co-production. Qualifying films as British enables production companies to access the UK's Film Tax Relief.

BFI FILM FUNDS: PRODUCTION AND DEVELOPMENT

The Production and Development Film Funds champion creative excellence and boldness of vision, supporting writers, directors and producers at every step of their journey in the development, production and completion of films.

In 2011–2012 we awarded a total of £21.8 million to 175 production and development projects.

Films supported by BFI Film Fund (and through the former UK Film Council) include Phyllida Lloyd's Academy Award® winning *The Iron Lady*; James Watkins' box office hit *The Woman in Black*; Steve McQueen's BAFTA nominated *Shame*; Lynne Ramsay's *We Need To Talk About Kevin*, shown In Competition at Cannes and recipient of Best Film at the 55th BFI London Film Festival;

SOME OF THE FILMS WHICH RECEIVED PRODUCTION AND DEVELOPMENT FUNDING



360 (Fernando Meirelles, 2011)



The Angel's Share (Ken Loach, 2012)



Another Year (Mike Leigh, 2010)



Berberian Sound Studio (Peter Strickland, 2012)



Broken (Rufus Norris, 2012)



The Curse (Fyzal Boulifa, 2012)



The Deep Blue Sea (Terence Davies, 2011)



Dreams of a Life (Carol Morley, 2011)



Fast Girls (Regan Hall, 2012)



Grabbers (Jon Wright, 2012)



Great Expectations (Mike Newell, 2012)



The Iron Lady (Phyllida Lloyd, 2011)



Neds (Peter Mullan, 2010)



Seven Psychopaths (Martin McDonagh, 2012)



Shadow Dancer (James Marsh, 2012)



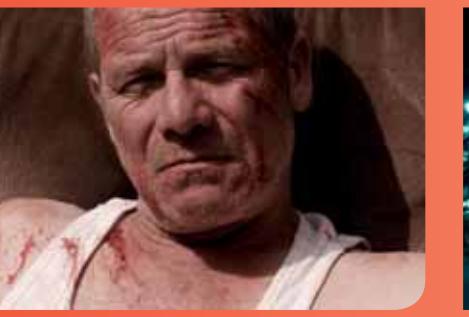
Shame (Steve McQueen, 2011)



Sightseers (Ben Wheatley, 2012)



StreetDance 2 (Dania Pasquini, 2012)



Tyrannosaur (Paddy Considine, 2011)



Welcome to the Punch (Eran Creevy, 2013)



We Need to Talk About Kevin (Lynne Ramsay, 2011)



The Woman in Black (James Watkins, 2012)



Wuthering Heights (Andrea Arnold, 2011)

Terence Davies' *The Deep Blue Sea*, Carol Morley's *Dreams of a Life*; Andrea Arnold's *Wuthering Heights*; Mike Leigh's *Another Year*; Peter Mullan's *Neds*; Fernando Meirelles's *360* written by Peter Morgan; Max Giwa and Dania Pasquini's *StreetDance 2*; and Paddy Considine's BAFTA award-winning *Tyrannosaur*. Many of these films screened at international film festivals with *360* and *The Deep Blue Sea* also selected as the opening and closing gala premieres at the 55th BFI London Film Festival.

Recent and upcoming releases include James Marsh's *Shadow Dancer*, Peter Strickland's *Berberian Sound Studio*, Ben Wheatley's acclaimed comedy *Sightseers*, Mike Newell's big-budget adaptation of *Great Expectations*, Martin McDonagh's *Seven Psychopaths* and Eran Creevy's *Welcome to the Punch*.

Looking ahead, we continue to invest in the future of UK film and audiences can look forward to a diverse range of films currently in production, including Richard Ayoade's *The Double*, Kevin Macdonald's *How I Live Now*, *Cuban Fury* starring Nick Frost and Chris O'Dowd, Amma Assante's *Belle*, John McDonagh's *Calvary*, and Jonathan Glazer's *Under The Skin*. Other films currently in production include Steve Dwoskin's *Age Is...*, Nick Murphy's *Blood*, Neil Jordan's *Byzantium*, Ralph Fiennes' *The Invisible Woman*, Omid Nooshin's *Last Passenger*, Sophie Fiennes' *The Pervert's Guide To Ideology*, Scott Graham's *Shell*, Mat Whitecross' *Spike Island*, Ken Loach's *Spirit of '45*, Andrew Kotting's *Swindown* and Julien Temple's *London: The Modern Babylon*.

FILM ON THE LOCAL, NATIONAL AND INTERNATIONAL AGENDA

Our key funded partners in the UK in 2011–12 were Creative England, Film Agency for Wales, Northern Ireland Screen (including the Irish Language Broadcast Fund and Ulster Scots Broadcast Fund), the eight regional screen agencies in England, Creative Skillset, Film London including the British Film Commission and First Light.

In October 2011 the transition was made from a network of eight regional screen agencies to the establishment of Creative England. On 1 October 2011 Creative England launched two new schemes, delegated from the BFI, to support the development of filmmaking talent in the English regions. Working with Film London and Creative England and using both Grant in Aid and Lottery funds, we have been able to champion a range of initiatives across England which support local film heritage and ensure British films reach all communities as well as developing talent and funding regional film production.

An International Strategy Group has been established by the BFI to work on increasing UK film exports and inward investment, enhancing cultural and commercial returns from an improved co-production offer and realising a workforce equipped to help the UK compete internationally. It will also help enhance international access to the UK's film culture and heritage.

In April 2011 the British Film Commission, which works to promote the UK as the best place to produce feature films, moved into the offices of Film London. Overall, 2011 was a successful year with a figure of £1.04bn for inward investment into the UK, with £193.8m coming from UK productions. There was an increase in productions, spurred on by the advantageous exchange rate, the tax relief and the continuing support of the UK infrastructure.

BOOSTING AUDIENCE CHOICE ACROSS THE UK AND EXPANDING EDUCATION OPPORTUNITIES

The ways in which we discover, share and learn about films are being transformed

We are committed to providing the widest range of film culture to the widest range of audiences to help deepen our knowledge and enjoyment of film.

We are passionate about finding ways for everyone, particularly young people, to develop a lifelong relationship with film. We see education as fundamental to this aspiration as it helps to lay the foundation for a vibrant film culture and successful film industry.

In 2011-12 we worked to connect with larger and more diverse audiences through activities based on our collections, cultural programmes and partnerships. The ways in which we discover, share and learn about films are being transformed and this is reflected in changes in viewing patterns, on both big and small screens, and via greater access to faster broadband, online distribution and more powerful mobile networks. We can harness these changes to offer more opportunities to access an even greater breadth of film as never before.

THE REEL HISTORY OF BRITAIN: A BROADCAST PARTNERSHIP

Capital investments from the Screen Heritage UK (SHUK) programme (see page 26) were used to support our role as a world leader in the care and curation of one of the world's most significant moving image collections and helped to increase access to these resources through programming, partnerships and online.

One of these significant partnerships was a landmark BFI and BBC TV series that took archive film into the heart of communities across the UK and which was watched by more than 20 million viewers over the course of its 20 programmes.

The idea for *The Reel History of Britain* was simple: take a vintage mobile cinema around the country and show people films where they, their friends or family, or events they had a close connection with, were featured. Each programme took a different theme of common experience chosen from the era between just before the First World War to the Queen's 1977 Silver Jubilee.



Housing Problems (1935)

Rich documentary and non-fiction footage was drawn from the BFI National Archive, the Imperial War Museum, the nine regional archives of England, the screen archives at the National Libraries of Scotland and Wales and the BBC archive. Audiences tuned in to see material as varied as government information films and social documentaries to home movies and family holiday videos. We also made many of the featured films available online in their entirety, alongside expert commentary from our archive curators. On average there were 1.2 million viewers per episode with episodes 1, 2 and 7 attracting between 1.4 and 1.6 million per programme.



A One and a Two (2000)



Great Expectations (1946)



L'Atalante (1934)



Cría Cuervos (1976)



Les Enfants du Paradis (1945)

DICKENS IS THE WORLD'S MOST ADAPTED NOVELIST FOR FILM AND TV

Marking the 200th anniversary since the birth of Charles Dickens, we presented *Dickens on Screen*, the largest and most complete exploration of how the work of one of Britain's best-loved storytellers has been adapted and interpreted for the big and small screens. Although he died before the advent of cinema, Dickens is the world's most-adapted novelist for film and TV with well over 400 films and TV series made so far.

Our three-month celebration included a BFI Distribution release of *Dickens Before Sound*, a 2-disc DVD collection of the surviving earliest adaptations of Dickens' stories spanning 1901–1922 including the first-ever adaptation from 1901 *Scrooge – or Marley's Ghost*; making the full range of the BFI's Dickens Collection available to cinemas for programming; introducing a major resource on Dickens for use in schools across the UK; posting an extract from the rare Dickens-themed production *Uneasy Dreams – the Life of Mr Pickwick* on BFI YouTube; and curating a display with material from BFI Special Collections.

ORIGINAL VOICES, DISCOVERED AFRESH: PROGRAMMING, PERSONALITIES AND PREVIEWS

Our public venue BFI Southbank, with its four cinemas, BFI Mediatheque and Film Store, broke box office records during the year and January was our most successful month ever with more than 180,000 visitors. Throughout the year BFI Southbank presented 31 seasons and 25 extended film runs, alongside many film and TV previews, on-stage interviews and other live events. Six extended runs were revived with BFI Distribution and went on to play to audiences across the UK, including *Les Enfants du Paradis* (1945), *Cría Cuervos* (1976) and *L'Atalante* (1934). Meanwhile, our popular strands *Bug*, *Capital Tales*, *the Flipside*, *Essential Experiments* and *Projecting the Archive* performed well, as did two mini-festivals programmed in collaboration with external partners, the London Comedy Festival and *onedotzero*.

Among other cultural highlights were a two-month focus on Russia, including a season of classic Soviet cinema, rarely-seen sci-fi films and a retrospective of the work of Alexander Sokurov, and the first part of a planned three year programme on

Musicals which began with a look at the great MGM musicals. We presented major seasons of the work of European auteurs Bernardo Bertolucci and Alain Resnais as well as two American directors Woody Allen and David Lynch (of whom the latter two, along with MGM musicals, comprised the best performing film seasons of the year in terms of average takings per performance) plus a complete retrospective of avant-garde filmmaker, theorist and dancer, Maya Deren. Building on continuing work in bringing African and Asian cinema to UK audiences, we explored the work of the multiple prize-winning Chadian filmmaker Mahamat Saleh-Haroun, the great Raj Kapoor as star, producer and director, and one of the leaders of Taiwanese New Wave cinema, Edward Yang.

AFRICAN ODYSSEYS

Written by Niranjan Pal and directed by Franz Osten, the classic silent film *The Light of Asia* (1926) was screened with an evocative live score performed by composer Pandit Vishwa Prakash as the centerpiece to an *African Odysseys* programme of exceptional films by and about the people of Africa. Selma James, widow of Afro-Trinidadian writer CLR James, introduced the documentary *In Prison My Whole Life* (2007), while Tim Reid, producer, actor and director, presented a screening of *The Mark of the Hawk* (1957) to round off a two-week film school for emerging black filmmakers run in partnership with the Legacy Media Institute.



Maya Deren



A Screaming Man (2010)



Mulholland Drive (2001)



Burning an Illusion (1981)

RICH, VARIED, INTENSE AND UNPREDICTABLE: THE BFI FESTIVALS

BFI festivals provide a major engagement with contemporary filmmaking and this year's 55th BFI London Film Festival In Partnership With American Express showcased 204 feature films and 110 shorts. It attracted a record-breaking audience of 133,000 (an increase of 1,000 from the previous year) over a packed 16 days – and was our most successful yet in terms of attendance. Working with partners such as BAFTA, Creative Skillset and Directors UK we presented networking events and critical debates, and our Buyers and Sellers screenings provided five days of bespoke screening and business opportunities, helping films to find distribution in the UK and increasing audience choice.

UK productions took pride of place in a highly competitive line up with Fernando Meirelles' *360* (2011) opening the festival and Terence Davies' *The Deep Blue Sea* (2011) closing it. Nine of the festival's 26 British features were either directly developed or production funded through the Lottery Film Funds. Other highlights of the British line-up were Andrea Arnold's *Wuthering Heights* (2011), Steve McQueens' second feature *Shame* (2011) and Carol Morley's *Dreams of a Life* (2011).

At the Festival's Awards evening Lynne Ramsay's *We Need to Talk About Kevin* (2011), starring Tilda Swinton, was announced Best Film by judging panel member Gillian Anderson, with

Jury Chair John Madden praising the Scottish filmmaker for her 'singular vision that links great directors across all the traditions of cinema.'

BFI Fellowships were awarded to David Cronenberg and Ralph Fiennes (who made his directorial debut at the festival with *Coriolanus* (2011)) for their unique and distinct contributions to film.

BFI 26th LONDON LESBIAN AND GAY FILM FESTIVAL

The ever-popular BFI London Lesbian and Gay Film Festival had a packed programme of critically acclaimed international cinema that played to near capacity audiences at BFI Southbank over ten days. With almost 16,000 admissions it achieved well beyond its box office target, accomplishing an impressive 89% occupancy rate. We were delighted to welcome back our main sponsor Accenture and the LGBT Interbank Forum members who both continue to support the Festival.

The Festival opened with Tom Fitzgerald's *Cloudburst* (2011), with its star Brenda Fricker attending to introduce the screening. Other highlights included appearances by Marc Almond, American Bishop Gene Robinson and a preview of Pratibha Parmar's much-anticipated documentary on Nobel Prize winning author Alice Walker *Beauty in Truth* (2012).



Coriolanus (2011)



The Deep Blue Sea (2011)



Shame (2011)



Wuthering Heights (2011)



Red carpet arrivals for the BFI LFF Opening Night Gala screening of *360*



The Devils (1971)

MULTIPLE VOICES, MULTIPLE PLATFORMS

Bringing films and choice to audiences is at the heart of what the BFI does. Making sure that those audiences have the opportunity to view films that they might not otherwise see drives our access strategy whether through distribution and exhibition, targeted Lottery funding or UK partnerships. This year UK audiences have once again demonstrated an enduring enthusiasm for all types of film, underlining Britain's diverse population and broad cultural tastes.

Films from our collections attracted more than 712,000 admissions at non-BFI venues in cinemas, community centres, village halls and at festivals and outdoor screenings this year. A third of these were outside the UK.

Our YouTube and other online platforms achieved 3.8m downloads while bfi.org.uk saw almost 6.7m visits.

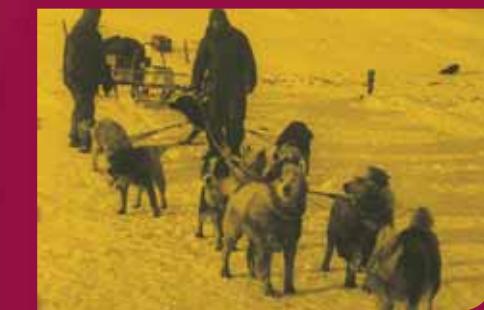
We released 17 mainly classic and newly restored titles through BFI Distribution to UK cinemas. Highlights included Pathé's restoration of Marcel Carné's *Les Enfants du Paradis* (1945) and the BFI National Archive's restoration of *The Great White Silence* (1924), which was supported by the Eric Anker-Petersen Charity. We produced 39 DVD or dual format releases with over 273,000 units purchased, 5% more than last year. Titles included the previously unreleased *Deep End* (1970), starring a young Jane Asher, Jan Svankmajer's *Alice* (1988) in a widely praised High Definition transfer, and the world premiere release of the 'X' certificate version of Ken Russell's controversial *The Devils* (1971) on DVD which fought off the competition to become our biggest seller for the year.

Commercial sales of film from the BFI National Archive continued strongly providing additional channels to ensure archive footage and BFI distributed features get out into the world via inclusion on a range of media including mainstream features, TV shows, and online platforms. Sales included content for *Transformers 3D*, documentary footage for *Prince Phillip*

at 90, BBC Mixed/Reggae Britannia, the BBC's *Who Do You Think You Are?*, Diamond Jubilee documentaries and C4's *Dreams That Money Can Buy*.

Despite tough conditions for book-publishing as the market adapts to ongoing digital developments we delivered 21 new titles in the year. These included the GPO Film Unit Reader by Scott Anthony and James Mansell, the *Film & Empire/End of Empire* titles by Lee Grieveson and Colin MacCabe which were long-listed for the Kraszna-Krausz prize, *The Servant* by Amy Sargeant and 100 Cult Films by Xavier Mendik and Ernest Mathijs.

Offering context and fresh perspective on contemporary cinema, the BFI's monthly film magazine *Sight & Sound* had a good year in what continues to be a difficult market. Year-on-year sales at the news stand and from subscriptions were up and so was online traffic and social media activity. The magazine now has over 10,000 Facebook fans and Twitter followers and at the Telluride Film Festival it was awarded a 'Special Medallion' for its quality and intelligence in writing.



The Great White Silence (1924)



Deep End (1970)



Alice (1988)

SUPPORTING AND GROWING AUDIENCE CHOICE WITH PARTNERSHIPS AND FUNDING

BFI funding (both Lottery and Grant in Aid) helps to create opportunities across the UK to nurture and engage audiences with the widest choice of films, and to develop the audiences and practitioners of the future.

As well as setting up a one-off and time-limited Lottery fund for this first transition year to support small exhibitors, film clubs and festivals, we continued to oversee initiatives such as the anti-piracy web venture FindAnyFilm and the Cross Art-Form Venues network and to offer funding support for audiences in practical ways, such as through the Rural Cinema Pilot Scheme.

The reduced funding environment poses challenges for core specialised exhibition providers in the short to medium term. Film societies, local

film festivals, schools film clubs and independent cinemas faced reduced funding through the loss of many of the regional screen agencies, the reductions in Grant in Aid for film as well as other factors such as the closure of the Film Festivals Fund. Many of these organisations also faced cuts from other sources of revenue such as local authorities and the main arts funding bodies.

TRANSITIONAL LOTTERY FILM FUND

In early May 2011, we set up a new £2 million Transitional Lottery Film Fund to support organisations across the UK dedicated to delivering audience development activities for specialised and British film.

With a new film strategy and funding priorities planned to take effect in late 2012, the fund provided transitional financial support for one year to enable organisations such as independent cinemas,

film festivals, film clubs and societies, arts centres and regional archives to continue their vital work in delivering film to audiences.



Submarine (2010)



High Society (1956)



Looking for Eric (2009)

A total of 64 projects received an award ranging from the Independent Cinema Office, the national organisation for the development and support of independent film exhibition in the UK, the Oska Bright International film and digital media festival which features work created by people with learning disabilities, and Power to the Pixel to the Edinburgh International Film Festival, the Birmingham Black Film Festival which promotes the work of local black film makers, and The Byre Theatre in St. Andrews, Fife which shows a diverse range of cinema reflective of the local audience.

PRINTS AND ADVERTISING FUND

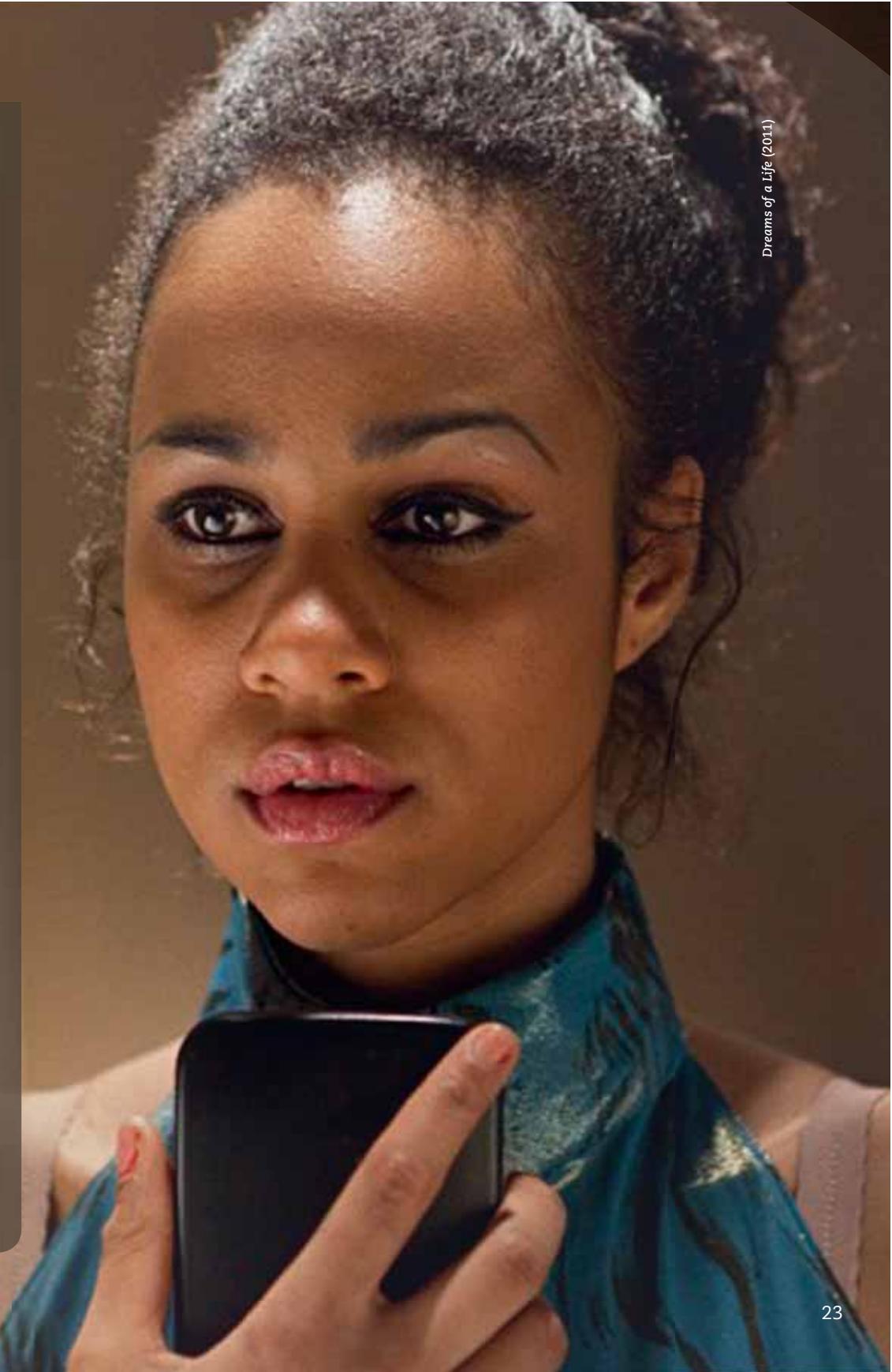
Our Prints and Advertising Fund (P&A Fund) is designed to widen and support the distribution and marketing strategy of specialised films and commercially-focused British films that may be difficult to market. It aims to add value to the investment already being made by distributors in each film.

In 2011–2012 we awarded a total of £3.41 million to 31 P&A projects.

DREAMS OF A LIFE: A P&A CASE STUDY

Carol Morley's evocative documentary feature about 38-year-old former singer Joyce Vincent who lay dead in her North London bedsit for three years before her body was found, created quite a stir at the BFI London Film Festival.

Dreams of a Life was the first feature from this promising filmmaker and its production had been backed by the BFI Film Fund. Encouraged by the film's positive reception at the Festival and seeking to harness this momentum, the film's distributor Dogwoof decided to bring forward the release date from April 2012 to December 2011, confident too that social media could provide an important promotional tool. To help in this campaign, Dogwoof applied for, and was given, an award from the BFI's Prints and Advertising Fund which helps UK distributors with marketing and distribution strategies. The BFI's swift response enabled Dogwoof to work with a social media strategist to help them identify new audiences and to mobilise existing audiences, primarily via the online world, and thereby use their limited P&A more efficiently. The release strategy was an iterative process, reacting to the data coming out of the social media analytics, but with social media activity being informed by the planned theatrical launch. Ultimately the film took around £180,000 and was still playing in London's West End in its eleventh week – both of which were records for the distributor.



Dreams of a Life (2011)

FILM EXPORT FUND

The Film Export Fund is a new £200,000 fund which we launched in November 2011 to help British films make sales abroad and maintain an international profile for talent through marketing, publicity, technical and logistical support. The Film Export Fund has so far helped nine British films capitalise on their inclusion in high profile film festivals, including Jon Wright's *Grabbers* and Sally El Hosaini's *My Brother the Devil* (2012) at the Sundance Film Festival in January, and Carol Morley's *Dreams of a Life* (2011) at SXSW in March.

RURAL CINEMA PILOT SCHEME

The Rural Cinema Pilot Scheme was launched in 2010 and runs until 2013. It has provided high quality digital equipment to cinemas in rural Shropshire, Wiltshire and North Yorkshire to help audiences enjoy a modern cinema experience, including live satellite events and 3D films.

THE DIGITAL SCREEN NETWORK

The Digital Screen Network was a UK Film Council initiative that launched in 2007 to equip 240 screens in 210 cinemas across the UK with digital projection technology to give audiences greater viewing choice.

My Brother the Devil (2012)



LIFELONG LEARNING FOR THE UNDER-STANDING AND ENJOYMENT OF FILM

Expressing the very best of what creative film education and people of all ages can achieve together

We want young people from all backgrounds, who are the next generation of audiences and filmmakers, to have the opportunity to learn about, enjoy and fully appreciate the widest possible range of film. We do this through our own education activities plus a range of joint initiatives with partners such as FILMCLUB, Film Education, First Light, BAFTA, and the Higher and Further Education sectors.

Additionally, the BFI funds First Light who work with over 5,000 children and young people every year making films. We also funded FILMCLUB (who now reach 220,000 children in 7,000 schools) to ensure continuity on a transitional basis following the end of their funding from the Department of Education from April 2012.

This year we launched a number of innovative projects to build on the BFI's continuing engagement with young people in and out of formal education, with schools and teachers, families, minority communities and the general cinema-going public. Some had strong international reach, such as a partnership with DocNext where we work alongside sister organisations in Turkey, Spain, Holland and Poland to encourage young filmmakers to develop their craft by exchanging work and ideas. Through a series of network meetings and festivals held across Europe we have established the BFI as a key UK youth documentary hub.

We successfully bid for European Commission funding to conduct a survey of film education provision in 32 European countries. This was the first time such a study had been carried out and the BFI Education team led a consortium of 12 European partners drawn from the education and film industry sectors and including London University's Institute of Education and Film Education. The results will inform *Creative Europe*, the EU's signature programme to support the cultural and creative sectors from 2014.

As part of the BFI-wide celebration of Ken Loach (see also page 34), we ran master classes in Belfast, Glasgow, Cardiff and London on scripting, writing, acting, cinematography and film production, led by the director's regular collaborators. We also ran writing and filmmaking competitions for younger, and older, teenagers with actor Gerry Kearns performing the winning entries at BFI Southbank. This inspirational event was a fitting climax to *Film: 21st Century Literacy*, a three-year collaboration between the BFI, Film Education, FILMCLUB, Creative Skillset and First Light, bringing together young people from England, Scotland, Wales and Northern Ireland to express the very best of what creative film education – and young people – can achieve together. This activity was supported by the Esmée Fairbairn Foundation.

UNLOCKING FILM HERITAGE FOR EVERYONE IN THE UK TO ENJOY

Archive collections are at the heart of a rich film culture and a creative film industry

The UK has one of the most magnificent collections of film and television in the world yet only a relatively small percentage is currently easily available to a public keen to access it. In the digital world this is now possible; our challenge is to make it happen. Film heritage collections are at the heart of a rich film culture and a creative film industry. Alongside many significant collections, the BFI holds in trust for the people of the UK one of the most important collections of film and television in the world – the BFI National Archive.

One of our major responsibilities is ensuring that we preserve, research and interpret our collections so that everyone today and all future generations can enjoy their film heritage.

Capital investments from the Government-funded Screen Heritage UK project have helped to ensure our place as a world leader in the care and curation of one of the world's most significant moving image collections as well as to make major improvements to film archives across the UK.

SCREEN HERITAGE UK: PROTECTING OUR PAST

Over the past four years, the BFI has led the Screen Heritage UK project to preserve the nation's film collections, to provide a clear picture of what is held where, and to make as much of it as possible available to everyone. Film is an integral part of British culture and this major Government investment of £22.5m has helped to ensure that we not only safeguard our film heritage for future generations, but that everyone in the UK has the opportunity to enjoy and benefit from it.

This year the fruits of these efforts were realised as we opened a £12m state-of-the-art building at Gaydon in Warwickshire to house the most fragile and at-risk nitrate and master film material in our collection.

The BFI Master Film Store is the most sophisticated new film archive facility in the world and can store up to 450,000 cans of film. All the master material held by the BFI has been relocated there, ranging from film from the turn of the last century to masterpieces by Hitchcock and Tom Hooper's *The King's Speech*.

The leading-edge building design

allows films to be stored at the optimum temperature and humidity needed to prevent deterioration, while keeping energy consumption to a minimum.

The Screen Heritage UK project also set out to document and support film collections held in the English Regions. Overseen by Screen Yorkshire, the Revitalising the Regions (RTR) project catalogued the nine regional film



archives and discovered a wealth of material stored in universities, record offices and private collections that amount to a staggering 480,000 items specifically relevant to local areas. RTR has supported a programme of preservation and care of the newly discovered material so that it can be used for innovative outreach and screening programmes to bring these discoveries to the attention of new audiences. Screen Yorkshire's Memory Project, for example, uses film footage to help older people in dementia care remember their lives.

A new online search tool – *Search Your Film Archives* – was created to record the films in collections around the UK.

For the first time, anyone, anywhere can access 330,000 records from film archives all via a single portal with more material and moving image regularly added.

During the year we also commissioned an innovative new Collections Information Database – CID – which is the first internationally to use the new CEN (European Committee for Standardisation) standard for filmographic records. For the first time we now have a single online search facility for over 60,000 films.

UNITED NATIONS LISTINGS

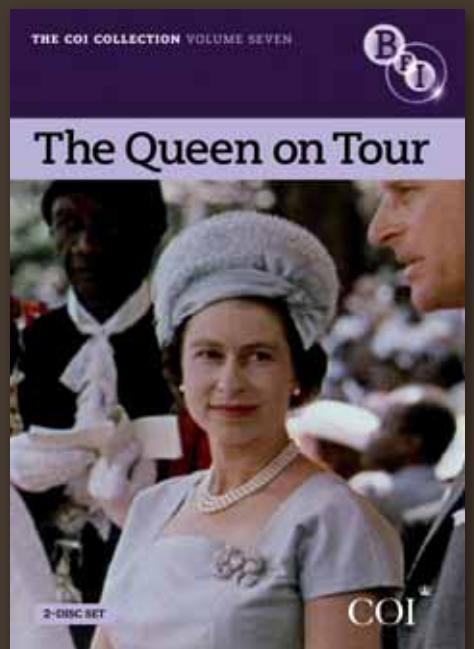
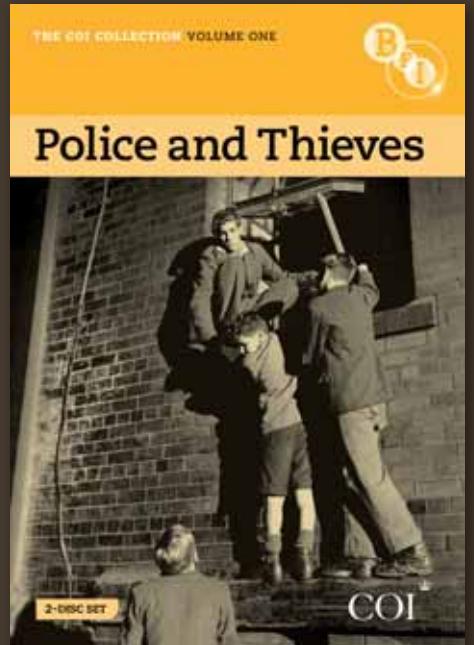
The BFI collections received international recognition this year when two of the key collections in our BFI National Archive were added to the UNESCO Memory of the World register. They were the pioneering documentary films of the GPO Film Unit (1933-1940) and the early films of Mitchell & Kenyon (ca.1900-1912).



GIFT OF GOVERNMENT FILMS

The BFI National Archive acquired the entire moving image archive of the Central Office of Information (COI) when it formally wound up on 31 March 2012. The outstanding range of films made by government departments over 66 years add up to a rich and diverse history of British life. This was the largest single collection ever to be acquired by the BFI and all rights to the material also passed to us. A large number of titles were already held by us and some have been released in a popular series of BFI DVDs: *The COI Collection volumes 1 – 6* since 2010. *Volume Seven: The Queen on Tour* is the latest addition to this series and its release as a BFI DVD was timed to coincide with the Queen's Diamond Jubilee in 2012.

A selection of COI films can be viewed at BFI Mediatheques in QUAD Derby, Wrexham Library, Newcastle Discovery Museum, Cambridge Central Library, and BFI Southbank. Some key titles are also available on the BFI's YouTube channel [youtube.com/bfifilms](https://www.youtube.com/bfifilms). Significant collections are also available to view by students and academics who can access moving image materials through the InView project and BFI Screenonline.



THE FIRST BORN: A GLORIOUS RESTORATION, GENEROUSLY SUPPORTED

The First Born is a fine example of late British silent film and arguably the best record of the work of multi-talented actor and director Miles Mander. This sophisticated melodrama from 1928, now restored by the BFI, provides us with a fascinating insight into the work of Alma Reville, Alfred Hitchcock's wife, who worked with Mander to adapt his own novel and play for the screen. The newly restored film was presented at this year's BFI London Film Festival Archive Gala to great acclaim and was accompanied by a specially commissioned live musical accompaniment composed by Stephen Horne. *The First Born* was released in cinemas in early 2012 and released on DVD and Blu-ray.

The restoration work carried out on *The First Born* could not have taken place without the generosity and support of Simon W. Hessel, one of the valuable supporters on whom the BFI relies.

OPENING OUR EYES: BFI RESEARCH PROVES THE POWER OF FILM

Film is indisputably at the heart of our cultural life and influences the shape of our lives

Opening our Eyes: How film contributes to the culture of the UK is a landmark research report prepared for the BFI by Northern Alliance and Ipsos Media CT on the British public's views on film. It has clearly revealed how film moves and inspires the UK and how it is indisputably at the heart of our cultural life. *Opening our Eyes* provides in-depth data on the films that really matter to people, why people watch them and the effect they have. The research gives us a democratic assessment of film in the UK outside of expert, critical and industry polls and demonstrates how film moves and inspires the nation, how it excites the emotions and the intellect and how it influences the shape of our lives. It clearly shows that film is one of the most powerful cultural mediums with an estimated five billion film viewings taking place each year and that 84% of the population are interested in film.

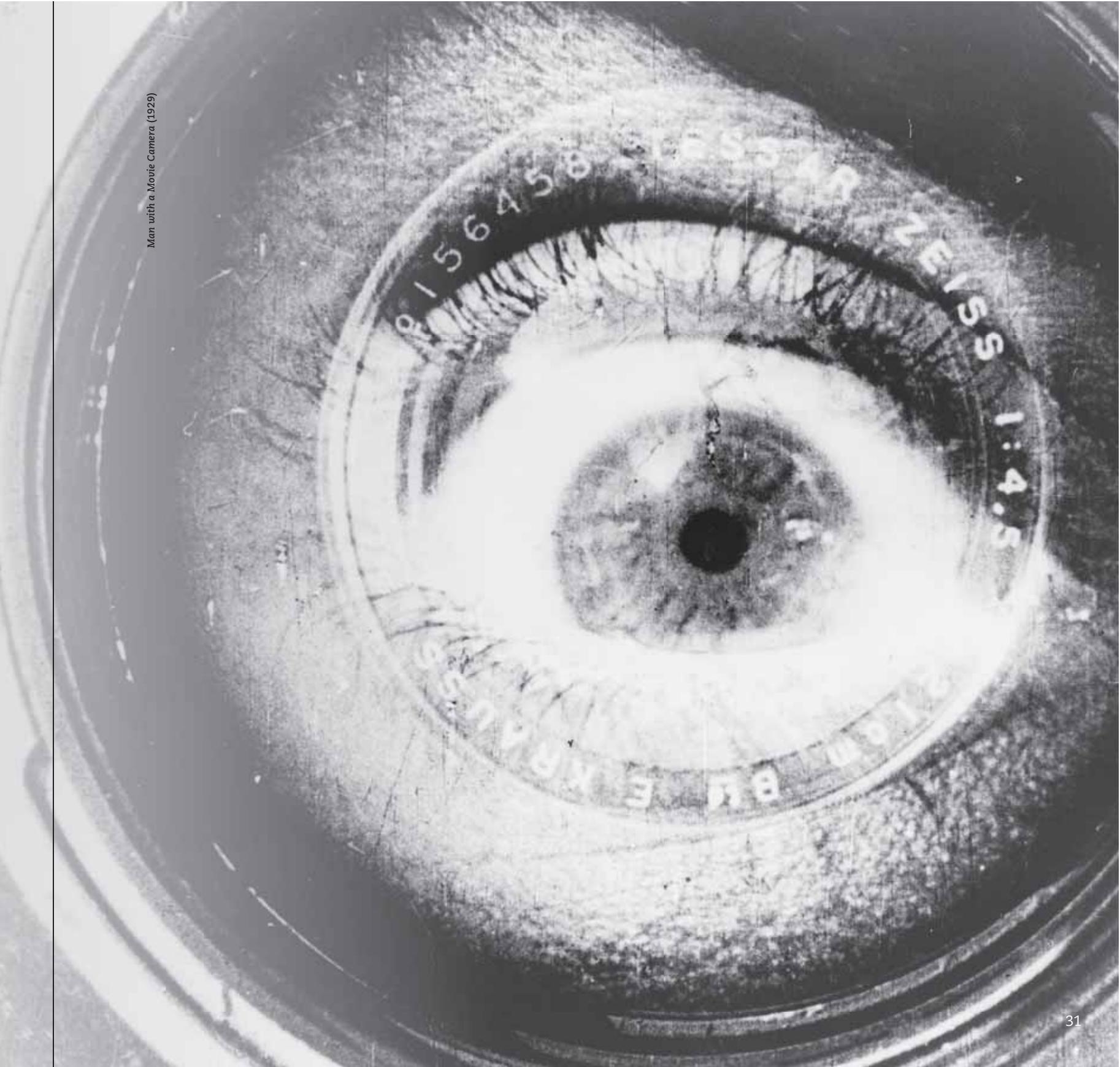
Available on the BFI website, the report was the second phase of work following on from an initial research project *Stories We Tell Ourselves: The cultural impact of UK film 1946–2006* which was commissioned by the UK Film Council to investigate the cultural impact British film has had both nationally and internationally over the last 60 years.

BFI RESEARCH AND STATISTICS UNIT

The BFI's own Research and Statistics Unit annually publishes the most authoritative and complete snapshot of the film landscape in the UK in the BFI Statistical Yearbook, also available online. This year saw the publication of the tenth edition of the Yearbook and the RSU has now built up a decade's worth of trend analysis for most areas of the industry. In that time there have been major shifts

in the production and consumption of feature films in the UK, with each sector of the industry having to respond to the transition from analogue to digital. With broadband speeds increasing, smartphone and tablet ownership on the rise and internet-enabled television sets becoming more commonplace the period of digital transition is by no means complete. The ways in which we choose and watch films has undergone an enormous change in the last decade and the next one is likely to be no different. Our challenge, forecasts the Yearbook, will be to accurately measure those shifts and to ensure the vast amounts of data generated in the new digital world are accessible and analysed in a robust and effective way and made available for the benefit of all film stakeholders.

Man with a Movie Camera (1929)





PARTNERSHIPS, SPONSORS, DONORS AND PHILANTHROPY: SUPPORTING THE BFI'S CHARITABLE OBJECTIVES

The generous support we receive helps us to continue the essential and vital work we do – keeping film alive forever

This year has been an exceptional 12 months for BFI fundraising as, despite the worsening economic environment, we delivered an 18% increase in our fundraised income and saw major partners and sponsors returning to support the BFI in a range of events and programmes.

Funding for our charitable objectives is entirely distinct from our role as a Lottery distributor. In 2011, the BFI's Grant in Aid from the Government was cut by 15% and fundraising is now even more important to fulfil our core charitable objectives. The balance is made up from our trading, sponsorship and fundraising activities and every year the pressure on these targets grows.

Thanks to the generous support we receive from our corporate sponsors, individual donors, Patrons and trusts and foundations, this year we have raised over £4 million. We also benefit significantly from in-kind

and media partners, gifts in wills, public sector grant-making bodies and cultural partners. This generosity allows us to achieve some of our most enterprising and ambitious projects, ensuring that the greatest variety of cultural film is available to the greatest amount of people, and helping to secure our national film heritage for generations to come. In return, we build enriching relationships with our supporters, offering a diverse and rewarding engagement with the best of the BFI, from screenings and special events to exclusive behind the scenes access.

As our ambitions and achievements continue to grow while Government funding diminishes, our reliance on all our partners and friends becomes increasingly central to the BFI's future. The 2011 BFI London Film Festival welcomed American Express back as Principal Sponsor in the second of a landmark three year partnership.

With record audience figures of over 133,000, the Festival also delivered successful partnerships for other returning sponsors including: Jameson, Swarovski, TV5Monde, Renault, The May Fair Hotel and, for their fifth consecutive year, American Airlines.

In addition to the Festival partnership, American Express continue to support the BFI's year-round cultural programme with screenings at the BFI IMAX and sponsorship of the acclaimed BFI Screen Epiphanies series at BFI Southbank in which personalities from the world of stage and screen introduce and discuss the films that inspired them.

INTERNATIONAL DEVELOPMENT COUNCIL

We have looked at many ways to strengthen and build our fundraising capability and an exciting new initiative has been the creation in September 2011 of our International Development Council, chaired by BFI Governor Josh Berger. We would like to acknowledge and thank this group of committed individuals for their support.

INTERNATIONAL DEVELOPMENT COUNCIL MEMBERS 2011–2012:

Josh Berger CBE (Chair)
Louis Elson
Eric Fellner CBE
Tania Fares
Isabella Macpherson
Caroline Michel
Hani Farsi
Kathryn Greig
Beth Mill
Joyce Reuben
Dr Richard Wolman

ESMÉE FAIRBAIRN FOUNDATION AND 50 YEARS OF KEN LOACH

The BFI is deeply grateful to all the trusts and foundations who have supported us in many different ways over the year. In this, their 50th Anniversary year, the Esmée Fairbairn Foundation awarded the BFI a grant of £200,000 towards the BFI Ken Loach project. The grant supported a major retrospective of the iconic British director's work at BFI Southbank, a UK-wide tour of key titles from the programme, an exhibition, additional contextual information online, free content in BFI Mediatheques across the UK, and a nationwide education programme to explore art and politics through Loach's films.

The grant also ensures the future of the Ken Loach private collection generously donated to the BFI by the director. Spanning his entire career in film and television, the collection includes everything from annotated shooting scripts to email correspondence and production designs. Through the Foundation's generous gift we were able to recruit a dedicated archive curator to preserve, digitise and catalogue all this material to ensure that the public can access such a valuable collection. This was a fitting tribute to Ken Loach in the year of his 75th birthday.

Land and Freedom (1995)



The BFI warmly thanks the following individuals and organisations for their generous support in 2011–2012:

PUBLIC SECTOR SUPPORTERS

Arts Council England
DCMS
Europa Cinemas
Heritage Lottery Fund

TRUSTS AND FOUNDATIONS

The Eric Anker-Petersen Charity
British Board of Film Classification
Sir John Cass's Foundation
The Chapman Charitable Trust
The John S Cohen Foundation
Esmée Fairbairn Foundation
The Mohamed S. Farsi Foundation
The Film Foundation
The Great Britain Sasakawa Foundation
The Hintze Family Charitable Foundation
The Hollywood Foreign Press Association
The Japan Foundation
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The Marsh Christian Trust
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The Rose Foundation
The Dr Mortimer and Theresa Sackler Foundation
The Philip and Irene Toll Gage Foundation

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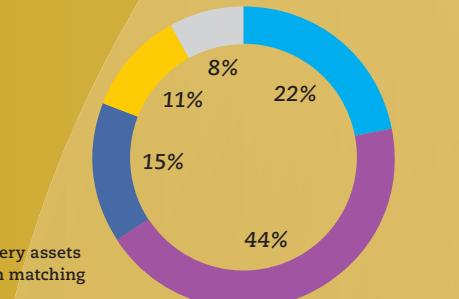
BFI INCOME AND EXPENDITURE 2011-12

INCOME

INCOME*

2011-12

£104.2m



- Self-generated income – £22.6m
- Lottery income (restricted) – £45.4m
- Government Grants – £15.7m
- Government Grants – funding for awards – £11.7m
- Government Grants – one-off projects:
Screen Heritage UK (£6.6m) and
cost of change (£2.2m) – £8.8m

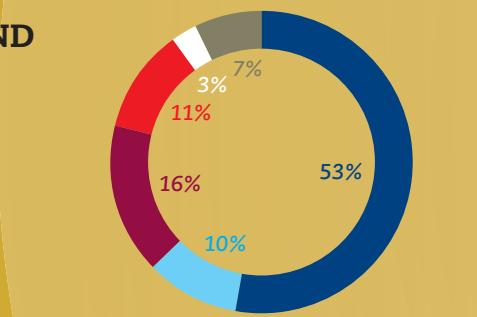
* Total reported income of £165.4m includes £50.9m of lottery assets transferred from UKFC and £10.3m of one-off income (with matching expenditure).

EXPENDITURE

SELF-GENERATED FUNDS AND GOVERNMENT GRANTS*

Expenditure 2011-12

£59.6m



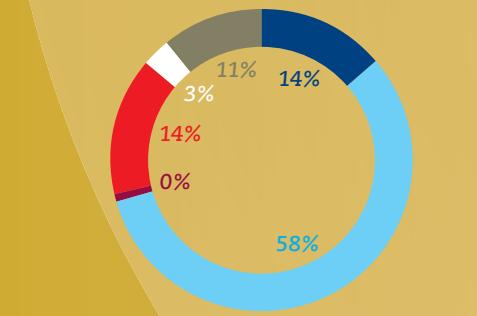
- Education, Learning & Audiences – £31.7m
- Supporting British Film – £6.2m
- Film Heritage – £9.4m
- Screen Heritage UK - capital expenditure – £6.3m
- Cost of change - capital expenditure – £1.8m
- Cost of delivery – £4.1m

* Excluding one-off costs (with matching income), fixed asset disposal, depreciation and amortisation.

LOTTERY

Restricted Expenditure 2011-12

£40.4m



- Education, Learning and Audiences – £5.5m
- Supporting British Film – £23.3m
- Film Heritage – £0.2m
- Olympic deduction – £5.9m
- Cost of change – £1.2m
- Cost of delivery – £4.3m

These figures and graphs are unaudited analyses and extracts of the figures included in the audited financial statements for the year, copies of which are available from our website atbfi.org.uk or in writing from Board Secretary, BFI, 21 Stephen Street, London W1T 1LN.

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