

**B
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Film
Forever

A photograph of an astronaut in a bright orange spacesuit working inside a spacecraft module. The astronaut is seen from the side, reaching up to adjust a panel on the ceiling. The module's interior is white with various panels, lights, and equipment. The scene is brightly lit, creating a clean and professional atmosphere.

2014/2015
ANNUAL REVIEW

OUR MISSION

The BFI is the lead organisation responsible for the cultural, creative and economic aspects of film in the UK. Our mission is to ensure that film is central to our cultural life.

We do this by:

- Growing the next generation of filmmakers and audiences;
- Connecting audiences to the widest choice of British and World cinema;
- Preserving and restoring the most significant film collection in the world for today and future generations;
- Championing emerging and world class filmmakers in the UK through investing in creative, distinctive and entertaining work;
- Promoting British film, talent, skills, facilities and services to the world;
- With a UK-wide focus, delivering education, talent, skills and audience development at a community, local and regional level.

Our strategic plan for 2012–2017 is set out in *Film Forever* and covers all BFI activity. Our work is funded by a mix of Government Grant in Aid (GiA), National Lottery for Good Causes and our own earned income, including fundraising and new entrepreneurial activity.

We are a registered charity governed by a Royal Charter and a distributor of Lottery funds for film.

Sci-Fi Days of Fear and Wonder screening, Jodrell Bank Observatory

2014/2015 ANNUAL REVIEW

Cover: 2001: A Space Odyssey (Stanley Kubrick, 1968), part of our sci-fi blockbuster season.

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CHAIRMAN AND CHIEF EXECUTIVE'S REPORT



Film, television and all digital moving image are intrinsic to the prosperity of our economy and the richness of our cultural lives. Recent research shows these sectors are worth £6bn annually to the UK economy, employ 143,000 people and that, remarkably, one in ten visitors to the UK come because of images they have seen on screen. The tax reliefs for film and more recently high-end television, animation and video games have played a major part in helping to sustain the UK's leading position in these competitive global markets and have acted as a catalyst for further inward investment. As a result the sector is full of energy and bristling with potential and the creative interplay between film, television, animation and video games is evolving rapidly – driven as much by the audience as by the creators.

For the BFI it is an exciting era, our role is more relevant than ever and we are part of the 'R&D' in these industries. Film is a risky business and our role is to find, nurture and motivate emerging talent from all backgrounds, and to support people's careers both in the UK and internationally. Our role is to make it possible for a broad spectrum of British and global cinema to be available for audiences everywhere, so they can

discover a much wider range of exciting and diverse film voices. Our role is to look after and make available in the most compelling way we can the national film collections, and to inspire the next generation of audiences, creators and artists. By carrying out these roles we help make the UK one of the most exciting and dynamic places anywhere for the creative industries.

We are three years into our strategy *Film Forever*, and this report illustrates the very rich programme of activity and support that we have provided. For young people there are now 12,000 registered film clubs in schools across the UK established by Into Film, our funded partner, while for those who have aspirations to make a career in the industry, the BFI Film Academy provided over 60 skills and talent development courses during the year. Top students from the courses were also selected for one of three professional residential courses at the National Film and Television School.

We have done much to encourage cinemas across the UK to work together to build audiences for British, world and heritage film. We also worked with exhibition partners UK-wide to bring our latest blockbuster *Sci-Fi: Days of*

Fear and Wonder to over 200 locations up and down the UK, including at Jodrell Bank where 1,000 people watched a film projected on to the Observatory dish.

Within the BFI we saw audience growth across all our activities, with record attendances and box office income for BFI festivals, 1.6m visitors to BFI Southbank, and two of the most successful BFI distribution re-releases ever – the iconic *2001: A Space Odyssey* and *Blade Runner*. Our social media reach grew by a record 200%.

This year the BFI has taken direct action on improving diversity in film by launching the *three ticks* scheme. All productions in receipt of BFI Lottery funding now need to work with us to demonstrate diversity both in front of and behind the camera. The simplicity of the scheme's approach has attracted huge support and has subsequently been adapted and adopted by others. Our ambition over the coming year is to roll the scheme out across all our funding and our own cultural activities.

As part of our commitment to supporting the growth of video games, we hosted the first BFI Video Games Day. It was presented by the BFI Certification Unit which administers and promotes the tax reliefs for all the screen industries and the day attracted over 130 delegates from across the UK who discussed access to finance, diversity, culture representation, education and practical advice for accessing the relief. The year also marked our third as a formal Government Arms Length Body which triggered a Triennial Review. The review's findings were broadly positive

and recognised that despite the huge changes that had taken place, the BFI had responded quickly to its new role and is delivering all its core functions well, making an important contribution to supporting the industry.

Looking forward there is no doubt that all publicly funded cultural organisations are facing a challenging financial landscape and the BFI is no exception. We recognised some 18 months ago the need to think differently and welcomed support from DCMS to help us do this. Following one of the recommendations from the Triennial Review, we are looking at our overall asset portfolio, particularly our London estate, to explore all options for how this could be better leveraged to grow income further and protect as far as possible funding to our UK-wide activities such as regional archives and cinemas, and national services such as certification for the tax reliefs and the National film agencies.

Our cultural programmes are dependent on our ability to attract philanthropic support. After a challenging previous year, our fundraising picked up steam and ended the year exceeding target. We are grateful to our corporate sponsors, the majority of which returned in the year, and our newly-established Patrons scheme has started to take off, while our most loyal and generous donors and members of the Film Forever Club (which was initiated and sponsored by the BFI Chair), have increased their annual commitment to the BFI's charitable activities. Nevertheless, our targets have by necessity become increasingly ambitious and the Board

has set up a taskforce to benchmark the BFI's fundraising activity and to investigate other successful fundraising models around the world in order to inform our strategy and delivery going forward.

Over the last four years, the BFI has driven through efficiencies amounting to £13m, and at the same time grown earned income by 15%. The BFI staff are the charity's greatest asset and we pay tribute to a team of individuals whose professionalism, pragmatism, generosity, expertise and dynamic can-do attitude would be hard to beat.

In 2015–16 we will evaluate *Film Forever* and, informed by this, develop our next four year strategy which will start in 2017. Priorities will be focussed on growing audiences and helping people build a future career in the industry wherever they live; and supporting our flourishing sector by developing capacity and talent across the UK. We will continue to do all we can to sustain support for film and television and, depending on the outcome of the Comprehensive Spending Review, we will look at what more we can do for video games, virtual reality and their increasing cross-fertilisation with the other screen industries to support innovation and business growth.

AMANDA NEVILL CHIEF EXECUTIVE
GREG DYKE CHAIR



Into Film Festival launch with Carey Mulligan

EXPANDING EDUCATION AND BOOSTING AUDIENCE CHOICE

EDUCATION

STRATEGY AND ADVOCACY

Film education is one of the most important investments to be made in securing the future success of film in the UK. Expanding film education and learning opportunities is a key strategic aim for the BFI and is at the core of *Film Forever*. We are committed to investing in the audiences and filmmakers of the future with a programme of education activities aimed at 5–19 year olds that is based on learning, practical engagement and broadening horizons in film. Our aim is to encourage young people from all backgrounds and wherever they live to have the opportunity to learn about, enjoy and fully appreciate the widest possible range of film and ultimately develop a lifelong relationship with film. We remain closely involved in many areas of research, development, and innovation in learning. Following the publication of *Screening Literacy* in 2013, the first Europe-wide survey of film education in Europe, we were awarded European funding to lead a consortium of 20 agencies from across Europe to create a *Framework for Film Education*: a model of film education to guide and support film educators all over Europe. The Framework will be published in June 2015.



Shaun the Sheep: The Movie event in Birmingham

We have a longstanding relationship with the Higher Education sector and most recently partnered with a range of universities to develop major research projects. In 2014–15 this included two projects which received funding from the AHRC: *Fifty Years of British Music Video* (with the University of the Arts, University of Portsmouth and British Library) and *Transformation and Tradition in Sixties British Cinema* (with the University of East Anglia

and the University of York). Both projects used our archival collections and the research will contribute to our cultural programme. We have also taken part in the joint DCMS/DfE Cultural Education Partnership Group, provided evidence to the Warwick Commission Report on *Enriching Britain: Culture, Creativity and Growth*, and worked with other stakeholders to secure the future of film and media studies GCSEs and A Levels.



BFI Film Academy Documentary Residential

FILM AT THE HEART OF LEARNING

We are working with our key education partner Into Film to put film at the heart of children and young people's learning and cultural experience in the UK. Into Film has been working with the education sector and film industry to deliver an ambitious and accessible programme to encourage the watching, making and understanding of film in the classroom and through film clubs as well as meeting industry professionals and undertaking talent development. It also supports teachers through training and development and providing free resources and materials.

This year Into Film reached more than 1 million young people and 12,134 after-school film clubs have now been registered with over 420,000 members UK-wide. Programming choices in the film clubs are very varied with over half showing British, archive or foreign language titles. Into Film delivers specific activities aimed at hard-to-reach groups and, where appropriate, partners with individuals and organisations that have skills, access and experience to help enhance their work in this area.

Into Film's web-based resources were downloaded 103,070 times and more than 6,000 teachers and youth leaders were trained to use film in their work, a threefold increase from the previous year. Almost 400,000 young people and educators took part in the annual Into Film Festival, funded by Cinema First, with a total of 2,700 screenings taking place at 507 venues nationwide, including 133 independent arts and

cultural venues, making it the world's largest annual free film festival for young people.

IN-VENUE EDUCATION

BFI Future Film events focus on different areas of film or the industry and help young filmmakers aged between 15–25 years old learn more about their craft. Regular activities include a film club on Facebook, monthly screenings and workshops, an annual festival and a Film Academy. The hugely popular BFI Future Film Festival took place in February with a packed line up of workshops, masterclasses, networking opportunities, screenings and Q&As at BFI Southbank. This year marked the highest number of film submissions by young filmmakers since the festival's inception, with 1,300 entries up from 400 in 2014, and around 1,000 participants joining in the programme. Highlights included a case study into the animation phenomenon *Rastamouse* and a Q&A with the cast of E4's hit show *Glue*. The Festival is part of over 500 separate learning events that were hosted in and around BFI Southbank, reaching over 45,000 people of all ages. The Future Film Festival awards are supported by The Chapman Charitable Trust and The London School of English/London School trust.

Highlights of our adult community programme included a mini season of Chinese New Year films; 15 events and screenings for African Caribbean audiences such as a weekend of Nigerian cinema; Palestinian and Roma films as part of Refuge in Film week;

and a weekend of Afro-Futurism in November as part of the BFI's Sci-Fi season. Altogether, the 40 events for diverse audiences reached over 5,000 people. And for families, our programme of activity included mini film schools every Saturday, monthly 'Fundays', and six weeks of holiday workshops every year, each directly related to our cultural programme.

1m
OVER
CHILDREN IN SCHOOLS
AND YOUTH CLUBS
UK-WIDE REACHED
THROUGH FILM CLUBS,
CLASSROOMS AND FILM-
MAKING PROGRAMMES



BFI Film Academy 2014

350,000
FAN ADMISSIONS

OVER
6,400
FAN SCREENINGS

976
FAN MEMBERS

AUDIENCES

BFI AUDIENCE FUND

Our ambition is to provide a greater breadth of films and to increase choice for audiences across the UK. People love watching films, however the choice of film available to audiences can be narrow, especially outside of central London where on average only 7% of screens are dedicated to specialised film. We are working with a range of partners, regional cinemas, communities and festivals to bring a more adventurous and diverse film programme to people everywhere in the UK, whether online, in the home, in the cinema or on the move.

BFI FILM AUDIENCE NETWORK

The BFI Film Audience Network (FAN) underpins our audience strategy by bringing together local venues and other film organisations to collaborate and develop exciting programmes and events to reach and grow audiences across the UK. A network of nine regional Film Hubs – Broadway Nottingham and Cambridge Film Trust; Chapter, Cardiff; Home Manchester; Film London; QFT (Queen's Film Theatre), Belfast; Scottish Film; the University of Brighton; Watershed, Bristol; and Showroom Cinema Sheffield – are working with organisations in their local areas and alongside the BFI,

the Independent Cinema Office and Cinema for All, to share ideas, expertise, knowledge and resources to help boost access to a wide range of films at local venues, particularly for British and specialised film.

This year the hubs worked in tandem on our sci-fi blockbuster season *Days of Fear and Wonder* which saw 897 screenings take place in 156 locations across the UK in a wide variety of contexts and settings, with audience admissions of over 56,000. FAN events were inspirational and frequently spectacular and ranged from Station X at Bletchley Park, presented by the Cambridge Film Trust in association with Independent Cinema Milton Keynes and Watch the Skies!, the first ever large-scale outdoor cinematic event at the University of Manchester's Jodrell Bank Observatory, presented by Abandon Normal Devices right through to Beyond the Infinite: Sci-Fi on Screen at the QFT in Belfast and Bristol's Watershed presentation of eco-themed *Silent Running* (1971) at the Eden Project in Cornwall.

BFI NEIGHBOURHOOD CINEMA

BFI Neighbourhood Cinema aims to revitalise film at a community level by helping existing community cinemas and film clubs to upgrade their screening facilities with one-off grants. Film societies, community cinemas and touring cinema operators play a crucial

role in bringing a big screen experience to local people and this scheme enables them to update equipment and facilities and bring a quality big screen experience to the community. So far we've awarded £362,000 in equipment funding to 96 existing community schemes right across the UK and through the touring cinema fund 78 brand new community cinemas have been set up for people who were geographically unable to access a cinema. The scheme has enabled us to increase British and specialised film programming in hundreds of communities UK-wide.

It can also provide a helpful service in difficult to reach local communities. For example, NEAT Flicks in North East of Scotland supports a network of volunteer promoters to screen great films in rural venues. The average distance from one of NEAT's community venues to the nearest commercial cinema is 27 miles. Only two of the 17 communities that NEAT works with are served by a train line with the remainder relying on infrequent bus services, so its touring cinema provides a reasonably priced, convenient and sociable option for film screenings across the region.

FILM FESTIVAL FUND

The Film Festival Fund supports festivals which provide communities

FAN AUDIENCE
ADMISSIONS OF OVER

56,000

897

SCI-FI SCREENINGS

156

LOCATIONS
ACROSS THE UK

78

NEW COMMUNITY
CINEMAS

Screening of *Love Is All* (Kim Longinotto, 2014) at Chatsworth House, Sheffield Docfest

across the UK with a greater choice of film, as well as increasing audiences for specialised and independent British film. This year we supported 39 festivals across the UK, including several newer festivals such as Mayhem X (Nottingham), a new element within Borderlines to support British Cinema (Hay on Wye), Derby Film Festival and London Comedy Festival (LOCO) plus a number in more remote and under-served areas. Admissions increased by 15% overall, with some festivals growing by over 30% (notably Edinburgh International Film Festival and London Indian Film Festival) and many celebrating a range of genres and interest, from horror, comedy and documentary to African,

Asian and Jewish culture and across multiple platforms.

DISTRIBUTION FUND AND PROGRAMME DEVELOPMENT FUND

This year we launched a new-look Distribution Fund with a budget of £4m a year to boost audience choice and support the UK-wide distribution of high quality British independent and specialised films, helping them to find new audiences, particularly outside London. It also encourages UK distribution companies to explore new and innovative ways to release key titles, including across Video-On-Demand platforms. Through this we supported a wider release of several significant British and international

films including *Ida* (2013), *'71* (2014), *Lilting* (2014), *Love Is Strange* (2014), *Two Days, One Night* (2014) and *The Wind Rises* (2014).

The Programme Development Fund is primarily intended to operate in tandem with innovative programme ideas from members of BFI FAN. This year it supported 26 projects including large scale public screenings for the BFI Sci-Fi season at the Eden Project in Cornwall, Jodrell Bank in Cheshire, and Bletchley Park in Buckinghamshire. The number of screening locations showing Programme Development Fund supported programmes rose by an incredible 951%, leading to an audience growth of 227%.



Two Days, One Night (Jean-Pierre and Luc Dardenne, 2014)
Distribution supported by BFI Lottery Film Fund

12.4m VISITS TO BFI.ORG.UK
3.6m YOUTUBE VIEWS
8.8m USERS
250,000 VIEWS ON BFI PLAYER AFTER FIRST 12 MONTHS

BFI PLAYER

The launch of BFI Player marked a sea change in how we could support the UK's film industry by offering new distribution opportunities – especially for independent film distributors – while also making great film accessible to the widest possible audience. One year on, BFI Player has added choice and creative diversity to the VOD marketplace and is helping us bring to a nationwide audience the ideas and experiences that the BFI already generates, such as curated access to digitised collections from our national archive. Following an in-depth consultation with 1,000 users, BFI Player also underwent a significant makeover with enhancements to the design, layout and curation of films creating easier access for audiences.

Over the past 12 months we added more than 170 titles to complement our Chinese film season, a programme of archive films to commemorate the centenary of the Great War and 70 films from the BFI London Film

Festival and BFI Flare. During Flare we worked with the British Council on a #FiveFilms4Freedom campaign which saw five shorts from the programme made available internationally on BFI Player and which were seen in 137 countries. Tying in with our Sci-Fi blockbuster season and alongside the programming across the regional hub activities, BFI Player featured 66 titles from favourites such as *E.T. the Extra-Terrestrial* (1982) and the *Back to the Future* trilogy (1985, 1989, 1990), to classics such as *The Day the Earth Caught Fire* (1961) and *The Man Who Fell to Earth* (1976). BFI Player is currently working

on its most ambitious project to date, *Britain on Film*, which is supported by the Esmée Fairbairn Foundation. More than 10,000 films from the BFI National Archive and from significant regional archives are being digitised and will be made available on the BFI Player mostly for free. The films date from as early as 1895 to the modern day and they show every aspect of life in communities, villages, towns and cities across the UK over the past 100 years or more.

BFI ONLINE

The BFI YouTube channel was revamped this year and as a result traffic grew by 70% to 3.6m views up from 2.1m the previous year. We aim to continue that steep growth into this year as our *Britain on Film* heritage project begins to roll out. The backbone of the BFI's digital offer remains our core website bfi.org.uk and this also grew significantly in the year with up to 12.4m visits – a 40% increase on the previous year.



Nymphomaniac (Lars von Trier, 2013)
Distribution supported by BFI Lottery Film Fund

65,000

PEOPLE WATCHED
2001: A SPACE ODYSSEY (1968)

THE BFI CULTURAL PROGRAMME

We aim to offer innovative, landmark programmes and a rich and diverse range of programming across all our platforms to bring audiences a real choice of voices from across the world, past and present. Dynamic partnerships with BFI FAN partners, the BBC, the British Council, and a wide range of rightsholders and cultural partners in the UK and worldwide are critical to extending audience reach. A key element of our cultural strategy has been to develop an annual blockbuster, together



Blade Runner (Ridley Scott, 1982)

with our partners across the UK, to re-appraise a range of themes and genres which we hope will confound expectations and engage new audiences. A core ambition of any blockbuster is to give access to the collections of the BFI National Archive, telling new stories about British film and television.

SCI-FI: DAYS OF FEAR AND WONDER

In 2014 we presented our biggest blockbuster season to date – Sci-Fi: Days of Fear and Wonder together with O2. The three-month celebration included over 1,000 screenings of classic films and television programmes at over 200 locations across the UK and on BFI Player, DVD and Blu-ray. Working with our BFI FAN partners, spectacular sci-fi screenings and events took place at some of the UK's most iconic locations, including the British Museum, Bletchley Park, the Eden Project, and a special screening of the *Village of the Damned* (1960) in the square in HG Wells' home town of Midhurst, West Sussex. One of the stand out events was *Watch the Skies!* at Jodrell Bank Observatory where audiences of more than 1,000 people watched sci-fi films beneath stunning Lovell telescope projections. The event also included a discovery fair with demonstrations of the Oculus Rift Virtual Reality headset and a special

infra-red camera similar to the huge ones used to look into deep space.

Working with our regional exhibition hubs to reach the widest possible range of venues across the UK, we screened Ridley Scott's Director's Cut of dystopian masterpiece *Blade Runner* (1982) and a nationwide re-release of Stanley Kubrick's visionary *2001: A Space Odyssey* (1968), which alone reached audiences of more than 65,000 across 170 UK venues. We extended UK-wide reach with more than 50 key titles available on BFI player, a special sci-fi selection on YouTube, in our eight UK-wide partner Mediatheques and exclusive BFI DVD and Blu-ray releases. We welcomed new partner O2 to join us in supporting the sci-fi season and they also promoted events to their customer base through their Priority service and helped us to reach new audiences.

The BFI National Archive presented restorations of classic sci-fi titles, including the first-ever British sci-fi feature film, *A Message from Mars* (1913), as well as *The Day the Earth Caught Fire* (1961) which was supported by Simon W. Hessel and also screened at the British Museum. An exhibition at BFI Southbank included the original costume designs, photographs, posters and publicity material for



Sci-Fi The Day the Earth Caught Fire at the British Museum

films including ground breaking titles *Metropolis* (1927), *Things to Come* (1936), *Brazil* (1985), and the original continuity script from *Star Wars: Episode IV – A New Hope* (1977).

A new, landmark four-part series, *Tomorrow's Worlds*, aired on BBC Two to coincide with the season and BFI Southbank hosted the London premiere of the first episode of the eighth series of BBC One's highly anticipated *Doctor*

Who, with the 12th Doctor Peter Capaldi in attendance. The season also included an exclusive preview of *The Hunger Games: Mockingjay* (2014) and the world premiere of *Filmed in Supermarionation* (2014), the definitive documentary about the iconic and world-leading puppetry and animation techniques devised by Gerry and Sylvia Anderson and their team of puppeteers in a Slough warehouse in the 1960s.

There was also an extensive education programme and we published a definitive BFI Sci-Fi Compendium (our best selling blockbuster compendium to date) plus nine new BFI Film Classics with Palgrave Macmillan, written by high-profile film critics and academics such as Mark Kermode, Roger Luckhurst and Kim Newman.



Spring in a Small Town (Mu Fei, 1948)



Nankin Road, Shanghai (1901)

ELECTRIC SHADOWS: CHINA AND UK FILM CELEBRATION 2014

In March 2015 HRH The Duke of Cambridge presented one of the first films of China to survive anywhere in the world, *Nankin Road, Shanghai* (1901) from the BFI National Archive, to the President of the China Film Corporation. The film is a unique portrait from 115 years ago of what is still Shanghai's busiest shopping street (now known as Nanjing Road 南京路). The presentations were part of an ongoing journey of cultural and industrial exchange between the BFI and China which began with the hugely well-received screenings of the BFI's restorations of Alfred Hitchcock's silent British films and continued with a year-long programme of activity with China in 2014: *Electric Shadows: A Century of Chinese Cinema*. *Electric*

Shadows ran from June to October 2014, in partnership with Toronto International Film Festival, showcasing more than 80 films – the first time in more than 30 years that there had been any major programme of Chinese film in the UK.

We worked closely with the China Film Archive as no films have ever been licensed to the UK for distribution and as a result we were able to present the great classic of Chinese cinema, *Spring in a Small Town* (1948) in 50 cinemas UK-wide, on DVD and on the BFI Player. We also screened a restoration of the silent classic *The Goddess* (1934) during the BFI London Film Festival with live orchestra. Following a tribute to Feng Xiaogang, China's most popular filmmaker, who attended a retrospective of his films and a packed on-stage career interview, we welcomed the great Jackie Chan

to the BFI who proved immensely popular with audiences and drew a capacity Chinese-British audience to see him. Out of many education events, a week-long schools' residency programme for 120 Lambeth 13 year olds in July created dance, music, animation and film around Zhang Yimou's *Not One Less* (1999). A book to accompany the *Electric Shadows* season provided an accessible introduction to the long and illustrious history of Chinese cinema from the early silent films to Shanghai's Golden Age, the Cultural Revolution and 'Fifth Generation' films of the 1980s, through to the wildly-popular 'wuxia' swordplay epics and kung fu spectacles. *Electric Shadows* was made possible thanks to Main Sponsor Lycamobile, and Season Sponsors Shangri-La Hotels and Resorts, and Cathay Pacific Airways; all first time sponsors of the BFI.

234,345

BFI SOUTHBANK
CINEMA ADMISSIONS

BFI SOUTHBANK PROGRAMME

Key elements of our programme at BFI Southbank this year were a major retrospective of the legendary Japanese animation company, Studio Ghibli, focussing on the work of the great Hayao Miyazaki whose *Spirited Away* (2001) remains the most successful anime film ever; and a focus on women in film and TV and looking at the careers of Maggie Smith, Katharine Hepburn and Vera Chytilova, a pioneer of Czech cinema.

Audiences in every part of the UK can enjoy films from the BFI through cinemas, film clubs, outdoor and pop-up screenings, film festivals, DVDs and on BFI Player. In 2014 over half a million people saw a BFI distributed film in the UK, and more than a quarter of a million internationally. The nine BFI Mediatheques across the UK also attracted 50,000 people to watch films from the BFI National Archive and from partner archives.

This is Now: Film and Video After Punk brought together provocative films made by art students, clubbers and members of the industrial and New Romantic subculture scenes of the early 1980s, while *Live Fast, Die Young* celebrated the movie icon James Dean.



Spirited Away (Hayao Miyazaki, 2001)



Jean Harlow in *Red-Headed Woman* (Jack Conway, 1932)

A survey of Hollywood talkies made before the censorious Production Code came into force in 1934 was a very popular season. We marked the centenary of World War One with a wide-ranging series of programmes of key films, archive television dramas, and archival discoveries with a dedicated collection of films available on BFI Player and UK-wide cinema releases, including the newly restored version of *A Farewell to Arms* (1932).

Our theatrical re-release of *Blade Runner: The Final Cut* (1982) became the BFI's top-grossing title of all time, taking almost £510,000 at the box office. Also, *2001: A Space Odyssey* (1968) grossed £140,000 at the box office in its first week, with sell-out screenings at cinemas across the UK and record attendances at BFI Southbank. The world-renowned Polish film director Walerian Borowczyk, who directed 40 films over his career, including *La Bête* (1975), was celebrated with a major UK retrospective of his work in May in partnership with the Kinoteka Polish Film Festival.

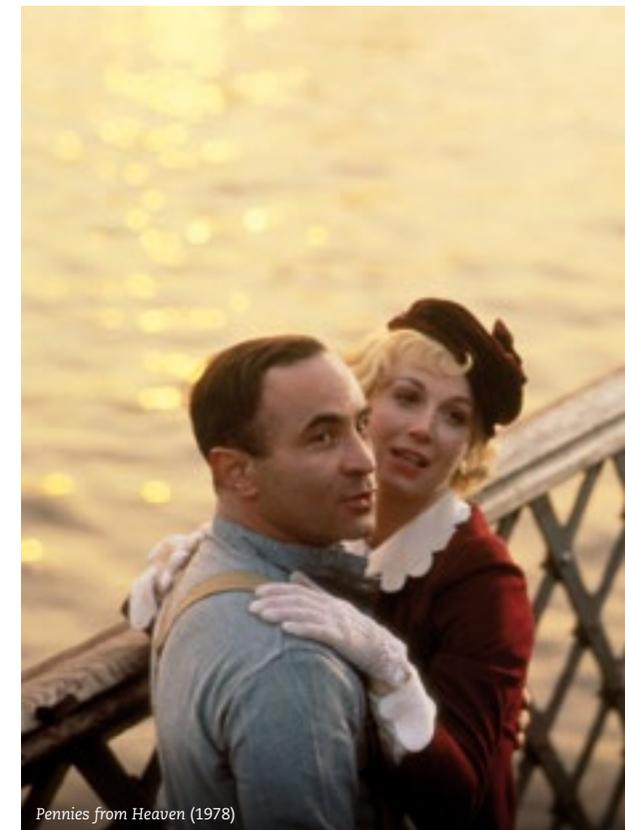
Guests speaking on stage at BFI Southbank alongside preview screenings and events are essential to drawing in new audiences and over the year ranged in breadth from directors like Richard Ayoade to writers Hossein Amini and Steven Moffatt; talent manager extraordinaire Shep Gordon; outstanding British producer Jeremy Thomas; the great Angela Lansbury; Peter Fonda presenting *Easy Rider*; and the peerless Al Pacino – accepting a BFI Fellowship, our highest accolade in recognition of an outstanding contribution to film and television culture.

Television forms an important standalone strand in BFI Southbank's programme and is a key element of our major seasons and our DVD label offer. Looking ahead, we will be seeking new partnerships with the performers' unions to be able to build television into our BFI Player offer.

Marking the 20th anniversary of the death of Dennis Potter – one of Britain's greatest TV writers – our major TV focus this year was

dedicated to his entire canon of work, including an all day screening of his masterpiece, *Pennies from Heaven* (1978). Our regular programme dedicated to highlighting the work of women in the TV industry focused on TV director Moira Armstrong and Jenny Barraclough, and we celebrated the 50th anniversary of *The Wednesday Play* with a season of very rare and little known plays from the series. We aim to make all of these available in BFI Mediatheques UK-wide.

Highlights of our TV previews included *Wolf Hall* (2015) with director Peter Kosminsky, Claire Foy and writer Hilary Mantel; Sky Atlantic's most ambitious drama to date, *Fortitude* (2015); and *Poldark* (2015) with writer Debbie Horsfield, director Ed Bazalgette, and cast Eleanor Tomlinson and Aidan Turner. The series was rebooted after 30 years for a new generation and became one of most popular dramas of recent times. With our celebration of *10 Years of YouTube at BFI Southbank*, we are beginning to develop our programme beyond broadcast TV.



Pennies from Heaven (1978)



Poldark (2015)



16,500
VIEWS OF OPENING NIGHT
RED CARPET LIVE STREAM

163,000
AUDIENCE IN LONDON

Keira Knightley and Benedict Cumberbatch attend the opening night gala screening of *The Imitation Game* (Morten Tyldum, 2014) during the 58th BFI London Film Festival

THE BFI LONDON FILM FESTIVAL

The 58th BFI London Film Festival in partnership with American Express® celebrated another superlative year of cinema from around the world, bringing different voices and different talents not only to audiences in the capital, but increasingly across the UK through new partnerships and initiatives. The festival is a key calendar date in the run up to the Awards season, offering an ambitious mix of industry, economic and cultural elements to inspire, develop and grow audiences and filmmakers alike.

The 2014 programme achieved its highest ever overall attendance with an audience turnout of more than 163,000 in London and 12,000 at UK-wide cinecast screenings. The festival opened with the European premiere of *The Imitation Game* (2014) and closed with the European premiere of *Fury* (2014). Both films were also simultaneously screened to 50 cinemas across the country, with the red carpet action shown via satellite link, while for the first time

Opening Night, in partnership with American Express®, was live streamed online, attracting over 16,500 views on the day. There were also 70 simultaneous nationwide screenings of the Documentary Special Feature of *Citizenfour* (2014).

BFI COMPETITION

The Best Film award in Official Competition went to Andrey Zvyagintsev for *Leviathan* (2014) with a jury commendation for Céline Sciamma's *Girlhood* (2014). The long-standing Sutherland Award for the First Feature Competition was presented to Myroslav Slaboshpytskiy for *The Tribe* (2014), while the winners of the Grierson Award in the Documentary Competition were Ossama Mohammed & Wiam Simav Bedirxan, directors of *Silvered Water, Syria Self Portrait* (2014). The Best British Newcomer award went to Sameena Jabeen Ahmed, the lead actor in *Catch Me Daddy* (2014). A highlight of the Awards ceremony was the presentation of a BFI Fellowship to the great British director, Stephen Frears.

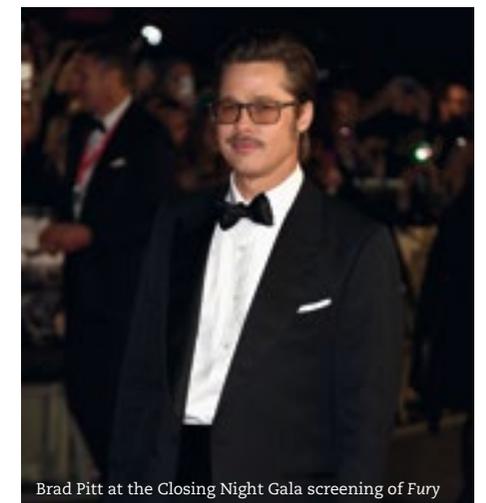
71 COUNTRIES REPRESENTED

93 UK FEATURES AND SHORTS

100 FILMS FROM FEMALE DIRECTORS

12,000 CINEMA AUDIENCE UK-WIDE

396 FEATURES AND SHORTS



Brad Pitt at the Closing Night Gala screening of *Fury*

THE BATTLES OF CORONEL AND FALKLAND ISLANDS

This year's Archive Gala featured the premiere of *The Battles of Coronel and Falkland Islands* (1927) – a dramatic reconstruction of two decisive naval battles from the Great War. Filmed on real battleships supplied by the Admiralty, scenes of naval warfare have rarely been captured with such a degree of authenticity. This stirring film was restored by the BFI National Archive and was presented with a newly commissioned score composed by Simon Dobson and performed by The Band of Her Majesty's Royal

Marines. Guests at the Festival screening were treated to a full line up of Royal Navy sailors lining Waterloo Bridge to guide people to and from the event. The restoration was supported by Matt Spick and the Archive Gala and Score were supported by Arts Council England, the Band Service Amenities Fund, the Gosling Foundation, the Hartnett Conservation Trust, PRS for Music Foundation, the Royal Navy and the Charles Skey Charitable Trust. Following its premiere at this year's Festival and its simultaneous BFI Player and theatrical release, the film was released on DVD and Blu-ray.

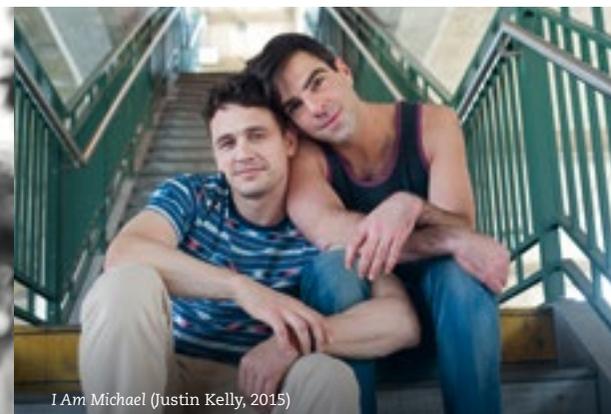


BFI Head Curator Robin Baker at the dress rehearsal of *The Battles of Coronel and Falkland Islands* performed by The Band of Her Majesty's Royal Marines

23,500
AUDIENCES



Stories of Our Lives (Jim Chuchu, 2014)



I Am Michael (Justin Kelly, 2015)

50
FEATURES
100
SHORTS

BFI FLARE

BFI Flare: London LGBT Film Festival is the UK's biggest and boldest film event for LGBT audiences and one of the world's longest established. This year the festival screened in excess of 50 features and 100 short films, alongside special events, guest appearances, discussions, and workshops. Based at BFI Southbank, the festival welcomed back Principal Sponsor Accenture and featured rich cinematic insight into LGBT lives and loves around the world, attracting 23,500 attendances.

The Festival opened with the UK premiere of *I am Michael* (2015), directed and written by Justin Kelly, and closed with the European premiere of Malcolm Ingram's *Out to Win* (2015) while the Centrepiece Screening was *Stories of Our Lives* (2014). Our special screening in partnership with returning and long

term festival supporters, the Interbank LGBT forum, was *Match* (2014), directed by Stephen Belber, a poignant drama starring Patrick Stewart about the role we play in other people's lives.

This year two significant new initiatives were launched: the inaugural BFI Flare Mentorship programme in partnership with Creative Skillset offering mentoring support to five emerging LGBT filmmakers; and a ground-breaking partnership between BFI Flare and the British Council which made five short films available to audiences across the world on BFI Player as part of the #FiveFilms4Freedom LGBT human rights initiative. The films were the most popular titles on BFI Player for the duration of the festival and were watched in an extraordinary 137 countries, including many countries where LGBT people face persecution.



Testament of Youth (James Kent, 2014)
Supported by the BFI Lottery Film Fund

224,000
DVD UNITS SOLD

35,675
BOOKS SOLD

25 BOOKS
PUBLISHED

BFI PRESENTS

During the year we piloted *BFI Presents* – a new initiative to help stand-out independent classic, cult and five-star films achieve greater market visibility and reach wider audiences through event-based preview screenings with the filmmakers and exclusive behind-the-scenes content beamed live from BFI Southbank to audiences across the UK. For the pilot we worked with Lionsgate UK to present a preview of the critically acclaimed *Testament of Youth* (2014) in 270 screens across the UK, with live introduction, footage from behind the scenes and a Q&A with the director and cast. The event was a great success and 94% of the total audience said they would recommend the overall experience to others.

HOME ENTERTAINMENT

The BFI's Blu-ray and DVD label had a good year with 224,000 units sold ranging from British feature film and TV archive titles, to new editions of classic titles from international cinema. Among those releases attracting plaudits from the press and public alike were some of the best-selling titles from the Sci-Fi: *Days of Fear and Wonder* season, including DVD editions of the BBC TV series *The Changes* (1975) and *Out of the Unknown* (1965–71) and the Blu-ray release of Val Guest's *The Day the Earth Caught Fire* (1961).

BFI PUBLISHING

It is an increasingly challenging environment for magazine publishers with traditional sales and advertising revenues down across the board. *Sight & Sound* has bucked the trend again this year by maintaining its total subscriber numbers and improving the take-up for its digital edition, which accounted for 14% of the subscriber base by the end of the year. Take-up of the premium subscription with access to the full digital archive has meant that subscription revenues grew year on year.

Also produced in the *Sight & Sound* office, the BFI Compendium to accompany the blockbuster sci-fi season has proved to be the most popular edition to date. Our publishing partner Palgrave produced 25 new books, including nine Film Classic Sci-Fi 'Special Editions'.

BFI ACROSS THE UK

SOME KEY ACTIVITIES

UK-wide the BFI funds: BFI Film Audience Network (nine Hub regions with 976 members and their lead centres as shown here); BFI Neighbourhood Cinema; BFI Player; BFI Distribution, Exhibition, DVDs and publishing; 25 BFI Distribution Fund awards; 26 Programme Development awards UK-wide (shown as below benefitting multiple regions); BFI Film Fund (with locations across the UK); Into Film; Creative Skillset; British Film Commission; BFI NET.WORK partners: Creative England, Creative Scotland, Film Agency for Wales, Northern Ireland Screen and Film London.

1 NORTHERN IRELAND BELFAST

- 2 BFI Film Academies
- 1 Programme Development Award
- 1 Film Festival Award
- 2 Production & Development Awards
- 4 Film shooting locations
- 48 FAN members
- 1 Archive Partner
- 2 Neighbourhood Cinema Awards

2 SCOTLAND EDINBURGH

- 6 BFI Film Academies
- 4 Programme Development Awards
- 2 Film Festival Awards
- 14 Production & Development Awards
- 3 Film shooting locations
- 109 FAN members
- 8 BFI LFF screenings
- 1 Archive Partner 1 Mediatheque
- 4 Neighbourhood Cinema Awards

3 NORTH SHEFFIELD

- 2 Programme Development Awards
- 6 Film Festival Awards
- 8 Production & Development Awards
- 2 Film shooting locations
- 93 FAN members
- 12 BFI LFF screenings
- 2 Archive Partners
- 2 Mediatheques
- 8 Neighbourhood Cinema Awards

4 NORTH WEST CENTRAL MANCHESTER

- 2 Programme Development Awards
- 10 Production & Development Awards
- 1 Film shooting location
- 93 FAN members
- 11 BFI LFF screenings
- 1 Archive Partner
- 1 Mediatheque
- 3 Neighbourhood Cinema Awards

5 WALES CARDIFF

- 1 Programme Development Award
- 3 Film Festival Awards
- 90 FAN members
- 2 BFI LFF screenings
- 1 Archive Partner
- 1 Mediatheque
- 3 Neighbourhood Cinema Awards

6 SOUTH WEST & WEST MIDLANDS BRISTOL

- 1 BFI Film Academy
- 4 Programme Development Awards
- 9 Film Festival Awards
- 20 Production & Development Awards
- 3 Film shooting locations
- 61 FAN members 12 BFI LFF screenings
- 2 Archive Partners 1 Mediatheque
- 8 Neighbourhood Cinema Awards

7 CENTRE EAST NOTTINGHAM, CAMBRIDGE

- 3 Programme Development Awards
- 4 Film Festival Awards
- 9 Production & Development Awards
- 2 Film shooting locations
- 79 FAN members
- 14 BFI LFF screenings
- 1 Archive Partner 2 Mediatheques
- 2 Neighbourhood Cinema Awards

8 LONDON

- 7 Programme Development Awards
- 7 Film Festival Awards
- 42 Production & Development Awards
- 6 Film shooting locations
- 271 FAN members
- 20 BFI LFF screenings
- 3 Archive Partner
- 1 Mediatheque
- 1 Neighbourhood Cinema Award

9 SOUTH EAST BRIGHTON

- 1 Programme Development Award
- 2 Film Festival Awards
- 8 Production & Development Awards
- 7 Film shooting locations
- 132 FAN members
- 14 BFI LFF screenings
- 2 Archive Partners
- 10 Neighbourhood Cinema Awards



SUPPORTING THE FUTURE SUCCESS OF BRITISH FILM BY INVESTING IN FILM DEVELOPMENT, PRODUCTION, TALENT AND SKILLS

197 FILMS BACKED BY THE BFI LOTTERY FUND ACROSS PRODUCTION, DEVELOPMENT AND DISTRIBUTION

DEVELOPMENT AND PRODUCTION

2014 was a standout year for British film – both critically and commercially – with suggestions even of a ‘new wave’ of creative talent as new films broke records at the box office and won awards. Many of the features and filmmakers developed and supported by the BFI through Lottery funding have contributed to this success and we measure that impact in several ways: helping to discover and establish new talent with first or second features such as Yann Demange (*'71*, 2014), Carol Morley (*The Falling*, 2014), and Daniel Wolfe and Matthew Wolfe (*Catch Me Daddy*, 2014); backing creativity and risk-taking on projects such as Jane Pollard and Iain Forsythe’s *20,000 Days On Earth* (2014) and Peter Strickland’s *The Duke Of Burgundy* (2014); festival

and awards success for short films, features and their filmmakers, including *Crocodile* (2014) by Gaëlle Denis which won the Canal + Award for best short film at Cannes; and the audience appeal of films such as Matthew Warchus’s *Pride* (2014) and Mike Leigh’s *Mr. Turner* (2014), which won a best actor award for Timothy Spall also at Cannes. Over the course of the year the BFI made 223 awards to a broad range of feature film projects across production, development and distribution, amounting to a lottery investment of more than £18m.

Four BFI Film Fund-backed titles played at the Sundance Film Festival 2015, winning a number of awards in the World Documentary and World Dramatic Competitions. John Maclean won the Grand Jury Prize for his first feature, *Slow West* (2015)

starring Michael Fassbender, while Louise Osmond’s *Dark Horse* (2015) won the Audience Award in the World Documentary competition. Away from the competitions, Sundance saw the world rights for *Brooklyn* (2015), the eagerly awaited adaptation of Colm Tóibín’s acclaimed novel written for the screen by Nick Hornby, picked up by Fox Searchlight in one of the biggest sales deals ever done at the festival.

We await excitedly for the release in 2015 of Ben Wheatley’s *High-Rise* (2015), Yorgos Lanthimos’ *The Lobster* (2015) and Andrew Haigh’s *45 Years* (2015), which played in Competition at the Berlinale and drew some of the best reviews of the festival, as well as winning two Silver Bears for Acting for Charlotte Rampling and Tom Courtenay.

SOME KEY BFI-BACKED TITLES



IONA
SCOTT GRAHAM



THE SURVIVALIST
STEPHEN FINGLETON



CATCH ME DADDY
DANIEL WOLFE



THE FALLING
CAROL MORLEY



SLOW WEST
JOHN MACLEAN



THE DUKE OF BURGUNDY
PETER STRICKLAND



HIGH-RISE
BEN WHEATLEY



SUFFRAGETTE
SARAH GAVRON



45 YEARS
ANDREW HAIGH



CITY OF TINY LIGHTS
PETE TRAVIS



BROOKLYN
JOHN CROWLEY



SUNSET SONG
TERENCE DAVIES



QUEEN AND COUNTRY
JOHN BOORMAN



Catch Me Daddy (Daniel Wolfe, 2014)
Supported by the BFI Lottery Film Fund

DIVERSITY

The BFI has renewed its commitment to diversity across the industry by introducing new requirements to ensure film productions supported with Lottery funding through the BFI Film Fund reflect and represent the diversity of the UK. Under the new *three ticks* approach, which has the backing of the UK's producers' association PACT, film projects wishing to apply for BFI production funding are assessed against a set of criteria to demonstrate diversity across three areas of their production, ranging from the make up of the crew working on the film, and the onscreen portrayal of story and characters, to the creation of opportunities through diversity internships, training placements and ongoing employment. A Diversity Manager has been recruited to support the rollout of the guidelines across all BFI Lottery funding and to provide guidance to BFI-backed productions and the wider industry.



Three Brothers (Aleem Khan, 2014)



Emotional Fusebox (Rachel Tunnard, 2014)



NET.WORK Executive



I Am Not A Witch (Rungano Nyoni, 2015)

SUPPORTING NEW TALENT

Developing new talent is the lifeblood of our film industry and introducing new and emerging filmmakers, no matter where they live, to industry professionals is crucial for building and maintaining a vibrant, successful and diverse film culture. To provide support for new talent UK-wide we launched BFI NET.WORK in 2013 to work with national partners Creative England, Creative Scotland, Ffilm Cymru

Wales, Film London and Northern Ireland Screen to establish a joined-up network of experienced development teams. We are also offering support for disabled filmmakers through a partnership with 104 Films.

Filmmakers supported by BFI NET.WORK have already attracted international attention with various short films featuring in festivals and earning awards acclaim. *Emotional Fusebox* (2014), a Creative

England-backed short film by Rachel Tunnard, is now being made into her first feature; *Boogaloo & Graham* (2014), a Northern Ireland Screen-backed short film by Michael Lennox, won the BAFTA for Best Short this year and was Oscar®-nominated. Michael is now making his first feature *A Patch of Fog* through our First Features funding. *Three Brothers* (2014), directed by Aleem Kahn and one of Film London's first BAME-focussed short films, was BAFTA-nominated.

We have recently launched a BFI NET.WORK online platform where writers, directors and producers can showcase their work and get direct access to NET.WORK talent development executives. The coming year will also see the launch of the annual NET.WORK Weekender when 40 of the best emerging writers, directors and producers will come together with some of the most dynamic creative talent in the industry today.

The process for developing animated feature films can be lengthy and expensive, limiting the opportunities for British filmmakers. To combat this we have partnered with Aardman Animations, the innovative masters of stop-frame and CGI animated filmmaking, and are providing Lottery funding over two years for three filmmaking teams to develop their projects with dedicated support through the BFI Aardman Animation Development Lab. We are also

continuing to support a number of low budget filmmaking schemes: Microwave, Film London's low budget feature filmmaking scheme which produced Hong Khaou's critically-acclaimed *Lilting* (2014) that opened BFI Flare in 2014; iFeatures through Creative England, which most recently produced Guy Myhill's *The Goob* (2014); and Cinematic, Ffilm Cymru Wales' emerging talent scheme for feature films with budgets of around £300,000.



Night Will Fall (André Singer, 2014)



My Nazi Legacy (David Evans, 2015)
Supported by the BFI Lottery Film Fund

SKILLS AND TRAINING

We work in partnership with Creative Skillset to ensure that the UK film and creative industries retain their reputation for exceptional talent and skills by continually strengthening the existing workforce, anticipating future needs, and supporting world-class film education. BFI Lottery funding of £4m in the year funded 130 professional development programmes and 124 bursaries, benefitting over 5,200 individuals in film training – from development through to exhibition, from new entrant to CEO level – and addressing key industry needs. In addition, £5m was ringfenced for capital and equipment projects for

film schools, including the NFTS, London Film School, the Met Film School, Norwich University of the Arts and Screen Academy Scotland. In recognition of the need for a film workforce that reflects our society, Creative Skillset targeted courses to support women and BAME new entrants and leaders.

SUPPORT FOR COMPANY GROWTH

In 2014 support continued for the successful companies who were recipients of the Film Fund's Vision awards. The awards are designed to give successful companies a level of

financial and creative autonomy to help them develop film projects, as well as offering opportunities to grow their businesses and company profiles both nationally and internationally. For the Vision awards 2013–15 we pledged 11 awards of up to £50,000 a year and eight awards of up to £100,000 a year. Of the companies awarded, six are based outside London, eight are female-led companies, and four are animation studios.

In addition, Creative England's Film Enterprise fund continued to invest £2m over four years to improve the growth and sustainability of film-related businesses in England outside of Greater London.

DOCUMENTARIES

UK documentary filmmaking continues to thrive around the world, and we are proud to be a major supporter. In 2014 we supported new feature documentaries following pitching sessions held in partnership with Sheffield Doc/Fest, in Sheffield and London. BFI Film Fund Lottery awards will go to: Sophie Fiennes's *Grace Jones – The Musical of My Life* co-produced with James Wilson and Katie Holly, which creates a cinematic journey into the private and public worlds of Grace Jones; Robert Cannan and Ross Adam's *The Lovers and the Despot*, produced by Natasha Dack, which details the bizarre love story of a celebrity

director and actress kidnapped by movie-mad North Korean leader Kim Jong-il and forced to make films in the communist state; Iain Cunningham's *Irene's Ghost*, produced by Rebecca Mark-Lawson – a part animated feature documentary that follows the moving journey of the filmmaker to build a picture of the mother he never knew; and David Evans' *My Nazi Legacy*, written by renowned human rights barrister Phillippe Sands and produced by Amanda Posey and Finola Dwyer, a remarkable film about the inherited guilt of two men whose fathers were involved in the persecution of Jewish people during the holocaust and which premiered at the TriBeCa film festival in 2015.



HRH The Duke of Cambridge with Paddington at the GREAT Festival of Creativity, Shanghai, March 2015

INTERNATIONAL

The BFI led a delegation of British producers, distributors, film sales companies, exhibitors and talent agents to Beijing in April 2014, coinciding with the Beijing International Film Festival (BJIFF) and marking the first major UK film industry mission to China. The delegation, including representatives

from the BFI, the British Film Commission and BBC Worldwide met with counterparts industry to explore opportunities for building creative and business partnerships between the UK and China. The visit, delivered in close partnership with China Britain Business Council (CBBC), the British Embassy, UKTI and the British Council, laid the path for a second delegation in March

2015, again comprising some of the best creative and business minds in the UK, to meet with the emerging giants of the Chinese film industry, grow their knowledge of the Chinese film market and its audiences, and explore opportunities for cultural and creative exchange, collaboration and business growth.



BFI Head of International Isabel Davis (centre) with UK delegation to Shanghai Film Studios, China

At the same time the BFI joined the GREAT Festival of Creativity in Shanghai, organised by the GREAT Britain campaign and UK Trade & Investment (UKTI), for a showcase of British creative excellence. Rare films from the BFI National Archive were presented, celebrating the rich history of Shanghai and showcasing China's cultural heritage from China's film side-by-side with the industrial potential of film. BFI CEO Amanda Nevill chaired a panel on film collaboration, inviting UK producer David Heyman (Harry Potter, Gravity, Paddington) and the President of the Shanghai Film Group, Ren Zhonglun, to explore how British and Chinese filmmakers can work together in driving economic growth and creative success.

China is a priority territory for UK film and offers opportunities across co-production, export and cultural exchange to drive growth, creatively, culturally and commercially. The co-production treaty that was negotiated for the UK by the BFI with support from the DCMS and UKTI was formally ratified in March 2014, allowing qualifying co-productions to access national benefits including the UK Film Tax Relief and the BFI Film Fund and, in China, not be subject to the quota on foreign films which only permits a limited number of non-domestic titles to be shown in Chinese cinemas each year.

CO-PRODUCTION TREATY UPDATES

CHINA

The UK-China film co-production treaty was signed on 23 April 2014 and ratified in March 2015.

BRAZIL

Further to the signing of the Brazilian treaty in 2012, we await completion of constitutional procedures in Brazil and the UK so that the treaty can be ratified and brought into force.



25,000
PEOPLE WATCHED
BLACKMAIL OUTDOORS

CULTURAL EXCHANGE

Hitchcock's nine silent classic films that were restored by the BFI in 2012 have circumnavigated the globe and visited countries in almost every continent, from China, Thailand and South Korea in the east, to Canada and the USA in the west, via Australia and New Zealand, Europe, Morocco and South America. They've played to hundreds of thousands of people and this year the films continued their international tour with high profile screenings in more than 30 countries including Russia, Cuba and Ukraine, all enabled by BFI partner the British Council. A highlight was the screening of *Blackmail* (1929) at the Odessa International Film Festival set against the backdrop of the city's famous Potemkin Steps and with live musical accompaniment from The Odessa Symphonic Orchestra. There were spontaneous cheers from the audience as Hitchcock made his cameo appearance in the film and as the film ended on the perfectly planned and edited chase across the British Museum roof, everyone erupted into an ovation. The Festival's president, Viktoriya Tigipko, said the 25,000 strong crowd watching the film had exceeded all expectations and records and to our knowledge it is the biggest audience for a British silent film anywhere in the world and at any point in history.

THE BRITISH FILM COMMISSION

Funded by the BFI, the British Film Commission (BFC) is the 'front door' for promotion, particularly in the US, of the UK as an inward investment destination for the production of international feature film and high-end television in the UK. In 2014 this inward investment amounted to £1.23 billion, buoyed by demand for our skilled talent and crews, our world-class facilities and great locations, alongside the vital tax reliefs for the screen industries. The BFC works closely with production and locations services teams at the BFI-funded agencies across the UK including Creative England, Ffilm Cymru Wales, Film London, Northern Ireland Screen and at Creative Scotland, as well as a network of film offices and local authorities, to facilitate and source locations, studios, facilities and crew and to ensure that inward investment opportunities are disseminated equally across the UK.

Blackmail (Alfred Hitchcock, 1929) screening in Odessa

EXPANDED ROLE FOR THE BFI FILM CERTIFICATION UNIT

The BFI Certification Unit has expanded its role to certify projects as British across the creative sector. Following the introduction of tax reliefs for high-end television (HETV) and animation programmes in April 2013, and then for Video Games in April 2014, the Unit has worked closely with Government and key industry stakeholders to navigate the new reliefs and from 1 April 2015 it started to implement plans for the new Children's Television tax relief and cultural test.

During 2014–15 the Certification Unit processed a record number of applications. Of the 666 film applications received, 201 interim certificates/approvals were made and 226 final certificates/approvals were issued. Also, 90 European Certificates of nationality that assist filmmakers distributing

films in European territories were issued. The Unit has assessed 115 high-end television applications and issued 67 interim certificates and 42 final certificates. In animation, it assessed 59 applications, issuing 36 interim certificates and 24 final certificates. Following the expansion of its role to certifying video games, 52 games projects received interim certification and 22 received final certification from the Unit.

Since September 2014, the Certification Unit has also been independently assessing the three ticks diversity criteria for projects applying for production funding from the BFI Film Fund.



BFI Video Games Day 2015

BFI VIDEO GAMES DAY

Leading figures from the UK's video games sector gathered at BFI Southbank in November for a Video Games Day. Hosted by the Certification Unit, the event saw over 130 delegates representing games companies from across the UK learn more about the benefits of the new games tax relief and how to access it. Panel sessions and presentations from a range of experts covered topics including access to finance, diversity, culture and representation, and the education and skills development support available to the sector. Key speakers included Ian Livingstone CBE, co-founder of Games Workshop, the Government's Creative Industries Champion and co-author of the Next Gen review; Charles Cecil CBE, founder of Revolution Software and a BFI Governor; and Ed Vaizey MP, Minister of State for Culture and the Digital Economy.

UNLOCKING FILM HERITAGE FOR EVERYONE IN THE UK TO ENJOY BY INVESTING IN PRESERVATION, DIGITISATION, INTERPRETATION AND ACCESS

OVER
1,000
TITLES DIGITISED
& AVAILABLE TO WATCH
ON BFI PLAYER

1,500
AWAITING
RELEASE

UNLOCKING OUR FILM HERITAGE

Film archives and major collections across the UK have been busy digitising and establishing new digital and cataloguing standards as part of *Unlocking Film Heritage*, the BFI's Lottery-funded project to make as much unseen content as accessible to the public as possible via our VOD platform the BFI Player. £5m of Lottery funding is being made available over a three year period to the BFI National Archive and to other significant moving image collections across the UK to digitise and make

publicly available 10,000 titles by 2017. The priority this year was to find films with public and cultural value and that have strong audience appeal across a range of curatorial themes such as *Cycling on Film*, *Chinese in Britain*, *1915 on Film* and *Never Mind the Ballots*. *Britain on Film*, which launches in the summer of 2015, is a key element of the project and will include films from the UK's key film and TV archives that reveal the histories, lives and forgotten stories of the people and places of Britain. *Britain on Film* is supported by the Esmée Fairbairn Foundation.



Riding on Air (Dudley Birch, 1959)
Part of the UFH Cycling on Film collection available to view on BFI Player



Martin Coffill, Conservation Specialist – Projection. (Credit: Adam Bronkhorst, Kevin Meredith)

NATIONAL CATALOGUE OF BRITISH FILM

One of the essential steps in making our film heritage available to everyone has been the creation of a National Catalogue of British Film and we now have for the first time a complete database of every UK-produced, theatrically released feature film ever made, amounting to almost 16,700 titles. Every film listed is being given a unique entry in the Entertainment Identifier Registry (EIDR), which is a global database aimed at establishing unique references for moving image works – the equivalent of the ISBN for books. So far we've registered 7,500 titles and by the end of 2015 that work will be complete, making the UK's national filmography the first in the world to be assigned unique identifiers in a global registry.

Also during the year we implemented an innovative European metadata standard across the BFI Collections Information Database (CID), a searchable database of everything in our collections from film and television material, special collections such as scripts, stills, posters, designs and production-related papers belonging to filmmakers, to books, journals, press cuttings, and periodicals in the BFI Reuben Library. The European standard has recently been adopted by the international archive community and the BFI is becoming acknowledged

as a leader in this field with many organisations in countries such as the USA, Germany, France and Canada as well as the Academy of Motion Picture Arts and Sciences adopting similar collections management systems to the BFI.

PREPARING FOR A DIGITAL FUTURE

A major element of Unlocking Film Heritage is to ensure that the BFI National Archive is equipped for a digital future and our transformation from analogue to digital continued apace this year with the project also offering exciting opportunities for film and video conservation. We made good progress with our plans for transferring not only this newly digitised material to a central storage and management system, but also the digital files of television programming recorded off-air and other digital material acquired this year, including all the films now receiving BFI Lottery funding. We also aim to eventually digitise around 900,000 television titles that are currently stored on tape and add them to the asset management system, allowing faster, wider access to the collections.

KEY BFI RESTORATIONS & REMASTERED FILMS



The Day the Earth Caught Fire (Val Guest, 1961)

Grayson/Jewels/Flowers (Jennifer Binnie, 1885)



THE DAY THE EARTH CAUGHT FIRE

1961

Premiered at the launch of the BFI sci-fi season with a sell-out screening in the courtyard of the British Museum. Restoration generously supported by Simon W. Hessel.

A MESSAGE FROM MARS

1913

Britain's first ever sci-fi feature film, released on BFI Player and BBC Arts Online, with a new score by composer Matthew Herbert, Creative Director of the New Radiophonic Workshop. BBC Arts Online also made a special film report on the story behind the restoration.

THIS IS NOW: FILM AND VIDEO AFTER PUNK

1979–85 (20 FILMS)

Three years in preparation, a season of works by artists and filmmakers such as Grayson Perry, John Maybury, Tina Keane, Christine Binnie, Isaac Julien and Jill Westwood were digitally remastered for screening at BFI Southbank and then toured internationally.

ON THE EVE OF WAR: AROUND THE WORLD IN 80 FILMS

(80 PRE-WORLD WAR ONE FILMS RESTORED & REMASTERED)

Rare colour footage from a variety of locations including New York, Shanghai, Berlin, Paris, London, the Solomon Islands, the Gobi desert and Rangoon. Premiered at BFI Southbank and later available on BFI Player. Restorations supported by The Eric Anker-Petersen Charity, The John S Cohen Foundation, The Headley Trust and The Radcliffe Trust

THE BATTLES OF CORONEL AND THE FALKLAND ISLANDS

1927

Premiered at the BFI London Film Festival Archive Gala, with live score by award-winning composer Simon Dobson performed by the Band of Her Majesty's Royal Marines. The restoration was supported by Matt Spick and the Archive Gala and score were supported by Arts Council England, the Band Service Amenities Fund, the Gosling Foundation, the Hartnett Conservation Trust, PRS for Music Foundation, the Royal Navy and the Charles Skey Charitable Trust.



The Fall of the House of Usher (Ivan Barnett, 1950)



From Cairo to the Pyramids (1905)



Message from Mars (J. Waller, 1913)



The Battles Of Coronel and the Falkland Islands (Walter Summers, 1927)

THE FALL OF THE HOUSE OF USHER

1950

The only film awarded an 'H' (for Horrific) certificate by the British censor in 1950. Premiered on BFI Player.

FILMS FROM THE BFI NATIONAL ARCHIVE VIEWED

153,000

TIMES ON BFI PLAYER &

1.6m TIMES ON BFI'S YOUTUBE CHANNEL

THE BFI REUBEN LIBRARY

BFI REUBEN LIBRARY

The BFI Reuben Library turned 80 in the summer and to mark the occasion we took to Twitter asking people to name their favourite film book and posted a short Vine film. Following the library's move to BFI Southbank two years ago, the library welcomes over 6,000 unique visitors a month and

hosts study visits by schools and FE colleges from around the UK as well as programming a lively events programme of talks and discussions. This year the library also hosted the first ever BFI Wikipedia Editathon which saw a group of editor volunteers use BFI collections to improve articles about British BAME filmmaking for the Wikipedia global website.



Culture Secretary, the Rt Hon Sajid Javid MP, visits the BFI Mediatheque at the Library of Birmingham.

50,446
VISITS TO MEDIATHEQUES
ACROSS THE UK

72,502
VISITS TO
THE BFI REUBEN LIBRARY

BFI MEDIATHEQUES

Our ninth BFI Mediatheque was opened in the refurbished Manchester Central Library, offering free access to highlights from the BFI National Archive and partner archives across the UK. To mark the opening a special collection was launched entitled Once upon a Time in the North West featuring 100 films and TV programmes drawn from both the BFI National Archive and North West Film Archive (NWFA). Across the UK, visits to all Mediatheques topped 50,400.

ACQUISITIONS AND EXHIBITION

Key collections acquired into the BFI National Archive included the scrapbooks and photographs of director Michael Winner; papers from the Arts Council England film collection; papers of producer Tony Garnett; papers relating to Derek

Jarman's collaborations with director Ken Russell; papers and scripts of continuity supervisor Valerie Booth; and papers of animator Harold Whitaker (of Halas and Batchelor).

Exhibitions at BFI Southbank featuring material from the national collections included 'A Hard Day's Night: Richard Lester and The Beatles', marking 50 years since the release of the film.



Derek Jarman Jubilee notebook

PUBLIC POLICY, LEADERSHIP AND ADVOCACY

The BFI's role is to support British film at home and abroad and one of the ways we do that, working closely with DCMS and with industry-wide partners, is through making representations on public policy issues to the UK Government and its Devolved Administrations, the European Commission and various statutory organisations.

Areas where the BFI has provided leadership on public policy during the year include the launch of the *three ticks* initiative for BFI-funded films, international engagement such as the development of a screen industries strategy to help the sector meet Government international trade targets, and the European Commission's proposals to reform the digital single market, which have far-reaching implications for the audiovisual sector particularly around copyright and territoriality.

One of the essential pillars in the development of public policy is the use of evidence-based research and the BFI's Research and Statistics Unit (RSU) provides authoritative market intelligence and data on the film industry and wider screen industries. In 2014, the BFI in partnership with Pinewood Group, UKIE, the British Film Commission and PACT commissioned Olsberg and Nordicity to produce a report on the economic impact of the screen industry tax reliefs – film, high-end television, animation and video games. With a foreword from George Osborne, the Chancellor of the Exchequer, the report provided a strong evidence base to demonstrate the importance of the tax incentives to the growth of the UK economy. In conjunction with other external partners, we commissioned research to examine the case for public investment in video games.

For the first time we will have an evidence base which will consider the economic and cultural case for public funding of the sector and help inform what additional support the BFI could provide in line with our remit in the Royal Charter to support the wider moving image.

We hosted an annual stakeholder reception at BFI Southbank for the Department of Business, Innovation and Skills. The event was attended by the Secretary of State and ministerial team plus 300 of their senior industry representatives and the event provided a strong signal of the importance that the Government attaches to film as part of the thriving creative industries sector.

£1.47bn

SPENT ON UK FILM PRODUCTION IN 2014 (THE HIGHEST EVER)

MARKET SHARE OF UK INDEPENDENT FILMS REACHED ALMOST

16%

(UP FROM 6% IN 2013)



Shaun The Sheep Movie
(Mark Burton and Richard Starzak, 2015)

TRIENNIAL REVIEW

The Government carried out a Triennial Review of the BFI in 2014 for the first time. These reviews are part of the Government's Public Bodies reform work that every three years provides a robust challenge to the continuing need for non-departmental public bodies (NDPBs) such as the BFI and to review their control and governance arrangements. The review received a consistent message from stakeholders that the creation of a single lead body for film in the UK was welcomed and that the BFI had performed its role well during a period of significant change. The review found that the BFI is a well-respected and valued organisation, with an important role to play in supporting the UK film and television industries through education and, as a national centre of technical expertise, through its role in collecting and managing one of the largest national collections of film and television. It concluded that the BFI should remain an executive NDPB, and that it should maintain

its core functions based on the five objectives set out in its Royal Charter. It considered that the creation of a single lead body for film that brought together cultural and commercial expertise in one organisation had delivered efficiencies and that if any of the key functions were moved to another organisation, these efficiencies could be lost.

The reviews made 32 recommendations, the majority of which have been implemented.

SUSTAINABILITY

Our five-year strategy *Film Forever* includes a statement highlighting our commitment to sustainable development or, put simply, to meet the needs of the present without compromising the ability of future generations to meet their needs. At the heart of this commitment was a determination to encourage film organisations to adopt BS 8909 the official standard for the sustainable

management of the UK film industry. The standard has already provided the framework for the BFI to manage its own environmental, social and economic impacts on an ongoing basis and we achieved many of our objectives set at the beginning of the year, notably around embedding sustainability criteria into our procurement process; encouraging more sustainable commuting to work by staff through improved cycle parks, facilities and cycle skills training; close monitoring of our carbon footprint; sourcing our energy through a 100% green tariff; and zero to landfill policy.

In addition to running the greeningfilm.com website with news, case studies, advice and links to useful resources for filmmakers, we partnered with BAFTA to co-host the *Greening the Screen* forum, which was well attended by professionals and practitioners from filmmaking and television who discussed experiences and best practice in sustainable production.



Paul Williams, Serial Producer, *BBC Wonders of the Monsoon*, speaking at the joint BFI and BAFTA Greening the Screen 2015 conference



70

BRITISH FILMS
SUPPORTED THROUGH
CREATIVE EUROPE

Ida (Pawel Pawlikowski, 2013)

CREATIVE EUROPE

The BFI, in partnership with the British Council, hosts the information and promotion office for Creative Europe Desk UK which was established in 2014 to provide support and application assistance to British companies accessing funds from the Creative Europe programme, worth €1.46bn over seven years. During the year 50 UK companies received €9m from the programme and a further €9.2m went to support the distribution of UK films in other European countries and across the Europa Cinemas network, including 52 in the UK.

Warp Films was the first company in Europe to receive a €1 million grant from Creative Europe for its high-end TV drama series *The Last Panthers* which is a co-production with Paris-based Haut et Court, the producers of *The Returned* for Sky Atlantic and Canal +. The series will premiere at MIPCOM 2015. The cinema release of Oscar® winning *Ida* (2013), directed by Pawel Pawlikowski and distributed by Curzon Artificial Eye, was supported through a Creative Europe grant, and Matthew Warchus' *Pride* (2014) received a grant of €748,500 to support its cinema release in over 20 European countries. Almost 70 British films have been supported in this way, including *Jimmy's Hall* (2014), *A Little Chaos* (2014) and *Mr Turner* (2014).



The American Express Gala (Jon Furniss, 2014)



Friends of the BFI Board Member Colin Walsh with Timothy Spall at an exclusive preview of Mr. Turner in San Francisco, 2014

FUNDRAISING AND PHILANTHROPY



Bennett Miller, Vanessa Redgrave, Sienna Miller and Steve Carrell at the American Express Gala (Jon Furniss, 2014)



Terry Gilliam, Al Pacino and Tom Hooper at the Al Pacino Fellowship Dinner

YOUR SUPPORT HELPS KEEP FILM ALIVE – FOREVER

People are often surprised that our government funding covers just one third of our cultural activities. The remainder is self-generated income such as from box office, DVD releases and publishing, as well as vital financial support from corporate sponsorships, charitable trusts and foundations, public sector grants and philanthropic donations from patrons and individual donors. We also benefit from in-kind contributions and support from media and cultural partnerships.

We are very grateful to all of these benefactors as, in a time when public funding to cultural bodies nationwide is decreasing, without their support the BFI simply would not exist.

This year we have secured a number of significant grants, including one from the Esmée Fairbairn Foundation towards Britain on Film and one from the Garfield Weston Foundation towards much needed capital redevelopment at the BFI National Archive in Berkhamsted.

We have welcomed new corporate partners this year, including IWC Schaffhausen, the Swiss luxury watch manufacturer. Our partnership was launched at a spectacular event on the eve of the opening night gala of the BFI London Film Festival. IWC joins another new partner, Virgin Atlantic, in supporting the festival alongside our longstanding partners American Express. This year we also launched a landmark new partnership with O2, focussed around the sci-fi season

nationwide and delivering unique cinema experiences for their customers.

Our Patrons scheme expanded significantly this year and Film Forever Club membership also grew in number, attracting the generosity of individuals wanting to provide philanthropic support towards specific BFI projects. Thanks to the extraordinary commitment of our International Development Council member Colin Walsh, we successfully launched the new American Patrons chapter in San Francisco, with a private screening of *Mr. Turner* (2014) attended by Timothy Spall.

YOUR SUPPORT HELPS US SECURE THE FUTURE OF BRITISH FILM

The BFI warmly thanks the following individuals and organisations for their generous support in 2014–2015:

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The Department for Education.

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Arts Council England
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The Philip and Irene Toll Gage Foundation
THAMES (Tower Hamlets Arts & Music Education Service)
The Reuben Foundation
The Rose Foundation
The Charles Skey Charitable Trust
The Wellcome Trust
Garfield Weston Foundation

MAJOR DONORS

Hani Farsi
Simon W. Hessel
Martin Scorsese
Matt Spick

And with additional thanks to our anonymous major donors.

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FRIENDS OF THE BRITISH FILM INSTITUTE

The Friends of the BFI is a California-based US 501(c)(3) non-profit organisation that supports the work of the BFI in the UK and the US. EIN 95-4334449

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The Adam S. Rubinson Charitable Fund
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Thanks also to all our other supporters, including anonymous donors, BFI Champions, BFI Members and the Friends of the British Film Institute.

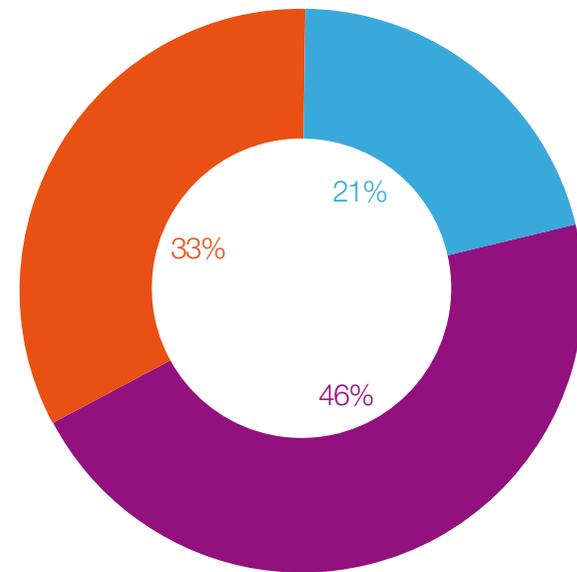
BFI INCOME AND EXPENDITURE 2014-15

INCOME

BFI GRANT-IN-AID, EARNED INCOME AND PHILANTHROPY INCOME 2014-15*

INCOME 2014-15*

£37.6m



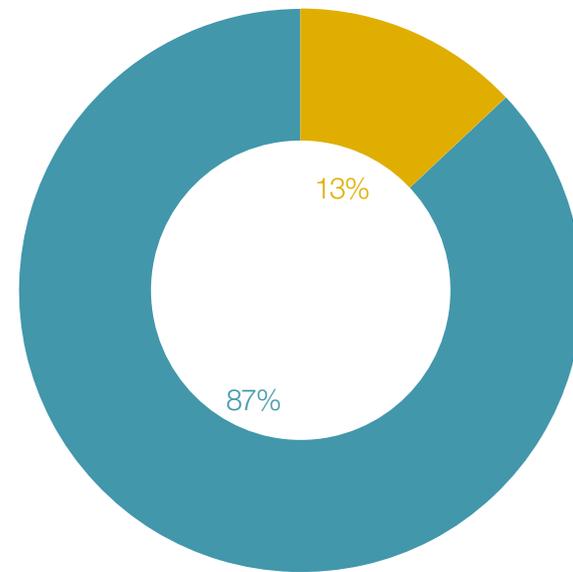
- GRANT IN AID - REVENUE & CAPITAL FUNDING **£7.7m**
- SELF-GENERATED INCOME - CHARITABLE ACTIVITIES, INCLUDING TICKET SALES, DVD SALES AND FILM DISTRIBUTION **£17.4m**
- SELF-GENERATED INCOME - OTHER GRANTS & DONATIONS **£12.6m**

The BFI recorded total income of £99.4m (2014: £93.5m) with the most significant change being the increase in Lottery proceeds. Revenue Grant in Aid funding in the year is lower due to the timing of part of our funding, amounting to £7.5m, which was received in 2012-13. In the year this lower funding has been matched by an increase in other grants and donations.

BFI AS A FUNDER INCOME 2014-15*

INCOME 2014-15*

£61.8m



- LOTTERY INCOME **£54m****
- GRANT IN AID - RING-FENCED AWARDS **£7.8m**

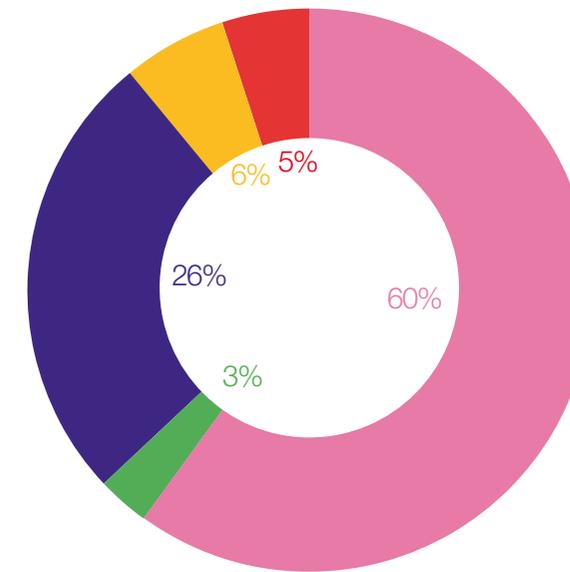
**One off increase on previous years due to closure of Olympic Lottery Fund and re-allocation of surplus funding to each Lottery distributor.

EXPENDITURE

BFI EXCLUDING LOTTERY & RING-FENCED GRANT IN AID EXPENDITURE 2014-15

EXPENDITURE 2014-15

£39.9m**



- EDUCATION, LEARNING & AUDIENCES **£23.9m**
- SUPPORTING BRITISH FILM **£0.6m**
- FILM HERITAGE **£10.4m**
- CAPITAL EXPENDITURE **£2.5m**
- COST OF DELIVERY **£2m**

**Excluding fixed asset depreciation and amortisation.

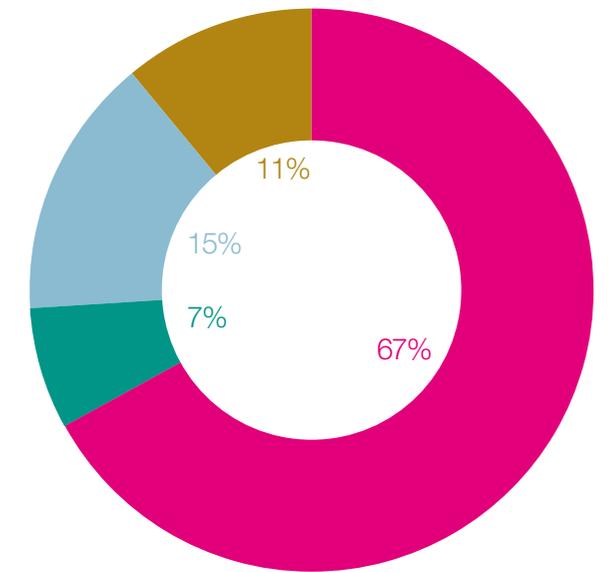
Expenditure as a funder is lower than Lottery and GiA income received. This is because in previous years we made a number of significant multi-year Lottery awards using future years' Lottery income, including 2014/15. These included Creative Skillset (£21m) and Into Film (£26 m).

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 at bfi.org.uk or in writing to the Board Secretary, BFI, 21 Stephen Street, London W1T 1LN.

BFI AS A FUNDER EXPENDITURE 2014-15

EXPENDITURE 2014-15

£42.3m



- SUPPORTING BRITISH FILM **£28.1m**
- FILM HERITAGE **£2.9m**
- COST OF DELIVERY **£6.4m**
- EDUCATION, LEARNING & AUDIENCES **£4.9m**

MAIN ACTION.
4.17 P.M. TO 4.24 P.M.



The Battles of Coronel and Falkland Islands (Walter Summers, 1927)

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