

BRITISH FILM INSTITUTE
BOARD OF GOVERNORS

MINUTES

16 NOVEMBER 2011

Minutes of the meeting held from 13:00 to 18:15 on 16 November 2011 at BFI Southbank, London SE1 8XT.

Present:

Greg Dyke (Chair)

Josh Berger

Peter Foy *(For matters recorded under minutes 1 to 8)*

Sir Christopher Frayling *(For matters recorded under minutes 1 to 7)*

Ashley Highfield *(For matters recorded under minutes 1 to 8)*

Tom Hooper OBE *(For matters recorded under minutes 1 to 8)*

Matthew Justice

Beeban Kidron *(For matters recorded under minutes 1 to 7)*

Rt Hon James Purnell *(For matters recorded under minutes 1 to 6)*

Libby Savill

Shami Chakrabarti CBE *(For matters recorded under minutes 1 to 5.7)*

Cy Young

In attendance:

Amanda Nevill	Chief Executive
Tim Cagney	Deputy Chief Executive
Will Evans	Director of Business Affairs
Heather Stewart	Creative Director of Cultural Programmes
Trevor Mawby	Director of Finance & Resources
Richard Brousson	Legal Counsel & Acting Board Secretary

In attendance for part of the meeting:

Ruth Kelly	Head of Collections & Information
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(For matters recorded under minute 6)

1. APOLOGIES FOR ABSENCE

Sir Howard Newby CBE
Tessa Ross CBE
David Thompson

2. DECLARATIONS OF INTEREST

- 2.1.** Amanda Nevill and Trevor Mawby each declared an interest as company directors of British Film Institute (Big Screen) Limited in the matters discussed under Minute 10. It was agreed that the nature of both these interests was such that they would not be required to leave the room during these parts of the meeting.
- 2.2.** Beeban Kidron declared an interest as a trustee of Film Club under Minute 5.12. It was agreed that the nature of her interest was such that she would not be required to leave the room during this part of the meeting.
- 2.3.** Ashley Highfield declared an interest under minute 7.3.
- 2.4.** Also noted were the interests of most Governors in different aspects of the film industry and various related parties. It was agreed that the nature of these interests was such that none of these Governors would be required to leave the room during this meeting.

3. MINUTES OF MEETING HELD ON 14 SEPTEMBER 2011

[some of these minutes have been withheld for confidentiality purposes]

The minutes of this meeting was approved as an accurate record with the following changes:

- a)** Minute 7.7 should be deleted and replaced with:

“An education proposal would be developed, in conjunction with existing Education organisations, to persuade the Department for Education that Industry financial support was dependent on continuing financial resources from the DoE. The final proposal would need to be accepted by DoE before the end of October if it was to be included in the pre-Budget report and earlier if it was intended to be taken up by the Henley Review.”
- b)** Minute 8.2 should be deleted and replaced with:

“A number of issues were raised including the need: continue to complement the work and financial resources leveraged by Skillset the Sector Skills Council; using current workforce needs analysis data to focus our attention on areas where the market or other providers were failing and the BFI’s limited resources could be focussed to make a significant impact; to consider the attitude of universities to film studies and, if this was considered important, to review existing research demonstrating the effectiveness of these studies at secondary level; and using data developed by Skillset, to construct the Screen and Film Academy network, to consider which institutions are currently the

most successful at producing creative and technical talent and to focus support on those.”

- c) Minute 10.6 the last word “presented” should be replaced with “present”.

4. MATTERS ARISING [this minute has been withheld for confidentiality purposes]

5. BFI FORWARD PLAN 2012-2017

- 5.1.** Amanda Nevill and Carol Comley’s paper “Three Straw Men” was noted. The Board discussed the various options in detail and made the following points:
- 5.2.** The Board agreed that the first 2 options were clearly too radical and that a version of the third option combining some of the digital elements and the devolved parts of the first 2 options was preferable.
- 5.3.** The BFI’s problem over the last 10 years was that it had had too little money spread thinly across a multi-faceted offer. Synergistic partnerships are seen as the best way of delivering large-scale impacts.
- 5.4.** “Digital” is seen as both a distribution mechanism and as a type of cultural engagement – for example including the audience within the debate.
- 5.5.** Public monies should be spent on areas requiring protection so that there is security for key activities.
- 5.6.** Film hubs are envisaged as being based around exhibition and the development of talent. It was suggested that working with a coalition of partners, using their local knowledge, 6-8 hubs could be created throughout the UK.
- 5.7.** Whilst it would be preferable to carry out digitisation of parts of the archive with commercial partners it was noted that this would not cover everything and money would be required for digitising culturally important material in which the commercial sector would have little or no interest.
- 5.8.** It was agreed that an e-mail would be sent out to Governors detailing the different areas for proposed lottery funding providing more detail as to what each area covered and what monies were already committed to particular activities. Governors would be asked to highlight their main priorities. Presentations would be brought to the next Board meeting about each area covered by the proposed funding.

Action Point: Amanda Nevill & Tim Cagney

- 5.9.** It was noted that the publication date for the Film Policy Review had been brought forward from January to the 15 December 2011 to coincide with David Cameron’s visit to Pinewood Studios.
- 5.10.** Will Evans’ paper “Emerging Strategy for Production Task force” was noted.
- 5.11.** Tim Cagney’s paper “Update from Task Force Groups” and the fact that the work from this had been fed into the “3 Straw Men” paper was noted.
- 5.12.** Amanda Nevill talked through her presentation to the Film Policy Review. The BFI’s aspiration was that there should be a “film offer” in every school. The

draft paper going to the Film Policy Review would be circulated to the Board for comment.

Action Point: Amanda Nevill & Tim Cagney

- 5.13. Amanda Nevill's paper "Transition Funding" was noted. The Board approved the paper's recommendation that Lottery funding to the P&A Fund for the current financial year would be increased by £1 million (from £3 million to £4 million).

6. COLLECTION POLICY

- 6.1. Ruth Kelly and Heather Stewart talked through their paper detailing the BFI's revised "Collection Policy".
- 6.2. It reflects the decision to concentrate on British Film and that not everything could or would be collected. The policy is a reflection of the subject area of the BFI's cultural purpose which is the art, history and impact of film where "film" signifies moving image works crafted to express an idea or tell a story – fictional, factual or artistic – regardless of production process, recording medium or distribution channel.
- 6.3. The Board accepted the papers recommendation and approved the revised and updated Collection Policy.

7. GOVERNOR APPOINTMENTS AND MEMBER GOVERNOR ELECTION UPDATE

- 7.1. Richard Brousson's paper "Governor Appointments and Member Governor Election Update" was noted.
- 7.2. The Board noted that this was Sir Christopher Frayling's last Board meeting and thanked him for the work he has done for the BFI over the last 6 years.
- 7.3. The Board approved the re-appointment of Ashley Highfield as a Governor for a second term of 3 years.
- 7.4. The Board accepted that electronic hustings would have been a disproportionate use of BFI resources and that people engaged enough to follow such an event online would probably already be engaged enough to vote.
- 7.5. The results of the member Governor election would be brought to the next Board meeting.

8. CHIEF EXECUTIVE'S REPORT & ACCOUNTS

- 8.1. Amanda Nevill's report was noted.
- 8.2. The refurbishment of the 2nd and 5th floors of Stephen Street is nearing completion and BFI staff housed at Cockspur Street will be moving back into the BFI on Friday 18th November.

- 8.3. Iain Thomson has been appointed Board Secretary and would start on the 5th December 2011.
- 8.4. Chris Travers has now taken up his extended portfolio of Marketing, Communications and Audiences. Clare Stewart has also taken up her post responsible for exhibition programming across the BFI Festivals and BFI Southbank. The Board requested that she come and talk to the Board early next year to lay out her new vision for Festivals.
- 8.5. The launch of the new BFI website has been delayed until next year to enable it to reflect the BFI's new forward plan.
- 8.6. The Board approved the job description for a new Head of Film Fund post combining the jobs previously held by Tanya Segatchian and Pete Buckingham, which will have oversight of both production and distribution.
- 8.7. The Board noted that this was a vital role and that they would like to be involved in the recruitment process. The job description should be amended to highlight the creative nature of the role.

Action Point: Sarah Carrington

- 8.8. The accounts were noted. Trevor Mawby pointed out that development monies were difficult to attract at the moment and that the IMAX was significantly under budget due to the relatively weak film slate in 2011.

9. BRITISH SCREEN MONIES

- 9.1 Trevor Mawby's paper was noted.
- 9.2 The Board agreed that we should accept the monies from DCMS as this outweighed the reduced pension contribution from DCMS into the merged BFI/UKFC pension scheme, subject to receiving a clear and unambiguous statement that our grant-in-aid would not be reduced due to the receipt of the additional £4 million.

10. IMAX TENDER

- 10.1 Trevor Mawby talked through his paper. He pointed out that since he wrote his paper the IMAX Corporation had agreed to install a digital projector in the New Year which would improve the film slate in the coming years.
- 10.1 The Board discussed the merits of the Odeon offer and decided to approve the recommendation of the BFI Executive that the contract should be awarded to Odeon, subject to negotiating an acceptable contract and the OFT not rejecting the agreement or referring it to the Competition Commission.

11. FELLOWSHIP PROPOSAL

There was not enough time to discuss this item which will be brought back to a meeting in the New Year.

The meeting closed at 18:15.

Richard Brousson
Legal Counsel & Acting Board Secretary