



BFI GOVERNOR ELECTION 2015

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Claude Green

Supporting Statement

I have loved films for as long as I can remember. That is probably because I love stories and films have a way of telling them that get to parts of us that the written word alone cannot reach. My taste in narrative films is pretty eclectic, from Casablanca to High Noon, from Colonel Blimp to A Separation, from Luis Bunuel to John Sayles, from Kurosawa to Kubrick. And the same goes for documentaries, from Carol Morley's Dreams of a Life to Nadav Shirman's The Green Prince.

What, apart from my love of films, could I offer as a BFI Governor?

Until the age of 57 (I am now 65) I worked in the corporate world for Reuters and its subsidiaries. I originally trained as an accountant but gradually moved into general management. I hope that the hard and soft skills that I acquired during those years (quite a few of them spent overseas) would be of genuine help to the BFI. I would certainly want to be a "hands-on governor", meeting filmmakers, visiting film sets, assisting, wherever appropriate, in research projects and report writing.

In my youth I owned a Super 8 and would spend hours just walking around with it. I learnt that with a camera in your hand, things just seem to happen in front of you. Or is it that the camera is a kind of third eye that tunes your senses and gets your antennae working? But then 'life happened' and I rather stupidly put my camera down.

One day, walking to work, I started to worry that if I didn't plunge back into making films soon, then I never would. It took a little time for that realisation to sink in, but when it finally did, I started to make my plans.

And so I left Reuters and went to film school. I spent a year at the Met Film School in Ealing on their Script to Screen course and then a year at Roehampton University on their Documentary Filmmaking course. During that time one or two of my short films got into film

festivals and I can still remember the thrill of the first acceptance!

I have recently co-written and directed my first feature film. How did that come about? Well about five years ago, an old colleague and friend of mine started telling me a true story because I was then still at film school and might be interested in making a film about it. I was hooked.

A couple of years ago, I became a BFI patron which apart from giving me great pleasure, also made me realise that I wanted to find other ways of contributing to the BFI.

I would like to think that my experience, in the corporate and creative worlds (both behind and in front of the screen) would enable me to bring business acumen, emotional intelligence and a real appreciation of the challenges and joys of filmmaking and film viewing, to the role of governor.

If I had to pick one niche area that I would love to see the BFI champion, it would be that of short films. The 'B' feature is dead, what can we do to help short films take its place? Both in-house and in the commercial sector.

And from a broader perspective, my time at the Met Film School and Roehampton gave me the opportunity of witnessing, at first hand, the huge amount of talent possessed and displayed by young British filmmakers. If the BFI can continue to tap into and support that talent with care and enthusiasm, then I see no reason why we cannot maintain and indeed strengthen the position of the British film industry in the global as well as the national marketplace. British film has a wonderful back-story. I would feel privileged and honoured to be able to help in its future development.

Supported by:

Anna Dudina
John Chinegwundoh

Aynsley Jardin

Biography

A marketing professional, I have spent over 20 years working with household names such as Mars, Orange, Coca-Cola and the Automobile Association. I love getting under the skin of a brand and working out the role it plays in people's lives and how to make it even better.

I am a keen traveller and have lived and worked abroad, enjoy music (regularly attend Glastonbury and am just working on my Grade 7 piano exam), big into yoga, dabble in pottery and have recently learned how to scuba dive.

But my passion is film.

The BFI already has many people who are very knowledgeable and expert in film. I would endeavour to represent members who love and enjoy film but are less expert and could use direction and support to discover new and different genres and directors. Directors we could come to know and love, and whom we would never have found by ourselves.

My marketing background gives me the tools to work with the BFI Board to achieve this aim.

Supporting Statement

I have always been passionate about film. My response is emotional – even visceral – rather than intellectual. I am one of those people who becomes completely engrossed in a good film – I am the one that jumps at the scary bits, laughs out loud at the funny bits, and weeps silently at the sad bits. Movies are my therapy of choice – if I am depressed, bored, lonely, unhappy – I go to a movie, and the world is always a better place when I emerge back into the light. For me, a really good week is when I have managed to squeeze in three movies. You should see my diary for the second week of the Film Festival.

My taste is eclectic. I can enjoy a good action-packed thriller like *Mission Impossible 3* or *The Long Good Friday*, or something more thoughtful and thought provoking such as *45 Years* or *Before Sunrise*, the beautiful romance in *Out Of Africa*, or something game changing and new that surprises us all as in *Blade Runner* or *Kill Bill* or *The Matrix*.

However, I do appreciate the power of a good script, and the magic when all elements of the film come together – director, cast, photography, music, script – something seems to happen and the whole is far greater than sum of the parts that created it. Then it moves to sit amongst the greats of the past that hold their own despite the passage of time. I have just been to see *In Cold Blood*, a film produced in 1967 to tell the story of a senseless murder, and after forty years it remains powerful.

My career is in marketing. For over 20 years, I have managed well-known brands like those of Mars Confectionery, the Coca-Cola company, Orange, the AA and Saga. One of my responsibilities was producing advertising for the brands – something I always very much enjoyed. Honing my message down to a single thought or idea, working with the advertising agency, selecting a story that communicates my message, and then working to bring the advert to life. Having just 30 seconds to tell the story really focuses the mind. How to make those the best 30 seconds, the right 30 seconds.

The British Film Institute is a great organisation because it brings us the very latest new films from all over the world, but also reminds us of the good oldies that moved us years ago. The BFI Archive makes this possible. The BFI also gives us the chance to find out about the motivations and challenges during the making of these films. A huge privilege. During the Film Festival we can ask the director why he did what he did, the actor how it felt to act that part, everyone where the inspiration came from, and get a sense of how it must feel to sit in the producer's chair (which I think is at least part of the client's role in advertising production).

So, I'm applying to be considered for the position of Governor because I think I might be able to make a strong contribution. At the very least, I hope to represent those members who

love film, but are less knowledgeable and expert on some of the more obscure directors and film genre. I am sure there are films that I (and they) would have loved, but did not think of viewing – so perhaps there are ways of taking people like me into new and different spaces, and we can explore those together. I bring the professional skills I have spent many years developing. I managed one of the biggest direct marketing studios in the country. I have redesigned websites, and am experienced in understanding research and working out how

to market to new and different people in new and different ways.

I have worked on a number of boards and am comfortable in that environment.

Thank you for your consideration.
Happy viewing.

Supported by:

Steve Clarke
Mary Longhurst

Peter Kosminsky

Biography

I joined BBC as General Trainee in 1980, working as an assistant producer on NATIONWIDE, BREAKFAST TIME and NEWSNIGHT. Moved to Yorkshire Television in 1985 as a Producer/Director on FIRST TUESDAY. Documentaries included THE FALKLANDS WAR – THE UNTOLD STORY and AFGHANSTAN as well as the two-part drama SHOOT TO KILL about the Stalker affair.

Since 1995, I have worked as a freelance drama director. TV Dramas include NO CHILD OF MINE by Guy Hibbert, (BAFTA Best Single Drama), WARRIORS by Leigh Jackson, (BAFTA Best Drama Serial) and THE PROJECT.

Programmes as a writer/director: THE GOVERNMENT INSPECTOR – the David Kelly drama, (BAFTAs for Best Single Drama, Best Actor (Mark Rylance) and Best Writer), BRITZ – a two part drama about being second generation Muslim in Britain today, (BAFTA for

Best Drama Serial) and THE PROMISE – a four-part drama about Israel and Palestine, (BAFTA nomination, Best Drama Serial).

I have directed two feature films for Hollywood studios: WUTHERING HEIGHTS for Paramount, starring Ralph Fiennes and Juliette Binoche, and WHITE OLEANDER for Warner Bros, starring Michelle Pfeiffer, Robin Wright and Renée Zellweger.

Royal Television Society – Fellowship

BAFTA Alan Clarke Award for Outstanding Creative Contribution to TV.

BAFTA TV Committee (2003-2007); Directors-UK Board (2007-2010); BFI Board (2011-2015)

Most recent production: Director of WOLF HALL, written by Peter Straughan based on the novel by Hilary Mantel, starring Mark Rylance, Claire Foy and Damian Lewis. Transmitted on BBC2 and PBS in the USA.

Supporting Statement

For the last four years, I've had the honour to serve as an elected BFI Governor during one of the most turbulent periods in British film history. Government grants to the arts have been savagely cut across the board but, for reasons that are difficult to understand, film has been asked to bear more than its fair share. The further cuts we are now being asked to model threaten the very existence of the BFI, one of the UK's most vital and internationally significant cultural bodies and, through the industry it serves, a major contributor to the national exchequer. The BFI needs a strong and determined board to fight off these proposed changes, which feel like little more than cultural vandalism. If lucky enough to be re-elected, I would do everything in my power to defend the BFI from the devastating effects of what is proposed. I would urge the board to take the firmest possible stand against this attack on the BFI's screening programme, its education and archive budgets and its commissioning.

As a governor, I would try to bring a working

filmmaker's voice to board deliberations. I would argue for a genuinely diverse commissioning strategy, both in front of and behind the camera, which supports individualistic voices from every corner of our land. At its best, contemporary filmmaking can provide the grit in the oyster of our society, ask awkward questions, raise a few creative hackles. With studio cinema offering an almost unbroken diet of fantasy and computer-enhanced escapism, I hope the BFI can remain a brave little island of eclecticism, challenging and enlivening our society by giving a platform to genuinely new voices. I would also argue for a commissioning approach that strives to enhance and protect our working terms and conditions. I have seen too many young people seeking a start in our industry forced to live on little more than love of the medium. I'd like to try to do something to counter that, if I possibly can.

As a non-politician, it's taken me a good proportion of the last four years to understand the complex issues with which the BFI

Executive wrestles daily. I've learned how vital the BFI is as cheerleader for this irascible, dysfunctional but ultimately glorious industry with which I've had the honour to be associated for nearly 35 years. It seems like a waste to withdraw just when I'm finally beginning to understand the role, and when

the need is so acute. I'd like to put what I've learned to good use, if that is your will.

Supported by:

Tom Hooper
Paul Greengrass

Daniel B. Miller

Biography

I'm a Psychoanalytic Psychotherapist, Entrepreneur, Photographer, Music and Events Manager, PR Agent, Online Business Owner and Writer.

Formerly a Special Education Teacher, Mental Health Counsellor, Psychotherapy Clinic Director, Chambers of Commerce Member and Participant. I am presently Online Film News

Publisher for Film Dialogue.

I have worked in Public, Private and Charity Sectors. Human Rights, Disability, Mental Health Campaigner and Activist.

I'm a dedicated movie-goer, Film Researcher, Historian and long-time Member of the British Film Institute.

Supporting Statement

Like many of my movie-going colleagues, I became a member of the British Film Institute at the age of 18 so I could watch archive films and use its lending and reference libraries. I also wanted to support the BFI's dedication and commitment to film preservation and education.

During the last 30 years I witnessed the remarkable transformation of the BFI from an independent archive cinema with 2 screens, into one of the leading world film institutes with top-class facilities for film viewing, research and education.

This BFI evolution enabled some of the world's most knowledgeable cinephiles to form a dedicated BFI filmgoer community, based at the National Film Theatre. Many of those regular film viewing experts are the BFI's true long-term investors and most passionate supporters.

Due to the BFI's rapid development and a number of radical changes in the industry overall, it is nowadays strongly felt that a distance has grown between those dedicated members and the BFI management. Through many conversations with those members, I experienced their dissatisfaction with the BFI, and a sense of disappointment and resignation with the course of the BFI's new direction.

Frequently a number of issues raised with house managers by the dedicated members were felt to be ignored by senior management.

It has worsened during the last few years, as dedicated members felt that the issues they considered of prime importance, mostly

related to the exhibition side, went unheard.

They included:

1. Programming style – selection of film-makers and actors for monthly seasons
2. Number of screenings per feature film – particularly those related to re-released features
3. Poor quality of certain digital prints
4. Serious technical problems with 35mm screenings – picture out of focus and not monitored by projectionist staff
5. Cinemascope films screened in NFT 2, which is not fully equipped to screen those prints
6. Box Office issues, ticket special offers
7. Long queues
8. Ticket prices and concessionary rates – regular screenings
9. Special and educational events – ticket prices
10. Lack of an allocated BFI Members Bar/ Meeting Area

Many of those dedicated members expressed concerns, that in view of the above issues the BFI is falling short of the status of a world-class international cinematheque. In their view, many important directors, writers and players continue to be absent. In addition, a vast store of material held by our own archive remains unseen.

On a personal note, I also felt during recent years that BFI members did not have their voice with senior management. Similar to those in the past, I would like to see the public Member Forums in NFT 2 re-established and run on a regular quarterly basis.

As a digital media professional, I feel the BFI is not utilising the powers of social networking forums and blogs, and missing an opportunity for even greater publicity, increased attendance and overall excellence.

I believe that through additional internal BFI member marketing and publicity, the library and Mediatheque materials could also be better introduced to BFI regulars. This would also encourage all members to feel driven to those research facilities more than at present. Particularly so, when they complement current film seasons.

For over 30 years I have been enjoying the benefits of BFI membership and used its excellent research facilities on a weekly basis. For those of you who do know me personally, you will be aware of me raising some of the

above issues on your behalf with house managers over the years.

I have done so as I truly care about the BFI, its excellence and future potential for film education, exhibitions and development.

As a passionate BFI supporter and one of its most frequent members, I firmly believe that through improving communication between the members and the management, the BFI will strengthen its position as one of the world's leading film institutions.

I believe that my considerable knowledge and skill in PR, public affairs and related fields together with my experience in media technology will enable that communication to take place, should you provide me with the opportunity to do so as your elected representative.

Supported by:

Ray Deahl
Marco Gardin

David Miller

Supporting Statement

Having been taken to the Grand Central cinema in Aberdeen to see *Dr No* for my 8th birthday and *The Alamo* the following week I have been hooked on going to the cinema.

After 50 years the excitement, enjoyment, puzzlement, frustration and revelations both joyous and horrifying all remain intact.

For the past 16 years, through programming for the Keswick Film Club and Keswick Film Festival I have been actively trying to get as many people into the cinema as possible – to share all those emotions too. I have also served as Chair of the British Federation of Film Societies – now Cinema For All – and fully appreciate and understand the contribution that dedicated organisations make towards bringing film into everyone's life. To be able to continue to do so as a Member Governor of the BFI would be a wonderful opportunity. Whether you are a member of the BFI, a subscriber to *Sight and Sound*, or both, the reasons to vote for me are

- I'm not from London but absolutely recognise its importance
- I bring a non-industry objectivity and end-user's enthusiasm

- I'm fully contactable – just email dwmiller2000@hotmail.com with questions or issues
- I have the time, enthusiasm, commitment and health to fully pledge to being an effective Member Governor who will represent member interests
- I have the interests of the audience at heart yet know that there can be no audience without the making of film and all that that entails
- I have no hidden agenda nor any connection with anyone in the BFI so will never be a 'preferred' candidate!

I would dearly love to be able to contribute to the BFI at the level of Governor: it's the most important voice for all things film we have – and I passionately want it to stay important and relevant. I hope I can earn your trust, your confidence – and your vote.

Supported by:

Vaughan Ames
Julia Vickers

Mark Newell

Biography

Regular attendee at BFI Southbank for many years. Worked in public and private sectors. Was one of four members who organised a petition in 2001 and met with the Board. Have put forward many suggestions for seasons and

individual screenings some of which have been accepted. Compiler of the, as yet unpublished, *Flexi-Jargon*. Currently working on a history of a neglected British film comedy team of the 1930s.

Supporting Statement

Inspired by member activism Member Governors were introduced in 1972. Between 1973 and 2013 there were regularly two elected Member Governors on the BFI Board. The right to hold elections to the Board was enshrined in the Royal Charter in 1983.

In 2011 the BFI introduced a new rule requiring 10% of the membership to vote in an election for it to be considered valid. This has resulted in three failed Member Governor polls, two appointments, one ballot declared void and the withdrawal in 2013 of the second representative's post. The Board resolved to consider reinstatement of the position in the future. The Report of the Triennial Review of the BFI in 2014 recommended that the Member Governor provisions, referred to in Article 14 (now 13) of the Royal Charter, should remain unchanged. In 2015 the DCMS became responsible for all Governor appointments, except that of the Member Governor. It appears though that the second Member Governor post cannot now be revived without the Department's consent. This consent should be sought and the 10% threshold for elections should be abandoned. It's unfair to the members who take the trouble to vote and stand and goes against past practice and the original spirit in which the Member Governor roles were conceived. More and better publicity would increase the turnout.

If elected I would defend the BFI's vital services and represent members' interests.

I would urge programmers to capitalise on the current popularity of both silent and pre-code films introducing regular slots for both. Most

months the world renowned pianists listed at the back of the Guide are merely a ghostly presence. Commissioners of scores for silents should beware of baffling and frustrating the audience with wildly unsympathetic accompaniments (e.g. some of the Hitchcocks and many of the Birds Eye View shows). 'Seventh Heaven' (1927) is due to be presented in the 'Sonic Cinema' slot – a strand heralded as 'Where Music and Film Collide'.

Blockbusters and extended runs severely limit the number and scope of traditional seasons. Too many outside festivals are accommodated. The LFF needs more and rarer "Treasures".

'Screening the Archive', the very popular series featuring British sound films, should have its second monthly slot restored. The justification given several years ago for its removal – together with other archive events – was the BFI's concentration on digitisation and accessibility via the BFI player and BFI Mediatheques. The loyal and patient regular audience deserves better. The publication of the Archive catalogue online is a great step forward although little is being done to fill in the gaps in the collection. The stills copying service for private collectors has been effectively withdrawn.

Film history is not dead. Specialists are part of the audience and should be catered for. A more imaginative approach to the cultural programme is needed.

Supported by:

Michael Clifford
David Hutchison

Michael Salter MBE

Biography

I came to London straight after university, and began working in strategy, marketing and communications before moving into public relations in 2001. For the past five years I have worked in Number 10 and was the Prime Minister's principle advisor on issues such as same-sex marriage and broadcasting. I am the Chairman of LGBT+ Pride in London, the Community Interest Company that organises the capital's second biggest one-day event (over 40,000 people on the Parade, nearly a million people across the footprint of the event and a powerful social media presence). I have led a team of over 2,000 volunteers to create a new brand that both campaigns for and celebrates the LGBT+ community and London – this gives me experience of

balancing the needs of numerous stakeholders and raising funds in a difficult environment (we need over £700k annually), whilst also ensuring the event remains relevant to and enriches British cultural life.

I married my husband in July 2015 and we live in Peckham with our two cats, Margot & Jerry. If I could take six films rather than discs to a desert island they would be *Citizen Kane*, *Goldfinger*, *Kind Hearts & Coronets*, *Baz Luhrmann's Romeo & Juliet*, *Chitty Chitty Bang Bang* and... well I keep changing my mind about the last one and that's part of the joy of film, for everyone has an opinion about what they've seen and there can be passionate discussions when leaving the cinema!

Supporting Statement

Firstly 'thank you' for reading this – as the candidates are listed alphabetically my statement will come towards the end and the fact you've diligently read this far means we both have something in common: our shared passion for the BFI, combined with hopes and fears for its future.

It seems a happy coincidence that the election for Member Governor is taking place at the same time as the BFI embarks on a two-month season focused on 'LOVE', because it is love that has lead me to stand. I remember the first time I went to the BFI, I was aware I was walking into something special, the sacred guardian of a medium that gives such enjoyment and solace, an institution that nurtures as well as protects and a place of joy that can – and should – challenge us to think about our world and ourselves.

Moving images – on big screen, small screen and increasingly handheld screen – enable us to walk in the shoes of others around the world, from the desperate and destitute to the glamorous and successful, to be entertained and educated but we need to be able to access these works and support their creators.

The BFI must be accessible to those that wish to view, research, engage, debate, make and

champion film and filmmaking in the UK. I am standing as a simple Member, a supporter of the BFI, for it is important that our voice is heard on the Board: readers of *Sight & Sound* plus those who attend the BFI in London and around the country. We are more than those 'wonderful people out there in the dark'. We, the audience, need a strong voice alongside those who are more focused on filmmaking, its funding, protecting our precious archives and the heritage of film and TV in the UK. We, the Membership, don't just live and work in London, so it is critical that the BFI strengthens its work around the country, bringing film, moving image and education to schools and venues across the country.

The BFI faces many challenges in the next four years, some as a result of taking over the responsibilities of the UK Film Council, including distributing Lottery funding, and we all await the results of the government's consultation on the future of the BFI. So it is vital to have strong Directors in place, ensuring that Members are not forgotten, that the facilities on the Southbank work, that quality of service is consistently high across the country and those of us who help secure the future of the Institute are well-served. For whilst Roman Polanski said 'cinema should make you forget you are sitting in the theatre'

we can't if the quality of the print is poor or ticket prices are too high, especially impacting those least able to afford them.

'But' you might be saying 'he shares my love of film and the BFI but what skills will he bring to the board?' So let me answer that:

- I am the Chairman of another complex organisation that shares some of the same problems/issues as the BFI, although on a different scale. Pride is a large logistical operation, but also has a powerful community remit – like the BFI we are the custodians of an important part of society. There are many minorities and marginalised groups – like the LGBT+ communities – that need the support of films and filmmakers to tell their stories. There also continues to be an under-representation of women in the film industry. The BFI has an important role to play through education, training and screenings to tackle this.
- As a former school Governor I understand the need to support and offer honest counsel to those running the BFI. A Board needs to nurture, support, guide and encourage as much as challenge, the BFI has some great staff and the Board has a responsibility towards them.
- I have served as a volunteer for a number of charities, including the Terrence Higgins Trust, so I understand the needs of end-users and the requirement to speak up for them.
- For the past ten years I have worked for the Prime Minister so I know my way around government, how to make my voice heard and stand up to powerful figures. I hope that experience will be particularly helpful given future pressures on the BFI. The

creative industries are worth £8.8m per hour to the UK economy and the BFI should be able to share in this success to help fund, protect and extend its work.

The BFI is a great place to pop-into for a warming coffee, it is a welcoming space to catch-up with friends but more importantly, via the screens, it offers a chance to explore new realms both fictional and real. It is positive that the BFI bars can be busy, that passers-by in the summer interact with the venue– that *our* BFI becomes *their* BFI – an engaging place, not a stuffy institution. We need these people to become members, buy tickets and come to understand more about the importance of the work the BFI does, and by using the commercial services they help protect the BFI Reuben Library, the Film Academy and BFI National Archive for future generations. To support the educational work, one of the things I would work to achieve is the donation of more working archives to the BFI, as the great Sir Alan Parker has recently done, for it strengthens the BFI's position as a place of research and learning which is critical to so many Members.

I want to finish with a quote, from Martin Scorsese: 'Now more than ever we need to talk to each other, to listen to each other and understand how we see the world, and cinema is the best medium for doing this.' We need a Member Governor who embodies this, who listens and understands the membership, so please trust me with your vote.

Supported by:

Colin Walsh
Richard Jenner

Sebastian Wheen

Biography

As a Member of the British Cinema and Television Veterans Society, I have previously worked in the film industry in the cutting rooms on documentaries, commercials,

television (both BBC and ITV) and features. Consequently as a regular visitor to BFI Southbank, I have a personal commitment and concern with all the activities of the BFI.

Supporting Statement

This is a challenging time for the BFI, as it is for all subsidised arts institutions. The quality of the endeavour must not suffer at the hands of false economies. Now the Film Council has been amalgamated with the BFI, we must keep a watching brief that the past glories of the arts are as well-maintained as the future health of the industry.

What does the Board do? It exists to take executive decisions about the BFI's future, not its, or the BFI's day to day running. These decisions may be difficult, problematic, and sometimes even controversial. Hence the need for 15 Board Members that should include at least one who is elected from the BFI's own membership to give a fair and representative balance of opinion.

Some executive decisions to be made by the BFI in the near future must include; the long-awaited, much-debated relocation of the BFI into a new venue in the vicinity; the architecture and design of any new purpose-built building; the subsequent closure and demolition of the present BFI South Bank building, and the inevitable question of whether it should be listed as a unique 20th Century building in the heart of London; the future viability of the National Film Archive as

either a repository, or a commercial resource; the possible restructuring of senior executives and the Board itself, as in the current BBC debate; even the future of BFI Membership itself i.e. is it really necessary, and why?

I should like to explore ways to make membership more pro-active, so that you can personally engage with these and other issues. These potentially controversial issues should be discussed, before binding decisions are taken by the Board on behalf of the people that will be most affected – the BFI Members. Therefore new platforms and forums for such debate should be considered, such as regular official meetings with appropriate staff at the BFI, and for those living in the rest of the country, a regular newsletter mailed with the Guide.

To further stimulate debate amongst Members, and provide the first forum for you to use, I have decided to publish my own email address – sebastianwheen@gmail.com. Please feel free to use it to start the ball rolling.

Supported by:

David Peabody
Stuart Smith

Keith Withall

Biography

I have been in the past a member of the British Film Institute. However, for the past few years I have found that the benefits of membership only apply if one lives or works in London or close by. I remain a subscriber to *Sight & Sound*. I am a regular at the local cinemas in West Yorkshire and support the film festivals in the region and film industry and education events.

I am active in film education work, and I have undertaken teaching in adult, further and higher education. I have also been active in trying to develop more varied screenings and discussions, especially regarding films from the Silent Era and from World Cinema. I have published on Early and Silent Cinema and on the film *Battleship Potemkin*. I also contribute articles and reviews to film journals such as *Media Education Journal*.

I follow the activities of the Board of Governors closely, though the information available has diminished considerably in the last three years. The minutes of meetings take a long time to appear on the website and important decisions - for example, regarding the elected posts - do not seem to be properly publicised. I have also found it difficult to obtain

information from or communicate views to the Members of the Board elected by the members and subscribers.

I am concerned that this current election appears to be for only a single member to join the Board of Governors. The Triennial Review recommended 'no change' to the existing situation, which was for two elected members. And I do not think that the 10% restriction in the election is a good idea.

I have also become concerned about the way that the Board appears to consist mainly of members who either live and work in, or near or around, London. The Triennial Review also made recommendations regarding regional representation on the Board. But it is difficult to identify members from the North, Scotland or Wales. In Yorkshire, whilst we do often see films and materials from the BFI there also seems to be much that passes us by. Recent retrospectives at the Southbank, say of Orson Welles, have seen only one or two films reach the provinces. And the North has yet to enjoy the British Silent Film Festival. Currently working on a history of a neglected British film comedy team of the 1930s.

Statement

Since this is an elected post I believe the prime responsibility of a successful candidate would be to report back to, hear from and represent the electorate. So I would either seek to arrange such a facility for members and subscribers on the BFI Website. Failing that I would set up an equivalent, e.g. a blog.

On other matters I would have to argue the case within the Board itself. However, these below are my main commitments. I would add matters that appear to command the support of a significant section of the electorate.

I would argue that the current rule regarding a 10% voting requirement be done away with. The majority of elections in Britain have no such restrictions.

I would seek to have fuller and quicker reporting of the Boards activities on the

website, including the minutes of meetings and the provision of press releases on important changes, such as the apparent reduction in elected members.

I would argue for an increase in regional representation on the Board. The most effective way to do this would be to increase the number of elected members: with one for the Midlands, one for the North of England, one for Scotland and one for Wales. It would help to have an Elected Member on the Sub-Committee that deals with elections.

I would also argue that the BFI needs more representative membership across Britain. An effective way of achieving this would be to open up membership to registered members of Film Societies affiliated to Cinema for All.

To increase member benefits I would suggest

Keith Withall

Supporting Statement (continued)

that BFI touring programmes could have special discounts available for members. And I believe there needs to be scrutiny of how effective the members' special provisions are as they stand in regard to the Southbank and London Festivals.

In more general terms I would argue for an increase in BFI activities beyond the metropolitan area: especially in the provision across the regions of films in their proper formats and of films brought from abroad for special seasons and retrospectives.

I would support the general activities of the BFI in regard to accessing and preserving the film heritage of Britain. I would also work to preserve the dominance of open access provision over commercial operations.

Supported by:

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not necessarily those of the British Film Institute or its Board of Governors.

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