



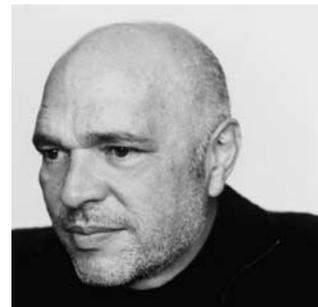
British Film Institute



**British
Film
Institute**
2003 – 2004

*“The strategic review proposes a **significant cultural shift** in which the bfi turns itself inside out, moving from being an inward-looking organisation to becoming one which is engaged and outward-facing. We are all committed to making changes, while celebrating the bfi’s many long-standing successes and achievements.”*

Anthony Minghella, Chairman



Nói Albinói (2003) dir. Dagur Kari



*“We believe these new initiatives are **bold and ambitious.***

*We want to work collaboratively with organisations around the country to provide new ways to **explore moving image culture,** allowing as many people as possible from all sections of society to benefit from the work of the bfi”*

Amanda Nevill, Director



Saturday Night and Sunday Morning (1960) dir. Karel Reisz

British Film Institute 2003 – 2004

In August 2003, the *bfi* undertook a fundamental review of the Institute to determine its future vision.

Four guiding principals were adopted to examine how the *bfi* could better:

- Maximise its impact across the UK;
- Engage with wider audiences;
- Increase its effectiveness;
- Represent film and television culture on the national and international stage.

In March 2004, after an extensive process of discussion and analysis, the *bfi* announced a series of initiatives designed to change it into an outward-facing, access-focused and partnership-driven organisation.

- A radical re-orientation of the *bfi* National Film & Television Archive to make the collection safer with an initial 'stabilisation' project, followed by a longer-term vision for:
 - rebuilding curatorial skills
 - seeking a formal partnership with the Higher Education sector to introduce new research and scholarship
 - new access to previously unseen Film and Television from the Archive to be made available through the creation of informal public viewing and browsing facilities – or Mediatheques. The ambition is to open one at the South Bank and others in partnership across the UK, tying in where possible with Regional Film Archives
- **Virtual *bfi*** will create access to the *bfi* for anyone, no matter where they live. The *bfi* has vast reservoirs of information, much of which is only available to visitors who visit the *bfi* premises. An accelerated programme would be introduced to bring this information into the public domain.



Bande à part (1964) dir. Jean-Luc Godard

As it develops over time, Virtual *bfi* will also contain a strong offer of educational resources, a web presence for young adults, the web-casting of *bfi* events, and opportunities for creative experimentation in the moving image.

- The *bfi* will create a **Partnership Office** to be a single point of contact for colleagues in the Regions and Nations to make it easier for them to use the *bfi*.
- The **Young Adults Initiative** will create a new cultural perspective within the *bfi* that speaks to young people. The initiative will be located in the Partnerships Office and will work in close collaboration with all *bfi* departments as well as with partners across the UK.
- The *bfi* has re-affirmed its commitment to achieving a flagship home for film in the UK; a vibrant meeting place where people will come together to enjoy and experience film in all its richness.

In the meantime, to build confidence and grow more diverse audiences, the *bfi* will develop its South Bank site as an interim 'staging post' to include a number of new facilities such as exhibition and information zones, education facilities and a Mediatheque, as well as improved public spaces.



Virtual *bfi* will
create access to the
for anyone, no
matter where they

Highlights of the year

Whilst the review was ongoing, the *bfi* nevertheless made a significant contribution and impact on cultural film in Britain and abroad.

National Film Theatre

Record attendances in excess of 219,000 were achieved at the National Film Theatre in 2003/04. Highlights included a complete retrospective of the films of Luchino Visconti which coincided with a two-part BBC Arena documentary; the films of Nicholas Ray; a tribute to Dorothy Arzner; a salute to Fred Astaire and Ginger Rogers; and a season of the films of the iconic Audrey Hepburn.

World cinema featured strongly with seasons of the films of Carl Dreyer (Denmark), new films from Argentina, Egyptian musicals, Chinese Martial Arts and a season of films by Theo Angelopoulos (Greece). French language cinema was well represented too, with seasons on the work of Georges Simenon, Jacques Tati, Jean Cocteau, Jean-Pierre Melville and, in collaboration with the Edinburgh International Film Festival, the films of Henri Georges Clouzot.

British cinema included an 80th birthday retrospective showing Lord Attenborough as

actor and director, a season of documentary films by John Krish, and Mod cinema, featuring an opening night gala of *Smashing Time* (1967) attended by director Desmond Davis, actress Rita Tushingham and writer George Melly.

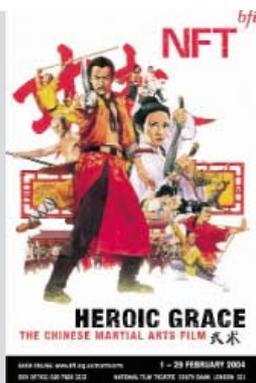
A major survey of British Cinema of the 1920s featured many little known discoveries from the archive, screened over two months.

Throughout the year The Guardian Interview series welcomed a number of distinguished guests to the NFT including Cate Blanchett, Claudia Cardinale, Clint Eastwood, James Cameron, Russell Crowe and Paul Bettany.

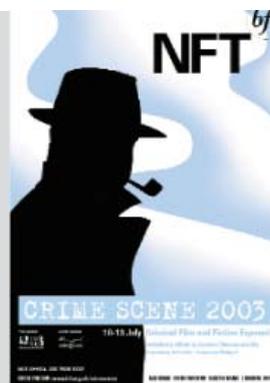
The NFT also collaborated on a number of small festivals such as **TV 2003**, a festival of television including an Alan Bennett retrospective; **Crime Scene festival of crime in literature and film**; the Disability Film Festival presented with the **London Disability Arts Forum**; and **ResFest**, a festival of digital and experimental film-making.



Breakfast at Tiffany's (1961)
dir. Blake Edwards
part of the
Audrey Hepburn season



Posters for Chinese Martial Arts
season and Crime Scene festival



Cate Blanchett and
Joel Schumacher
outside the NFT

bfi Festivals

The Times *bfi* London Film Festival – the 47th – took place in November 2003 and inaugurated a new relationship with the title sponsor, significantly extending its reach to new audiences.

The festival broke all previous attendance records with over 115,000 admissions across a two week period with 180 features, 120 shorts, and many public and educational events. The festival welcomed 344 visiting film-makers and 1200 press and industry delegates. Celebrity guests included Jane Campion, Sofia Coppola,

Holly Hunter, Scarlett Johansson, Gwyneth Paltrow, Meg Ryan, Sir Anthony Hopkins, Nick Broomfield, Denys Arcand, Neil LaBute, John Hurt, Daniel Craig and Colin Firth.

The 17th London Lesbian and Gay Film Festival took place in April 2003, with over 141 film-makers in attendance and audiences in excess of 24,000 followed by a national tour to 43 towns and cities across the UK.

The LLGFF is the largest gay film festival in Europe.



The Times *bfi* London Film Festival broke all previous attendance records.

Other touring programmes

bfi touring programmes extended the reach of arthouse cinema across the UK with highlights including Visconti and *The Leopard* (1963), Theo

Angelopoulos, *Spice* - contemporary South Asian cinema, Sheffield International Documentary Film Festival, and Alan Bennett on Television.

- The Times *bfi* London Film Festival – record attendance in 2003 with over 116,000 admissions

- Start-studded attendance plus over 1,500 film makers, industry delegates and press from around the world
- 17th London Lesbian and Gay Film tours to 43 towns across the UK

bfi Education

Highlights of the year include **Starting Stories**, a *bfi* film and literary resource which has been adopted by and issued to every Local Education Authority advisory team in England.

Plans for moving image education in Northern Ireland were developed in a working group set up by the Northern Ireland Film and TV Commission in partnership with the *bfi* and other agencies, including the curriculum body,

and launched in March under the title **A Wider Literacy**. Marking European Year of the Disabled a teaching resource pack, *Disabling Imagery*, was produced with a 90 minute DVD of relevant clips. *bfi* Education contributed to a conference in January 2004, *Inform and Empower: Media Literacy in the 21st Century*, which attracted 200 delegates and examined how best to take the media literacy agenda forward.



Starting Stories: a *bfi* film and literary resource which has been adopted by every Local Education Authority in England.

A new tinted and toned print of E.A. Dupont's little known silent classic *Piccadilly* (1929) took the New York Film Festival by storm.



National Film & Television Archive

High profile film restorations were featured at some of the world's great film festivals: a restoration of David Lean's *Summer Madness* (1956) was premiered at the Venice Film Festival and The Times *bfi* London Film Festival; a new tinted and toned print of E.A. Dupont's little known silent classic *Piccadilly* (1929) took the New York Film Festival by storm with a specially commissioned jazz score composed by Neil

Brand and the film was also presented in March 2004 at a soldout screening in the Barbican Hall. A major review of the work of the Archive was on-going through the year.

A five-year cataloguing and preservation project sponsored by the Heritage Lottery Fund came to a close having preserved over 60 million feet of film and added 85,000 titles to the *bfi* database.



- Record attendances at IMAX
- Contemporary blockbusters put the *bfi* London IMAX Cinema in the top world rankings for large screen performance
- *bfi* DVD and Video released 32 titles featuring classics of world cinema: Kurosawa; Godard; Greenaway; Preminger; Chaplin

The Matrix phenomenon on IMAX had a huge impact bringing in new audiences to see contemporary blockbusters with superb picture and sound quality

The MATRIX (1999)
dir. Andy Wachowski

bfi London IMAX Cinema

This was an important year for the *bfi* London IMAX Cinema with audiences up on last year to a record with over 399,500 admissions.

One of the highlights of the year was *Ghosts of the Abyss*, Hollywood director James Cameron's first 3D IMAX film, an underwater adventure exploring the real-life wreck of the Titanic in extraordinary 3D on the IMAX screen.

The Matrix phenomenon also had a huge impact bringing in new audiences to see

these contemporary blockbusters with superb picture and sound quality on the giant screen courtesy of the IMAX DMR process. *The Matrix Reloaded: The IMAX Experience* dir. The Wachowski Brothers made the *bfi* London IMAX cinema the highest grossing large screen venue worldwide. This was followed by *The Matrix Revolutions: The IMAX Experience* which was similarly successful.

DVD & video publishing

bfi DVD & video released 32 titles of an astonishing diversity, many with additional features: several titles followed on from successful theatrical re-releases in cinemas such as Karel Reisz' classic *Saturday Night and Sunday Morning* (1960) and Tony Richardson's acclaimed *The Loneliness of the Long Distance Runner* (1962).

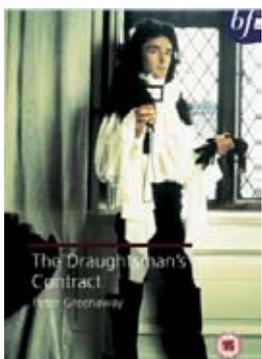
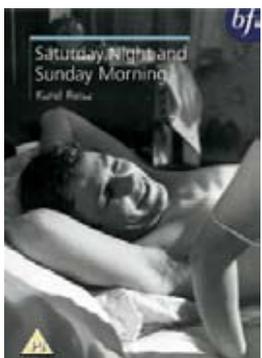
Classics of world cinema included Kurosawa's *Red Beard* (1965), *Ikiru* (1952) and *Sanjuro* (1962) alongside Jean-Luc Godard's *Bande à part* (1964), as well as *La Règle du jeu* (1939) and *Partie de campagne* (1936) both directed by Jean Renoir.

The Early Films of Peter Greenaway in two volumes were supplemented by the release of his breakthrough feature *The Draughtsman's Contract* (originally produced by the British Film

Institute production board in 1982).

There was a very strong response to the most recent issuing on DVD of a range of classic BBC television programmes such as Jonathan Miller's *Alice in Wonderland* (1966), and Ken Loach's *Cathy Come Home* (1966) which represented a defining moment in British television drama. The release of Charlie Chaplin's Essanay Films volume one & two (1915-18) and The Mutual Films volume one (1916-17) made an important addition to the availability of Chaplin on DVD.

Four classic Hollywood titles of the 1940s and 50s directed by Otto Preminger were released in collaboration with Twentieth Century Fox: *Fallen Angel* (1945), *Whirlpool* (1950), *Where the Sidewalk Ends* (1950) and the musical *Carmen Jones* (1954).



bfi Publishing

bfi Publishing had an excellent year, winning two major awards. The resource **'Starting Stories'** won first prize in the primary resources category at the Education Resource Awards, and bfi Publishing was winner of the first ever Limina 'Publisher of the Year' award, chosen by the jury of the Udine International Film Studies Conference.

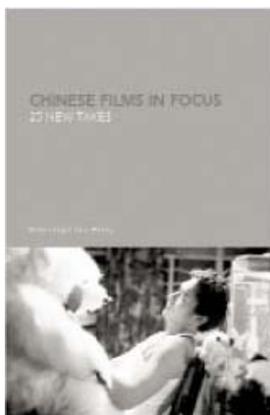
The bfi Film Classics series is a continuing success story with the publication of new titles such as *Rio Bravo* by Robin Wood, *Kind Hearts and Coronets* by Michael Newton and *The Third Man* by Rob White. Running in parallel is the Modern bfi Classics series which saw new titles this year including *Amores Perros* by Paul Julian Smith, *L.A. Confidential* by Manohla Dargis and *The Shawshank Redemption* by Mark Kermode.

British cinema history was represented by books on Ivor Novello and British Cinema of the 1920s.

Notable titles which tied in with NFT seasons were a new edition of Geoff Andrew's critically acclaimed book *'The Films of Nicholas Ray'*, a revised edition of Geoffrey Nowell-Smith's monograph on the films of Luchino Visconti and the first ever study in English on the life and works of Jean-Pierre Melville by respected academic Ginette Vincendeau.

World cinema was represented with titles including *Purity and Provocation* edited by Mette Hjort and Scott MacKenzie and *Chinese Films in Focus* edited by Chris Berry.

All told bfi Publishing produced an exciting crop of twenty-eight new titles this year, showcasing the best of writing on film and television currently available and cementing our success as the leading film publisher in the UK.



- Award winning year for bfi Publishing
- 28 new titles published showcasing the best in film and television writing on work from around the world
- Sight & Sound records its top selling year



Sight & Sound continued to attract plaudits world-wide for its intelligent coverage of international cinema and television. The top-selling issue of the year from October 2003 featured an exclusive interview with Quentin Tarantino and included a 10 page Chaplin focus and additional supplement marking the establishment of the bfi Charlie Chaplin Research Foundation in partnership with Warner Home Video. The year ended in March 2004 with Sight & Sound's biggest ever issue at 80 pages due to increasing advertising sales.