Contents

Mission statement

2 Chairman’s statement

4 Director’s report

Department reviews

9 Education

15 Collections

25 Exhibition

33 Production

37 Financial statements

Inside back cover

bfi Fellows

The spotlight fell on William Friedkin at the bfi’s NFT

A vision on the South Bank: the new bfi London IMAX® Cinema

A hugely successful bfi restoration: South

bfi Education gets into the classroom

Film posters and stills are just part of the bfi’s extensive collections
As I sit down in August to write my statement for the Institute’s 1998/99 financial year, I have with real sadness just tendered my resignation as Chairman of the British Film Institute following the Secretary of State for Culture, Media & Sport’s invitation to chair the new strategic industry body, the Film Council.

I am therefore passing the baton of BFI chairmanship to Joan Bakewell CBE who has been a BFI Governor for five years and who I know will make an excellent Chair. I wish her every success.

My tenure as the BFI’s Chairman lasted just 18 months, but during this time the Governors and I have steered the organisation through a full-scale review of activities with three simple aims: to make our collections more accessible; to get a broader range of films into UK cinemas; and to create a coherent education strategy.

All this has been done against a backdrop of a comprehensive review of Government funding structures to ensure the BFI can focus its activities and to secure its funding base. This last year has therefore seen a tough rationalisation which will include the temporary closure of the Museum of the Moving Image and the loss of a number of BFI employees.

My tenure has been an exciting and challenging time, and I hope that the Governors and staff of the BFI will continue to progress at the pace we have set.

As an organisation, the BFI has a unique and important role to play in our cultural life and in the promotion of British film. I am confident that Joan Bakewell, who succeeds Alan Parker in 1999, will be able to use the BFI better to its purpose.

I remain Chairman of the BFI’s Patronage Committee, and I look forward to working with Joan Bakewell in the future.

Chairman's statement

Chairman, The Prince of Wales leads the Fellowship presentation to Sir J Paul Getty
staff across the Institute, but the aim of putting the bfi on a firm financial footing has now been achieved. Our plans to bring the Institute together at one location on the South Bank are also advancing steadily. In effect there is a clear plan of action for the bfi over the next few years.

By the time you read this review I shall have taken up my position at the Film Council. But my connection with the bfi is not ceasing and I shall still remain involved and engaged with its activities from a strategic and funding position at the Film Council.

1998/99 also saw a terrific final year for the bfi Production Department with three feature films: Love is the Devil, Beautiful People and I Could Read the Sky. It was a fine swansong for a production unit whose history dates back to Sir Michael Balcon. I am therefore particularly pleased that the bfi's production base will move to the Film Council in April 2000.

There is no film institute anywhere else in the world which approaches the scale or range of activities offered by the bfi and it has been a privilege and a pleasure to chair the Institute. I confess that when I started I was unaware of the full range of activities undertaken by the organisation but I am, and will remain, deeply impressed by the dedication and professionalism of the staff who make the place run.

I would also like to make mention here of our three new bfi Fellows: Jeremy Thomas and Bernardo Bertolucci whose extraordinary body of work was recognised when they received bfi Fellowships at the 42nd London Film Festival. It was also a real honour last January to watch the presentation to Sir Paul Getty of the 50th bfi Fellowship in recognition of his enormous contribution to the bfi and particularly his support for the Institute's archival work. The presentation was made by our patron, His Royal Highness, The Prince of Wales.

I would also like to thank Sir Anthony Durant, Gus Macdonald, Steve Morrison and Allan Shiach who retired as Governors during the year, and to welcome as Director and Deputy Director respectively, John Woodward and Jon Teckman who joined the bfi early in 1998.

Alan Parker cbe Chairman
Twelve months is a brief period of time when viewed as part of the 66 year history of the British Film Institute but the work done during the past year, in refocusing, setting out to reach a broader audience and underlining our education remit, has now created a clear direction for the future.
Crucially this fundamental reappraisal of the Institute took place within the context of the desire of the Department for Culture, Media & Sport (DCMS) to establish a new strategic body, the Film Council. Without question the last year has been a tough one during which the bfi negotiated its own independence of the Government and underwent major structural change. This required both the commitment of the staff and unerring support from the bfi Governors which never faltered.

The brief for the new Film Council is to develop a coherent overall strategy for film culture and the development of a sustainable domestic film industry. These objectives are part of the broad picture set out in the DCMS policy document, A New Cultural Framework, which identifies the need to harness quality and excellence in the fields of culture, media and sport; to raise standards of education and training; to help develop future employment opportunities in the creative industries; and to make opportunities available to as many people as possible. The Culture Secretary has also committed to establishing a stronger regional focus for policies and programmes and a greater strategic coherence between cultural and industrial activities at a regional level.

After lengthy discussions it was announced that the bfi will continue as the key body delivering film and moving image cultural and educational objectives UK-wide, but in future we will be funded by the Film Council rather than directly by the DCMS.

Prior to these announcements but quickly after my appointment in 1998, and with the full support of the bfi’s Governors and Chairman, I initiated a review of every single bfi activity in order to understand where we were strong and where we were weak. It soon became clear that the bfi had been drawn towards ‘super-serving’ a small group of committed cinephiles and academics and that a large proportion of our limited resources was being used on activities too distant from our prime area of work – informal and formal education.

The Governors therefore decided to re-focus the bfi’s activities in the following ways:

- By creating four main operating departments:
  - Education
  - Collections
  - Exhibition
  - Production (which will be transferred next year to the new Film Council)
- By establishing new objectives based around the provision of educational activities relating to film and the moving image
- By prioritising real access to the bfi’s growing collections of film-related materials and expertise in order to encourage ‘cine-literacy’ across a much wider audience base

These structural changes which were announced in July 1998 may not appear revolutionary to the outside world but they have set the bfi on course to be more efficient and valuable for those who use and want to work with the Institute, in other words our customers and partners.

A number of additional criteria also set the terms of our new policies:

- The bfi has to ensure that it acts as a UK-wide organisation working with partners and is not predominantly London-centric
- The funding base of the bfi has to be secured by focusing our activities and knowing when to say ‘no’
- Private sector partners will increasingly be needed to help support our activities both financially and to help us reach new audiences
- Better public recognition of the bfi’s activities, knowledge and resources needs to be achieved

Whilst concepts like ‘access’ and ‘education’ are at one level straightforward, the way in which the bfi conducts its activities – from film programming to educational projects – must take into...
account a broad audience ranging from the casual cinema-goer to the film academic. In addition, the BFI must seek to reflect the cultural diversity which shapes our society including geographical, ethnic and socio-economic differences.

The new BFI structure with its four departments became operational in January 1999.

Where to now?
The aim of the BFI’s Education department is to re-establish the BFI as a key player in the field of film and TV education. The department is developing the education policy for the whole of the BFI and is working with partners, such as the industry-backed Film Education, to deliver UK-wide programmes and activities in formal and informal education. It is also developing an online service to make our collections more widely available to educational users around the UK, and has also concluded the pilot stage of a joint project on literacy and moving image media with King’s College University of London.

Perhaps the key task for the new department last year was to co-ordinate the setting up and running of the Film Education Working Group (FEWG) as recommended in the Government’s Film Policy Review Group report on the UK film industry, A Bigger Picture (March 1998). In this report the Government called upon the BFI, as the principal public sector body involved in film education, to “give priority to stimulating interest in, and widening understanding of, film among the general public and particularly among children, and developing a strategy to increase and broaden the audience for film.”

The challenge for FEWG was therefore to draw up a practical, coherent and long-term strategy for film education in the UK, focusing particularly on schools but also looking at higher and further education and the educational context for film exhibition in general. The working group included members from a wide range of private and public sector organisations. Its findings, which were published in the report Making Movies Matter (July 1999), will be central to the future development of the BFI’s education strategy.

Other important services provided by BFI Education include: the BFI National Library, which attracted a record number of people during 1998/99; BFI Publishing, for which the publication of Camille Paglia’s Film Classic The Birds was so phenomenally successful that it sold out in the first three months; and the UK’s only heavyweight monthly film magazine Sight and Sound.

The new Collections department has brought together for the first time the BFI’s wonderful film-related collections including feature films, TV programmes, documentary footage, museum objects, stills, posters, designs and even computer games. Encouraging greater access to these materials whilst maintaining high standards of preservation and improving the cataloguing and recording of our collections are the department’s key priorities. The scope and nature of this activity is now opening up the possibilities for working with outside partners for the first time.

Last year illustrated the diversity of initiatives undertaken by the Collections department with the start-up of the Heritage Lottery Fund project An Archive for the 21st Century, supported through the generosity of the BFI’s main benefactor Sir J Paul Getty; the development of the Key Stage 2 educational work at the Museum of the Moving Image; the restoration, screening and video release of films such as South, about Ernest Shackleton’s historic expedition to the Antarctic; and the cross-over success of theatrical re-releases of classics such as John Boorman’s Point Blank.

Offering a broad range of films to audiences throughout the UK is the prime responsibility of the new Exhibition department. The BFI now has an important part to play in delivering the Government’s aim of “broadening the audience” for cinema in the UK. The way the department is setting about this task is to
develop a national exhibition strategy which involves helping
cinema operators and film societies around the UK to screen
and promote a wider range of films and television
productions. In addition, the department has committed financial
support to film festivals UK-wide as well as the London
Film Festival (LFF).

In London, the National Film Theatre (NFT) will remain a vital part
of the bfi’s exhibition strategy and the focal point for the LFF.
The year saw a succession of critically and commercially
successful major retrospective seasons at the NFT, including the
first ever comprehensive programme in the UK of the work of
Rainer Werner Fassbinder accompanied by an international
conference. The UK-wide touring programmes of films began to
illustrate real diversity with seasons ranging from Chewits Movies
for Kids, through Visions of Norway to the London Lesbian &
Gay Film Festival on tour.

The 42nd LFF screened 150 feature films, welcomed 216 film-
makers and initiated its own UK-wide programme. The
popularity and high profile generated by The Guardian interview
series at the NFT and the LFF continued with distinguished film-
makers such as Ken Loach, William Friedkin and Roberto
Benigni, and actors Samuel L Jackson, Kris Kristofferson,
Michael Caine and Julie Walters.

During the year, the bfi’s Production department celebrated the
success of John Maybury’s Love is the Devil which was selected
for official screening at the 1998 Cannes Film Festival. The film
went on to win the Michael Powell Award for Best British Film at
the Edinburgh International Film Festival and the Evening
Standard’s Best Actor trophy for Sir Derek Jacobi. The 10-year
retrospective of New Directors at the 1998 Edinburgh
International Film Festival and subsequent BAFTA nomination for
Sara Sugarman’s Anthrakitis boosted the department’s
contribution to British cinema.

During the year bfi Production also co-ordinated a £1 million
regional production fund to support film-making in all parts of
the UK; continued to nurture new talent through the New
Directors scheme; and also oversaw the first British-financed
large-format film made by Terry Jones and John Cleese as the
‘signature’ film for the bfi London IMAX® Cinema.

One of the most important changes to be implemented as a
result of the bfi’s internal review and the creation of the Film
Council will be the transfer of bfi Production to the Film Council
next year.

Services provided previously by the bfi’s Regional Development
Unit, which had responsibility for UK-wide funding and support
delivery, were reallocated to the four new departments. This now
gives each department a clear responsibility to service
audiences across the UK.

The bfi on the South Bank

The year saw the completion of construction of perhaps the
most visually striking IMAX® theatre in the world – the bfi London
IMAX® Cinema. Made possible thanks to the Arts Council of
England’s National Lottery fund and to private donations,
construction started in November 1997. The cinema features
the world’s most sophisticated projection system, an 11,600-
watt digital surround sound system and the UK’s biggest screen
which soars 20 metres high and stretches 26 metres wide. It
also has excellent facilities for disabled visitors. The glass
cylinder, housing Howard Hodgkin’s commissioned landscape,
is illuminated at night by coloured lights and serves as a beacon
on the South Bank.

This bfi London IMAX® Cinema is one of the key components of
the on-going programme of urban regeneration taking place on
the South Bank. By December 1999 the bfi in partnership with
the South Bank Centre will have taken a fresh look at the
redevelopment of the whole arts complex, which includes the
bfi’s National Film Theatre, IMAX® Cinema and Museum of the
Moving Image, as well as the Royal Festival Hall, the Queen Elizabeth Hall, the Purcell Room, the Hayward Gallery, Jubilee Gardens and the Hungerford Bridge. Once work is complete the area will be one of London’s, if not Europe’s, most spectacular destinations.

The redevelopment is intended to build a stronger alliance between the South Bank partners and local residents, businesses and customers. Priorities include developing the hundreds of thousands of square feet of under-utilised space; animating the local environment by mixing performances and public art with cafés, restaurants and shopping; and maximising the potential employment opportunities for local people generated by the increased activity.

An exciting element of this vision will be the creation of a world-class, comprehensive and integrated film resource. It is anticipated that the new bfi film centre will incorporate, on one site, a new National Film Theatre and Museum of the Moving Image, an expanded bfi National Library and the bfi’s head office currently based at Stephen Street.

This massive project will involve moving the NFT and the museum from their current inadequate facilities under Waterloo Bridge. Site boundaries make it impossible to expand these facilities which fall well below today’s audience expectations of presentation, comfort and access. The bfi is committed to ensuring that the NFT stays open throughout this redevelopment period although it is likely that a temporary home will have to be found for two or so years whilst construction is underway.

The new film centre will provide a number of benefits to visitors:
- At least four state-of-the-art auditoria at the new NFT
- The new Museum of the Moving Image will be twice the size and incorporate a much-needed temporary exhibition gallery
- Improved public access to collections in the bfi National Library
- Greater synergy between the various departments of the bfi

Taking into consideration the international, national and local significance of the whole South Bank complex, a widespread and continuous process of consultation with all interested groups is currently taking place.

In short, the last year has been difficult but immensely rewarding. The bfi has set out its plans for the next few years and is now well placed to fulfil them.

Finally, I would like to place on record my thanks and appreciation to the Board of Governors who have worked tirelessly for the bfi over the last year, the staff whose commitment and dedication to the bfi’s work always shines through, and most importantly to Alan Parker CBE who piloted the ship and still found time to direct a new feature film.

John Woodward
Director

bfi Chairman Alan Parker and actor Rupert Everett at the 1998 Cannes Film Festival

The bfi London IMAX® Cinema: a new landmark on the South Bank
Education lies at the heart of the British Film Institute’s vision – to engage individuals and audiences in the excitement of the moving image, enriching their cultural experience, and to encourage their appreciation of how the cinema and other moving image media have become what they are today.
Education is one of the bfi’s four new departments. It brings together, for the first time, education staff and responsibilities from across the organisation.

The department has four sections:
- Education Projects
- bfi National Library
- bfi Publishing
- Sight and Sound, the monthly film magazine

The year was packed with a variety of events and publications which reflect increased interest in the work of the bfi and the continuing vitality of the British film and television industries.

bfi Education successfully ran conferences on media studies and New Futures for Black British Film. The latter put the spotlight on the continued under-representation of black practitioners in the British film industry more than 30 years after the first black British film was produced. The overall goal of the conference was to raise the profile of, and explore new opportunities for, black film-makers in Britain.

The annual media studies conference which took place at the bfi’s South Bank site (26-28 June 1998) offered media teachers of 16-19 year olds the opportunity to discover and to share teaching approaches. Participants were able to discuss key critical concepts with leading academics and to quiz practitioners from a range of media industries about their work. The event included 30 workshop and seminar sessions led by education and industry professionals. The debate on the future of media studies looked at prospects for this increasingly popular but controversial subject. More than 150 film and media teachers from schools and further education colleges attended.

A renewed commitment to education

A Bigger Picture, the Government’s Film Policy Review Group report published in March 1998, advocated the setting up of a joint industry-government initiative to consider film education in the UK. This remit emanated from a recommendation that there should be a longer-term goal to create a more ‘cine-literate’ population through education at all ages and levels. In particular it suggested a strategy should be developed for younger people, the audience of the future.

The bfi was invited to provide the secretariat to the Film Education Working Group (FEWG) which was set up in summer 1998. FEWG members included people working in film and media education, broadcasting, and the film industry’s production, distribution and exhibition sectors. FEWG’s work was observed by representatives from the Department for Culture, Media & Sport (the sponsoring ministry) and the Department for Education and Employment.

FEWG met between September 1998 and March 1999, splitting into sub-groups to discuss schooling for 5-16 year olds, informal education, further and higher education, and the barriers to improving ‘cine-literacy’. Eight pieces of research were commissioned investigating, amongst other topics, the availability of film titles for younger children, the range of opportunities for young people to study and make film and video outside school, and the ways in which other countries support the study of the moving image.

Evidence gathering activities spread farther afield, becoming a large-scale UK-wide undertaking - 40,000 individuals and institutions were invited by mail to respond to key questions. In addition, there were 13 focus group seminars, held in Scotland, Wales, Northern Ireland and in regional centres in England.

FEWG’s findings were published in July 1999 and 22 specific recommendations covered:

- Curricula – that the study of the moving image should be explicitly required by the English National Curriculum
- Copyright – that moving image materials should be made more accessible for teaching
- Access and provision – that organisations with holdings in, or access to, moving image materials should be encouraged to join forces with educators
- Research – amongst others, a mapping exercise of informal opportunities for moving image making and study should be undertaken.
Funding – National Lottery money should be set aside to fund films specifically for the under-12 age group.

In addition, FEWG developed prototypes of a learning progression model for film and moving image study and a key skills template for teacher trainers, which it is keen to see road-tested and discussed.

The industry-supported body Film Education also took a key role in the preparation of the report, and this year the bfi was delighted that its relationship with Film Education was formalised into a partnership. Both bodies will be charged with the responsibility of following up many of the FEWG report’s key recommendations, notably on teacher training, the production of teaching resources, creating partnership clusters of cinemas, libraries and schools, and pursuing the proposed cinema discount scheme for schools.

Throughout the year, bfi Education staff were also planning and developing new programmes of work. Two strands of distance learning for teachers were initiated, both to be accredited at Master’s level, to address the needs of two kinds of media teacher – experienced and novice. One, at the Open University, began its pilot year in September. Students follow a two-term course of reading and email based response and discussion, after which they complete an action research project for their assessment as ‘curriculum specialists in media’. The second strand will form part of Middlesex University’s MA in Lifelong Learning.

Education in regional film theatres continued with a wide range of projects such as international cinema tours, centenary programmes, short films and retrospectives. For the first time, the London Film Festival on tour was supported by audience debates, programme notes, booklets, lectures and school visits. Children aged 6-12 enjoyed a film programme sponsored by Chewits which toured a number of venues with actor-led workshops.

A highlight was the media studies conference for 500 GCSE and ‘A’ Level students which took place at Futuroscope in Poitiers, France.

Home Movies Evening was a special occasion for amateur movie makers and their families. The 16 films, shown in the bfi museum cinema, were all made before 1975.

Playing to Pictures was a new initiative from the museum’s Education Unit, working in collaboration with the National Film and Television Archive and the Royal College of Music, whilst Composing in the Classroom brought together 150 Southwark primary school children to perform their own musical compositions as accompaniment to silent films.

These films, sourced from the archive, were featured in the bfi education pack Film in Victorian Britain. The event was the culmination of a series of workshops, led by composers, museum actors and a lecturer from the Royal College of Music. ‘Drop-in workshops’, including practical animation and film set design, were held in the museum to complement the programme of Junior NFT screenings for schools’ half-term week.

The Education department continues to produce a twice-yearly newsletter, In Focus, and keeps in touch with its constituency through mailings in March and October.

The importance of research

With ‘education’ as the watch word, the bfi undertakes research projects to increase understanding of our moving image heritage and help to nurture the pursuit of excellence and quality in film and television.

In partnership with the School of Education at King’s College University of London (KCL), bfi Education established the Centre for Research on Literacy and the Media. The purpose of...
the centre is to study the impact of film and television on the development of children’s literacy. First findings suggest that, far from inhibiting children’s acquisition of conventional literacy skills, the study of moving image media contributes positively to the development of literacy.

Findings from the pilot research have been published in the national press and scholarly journals and have laid the foundations for further studies in the centre and for research funding from the Sir John Cass Foundation.

The five-year TV Audience Tracking Study began in 1991. The project enables the bfi to understand viewers’ use and appreciation of television. During this last year, with broadcasting sponsorship, analysis of the data has resulted in the publication of TV Living which examines the complex relationship between television and everyday life. This is one of the ways the bfi has contributed to the debate on the ‘quality’ of production in the fast moving world of television.

In 1994 bfi Education began its ground-breaking research project, the TV Industry Tracking Study; trailing a panel of 450 people working in television to investigate the effects on production of changes in the broadcast industry. Papers about TV careers, mothers returning to work and the issue of job insecurity were delivered at conferences, and a report on the main findings of the project was produced. These were authored by bfi staff, either working alone or in conjunction with partners (notably from the Judge Institute at the University of Cambridge).

Providing wider access

The bfi is committed to broadening access to its collections of film, TV and related materials. Through digital and network technologies, bfi Online provides a new avenue for people around the UK to explore these collections. In this, its pilot stage, users can view a range of British film and television material from the past 60 years including film clips or television programmes, scripts, still images and interviews with personalities.

With funding from the Joint Information Systems Committee of the Higher Education Funding Councils, the bfi worked with the British Universities Film and Video Council to develop a pilot project using film and television material across three subject areas: social history, film and television studies, and medicine. This service was established at Glasgow University and several universities in South Wales.

In parallel, a bfi Online service was established for the general public in the bfi’s National Library reading room in London and at the Broadway Media Centre in Nottingham, using a link sponsored by Cable and Wireless Communications. Material was provided by the major film and television companies and included extracts from the bfi’s Guardian and John Player interviews.

International reputation

The bfi’s library was re-christened in early 1998 to become the bfi National Library. With its extraordinary range of materials, it enjoys a growing reputation as one of the most important specialist libraries in the UK and, indeed, the world.

The library’s collections encompass an extensive array of books on all aspects of film and television, from illustrated biographies to broadcasting policy studies, written in over 15 different languages. More than 145,000 periodicals, comprehensively indexed for easy reference to articles and reviews on numerous film and television related topics, originate from more than 45 different countries. Over two million newspaper cuttings, mainly UK published, date back as far as the 1930s. To help library visitors find what they are looking for, they have access to SIFT (Summary of Information on Film and Television). Compiled by the bfi, SIFT is one of the world’s largest and most comprehensive databases of film and television information. It is continuously updated.

100 of the best sound recordings of interviews and lectures at the National Film Theatre since the 1960s were made available in the reading room as a new collection, together with appropriate listening equipment. Many more recordings will be made available in coming years, forming a rich resource of unique personality material.

The bfi National Library’s Music and the Movies exhibition was mounted in a number of public libraries. This looked at the various ways music and film have interacted over the course of cinema history, from the silents right through to Spiceworld! (1997). Libraries in Harrow, Bromley and Accrington, for example, used the exhibition to promote use of their collections of books and other materials on film and recordings of film soundtracks.

A short survey of public and academic libraries across the UK, asking questions about their holdings of materials relating to film, was carried out in early 1999. This was to help understand the spread of collections of materials on film and their availability to the public. The insights gained will contribute to the bfi’s building of partnerships with other moving image libraries.

The library’s automated catalogue was upgraded to a new and more powerful version of Fretwell Downing’s OLIB system with a Windows user interface. Catalogue records for the library’s collection of annuals (1,500 titles in over 7,000 volumes) were added to the database, to increase the total number of volumes now documented to more than 41,000. Together with the indices on SIFT, to which over 23,000
periodical references were added during the year, this now forms what is surely the world’s largest bibliographic resource on film and TV.

Although the cost of reading room passes was increased to create a fairer and more logical pricing structure, a record number of visits was made. Enquiries from users (letters, telephone calls, emails, faxes), while not quite at 1997/98 levels, were still significantly higher than in any other year.

An exciting year in publishing

The year’s highlight was the publication of Camille Paglia’s *The Birds* which attracted a great deal of attention. Waterstone’s retail outlets carried huge front-of-store pictures of the author, and ran a lead feature in the in-house *W* magazine, sparking off renewed interest in the whole BFI Film Classics series. An NFT lecture by Paglia and a media blitz accompanying her visit to the UK created one of our highest profile titles ever.

The Modern Classics series continued to develop momentum with *The Three Colours Trilogy* by Geoff Andrew, a personal view of Krzysztof Kieslowski’s crowning achievement. *Once Upon a Time in America* by Adrian Martin contains an illuminating account of the genesis, production and reception of Sergio Leone’s masterpiece which is rarely seen in its most complete version. The second edition of Mark Kermode’s *BFI Modern Classic* was published to coincide with the re-release of *The Exorcist*, a Hallowe’en ‘98 bestseller for BFI Publishing.

Making Movies, a selection of cartoons by BFI Chairman Alan Parker CBE, brightened up Christmas.

Strong backlist titles included new editions of Peter Wollen’s *Signs and Meaning in the Cinema* and *Women in Film Noir* edited by E Ann Kaplan. When first published these two books helped to define film studies. *A History of Experimental Film and Video* by A L Rees, supported by a season at the NFT, was another highlight of the year. It is the first account of the experimental movement for over 20 years. Lastly, work on television was represented by Peter Goodwin’s broadcasting history *Television Under the Tories*, a much needed overview of the many changes in broadcasting since 1979, and Tise Vahimagi’s *The Untouchables*, which revisits the classic, yet neglected, crime serial of the 1960s.

The 1999 edition of the BFI Film & Television Handbook, the essential annual guide to film and TV in the UK, compiled and edited within the library, was again the biggest yet, with more facts and figures than ever. The library also published *Now Showing*, a directory of films for children, with recommended ages and current availability of 35mm and 16mm prints. It was distributed widely to cinemas and other relevant bodies throughout the UK.

The library now has editorial responsibility for the annual *Media Courses UK*, and the quarterly *Short Courses Directory*. Five new titles in the series of ‘A’ Level packs were produced, based on topics rather than single titles: soap
were published and the financial performance of bfi Publishing continues to improve. Sales rose again by 9% on the previous year; more than 86,000 copies were sold. Improvements in US sales and frontlist publishing were most notable.

A new look

Sight and Sound had a successful year, with an average circulation of more than 26,000, exceeding its circulation targets and boosting advertising revenue by 23%. Its readership survey (undertaken approximately every three years) revealed a committed readership with the majority subscribing for at least three years. Purchasers also clearly value Sight and Sound with more than 80% retaining copies for reference.

Highlights of the year included April’s key pieces on Alexei Sokurov and Pedro Almodóvar, a revelatory study of the British ‘spiv cycle’ and the conclusion of The A-Z of Cinema. The May issue was a censorship special with exclusive revelations about the BBFC’s attempt to ‘normalise’ pornography incurring the Home Secretary’s ire. The beautifully designed 360 film classics booklet was cover-mounted with the June issue. The Exorcist special issue in July offered exclusive revelations of missing footage. August looked at Bollywood in Britain and previewed The Truman Show. Duvivier, Alan Clarke and Velvet Goldmine shared the September issue. In October there was a controversial round-table discussion on new British film-makers.

November saw the debut of our new design. This issue, which revealed the real Jean Vigo and Ken Loach and offered The Exorcist screenplay as a free gift, achieved the highest newsstand sale for three years. December’s issue rounded up the year with a piece questioning the ‘British Renaissance’ headlined Show me the Culture. January 1999 examined Dogma ’95 and the shock wave of new European filmmakers and Iranian women’s cinema. Controversial pieces on Roberto Benigni’s Life is Beautiful and Terrence Malick’s The Thin Red Line dominated the February issue.

Finally, in March, the magazine took a sceptical look at recent US Indies and successfully championed the Japanese film After Life. This article led to the film being picked up for distribution. The impact of this issue was further reinforced by the Mediawatch 99 Education Supplement with its revelatory articles on the digital future, which sold successfully in multiple copies to teachers around the UK.
Collections

The bfi has a special role as guardian of the UK’s moving image heritage. For over sixty years the bfi has collected, preserved and shared films and television programmes which have both shaped and recorded our lives over the past century.
The UK has a vibrant history of moving image production – film, television and now digital – and the BFI's collections today contain more than 275,000 films and 200,000 TV programmes. Related collections of stills, posters, designs, scripts and printed ephemera such as marketing materials, technology, props and costumes have been assembled alongside the software to give added context and meaning.

All these collections are now cared for by the new BFI Collections department which has a twin purpose: to collect and preserve the UK's moving image heritage; and to share it with the broadest possible range of audiences. The department's work is therefore both immediate and long-term. It means that not only can you see a film, read an original script or learn from museum technology today, but that you will be able to do this in 20, 50 or even 100 years' time.

**What we do**

The activities which the new Collections department undertakes fall broadly under care, preserving for the future, and access, enabling audiences to learn from and enjoy the heritage.

At the core of preservation lies the J Paul Getty Conservation Centre in Berkhamsted, Hertfordshire. This is the base of the National Film and Television Archive/Preservation section of the department. Paper, video and particularly film collections are notoriously unstable, and the environmentally controlled storage and professional monitoring at the Conservation Centre prevent rapid deterioration. But even the state-of-the-art Conservation Centre cannot stop the gradual decay of the film collections, particularly those on nitrate. An intensive and complex programme of duplication therefore allows the archive to keep ahead of the loss of material through age. This programme also produces a wide range of possibilities for access.

Care of the collections also takes place at the department's public access points: the Museum of the Moving Image, the Stills, Posters and Designs Library and the Special Materials Library; and at its specialist stores for museum collections and nitrate films. This care encompasses the collections' security, their environmental care, individual conservation or restoration work and the recording or documentation of the collections. It is this 'behind the scenes' effort which ensures that the collections can be used and enjoyed now and in the future.

The BFI is now placing greater emphasis on the use and enjoyment of its collections: they should be a reflection of the lives of, and a learning tool for, everyone in the UK.

The massive range of collections held by the BFI enables it to reach audiences through a range of media:
- Film distribution and video publishing
- Film and television screenings at the National Film Theatre (NFT), film festivals and cinémathèques throughout the world
- The extensive use of archive material on TV
- The provision of study facilities for specialist research into the collections

**Working with partners**

Working with partners also sees the BFI's collections on loan in museums and art exhibitions, used in a wide range of publications and as educational materials for almost every category of subject on the 20th century.

**Building a national collection**

The cycle in a collections-holding body begins with the act of collection itself for which clear, operating policies and criteria have to be set out and followed.
documentary collections were:

Two notable newly-acquired works through collaboration with the Arts Council of England.

With British production at its core, fiction film is gathered which represents narrative film-making from the whole of film history. Material is acquired through donation, and last year 2,000 titles were added to the collections, half of which were VHS cassettes retained specifically for research viewing. Highlights of the year’s acquisitions include the British cut of Hitchcock’s Strangers on a Train (1951), the Renoir classic La Grande Illusion (1937) and British silents such as The Return of the Rat (1928).

The documentary film collections reflect the widest possible experience of 20th century life, particularly in Britain. Last year, 1,452 titles were acquired including a range of artists’ film and video work through collaboration with the Arts Council of England.

Two notable newly-acquired documentary collections were:

British Transport Films – a record of Britain from the early 1950s seen from various angles relating to aspects of transport.

A new archive find – the British cut of Strangers on a Train

With British production at its core, fiction film is gathered which represents narrative film-making from the whole of film history. Material is acquired through donation, and last year 2,000 titles were added to the collections, half of which were VHS cassettes retained specifically for research viewing. Highlights of the year’s acquisitions include the British cut of Hitchcock’s Strangers on a Train (1951), the Renoir classic La Grande Illusion (1937) and British silents such as The Return of the Rat (1928).

The documentary film collections reflect the widest possible experience of 20th century life, particularly in Britain. Last year, 1,452 titles were acquired including a range of artists’ film and video work through collaboration with the Arts Council of England.

Two notable newly-acquired documentary collections were:

British Transport Films – a record of Britain from the early 1950s seen from various angles relating to aspects of transport. A

UK television is represented in the collections by the recording of original British production, alongside sufficient representative material to ensure that the general look and feel of each channel is preserved. Most material is recorded directly from transmission, but past programming is also donated by broadcasters and regional ITV shows can be purchased. More than 20,000 titles were acquired last year, amongst them the World Cup finals and a fine collection of two-inch tapes from the 1960s and ’70s, including a complete run of The Stanley Baxter Show from BBC Scotland with some untransmitted footage.

The Museum of the Moving Image collects material used in the production and post-production of film and television, and memorabilia and personal effects relating to people in film and television. The highlight of last year was its acquisition of three original cast iron octagonal Mutoscopes on pedestals with their accompanying photographic reels. Also collected was a scarf worn in Olivier’s Hamlet (1948) and a 1955 White-Ibbotson teleprojector.

The department’s Special Collections comprise original documentation relating to the history of film and television, again with particular emphasis on Britain. Amongst last year’s donations were papers belonging to BBC TV producer Andrew Curry; co-founder of London Films, Lajos Biró; and actresses Dinah Sheridan and Jean Kent. Scripts were donated from the BBC TV series Birds of a Feather.

The Stills, Posters and Designs collections encompass images from all sources and periods of film and television and come from both commercial and private donors. Highlights of last year were acquisitions of BBC material from the 1970s and ’80s.

Preserving for the future

Last year saw significant developments in the care of the bfi’s collections, headlined by the project, An Archive for the 21st Century enabled by funding from the Heritage Lottery Fund.

The project also benefited from the continuing generosity of Sir J Paul Getty, the bfi’s key benefactor.

J Paul Getty Conservation Centre

The greater part of the film and television collections are held at the J Paul Getty Conservation Centre. Work is undertaken constantly to improve the environment in which the collections are stored, and to refine and improve the restoration and duplication processes. The overhaul of the fan coil air conditioning system and the replacement of all 140 valves will guard against flooding. The replacement of heat pumps and the fixing of racking tightened the environmental conditions in the Acetate 1 store, where both master and viewing copies are stored. The production of three new gates for the CTM Debrinc TAI printer will enable the centre to print film which has shrunk by whatever extent to satisfactory standards,
creating potential for access to large amounts of unseen material. Research and testing into the original dye formulae used in the tinting and toning of early silent films was applied in the restorations of South and Hitchcock’s The Lodger. Perhaps the most difficult task in restoring South (subsequently a major hit) was to work out the exact order of the many feet of film and the hundreds of stills, since no reliable guide to the length or order of the original film exists.

**Other sites**

Last year, with the support of the Heritage Lottery Fund, three new state-of-the-art nitrate vaults were built and opened at the bfi facility at Gaydon, Warwickshire. The environmental conditions maintained in these new vaults rank among the best in the world, and simultaneous improvements to the air handling units were made in the 1978 nitrate vaults.

A major reorganisation began in the Museum of the Moving Image’s store for reserve collections. This will enable more objects to be stored in specialist conditions and physical access to them to be improved.

**Care at access points**

Collections are usually most vulnerable at the point of access, whether through handling, a variable environment or security risk. Improvements therefore continue to be made to their care at the bfi’s access points.

The Museum of the Moving Image completed its preventative conservation project which improved the security and microclimates of the objects on display through overhauling all aspects of the museum’s cases, from locks and sealants to environmental monitoring equipment and potential pollutants.

The rolling programme of remedial conservation work continued, and included the Frankenstein stand-in model, the display praxinoscope and the relocation of the television outside broadcast van.

In the Special Collections unit, the continuing microfilming of press books preserved the original material, and data on the collection of press and campaign books was added to the SIFT database through a grant from the Esmee Fairbairn Charitable Trust. The Stills, Posters and Designs Library undertook a six-month audit of its collections in order to assess their condition and plan improvements. Immediate work included the re-sleeving of more than 2,000 prints in polyester sleeves and the relocation of the 800 albums of publicity stills in a stable environment. A conservation project on over 400 Alfred Junge set designs dating from 1933 to the 1950s was completed and conservation work was undertaken on posters and designs for loan.

Catalogue records were simultaneously created for the photographic album and Junge collections. The library re-opened in June 1999 with new facilities for users.

The Cataloguing unit both records and gives access to information about the bfi’s collections. It undertakes specific projects to make material available. Last year these included the archive’s polar expeditions collections supporting the White Wilderness season at the NFT and the restoration and release of South, and the shortlisting of pre-1960 television holdings and early TV variety shows.

**Duplication**

Film and television material goes through a number of rigorous processes of examination, comparison, selection of elements, duplication and cataloguing before it can be shown on a screen or the information about it disseminated. Material is selected either because it is about to decay, or because it is a priority for access.

Last year, projects which began or completed duplication include: the De Forest Phonofilms, a unique collection of early British sound films of music hall acts and bands; the remainder of the British Movietone News issues for the nitrate period; and work on the Visnews/Reuters newswire collections, which embrace material from British Paramount, Gaumont Graphic, Gaumont British News and Universal.

Access demands drove the prioritisation of a range of British Rail footage and the potential for a video release also motivated the work on the 1920s documentary series, Wonderful London.

**Archival work in progress**

Identifying the running order of many feet of film was the key to the bfi's successful restoration of South

New nitrate film vaults were built at the bfi's Gaydon site

bfi Director John Woodward opens the new facility at Gaydon
Work was also completed on a number of early cinema collections from private donors, which included material by RW Paul, Lumière and Birt Acres. A remarkable piece of innovative repair was achieved with the creation of a gelatin solution to reapply the emulsion to the base of a very early and historically important x-ray film.

An Archive for the 21st Century

The Archive for the 21st Century project supported by the Heritage Lottery Fund (HLF) seeks to ensure the long-term preservation of, and increase access to, the large volume of material which has flowed into the archive in recent years. The project will mean that all these collections may be brought into use and that duplication and access can take place. It also includes the first ever programme of videotape preservation, through the transfer of obsolete two inch videotape to digibeta.

The contract with the HLF was signed in May 1998 and this first year of the project has been concerned principally with set-up. In addition to the nitrate vaults at Gaydon, construction of temporary accommodation for the additional staff was completed at the J Paul Getty Conservation Centre. Some 40 staff were recruited and trained in their specialist areas. A computerised subject indexing system was created to replace manual systems, and the installation of a computerised monitoring system allows the efficient charting of the work through the Conservation Centre. Live work on both the film and video aspects of the project began in December 1998 and new viewing copies of films will begin to be produced in 1999.

Access for all

Although in need of larger exhibition space, the Museum of the Moving Image still provided the most comprehensive point of access to the BFI's collections to the broadest range of audiences. It achieved this through its main display, temporary exhibitions and full range of educational events, workshops, activities, screenings and lectures. The museum was visited by families, schoolchildren, students, adult education and special needs groups, and tourists from the UK and overseas.

The museum celebrated its 10th birthday in 1998 and its main display underwent considerable refurbishment and updating. This included a reinterpretation of the world cinema section to reflect better the geographical and cultural diversity of film-making and the upgrading of the early moving image elements such as Méliès and Cinéma Optique. New graphics were installed in the Hollywood and television studios and a special display of original cels, artwork and models featuring the Rugrats was undertaken in partnership with Nickelodeon UK.

There were two major special exhibitions last year. The summer exhibition, in partnership with Warner Bros, was Quest for Camelot – Myths, Movies and the Magic Sword, a unique display of original artwork, models and development work from the film The Magic Sword and other Camelot-themed movies. This was followed by

Original artwork, models and development work were part of the Quest for Camelot exhibition
More than 25,000 children were introduced to film history and the BFI’s collections through education programmes

Lee Marvin (left) and director John Boorman discuss a shot on the set of Point Blank

Successful Ooh! What a Carry On exhibition, celebrating 40 years of the British comedy institution. This fun and interactive exhibition featured original props, posters, stills and press books from the BFI’s collections.

Displays in the Foyer Gallery primarily used materials from the Stills, Posters and Designs Library. They included Black in the British Frame, Gertrude Lawrence – a Star Danced, Behind the Scenes and Latin Lovers, all complementing NFT seasons and education events.

The animation cel wall area featured displays of original material from The Simpsons, the 75th anniversary of Warner Bros and the Loony Tunes, Dangermouse and British animator Joanna Quinn, while the Colonnade Gallery showed a photographic exhibition of stills from the best British films of the last decade to celebrate the museum’s tenth birthday. The Red Gallery featured work by school and college pupils based on their visits as well as the museum’s special exhibitions.

The Channel 4/Museum of the Moving Image Animator in Residence scheme is a high-profile initiative giving four animation graduates the opportunity to develop their own original ideas for a short animated film with a view to commissioning by Channel 4. It also allows museum visitors to see and talk to the animators at work. This year’s award winners were David Evans, Lizzie Oxby, Lucy Lee and Bunny Schendler.

The British Animation Training Scheme (BATS) was established at the museum five years ago to offer vocational training to young animators. The 30-week Assistanting in Animation course offers comprehensive training in traditional two-dimensional animation to junior professionals working in animation studios throughout the UK. The course which began in October 1997 was successfully completed by 12 trainees, of which four received a merit award.

A BATS Summer School was run in July and August for ‘A’ Level students considering careers in animation.

A major development in museum education saw the introduction of a range of schools resources suitable for Key Stage 2 pupils (aged 7-11 years), addressing core subjects within the National Curriculum: Entertaining the Victorians, Entertaining the Nation, and Light and Action!

These innovative packages comprise an actor-led interactive drama session, a trail of gallery activities as part of a museum visit, an educational pack with historical research, ideas for practical activities and project evaluation sheets, and teacher preparation. The sessions were fully booked and more than 25,000 children were introduced to film history and the BFI’s collections.

Key Stage 3 and 4 drama sessions were devised and developed for older students, including Film and Propaganda, News from No-Man’s land, The Hollywood Studio System, Public Service Broadcasting and Storyboarding. Areas of the National Curriculum covered were History, English and Science and Design.

Study days for GCSE and ‘A’ Level students included Shakespeare on Screen, British Cinema, News Days and Film as Evidence.

Half-term and holiday activities in the museum were developed alongside Junior NFT programming, complementing the holiday matinee screenings as well as the museum’s special exhibitions. They included film set design, special effects and animation. Children taking part in the animation workshop saw their pictures screened in the NFT before the matinee show.

Adult education at the museum included practical film-making courses, First Tuesday lectures, an animation evening class, Adult Learners’ week and teacher events.

In 1999 the museum closes temporarily pending the redevelopment of the South Bank. While the new site – alongside the BFI’s other public activities – is being designed and built, the museum’s access and educational activities will take place throughout the UK. A major touring exhibition will begin in 2000.

Film releases

Films distributed from BFI collections play in over 200 cinemas and 100 film societies, plus museums, galleries and educational venues UK-wide. Last year’s releases covered the range of film history and potential audiences, and were seen by over half a million people.

The most successful reissue was John Boorman’s Point Blank (1967), which received strong press coverage and re-evaluation of its cool treatment of violence, sense of urban alienation and hip modernism. The film played widely, at 115 venues, including Odeon, UCI and Virgin mainstream cinemas, as well as independent screens.

Jean Renoir’s La Grande Illusion (1937) played in the West End for over two months and audiences were urged by the press to catch up on the greatest anti-war statement of all prior to the releases of contemporary war films Saving Private Ryan and The Thin Red Line. The print was struck from the original negative which was removed to Berlin in 1940 and was thought to have been destroyed.

The reissue of King Vidor’s The Fountainhead (1949) led to its re-evaluation in the light of current thinking on art and architecture. BFI Collections Access worked with the Royal Institute of British Architects (RIBA) to promote the film to the architecture community and film-goers. A sell-out screening introduced by the Young Architect of the Year was jointly organised with the British Academy of Film and Television Arts (BAFTA) and RIBA.

The re-release of Michael Curtiz’s The Adventures of Robin Hood (1938) celebrated the film’s 60th anniversary and reached large audiences of children. It played in more than 130 venues and was booked solidly through successive school holidays.

The Fountainhead, an inspiration for cinema-goers interested in art and architecture
Slatan Dudow’s film of Brecht’s *Kuhle Wampe* (1932) was promoted jointly with the *Brecht goes to the Movies* season at the Goethe-Institut and after its NFT run went on a national tour supported by educational events.

A contrasting success was the release of the contemporary gay shorts *Majorettes in Space: Five Gay Tales from France*. This programme gave audiences the opportunity to see the work of the celebrated director François Ozon prior to the release of his first feature, *Sitcom*.

Classic cinema formed the backbone of the remainder of the year’s releases: Tourneur’s *Out of the Past* (1947); Bellochio’s *Fists in the Pocket* (1965); Duvivier’s *Pépé le Moko* (1937); Cukor’s *The Philadelphia Story* (1940); and Hawks’s *To Have and Have Not* (1944).

Two catalogues of films available through distribution were produced: *Hollywood Greats*, which listed holdings of classic Hollywood pictures; and *Ethnic Notions*, to coincide with the *New Futures for Black British Film* conference at the NFT.

Bfi Video Publishing released some 30 films to the home video sell-through market. Its principal audiences are universities and colleges, specialist arthouse viewers and an increasing general public. This is being further developed by a move into the mainstream rental market as *bfi Production’s Under the Skin* and *Stella does Tricks* were listed in Blockbuster stores.

**Re-evaluating urban alienation: Point Blank**
The re-release of *The Adventures of Robin Hood* made the cross-over to mainstream cinemas

The year was launched with a double bill of British B-movie thrillers *The Last Journey* and *The Ghost Camera* (1933-35), complete with an informative gatefold sleeve and appreciation of director Bernard Vorhaus. The Fassbinder collection was extended with the release in May of *Chinese Roulette* (1976), *Veronika Voss* (1981) and Ulli Lommel’s *The Tenderness of Wolves* (1973), which he produced.

Last year witnessed the start of a serious commitment to distribute silent cinema, beginning with the reissue of early classics from Cecil B DeMille, *Carmen* (1915), *Joan the Woman* (1916), and *The Whispering Chorus* (1918). The *bfi*’s silent strand continued with Photoplay restorations of Lon Chaney’s *Phantom of the Opera* (1925), and *The Chess Player* (1920).

Special editions were released of Pabst’s *The Threepenny Opera* (1931) – in both German and French versions – and Vertov’s *Man with a Movie Camera* (1929), this time in a silent version and with a commentary by Russian film historian Yuri Tsivian. Both provided excellent teaching resources.

Classics of world cinema made available for the first time on video in the UK included Mizoguchi’s *Ugetsu Monogatari* (1953) and *Sansho Dayu* (1954), Kurosawa’s *High and Low* (1963) and *I Live in Fear* (1955), and Carl Dreyer’s *Master of the House* (1925) and *Day of Wrath* (1943).

The launch of a world cinema for children season began with the releases of *Bag of Rice* and *The Boy who Stopped Talking*, to coincide with a UK tour. The *bfi’s* reputation for quality animation on video was increased with the release of the second volume of *Animation on 4* and the award-winning Caroline Leaf compilation, *Out on a Limb*.

The year’s video bestseller was the *bfi* restoration of *South*, which captured the imagination of media and public alike. Future archive restorations will include *Silent Shakespeare* and *Silent Dickens*.

Through a wide range of means, some 500 films a month from *bfi* Collections play in a variety of venues throughout the UK. Any cinema with suitable projection facilities may rent prints and the success of *Point Blank* and *The Adventures of Robin Hood* has begun a cross-over of titles into mainstream circuits and audiences.

**Archival screenings**

*bfi* Collections’ principal showcases are the major archive restorations. The great technical and public achievement of last year was the painstaking restoration of *South* from many different copies including original nitrate negatives. The new prints were tinted and toned to match the colours used in the original release prints. This culmination of several years’ work was premiered to two packed houses at the NFT and released on video.

The British Technicolor® restoration of *The Importance of Being Earnest*, presented at the London Film Festival (LFF), was the archive’s first major safety-period Technicolor® restoration and enjoyed widespread praise for the quality of its colours.

Work on a new tinted and toned print of Hitchcock’s silent classic *The Lodger*, was started in preparation for the 1999 centenary. Production of a new tinted and toned version of Abel Gance’s *Napoleon*, enabled by a grant of £40,000 from the Eric Anker-Petersen Charity, was also started.

Regular programming from the archive increased with an additional slot being added to Sunday Silents and *In Fact* strands. Highlights included tributes to Sidney Cole and Mischa Spoliansky and presentations of *Der Golem* (1926) and *Haxan* (1921). The *bfi* contributed four features to the Douglas Fairbanks Tribute at Il Cinema Ritrovato in Bologna, including a fine restoration of *The Black Pirate* which was the opening gala; to an Adrian Brunel programme and a number of shorts at Pordenone; and to a major British non-fiction series at the Museum of Modern Art in New York.

In addition to the archive strands at the NFT, special material from *bfi* Collections...
was shown in the Chewits Movies for Kids season and the Windrush Kids programme. Material was also supplied for education events organised by the museum, most notably the Shakespeare on Screen event, which included archive films and TV programmes.

bfi Collections went on tour around the UK in a That’s Cricket programme of classic archive cricket footage presented by David Frith, and The Importance of Being Earnest which was part of the LFF on tour.

Archival and other film festivals worldwide showed material from bfi collections. Last year there were sell-out screenings of Kuhle Wampe and Nights of Cabiria at the Edinburgh International Film Festival and an archive programme was shown at the Cardiff International Animation Festival. Archive prints were also supplied for the 1998 Thessalonika Festival’s complete Ken Loach retrospective.

bfi Collections Access co-programmed the first ever British Silent Cinema weekend at Phoenix Arts in Leicester, with the aim of increasing interest in silent film. It has also supplied prints and programmes for the coming year’s centenaries of Bogart, Laughton and Hitchcock which will be shown in New York, Paris, Barcelona, Valencia, Vienna and Copenhagen.

Some of the bfi’s rarest films were shown at the Tribute to the bfi at the last Cinefest in Syracuse, USA.

Rights sales

For a wide range of audiences access to the bfi’s collections comes through the selling of rights to bfi Production films; the selling of archival footage material for television and documentary use; and the supply of material to donors and other stakeholders. Income generated from sales and other means of access helps to pay for the care and educational use of the collections.

The emphasis in rights sales is on co-operating with the Preservation section of the department on a joint programme of preservation and rights clarification for the 50 years of bfi Production, which aims to create a working back catalogue. Last year more than 90 deals were completed on bfi Production titles, principally Love is the
Archival footage sales ensure that material from the bfi’s collections is seen by millions of viewers

The largest user of archival footage from the collections is television, for both newscasts and documentaries. Other commercial users include software licensing companies and museums. This selling of archival footage ensures that material from the bfi’s collections is seen by millions of viewers every year.

In 1998 material was seen not only on all British television channels, but on CBS, NBC and PBS in the USA. Museum use included excerpts of South at the American Museum of Natural History, and software use included the National Geographic’s website on the opening of Tutankhamen’s tomb.

Special access is provided for donors, rightsholders and other stakeholders to their materials held in the bfi’s collections. Materials covering their region or nation are also supplied to the UK network of archives and to partner archives worldwide. For instance, the Academy of Motion Picture Arts and Sciences received footage for its restorations of Moby Dick and All the King’s Men.

In an unusual example of access, the Government’s Bloody Sunday enquiry was supplied with sound recordings of the shootings in order to make sonic tests to determine the provenance of the first shots fired.

Research use

In addition to reaching broad audiences, bfi collections can be used in a number of ways for research access. Both the Stills, Posters and Designs and the Special Materials Library are open to share collections and information with specialist researchers, whilst direct access to information is given by the Cataloguing unit and access to films and television programmes by the Viewing Service. Research access to the Stills, Posters and Designs collections was increased to five days a week to meet demand prior to the unit’s audit.

Students, lecturers, film historians and researchers from all over the world came to use the bfi’s Special Collections for research purposes. Special appointments and bfi members’ open days also gave access to the reserve collections held at the J Paul Getty Conservation Centre.

While almost 500 researchers visited the Cataloguing unit, the 5,000 plus written and telephone enquiries represented an increase of over 11% on the previous year. Filmographies for researchers were produced on Avant Garde Cinema and Irish History and the Troubles.

The Museum of the Moving Image carries out its own research for its exhibitions and events, and also runs an enquiries and research service for visitors, principally on moving image collections and objects. Enquiries from both the public and the film industry included a significant increase in ‘identifications’.

Researchers, academics and other visitors come from all over the world to view unique footage, features and television programmes at the bfi. Last year saw a proactive project to view and catalogue all the Chaplin out-takes.

In addition to the widespread dissemination of the film and TV collections, the bfi’s holdings are accessed through loans to other institutions. Examples in 1998 included the museum’s loan of Ben Cross’s blue blazer from Hugh Hudson’s Chariots of Fire to the Warner Bros museum in Burbank for a 75th anniversary exhibition, and a Carry On script from the Special Collections to the Royal National Theatre for its production of Cleo, Camping, Emmanuelle and Dick.

The greatest partnership work is undertaken by the Stills, Posters and Designs Library. Last year, this included loans to BAFTA for the new David Lean room; to the Imperial War Museum in London for the exhibitions From the Bomb to the Beatles and The First War Remembered; to the Museum of Modern Art in New York for its exhibition Alfred Hitchcock: Behind the Silhouette; and to the University of Brighton for

Desperately Seeking Zabedee.

Under the auspices of the former Regional Development Unit, the bfi contributed financially to a number of key regional archives. The funding was to extend the range and work of these archives and facilitated key projects with strong regional significance. The largest of the awards went to a three-year programme to establish a Northern Region Film and Television Archive based in the north-east of England to ensure commitment to the long-term development of the archive and to open up its collections by organising themed events and educational activities.
1998/99 has been an exciting year, packed with special screenings, seasons and events. It was, of course, a year of transition, as the department re-structured and set out plans for the future.
The bfi aims to stimulate appreciation of a wider range of films than currently provided by commercial cinemas.

The bfi’s new Exhibition department will continue to present a culturally diverse programme of activities that speaks to many different audiences. The main aim is to stimulate appreciation and understanding of a wider range of material than currently provided by commercial cinemas. In pursuing this objective, the bfi supplies programmes to cinemas throughout the UK, accompanied by complementary education work.

The NFT provides comprehensive, innovative and authoritative programmes on world cinema for audiences in London and touring packages of films to audiences UK-wide. The department is also responsible for the programming and presentation of various festivals, most notably the London Film Festival (LFF) and its national tour.

Throughout the last year, the Exhibition department, working with other bfi departments, undertook extensive research and consultation before publishing the UK-wide cinema exhibition strategy document in 1999. This is intended to identify both a wide range of opportunities to reinvigorate cultural cinema exhibition throughout the UK and a new range of partnerships for the bfi to develop. In so doing the bfi is hoping to stimulate more screenings in cinemas of culturally interesting films and, in the longer term, to increase the audiences for this material.

Also during this year the bfi created a new initiative, the Film Festivals Fund, to provide grant aid to small and large festivals across the UK.

Samuel L Jackson shares his experiences with Richard Jobson and cinema-goers at the NFT.
The Exhibition department and the NFT in particular was responsible for co-ordinating and preparing for the bfi’s pan-institute project – the Ultimate Hitchcock – celebrating the centenary of the master director, which was due to begin in August 1999.

A unified approach to exhibition activities

Cinema Services is a new section of the department which brings together the bfi’s cinema activities. Its aim is to formulate and implement a strategy for cultural film exhibition throughout the UK.

Highlights from the London Lesbian & Gay Film Festival went on tour

The department organised an extraordinarily diverse range of titles for touring programmes which were offered widely amongst the exhibition sector. These tours were supported by marketing materials and education packs to assist participating cinemas with audience development.

Highlights of the year

- **Chewits Movies for Kids**
  This major programme of screening and education material for younger viewers incorporated a new Dutch/Turkish title The Boy who Stopped Talking, as part of a drive to encourage youngsters to experiment with subtitled material, and a number of themed short programmes tackling issues of bullying and racism, all supported by education workshops.

- **Jack Smith**

- **NME on Tour**
  This was one of several programmes of highlights extracted from NFT seasons which subsequently toured the UK, capitalising on imported prints and viewing reports, sector news and details of touring material.

A rich diet of cultural nourishment

The department organised an exceptionally diverse range of titles for touring programmes which were offered widely amongst the exhibition sector. These tours were supported by marketing materials and education packs to assist participating cinemas with audience development.

Highlights of the year

- **Chewits Movies for Kids**
  This major programme of screening and education material for younger viewers incorporated a new Dutch/Turkish title The Boy who Stopped Talking, as part of a drive to encourage youngsters to experiment with subtitled material, and a number of themed short programmes tackling issues of bullying and racism, all supported by education workshops.

- **Jack Smith**

- **NME on Tour**
  This was one of several programmes of highlights extracted from NFT seasons which subsequently toured the UK, capitalising on imported prints and viewing reports, sector news and details of touring material.

A rich diet of cultural nourishment

The department organised an extraordinarily diverse range of titles for touring programmes which were offered widely amongst the exhibition sector. These tours were supported by marketing materials and education packs to assist participating cinemas with audience development.

Highlights of the year

- **Chewits Movies for Kids**
  This major programme of screening and education material for younger viewers incorporated a new Dutch/Turkish title The Boy who Stopped Talking, as part of a drive to encourage youngsters to experiment with subtitled material, and a number of themed short programmes tackling issues of bullying and racism, all supported by education workshops.

- **Jack Smith**

- **NME on Tour**
  This was one of several programmes of highlights extracted from NFT seasons which subsequently toured the UK, capitalising on imported prints and viewing reports, sector news and details of touring material.

UK audiences could sample music films (above) or new trends in Norwegian cinema (below)
The Deal
This was a feature-length programme of new short films produced by the bfi, Channel 4 and the Northern, East Midland and Yorkshire Production Funds.

bfi Cinema Services also took a number of specialist titles including Sixth Happiness, The Life of Stuff and the New Zealand hit Topless Women Talk about their Lives into limited distribution, ensuring their availability to exhibitors and audiences across the UK.

Encouraging cultural diversity
During the year, the department provided funding for a variety of film projects across the UK through its Regional Exhibition Project Fund. These included Bollywood screenings in Nottingham; Cinematic, the Northern Ireland International Film Festival for Young People; and archive film touring programmes in East Anglia and Yorkshire.

The Negritude screenings of black films in Bristol - a two-day event highlighting the presence of black people in Britain since World War II - was organised by the Black Pyramid Film and Video Project and the Watershed Media Centre. It was funded by the bfi.

Other initiatives and events included the award of cultural exhibition bursaries to individuals recruited from Belfast (Cinemagic), Manchester (Cornerhouse), Sheffield (Showroom) and others. Participants were invited to attend a two-week intensive course in cultural programming at Birkbeck College, University of London.

Unravelling the Net was a course developed in collaboration with Brighton Lighthouse, designed to introduce the research and promotional potential of the internet to education and marketing staff from regional independent cinemas.

A course for film society members wishing to upgrade from 16mm to 35mm projection was run in association with the British Federation of Film Societies. Directors from a number of the larger regional film theatres attended a short course in Edinburgh. Creative Business Planning for Cultural Exhibitors covered topics such as strategy and change management. A one-day seminar for cinema staff Teaching the Teachers, held in Sheffield, focused on what could be achieved with very low budgets and staffing resources.

Alongside the research and promotion of touring material, bfi staff contributed to sector debate through COMEX, the Consortium of Media Exhibitors. They also participated in specialist film festivals at Socchi, Russia and San Francisco, as well as short film festivals in Oberhausen and Sao Paulo, amongst others.

Capitalising on a capital idea
The NFT continued to attract audiences to a diverse programme of film and television embracing the best of both contemporary and historical work from around the world. Attendances throughout the year were buoyant, making the NFT one of the world’s busiest cinémathèques. Indeed, it recorded more than 176,000 attendances in 1998/99, a rise of over 12.5% on the previous year.

In its first full year of operation, the riverfront Film Café went from strength to strength. It

The 1998 bfi Sutherland Trophy jury comprised (clockwise from top left) Geoff Andrew, Samantha Janus, Jason Flemyng, LFF Deputy Director Sandra Hebron, Ekow Eshun, Jennifer Ehle, Andrew Eaton, Laraine Porter, Elizabeth Karlsen, LFF Director Adrian Wootton and Carmen Menegazzi
provided audiences and visitors to the NFT, Museum of the Moving Image and the South Bank with a comfortable, relaxed environment in which to enjoy refreshments. The Film Café welcomed over 650,000 visitors in 12 months. Additionally, and crucially, it yielded valuable income to the NFT to support the screening during the year of around 2,000 different feature and short films, television programmes and videos.

A cinema for all seasons

Highlights of the NFT's year included the phenomenally successful first-ever complete UK retrospective of the work of Rainer Werner Fassbinder, organised in collaboration with the Rainer Werner Fassbinder Foundation. Hailed by many as the undisputed genius of new German cinema, his 40-plus feature films constitute one of the most stunning achievements of the post-war period.

The continuing popularity at the NFT of Japanese cinema was proven with seasons devoted to Yasujiro Ozu and Shohei Imamura, both co-presented with the Japan Foundation.

The NFT's commitment to silent cinema was carried forward this year through a collaboration with silent cinema advisors Photoplay Productions. A season based on the work of one of the great matinée idols of the silent era, Ramon Novarro, featured a special presentation of the 1925 epic Ben-Hur.

The centre-piece of the White Wilderness season was South. The National Film and Television Archive (NFTVA) restoration of this unique record of Shackleton's Antarctica expedition was a sell-out attracting enormous UK-wide publicity.

Themes as diverse as Hammer Horror, cinematography, sound, the theremin in film and rare early '30s films from Columbia Pictures were explored.

A season of avant-garde films programmed by Al Rees, research fellow in film at the Royal College of Arts, plus Pulp guitarist Mark Webber accompanied the publication A History of Experimental Film and Video 1945-1990. A further collaboration was a series of screenings linked to the latest BFI Modern Classics titles.

Continued support for perennial favourites

The NFT continued its policy of presenting extended runs of re-issued titles, frequently in collaboration with BFI Collections. These presentations were often devised to complement retrospectives, or to show films that might otherwise not receive theatrical presentation in the UK. Titles presented included Out of the Past (1947), Sixth Happiness (1997), Point Blank (1967), The Designated Mourner (1996), Kuhle Wampe (1932), Topless Women Talk about their Lives (1997), The Philadelphia Story (1940), Pépé le Moko (1936), The Merchant of Four Seasons (1971), The Fountainhead (1949), To Have and Have Not (1945) and Kini & Adams (1997).

A variety of regular monthly features complemented the NFT's season-based structure. These included the...
Sunday Silents slot, which featured titles as diverse as Witchcraft through the Ages with an accompanying lecture by Ken Campbell, the famous silent version of Arthur Conan Doyle’s adventure story The Lost World, and Buster Keaton’s classic The General. The Archive Presents and in Fact slots were presented to appreciative audiences. All three strands were programmed by the Collections department.

Another popular regular feature proved to be the Friday Favourite strand which focused on personalities such as Luise Rainer and Jean Marais, one of the greatest stars of French cinema. A distinguished theatre actor, Marais’s collaborations with Jean Cocteau have left behind some of the most enthralling and unforgettable images in cinema history.

Junior NFT continued to provide a wide range of films for younger audiences including fairy-tales from the former East German studio DEFA such as the cult classic The Singing Ringing Tree.

Other regular strands included Re-View, Desert Island Movies, Avant Garde Showcase, Digital Underground, Short Cuts, Cult Movie, Out-takes and Treasures from the NFTVA, which saw five new titles added to its repertoire including La Grande Illusion and Written on the Wind.

The NFT’s television strand maintained its popular profile with key seasons being devoted to dance, Chekhov, vocal legends and favourite television of the ’50s-’60s and ’70s-’80s. A special screening of BBC TV’s Our Mutual Friend was attended by many of the cast and crew.

The NFT also developed more seasons encompassing both film and television, as in the season of Henry James adaptations. Other TV highlights included the annual Missing Believed Wiped event which turned up ‘lost’ television programmes such as a 1958 edition of the legendary pop show Cool for Cats plus early work directed by Ridley Scott.

Two of the most powerful and controversial dramas seen on television over the past 15 years were showcased in August. Alan Clarke’s Made in Britain and The Firm were seen as disturbing accounts of modern day society when they were first screened during the ’80s. TV98, the second annual television festival – supported by British broadcasters – took place in September and included well-received sessions on docuseries and writing popular drama, plus special previews of new dramas. This provided an invaluable opportunity for the general public, rather than the television industry, to delve deep into the art of programme-making, and the chance to meet those working in the business.

Sport was again represented with Hard, Fast and Beautiful, a short season of films for tennis fans in May with a special evening of archive footage programmed by the NFTVA featuring tennis stars from the 1910s-1950s.

The ever-popular annual Archive Cricket Evening took place in August preceded by a tour of some of the gems from the NFTVA’s vintage cricket collection to ten venues in the UK and Ireland. This year, the evening celebrated the South African tourists with newsreel footage from the 1920s and amateur film from the 1950s. An additional gem to delight lovers of the game was extremely rare private colour footage from 60 years ago which turned up ‘lost’ footage programmed by the NFTVA featuring tennis stars.

The NFT also hosted The Story of the Century, a three-day international newsfilm conference, organised by the NFTVA jointly with the Federation of Commercial Audiovisual Libraries, the Imperial War Museum and the British Universities Film & Video Council. This considered issues as diverse as dramatisation of the news, media hysteria and the Cold War, and examined the reporting of a number of historical events which had anniversaries during the year.

**Face to face with people who make cinema what it is**

The highly popular series of Guardian interviews continued into its 19th year. Under its banner the NFT welcomed guests including Whoopi Goldberg and Camille Paglia. Often these on-stage events were linked to special previews of films, as in the cases of Ken Loach (My Name is Joe), Samuel L Jackson (Eve’s Bayou) and Film-maker Idrissa Ouédraogo’s work gave a fresh perspective on African cinema.
The fantasmagorical Chitty Chitty Bang Bang celebrates her 30th birthday on the South Bank

Kris Kristofferson (A Soldier’s Daughter Never Cries), or to retrospectives, as with William Friedkin, Saul Zaentz and Val Guest.

Other on-stage events included interviews with directors Ken Annakin and Roy Ward Baker (with a special surprise appearance by Roger Moore), and performers such as Joel Grey and double-Oscar winner Luise Rainer. The appearance of cinematographers Jack Cardiff and Darius Khondji was linked to a season featuring 17 films by cinematographers who influenced the language of cinema. Other guest speakers were writers Richard Price, Barry Gifford and Hanif Kureishi, one of the great chroniclers of the changing patterns of London life. John Pilger presented a preview of his latest documentary, theorist Slavoj Zizek put on a series of lectures and script guru Robert McKee revealed the principles of writing a successful screenplay.

007 film series producer Michael G Wilson gave a glimpse behind the scenes of James Bond and Bertrand Tavernier participated in a discussion on the work of Julien Duvivier. Various guests also introduced screenings and enthralled audiences in question and answer sessions; those at the Fassbinder retrospective, for example, enjoyed anecdotes from several of the filmmaker’s collaborators. There was even a guest appearance by the eponymous car to celebrate the 30th anniversary of Chitty Chitty Bang Bang, courtesy of MGM Home Entertainment.

The annual Ernest Lindgren Memorial Lecture was given by Sir Jeremy Isaacs who discussed the contribution made by archival footage to his work and the time involved in selecting images from the world’s film archives for major projects such as the recent TV series, Cold War.

Inform... inspire... include

Education lies at the heart of the NFT’s activities. A variety of educational events accompanied NFT seasons such as the Fassbinder conference with a keynote address by leading film historian Thomas Elsaesser, staged in conjunction with the Goethe-Institut London. Other special events were lectures and seminars exploring the work of Paul Robeson, Yasujiro Ozu and Shohei Imamura, a student masterclass with William Friedkin and one-day events devoted to aspects of French cinema.

Education events in the TV98 festival included a rapturously received EastEnders storylines session aimed at ‘A’ Level students. A number of student screenings and events were also programmed for the LFF.

Introductions and post-screening discussions in the regular Movie Monday slots encompassed a wide variety of themes including epics, Australian history, films with limited distribution, director Sir Carol Reed, critic Paul Dehn and depictions of Los Angeles.

The subtitled screenings for hearing impaired visitors, supported by the Dorothy Burns Charity, continued with features such as The Ice Storm, The X-Files, The Wings of the Dove and City of Angels.

Up close and personal

The LFF’s primary aim is to bring the range of contemporary world cinema to audiences in London and UK-wide. Indeed, it is unique in offering an almost unrivalled opportunity for audiences not only to see films from every cinema-producing country in the world but also in presenting film-makers and actors in a context where people can actually talk to them about their work.

The 1998 festival got off to an exciting start on 5 November with the Opening Night Gala of Little Voice, attended by the production team and a star cast including Jane Horrocks, Michael Caine, Brenda Blethyn and Ewan McGregor. More excitement ensued with the American Express Gala of Rounders attended by Matt Damon and Famke Janssen, the American Airlines Gala of Pecker attended by its infamous director, John Waters, the Channel 4/Guardian British Gala of Waking Ned with cast and crew and the Evening Standard Gala of Hideous Kinky starring Kate Winslet.

During the festival a day of nostalgia awaited film enthusiasts as a celebration of 75 years of Warner Bros and an in-depth look at film preservation took place at the NFT. To mark its 75th anniversary, Warner Bros donated to the bfi the restore print of Alfred Hitchcock’s Strangers on a Train (1951), screened at the festival.

From Iran, 17 year-old Samirah Makhmalbaf’s The Apple was awarded the prestigious bfi Sutherland Award for best first feature screened at the festival. Some 26 European films were shown and Lars von Trier’s The Idiots was awarded the International Critics’ Prize by a FIPRESCI
The festival welcomed 216 filmmakers at discussions, seminars and educational events.

The festival welcomed 216 international and UK filmmakers to introduce screenings and attend panel discussions, seminars and educational events. Daily workshops and screenings for schools were held at the NFT, Odeon West End and Ritzy, Brixton.

As part of the broad aim to raise awareness and stimulate discussion, the LFF also staged a series of prestigious Guardian interviews with Michael Caine, Julie Walters, Roberto Benigni, Jonathan Demme, Willem Dafoe and John Waters.

At the 1998 festival a variety of changes were introduced: a 15-day, rather than an 18-day duration; restructured programme strands; additional venues outside the West End; increased education activity; and additional awards at a special ceremony.

The restructured LFF was a commercial and cultural success, attracting 102,000 attendances and recording £469,000 at the box office. It also achieved its highest ever sponsorship income: over £500,000 cash and in-kind support. BT and Sky Movies were welcomed as new main sponsors, in addition to the established supporters American Express, Evening Standard and American Airlines. In total, last year’s festival benefited from 24 sponsors.

In terms of participation, the number of industry delegates rose by 31% with 506 accredited. With the new press team of Dennis Davidson Associates (DDA), extensive local, national and international television and newspaper coverage was achieved. A more effective press show and conference structure was established providing greater opportunities for film-makers to be interviewed. Some 711 national and international press delegates were accredited – an increase of nearly 20% on 1997.

Taking the festival on tour generated excellent feedback from the sponsors who were enthusiastic about renewing their commitment in 1999. In terms of audiences, 4,575 attendances were achieved by participating cinemas. As a pilot, this tour provided valuable lessons and established an infrastructure to be developed in coming years.

One of the most significant enhancements of the festival this year was the creation of the LFF on tour, which ran from 20 November – 3 December. In collaboration with regional film theatres and Odeon Cinemas, this pilot touring project took 25 festival titles to eight cities.

The tour, fully sponsored by American Express, BT and UK Arena, generated good media and promotional support in all eight locations. A strong educational programme complemented the tour and several directors and writers travelled to introduce screenings.

Jean Anderson, Vanessa Redgrave, Dorothy Tutin, Rachel Kempson and Dulcie Gray at the LFF screening of The Importance of Being Earnest.
bfi Production backs and assists new British film-makers and their films. This continuing objective is in keeping with the spirit of its origins almost 50 years ago when its activities were described as bringing unknown talent and unknown film techniques ‘into the light’.
bfi Production fosters filmmakers whose work is so new, fresh or innovative, that it makes them too risky a prospect for the commercial industry. The film-makers have benefited from the environment at bfi Production, where they have been able to draw on support, advice and guidance. Audiences have also enjoyed these films of significant artistic quality which have pioneered new ideas.

Change and renewal

The year 1998/99 was one of great change and renewal for bfi Production. The bfi’s internal review redefined the organisation’s core aims as education and access. As a consequence there was a corresponding decrease in resources for production. The Projects Fund and the Feature Film Fund were both withdrawn, while the New Directors scheme remained as the department’s continuing involvement with the direct financing of new film-making.

The year was therefore one of adaptation to change, while projects backed in previous years came to fruition. The Projects Fund completed a range and diversity of production from shorts to documentaries to animation.

A key change introduced by the bfi’s internal review relates to film production in the regions. The bfi’s contribution to the Regional Arts Boards and Media Development Agencies for film-making became the responsibility of bfi Production. This resulted in a much closer liaison between the department and regional interests.

Towards the end of this year of change it was confirmed that bfi Production would transfer to the Film Council, the new strategic body overseeing public funds for the film industry.

New feature films

bfi Production’s role in feature film-making was based on partnership arrangements with both the BBC and Channel 4 in the mutual endeavour to identify and nurture innovative and distinctive feature films.

Two feature films were completed during the year, Beautiful People and I Could Read the Sky.

Beautiful People, written and directed by Jasmin Dizdar, was co-financed by the bfi, Channel 4, British Screen, the Arts Council of England (ACE) National Lottery Fund and MIDA. Set in 1995, the film is a bitter-sweet comedy about how three families in London react to the arrival of refugees from the Yugoslavian crisis.

I Could Read the Sky, directed by Nichola Bruce, was adapted from the photographic novel by Steve Pyke and Tim O’Grady. It is co-financed by the bfi, Channel 4, the Irish Film Board, the ACE National Lottery Fund and Gemini Films of France. As an old man awaits his death in a London bedsit, he recalls his past in Ireland, his arrival in England and talks with the ghosts of his life.

Both films convey new perspectives on what it means to be separated either by exile or by the lure of work away from home, tradition and culture.

Recognition for bfi Production

The year 1998/99 witnessed significant achievements for Love is the Devil, John Maybury’s portrayal of the controversial and world famous British artist, Francis Bacon. Backed by the bfi, the BBC and the ACE National Lottery Fund, the film was screened at the 1998 Cannes Film Festival and officially selected for the renowned Un Certain Regard section. At the 1998 Edinburgh International Film Festival, Sir Derek Jacobi and Daniel Craig, both performers in the film, jointly received the Pathé Performance Prize. It was also judged Best British Film (the Michael Powell Award). This sealed a hat-trick of Michael Powell awards for bfi Production, as Shane Meadows’s Small Time in...
1996 received a special mention and *Under the Skin* won in 1997. The Best Actor accolade at the London Evening Standard Awards for Sir Derek Jacobi capped a very busy year for *Love is the Devil*. Upon its autumn 1998 opening, the film became the most successful bfi Production released at the UK box office and has been sold to all major territories around the world.

Another bfi production also jointly supported with the BBC, John Akomfrah’s *Speak Like a Child* enjoyed festival exposure in the UK and internationally in 1998. This haunting love story about three friends was selected for the 1998 Venice, Toronto and London Film Festivals.

**New Directors**

The New Directors scheme is a partnership between bfi Production and Channel 4. Its purpose is to identify distinctive film-making talents and enable them to undertake short film productions. The seven shorts commissioned in 1997/98 were completed and launched at the Edinburgh International Film Festival in August 1998. Edinburgh also programmed a retrospective of the best of 10 years of the bfi New Directors scheme. Screenings of the seven films took place in London, Newcastle and Bristol.

*Anthrakitis*, written and directed by Sara Sugarman, was nominated for a BAFTA award for Best Short Film and won the Audience Prize at the 1998 Brief Encounters Short Film Festival held in Bristol.

Previous New Directors films broadcast on Channel 4 during the year included:

- **Kill the Day** written and directed by Lynne Ramsay
- **Yellow** written and directed Simon Beaufoy and Bille Eltringham
- **More is Less** written by Andy Lambert and Chris Murray, directed by Andy Lambert
- **Black Eyes** written and directed by Dan Zeff
- **Spindrift** written and directed by Simone Horrocks
- **Anton & Minty** written by Ainoor Dewshi and Sean Lock, directed by Ainoor Dewshi

**New directions: No Limits**

New Directors 1999/2000 was launched under the heading of No Limits and advertised for 3-minute and 10-minute scripts with a February 1999 deadline for submissions. The scheme is now run in partnership with FilmFour Lab, a section of the newly established FilmFour production arm of Channel 4.

**Collaborations and partnerships for British film-makers**

bfi Production is currently contracted to assess film production and film-related capital projects which are received by ACE for Lottery support. In addition the bfi advises on policy and new schemes for Lottery funding. During the year, the bfi (Regional Development Unit and bfi Production) assessed 174 applications on behalf of ACE including 138 film production applications which resulted in 22 awards and five capital grants.

Particular successes for the cultural production sector included £86,000 to FACT (Foundation for Arts and Creative Technology) for *Akkomodation*, a collaboration with Manchester Metropolitan University and John Moores University, Liverpool. This was a series of video installations and interactive media artworks for ISEA 98 (International Symposium on Electronic Arts).

Amber Films received a £270,000 award to fund a participatory film-making project about the regeneration of East Durham. £48,000 went to the award-winning Bristol-based animation team the Bolex Brothers for *The Little Dark Poet*. An £18,000 award was made to Sheffield-based Lifesize Pictures for *Black Out*, an exploration through dance of sexual violence.

Another event organised by the bfi, as part of its contract with ACE’s Lottery unit, was a one-day seminar run in collaboration with VET and the Lighthouse in Brighton. The event was aimed at organisations developing
multimedia training following a significant capital investment in new media technologies. The day covered technical aspects, funding and accreditation issues.

In conjunction with the London Film and Video Development Agency, intensive training was offered to nine London production and training organisations. The focus of the training was to help them apply for Lottery funding to recapitalise well-worn film, video and multimedia kit. In association with the Public Art Forum, the bfi organised a one-day convention entitled *Future Frame* to promote the use of the moving image in a public art context.

The bfi’s 1998/99 Low Budget Funding Guide was completed in mid-July. This invaluable information and education resource provides an accessible, user-friendly listing of grants – available both in the UK and Europe – for film, video and moving image production. It also provides an overview on topics such as support for small organisations and forming a company or charity, as well as practical information on funding sources relevant to students, recent graduates, those new to production and more experienced practitioners.

Although funding and resources for the Project Fund were withdrawn during this year, a number of film projects were completed successfully. These included:

- *Night Frontier* by writer/director Laurence Turnbull
- *Pig Iron* by director Billy O’Brien
- *Wildlife* by director Kate de Pury

The feature-length documentary *The Man who Drove with Mandela*, directed by Greta Schiller, was completed in 1998 and was invited to the Berlin International Film Festival in February 1999, where it was awarded the Teddy Prize for documentary production.

**The Script Factory**

The Script Factory presents readings of so far unproduced film scripts to an audience of the general public and film industry professionals. The aim is to assist the art and craft of screenwriting by allowing writers to hear their work performed by casts of the highest calibre.

Activities in 1998/99 included a season of presentations at London’s October Gallery (autumn 1998), a performed reading at the Edinburgh International Film Festival (August), and a special panel discussion entitled Openings at BAFTA in which Simon Beaufoy (*The Full Monty*), Howard Schuman (*Rock Follies*) and Troy Kennedy-Martin (*The Italian Job*) all participated. Openings was the first of a programme of events organised by the Script Factory and held at BAFTA.

A number of screenplays aided by their Script Factory presentations went into production, most notably Kay Mellor’s *Fanny & Elvis*. Others benefited by attracting development or production funding.

**Showcase production for the UK’s biggest screen**

During the year, *bfi* Production supervised the production of a large-format ‘signature’ film to be screened before the main feature in the *bfi* London IMAX® Cinema. The film is an entertaining and spectacular introduction to the remarkable capabilities of the venue. It was written and directed by Terry Jones and stars John Cleese.

The Cannes triumph *Beautiful People* (above) and John Akomfrah’s *Speak Like a Child* (below)
Financial Statements

bfi Status The British Film Institute is a body incorporated by Royal Charter and also a registered charity, number 287780. A copy of the Royal Charter is available on request.
British Film Institute
Report of the Governors
for the year ended 31 March 1999

The Governors are the trustees of the charity.

Governing the bfi during the year were:

Alan Parker (Chairman)
Joan Bakewell (Deputy Chairman)
Ray Deahl
Charles Denton
Sir Anthony Durant MP (retired 30.9.99)
Lord Dafydd Elis-Thomas
Tony Elliott
Terry Gillam
Alan Howden
Ronnie Kells
Gus Macdonald (retired 30.9.99)
Steve Morrison (retired 30.9.99)
Simon Olswang
Barry Norman
Rodney Payne
Sarah Radclyffe
Eric Senat
Allan Shiach (retired 30.9.99)
Brian Winston
Jean Young

The Governors of the bfi are appointed by the Secretary of State for Culture Media & Sport. Governors also serve on the following committees:

Audit Sub-Committee
Budget Sub-Committee
Disability Committee
Industry Festival
National Film and Video Forum
Production Board
Property
Remuneration Committee

Financial controls

The Governors are responsible for keeping accounting records which disclose with reasonable accuracy the financial position of the bfi and which enable them to ensure that the financial statements comply with applicable regulations. They are also responsible for safeguarding the assets of the bfi and hence taking reasonable steps for the prevention and detection of fraud and other irregularities.

The Audit Committee examines the effectiveness of the systems of internal financial control on behalf of the Governors and are satisfied that the systems in place comply in all material respects with Charity Commission and DCMS guidance, and that:

• The bfi is operating effectively and efficiently
• Its assets are safeguarded against unauthorised use or disposition
• Proper records are maintained and financial information used within the bfi or for publication is reliable; and
• The bfi complies with relevant laws and regulations

The systems of financial control are designed to provide reasonable, but not absolute, assurance against material mis-statement or loss and include regular consideration by the Governors of actual results, including non-financial performance targets, against budgets and forecasts.

Deloitte & Touche provide the bfi with an internal audit function. The Audit Committee considers all internal audit reports and recommendations.

The Board of Governors has adopted the Code of Best Practice for board members of public bodies, and maintains a register of interests of board members. This is available for inspection, on request, at the bfi’s main administrative centre at 21 Stephen Street, London W1P 2LN.

The bfi’s Royal Charter requires the bfi to keep proper accounts and other records and to prepare for each financial year statements of account in such form as the Secretary of State for Culture Media & Sport with the consent of the Treasury may direct. The Governors are required to ensure that a registered auditor audits the financial statements each year and report on whether they show a true and fair view of the state of affairs at the year-end and of its income and expenditure and cash flows for the financial year. The Governors are also required to prepare at least annually a statement of the bfi’s affairs at the year-end and of its income and expenditure and cash flows for the financial year.

In preparing these financial statements, the bfi is required to:

• Observe the accounts directions issued by the Secretary of State for Culture Media & Sport including the adoption of suitable accounting policies within the framework outlined in the bfi’s Royal Charter;
• Make judgements and estimates that are reasonable and prudent;
• State whether applicable accounting standards and statements of recommended practice have been followed, subject to any material departures disclosed and explained in the financial statements; and
• Prepare the financial statements on the going concern basis unless it is inappropriate to presume that the bfi will continue in operation.

The bfi is also responsible for safeguarding its assets and taking reasonable steps for the prevention and detection of fraud and other irregularities.

The Governors are regarded as trustees for investment purposes.

Review of activities

The objects of the bfi are to encourage the development of the art of film in the United Kingdom, to promote its use as a record of contemporary life and manners, to foster study and appreciation of it from these points of view, to foster study and appreciation of film for television and television programmes generally and to encourage the best use of television in the United Kingdom. The bfi is governed subject to the terms and conditions set out in its Royal Charter.

The bfi cannot operate as effectually as it does without the support of sponsors and donors. The Governors wish to express their thanks to the bfi’s benefactors, and in particular to J Paul Getty, jr., for his generosity over many years towards every aspect of our work, in particular the preservation of the heritage of our national cinema.

Subsequent to the year-end, the bfi announced that, from 1st September 1999, the Museum of the Moving Image would become a touring museum, while redevelopment of the South Bank Arts Complex takes place.

Financial performance

Total expenditure during the year ‘including depreciation’ amounted to £30.306m. Activity income amounted to £9.374m which, when added to the grant of £15.100m from the Department for Culture Media & Sport, interest received and other income, gives total income of £38.503m. The Consolidated Statement of Financial Activities (SOFA) is set out on page 39 and shows a surplus for the year on general funds of £27k. The overall surplus including designated and restricted funds was £8.733m. The Consolidated Statement of Financial Activities (SOFA) is set out on page 39 with further detail provided in note 19.

Divisional activities during the year are set out in the Annual Review, copies of which are available on request.

Reserves policy

The bfi plans financially on a rolling three-year basis based on forecasts of activity and anticipated levels of income from the Department for Culture Media & Sport (DCMS) and other funders. The bfi funds both long-term developments and its on-going programmes from grants and donations received and income generated from its activities.

All expenditure plans are phased to ensure adequate funding is available as needed. It is the Board’s intention to build up a liquidity reserve equivalent to one month’s recurrent expenditure on general and designated activities, circa £2.4m.

Projects funded from Restricted Income, mainly grants and lottery awards, only proceed to implementation after all further funding has been secured. The balances of unspent grants and similar items held within the Restricted Fund are subject to specific conditions imposed by the donors and not available to fund our other activities.

Tangible fixed assets

The movement in tangible fixed assets is disclosed in note 11. Land and Buildings were revalued at 31st March 1999 and a surplus on revaluation of £3.164m identified.

Year 2000

As is well known, many computer and digital storage systems express dates using only the last two digits of the year and will thus require modification or replacement to accommodate the Year 2000 beyond in order to avoid malfunctions and resulting widespread commercial disruption. A company-wide programme, designed to address the impact of the Year 2000 on our business, has been commissioned and is under way. All major IT systems will have been checked and made compliant for Year 2000 problems by the end of July 1999. The operation of our business depends not only on our own computer systems, but also to some degree on those of our suppliers and customers. This could expose us to further risk in the event that there is a failure by other parties to remedy their own Year 2000 issues.

The Governors have assessed the impact of the Year 2000 problem and are taking steps to ensure that all relevant systems and equipment will be Year 2000 compliant. Expenses associated with this are not expected to be material in relation to these financial statements and will be expensed as incurred.

Equal Opportunities

The bfi has an agreement with the recognised trade unions on Equal Opportunities. This is reflected in the policies and practices of recruitment, promotion and training.

Applications for employment by disabled persons are always fully considered, bearing in mind the aptitudes of the applicant concerned. In the event of members of staff becoming disabled every effort is made to ensure that their employment with the bfi continues and that appropriate training is arranged. It is bfi policy that the training, career development and promotion of disabled persons should, as far as possible, be identical with that of other employees.

Employee involvement

The flow of information to staff is maintained by office notices and regular departmental meetings, and at general meetings of all staff held from time to time where matters of current interest and concern to the bfi are discussed. A monthly newsletter is circulated to all staff. Regular meetings are held with representatives of the recognised trade unions.

Charitable commitments

There were no material charitable commitments at the year-end.

Transitions with Governors

No Governors received remuneration for their service as Governors. In addition to the reimbursement of travelling expenses during the year (see note 8) the following Governor received payments for professional services: Brian Winston (305). All contracts with Governors for services are negotiated on an arms-length basis.

Professional advisors

The bfi’s principal advisors are:

Hutchinson Morrison and Childs – Property
Lloyds Bank Plc – Bankers
Nicholson Graham and Jones – Solicitors

On behalf of the Board of Governors

Alan Parker
Ray Deahl
23rd June 1999

Report of the Auditors to the Governors of the British Film Institute

We have audited the financial statements on pages 39–48 which have been prepared under the historical cost accounting convention as modified for the revaluation of fixed assets and on the basis of the accounting policies set out on pages 41–42.

Respective responsibilities of Governors and auditors

As described on this page the bfi is responsible for the preparation of the financial statements. It is our responsibility to form an independent opinion, based on our audit, on those statements and to report our opinion to you. We have been appointed as auditors by the Governors under the bfi’s Royal Charter and report in accordance with the requirements of that Charter and in accordance with regulations made under Section 44 of the Charities Act 1993.

Basis of opinion

We conducted our audit in accordance with Auditing Standards issued by the Auditing Practices Board. An audit includes examination, on a test basis, of evidence relevant to the amounts and disclosures in the financial statements. It also includes an assessment of the significant estimates and judgements made by the bfi in the preparation of the financial statements, and of whether the accounting policy is appropriate to the bfi’s circumstances, consistently applied and adequately disclosed.

We planned and performed our audit so as to obtain all the information and explanations which we considered necessary in order to provide us with sufficient evidence to give reasonable assurance that the financial statements are free from material misstatement, whether caused by fraud or other irregularity or error. In forming our opinion we also evaluated the overall adequacy of the presentation of information in the financial statements.

Opinion

In our opinion the financial statements give a true and fair view of the state of the bfi’s affairs as at 31st March 1999 and of its incoming resources and application of resources for the year, and have been properly prepared in accordance with the requirements of the Royal Charter of Incorporation and the Charities Act 1993.

Binder Hamlyn Chartered Accountants and Registered Auditors
20 Old Bailey
London
EC4M 7BH
23rd June 1999
## Consolidated Statement of Financial Activities for the year ended 31st March 1999

### Income and Expenditure

<table>
<thead>
<tr>
<th>Notes</th>
<th>General £000</th>
<th>Designated £000</th>
<th>Restricted £000</th>
<th>Total £000</th>
<th>1998 £000</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Incoming Resources</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Grant-in-aid</td>
<td>3</td>
<td>15,100</td>
<td>-</td>
<td>-</td>
<td>15,100</td>
</tr>
<tr>
<td>Other grants</td>
<td>-</td>
<td>-</td>
<td>984</td>
<td>984</td>
<td>1,502</td>
</tr>
<tr>
<td>Lottery award funding</td>
<td>4</td>
<td>-</td>
<td>-</td>
<td>11,923</td>
<td>11,923</td>
</tr>
<tr>
<td>Investment income</td>
<td>5</td>
<td>338</td>
<td>-</td>
<td>338</td>
<td>394</td>
</tr>
<tr>
<td>Income from activities</td>
<td>9,227</td>
<td>147</td>
<td>-</td>
<td>9,374</td>
<td>10,965</td>
</tr>
<tr>
<td>Fundraising activities</td>
<td>1,320</td>
<td>-</td>
<td>-</td>
<td>1,320</td>
<td>833</td>
</tr>
<tr>
<td><strong>6</strong></td>
<td><strong>25,647</strong></td>
<td><strong>485</strong></td>
<td><strong>12,907</strong></td>
<td><strong>39,039</strong></td>
<td><strong>32,954</strong></td>
</tr>
<tr>
<td><strong>Resources Expended</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Direct charitable expenditure</td>
<td>23,863</td>
<td>1,692</td>
<td>1,128</td>
<td>26,683</td>
<td>30,594</td>
</tr>
<tr>
<td>Lottery applications</td>
<td>-</td>
<td>-</td>
<td>24</td>
<td>1,226</td>
<td>1,250</td>
</tr>
<tr>
<td>Fundraising and publicity</td>
<td>655</td>
<td>43</td>
<td>-</td>
<td>698</td>
<td>410</td>
</tr>
<tr>
<td>Management and administration</td>
<td>1,102</td>
<td>573</td>
<td>-</td>
<td>1,675</td>
<td>3,049</td>
</tr>
<tr>
<td><strong>6, 10</strong></td>
<td><strong>25,620</strong></td>
<td><strong>2,332</strong></td>
<td><strong>2,354</strong></td>
<td><strong>30,306</strong></td>
<td><strong>34,623</strong></td>
</tr>
<tr>
<td><strong>Net incoming/(outgoing) resources</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>27</td>
<td>(1,847)</td>
<td>10,553</td>
<td>8,733</td>
<td>(1,669)</td>
</tr>
<tr>
<td><strong>Notional Costs:</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cost of capital</td>
<td>7</td>
<td>74</td>
<td>-</td>
<td>-</td>
<td>74</td>
</tr>
<tr>
<td><strong>Net incoming/(outgoing) resources after notional costs</strong></td>
<td>(47)</td>
<td>(1,847)</td>
<td>10,553</td>
<td>8,659</td>
<td>(3,435)</td>
</tr>
<tr>
<td>Realised gains/(losses) on investments</td>
<td>12</td>
<td>-</td>
<td>(71)</td>
<td>-</td>
<td>(71)</td>
</tr>
<tr>
<td></td>
<td>(47)</td>
<td>(1,918)</td>
<td>10,553</td>
<td>8,588</td>
<td>(2,887)</td>
</tr>
<tr>
<td>Surplus on revaluation</td>
<td>11</td>
<td>-</td>
<td>9,164</td>
<td>-</td>
<td>9,164</td>
</tr>
<tr>
<td>Unrealised gains on investments</td>
<td>12</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>301</td>
</tr>
<tr>
<td>Reversal of notional costs</td>
<td>74</td>
<td>-</td>
<td>-</td>
<td>74</td>
<td>1,766</td>
</tr>
<tr>
<td><strong>Net incoming/(outgoing) resources</strong></td>
<td>27</td>
<td>7,246</td>
<td>10,553</td>
<td>17,826</td>
<td>(820)</td>
</tr>
<tr>
<td>Fund balances brought forward</td>
<td>1,200</td>
<td>22,653</td>
<td>4,332</td>
<td>28,185</td>
<td>29,005</td>
</tr>
<tr>
<td>Fund balances carried forward</td>
<td>1,227</td>
<td>29,899</td>
<td>14,885</td>
<td>46,011</td>
<td>28,185</td>
</tr>
</tbody>
</table>

There were no recognised gains and losses other than those shown in the statement above. All the above results derive from continuing operations. The notes on pages 41-48 form an integral part of these financial statements.

### Summary Income and Expenditure Account

<table>
<thead>
<tr>
<th></th>
<th>1999 £000</th>
<th>1998 £000</th>
</tr>
</thead>
<tbody>
<tr>
<td>Income of continuing operations</td>
<td>39,039</td>
<td>32,954</td>
</tr>
<tr>
<td>Less lottery monies for capital projects</td>
<td>10,697</td>
<td>2,991</td>
</tr>
<tr>
<td><strong>Operating expenditure</strong></td>
<td>28,342</td>
<td>29,963</td>
</tr>
<tr>
<td>Operating expenditure</td>
<td>30,306</td>
<td>34,623</td>
</tr>
<tr>
<td>Operating deficit on revenue income and expenditure</td>
<td>(1,964)</td>
<td>(4,660)</td>
</tr>
</tbody>
</table>
### Consolidated Balance Sheet at 31st March 1999

<table>
<thead>
<tr>
<th>Notes</th>
<th>1999 £000</th>
<th>1998 £000</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>£000</td>
<td>£000</td>
</tr>
<tr>
<td><strong>Fixed Assets</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Collections: Films etc</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Tangible Fixed Assets</td>
<td>11</td>
<td>45,351</td>
</tr>
<tr>
<td>Investments</td>
<td>12</td>
<td>-</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td></td>
<td>45,351</td>
</tr>
<tr>
<td><strong>Current Assets</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Stocks</td>
<td>14</td>
<td>452</td>
</tr>
<tr>
<td>Debtors</td>
<td>15</td>
<td>6,274</td>
</tr>
<tr>
<td>Cash at bank and in hand</td>
<td>16</td>
<td>640</td>
</tr>
<tr>
<td><strong>Less creditors: amounts falling due within one year</strong></td>
<td></td>
<td>7,366</td>
</tr>
<tr>
<td><strong>Net current assets</strong></td>
<td>17</td>
<td>5,072</td>
</tr>
<tr>
<td><strong>Total assets less current liabilities</strong></td>
<td></td>
<td>47,645</td>
</tr>
<tr>
<td><strong>Less provision for liabilities and charges</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>18</td>
<td>1,634</td>
</tr>
<tr>
<td><strong>Less provision for liabilities and charges</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>19</td>
<td>46,011</td>
</tr>
<tr>
<td><strong>Net cash inflow from operating activities</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Capital expenditure and financial investment</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>(Decrease)/increase in cash in the year</strong></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

The Governors and Director of the bfi approved these financial statements on 23rd June 1999.

Alan Parker Ray Deahl John Woodward

The notes on pages 41-48 form an integral part of these financial statements.

### Consolidated cash flow statement for the year ended 31st March 1999

<table>
<thead>
<tr>
<th>1999 £000</th>
<th>1998 £000</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Net cash inflow from operating activities</strong></td>
<td>7,355</td>
</tr>
<tr>
<td><strong>Capital expenditure and financial investment</strong></td>
<td>(10,296)</td>
</tr>
<tr>
<td><strong>(Decrease)/increase in cash in the year</strong></td>
<td>(2,941)</td>
</tr>
</tbody>
</table>
Notes to the Cash Flow Statement

1 Reconciliation of changes in resources to net inflow from operating activities
Net incoming resources before lottery funding
Assets funded by lottery
Net incoming/(outgoing) resources
Realised investment gains/(losses)
Depreciation
Decrease/(increase) in stocks
(Increase)/decrease in debtors
(Decrease)/increase in creditors
Increase in provision for liabilities and charges
Net cash inflow from operating activities

2 Analysis of cash flows
Capital expenditure and financial investments
Capital expenditure in year
Investment disposals at cost

3 Reconciliation of net cash flow to movement in net funds
Increase in cash in the period
Cash (outflow) inflow from increase in liquid resources
Movement in net funds in the period
Net funds at 1st April 1998
Net funds at 31st March 1999

4 Analysis of net funds
Cash at bank and in hand

The notes on pages 41-48 form an integral part of these financial statements.

Notes to the Financial Statements for the year ended 31st March 1999

1 Accounting Policies

The financial statements of the bfi are prepared under the historical cost convention as modified by the revaluation of listed investments and in accordance with applicable accounting standards and the Statement of Recommended Practice 'Accounting for Charities' (SORP).

The following principal accounting policies have been applied:

Basis of consolidation
The consolidated accounts incorporate the financial statements of the bfi and all of its subsidiary undertakings and include the results of the bfi itself together with those of its subsidiary undertakings to the date of these financial statements.

The consolidated financial statements have been prepared using the acquisitions method. A separate SOFA is not included for the bfi itself; similarly a separate balance sheet is not presented for the bfi as this would not be materially different from the consolidated balance sheet.

Income
Income is accounted for on the following basis:
Lottery Funding and other grants
Lottery income and other grants are recognised when the conditions for their receipt have been met.

South Bank
Sales of ticket and retail items at the National Film Theatre and Museum of the Moving Image are credited to income on an accruals basis.

Other income
Income from sales of publications, provision of services, member and magazine subscriptions, and miscellaneous items are dealt with on the accruals basis and represent amounts invoiced to clients excluding VAT where appropriate.

Collections: Films etc
All expenditure on acquiring and improving the national collection of films, television material, photographic stills, posters, books and other related materials held by the bfi is included in charitable expenditure in the year incurred. The Collections also comprise donated material and these items are not susceptible to formal valuation. A nominal value of £1 has been placed on these collections.

Tangible fixed assets
The bfi's accounting presentation of expenditure on tangible fixed assets is in accordance with the HM Treasury publication Trading Accounts: A guide for Government Departments and Non-Departmental Bodies. Expenditure on tangible fixed assets is capitalised and depreciation charged to the SOFA.

Costs in making applications are charged to the SOFA in the year they are incurred and matched with related income from Lottery awards. Expenditure on tangible fixed assets is capitalised within the Restricted and Designated Funds.
Depreciation
Depreciation is provided to write-off the cost, less estimated residual values, of all fixed assets except freehold land, over their expected useful lives. It is calculated at the following rates:

Freehold buildings 2% per annum
Long leasehold property 2% per annum
Furniture, fittings and equipment 10-33% per annum
Motor vehicles 20% per annum

Investments
Investments in subsidiary undertakings are included at cost, less provision for a permanent diminution of value if appropriate.

Listed investments are included at market value at the balance sheet date.

Surplus or deficits on sales of investments are credited or charged in the SOFA.

Stocks
Stocks are valued at the lower of cost and net realisable value and comprise goods held for resale.

Direct charitable expenditure
Expenditure includes direct costs of the activities and depreciation on related assets. Where costs relate to more than one activity they are allocated on an appropriate basis.

Management and administration
These costs are incurred in the management of the bfi’s assets, corporate administration and compliance with constitutional and statutory requirements.

Staff costs
Staff costs consist of wages and salaries, social security and pension costs (note 8).

Management and administration

Film production costs and income
Committed expenditure on film productions is charged in the income and expenditure account in the year production commenced.

Income from completed film production is credited to the income and expenditure account in the year in which it is earned.

Pension costs
Contributions to a defined benefit pension scheme are charged to the SOFA so as to spread the cost of pensions over employees’ working lives within the bfi, in accordance with the Statement of Standard Accounting Practice 24.

Notional costs
In accordance with Treasury Guidance, notional costs of estimated capital are charged in the SOFA in arriving at a net income (outgoing) resources figure. Notional costs are not charged on donated or lottery funded assets.

Operating lease transactions
Payments made under operating leases are charged to the SOFA as they are incurred.

Fund accounting
General funds are available for use at the discretion of the Governors in the furtherance of the general objectives of the bfi.

Designated funds comprise funds which have been set aside at the discretion of the Governors for fixed asset purchases and other expenditure. The purpose and use of the designated funds are set out in the notes to the financial statements.

Restricted funds are funds subject to specific restriction imposed by donors.

2 Presentation of Financial Statements

The bfi’s Royal Charter requires the bfi to keep proper accounts and other records and prepare for each financial year financial statements in such form as the Secretary of State for Culture Media & Sport may direct.

A copy of the Direction given by the Secretary of State for Culture Media & Sport may be obtained from the Director of the bfi, 21 Stephen Street, London W1P 2LN.

3 Related Party Transactions

The bfi is an NDPB of the Department for Culture Media & Sport (DCMS). The DCMS is regarded as a related party. During the year, the bfi has had material transactions with the DCMS, and with other entities for which the DCMS is regarded as the parent Department, viz:

1999 1998
£000 £000

a) DCMS – Grant-in-aid
   General funds
   Tangible fixed assets
   14,837 15,488
   263 512
   15,100 16,000

Grant-in-aid is available for running costs, capital expenditure and additions to the national collection.

b) Lottery funding bodies – see note 4.

None of the bfi Governors, key management staff or other related parties has undertaken any material transactions with the bfi during the year.
### 4 Lottery Funding

<table>
<thead>
<tr>
<th>Arts Council of England</th>
<th>Gross Costs 1998-99 £000</th>
<th>Less Lottery and Other Monies Receivable £000</th>
<th>BFI Funding General £000</th>
<th>BFI Funding Designated £000</th>
</tr>
</thead>
<tbody>
<tr>
<td>IMAX</td>
<td>12,290</td>
<td>9,263</td>
<td></td>
<td>3,027</td>
</tr>
<tr>
<td>NCC (Feasibility)</td>
<td>24</td>
<td>-</td>
<td></td>
<td>24</td>
</tr>
<tr>
<td>Heritage Lottery Fund</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Film preservation</td>
<td>2,660</td>
<td>2,660</td>
<td></td>
<td>-</td>
</tr>
<tr>
<td>Total</td>
<td>14,974</td>
<td>11,923</td>
<td></td>
<td>3,051</td>
</tr>
<tr>
<td>Fixed assets costs</td>
<td>13,724</td>
<td>10,697</td>
<td></td>
<td>3,027</td>
</tr>
<tr>
<td></td>
<td>1,250</td>
<td>1,226</td>
<td></td>
<td>24</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Award Received In Year £000</th>
<th>Received In Year £000</th>
</tr>
</thead>
<tbody>
<tr>
<td>Arts Council of England</td>
<td>554</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>11,444</td>
</tr>
</tbody>
</table>

### 5 Investment Income

- **1999**
  - Interest receivable
  - British government stocks
  - UK equities

<table>
<thead>
<tr>
<th>Investment Income</th>
<th>1999 £000</th>
<th>1998 £000</th>
</tr>
</thead>
<tbody>
<tr>
<td>Interest receivable</td>
<td>284</td>
<td>209</td>
</tr>
<tr>
<td>British government stocks</td>
<td>9</td>
<td>38</td>
</tr>
<tr>
<td>UK equities</td>
<td>45</td>
<td>147</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>338</td>
<td>394</td>
</tr>
</tbody>
</table>

### 6 Income and Resources Expended

<table>
<thead>
<tr>
<th>Income £000</th>
<th>Staff Costs £000</th>
<th>Other Costs £000</th>
<th>Accom Support Costs £000</th>
<th>Total Enditure £000</th>
<th>Net Support £000</th>
</tr>
</thead>
<tbody>
<tr>
<td>Charitable Activities</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Exhibition</td>
<td>2,654</td>
<td>2,292</td>
<td>5,003</td>
<td>974</td>
<td>8,269</td>
</tr>
<tr>
<td>Collections</td>
<td>5,288</td>
<td>4,283</td>
<td>4,865</td>
<td>1,821</td>
<td>10,969</td>
</tr>
<tr>
<td>Education</td>
<td>2,094</td>
<td>1,739</td>
<td>2,329</td>
<td>739</td>
<td>4,807</td>
</tr>
<tr>
<td>Production</td>
<td>1,291</td>
<td>308</td>
<td>2,082</td>
<td>131</td>
<td>2,521</td>
</tr>
<tr>
<td>Support services:</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Accommodation costs</td>
<td>-</td>
<td>-</td>
<td>1,959</td>
<td>(1,959)</td>
<td>-</td>
</tr>
<tr>
<td>IT and central administration</td>
<td>117</td>
<td>1,614</td>
<td>525</td>
<td>(2,022)</td>
<td>117</td>
</tr>
<tr>
<td><strong>Sub-total</strong></td>
<td>11,444</td>
<td>10,236</td>
<td>16,763</td>
<td>(316)</td>
<td>26,683</td>
</tr>
<tr>
<td>Lottery applications</td>
<td>11,923</td>
<td>-</td>
<td>1,250</td>
<td>-</td>
<td>1,250</td>
</tr>
<tr>
<td>Fundraising and publicity</td>
<td>-</td>
<td>203</td>
<td>409</td>
<td>86</td>
<td>698</td>
</tr>
<tr>
<td>Management and administration</td>
<td>572</td>
<td>542</td>
<td>903</td>
<td>230</td>
<td>1,675</td>
</tr>
<tr>
<td>Grant-in-aid received</td>
<td>15,100</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>39,039</td>
<td>10,981</td>
<td>19,325</td>
<td>-</td>
<td>30,306</td>
</tr>
</tbody>
</table>

Income is shown above in accordance with internal allocations to charitable and other activities.

### 7 Notional Cost of Capital

Notional cost of capital is calculated as 6% of the average General Funds employed. No notional interest is calculated on donated or lottery-funded assets.
8 Staff

Staff costs consist of:

<table>
<thead>
<tr>
<th></th>
<th>1999 £000</th>
<th>1998 £000</th>
<th>Restated £000</th>
</tr>
</thead>
<tbody>
<tr>
<td>Wages and salaries</td>
<td>9,821</td>
<td>10,133</td>
<td></td>
</tr>
<tr>
<td>Social security costs</td>
<td>783</td>
<td>752</td>
<td></td>
</tr>
<tr>
<td>Pension costs</td>
<td>377</td>
<td>365</td>
<td></td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>10,981</strong></td>
<td><strong>11,250</strong></td>
<td><strong>11,110</strong></td>
</tr>
</tbody>
</table>

The average number of full-time equivalent employees of the bfi during the year:

Funded by DCMS grant and operating income:

<table>
<thead>
<tr>
<th></th>
<th>1999 Number</th>
<th>1998 Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>Exhibition</td>
<td>68</td>
<td>66</td>
</tr>
<tr>
<td>Collections</td>
<td>234</td>
<td>244</td>
</tr>
<tr>
<td>Education</td>
<td>62</td>
<td>65</td>
</tr>
<tr>
<td>Production</td>
<td>5</td>
<td>7</td>
</tr>
<tr>
<td>Central Services</td>
<td>60</td>
<td>62</td>
</tr>
<tr>
<td>Fundraising and publicity</td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td>Management and administration</td>
<td>12</td>
<td>12</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>445</strong></td>
<td><strong>460</strong></td>
</tr>
</tbody>
</table>

Employees funded by other grants or sponsorship monies

<table>
<thead>
<tr>
<th></th>
<th>1999 Number</th>
<th>1998 Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>£60,000 - £69,999</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>£50,000 - £59,999</td>
<td>4</td>
<td>2</td>
</tr>
<tr>
<td>£40,000 - £49,999</td>
<td>14</td>
<td>10</td>
</tr>
</tbody>
</table>


As disclosed in the foreword payments totalling £850 were made in the year for professional services. There were no other material connected party transactions involving Governors in their personal capacity.

9 Pensions

The bfi is an admitted body to the London Pensions Fund Authority, which is a defined benefit scheme for its salaried employees. It is a funded scheme and the assets are administered by trustees and are independent of the bfi's finances.

The main actuarial assumptions were as follows:

- Rate of increase in salaries: 5.4%
- Return on scheme investments: 7.2%

The market value of scheme assets at 31st March 1999 was £1.17m representing 108% of estimated liabilities. The separate scheme for pensions in payment was £1.48m, representing 100% of the actuarial liability.

After the fund was revalued at 31st March 1998 and found to be in surplus a revised employer's contribution rate of 3.4% was agreed for the three years commencing 1st April 1999.

The charge for pension costs for the year is included in staff costs. The actual costs paid in the year amounted to £290,664 (including £128,780 in respect of unfunded pensions to former staff (note 18)).
10 Resources Before Transfers is Stated After Charging:

<table>
<thead>
<tr>
<th></th>
<th>1999</th>
<th>1998</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>£000</td>
<td>£000</td>
</tr>
<tr>
<td>Auditors’ remuneration</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Audit fee</td>
<td>31</td>
<td>29</td>
</tr>
<tr>
<td>Accountancy and other services</td>
<td>7</td>
<td>9</td>
</tr>
<tr>
<td>Depreciation</td>
<td>1,246</td>
<td>1,455</td>
</tr>
<tr>
<td>Loss on disposals</td>
<td>-</td>
<td>34</td>
</tr>
<tr>
<td>Charges for operating leases:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Equipment</td>
<td>86</td>
<td>156</td>
</tr>
<tr>
<td>Property rents</td>
<td>158</td>
<td>228</td>
</tr>
</tbody>
</table>

11 Tangible Fixed Assets

<table>
<thead>
<tr>
<th></th>
<th>Long Leasehold Property</th>
<th>Freehold Land and Buildings</th>
<th>Furniture Fittings &amp; Equipment</th>
<th>Motor Vehicles</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>£000</td>
<td>£000</td>
<td>£000</td>
<td>£000</td>
<td>£000</td>
</tr>
<tr>
<td>Cost</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>At 1st April 1998</td>
<td>12,316</td>
<td>13,205</td>
<td>8,991</td>
<td>84</td>
<td>34,596</td>
</tr>
<tr>
<td>Additions:</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Grant-in-aid</td>
<td></td>
<td></td>
<td>263</td>
<td>-</td>
<td>263</td>
</tr>
<tr>
<td>Major projects fund</td>
<td></td>
<td></td>
<td>28</td>
<td>-</td>
<td>28</td>
</tr>
<tr>
<td>Lottery</td>
<td>11,459</td>
<td>2,265</td>
<td>-</td>
<td>-</td>
<td>13,724</td>
</tr>
<tr>
<td>Surplus (loss) on revaluation</td>
<td>(888)</td>
<td>5,330</td>
<td>-</td>
<td>-</td>
<td>4,442</td>
</tr>
<tr>
<td>At 31st March 1999</td>
<td>22,887</td>
<td>20,800</td>
<td>9,282</td>
<td>84</td>
<td>53,053</td>
</tr>
<tr>
<td>Depreciation</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>At 1st April 1998</td>
<td>1,543</td>
<td>2,749</td>
<td>6,802</td>
<td>84</td>
<td>11,178</td>
</tr>
<tr>
<td>Charge for the year:</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>General</td>
<td></td>
<td></td>
<td>376</td>
<td>-</td>
<td>376</td>
</tr>
<tr>
<td>Designated</td>
<td>154</td>
<td>276</td>
<td>440</td>
<td>-</td>
<td>870</td>
</tr>
<tr>
<td>Elimination on revaluation</td>
<td>(1,697)</td>
<td>(3,025)</td>
<td>-</td>
<td>-</td>
<td>(4,722)</td>
</tr>
<tr>
<td>At 31st March 1999</td>
<td>-</td>
<td>-</td>
<td>7,618</td>
<td>84</td>
<td>7,702</td>
</tr>
<tr>
<td>Net Book Value at 31st March 1999</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>General</td>
<td></td>
<td></td>
<td>880</td>
<td>-</td>
<td>880</td>
</tr>
<tr>
<td>Designated</td>
<td>11,027</td>
<td>18,535</td>
<td>784</td>
<td>-</td>
<td>30,346</td>
</tr>
<tr>
<td>Restricted</td>
<td>11,860</td>
<td>2,265</td>
<td>-</td>
<td>-</td>
<td>14,125</td>
</tr>
<tr>
<td>At 31st March 1999</td>
<td>22,887</td>
<td>20,800</td>
<td>1,664</td>
<td>-</td>
<td>45,351</td>
</tr>
</tbody>
</table>

Long leasehold property represents buildings held on lease with more than 50 years unexpired.

Stephen Street, Berkhamsted properties and the South Bank leasehold property were revalued on an Existing Use Value basis in accordance with the RICS Appraisal and Valuation Manual. The Gaydon film vaults were valued on a depreciated replacement cost basis in view of the specialised design and construction. The IMAX® Theatre was under construction at 31st March 1999 and is valued at cost.

The revaluation as at 31st March 1999 was conducted by Messrs Jones Lang Wooton:

<table>
<thead>
<tr>
<th></th>
<th>£000</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cost – increase on revaluation</td>
<td>4,442</td>
</tr>
<tr>
<td>Depreciation eliminated on revaluation</td>
<td>4,722</td>
</tr>
<tr>
<td>Surplus on revaluation</td>
<td>9,164</td>
</tr>
</tbody>
</table>

Furniture, fittings and motor vehicles fixed assets are included at net historic cost. These assets are not held for resale and market value basis is therefore considered inappropriate. Depreciation is calculated to write-off the cost of these assets in full over their useful lives.

All tangible fixed assets are employed in charitable activities.
12 Fixed Asset Investments

<table>
<thead>
<tr>
<th></th>
<th>1999 (£000)</th>
<th>1998 (£000)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Market value at 1st April 1998</td>
<td>3,719</td>
<td>5,590</td>
</tr>
<tr>
<td>Additions in year</td>
<td>-</td>
<td>5,764</td>
</tr>
<tr>
<td>Disposals in year</td>
<td>(3,648)</td>
<td>(8,484)</td>
</tr>
<tr>
<td>Profit (loss) on disposals</td>
<td>(71)</td>
<td>548</td>
</tr>
<tr>
<td>Unrealised gain in year on revaluation</td>
<td>-</td>
<td>301</td>
</tr>
<tr>
<td>Market value at 31st March 1999</td>
<td>-</td>
<td>3,719</td>
</tr>
</tbody>
</table>

Historic Cost at 31st March 1999

<table>
<thead>
<tr>
<th></th>
<th>1999 (£000)</th>
<th>1998 (£000)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Quoted investments</td>
<td>-</td>
<td>3,418</td>
</tr>
<tr>
<td>Unquoted investments</td>
<td>-</td>
<td>-</td>
</tr>
</tbody>
</table>

Unrealised investment gains at 31st March 1999

<table>
<thead>
<tr>
<th></th>
<th>1999 (£000)</th>
<th>1998 (£000)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Unquoted Investments</td>
<td>-</td>
<td>301</td>
</tr>
</tbody>
</table>

Unquoted Investments

As part of a funding arrangement, 100 shares are held in City Screen Oxford Ltd and in City Screen Exeter Ltd. These represent 10% of the issued share capital of each company.

13 Subsidiaries

The bfi has the following interests in subsidiary undertakings

<table>
<thead>
<tr>
<th></th>
<th>1999 (£000)</th>
<th>1998 (£000)</th>
</tr>
</thead>
<tbody>
<tr>
<td>100% owned</td>
<td></td>
<td></td>
</tr>
<tr>
<td>bfi Projects Ltd*</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Connoisseur Films Ltd</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Connoisseur Video Ltd</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Glenbuck Films Ltd</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Museum of the Moving Image Ltd</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

*bf Projects Ltd renamed bfi [Big Screen] Ltd after 31st March 1999

The above undertakings are registered in England and Wales. As stated in note 1 the income and expenditure assets and liabilities of subsidiaries have been consolidated in the financial statements.

14 Stocks

<table>
<thead>
<tr>
<th></th>
<th>1999 (£000)</th>
<th>1998 (£000)</th>
</tr>
</thead>
<tbody>
<tr>
<td>South Bank gift and bookshops</td>
<td>281</td>
<td>320</td>
</tr>
<tr>
<td>Book and video publishing</td>
<td>171</td>
<td>237</td>
</tr>
<tr>
<td></td>
<td>452</td>
<td>557</td>
</tr>
</tbody>
</table>

15 Debtors

<table>
<thead>
<tr>
<th></th>
<th>1999 (£000)</th>
<th>1998 (£000)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Trade debtors</td>
<td>1,960</td>
<td>1,716</td>
</tr>
<tr>
<td>Other debtors</td>
<td>785</td>
<td>363</td>
</tr>
<tr>
<td>Prepayments and accrued income</td>
<td>364</td>
<td>368</td>
</tr>
<tr>
<td>Lottery awards</td>
<td>3,165</td>
<td>1,482</td>
</tr>
<tr>
<td></td>
<td>6,274</td>
<td>3,929</td>
</tr>
</tbody>
</table>

All amounts shown under debtors fall due for payment within one year.

16 Cash at Bank and In Hand

<table>
<thead>
<tr>
<th></th>
<th>1999 (£000)</th>
<th>1998 (£000)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Unrestricted funds</td>
<td></td>
<td></td>
</tr>
<tr>
<td>General</td>
<td>156</td>
<td>293</td>
</tr>
<tr>
<td>Designated</td>
<td>376</td>
<td>2,712</td>
</tr>
<tr>
<td>Restricted</td>
<td>108</td>
<td>576</td>
</tr>
<tr>
<td></td>
<td>640</td>
<td>3,581</td>
</tr>
</tbody>
</table>
The bfi aims to pay all suppliers on agreed credit terms subject to satisfactory supply of goods or services. Normal credit terms are 30 days after receipt of invoice at the central Finance Department, 21 Stephen Street London. An analysis of payments during 1998-99 shows that average credit taken during the year was 42 days (1998: 47 days).

The bfi also has an unfunded liability to pay pensions to 46 former employees. The total actuarial valuation of this liability is estimated at £1,763,406. The annual cost of £130,000 falling due in 1999-2000 is included within other creditors, and the balance of £1,633,406 is included in provisions.

Analysis of Fund balances at 31st March 1999:

<table>
<thead>
<tr>
<th>General</th>
<th>Signated</th>
<th>Restricted</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>£000</td>
<td>£000</td>
<td>£000</td>
<td>£000</td>
</tr>
<tr>
<td>Tangible Fixed Assets</td>
<td>880</td>
<td>30,347</td>
<td>14,124</td>
</tr>
<tr>
<td>Investments</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Stock</td>
<td>452</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Debtors</td>
<td>3,309</td>
<td>1,055</td>
<td>1,910</td>
</tr>
<tr>
<td>Cash and bank and in hand</td>
<td>156</td>
<td>376</td>
<td>108</td>
</tr>
<tr>
<td>Current liabilities</td>
<td>(3,570)</td>
<td>(245)</td>
<td>(1,257)</td>
</tr>
<tr>
<td>Provision for liabilities and charges</td>
<td>-</td>
<td>(1,634)</td>
<td>-</td>
</tr>
<tr>
<td>Total</td>
<td>1,227</td>
<td>29,899</td>
<td>14,885</td>
</tr>
</tbody>
</table>

Note: The designated and restricted funds are currently fully committed. The Major Projects Fund provides matching funding for the IMAX® project and funding for other projects already approved. Restricted funds are committed as directed by the donors. General funds are available to fund revenue initiatives identified during the year and to provide a reserve against unforeseen costs arising.
20 Lease Commitments

Annual commitments in respect of operating leases payable in the year ending 31st March 1999 are as follows:

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Within 2 to 5 years</td>
<td>37</td>
<td>36</td>
<td>86</td>
<td>128</td>
</tr>
<tr>
<td>Over 5 years</td>
<td>72</td>
<td>192</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td></td>
<td>109</td>
<td>228</td>
<td>86</td>
<td>128</td>
</tr>
</tbody>
</table>

21 Taxation Status

The bfi is a registered charity and is not subject to corporation tax.

22 Summary of Grants, Donations and Sponsorship Received

Excluding the recurrent annual grant from the DCMS

During the year the bfi again received significant support from J Paul Getty KBE and the Governors have expressed their appreciation to a remarkable philanthropist for his generosity over many years towards every aspect of our work, in particular the preservation of the heritage of our national cinema.

Lottery awards are detailed in note 4.

Grants, donations and sponsorships during the year totalled £2,304k (excluding lottery awards). The bfi wishes to acknowledge its gratitude for this tremendous level of support from the following organisations, who have allowed the bfi to better carry out its mission:

- ABSA
- American Express
- Arts Council of England
- BSkyB
- BBC
- BBC Films
- BBC Radio
- British Animation Training
- British Telecom
- Canadian High Commission
- Carlton
- Carlton Screen Advertising
- Channel 4
- Channel 4 Animation
- Channel 5
- Charles Russell Solicitors
- Eric Anker-Peterson Charity
- De Moulpied Trust
- Dorothy Burns
- Dr. Martens (Airwair)
- Eidos Interactive
- Evening Standard
- Film Foundation Inc
- Gordon's Gin
- Granada Films
- IDATE
- ITC
- ITV
- Japan Festival Fund
- Judge Institute of Management Studies
- Lambeth Borough Council
- Lambeth EMP
- Marks & Spencer
- Midnite Express
- Milestone Film and Video
- Milllives
- New Covent Garden Soup Co.
- Office of Supervision
- Scottish Screen
- Skillset
- Sony PlayStation
- South London TEC
- Stella Artois
- The Guardian
- UK Arena
- University of Cambridge
- Westminster City Council
- Woolworths
- West Cornwall Cereals
- Zandra Rhodes

Included above is sponsorship of £14,000 received from ABSA under the ABSA Pairing Scheme. This matched sponsorship of £10,000 from Eidos Interactive and £4,000 from Carlton Film Distribution.

Five Year Summary (Restated)

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Incoming Resources</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Grant-in-aid</td>
<td>15,100</td>
<td>16,000</td>
<td>16,473</td>
<td>16,973</td>
<td>17,073</td>
</tr>
<tr>
<td>Other grants</td>
<td>984</td>
<td>1,502</td>
<td>1,299</td>
<td>818</td>
<td>3,489</td>
</tr>
<tr>
<td>Lottery funding</td>
<td>11,923</td>
<td>3,260</td>
<td>475</td>
<td>356</td>
<td>-</td>
</tr>
<tr>
<td>Investment income</td>
<td>338</td>
<td>394</td>
<td>434</td>
<td>437</td>
<td>330</td>
</tr>
<tr>
<td>Income from activities</td>
<td>9,374</td>
<td>10,965</td>
<td>11,681</td>
<td>12,520</td>
<td>9,710</td>
</tr>
<tr>
<td>Fundraising activities</td>
<td>1,320</td>
<td>833</td>
<td>939</td>
<td>1,200</td>
<td>-</td>
</tr>
<tr>
<td>Total incoming resources</td>
<td>39,039</td>
<td>32,954</td>
<td>31,301</td>
<td>32,204</td>
<td>30,602</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Direct charitable expenditure</td>
<td>26,683</td>
<td>30,594</td>
<td>29,964</td>
<td>30,424</td>
<td>27,639</td>
</tr>
<tr>
<td>Lottery applications</td>
<td>1,250</td>
<td>570</td>
<td>246</td>
<td>321</td>
<td>-</td>
</tr>
<tr>
<td>Fundraising and publicity</td>
<td>668</td>
<td>410</td>
<td>466</td>
<td>37</td>
<td>25</td>
</tr>
<tr>
<td>Management and administration</td>
<td>1,675</td>
<td>3,049</td>
<td>1,341</td>
<td>1,400</td>
<td>1,471</td>
</tr>
<tr>
<td>Total resources expended</td>
<td>30,306</td>
<td>34,623</td>
<td>32,017</td>
<td>32,182</td>
<td>29,135</td>
</tr>
</tbody>
</table>

| Net incoming/(outgoing) resources | 8,733 | (1,669) | (716) | 122  | 1,467 |

Staff Numbers:

Funded by DCMS

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>445</td>
<td>460</td>
<td>471</td>
<td>485</td>
<td>490</td>
<td></td>
</tr>
<tr>
<td>Other external grants</td>
<td>48</td>
<td>27</td>
<td>23</td>
<td>19</td>
<td>22</td>
</tr>
</tbody>
</table>