Fellows at 31 March 2000

Michelangelo Antonioni
Dame Peggy Ashcroft
Lord Attenborough CBE
Lord Bernstein
Bernardo Bertolucci
Sir Dirk Bogarde
Lord Brabourne
Sir Michael Caine
Marcel Carné
Gérard Depardieu
Clint Eastwood
David Francis OBE
Sir J Paul Getty
Graham Greene
Sir Alec Guinness
Leslie Hardcastle OBE
Sir Jeremy Issacs
Derek Jarman
Deborah Kerr CBE
Krzysztof Kieslowski
Elem Klimov
Akira Kurosawa
Verity Lambert
Lynda La Plante
Sir Sydney Samuelson CBE
Thelma Schoonmaker Powell
Martin Scorsese
Jean Simmons
Anthony Smith CBE
Dame Maggie Smith
Jeremy Thomas
Orson Welles
Robert Wise
Alan Yentob
Fred Zinnemann

Fellowships are given to individuals from around the world in recognition of their outstanding contribution to film or television culture.

A total of 50 Fellowships have been presented since this award was initiated in 1983, the bfi’s silver jubilee year; none was bestowed during 1999-2000. New Fellowships will be awarded in 2000-2001 and beyond.

www.bfi.org.uk

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24-hour bfi events line 0870 240 40 50
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**Introduction by bfi Chair, Joan Bakewell CBE**  
Director’s report by Jon Teckman

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Another key initiative is underway to develop an Internet outlet for our unique collection of film information and records. In a world of sudden Internet enterprises, we are grounding our plans in a steady and thorough understanding of our future market.

We also intend to strengthen the reputation of our Conservation Centre at Berkhamsted by keeping its procedures and technologies at the forefront of what is possible.

Finally, our most high profile undertaking so far – the building of a major bfi Film Centre as part of the South Bank redevelopment – is, at the time of writing, going forward with the design brief and the appointment of an architect expected soon. All these initiatives are in line with our agreement with the Department for Culture, Media and Sport (DCMS) and the recently formed Film Council.

The British Film Institute has a unique place in the world of cinema. Its range of activities is already extensive. Its staff are expert in their skills and dedicated to the objectives. I want to see more and more people enjoying what we offer.

Throughout the year I have benefited from the tireless support of my Deputy Chair, Eric Senat, and a keen and talented Board. Recently two of them, Charles Denton and Sarah Radclyffe, resigned following their appointment to the Film Council Board. Lord Dafydd Ellis-Thomas and Simon Olswang also left us. My thanks to them all.

In February 2000 the Board was also strengthened by the appointment of Jenny Abramsky, Terry Ilott, Nasreen Munni Kabir and David Kustow as new Governors.

Jon Teckman, as Director, now leads a bfi strong in purpose, united in enthusiasm and with a range of talents to match the scale of our objectives.
Aerial view towards the City of London highlighting the new bfi Film Centre location on the South Bank, between Hungerford Bridge and the BA London Eye.
Welcome to the British Film Institute’s review of 1999-2000.

I was appointed bfi Director in November 1999, succeeding John Woodward as he departed to become Chief Executive of the Film Council, the new Government-backed strategic agency responsible for developing the UK’s film industry and film culture. The previous 18 months – during which I served as Deputy Director – were a period of considerable change for the bfi. A comprehensive review of our activities, conducted in 1998, established for us a new direction, focused on educational priorities, and a new structure, with four operating departments – Education; Exhibition; Collections; Production – each charged with delivering improved services to the public in its specialist area.

1999–2000 was the first full year of operation for our four new departments – and the last, as our colleagues in bfi Production left us at the end of the year to join the Film Council. I would like to pay tribute to the bfi’s dedicated staff, who worked so hard to adopt the new structure and to create and implement a formidable range of initiatives after a prolonged period of uncertainty about the future. The following pages are full of the results of their efforts.

Today’s British Film Institute

The bfi is now the principal body delivering the Film Council’s film education and cultural objectives throughout the UK. We remain independently constituted as a Royal Charter body and a registered charity, overseen by our Board of Governors. Our grant-in-aid, amounting to approximately half our annual income, is now awarded by the Film Council, rather than directly by the Department for Culture, Media and Sport (DCMS). We wish the Film Council Chair, Alan Parker cbe, and John Woodward the best of success in the future and thank them for their adroit stewardship of the bfi.

Film directors who made early features or shorts for the bfi include:

- John Akomfrah
- Lindsay Anderson
- Simon Beaufoy
- Terence Davies
- Bill Douglas
- Stephen Frears
- Peter Greenaway
- Derek Jarman
- Issac Julien
- Patrick Keiller
- Shane Meadows
- Sally Potter
- Lynne Ramsay
- Tony Richardson
- Ken Russell
- Ridley Scott
- Tony Scott
- Sara Sugarman
- The Amber Collective
- The Quay Brothers

Farewell bfi Production

Starting in 1951 with the Experimental Film Fund, and now transferred to the Film Council, the bfi’s Production department kick-started the early careers of some of the UK’s most daring, influential film-makers. Our production catalogue, now a small but important part of the bfi’s extensive collections, reads as a ‘who’s who’ of ground-breaking British film talent, whose visions we helped bring to the screen.

With international awards heaped upon its latest works – Carine Adler’s Under the Skin; John Maybury’s Love is the Devil; Jasmin Dizdar’s Beautiful People – bfi Production went out on a high. A farewell party held at the Scala, King’s Cross, in March 2000 was an appropriately well-attended celebration of its innovation and success.

bfi presents ‘The IMAX Experience’®

In May 1999, the bfi London IMAX® Cinema opened to the public. A royal launch, attended by bfi Patron, HRH The Prince of Wales, took place on 11 June. Designed by Bryan Avery and located at the southern end of Waterloo Bridge, this 482-seat venue has helped to regenerate the capital’s fast-changing South Bank, home to the world’s largest concentration of arts and leisure facilities.

A £20 million project, including £15 million of National Lottery funding from the Arts Council of England, the cinema is now established as a London landmark. Its glass circumference houses a mural painted by Sir Howard Hodgkin, colourfully illuminated at night. Its soaring screen, the largest in the UK, allows us to show large-format films to audiences for the first time.

An early presentation, in Ernest Hemingway’s centenary year, was The Old Man and the Sea, featuring 22 minutes of oil-on-glass animation by the Russian artist Alexander Petrov. The film received its world premiere at the cinema’s royal opening and went on to scoop the Oscar® for Best Animated Short at the 2000 Academy Awards®. From January to April 2000, full houses experienced Walt Disney Pictures’ Fantasia 2000, shown exclusively in large-format, with accompanying educational activities, prior to a conventional 35mm release later in the year.

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With its operation and marketing outsourced to NMSI Trading, the commercial arm of the National Museum of Science and Industry, this cinema attracted a healthy 353,526 admissions in the year to 31 March 2000 (eleven months of operation).

Making film a focus on London’s South Bank

The IMAX® cinema is the latest in a succession of bfi developments on the South Bank, dating back half a century to the 1951 Festival of Britain. From this event emerged a legacy of two buildings: the Royal Festival Hall, headquarters of the South Bank Centre (SBC), and the Telekine, whose site was taken over in 1952 by the National Film Theatre (NFT), becoming the bfi’s first home on the South Bank. In 1988 we added the Museum of the Moving Image, followed by the riverfront Film Café in 1997.

In partnership with SBC, and working with other interested parties in the area, we are now seeking to make further dramatic improvements. After very extensive consultation, an overall masterplan for the site between County Hall and Waterloo Bridge has been devised by Rick Mather Architects. Published in draft form in February 2000, the masterplan incorporates a new bfi Film Centre, located by Hungerford Bridge and Jubilee Gardens, adjacent to the popular BA London Eye.

For the first time since the bfi’s inception in 1933, this Film Centre will enable our public services to be presented coherently within a single, highly accessible, state-of-the-art facility. We envisage it as the UK’s premier showcase for the moving image, serving this and future generations. Visitors may access under one roof:

- a new five-screen NFT
- an improved Museum of the Moving Image and separate temporary exhibition space
- an enlarged bfi National Library, including a ‘mediathèque’ with access to many moving image and sound clips
- more education and study rooms
- expanded catering and retail areas
The ACE-supported bfi London IMAX Cinema opened with the Royal World Premiere of *The Old Man and the Sea*. New-livery NFT banners on the South Bank. Computer-generated impression of the new bfi Film Centre entrance.
The new bfi Film Centre will give us the extra space sorely needed to present a greater range of educational activities and services to larger audiences. Detailed designs for the new building, incorporating a new headquarters for bfi staff, will be developed over the next year. Alongside these ambitious plans on the South Bank, we will also be looking to improve further the standard of care and access given to our collections at the J Paul Getty Conservation Centre in Berkhamsted, Hertfordshire.

Temporary closure of the Museum of the Moving Image
The Museum of the Moving Image was an innovative attraction when it opened, bringing alive the story of film and television for school parties and many other enthusiastic visitors. But, constricted by a lack of space on its site under Waterloo Bridge, it remained essentially unchanged. After careful deliberation, the bfi Governors agreed that the museum building should close to the public after 31 August 1999. A substantial closure period – prior to the opening of a new museum in the bfi Film Centre – will allow the completion of essential conservation work on some of the objects on display.

In the interim period, we will seize the opportunity to promote access to our museum collections UK-wide, rather than solely in central London. A touring exhibition, Movies on the Move, offering a mix of historical objects, milestone images and interactive displays, is in preparation. Meanwhile, our moving image education workshops continue in other locations, as does the excellent museum actors’ consultancy service.

Subject to planning permission and the outcomes of on-going public consultation, we anticipate that building work on the Film Centre will begin in 2003. Throughout the redevelopment process, the NFT will provide a continuous, uninterrupted service to its members and the public. The new building – presently estimated to cost approximately £50 million – requires the bfi to raise additional income, and over the next year a Development team will be recruited.

bfi goes digital
As well as ‘primary access’ to a broad spectrum of films, formats and materials, we are committed to providing greater public access to our knowledge and collections by harnessing the latest information and communications technologies. Foremost among these initiatives is Project Rosebud, an exciting plan to make bfi information and materials available on the Internet. We began to compile a business plan, to be used to attract potential investors, without whom we could not develop our various databases or digitise our holdings for effective use on the Internet (subject to copyright clearances).

We also started working with the systems consultant American Management Systems (AMS), to determine how best to manage our vast collections of information and materials, and to facilitate users’ access to them. Many bfi staff, whose jobs include creating, storing and managing data, have been involved in discussions with the AMS team.

We completely redesigned and expanded the bfi’s website (www.bfi.org.uk), and following the launch of the new site in November 1999 saw marked, and continuing, increases in the numbers of visitors. Dedicated online addresses – URLs – now apply to each of the bfi’s principal services – for instance, www.bfi.org.uk/filmcentre or www.bfi.org.uk/imax.

The website carried a substantial, exclusive feature on Fritz Lang to coincide with a two-month retrospective of Lang films at the NFT in January-February 2000, a UK re-release of You Only Live Once (1937) from bfi Collections and an article in our magazine Sight and Sound, which was itself given a contemporary new look to welcome the new century.

The website now forms part of bfi Knowledge, a newly-created section of our Education department, including bfi Online and research projects. bfi Online is a multimedia pilot, offering access to the bfi’s collections in digital form. With significant sponsorship support from Cable & Wireless, IBM, Granada, BBC, Canal Plus and Carlton International, the initiative was launched in May 1999 at the Broadway Cinema in Nottingham and the bfi’s London premises.

As we advance in the digital world, these pilots are providing much useful intelligence – in terms of use by members of the public and in educational environments – and complement the results of a university pilot which ended in July 1999.

We participated in two key research projects which reported in 1999-2000: The third report from the Television Industry Tracking Study; and the book TV Living, published by Routledge, which was the culmination of a five-year TV Audience Tracking Study. Both received wide press coverage, with particular attention paid to the perceived decline in ‘quality’ by television professionals.

The Ultimate Hitchcock
The bfi is often at its most effective when the departments collaborate seamlessly to make the best of a particular project. A fine example of such ‘pan-Institute’ co-operation was our celebration of Hitchcock’s centenary which, appropriately for the master of the macabre, fell on Friday 13 August 1999.

We were delighted to welcome Sir Alfred’s daughter, Patricia Hitchcock O’Connell, to London as an enthusiastic Patron of our Ultimate Hitchcock programme, which encompassed a comprehensive retrospective at the NFT; the UK-wide cinema (and subsequently video) release of his silent chiller The Lodger; a tour of several other films to regional cinemas; a new book of essays from bfi Publishing; a schools’ study pack produced with our partner organisation Film Education; and an informative supplement in Sight and Sound.

The whole programme was launched in spectacular style in June 1999 at London’s Gainsborough Studios, where Hitchcock made The Lodger and The Lady Vanishes, but which had stood unused by film-makers for 50 years. Generous co-operation was secured from the property’s current developer, Lincoln Holdings. Several actors and technicians from Hitchcock’s movies were reunited at the event, alongside many other film industry colleagues and members of the press. bfi Chair Alan Parker, a local lad, opened an exhibition at the studios celebrating Hitchcock’s early career; it remained open to the public for six months.
Patricia Hitchcock O’Connell with bfi Director, Jon Teckman, visits the bfi Stills, Posters and Designs Library (left) to mark the centenary of her London-born father, Sir Alfred.
Favourite films from poll to poll

In September 1999, we unveiled the bfi 100, a selection of 100 favourite British feature films of the 20th century – one of several celebratory lists published as the new millennium approached.

The bfi 100 was compiled from more than 25,700 votes cast by hundreds of members of the film and cinema industry UK-wide. Top of the poll came Sir Carol Reed’s The Third Man (1949), which happily had just been re-released in UK cinemas for its 50th anniversary, followed by works from 69 other directors. The list spanned seven decades, from 1935 to 1998, and was rightly promoted as a starting-point for discussion, rather than as an end to one.

Media interest in the bfi 100 was considerable and sustained. BBC2 screened three of the films on the Saturday after the list was announced, and BBC1’s Film 99 with Jonathan Ross ran an exclusive feature with clips from the ‘top ten’. The digital channel Carlton Cinema presented a season of six bfi 100 titles, while tie-in stickers appeared on Carlton’s qualifying DVD releases. From the list, the bfi subsequently issued brand new prints of Kes and A Matter of Life and Death, as well as the original Get Carter a few months previously.

Full details are available online at www.bfi.org.uk/bfi100, where members of the public continue to explore the list and pass comment. Further afield, we helped the British Council in Israel and Latvia to mount bfi 100 displays highlighting selections in their video libraries.

Enthusing the next generation of film-goers

In July 1999, we launched Making Movies Matter, the report of the Film Education Working Group. FEWG had been established by the bfi at the Government’s request, following the publication of the Film Policy Review Group report, A Bigger Picture, in 1998. Our on-going research into moving image-based teaching and learning helps us to lobby educational policy-makers to recognise the importance of ‘cine-literacy’, and we are now taking the lead in implementing recommendations of the FEWG report, which sets an agenda for the development of film education in the UK for years to come.

In autumn 1999, we linked up with Puffin Books (part of the Penguin group) to present Puffin on Screen, a celebration of filmed stories for 7–12 year-olds. The project comprised a well attended season of fantasy films, adapted from (or into) Puffin paperbacks, which played at cinemas UK-wide; workshops and talks delivered by writers, actors and film-makers; and competitions for children to win Philips televisions for their schools plus their own height in books.

Among the cinemas participating in Puffin on Screen were five Warner Village multiplexes. This association presaged our UK-wide Exhibition Strategy, which is now encouraging the widest possible range of cinemas to play the greatest possible variety of films. A new programming relationship was created with Odeon, as well as Warner Village, inviting audiences to go beyond the mainstream and explore a broader mix of international titles. This will be built upon in subsequent years.

We also embarked on a series of initiatives to establish cultural diversity as a core value across the bfi. We will seek to respond more effectively to the needs of the UK’s many and diverse cultures and communities, and to promote public access to film relating to these diverse cultures. Film lies at the heart of popular culture and we are committed to the principle of equality of opportunity to appreciate and enjoy all that it has to offer.

bfi Central Services

The reports of our operating departments follow. Within the bfi’s Central Services – the generic functions which help to make the whole organisation work – we began preparing to modernise and upgrade the bfi’s internal IT system; to move to an online accounting system; to review our staff management, development and remuneration procedures; and to give a more coherent, consistent identity to the bfi’s various marketing communications.

A vision for the bfi today

What I want the bfi to be is the organisation that anyone interested in film, television or other form of moving image, at whatever level of knowledge or expertise, comes to, to find out more about their area of interest.

Future challenges

At the turn of the millennium, the bfi faces one of the most exciting and challenging periods in its 67-year history. We must address fundamental issues about the way we deliver our unique portfolio of services to the widest possible audiences, at a time of astonishingly rapid technological and cultural change.

We are fortunate that Joan Bakewell agreed to succeed Alan Parker as Chair of our Board of Governors: she is a constant guiding light without whose talents the bfi would be substantially poorer. I am extremely grateful to Joan and all her colleagues on the Board who have worked tirelessly in support of the bfi; to Richard Collins, who was promoted in January 2000 to Deputy Director and still continues to oversee the Education department; to the rest of my senior managers; and to all the bfi’s knowledgeable, enthusiastic staff.

With such a strong team in its corner, I am confident that the bfi will deliver the Film Council’s goals for film education and offer many more people around the UK opportunities to experience, enjoy and discover more about the fascinating world of moving images. Focused on our targets, we look ahead with determination and confidence.

JON TECKMAN
bfi Director

Broadcasters Gyles Brandreth with Max Reed, Sir Carol’s son, at a bfi gala screening of The Third Man, which topped the bfi 100 poll
A host of stars (clockwise from left): Powell and Pressburger’s A Matter of Life and Death; Orson Welles in The Third Man; Graham Cole of ITV’s The Bill and representatives of Penguin Children’s Books celebrate with the winner of the bfi’s Puffin on Screen design competition at Waterstone’s, Piccadilly; Samantha Morton in Carine Adler’s award-winning debut Under the Skin from bfi Production.
Education lies at the heart of the bfi with its overall mission to foster a greater understanding and appreciation of the moving image.

The Education department plays a pivotal role in accomplishing this and encouraging life-long learning about the moving image.

Specifically, bfi Education aims to:

- raise standards in the teaching of, and learning about, film, television and the moving image both inside and outside the classroom
- influence educational policy makers on the importance of ‘cine-literacy’
- carry out research into moving image based learning
- make its activities available to all throughout the UK

Headed by Richard Collins, the department strives to achieve these aims through a wide range of services and activities.

The bfi National Library houses one of the world’s greatest collections of printed information on film and television.

SIFT (Summary of Information on Film and Television) at the bfi National Library is the biggest, and probably the most authoritative, digital database on film and television in the world. It offers extensive data and references on more than 600,000 film and television titles and 750,000 personalities with a flexible range of searching options.

bfi Education Projects focuses on influencing policy makers, and supporting teachers by offering training programmes, curriculum guidance and educational resources. The bfi Education Projects Development Unit arranges events and activities at venues UK-wide for both teachers and students at all stages of formal and informal education.

Sight and Sound is the newly re-designed, authoritative monthly film magazine, for anyone seriously interested in the moving image.

bfi Publishing produces a range of books on film and television, including the indispensable bfi Film Classics and bfi Modern Classics series.

bfi Website (www.bfi.org.uk) – re-launched in November 1999 – is the handiest way to access the spectrum of bfi services outside London. It is an attractive and informative site, with up-to-the-minute information, and is a comprehensive source of material on film and television.

Performance/revenue targets for 1999-2000

The department exceeded its revenue targets for the year, largely due to the exceptional performance of one of its two major businesses – bfi Publishing, which exceeded its sales target by 4% (or 3,000 copies). Sight and Sound, the department’s other substantial commercial concern, also had a good year, only falling slightly short of its sales target. Both of these publishing activities operate in extremely competitive markets.

bfi Education under-performed, but not by much, on some of its quantitative Key Performance Indicators (KPIs). Nevertheless, with the exception of an overspend on the Film Education Working Group (FEWG) report, Making Movies Matter, following a decision to print and distribute 2,000 more copies than originally planned, bringing the total to 7,000, the department more than met all the financial indices established for it.

As well as the sales by bfi Publishing, 35,000 copies of books were distributed free with copies of Sight and Sound. Many sales were to schools and therefore achieved a readership more extensive than the units sold. 27 titles were published during the year. bfi Publishing had its best year yet for sales of foreign language rights. Eight titles were sold to publishers in Spain, Germany, Italy and Turkey, and Chinese translation rights to The Cinema Book 2nd Edition were also sold.

3,000 education packs (triple the target) were distributed to schools and colleges, including those produced in partnership with Film Education, the external body funded by the UK cinema industry. A total of 209 teacher training places were achieved during the year (target: 150). This figure represents teacher training in moving image education on Open University and Middlesex University courses and INSET days.
Activities during the year

**bfi Publishing**'s new titles included:

*The Cinema Book 2nd Edition*, a revised and updated edition of a work that has already decisively shaped film education in the UK. This new edition, released in a print-run of 6,000 copies in October 1999, was so successful that it needed reprinting within six months.

*British Cinema of the 90’s*, examining the UK’s most recent decade of cinema history, sold more than 1,000 copies in its first two months of publication (January and February 2000).

*Taxi Driver – bfi Film Classic*. The publication of Amy Taubin’s examination of Taxi Driver marked the fiftieth publication in the bfi’s landmark series. A 50 Film Classics promotion ran in stores UK-wide and helped to generate over 3,000 sales in March 2000 alone.

*The Films of Fritz Lang*. This major new study of Lang’s films by celebrated US academic Tom Gunning supported the Lang season at the National Film Theatre (NFT) in February 2000, along with Anton Kaep’s study of Lang’s M in the bfi Film Classics series.

*bfi Education Projects* publishes resources for teaching and learning in print, video and electronic media, with colleagues, such as bfi Video Publishing and external partners. Examples of work carried out with colleagues during the year in other sections of the bfi are the annual short courses in film magazine journalism and in cultural film programming with *Sight and Sound* and the Exhibition department’s Programming Unit.

Each year, Education Projects trains teachers in the theory and techniques of teaching about the moving image in long-distance learning courses accredited at Master’s Level. One of these courses is with the Open University, one is with Middlesex University.

In-service training days for teachers are also held throughout each year and across the UK. Education Projects organised the annual 3-day media studies conference in July 1999 aimed at A-level teachers. An important part of this conference involves giving teachers the opportunity to listen and talk to people who work in the media, such as producers, writers and directors. *In Focus*, a regular moving image media newsletter, is also published and circulated to schools across the UK.

*bfi National Library* – the Library’s range of study guides not only supports the use of its own collections, but also provides entry points to other library collections. In 1999-2000, these included bibliographies of Alfred Hitchcock and Fritz Lang and the following 16+ study guides: Censorship, War Films, Shakespeare and Modern Noir.

**UK-wide bfi – aiming to bring bfi Education to users all over the UK**

The bfi funds Regional Arts Boards and Media Development Agencies in England and Wales to provide and promote moving image education. bfi Education is also actively continuing to build on its established links with the Northern Ireland Film Commission (NIFC), Scottish Screen, the Association for Media Education in Scotland and Cinemagic, an annual film festival for young people in Northern Ireland.

In December 1999 at the Nerve Centre (an arts and media centre) in Derry, bfi Education and the NIFC jointly mounted a one-day forum with senior public servants, film and television teachers, educational policy makers and moving image educationalists. The aim of this forum was to promote and progress moving image education across the UK.

**Fostering local collaboration to pool resources and develop activities throughout the UK**

Each member of staff in the Education Projects Development Unit has responsibility for contact with cultural cinemas and other arts venues in a specific region or nation, and is working with them to support the development of venue-based moving image education UK-wide.

This includes working with regional partners to tour suitable curriculum-related education projects originating from the unit’s growing stable of events. These actor-led sessions, based in cinema auditoria, are supported by the bfi’s teaching and learning resources and teacher preparation meetings. One such activity was **Black in the Frame**, which will continue to tour throughout 2000. Aimed at A-level students, it explores the history of black representation in film through drama and includes unique access to film material from the bfi’s collections.

*bfi Education Projects* also works strategically with selected Government funded educational initiatives such as Study Support and Education Action Zones, and with other funders such as the Regional Arts Boards, to set up partnerships and enhance moving image education. An example of this type of activity was the Devon Cine-literacy Partnership. Education Projects helped to set this up in 1999 (launched in March 2000) with the Local Education Authority and the South West Media Development Agency, to work with schools, cinemas, workshops and the Bill Douglas Centre – a museum, library and research centre at the University of Exeter – to develop moving image initiatives both in and out of schools.

In 1999-2000 the bfi began to make SIFT available from terminals outside its premises. There are plans to build on the successful pilot installation of a working SIFT terminal in the National Library of Wales, Aberystwyth, by installing terminals in partner public access libraries in England, Northern Ireland and Scotland. SIFT information was also made available by licensing some of the data to Bell and Howell Information and Learning (through its subsidiary Chadwyck Healey) for sale in CD-ROM form as Film Index International. Journal article requests, which increased during the year (1999-2000: 49,172; 1998-1999: 40,963), based on reference data in SIFT and Film Index International, are fulfilled from the Library’s collections. These are delivered to other libraries anywhere in the UK through the British Library’s document supply scheme.
The eyes have it in *Sight and Sound*.

*bfi* Online pilots digital access to the *bfi*’s collections.
The **bfi National Library** took the lead in establishing a network, The Library and Information Plan (LIP), of UK libraries with significant moving image book and journal collections. The first meeting of LIP took place in November 1999. Members of this network will co-operate in building and sharing their collections and in providing information on resources to library users. Other collaborative initiatives during the year included *Music and the Movies*, which provided a range of exhibits drawn from the Library's collection and was on show at public libraries in London and Lancashire.

The new **bfi website** ([www.bfi.org.uk](http://www.bfi.org.uk)) is a major information bank and tool, bringing support and services to anyone in the UK or overseas with Internet access. The UK has more Internet users than any other European country.

The website is the most significant, but by no means the only, initiative which demonstrates the bfi's commitment to developing itself as a 'virtual bfi'; accessible to all without the need physically to travel to London. Fast to load and navigate, with intelligent use of graphics, supporting layout and orientation, it is also available in text-only format, which complies with international guidelines on access for the disabled. Users can download the full text of a number of bfi educational publications including study guides; check screening times at bfi assisted regional cinemas; and search catalogues of available film prints. Regular features showing the bfi's activities around themes and film-makers include content exclusive to the web.

During one month as many as 1,500 publications may be downloaded – compared to fewer than 1,500 hard copies purchased from the Library in one year.

By the end of 1999-2000 the site had more than 1,000 static pages, and over 4,000 pages generated from databases. The most popular areas are the NFT pages, the bfi/Skillset database of short courses and *Sight and Sound* magazine. The site's busiest time of day is 2pm, UK-time.

Not surprisingly users in the UK visited the site most frequently during the year, followed by those in France, Australia, Japan and the United States.

**bfi Publishing** distributes its titles to approximately 1,600 UK bookshops or institutions. Nearly 90% of the customer list live outside London. Ties with international publications were expanded, bringing thoughtful and well-researched content to a non-English speaking readership. *Sight and Sound*'s existing collaboration with KINO magazine in Korea was joined by a similar arrangement to make *Sight and Sound* material available in the Indian market through a new title called *Lights, Camera and Action*.

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**Direct Provision**

The **bfi National Library** reading room, open to annual passholders and day visitors, is frequently full to capacity. The library's information service responds to telephone enquires from the public and subscribers, as well as queries via letter, fax and e-mail. Approximately 150 enquiries are received and dealt with each working day.

**The bfi Education Projects Development Unit** presents workshops, performances and animation educational activities for schools, families and the public at the NFT and other venues. For example, *Entertaining the Nation* is a primary schools project (key stage 2) specifically devised to support the History curriculum. In this drama-based workshop, actors in role as a 1940s Odeon commissionaire and usherette take pupils in to the world of a children's cinema club to enhance their knowledge of war-time Britain, and particularly the impact of evacuation and rationing. The drama, which includes film material from bfi Collections, was recently adapted for a family audience in Birmingham, where archive material about local cinemas was incorporated.

A strong strand of this work was the education events closely linked to NFT seasons, scheduled in conjunction with the programme planning team. Events ranged from master-classes to introduced screenings, seminars and discussions, such as the *Puffin on Screen* activities in autumn 1999.

*Sight and Sound* launched a series of focus groups to take into account the views of the magazine's readers as well as those who don't yet buy it. The groups have produced...
Reading movies: *bfi* Fellow Martin Scorsese's *Taxi Driver* was the subject of the 50th *bfi* Film Classic, one of a range of new *bfi* titles published this year.
interesting comments on the style and content of the magazine, and have reinforced our readers' opinion that Sight and Sound is a unique publication.

Focus groups work hand in hand with the magazine’s more factual readership surveys which cover all aspects of the publication and are carried out annually.

In April 2000 film director Cameron Crowe said of the magazine, ‘Sight and Sound is a bracing hit of cinema... without all the industry gossip and shoulder rubbing that dampens what loving movies is all about’.

Policy Work

The department’s biggest achievement during the year was the publication of Making Movies Matter, the report of the Film Education Working Group (FEWG), for which bfi Education provided the secretariat. FEWG was set up following publication of the Film Policy Review Group’s report, A Bigger Picture. Around 7,000 hard copies of Making Movies Matter were distributed and about 1,600 downloaded from the bfi website.

The Rt. Hon. Chris Smith MP, Secretary of State for Culture, Media and Sport, launched Making Movies Matter at a bfi reception in July 1999 and FEWG’s recommendations informed much of the Education department’s activities since then.

Following up on FEWG, bfi Education is working with the Department for Education and Employment, the Qualifications and Curriculum Authority, the Teacher Training Agency and other leading agencies, to implement FEWG recommendations in England. It is also working with the screen agencies in Scotland, Northern Ireland and Wales to explore ways of best responding to the educational policies of the UK’s devolved assemblies as these develop.

Following joint seminars with the National Literacy Strategy regional directors and with the British Educational Technology and Communications Agency, bfi Education is developing research and resource initiatives which will establish more clearly the role of both critical and creative work with the moving image at primary level in enhancing children’s wider literacy.

Members of the department acted as assessors on UK and European Union research programmes, gave expert advice to UK and overseas Governments, and handled official enquiries on education and moving image media policy.

Cultural diversity

The bfi is committed to cultural diversity. The following are examples of this core value being put into practice by the Education department in 1999-2000:


Sight and Sound featured work on Chinese cinema, black and Asian cinema, women directors and gay cinema. 25% of its feature content in 1999 was devoted to culturally diverse topics.

bfi Education supports Black Film Bulletin. The department’s direct provision to schools and educational groups foregrounded black representation in the acclaimed workshop format, Black in the Frame.

The bfi National Library produced a special issue of its holdings on black and Asian film and television.
Diverse choices promoted by bfi Publishing

A wizard performance by Andrew Ashmore of the Museum Actors Consultancy at the NFT during the bfi's Puffin on Screen celebrations
Exhibition

The bfi Exhibition department offers UK audiences access to the broadest range of British and world cinema and moving image culture.

bfi Exhibition aims to:

- promote access to and appreciation of the broadest possible range of cinema and television by developing bfi Exhibition programmes throughout the UK
- promote and deliver educational activities to complement screenings, to achieve their full educational and learning potential
- provide these activities to the widest range of audiences, specifically in the context of the bfi's cultural diversity aims
- to provide comprehensive information about film, television and moving image culture throughout the UK for exhibitors, distributors and audiences

Headed by Adrian Wootton, bfi Exhibition comprises:

The bfi National Film Theatre (NFT)
on London’s South Bank. The NFT presents an enormous range of films with specially programmed seasons based on a director, actor, country or genre, giving audiences a unique insight into the world of film.

London Film Festival (LFF)The annual LFF, in its 43rd year in November 1999, is organised and programmed by bfi Exhibition. For two weeks in November approximately 160 features and 75 short films, encompassing the best of world cinema, are screened at the NFT, Odeon West End in Leicester Square and other venues across the capital.

London Lesbian and Gay Film Festival (LLGFF)The department also runs the LLGFF, giving audiences the chance to see the best that is new in gay and lesbian experience from around the world.

Regional Film Theatres (RFTs)The department supports a network of independent local cinemas across the UK. As well as providing financial assistance, bfi Exhibition offers cinema managers and staff advice on activities such as programming and booking films, marketing and publicity.

Cinemas, festivals, film societies, special cinema projectsThe department spends £1.8m on funding a broad range of exhibition activities throughout the UK. Working with its many partners, the department helped to screen films to audiences of over 1,800,000 during the year.

Performance targets for 1999-2000bfi Exhibition more than met its audience targets for the NFT and the festivals. Both the LFF and LLGFF enjoyed record attendance figures this year.

The response from audiences to the new programme and new-look NFT was so enthusiastic that its admissions and revenue targets were met by the end of February 2000. By the end of the year, total ticket sales of 223,566 exceeded the original target by more than 10%.

Annual membership of the NFT was very slightly under target, but the variance was within acceptable limits (32,065 achieved - target was 33,000).

Whilst the number of admissions to RFTs (1,323,818) was below target (1,550,000), this was not due to under-performance. The reason was the reduction in the number of clients serviced by the bfi compared to the previous year (on which the 1999-2000 target was based). If this is factored in, then the performance of the RFTs in 1999-2000 is 1.6% ahead of target.

New initiatives during 1999-2000

Broadening access was Exhibition’s key theme for 1999-2000: access to a different range of films, and for a wider range of audiences. The UK Cinema Exhibition Strategy document was published in June 1999 after extensive research and consultation, with the aim of increasing access via new partnerships between the cultural and commercial sectors. The first of these, bfi at Odeon, was launched in March 2000.

The NFT’s new programme strategy was published in October 1999, with the aim of making the NFT more relevant and accessible to a wider range of audiences. It was implemented from January 2000: the new programme was combined with a re-launch campaign to reach new cinema fans.

A further theme for the year was the embracing of new technologies and their impact on the exhibition sector; from exploring the impact of digital projection, to digitising the department’s film booking service.

New collaborations and new partnerships took many forms, from American Express, sponsors of the London Film Festival, to BAFTA, co-presenter of the Richard Attenborough Lifetime Achievement Award in January 2000.

Planning for the future – in particular, the department addressed the long-term health of the independent exhibition sector, with a major review of the bfi’s funding patterns linked to the UK Cinema Exhibition Strategy.

Browse the benefits of NFT membership at www.bfi.org.uk/nft
Travel beyond the mainstream with stars including Kate Winslet via bfi-programmed Odeon screens
NFT

New programme strategy
Early in the year, the NFT's new programming team put together a blueprint for a simplified, clearer film programme. The new strategy aimed to build on the strongest features: major seasons, extended runs of new or re-released films, Guardian Interviews and special previews.

Essential Cinema: NFT re-launch
The programme strategy was complemented by a re-positioning campaign for the NFT. The new programme was announced to a large group of UK and international journalists in November 1999, together with a new logo, a new look for the building, and a re-designed monthly programme and publicity materials. This was followed by a poster campaign on London Underground, using the new copy line Essential Cinema, and promotions with: Metro, Empire, Heat, FHM, Arena, The Face, XFM, Borders Bookshops, the Tate, the Hayward Gallery and many others.

Major seasons
The most ambitious projects of the year included: a review of Iranian cinema; B Reel: Icons of the Underworld; Alfred Hitchcock; Stanley Kubrick; and Fritz Lang.

Iranian cinema
Iranian cinema is among the most widely hailed of the 1990s, with Iranian directors being showered with awards from international festivals. Through June and July 1999, the NFT presented a major two-month season celebrating Iranian cinema’s artistic vibrancy, and introducing many remarkable film-makers to the UK for the first time. The season was created in partnership with the Iranian Heritage Foundation, supported by Iran Air, and featured 50 films and events, an exhibition of paintings and a conference with the School of Oriental and African Studies.

B Reel: Icons of the Underworld
A programme of UK and US classic and contemporary crime films was created as part of a major partnership with Budweiser and The Observer. The season was launched at Shots in the Dark, Nottingham's crime and mystery festival, and was followed by a UK-wide cinema tour culminating in the NFT screenings and a Guardian Interview with veteran crime author Mickey Spillane.

The Ultimate Hitchcock
In August 1999, as part of the bfi’s Ultimate Hitchcock centenary celebrations, the NFT launched its mammoth Hitchcock retrospective, the centrepiece of which was the Guardian Interview with Farley Granger and Patricia Hitchcock O’Connell.

The season was curated by noted academic Charles Barr, who gave the opening address, and was supported by a range of academic events. The participation of all bfi departments in this project reaped rewards with excellent audiences for bfi Collections’ new print of the rarely seen The Man Who Knew Too Much, and a performance of The Ring with a new score by Neil Brand, commissioned by bfi Video. The Ultimate Hitchcock secured more media coverage than any season in the last ten years and response from audiences of all ages was tremendous.

Kubrick
In September 1999, traditionally the NFT's busiest month, another highlight of the year took place: a Kubrick season, in collaboration with Warner Bros. and the Kubrick estate. The first public screening of the new 70mm print of 2001: A Space Odyssey, a Treasures print from the National Film and Television Archive, was the flagship event for the programme at which Sir Arthur C Clark was the special guest. Journalists attending a press screening were also able to enjoy an introduction from the film’s star, Keir Dullea.

Fritz Lang
In January and February 2000, the NFT mounted a retrospective of the work of Fritz Lang. This was the first at the NFT in 20 years, and included recently unearthed ‘lost’ treasures, rare interview footage with Lang himself, and Metropolis Day in which two versions of his classic were screened and studied. Linked to education activities, a bfi re-release of Scarlet Street, and two bfi Publishing titles – The Films of Fritz Lang by Tom Gunning, and Lang’s M in the bfi Film Classics series – the season achieved rave reviews in the press, and excellent attendance figures.

First runs
During the year, the department developed its policy of presenting first and extended runs of films which may not otherwise reach UK screens. A number of successful collaborations with bfi Collections led to popular screenings of titles including: South, the film of Shackleton's tragic expedition to the South Pole; the British gangster classic, Get Carter, starring Michael Caine; as well as the Hitchcock rarity, The Man Who Knew Too Much. Among the discoveries made at international film festivals was the remarkable Turkish film, Journey to the Sun, screened to universal press acclaim, which went on a small tour of independent cinemas UK-wide.

Guardian Interviews and Special Events
The partnership with The Guardian, sponsor of the ever-popular interview series, entered its 19th year with an international range of stars and directors including: Kenneth Branagh; Abbas Kiarostami; Mickey Spillane; Antonia Bird and Robert Carlyle; Farley Granger; Tim Roth and Ray Winstone; Jane Campion; Steven Soderbergh and Richard Lester; Tim Burton; Alan Parker; Neil Jordan; Ralph Fiennes and Stephen Woolley; Denzel Washington and Norman Jewison; and Luc Besson.

Membership and Audience Development
London students were a key target group throughout the year. The department initiated a direct selling campaign in student media, focused on 17 London colleges. This proved to be effective with over 3,000 joining the NFT as student members. Work continued throughout the year with a network of voluntary NFT representatives on campus, building on the enthusiasm for student membership, to generate grass roots support for the NFT and to distribute publicity within their colleges.

The department extended this student forum idea by introducing a members’ forum in 1999-2000. The members’ forum is a team of volunteer members who meet regularly with bfi Exhibition's programme and marketing staff in order to exchange views and advice on a range of NFT issues. A great deal has been learned from this group; the forum will continue for the foreseeable future and the department will look at ways of extending it.
Essential cinema: the NFT’s Iranian season; South Bank posters; B Reel’s urban gangsters; Kubrick’s 2001; a major Lang retrospective (the director, above, is seen on the set of *Scarlet Street* with Joan Bennett and Edward G Robinson); NFT programme booklets every month
There are also plans for a Junior NFT users’ group. bfi Exhibition’s development strategy identifies children and young people as an audience that needs to be built and this user group will help to identify the best ways to develop its services for children. Activities in 1999-2000 included a season and tour of Puffin on Screen titles, and the regular Junior NFT weekend screenings, with a new ticket price of just £1 for children.

Customer care was also developed in 1999-2000. A new training programme for all box office and front of house staff was created, and the results will be monitored year on year by a customer satisfaction survey. Improvements were made to access for the disabled, and a guide was produced for disabled film fans in collaboration with Artsline.

**Cinema Services**

Through the Cinema Services section, bfi Exhibition administers funding and support for a wide range of partners. These include a network of independent Regional Film Theatres with audiences this year of 1,320,808, and regional film festivals with audiences of 135,000.

In total, this section administers grants and funds of £1,800,000. In addition, Cinema Services provides guidance and advice, programmes a series of film tours around the UK each year, and offers marketing support to these and many other partners.

The year saw the start of several new initiatives: the UK Cinema Exhibition Strategy; a new festivals fund; and new partnerships across the exhibition sector.

**UK Cinema Exhibition Strategy**

In June 1999, the UK Cinema Exhibition Strategy was approved by the bfi’s Governors, following extensive consultation with both the cinema and media industries. This strategy is focused on broadening access, both in terms of the range of films exhibited, and the range of audiences. The key recommendations of the strategy include: investigating new partnerships and reviewing existing ones; undertaking a greater advocacy role; creating a co-ordinated audience development plan; and streamlining bfi funding application procedures.

**Funding review**

During the winter of 1999, Cinema Services commissioned a wide-ranging review of its existing funding relationships. The results, to be published in summer 2000, will inform our financial planning, our approach to new and existing partners, and the streamlining of our procedures.

**New Festivals Fund**

A significant new funding development for 1999-2000 was the creation of a £100,000 Film Festivals Fund. The first awards were made in May 1999 to a total of 24 projects. In March 2000, the second round of grants was announced, with an increased fund of £125,000. Awards from £1,000 to £20,000 were offered to 22 organisations as diverse as the London Turkish Film Festival, Queer Up North and the Sheffield International Documentary Festival.

**Regional Exhibition Project Fund**

The response to the Regional Exhibition Project Fund of £30,000 was tremendous with some 60 applications, all of a high standard. The panel was pleased to offer assistance to 13 of the 60 projects around the UK; support for training placements, programme and marketing enhancement, and education was also offered.

**Pilot Projects and Regional Partners**

During the year, Cinema Services also worked with partners to develop the exhibition sector. With the Arts Council of England, the section developed projects including Schools in Cinemas, which looked at the practical barriers of school visits to cinemas, and Talking Images, a pilot pre-recorded audio description system. The section also worked closely alongside the Regional Arts Boards, Media Development Agencies and Lottery fund distributors.

Cinema Services also collaborated with Birkbeck College’s MA programme which offers bursaries and training in film programming to 27 students from a range of academic and exhibition backgrounds, and hosts a cultural cinema course each year.

**Touring programmes**

Programming expertise is a particular strength of bfi Exhibition, and is offered to the network of bfi-supported cinemas in the form of programme advice and touring film packages. During the year, over 15 themed packages of films toured the UK. These included rarities, classics of world cinema and discovering new film-makers, with complementary education work.

Major tours included:

- **B Reel: Icons of the Underworld**, British and US gangster titles screened in collaboration with Budweiser and The Observer;
- **Puffin on Screen**, a tour of fantasy films for children to 25 cities UK-wide;
- **The Ultimate Hitchcock**, a tour of 12 classic Hitchcock titles, marking the centenary;
- **Pale Fire: the Cinema of Robert Bresson**, a tour of 7 Bresson films to 7 cities;
- **Visions of Norway**, a panorama of 16 recent Norwegian films, visited 23 cities in the UK and Eire;
- **Iranian Cinema**, 10 titles played in 8 cities, including a children’s programme;

There were many more: Sheffield International Documentary Festival (10 cities); Brief Encounters shorts festival (10 venues); Ernie Gehr (4 venues); French Film Festival (5 venues); Italian Festival Classics (10 venues); and the British Animation Awards, which toured in spring 2000.

**New partnerships**

In March 2000, Odeon Cinemas became the first of the bfi’s new exhibition partners. This relationship means that from April 2000, bfi Exhibition will be programming screens in eight Odeons: in Birmingham, Bournemouth, Cheltenham, Epsom, Guildford, Ipswich, Liverpool and Maidstone.

More cities will follow later in 2000, and the department will seek out additional partnerships in this sector.
Film seasons devoted to Bresson and Hitchcock captivated audiences at the NFT and UK-wide.
Exhibition

Summary of Key Performance Indicators 1999-2000

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<td>Festivals attendances</td>
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<td>Film Café customers</td>
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Festivals

London Lesbian and Gay Film Festival
This year’s LLGFF, the 13th, was very well received with record attendance figures. The festival had a diverse programme of new feature films, world premieres, shorts, retrospectives (including television material) and special events.

The LLGFF got off to an excellent start with a screening of *High Art*, introduced by the producer Dolly Hall, at the Opening Gala in the Odeon West End. The festival maintained its West End profile with screenings at the Curzon Soho to complement those at the NFT on the South Bank. Closing Night, also held in the West End, saw a presentation of the acclaimed British feature *Get Real*, attended by the writer, producer and several cast members. The highlight, and fastest sell-out, was the camp extravaganza *Singalonga Sound of Music*, at which a euphoric audience, aged between 4 and 70, and dressed as goatherds and nuns, fulfilled their musical fantasies in NFT1.

As always, the 1999 festival was enhanced by the generous support of a wide range of sponsors, partners and volunteers. Channel 4 and Millivres were sponsors; Diva, Gay Times and the Pink Paper provided support as media partners. The festival attracted unprecedented coverage in both specialist and mainstream media.

The LLGFF welcomed 150 film-makers and industry delegates from around the world. Previous admissions and revenue records were broken: box office was up by 10% with over 22,000 ticket sales and 30 sold-out screenings.

When the LLGFF is over in London, the Festival on Tour begins. From May to September 1999, a showcase of features and shorts travelled to 24 cities across the UK and Eire. Two features from Canada topped the bill: the festival audience winning movie, *Better Than Chocolate*, and the delightful *Beefcake*. A European flavour pervaded elsewhere with a Spanish feature, *Beloved Friend*, and a programme of French shorts. The tour was supported by Channel 4 and complemented by education events in collaboration with the host venues. This is always one of the most successful *bfi* touring programmes, this year reaching audiences of over 4,800.

London Film Festival
During each year, the *bfi*’s LFF team view some 2,000 films from over 50 countries, selecting the very best. Each November, more than 100,000 people view the results. Audiences from throughout the UK travelled to London to enjoy the best in British and world cinema, from 3-18 November, when the 43rd festival was staged at 15 venues across London including: the NFT, Odeon West End, Odeon Leicester Square, ICA, Cine Lumière, Ritzy Brixton; and Lux Hoxton.

In total, 160 feature films and 75 shorts were screened, in addition to a unique range of special events, *Guardian* interviews and educational activities. With 250 film-makers appearing at the LFF, it is almost impossible to select highlights. Nevertheless, the *Guardian* interviews were particularly special with guests such as: Tim Robbins, Susan Sarandon, Spike Lee and Jim Jarmusch.

There was also a tremendously exciting crop of young cinema talent from around the world. These included first time British director Sam Mendes introducing his film *American Beauty* at the Closing Gala.

Like *American Beauty*, which went on to win five Academy Awards®, three Golden Globes and six BAFTAs, many other titles premiering in the LFF were garlanded with the highest honours at the world’s most prestigious award ceremonies. Others included: Mike Leigh’s *Topsy Turvy* (two Academy Awards® and a BAFTA); Spike Jonze’s *Being John Malkovich* (BAFTA), *The Cider House Rules* (two Academy Awards®); and Kimberley Pierce’s *Boys Don’t Cry* (one Academy Award® and one Golden Globe).

Press and industry support was excellent. In addition to the 250 visiting film-makers, 600 national and international press delegates and 500 industry delegates attended. A new delegate centre was created at the NFT and proved to be popular. Access to the festival for the disabled was improved.

Sponsors and partners
The LFF would not be possible without the help and support of around 30 sponsors and partners. American Express returned as Principal Sponsor for a third year, and the Evening Standard as Major Sponsor for the 13th year. American Airlines, as a Main Sponsor, provided invaluable help in flying filmmakers from around the world to and from the festival, while Sky Premier was welcomed as a new Main Sponsor.

London Film Festival on Tour
In the two weeks following the LFF, the London Film Festival on Tour travelled to 16 venues in 10 cities across the UK. The tour was presented in association with BT (Main Sponsor); Odeon Cinemas in Brighton, Bristol, Cardiff, Glasgow, Liverpool, Manchester, Newcastle, Norwich, Nottingham and Sheffield; and other venues. Audiences of around 5,000 enjoyed a taste of the London festival, with a cross-section of some 20 titles, specially created education events and special guests including Brenda Blethyn and Michael Winterbottom.

Overall, these festivals attracted 134,662 admissions, exceeding target by 10,662, and establishing a new record for the *bfi*. In addition, *bfi*-supported regional festivals enjoyed a total of 123,033 admissions this year.
Distinguished judging panel for the bfi Sutherland Trophy, awarded to the director of the best first feature film (Lynne Ramsay for Ratcatcher), at LFF 1999.
This was a year of considerable achievement, as access to the bfi’s collections for an ever-broader audience continued to expand.

Notable successes included the release of the bfi’s first DVD and more bookings of film prints to venues UK-wide. The care of the collections, which underpins this access and much of the work of the bfi as a whole, was advanced by the publication of the first part of the department’s Collections Management Plan, particularly its Acquisitions and Disposals Policy. Perhaps the greatest change this year was the temporary closure for redevelopment of the Museum of the Moving Image, largely unchanged since it opened in 1988. Museum-style access to the collections continues via a range of exhibition and education initiatives, and in the development of the UK-wide touring exhibition, *Movies on the Move*.

**bfi Collections aims to:**

- collect, preserve and share the UK’s principal moving image collections, making them widely accessible to the public
- care for the UK’s moving image heritage to the highest professional standards
- facilitate the use of the bfi’s collections for educational purposes UK-wide
- develop an extensive knowledge of the collections and ensure that this is documented for current users and future generations

Headed by Caroline Ellis, the department has a special role as guardian of the UK’s moving image heritage - a reflection of the lives of, and a learning tool for, everyone. The bfi’s collections, started over sixty years ago, now contain more than 275,000 film titles and 200,000 television programmes. Important related holdings of stills, posters, designs, scripts and printed ephemera such as marketing materials, technology, props and costumes are saved alongside the software to give it added context and meaning. The department both shares these collections with the broadest possible range of audiences, so they may enjoy and learn from them, and preserves them for the future.

**The department’s access section** comprises several activities: archive footage sales, cataloguing, donor access, film hire, film sales, registry, Special Collections, Stills, Posters and Designs, video publishing, and two viewing theatres at Stephen Street, London.

**At the core of the preservation work is the J Paul Getty Conservation Centre** at Berkhamsted. Paper, video and particularly film are notoriously unstable, and the care of the collections is collected representing film-making across the breadth of film history. Material is acquired through donation and in 1999, 3,224 items were added, half of which were VHS cassettes retained for research viewing. Important donations came from BBC TV, Warner Bros., Columbia TriStar and United International Pictures. Highlights included: a unique 70mm copy of 2001: *A Space Odyssey* (1968) with Dolby noise reduction, prepared in collaboration with the late Stanley Kubrick; and high-quality copies of *The Shop Around the Corner* (1940) and *Nights of Cabiria* (1957).

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

The range of materials held by the bfi enables the department to reach audiences through many channels: film and video distribution; film and television screenings at the National Film Theatre (NFT), film festivals and cinemas worldwide; the exhibitions and educational work of the Museum of the Moving Image; the extensive use of archive material in television programmes; and the provision of study facilities for specialist research. Working with partners also sees bfi holdings loaned to museums and art exhibitions, and used in publications and as educational source materials for almost every category of subject for the 20th century.

This year saw the development, and acceptance by the bfi Governors, of a Collections Acquisitions and Disposals Policy. The result of many months’ consultation both within the bfi and externally, the policy prioritises areas for proactive collecting and addresses gaps in the holdings. Future years will see collecting focused more tightly on British production, contemporary material and key areas such as cultural diversity.

**What the bfi collects and what was added in 1999-2000**

With British production at its core, **fiction film** is collected representing film-making across the breadth of film history. Material is acquired through donation and in 1999, 3,224 items were added, half of which were VHS cassettes retained for research viewing. Important donations came from BBC TV, Warner Bros., Columbia TriStar and United International Pictures. Highlights included: a unique 70mm copy of 2001: *A Space Odyssey* (1968) with Dolby noise reduction, prepared in collaboration with the late Stanley Kubrick; and high-quality copies of *The Shop Around the Corner* (1940) and *Nights of Cabiria* (1957).

The **non-fiction film** collections reflect the widest possible experience of 20th century life. In 1999, 847 titles were acquired from industry sponsors, government departments, independent film-makers and private individuals. A highlight was the completion of negotiations for the deposit of the Shell Film and Video Unit collection, which will greatly enhance our holdings from Britain’s most prestigious commercially-sponsored documentary film unit.

**British television** is represented by recordings of original productions, alongside sufficient other material to ensure that the general look and feel of each channel is preserved. Most material is recorded from transmission, but past programming is also donated by the companies, and regional ITV is purchased. In 1999, 15,481 titles were acquired, including a complete recording of Channel 4’s cricket coverage. Through the on-going Missing Believed Wiped campaign, we also received from a private collector a recording of BBC transmissions made during freak weather conditions in New York in 1938.

The **Stills, Posters and Designs** collection embraces material from all film and television sources and periods; the latter two have a particular emphasis on British productions. Donations came from both commercial and private sources. 1999-2000 saw a retrospective acquisition programme of film posters, including the purchase at auction of *The Tales of Hoffmann* (1951), and the installation of up-to-date equipment for accessing electronic images.
Magnificent first DVD from the bfi: Akira Kurosawa's *Seven Samurai*

Discover more about moving image preservation via the bfi website
The Museum of the Moving Image collects items used in the production and post-production of film and television, together with memorabilia and personal effects relating to industry personnel. The 1999 highlight was its acquisition of the Morecambe and Wise collection of materials.

The bfi's Special Collections comprise original documents relating to moving image history, again emphasising British productions. Key figures whose scripts or personal papers were added in 1999 included: directors Charles Crichton and Clive Donner; set and costume designer Boris Bilinsky; scriptwriter Don Houghton; documentary film-maker J V Burden; and early television director Joan Kemp-Welch.

**Care of the bfi Collections**

During 1999-2000, collections management planning began to have an impact, and a review of the overall care of the collections was initiated. This included reviewing storage conditions at the Conservation Centre and our nitrate vaults at Gaydon, Warwickshire; it will continue throughout 2000. Completion of the new nitrate facility at Gaydon, built with the support of the Heritage Lottery Fund (HLF), gave us the space and flexibility to upgrade our nitrate storage. In tandem, preservation decisions began to be informed, and focused, by the new Acquisitions and Disposals Policy.

Disaster plans, guarding against fire, flood or other catastrophe, were prepared for the paper collections at the Conservation Centre. During the development of a security policy, an audit of security measures was undertaken at our Stephen Street site, where most of the stills, as well as some film, television and paper collections, are held.

During the year, the painstaking audit of the Stills, Posters and Designs collection was concluded. Following a conservation study, material most at risk was transferred to the Conservation Centre. In order to minimise damage, handling of stills is now more stringently managed.

In the Special Collections unit, the microfilming of press books was completed, thereby preserving the original materials. Improvements to the storage of paper items continued at the Conservation Centre, where they are kept in acid-free conditions.

Museum collections activity this year concentrated on improving the environmental conditions for objects on display or in storage, and relocating them as part of the ‘take-down’ of the existing building under Waterloo Bridge. This required the careful packing and relocation of collections, and a complete reorganisation of the museum store in Hertfordshire. All objects were examined and reports made, so that future conservation needs may be assessed and urgent works finished prior to use in the forthcoming tour of Movies on the Move.

Preservation work to keep ahead of the natural deterioration of films in the collections continued throughout the year. The target for the duplication of decomposing nitrate and safety material was 500,000 feet; this was exceeded, with a total of 695,623 feet (774 titles) being duplicated.

Beyond this rescue effort, work at the Conservation Centre is now prioritised according to audiences’ needs. Access-led preservation work (accounting for 20% of this year’s total) included: *At the Drop of Another Hat* (1967) and *The Merry Wives of Windsor*, both for showing in the NFT’s television strand; new viewing copies of *The Merchant of Venice* (1916) and the Dufaycolor title *The Farm* (1938), made for the NFT’s Humphrey Jennings season; new prints of the quota quickies, *Something Always Happens and Crown V Stevens*, for the NFT’s Michael Powell season; *The Passionate Adventure* (1922) for the Pordenone festival; and new prints of Pare Lorentz’s film *The River* (1938) and the Shell film, *Flight for Tomorrow* (1948), both for the NFT’s *In Fact* documentary strand. The De Forest Phonofilms project continued: several of these titles had their first screening to an enthusiastic audience in Norwich in April 2000.

**The HLF project, An Archive for the 21st Century**, aims to:

- ensure the long-term preservation of the National Film and Television Archive’s (NFTVA’s) unacquired, unexamined and uncatalogued film collection
- provide increased access to it, through a process of selection for formal acquisition, technical examination, duplication and cataloguing

In parallel, the bfi’s first-ever programme of videotape preservation, enabled by the HLF, got into full swing during 1999-2000. It is a three-year project to transfer the section of the television collection held on obsolete 2" videotape to digibeta, the current preservation format for videotape. The focus is on material from Independent Television, and we are producing copies of selected programmes for some of the ITV companies as we go, the money so generated being used as match funding for the HLF project.

This exercise necessitated the acquisition and refurbishment of a number of obsolete 2" machines, and the Conservation Centre now has four fully functioning transfer bays. The quality being obtained through the transfer is very high, with all recordings monitored to ensure the highest standard throughout. The process also yields viewing copies, making easy research into this period of television history feasible for the first time.

Work continued on the backlogs of unexamined material in the NFTVA collection. As a result, more than 4,000 new viewing copies were liberated, including *Nurse Edith Cavell* (1939); *A Hard Day’s Night* (1964); the original (1963) television transmission of *The Lover*; and Bob Godfrey’s Oscar®-winning film about Isambard Kingdom Brunel, *Great* (1975).

From the substantial backlogs of unacquired items, valuable preservation material and several hundred viewing copies were acquired, including *Oliver!* (1968), *The Criminal* (1960), *Bullitt* (1968) and *The Jolson Story* (1946). Over 600 short films from the Institut Français were also acquired as viewing copies, alongside fascinating non-fiction material from the Methodist Missionary Society.

During the year, the HLF cataloguers catalogued, and indexed where appropriate, 25,702 titles. These included material from the Inner London Education Authority, a unique collection of educational films made in the 1970s for teacher training, and a small collection from Triangle Films including rare footage of Edith Piaf in performance.
Shot at Gainsborough Studios, Hitchcock’s The Lodger was digitally remastered for BFI Video. Acquired this year: a new viewing copy of Carol Reed’s perennial favourite Oliver!, listed in the BFI 100.
**Access to the bfi's Collections**

Having successfully brought the story of film and television to life for more than four million visitors during its 11-year existence, the Museum of the Moving Image building was, sadly, temporarily closed for redevelopment on 31 August 1999. A brighter future as part of the forthcoming bfi Film Centre on the South Bank is being planned: the new museum will provide an innovative attraction with greatly improved access and visitor services. Meanwhile, museum education and exhibition services continue at the bfi.

Early in the year, the museum continued to draw crowds to the riches of our moving image culture, stimulating learning through a mix of bfi collections, displays and live interpretation. A range of activities was mounted for many audiences, including families and children, school groups, film/media students, adult education and special needs groups, plus local, UK and overseas visitors. The programme of popular exhibitions continued in the four temporary exhibition areas, with related children’s trails, family workshops and study days.

The main exhibitions of 1999 were: Ooh! What a Carry On, celebrating 40 years of great British comedy, and, as part of the bfi’s Ultimate Hitchcock celebrations, a photographic display of the director’s work on the South Bank and at Gainsborough Studios. A touring programme of small exhibitions was also piloted, with local cinemas, libraries and community venues around the UK hosting exhibitions on subjects as varied as the representation of black people in film and a heady mix of ‘Latin lovers’.

Throughout the museum’s redevelopment, interim activities will offer access to the collections and further develop relationships locally and UK-wide. Preparations for the touring exhibition, Movies on the Move, with interactive displays and associated local education initiatives, are well advanced; updates are posted on the bfi website (www.bfi.org.uk).

The Museum Actors Company went from strength to strength, taking its innovative live interpretation, moving image education and cast of actors well beyond the confines of the museum building. A newly-established Actors Consultancy Service began to work successfully with community groups, businesses, museums, theatres and arts centres UK-wide. This year, the Museum Actors Company co-founded the European arm of the International Museum Theatre Alliance.

The museum education programme expanded to offer an even greater selection of activities within both formal and informal education. Film favourites also continue, such as the popular key stages 2/3 packages for schools; Channel 4 Animation Scheme residencies (now sited in the bfi London IMAX® Cinema); and the British Animation Training Scheme. All these now come under the wing of the bfi Education Projects Development Unit.

1999-2000 was a record year for Film Bookings, with UK admissions to films supplied by bfi Collections totalling 560,000. Archival bookings contributed to the Hitchcock centenary by supplying nearly 40 titles all over the world, including our restorations of his silent films, *The Lodger* (1926) and *The Ring* (1927). The NFTVA collection featured heavily at the 1999 Giornate del Cinema Muto (Pordenone) with Hitchcock silents and a programme to promote the British Silent Cinema Weekend.

The bfi’s recent restoration of *South* continued to be successful. It played to full houses all over the UK and in many overseas venues, demonstrating the benefits of imaginative marketing and releasing on a variety of formats.

Other contributions to touring film packages were: the UK Fritz Lang tour; the Ophuls North American tour; and several Siodmak events, including this year’s Bergamo Film Meeting. Contributions to international retrospectives included a range of millennial programmes with futuristic and sci-fi themes (Berlin Film Festival), an exhaustive John Stahl retrospective (San Sebastian International Film Festival), Joseph Losey (the Filmoteca Española), and films related to Edgar Allen Poe in Prague. Films from the collections were loaned to other international festivals during the year, including Toronto, Rotterdam, Venice, Bergamo, Verona, Turin, Hong Kong, Tel Aviv and Tokyo.

TV screening copies were supplied for seasons such as Samuel Beckett at the Barbican; Monty Python’s 30th anniversary weekend (1969-1999) at Cardiff’s Chapter Cinema; and NFT seasons on Shakespeare on the Small Screen, Joe Orton, Peter Cushing, Nigel Kneale and Noel Coward.

In Film Distribution, the year began well with the revival of Charles Laughton’s polemic on good and evil, *Night of the Hunter* (1955). A collaboration with the London Literature Festival resulted in Canadian novelist, Margaret Atwood, writing about the film for *The Guardian* and introducing a special screening to mark the reopening of the Everyman Cinema in London.

Theatrical releasing not only helps the bfi to bring new prints of classic titles into circulation, it also gives a focus to our back catalogue promotional work. This year, *Croupier*, a new film by Mike Hodges starring Clive Owen, was released to follow on from the main campaign for Hodges’ popular classic, *Get Carter* (1971), one of the most heavily booked revivals of the year. The pairing of these two crime thrillers gave us the opportunity to run back catalogue promotions on British crime films to both major and independent exhibitors.

Other back catalogue promotions included: Oscar Wilde, coinciding with us acquiring *An Ideal Husband* (1998) for 16mm sub-distribution; and our holdings of westerns, building up to our re-release of Leone’s *Once Upon A Time in the West* (1968).

Our commitment to broaden audiences for our releases was helped by the major circuits – including Odeon/ABC, Warner Village, UCI, UGC/Virgin and Cine-UK – playing many titles UK-wide. Our strong relationship with the independent cinema sector was also developed with the further expansion of bookings in sites operated by City Screen, Oasis, Valley Arts Marketing and Reelt ime Entertainment.

bfi Collections collaborated with Film Education on a tour of children’s titles, centred around our autumn 1999 re-release of Ken Loach’s *Kes* (1969), which was listed in the top ten of the bfi 100. Other bfi prints included in this tour, which played at various Odeon, UCI and bfi-funded venues, were: *The Railway Children*, *The BFG*, *Jemima & Johnny*, *Home Away from Home*, *Le Ballon d’Or* and *Watership Down*.

The Spring Viewing Season for Film Societies is the bfi’s showcase for new 16mm acquisitions;
New BFI prints of classic films played in cinemas UK-wide (clockwise from top left): Nights of Cabiria starring Giulietta Masina, photographed on set with director Federico Fellini; David Bradley learning about life in Ken Loach's Kes; a menacing Robert Mitchum in Night of the Hunter; Sir Michael Caine shooting up north in the original Get Carter.
this year’s proved to be as hectic as ever. Fellini’s classic, Nights of Cabiria, was enthusiastically received, prompting bfi Bookings to acquire a 16mm print which recouped its cost many times over. Among the most heavily booked modern films were Gods and Monsters and Festen (both 1998).

Throughout the UK and Ireland, there are more than 400 film societies, including at the outer reaches: Shetland; Tobermory, Isle of Mull; Stornoway, Isle of Lewis; Barrow in Furness; Fishguard; and others. bfi Collections supplied 35mm and 16mm sub-distribution prints to most of these venues, including titles new on 16mm in 1999-2000: Hilary and Jackie, Gadjo Dilo, Dancing at Lughnasa, The Spanish Prisoner, Hana-Bi and Pi.

The British Silent Comedy Catalogue, detailing our viewing copies of silent British comedy films, was launched at the second British Silent Comedy Weekend, held at Nottingham’s Broadway Cinema: bfi Collections staff were actively involved in organising and programming the event. Papers and presentations from the weekend were brought together in the publication, British Silent Comedy before 1930.

Our extensive Documentary Films Catalogue was launched at the Sheffield Documentary Festival, alongside a sample programme from our British Transport Collection. Outlining the basic chronology of documentary production, this catalogue is an invaluable resource for exhibitors, students, researchers and film-makers wanting clips, and ranks alongside Ethnic Notions, our catalogue reflecting black culture in the UK, as the most requested current publication.

During the year, we published the following catalogues online (at www.bfi.org.uk), browsable by year, director, production company, genre and key word (in synopsis): Hollywood Greats, Documentary, Ethnic Notions, Boer War, Spanish Civil War, British Silent Comedy and bfi Video titles. Also available online is our extensive filmography list on subject, personality and genre.

In an attempt to inform customers about the range of services we offer, we began a series of introductions to bfi Collections, and its different sections, for internal and external users.

The first of these, for regional exhibitors, was staged in January 2000.

Each year, bfi Video Publishing releases some 30 films to the self-through market, drawing increasingly on what is available in the bfi’s collections. Its principal audiences are colleges and universities, specialist arthouse viewers, plus larger and wider general audiences.

A key video success of 1999-2000 was Silent Shakespeare, a compilation of early Shakespeare films, which caught the imagination of public and media alike.

To celebrate the 50th anniversary of the British Transport Films Commission in August 1999, bfi Video issued three volumes from this collection. The response was overwhelming; in particular, our commitment to mastering from materials of the highest standard won plaudits. Working with the rail industry, we ensured that the tapes were circulated as widely as possible, including to railway staff. In May 1999, the British Rail film collection, complete with intellectual property rights, transferred to the two national archives, bfi Collections and the Imperial War Museum Film and Video Archive.

Hitchcock’s two early films, The Lodger and The Ring, were also released on bfi Video, both with new musical scores. The Ring, featuring a jazzy soundtrack by Neil Brand, was performed live at the NFT, opening its Hitchcock season; whilst The Lodger premiered at the Queen Elizabeth Hall on the South Bank, with a live score by Joby Talbot of the pop group, The Divine Comedy.

We continued our commitment to world cinema by making available on video more classic films from Carl Dreyer, Kenji Mizoguchi, Jean-Pierre Melville and Federico Fellini, adding to an already large catalogue of foreign titles. We also added further documentaries, aimed mainly at the educational sector, to the Academy video label. Nanook of the North, often requested but rarely seen, was issued on video, prompting much media interest, as did the release of the New Deal Collection, a series documenting the Great Depression of the 1930s, and video biographies of the architect Frank Lloyd Wright and photographer Paul Strand.

Our continued partnership with Photoplay Productions ensured that a slate of early films was released on video. The classic Clara Bow film, It, and Lois Weber’s The Blot (both restored prints), were issued this year, along with two very different 1930s films: the Bertholt Brecht-scripted Kuhle Wampe, and The Bat Whispers, one of the first widescreen features and the original inspiration for Batman.

Marking the London Lesbian and Gay Film Festival in April 1999, bfi Video released three gay titles: Majorettes in Space, a collection of short French films; The River by acclaimed Taiwanese director Tsai Ming-Liang; and Schoolboy, Sailor, Saint, three films from the young Belgian director Bavo Defurne who has since won the Channel 4 Prize.

The year saw the launch of bfi Video’s History of the Avant-Garde, with the release of Cinema of Transgression, a compilation of films by underground New York film-makers. The series aims to trace the European, British and American Avant-Garde through a diversity of titles for students, researchers and collectors. The release of two new independent films also helped to bring wider audiences to bfi Video: The Grace of God by first-time Canadian film-maker Gerald L’Ecuyer, and bfi Production’s Stella Does Tricks. Sales of the latter title to the Blockbuster chain exceeded all expectations.

Another highlight of the year was the success of our first DVD release: bfi Fellow Akira Kurosawa’s ever-popular classic, Seven Samurai. Widespread media coverage praised the exceptional quality of the print and Philip Kemp’s educational commentary.

Special restoration projects included the two Hitchcock titles: a fine new print – made using the traditional dye-bath method to reproduce the subtle colours of the original nitrate print – of The Ring; and a delicate, tinted and toned version of The Lodger.

Our preservation work on tinting and toning continued with the completion of a restoration of Henry Roussell’s Violettes Impériales (1924). The only remaining 35mm nitrate copy of this film survived in the NFTVA collection but without intertitles. Following consultation with colleagues in France and Germany, a full set of intertitles was found, translated and inserted into the negative. Now, for the first time in many years, the full version of the film may be seen.
Eclectic viewing on BFI Video: *Nanook of the North* (also main photograph); British Transport classic journeys; Hitchcock's *The Ring*; Brecht’s exquisite *Kuhle Wampe*; Roland West’s glorious thriller *The Bat Whispers*
**bfi Collections**

**Summary of Key Performance Indicators 1999-2000**

<table>
<thead>
<tr>
<th>Category</th>
<th>Target</th>
<th>Actual</th>
</tr>
</thead>
<tbody>
<tr>
<td>Film Bookings’ audiences</td>
<td>559,264</td>
<td>79,681</td>
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<tr>
<td>bfi Video sales</td>
<td>450,000</td>
<td>84,000</td>
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<td>Museum of the Moving Image visits (5 months)</td>
<td>122,630</td>
<td>150,000</td>
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<td>Archive viewings</td>
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<td>Archive footage sales</td>
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<td>0</td>
</tr>
<tr>
<td>Donor accesses</td>
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<td>0</td>
</tr>
<tr>
<td>Stills, Posters and Designs</td>
<td>1,996</td>
<td>0</td>
</tr>
<tr>
<td>Related materials</td>
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<td>0</td>
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<tr>
<td>Cataloguing enquiries</td>
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<tr>
<td>Film titles acquired</td>
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<tr>
<td>TV programmes acquired</td>
<td>3,936</td>
<td>n/a</td>
</tr>
<tr>
<td>Titles shot-listed</td>
<td>314</td>
<td>450</td>
</tr>
</tbody>
</table>

**Sales**

1999-2000 was a successful year for the bfi Collections Sales team. A reorganisation meant that one team handled both commercial and non-commercial access, including access for donors. Both Archival Footage Sales and International Sales of Rights were set aggressive targets, which were exceeded.

Archival Footage Sales enjoyed its most successful year to date, with sales 34% higher than two years ago. The International Sales of Rights team, which would no longer handle any new bfi Production titles after April 2000, is playing a key role in an ambitious, five-year audit and restoration programme of the 400+ existing bfi Production titles.

South proved successful on the big screen in several American cities. DVDs of *South, Ninety Degrees South, The Draughtsman’s Contract* and *Winstanley* – which also found appreciative audiences in New York cinemas – were all released in the US. The DVD sale to the US of *The Draughtsman’s Contract* and *A Zed and Two Noughts* funded the needed re-mastering work on these two titles, which now have digital masters. *bfi Production’s Love is the Devil* opened in Spain, Israel, Italy and Denmark. *Silent Shakespeare* was released on video in the US and sold to Portuguese television.

In Archival Footage Sales, a highlight was the work on the Channel 4 documentary series, *Green and Pleasant Land*, for which a stand-alone bfi credit in the end titles was negotiated. bfi materials on *South* were displayed at the hugely successful Shackleton exhibition at the American Museum of Natural History, with footage on *Dateline: NBC and CBS Sunday Morning News*. Material from *bfi Production’s Engineman* and the bfi-owned *Topical Budget* newsreel was supplied to the 1999 Labour Party Conference for use in a backdrop projection celebrating the Party’s centenary.

Donor Access staff continued their important collaborations with both major rights holders and archives for access, preservation and restoration work. Among those receiving materials for their own restoration projects were the Academy of Motion Picture Arts and Sciences, Warner Bros., Columbia TriStar and Carlton.

**Documentation and Research**

The Cataloguing Unit records and gives access to information about the bfi’s collections. This year, the unit undertook the detailed shot-listing of the *Topical Budget* newsreels, created a catalogue of viewing copies of British Silent Comedy held in the collections, and contributed to the Ethnic Notions catalogue.

More than 5,000 enquiries were answered through correspondence and personal visits. These took in a range of subjects and types of enquirer, from students to television producers. Our enhanced presence on the Internet (at www.bfi.org.uk) resulted in increases in both the number and scope of enquiries. Work was undertaken to examine best practice in describing collections in databases, in preparation for making our catalogue records more accessible online.

**Research access** to the collections continued to be heavily booked, with more than 200 students and researchers from all over the world directly using the collections each month.

In Special Collections, a major donation by BBC TV producer John Selwyn Gilbert was catalogued, and further cataloguing projects were concluded. 10,000 manual records were transferred to an electronic database for use by staff and researchers. Almost 200 bfi National Library members made use of Special Collections, including academic researchers and students, film-makers and TV producers. Relatives of Louise Beaudet and D A Clarke-Smith came to see some of their films. Work continued on the Chaplin out-takes, a unique collection held by the bfi.

The new database of our poster collection, incorporating some digital images, was linked up to provide electronic access for staff in London as well as Berkhamsted, assisting their research into posters for use in exhibitions.

**Loans**

Material from Special Collections was lent to two exhibitions: *Hitchcock, from Leytonstone to Hollywood* at the Vestry House Museum, London; and *Fritz Lang* at the NFT. Stills, Posters and Designs also contributed to Hitchcock retrospectives, notably at New York’s Museum of Modern Art.
The late Sir Alec Guinness, appointed a BFI Fellow in 1991, strikes a classic pose in Great Expectations, shown on a new BFI print at LFF 1999.
bfi Production aimed to assist, guide and support new British film-makers and their films.

1999-2000 was literally the end of an era for film production at the bfi. After 51 years of ground-breaking film-making, it was confirmed in May 1999 at the Cannes Film Festival by Chris Smith, Secretary of State for Culture, Media and Sport, that bfi Production would transfer to the Film Council from April 2000. Here, the relocated bfi Production would continue to be involved in fostering talented, emerging film-makers.

Headed by Roger Shannon, bfi Production continued during its final year to assist and support new British film-makers and their films by providing advice and guidance. This developmental approach is still in harmony with the original objectives of the Experimental Film Fund of the early 1950s, when its Chair, Sir Michael Balcon, described its activities as bringing unknown talent and film techniques ‘into the light’.

**Highlights of the department's final year at the bfi**

*Beautiful People*, one of the bfi’s most successful films in recent years, achieved over £1 million sales worldwide. It was co-financed by the bfi, Channel 4, British Screen, the Arts Council of England (ACE)’s National Lottery Fund and the Moving Image Development Agency (MIDA).

*No Limits* and *InSight*, new development slates, were set up with FilmFour Lab and BBC Films.

**bfi Production Board 1999-2000**

Chair: Tony Elliott
Deputy Chair: Sarah Radclyffe (until October 1999 when she left to join the Film Council board).

Members included:
Tarig Ali, Karin Bamborough, Frances Barber, Robin Gutch, Thaddeus O’Sullivan, Lorraine Porter, Allon Reich, Tessa Ross.

Roger Shannon was also a member of the ACE Lottery Film Advisory panel during 1999-2000.

**Features**

In preparation for its move to the Film Council, bfi Production wound down its feature activities during the year. The last two features, *Beautiful People* (director, Jasmin Dizdar) and *I Could Read the Sky* (director, Nichola Bruce), were both delivered in early 1999.

*Beautiful People* won the GAN Prize for best film in the Un Certain Regard section of the 1999 Cannes Film Festival. During that year, it also played at the Toronto Film Festival and was chosen for the Closing Night gala of the Edinburgh International Film Festival.

*Beautiful People* was released by Alliance in the UK in autumn 1999. Fortissimo gained worldwide sales of the film in excess of £1 million.

*I Could Read the Sky* had its debut at the Galway Film Fleadh in July 1999 and also played throughout the year at the Toronto, Edinburgh, Rotterdam (Tiger Award nomination), Telluride and Berlin Film Festivals. The film was due for release in the UK by Artificial Eye in October 2000.

**Development**

As part of the department’s ‘lead-in time’ to the Film Council, the bfi’s Governors agreed that it could return to the development of low-budget feature films. Two development slates were set up with FilmFour Lab and BBC Films to renew opportunities for innovative film-making. These projects have transferred to the Film Council and provide Production with a ‘creative dowry’ in the initial phase of the merger.

**No Limits**

Projects selected with FilmFour Lab for the film script development slate entitled *No Limits* were:

**Barnaby Burke**
Piero di Pietro – writer/director
Ben Gibson – producer

**Burnt**
Alrick Riley – director
Stella Nwimo /Stephen Philip – producers

**I Love My Dad**
Philippa Lowthorpe – writer/director
Kate Iles – producer

**My Brother Rob**
Dorn Rotheroe – writer/director
Carl Schoenfeld – producer

**Panic Beach**
Simone Horrocks – director
Laurence Coriat – writer
Chris Curling – producer

**Straightheads**
Dan Reed – writer/director
Ceri Barnes – producer

**Timbuktu**
Steve McQueen – director
Keith Griffiths – producer

**InSight**
Projects in the second slate, in collaboration with the BBC, under the banner of InSight, were being short-listed at the time of transfer to the Film Council.

**BBC – 10x10**
Under its development initiative, bfi Production part-financed the BBC’s 10x10 short drama strand. The four films were:

**Daddy’s Girl**
Irvine Allen – director
Carolyynne Sinclair Kidd – producer

**Pastures New**
Sarah Gavron – director
Jonny Persey – producer

**Brilliant!**
David Jackson – director
Phil Lind – producer

**Wrecked**
Eric Christiansen – director
Sol Papadopolis – producer

**Other development**
**Room to Rent** (director, Khaled El Haggar), a script developed by bfi Production during 1998-1999, was financed through the Film Consortium franchise, one of the three Lottery franchises set up by the Government, and shot in autumn 1999.
Beautiful People poster and leaflet at the 1999 Edinburgh International Film Festival
**The Script Factory**

*bfi* Production has provided financial support to the Script Factory since its inception in 1996. The Script Factory involves performed readings by professional actors of yet to be financed feature screenplays in front of public/industry audiences. During the year the company expanded and achieved independent status.

The main season took place weekly from September to December 1999 at the October Gallery in London. In addition, three film festivals were included this year: London (two readings), Edinburgh (three readings), Bristol *Brief Encounters* Short Film Festival (two readings) and a series of three readings at the Bristol Old Vic Theatre in February 2000. Several readings without an audience for some of British Screen's projects took place during the year.

The Script Factory also supervised the administration, submission and selection process for the Pathé/Orange feature script prize, which this year was won by Lisa Flett (*The Wedding Gift*); Simon Rose (*The Alchemist*); and Ewen Kilgour (*Feet Up*).

**Lottery**

Within the Service Level Agreement between ACE and the *bfi* (under which ACE funds the *bfi* to evaluate new scripts), *bfi* Production completed 112 reports on the film production submissions to the ACE Film Lottery department.

**New Directors**

The production of short films also continued this year in partnership with FilmFour Lab under the banner of *New Directors*.

The purpose of this scheme is to identify distinctive film-making talent and to enable the chosen directors to undertake short film productions. Seven shorts were commissioned, two 3-minute films and five 10-minute films. These were:

- **The Elevator** (3 mins)
  - Lemn Sissay – writer
  - Alrick Riley – director
- **3 Minute Wonder** (3 mins)
  - Lucy Baldwin – writer/director
- **Baby** (10 mins)
  - W.I.Z. – writer/director
- **Going Going** (10 mins)
  - Emily Woof – writer
  - Margaret Williams – director
- **Shadowscan** (10 mins)
  - Tinge Krishnan – writer/director
- **Shifting Units** (10 mins)
  - Chris Cooke – writer/director
- **To Have and To Hold** (10 mins)
  - John Hardwick – writer/director

These films went into production between September 1999 and February 2000 with delivery of the slate anticipated for May 2000.

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

- **A Bunny Girl's Tale**
  - Sarah Miles – writer/director
- **Anthracitis**
  - Sara Sugarman – writer/director
- **Lay of the Land**
  - Fraser MacDonald – writer/director

**Regional Commissioning**

The 1998-1999 re-structuring of the *bfi*, which came to fruition this year, brought in its wake a more emphatic regional role for *bfi* Production. The department assumed responsibility for supervising the *bfi*'s contribution to regional partners for production activities. As a result, the year saw positive developments in the relationships between *bfi* Production and the English regions.
bfi Production's *I Could Read the Sky*, directed by Nichola Bruce, on UK cinema release in 2000.

A shift at the Script Factory.

The Lowdown for film-makers from bfi Production.

New Directors shorts commissioned in partnership with FilmFour Lab: *The Elevator; Shadowscan; To Have and To Hold*. 
Foreword to the financial statements

bfi Status
The British Film Institute (bfi) is a body incorporated by Royal Charter and also a registered charity, number 287780. A copy of the Royal Charter is available on request.

The Governors are the trustees of the charity.

Alan Parker CBE (Chair resigned 3 August 1999)
Joan Bakewell CBE (Chair appointed 4 October 1999)
Jenny Abramsky (Chair resigned 3 August 1999)

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 the requirements outlined in the Annual Report, which enables them to ascertain the accuracy and reliability of the financial statements and internal controls.

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

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 film 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 effectively 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 KBE, for his continued financial support towards every aspect of our work, in particular the preservation of the heritage of our national cinema.

On 1 May 1999 the bfi London Imax opened on the South Bank. The Imax operation is administered through bfi (Big Screen) Ltd, a wholly owned subsidiary of the bfi, income and expenditure during the 11 months of this year are included in these financial statements.

From 1 September 1999, the Museum of the Moving Image became a touring museum allowing redevelopment of the site on the South Bank.

On 1 April 2000, the bfi Production Department staff and ongoing activities transferred to the Film Council.

Financial Performance
Total expenditure during the year including depreciation amounted to £28,763m (1999 £30,360m). The grants from the DCMS amounted to £16,935m, against which bfi income received, activity and other income, gives total income of £32,103m (1999 £39,039m).

The Consolidated Statement of Financial Activities (SOFA) is set out on page 41 and presents a surplus for the year of £33,400m (1999 £38,733m) including designated and restricted funds. The Consolidated Statement of Financial Activities (SOFA) is set out on page 42 with the detailed provisions in Note 18. The surplus arises from lottery income being utilised to purchase fixed assets. The fixed asset base of the bfi has increased to £49,1m at 31 March 2000 (1999 £45,3m).

Divisional activities and performance against targets agreed with the DCMS during the year are set out in the Annual Report, copies of which are available on request.

Reserves Policy
The bfi plans financially on a rolling 3-year basis based on forecasts of activity and anticipated levels of income from the 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 Accounting Officer designed to build up a liquidity reserve equivalent to one month’s recurrent expenditure on general and designated activities, circa £2.3m (1999 £2.4m).

Cash at bank and in hand at 31 March 2000 was £1.6m, principally from Restricted and Designated funds received in advance.

Projects funded from Restricted income, mainly from lottery awards, only proceed to implementation after all necessary 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 the bfi’s other activities.

Tangible Fixed Assets
The movement in tangible fixed assets is disclosed in Note 11.

Year 2000
The bfi incurred costs totalling £25,000 in ensuring that there would be no material disruption to its business as a result of the Year 2000 date change. A number of minor IT systems were replaced prior to 31 December 1999.

As a result of the steps taken, there were no disruptions to the bfi’s business in January 2000.

Equal Opportunities
The bfi is committed to its obligations under 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 that a bfi staff member becomes 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.

Transactions with Governors
No material transactions in connection with the bfi for the service as Governors.

Professional Advisors
The bfi’s principal advisors are: Binder Hamlyn – Auditors Hutchinson Morrison and Chidlis – Property; Lloyds TSB – Bankers; Nicholas Graham and Jones – Solicitors.

Statement on the system of internal financial control
As Accounting Officer, I acknowledge my responsibility for ensuring that an effective system of internal financial control is maintained and operated by the bfi.

The system can provide only reasonable and not absolute assurance that assets are safeguarded against unauthorised or inappropriate use and that financial information used for board members of Public Bodies in accordance with DAO (Gen) 13/97 “Corporate Statement on the System of Internal Financial Control”.

Basis of Opinion
We have reviewed the Accounting Officer’s statement relating to internal financial control for executive Non-Departmental Public Bodies in accordance with DAO (Gen) 13/97 “Corporate Statement on the System of Internal Financial Control”.

Opinion
With respect to the Accounting Officer’s statement on internal financial control, in our opinion:

• The Accounting Officer has provided the disclosure required by this circular; and

• The Accounting Officer’s statement is not inconsistent with the information of which we are aware from our audit work on the financial statements.

Binder Hamlyn
Chartered Accountants and Registered Auditors
20 Old Bailey
London
EC4M 7BH
28 June 2000
### Income and Expenditure

#### Incoming Resources

<table>
<thead>
<tr>
<th>Notes</th>
<th>General £000</th>
<th>Designated £000</th>
<th>Restricted £000</th>
<th>Total £000</th>
<th>1999 £000</th>
</tr>
</thead>
<tbody>
<tr>
<td>3</td>
<td>16,910</td>
<td>–</td>
<td>25</td>
<td>16,935</td>
<td>15,100</td>
</tr>
<tr>
<td>4</td>
<td>–</td>
<td>–</td>
<td>3,495</td>
<td>3,495</td>
<td>11,923</td>
</tr>
<tr>
<td>5</td>
<td>–</td>
<td>183</td>
<td>–</td>
<td>183</td>
<td>338</td>
</tr>
<tr>
<td>6</td>
<td>26,347</td>
<td>193</td>
<td>5,563</td>
<td>32,103</td>
<td>39,039</td>
</tr>
</tbody>
</table>

#### Resources Expended

<table>
<thead>
<tr>
<th>Notes</th>
<th>Direct charitable £000</th>
<th>Fundraising and publicity £000</th>
<th>Management and administration £000</th>
<th>Sub-total £000</th>
<th>1999 £000</th>
</tr>
</thead>
<tbody>
<tr>
<td>7</td>
<td>25,219</td>
<td>747</td>
<td>1,335</td>
<td>26,681</td>
<td>30,306</td>
</tr>
<tr>
<td>13</td>
<td>465</td>
<td>–</td>
<td>465</td>
<td>521</td>
<td>698</td>
</tr>
<tr>
<td>11</td>
<td>997</td>
<td>–</td>
<td>997</td>
<td>1,994</td>
<td>1,675</td>
</tr>
</tbody>
</table>

#### Net (outgoing)/incoming resources before Notional costs

<table>
<thead>
<tr>
<th>Notes</th>
<th>£000</th>
<th>1999 £000</th>
</tr>
</thead>
<tbody>
<tr>
<td>(334)</td>
<td>4,228</td>
<td>3,340</td>
</tr>
</tbody>
</table>

#### Net (outgoing)/incoming resources after Notional costs

<table>
<thead>
<tr>
<th>Notes</th>
<th>£000</th>
<th>1999 £000</th>
</tr>
</thead>
<tbody>
<tr>
<td>(399)</td>
<td>4,228</td>
<td>3,275</td>
</tr>
</tbody>
</table>

#### Realised gains/(losses) on investments

<table>
<thead>
<tr>
<th>Notes</th>
<th>£000</th>
<th>1999 £000</th>
</tr>
</thead>
<tbody>
<tr>
<td>13</td>
<td>4,228</td>
<td>8,588</td>
</tr>
</tbody>
</table>

#### Surplus on revaluation

<table>
<thead>
<tr>
<th>Notes</th>
<th>£000</th>
<th>1999 £000</th>
</tr>
</thead>
<tbody>
<tr>
<td>(288)</td>
<td>4,228</td>
<td>17,826</td>
</tr>
</tbody>
</table>

#### Fund balances brought forward

<table>
<thead>
<tr>
<th>Notes</th>
<th>£000</th>
<th>1999 £000</th>
</tr>
</thead>
<tbody>
<tr>
<td>1,227</td>
<td>29,345</td>
<td>49,397</td>
</tr>
</tbody>
</table>

#### Fund balances carried forward

<table>
<thead>
<tr>
<th>Notes</th>
<th>£000</th>
<th>1999 £000</th>
</tr>
</thead>
<tbody>
<tr>
<td>939</td>
<td>29,345</td>
<td>46,011</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.

### Summary Operating Statement

<table>
<thead>
<tr>
<th>2000 £000</th>
<th>1999 £000</th>
</tr>
</thead>
<tbody>
<tr>
<td>Income</td>
<td>32,103</td>
</tr>
<tr>
<td>Less lottery monies for capital projects</td>
<td>(3,495)</td>
</tr>
<tr>
<td>Operating expenditure</td>
<td>28,608</td>
</tr>
<tr>
<td>(28,763)</td>
<td>(30,306)</td>
</tr>
</tbody>
</table>

Operating deficit on revenue income and expenditure

<table>
<thead>
<tr>
<th>£000</th>
<th>1999 £000</th>
</tr>
</thead>
<tbody>
<tr>
<td>(155)</td>
<td>(1,964)</td>
</tr>
</tbody>
</table>

The Notes on pages 44-51 form an integral part of these financial statements.
### Consolidated Balance Sheet at 31 March 2000

<table>
<thead>
<tr>
<th></th>
<th>Notes</th>
<th>2000 £000</th>
<th>1999 £000</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Fixed Assets</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Collections: Films etc</td>
<td></td>
<td>–</td>
<td>–</td>
</tr>
<tr>
<td>Tangible Fixed Assets</td>
<td>11</td>
<td>49,148</td>
<td>45,351</td>
</tr>
<tr>
<td>Investments</td>
<td>13</td>
<td>–</td>
<td>–</td>
</tr>
<tr>
<td></td>
<td></td>
<td>49,148</td>
<td>45,351</td>
</tr>
<tr>
<td><strong>Current Assets</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Stocks</td>
<td>14</td>
<td>161</td>
<td>452</td>
</tr>
<tr>
<td>Debtors</td>
<td>15</td>
<td>4,453</td>
<td>6,274</td>
</tr>
<tr>
<td>Cash at bank and in hand</td>
<td>16</td>
<td>1,612</td>
<td>640</td>
</tr>
<tr>
<td></td>
<td></td>
<td>6,226</td>
<td>7,366</td>
</tr>
<tr>
<td>Less creditors: amounts falling due within one year</td>
<td>17</td>
<td>4,329</td>
<td>5,072</td>
</tr>
<tr>
<td>Net current assets</td>
<td></td>
<td>1,897</td>
<td>2,294</td>
</tr>
<tr>
<td><strong>Total assets less current liabilities</strong></td>
<td>18</td>
<td>51,045</td>
<td>47,645</td>
</tr>
<tr>
<td>Less provision for liabilities and charges</td>
<td>19</td>
<td>1,648</td>
<td>1,634</td>
</tr>
<tr>
<td></td>
<td></td>
<td>49,397</td>
<td>46,011</td>
</tr>
<tr>
<td><strong>Financed by:</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Unrestricted funds</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>General</td>
<td></td>
<td>939</td>
<td>1,227</td>
</tr>
<tr>
<td>Designated</td>
<td></td>
<td>29,345</td>
<td>29,899</td>
</tr>
<tr>
<td>Restricted funds</td>
<td></td>
<td>19,113</td>
<td>14,885</td>
</tr>
<tr>
<td></td>
<td></td>
<td>49,397</td>
<td>46,011</td>
</tr>
</tbody>
</table>

The Governors and Director of the bfi approved these financial statements on 28 June 2000
Joan Bakewell CBE
Ray Deahl
Jon Teckman

The Notes on pages 44-51 form an integral part of these financial statements.
Consolidated Cash Flow Statement for the year ended 31 March 2000

<table>
<thead>
<tr>
<th></th>
<th>2000</th>
<th>1999</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>£000</td>
<td>£000</td>
</tr>
<tr>
<td>Net cash inflow from operating activities</td>
<td>6,560</td>
<td>7,355</td>
</tr>
<tr>
<td>Capital expenditure and financial investment</td>
<td>(5,588)</td>
<td>(10,296)</td>
</tr>
<tr>
<td>Increase/(decrease) in cash in the year</td>
<td>972</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

<table>
<thead>
<tr>
<th></th>
<th>2000</th>
<th>1999</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>£000</td>
<td>£000</td>
</tr>
<tr>
<td>Net (outgoing) resources before lottery funding</td>
<td>(155)</td>
<td>(1,964)</td>
</tr>
<tr>
<td>Assets funded by lottery</td>
<td>3,495</td>
<td>10,697</td>
</tr>
<tr>
<td>Net incoming/(outgoing) resources</td>
<td>3,340</td>
<td>8,733</td>
</tr>
<tr>
<td>Realised investment gains/(losses)</td>
<td>46</td>
<td>(71)</td>
</tr>
<tr>
<td>Depreciation</td>
<td>1,791</td>
<td>1,246</td>
</tr>
<tr>
<td>Decrease in stocks</td>
<td>291</td>
<td>105</td>
</tr>
<tr>
<td>Decrease/(increase) in debtors</td>
<td>1,921</td>
<td>(2,345)</td>
</tr>
<tr>
<td>Decrease in creditors</td>
<td>(743)</td>
<td>(383)</td>
</tr>
<tr>
<td>Increase in provision for liabilities and charges</td>
<td>14</td>
<td>70</td>
</tr>
<tr>
<td>Net cash inflow from operating activities</td>
<td>6,560</td>
<td>7,355</td>
</tr>
</tbody>
</table>

2 Analysis of cash flows

<table>
<thead>
<tr>
<th></th>
<th>2000</th>
<th>1999</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>£000</td>
<td>£000</td>
</tr>
<tr>
<td>Capital expenditure and financial investments</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Capital expenditure in year</td>
<td>5,631</td>
<td>14,015</td>
</tr>
<tr>
<td>Proceeds from sale of assets</td>
<td>(43)</td>
<td>–</td>
</tr>
<tr>
<td>Investment disposals at cost</td>
<td>–</td>
<td>(3,719)</td>
</tr>
<tr>
<td></td>
<td>5,588</td>
<td>10,296</td>
</tr>
</tbody>
</table>

3 Reconciliation of net cash flow to movement in net funds

<table>
<thead>
<tr>
<th></th>
<th>2000</th>
<th>1999</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>£000</td>
<td>£000</td>
</tr>
<tr>
<td>Increase/(decrease) in cash in the period</td>
<td>972</td>
<td>(2,941)</td>
</tr>
<tr>
<td>Cash inflow (outflow) from increase in liquid resources</td>
<td>972</td>
<td>(2,941)</td>
</tr>
<tr>
<td>Movement in net funds in the period</td>
<td>972</td>
<td>(2,941)</td>
</tr>
<tr>
<td>Net funds at 1 April 1999</td>
<td>640</td>
<td>3,581</td>
</tr>
<tr>
<td>Net funds at 31 March 2000</td>
<td>1,612</td>
<td>640</td>
</tr>
</tbody>
</table>

1.4.1999 Cash flow 31.3.2000

<table>
<thead>
<tr>
<th></th>
<th>£000</th>
<th>£000</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cash at bank and in hand</td>
<td>640</td>
<td>972</td>
</tr>
</tbody>
</table>

4 Analysis of net funds

The Notes on pages 44-51 form an integral part of these financial statements.
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 H.M.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).

**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.
3  Related Party Transactions

The bfi is an NDPB of the 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:

<table>
<thead>
<tr>
<th></th>
<th>2000</th>
<th>1999</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>£000</td>
<td>£000</td>
</tr>
<tr>
<td>a  DCMS – Grant-in-aid</td>
<td></td>
<td></td>
</tr>
<tr>
<td>General funds</td>
<td>16,420</td>
<td>14,837</td>
</tr>
<tr>
<td>Tangible fixed assets</td>
<td>490</td>
<td>263</td>
</tr>
<tr>
<td>Restricted funds</td>
<td>25</td>
<td>–</td>
</tr>
<tr>
<td></td>
<td>16,935</td>
<td>15,100</td>
</tr>
</tbody>
</table>

Grant-in-aid is spent in accordance with the funding agreement between the bfi and the DCMS and is apportioned between published DCMS objectives:

i) To create an efficient and competitive market by removing obstacles to growth and unnecessary regulation so as to promote Britain’s success in the fields of culture, media, sport and tourism at home and abroad
   32

ii) To broaden access for this and future generations to a rich and varied cultural and sporting life, and to our distinctive built environment
   6,723

iii) To raise standards of cultural education and training
   6,426

iv) To ensure that everyone has the opportunity to achieve excellence in the areas of culture, media and sport and to develop talent, innovation and good design
   2,347

v) To maintain public support for the National Lottery and ensure that the objectives of the Lottery Fund supports DCMS’ and other national priorities; and
   50

vi) To promote the role of the DCMS’ sectors in urban and rural regeneration, in pursuing sustainability and in combating social exclusion
   1,357

The DCMS has passed its funding responsibility for the bfi to the Film Council from 1 April 2000.

b  Film Council

The bfi incurred expenditure totalling £135k during 1999-2000 on behalf of the Film Council. Of this sum £50k had been reimbursed by 31 March 2000. The balance of £85k is included in Debtors.

The bfi has entered into a funding agreement with the Film Council which becomes effective from 1 April 2000 and in 2000-01 the bfi will receive up to £16m to meet agreed Film Council goals. On 1 April 2000 the bfi transferred the Production Department staff and ongoing activities to the Film Council (Note 6). Production liabilities totalling £43k were also transferred to the Film Council on 1 April 2000 at book value (Note 17).

c  Lottery Funding Bodies
- see Note 4

4  Lottery Funding

<table>
<thead>
<tr>
<th></th>
<th>Gross Costs 1999-2000 £000</th>
<th>Less Lottery Monies Receivable £000</th>
<th>bfi Funding Designated £000</th>
<th>Restricted £000</th>
</tr>
</thead>
<tbody>
<tr>
<td>Arts Council of England</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Imax</td>
<td>2,917</td>
<td>1,827</td>
<td>1,090</td>
<td>–</td>
</tr>
<tr>
<td>Heritage Lottery Fund</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Film preservation</td>
<td>2,224</td>
<td>1,668</td>
<td>–</td>
<td>556</td>
</tr>
<tr>
<td>Total</td>
<td>5,141</td>
<td>3,495</td>
<td>1,090</td>
<td>556</td>
</tr>
<tr>
<td>Fixed assets costs</td>
<td>(5,141)</td>
<td>(3,495)</td>
<td>(1,090)</td>
<td>(556)</td>
</tr>
</tbody>
</table>
### 5 Investment Income

<table>
<thead>
<tr>
<th></th>
<th>2000 £000</th>
<th>1999 £000</th>
</tr>
</thead>
<tbody>
<tr>
<td>Interest receivable</td>
<td>183</td>
<td>284</td>
</tr>
<tr>
<td>British government stocks</td>
<td>–</td>
<td>9</td>
</tr>
<tr>
<td>UK equities</td>
<td>–</td>
<td>45</td>
</tr>
<tr>
<td><strong>Sub-total</strong></td>
<td>183</td>
<td>338</td>
</tr>
</tbody>
</table>

Production activities were transferred to the Film Council on 1 April 2000.

### 6 Income and Resources Expended

<table>
<thead>
<tr>
<th></th>
<th>Income £000</th>
<th>Staff £000</th>
<th>Other £000</th>
<th>Overheads £000</th>
<th>Total £000</th>
<th>Support 1999 £000</th>
</tr>
</thead>
<tbody>
<tr>
<td>Exhibition</td>
<td>4,922</td>
<td>2,168</td>
<td>6,481</td>
<td>1,980</td>
<td>10,629</td>
<td>5,707</td>
</tr>
<tr>
<td>Collections</td>
<td>4,278</td>
<td>5,104</td>
<td>2,753</td>
<td>2,633</td>
<td>10,490</td>
<td>6,212</td>
</tr>
<tr>
<td>Education</td>
<td>1,847</td>
<td>1,562</td>
<td>1,785</td>
<td>967</td>
<td>4,314</td>
<td>2,467</td>
</tr>
<tr>
<td>Production</td>
<td>386</td>
<td>260</td>
<td>1,402</td>
<td>150</td>
<td>1,812</td>
<td>1,426</td>
</tr>
<tr>
<td>Support services</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Accommodation</td>
<td>–</td>
<td>–</td>
<td>2,273</td>
<td>(2,273)</td>
<td>–</td>
<td>–</td>
</tr>
<tr>
<td>Central Services &amp; Admin.</td>
<td>56</td>
<td>1,676</td>
<td>2,088</td>
<td>(3,688)</td>
<td>56</td>
<td>–</td>
</tr>
<tr>
<td><strong>Sub-total</strong> (Direct Charitable)</td>
<td>11,489</td>
<td>10,770</td>
<td>16,762</td>
<td>(231)</td>
<td>27,301</td>
<td>15,812</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>Fundraising &amp; publicity</th>
<th>Management &amp; Administration</th>
<th>Grant-in-aid</th>
<th>Lottery</th>
<th>Total £000</th>
<th>Support 1999 £000</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fundraising &amp; publicity</td>
<td>–</td>
<td>178</td>
<td>287</td>
<td>–</td>
<td>465</td>
<td>465</td>
</tr>
<tr>
<td>Management &amp; Administration</td>
<td>184</td>
<td>435</td>
<td>331</td>
<td>231</td>
<td>997</td>
<td>813</td>
</tr>
<tr>
<td>Grant-in-aid</td>
<td>16,935</td>
<td>–</td>
<td>–</td>
<td>–</td>
<td>– (16,935)</td>
<td>(15,100)</td>
</tr>
<tr>
<td>Lottery</td>
<td>3,495</td>
<td>–</td>
<td>–</td>
<td>–</td>
<td>– (3,495)</td>
<td>(10,673)</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>32,103</td>
<td>11,383</td>
<td>17,380</td>
<td>–</td>
<td>28,763</td>
<td>(3,340)</td>
</tr>
</tbody>
</table>

Notional cost of capital is calculated as 6% of the average General Funds employed (1999 6%). No notional interest is calculated on donated or lottery-funded assets.
8 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.

At 31 March 1998 the main actuarial assumptions for pension funding purposes were for annual rates of increase in salaries of 5.4% and returns on scheme investments of 7.2%. The market value of scheme assets was £1,165m representing 108% of estimated liabilities. The separate scheme for pensions in payment was £1,481m, representing 100% of the actuarial liability. After the fund was revalued at 31 March 1998 and found to be in surplus a revised employer's contribution rate of 3.4% was agreed for the 3 years commencing 1 April 1999.

The charge for pension costs for the year is in staff costs (Note 8):

<table>
<thead>
<tr>
<th></th>
<th>2000</th>
<th>1999</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pension costs to salaried employees</td>
<td>233</td>
<td>168</td>
</tr>
<tr>
<td>Unfunded pensions to former staff (Note 18)</td>
<td>144</td>
<td>209</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>377</td>
<td>377</td>
</tr>
</tbody>
</table>

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.

At 31 March 1998 the main actuarial assumptions for pension funding purposes were for annual rates of increase in salaries of 5.4% and returns on scheme investments of 7.2%. The market value of scheme assets was £1,165m representing 108% of estimated liabilities. The separate scheme for pensions in payment was £1,481m, representing 100% of the actuarial liability. After the fund was revalued at 31 March 1998 and found to be in surplus a revised employer's contribution rate of 3.4% was agreed for the 3 years commencing 1 April 1999.

The charge for pension costs for the year is in staff costs (Note 8):

<table>
<thead>
<tr>
<th></th>
<th>2000</th>
<th>1999</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pension costs to salaried employees</td>
<td>233</td>
<td>168</td>
</tr>
<tr>
<td>Unfunded pensions to former staff (Note 18)</td>
<td>144</td>
<td>209</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>377</td>
<td>377</td>
</tr>
</tbody>
</table>
### 10 Resources before transfers are stated after charging:

<table>
<thead>
<tr>
<th></th>
<th>2000 £000</th>
<th>1999 £000</th>
</tr>
</thead>
<tbody>
<tr>
<td>Auditors’ remuneration:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Audit fee</td>
<td>29</td>
<td>31</td>
</tr>
<tr>
<td>Accountancy and other services</td>
<td>3</td>
<td>7</td>
</tr>
<tr>
<td>Depreciation</td>
<td>1,762</td>
<td>1,246</td>
</tr>
<tr>
<td>Loss on disposals</td>
<td>29</td>
<td>–</td>
</tr>
<tr>
<td>Charges for operating leases:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Equipment</td>
<td>90</td>
<td>86</td>
</tr>
<tr>
<td>Property rents</td>
<td>107</td>
<td>158</td>
</tr>
</tbody>
</table>

### 11 Tangible Fixed Assets

<table>
<thead>
<tr>
<th></th>
<th>Long Leasehold Property £000</th>
<th>Freehold Land and Buildings £000</th>
<th>Furniture Fittings and Equipment £000</th>
<th>Motor Vehicles £000</th>
<th>Total £000</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Cost</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>At 1 April 1999</td>
<td>22,887</td>
<td>20,800</td>
<td>9,282</td>
<td>84</td>
<td>53,053</td>
</tr>
<tr>
<td><strong>Additions:</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Grant-in-aid</td>
<td>–</td>
<td>–</td>
<td>490</td>
<td>–</td>
<td>490</td>
</tr>
<tr>
<td>Lottery (Note 4)</td>
<td>2,648</td>
<td>1,805</td>
<td>671</td>
<td>17</td>
<td>5,141</td>
</tr>
<tr>
<td>Disposals at cost</td>
<td>–</td>
<td>–</td>
<td>(200)</td>
<td>–</td>
<td>(200)</td>
</tr>
<tr>
<td>At 31 March 2000</td>
<td>25,535</td>
<td>22,605</td>
<td>10,243</td>
<td>101</td>
<td>58,484</td>
</tr>
</tbody>
</table>

| **Depreciation**    |                              |                                 |                                      |                    |            |
| At 1 April 1999     | –                            | –                               | 7,618                                | 84                 | 7,702      |
| Eliminated on disposals | –                        | –                               | (128)                                | –                  | (128)      |
| **Charge for the year:** |                              |                                 |                                      |                    |            |
| General             | 168                          | 369                             | 338                                  | –                  | 875        |
| Designated          | 343                          | 81                              | 107                                  | 3                  | 534        |
| Restricted          |                              |                                 |                                      |                    |            |
| At 31 March 2000    | 511                          | 450                             | 8,288                                | 87                 | 9,336      |

**Net Book Value at 31 March 2000**

- **General**
  - 11,679
  - 18,166
  - 681
  - –
  - 30,526
- **Designated**
  - 13,345
  - 3,989
  - 294
  - 14
  - 17,642
- **Restricted**
  - 25,024
  - 22,155
  - 1,955
  - 14
  - 49,148

**Net Book Value at 31 March 1999**

- **General**
  - 11,027
  - 18,535
  - 880
  - –
  - 30,346
- **Designated**
  - 11,860
  - 2,265
  - 784
  - –
  - 14,125
- **Restricted**
  - 22,887
  - 20,800
  - 1,664
  - –
  - 45,351

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

Messrs. Jones Lang Wooton revalued Stephen Street, Berkhamsted properties and the South Bank leasehold property on an Existing Use Value basis in accordance with the RICS Appraisal and Valuation Manual at 31 March 1999. 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 31 March 1999 and is valued at cost.

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 Subsidiaries

<table>
<thead>
<tr>
<th>bfi Big Screen Ltd £000</th>
<th>Connoisseur Video Ltd £000</th>
<th>MOMI Ltd £000</th>
<th>Total £000</th>
<th>1999 £000</th>
</tr>
</thead>
<tbody>
<tr>
<td>Income</td>
<td>222</td>
<td>641</td>
<td>5</td>
<td>868</td>
</tr>
<tr>
<td>Expenditure</td>
<td>158</td>
<td>585</td>
<td>–</td>
<td>743</td>
</tr>
<tr>
<td>Net profit</td>
<td></td>
<td></td>
<td>64</td>
<td>56</td>
</tr>
</tbody>
</table>

**Balance Sheets**

| Tangible fixed assets | – | 2 | – | 2 | 3 |

**Current Assets/Liabilities**

| Stocks                | – | 20 | – | 20 | 23 |
| Debtors               | 185 | 167 | 1 | 353 | 225 |
| Cash at bank and in hand | 183 | – | 4 | 187 | 189 |
| Current liabilities   | (368) | (55) | (5) | (428) | (309) |
| Total (bfi interest)  | – | 134 | – | 134 | 131 |

- **bfi** (Big Screen) Ltd operates the commercial activities of the **bfi** London Imax and the theatrical operations of the Imax on an agency basis.

- **Connoisseur Video Ltd** is the **bfi**’s video publishing activity.

- **MOMI Ltd** receives income generated by the **bfi** affinity ArtsCard.

Trading subsidiaries are involved in activities wholly consistent with the **bfi**’s charitable aims and objectives and remit taxable profits to the **bfi** under Gift Aid. Income and expenditure is included within these financial statements.

### Shareholdings In Subsidiaries

The **bfi** holds 100% of the issued share capital of the following undertakings which are registered in England and Wales:

- **bfi (Big Screen) Ltd**
- **Connoisseur Films Ltd** (dormant)
- **Connoisseur Video Ltd**
- **Glenbuck Films Ltd** (dormant)
- **MOMI Ltd**
- **Rosebud Project Ltd** (e-commerce development)

### 13 Fixed Asset Investments

| Market value at 1 April 1999 £000 | 3,719 |
| Additions in year                 | –     |
| Disposals in year                 | –     |
| Profit (loss) on disposals        | (46)  |

**Market value at 31 March 2000**

| Historic Cost at 31 March 2000 Unquoted investments £000 | – |

As part of a funding arrangement, 100 shares were held at 31 March 1999 in City Screen Oxford Ltd and in City Screen Exeter Ltd. These represent 10% of the issued share capital of each company. The shares were sold to City Screen Ltd during the year.
14 Stocks

<table>
<thead>
<tr>
<th></th>
<th>2000</th>
<th>1999</th>
</tr>
</thead>
<tbody>
<tr>
<td>South Bank gift and bookshops</td>
<td>281</td>
<td></td>
</tr>
<tr>
<td>Book and video publishing</td>
<td>161</td>
<td>171</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>161</td>
<td>452</td>
</tr>
</tbody>
</table>

15 Debtors

<table>
<thead>
<tr>
<th></th>
<th>2000</th>
<th>1999</th>
</tr>
</thead>
<tbody>
<tr>
<td>Trade debtors</td>
<td>2,314</td>
<td>1,960</td>
</tr>
<tr>
<td>Other debtors</td>
<td>706</td>
<td>785</td>
</tr>
<tr>
<td>Prepayments and accrued income</td>
<td>672</td>
<td>364</td>
</tr>
<tr>
<td>Lottery awards</td>
<td>676</td>
<td>3,165</td>
</tr>
<tr>
<td>Film Council</td>
<td>85</td>
<td>–</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>4,453</td>
<td>6,274</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>2000</th>
<th>1999</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cash at bank</td>
<td>1,590</td>
<td>621</td>
</tr>
<tr>
<td>Cash in hand</td>
<td>22</td>
<td>19</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>1,612</td>
<td>640</td>
</tr>
</tbody>
</table>

17 Creditors falling due within one year

<table>
<thead>
<tr>
<th></th>
<th>2000</th>
<th>1999</th>
</tr>
</thead>
<tbody>
<tr>
<td>Trade creditors</td>
<td>1,338</td>
<td>1,370</td>
</tr>
<tr>
<td>Other creditors including taxes and social security costs</td>
<td>228</td>
<td>674</td>
</tr>
<tr>
<td>Accruals</td>
<td>2,263</td>
<td>1,884</td>
</tr>
<tr>
<td>Lottery awards</td>
<td>457</td>
<td>1,144</td>
</tr>
<tr>
<td>Film Council Production liabilities</td>
<td>43</td>
<td>–</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>4,329</td>
<td>5,072</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 1999-00 shows that average credit taken during the year was 40 days (1999: 42 days).

18 Provision for Liabilities and Charges

The bfi also has an unfunded liability to pay pensions to 46 former employees and their spouses. The total actuarial valuation of this liability at 31 March 2000 is estimated at £1,778k. After adjusting for payments during 1999-00, the annual cost of £144k is included within pension costs for the year (Note 9). At 31 March 2000 the anticipated cost falling due in 2000-01 of £130k is included within creditors, and the balance of £1,648k is included in provisions.
19 Statement of Funds

<table>
<thead>
<tr>
<th></th>
<th>Balance 1.4.1999 £000</th>
<th>Transfer £000</th>
<th>Income £000</th>
<th>Expenditure £000</th>
<th>Balance 31.3.2000 £000</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>General</strong></td>
<td>1,227</td>
<td>–</td>
<td>26,393</td>
<td>26,681</td>
<td>939</td>
</tr>
<tr>
<td><strong>Designated</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Capital</td>
<td>28,454</td>
<td>1,038</td>
<td>–</td>
<td>744</td>
<td>28,748</td>
</tr>
<tr>
<td>Charitable activities</td>
<td>178</td>
<td>229</td>
<td>193</td>
<td>3</td>
<td>597</td>
</tr>
<tr>
<td>Major projects</td>
<td>1,267</td>
<td>(1,267)</td>
<td>–</td>
<td>–</td>
<td>–</td>
</tr>
<tr>
<td><strong>Sub-total</strong></td>
<td>29,899</td>
<td>–</td>
<td>193</td>
<td>747</td>
<td>29,345</td>
</tr>
<tr>
<td><strong>Restricted</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Capital</td>
<td>14,124</td>
<td>–</td>
<td>4,051</td>
<td>533</td>
<td>17,642</td>
</tr>
<tr>
<td>Charitable activities</td>
<td>761</td>
<td>–</td>
<td>1,512</td>
<td>802</td>
<td>1,471</td>
</tr>
<tr>
<td><strong>Sub-total</strong></td>
<td>14,885</td>
<td>–</td>
<td>5,563</td>
<td>1,335</td>
<td>19,113</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>46,011</td>
<td>–</td>
<td>32,149</td>
<td>28,763</td>
<td>49,397</td>
</tr>
</tbody>
</table>

**Analysis of Fund Balances**

<table>
<thead>
<tr>
<th></th>
<th>General £000</th>
<th>Designated £000</th>
<th>Restricted £000</th>
<th>Total £000</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Tangible fixed assets</strong></td>
<td>980</td>
<td>30,526</td>
<td>17,642</td>
<td>49,148</td>
</tr>
<tr>
<td><strong>Current Assets</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Stocks</td>
<td>161</td>
<td>–</td>
<td>–</td>
<td>161</td>
</tr>
<tr>
<td>Debtors</td>
<td>3,777</td>
<td>–</td>
<td>676</td>
<td>4,453</td>
</tr>
<tr>
<td>Cash at bank and in hand</td>
<td>(237)</td>
<td>597</td>
<td>1,252</td>
<td>1,612</td>
</tr>
<tr>
<td><strong>Current liabilities</strong></td>
<td>(3,742)</td>
<td>(130)</td>
<td>(457)</td>
<td>(4,329)</td>
</tr>
<tr>
<td>Provision for liabilities and charges</td>
<td>–</td>
<td>(1,648)</td>
<td>–</td>
<td>(1,648)</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>939</td>
<td>29,345</td>
<td>19,113</td>
<td>49,397</td>
</tr>
</tbody>
</table>

Note: The designated and restricted funds are currently fully committed. The Major Projects Fund provided matching funding for the Imax and other projects. 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 31 March 2000 are as follows:

<table>
<thead>
<tr>
<th></th>
<th>Land &amp; Buildings 2000 £000</th>
<th>Land &amp; Buildings 1999 £000</th>
<th>Other 2000 £000</th>
<th>Other 1999 £000</th>
</tr>
</thead>
<tbody>
<tr>
<td>Leases which expire:</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Within 2 to 5 years</td>
<td>65</td>
<td>37</td>
<td>90</td>
<td>86</td>
</tr>
<tr>
<td>Over 5 years</td>
<td>42</td>
<td>72</td>
<td>–</td>
<td>–</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>107</td>
<td>109</td>
<td>90</td>
<td>86</td>
</tr>
</tbody>
</table>

21 Taxation Status

The bfi is a registered charity and its income falls within the exemptions to corporation tax.
**Five Year Summary**

<table>
<thead>
<tr>
<th></th>
<th>2000 £000</th>
<th>1999 £000</th>
<th>1998 £000</th>
<th>1997 £000</th>
<th>1996 £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>16,935</td>
<td>15,100</td>
<td>16,000</td>
<td>16,473</td>
<td>16,973</td>
</tr>
<tr>
<td>Other grants</td>
<td>1,585</td>
<td>984</td>
<td>1,502</td>
<td>1,299</td>
<td>818</td>
</tr>
<tr>
<td>Lottery funding</td>
<td>3,495</td>
<td>11,923</td>
<td>3,260</td>
<td>475</td>
<td>356</td>
</tr>
<tr>
<td>Investment income</td>
<td>183</td>
<td>338</td>
<td>394</td>
<td>434</td>
<td>437</td>
</tr>
<tr>
<td>Activities including sponsorship</td>
<td>9,905</td>
<td>10,694</td>
<td>11,798</td>
<td>12,620</td>
<td>13,720</td>
</tr>
<tr>
<td><strong>Total incoming resources</strong></td>
<td><strong>32,103</strong></td>
<td><strong>39,039</strong></td>
<td><strong>32,954</strong></td>
<td><strong>31,301</strong></td>
<td><strong>32,304</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>27,301</td>
<td>27,933</td>
<td>31,164</td>
<td>30,210</td>
<td>30,745</td>
</tr>
<tr>
<td>Fundraising and publicity</td>
<td>465</td>
<td>698</td>
<td>410</td>
<td>466</td>
<td>37</td>
</tr>
<tr>
<td>Management and administration</td>
<td>997</td>
<td>1,675</td>
<td>3,049</td>
<td>1,341</td>
<td>1,400</td>
</tr>
<tr>
<td><strong>Total resources expended</strong></td>
<td><strong>28,763</strong></td>
<td><strong>30,306</strong></td>
<td><strong>34,623</strong></td>
<td><strong>32,017</strong></td>
<td><strong>32,182</strong></td>
</tr>
<tr>
<td><strong>Net incoming/(outgoing) resources</strong></td>
<td><strong>3,340</strong></td>
<td><strong>8,733</strong></td>
<td><strong>(1,669)</strong></td>
<td><strong>(716)</strong></td>
<td><strong>122</strong></td>
</tr>
<tr>
<td><strong>Staff Numbers</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Funded by</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>DCMS</td>
<td>403</td>
<td>445</td>
<td>460</td>
<td>471</td>
<td>485</td>
</tr>
<tr>
<td>Other external grants</td>
<td>71</td>
<td>48</td>
<td>27</td>
<td>23</td>
<td>19</td>
</tr>
</tbody>
</table>
bfi Fellowships are given to individuals from around the world in recognition of their outstanding contribution to film or television culture.

A total of 50 bfi Fellowships have been presented since this award was initiated in 1983, the bfi’s silver jubilee year; none was bestowed during 1999-2000. New Fellowships will be awarded in 2000-2001 and beyond.

British Film Institute
Fellowships
At 31 March 2000
Michelangelo Antonioni
Dame Peggy Ashcroft
Lord Attenborough CBE
Lord Bernstein
Bernardo Bertolucci
Sir Dirk Bogarde
Lord Brabourne
Sir Michael Caine
Marcel Carné
Gérard Depardieu
Clint Eastwood
David Francis OBE
Sir J Paul Getty
Graham Greene
Sir Alec Guinness
Leslie Hardcastle OBE
Sir Jeremy Isaacs
Derek Jarman
Deborah Kerr CBE
Krzysztof Kieslowski
Elem Klimov
Akira Kurosawa
Verity Lambert
Lynda La Plante
Sir David Lean
Ken Loach
Sir John Mills
Jeanne Moreau
Maureen O’Hara
Lord Olivier
Michael Parkinson CBE
Dilys Powell CBE
Michael Powell
Emeric Pressburger
Lord Puttnam CBE
Satyajit Ray
Vanessa Redgrave CBE
Nicolas Roeg CBE
Sir Sydney Samuelson CBE
Thelma Schoonmaker Powell
Martin Scorsese
Jean Simmons
Anthony Smith CBE
Dame Maggie Smith
Jeremy Thomas
Orson Welles
Robert Wise
Alan Yentob
Fred Zinnemann
