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This is my last full year in the position of bfi Chair. My tenure will be completed at the end of 2002. However, I can proudly look back on a year in which much sound work has been accomplished by the British Film Institute.

I would particularly like to highlight the excellent work being carried out by the bfi’s National Film and Television Archive to restore the Mitchell and Kenyon Collection. These 800 rolls of nitrate film, which depict ordinary people in everyday situations, provide an unparalleled social record of early 20th century British life. The bfi hopes to have completed the preservation of this remarkable heritage by 2004/5.

It was also most gratifying to see that we are so highly regarded on an international level. In October 2001 the bfi screened the 1916 silent version of Lady Windermere’s Fan, with a new score by Nick Brown, to a near capacity audience at the Lincoln Centre in New York. The screening was a great success and the Centre’s Film Society felt it was one of the most enjoyable events they had ever attended and would very much like to work with the bfi again.

During this financial year the bfi has also been working towards ImagineAsia, a celebration of South Asian film, which runs from April to November 2002. This nationwide project does not simply cover the familiar Bollywood tradition, but engages with the great diversity of film-making from that part of the world. Staff have been busy planning around 300 events in collaboration with over 60 partner organisations and venues across the UK.

The bfi is also planning to celebrate the 50th anniversary of the National Film Theatre. For half a century the NFT has screened the very best range of films from around the globe and welcomed some of the world’s greatest film-makers and actors through its doors. Its anniversary will be officially marked in October 2002.

Looking to the future, the bfi’s determination to build a national Film Centre, which will bring together all the Institute’s public activities in one landmark building remains undiminished, despite delays that are outside our control. It will be a national centre of excellence in film exhibition and a showcase for the bfi’s film and television resources, which will include an education complex, mediathèque, our library and special exhibition and display areas. The Film Centre will enhance the bfi’s ability to bring an understanding and appreciation of film and television culture to more people.

As my time as Chair comes to an end, I would like to thank my fellow governors for their staunch and sustained support as the bfi confronts changing times. Two governors – Barry Norman and Brian Winston – departed, and two arrived – film-maker John Akomfrah and film educationalist Elan Closs Stephens. All have been generous with their time and professional expertise. Most particularly, I have depended on the wise counsel of my Vice Chair Rick Senat. My thanks too, to the bfi’s Chief Executive Officer, Jon Teckman and his management team. I leave confident that the bfi is in safe hands.
By the end of the year, our plans for restructuring the organisation to more effectively deliver our education and cultural remits were in place and to support this we made a number of new appointments.

Adrian Wootton, formerly head of our Exhibition department was appointed Deputy Chief Executive Officer and Artistic Director, following Deputy Director Richard Collins’ departure for a new post at the Open University. Adrian will assume responsibility for all the cultural activities of the Institute, including Access, Education, Library, the National Film Theatre, Festivals and the Archive.

Ian Temple, formerly Head of Capital Projects, was appointed Director of Development and Communications. This new department will draw together the inter-related activities of Capital Projects, Development, Sponsorship and Corporate Communications, all of vital importance in the new outward-looking, vibrant organisation we aim to become.

We appointed Jill McLaughlin to the new post of Director of Planning and Resources, with responsibility for all our support services. Jill will be responsible for areas such as Finance, Planning, Human Resources, IT and Estates.

As part of our restructuring exercise we took the opportunity to revert to the original name of our Archive based in the J Paul Getty Conservation Centre in Berkhamsted, Hertfordshire: the National Film and Television Archive (NFTVA).

Restructuring entailed a great deal of management time during the year, and early indications are that it will, as was our intention, create an organisation that is more integrated, co-ordinated and will make the bfi and its products and collections more accessible and relevant to film and television lovers everywhere.

There were so many highlights for the bfi during the year that it is difficult to single out any as more deserving of tribute than others.

Two events that could possibly be singled out are, firstly, the opening night film of the Regus London Film Festival, Gosford Park. This world premiere was attended by not only the director, Robert Altman, but also by dozens of the cream of British acting talent, who all took to the stage at the Odeon Leicester Square to receive a tumultuous tribute from the audience. It was particularly fitting that the film received its world premiere at this occasion, as the film was funded by the Film Council, and went on to be a box office and critical success.

The second event worthy of note was the attendance at a Guardian Interview by Woody Allen in September, followed by a preview screening of his film, The Curse of the Jade Scorpion. We were delighted to host this interview at the National Film Theatre with the usually interview-shy film legend who delighted the audience with his wit, openness and insight.

Events like these take an enormous amount of organisation. I thank each and every member of the bfi staff for all their work, patience, involvement, skill and friendship over the year. Many people who work at the bfi are national – even international – experts in their field. But I applaud the efforts and loyalty of every single one.

Foreword
Jon Teckman, bfi Chief Executive Officer
The **bfi** is a unique, world-class organisation dedicated to promoting greater understanding, appreciation and access to film and television culture.

Established in 1933, we are partly funded through grant-in-aid from the Film Council (the strategic body overseeing UK film) and generate the remainder of our income through our own activities and through donations.

We have five corporate objectives:

- To broaden access for this and future generations to a diversity of film and moving image material;
- To develop the UK’s film and moving image resources to achieve their full educational and learning potential;
- To raise standards in the teaching of, and learning about, film, television and the moving image in both formal and informal settings;
- To continuously improve the quality of services through the effective use and enhancement of staff skills and knowledge;
- To manage services efficiently and economically to give best value to the UK taxpayer and other funders.

Our vision is to be the world’s leading organisation dedicated to the arts of film and television.

To deliver our objectives we offer a range of activities and services.

We house the **bfi** National Film and Television Archive, based in the J Paul Getty Conservation Centre, Berkhamsted, Hertfordshire. Here we preserve the world’s largest collection of film and television material including over 50,000 fiction and 100,000 non-fiction films dating from 1894 and 250,000 television programmes. The **bfi** is held in high esteem world-wide for the way we preserve, archive, restore and make available material from our collections to audiences around the UK and, indeed, around the world.

We have over seven million images in our care including production stills, 30,000 film posters, a collection of designs and animation cels, and a huge number of scripts, personal papers and publicity campaign books.

We run the National Film Theatre which shows more than 1,000 titles a year and hosts a range of events with film-makers, critics and writers to complement screenings. The NFT, 50 years old in 2002, remains one of the world’s foremost cinemateques. A roll call of the most famous names in the acting and film-making professions have given on-stage interviews there in the _Guardian_ Interview series. We are grateful to _The Guardian_ for their continuing partnership with us.

In the autumn we mount the London Film Festival (in 2001, the Regus London Film Festival) and for two weeks every November the film industry spotlight and media attention is turned on London with the influx of celebrities and industry delegates to the Festival and associated events.

We also organise the annual London Lesbian and Gay Film Festival. The Festival is the largest of its kind in Europe and presents films reflecting lesbian and gay experience, which are not generally available in UK cinemas.

Our **bfi** London IMAX ® Cinema attracts audiences of 350,000 a year to see a mix of 2D, 3D and large format films as well as 35mm and 70mm titles. The cinema allows us to host educational events for children and teachers, and is also a popular corporate hire venue.

In addition to showing large format films, we also broaden access to non-mainstream cinema by releasing films on video, DVD and in cinemas. And we publish well renowned books, magazines, research papers and educational resources, and offer footage and rights sales of our television and film collections.

We promote life-long learning with educational events and activities for learners of all ages and produce resources and training for teachers.

Through the **bfi** National Library we provide an authoritative source of information on film and television. The Library houses 44,000 reference books, more than 5,000 periodical titles dating back to 1889, two million newspaper cuttings and 20,000 unpublished scripts and a wide range of other resources in all media.

We are developing ways to make our vast resources and collections more widely available through online remote access via our website.

We have active processes in place throughout the organisation to promote cultural diversity and disability issues, as well as to promote and support initiatives for ‘hard to reach’ groups, thereby broadening our audiences as much as possible.
We preserve the world’s largest collection of film and television material including over 50,000 fiction and 100,000 non-fiction films – dating from 1894.
Developing our film and television material and increasing people’s access to it

Acquiring, preserving and showing our film and television material

The Mitchell and Kenyon Collection
Among the most important work undertaken at the Archive during the year was the Mitchell and Kenyon project: the 800 deteriorated early nitrate negatives in the Mitchell and Kenyon collection present a major preservation challenge. Our Preservation section has been successfully producing new material and viewing prints of extraordinary quality from them. In turn, our Access Footage Sales section has been telecining this new material to create video copies.

This project, in collaboration with the University of Sheffield, formally began in October. It will fully contextualise these actuality films and their place in Britain’s early film history. When the preservation and research projects are complete in 2004, we plan tours of the films, DVD releases, publications and possible broadcast projects.

Meanwhile, during 2001–2002, some of the first selections from the films were screened at the Sheffield International Documentary Film Festival and at the world-renowned Sacile (Pordenone) Silent Film Festival in Italy.

Other restorations
Our National Film and Television Archive’s (NFTVA) highly acclaimed restoration of Gance’s epic Napoléon also received a gala screening at the closing of the Sacile Film Festival. And our restoration of The Magic Box was premiered at the Regus London Film Festival.

British Film Institute
Archive specials at the NFT
A series of programmes showcasing rare and unknown material from our archival collections, fully contextualised by expert guest presenters.

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<tr>
<th>Month</th>
<th>Programme</th>
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<tbody>
<tr>
<td>April</td>
<td>Many Lives of Sherlock Holmes: Gavin Collinson</td>
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<td>May</td>
<td>Shakespeare on Silent Film: Dr Judith Buchanan</td>
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<td>June</td>
<td>Ancient Egypt: Stacey Abbot, Simon Brown</td>
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<td>July</td>
<td>Swinging Sixties: Jenny Hammerton</td>
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<td>August</td>
<td>Will Hay: Graham Rinaldi</td>
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<td>September</td>
<td>Ultras: Judith McLaren</td>
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<td>October</td>
<td>R101 Disaster: James Taylor</td>
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<td>November</td>
<td>Newsreels: Luke McKernan</td>
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<td>January</td>
<td>Bad Girls of British Cinema: Bryony Dixon</td>
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<td>February</td>
<td>Where Does the Music Come From: Neil Brand</td>
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<tr>
<td>March</td>
<td>Spice of Variety, Pathé titles: Sarah Lee</td>
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‘The NFT is a force of knowledge for anyone who cares about film’ Robert Altman
The BFI is now the only major UK source of cultural cinema on 16mm and DVD/video for the UK film society market.
Exhibitions
We produced a number of exhibitions this year. Moving Pictures, which went on display at the Millennium Galleries in Sheffield, explored the experience of cinema going and television watching; Shackleton on Screen at the bfi London IMAX Cinema, complemented the giant screen film, Shackleton’s Antarctic Adventure, and a selection of stills, posters and designs chosen by cinematographer Jack Cardiff from the bfi’s collection were displayed at BAFTA. Plans also began for curating a new touring exhibition, Bollywood in Love featuring film posters and photography.

Reaching a wider audience
Website

Features on the main site include Sight and Sound archive reviews since 1999, the Associate Tutor’s Database, which is an online network of tutors with expertise in moving image-related education provision and various sub-sites supporting film retrospectives, new books and video/DVD releases on Godard, Kurosawa and Free Cinema.

We also ran a web-based competition, called Fantasy Film Festival, providing school and college students with a unique chance to experience the challenges of planning a film festival.

We created a major sub-site to support the forthcoming ImagineAsia project, with an events database of the hundreds of South Asian film events around the country. www.riff.com was the first bfi sub-site to handle mass e-mail communication to patrons with daily updates on the Regus London Film Festival including ticket availability, and late additions. It received more than one million page impressions.

A new catalogue of DVDs for hire was rolled out at the British Federation of Film Societies Viewing Sessions at the NFT. The bfi is now the only major UK source of cultural cinema on 16mm and DVD/video for the UK film society market.

Video and DVD
More than 1,000,000 people saw our videos and DVDs this year: 200,000 more than the year before.

Highlights of the DVD and video releases were Pier Paolo Pasolini’s Trilogy: The Decameron, The Canterbury Tales and Arabian Nights (not previously available), F W Murnau’s Nosferatu, Jean Cocteau’s La Belle et la bête, and Jean-Luc Godard’s Bande à part (video only).


Sales of bfi DVDs continued to grow and exceed targets, and bfi video sales remained steady, contributing significantly to our success in this area.

During the year, bfi Video Publishing launched its Archive Television series with three classics: Nigel Kneale’s The Stone Tape (1972), Ken Russell’s biopic: Delius: Song of Summer (1969), and Jonathan Miller’s Whistle and I’ll Come to You (1968), all of which attracted much critical praise and very healthy sales. More than half of the NFTA’s collection is television material, available to individual researchers.

Following on from the phenomenally successful release of Akira Kurosawa’s Seven Samurai and Yojimbo, and in tandem with the NFT’s major Kurosawa retrospective, Rashomon, Throne of Blood, Stray Dog and The Hidden Fortress were released on DVD.

International collaborations with Criterion in the US and ARTE in France enabled us to release The Hidden Fortress from a high definition master of extremely high quality, with an introduction by George Lucas. And working closely with ZDF, we were able to acquire a new master of Lotte Reiniger’s great classic of animation The Adventures of Prince Achmed for DVD and video release and sales.

April
Lady Windermere’s Fan (Fred Paul 1916)
Hindle Wakes (Maurice Elvey 1927)
May
The Decameron (Pier Paolo Pasolini 1971)*
June
Early Cinema: Primitives and Pioneers – Volumes 1 and 2
The Canterbury Tales (Pier Paolo Pasolini 1972)*
July
The Adventures of Prince Achmed (Lotte Reiniger 1926)*
August
The Stone Tape (Peter Sastri/Nigel Kneale 1972)*
Delius: Song of Summer (Ken Russell 1968)*
September
Whistle and I’ll Come to You (Jonathan Miller 1968)*
Arabian Nights (Pier Paolo Pasolini 1974)*
October
Rashomon (Akira Kurosawa 1950)*
Throne of Blood (Akira Kurosawa 1957)*
November
La Belle et la Bête (Jean Cocteau 1946)*
Bande à part (Jean-Luc Godard 1964)*
December
British Transport Films: Vol 6 – Civil Engineering 1
January
Nosferatu (F W Murnau 1922)*
February
Stray Dog (Akira Kurosawa 1949)*
The Hidden Fortress (Akira Kurosawa 1958)*
March
* available in both DVD and video
The Godard season was a complete retrospective, never before achieved at any cinemathque.

**Festivals and seasons**

**Regus London Film Festival**
In November, the Regus London Film Festival hosted 363 screenings of 173 features and 84 short films, together with a wide range of masterclasses, Guardian Interviews, industry gatherings, seminars, lectures, education screenings and workshops.

It represented the best in world cinema, presenting films from more than 40 countries, placing films by some of the most renowned international directors alongside work from emerging new directors, and offered 232 opportunities for filmmakers, writers and actors to introduce their work to both public and professional audiences.

The Festival had more than 110,000 admissions, a per-event average increase of almost 5% on last year’s figures and including 112 sold-out screenings.

More than 600 film industry delegates attended this year, a 10% increase on last year – as did 670 international and UK-based press delegates.

The Opening Night film was the world premiere of Robert Altman’s *Gosford Park*. Other highlights included Iain Softley’s *K-Pax*, Mira Nair’s *Monsoon Wedding*, David Lynch’s *Mulholland Drive*, Pixar’s *Monsters, Inc.*, Nanni Moretti’s *The Son’s Room*, Peter Bogdanovich’s *The Cat’s Meow*, and Alfonso Cuaron’s *And Your Mother Too*. There were also screenings of Carol Reed’s *The Fallen Idol* restored by the *bfi’s* National Film and Television Archive and the reworked *Apocalypse Now Redux*.

An array of international stars attended screenings, including directors Barry Levinson, Larry Clark, Claude Miller, Frederick Wiseman, James Benning, Julio Medem and Todd Field and actors such as Cate Blanchett, Anna Friel, Nicole Kidman, Bob Hoskins, Irfan Khan, Tara Fitzgerald, Ray Winstone and Ayesha Dhaker.

Highlights from the Festival toured to seven cities after the London dates, including a special education event based around *Monsters, Inc*.

The Sutherland Trophy, awarded annually by the *bfi* to the maker of the most original and imaginative first feature film screening at the Festival, was presented to Asif Kapadia, director of *The Warrior*. The 4th FIPRESCI International Critics’ Award went to Israeli Adrian Caetano’s *Bolivia*.

The 6th annual Satyajit Ray Award was won by *In The Bedroom*. Our thanks to Regus plc, the Evening Standard, and all our other sponsors, media partners and sponsors in-kind.

**London Lesbian and Gay Film Festival**

More than 200 films were screened at the biggest and best festival yet. Attendances were the highest ever, up by over 10% on last year, exceeding 23,500 and with 56 sold-out performances, firmly establishing the London Lesbian and Gay Film Festival as the largest gay film event in Europe and the UK’s third largest film festival.

Ninety industry delegates, 112 filmmakers and 50 journalists visited the Festival from countries as far afield as Australia, Brazil, Canada, Finland, Hong Kong, India, Switzerland and the USA, as well as the UK.

The opening night film was Michael Cuesta’s debut feature *L.I.E* (*Long Island Expressway*), starring Brian Cox, and the closing night film was Bob Gosse’s *Julie Johnson*, starring Lili Taylor and Courtney Love.

Special events and screenings included a retrospective of the films of Cheryl Dunye, the presentation of rare work by the artist David Wojnarowicz and a Script Factory event on the television series, *Tipping the Velvet*, with Andrew Davies and Sarah Waters. Anna Nolan presented the FilmFour Prize for Best Short Film to US film-maker and former Channel 4 TX prizewinner Jamie Babbit (*But I’m a Cheerleader*) for *Stuck*, the tale of an aged lesbian couple who question their whole life together when their car hits a child.

A selection of films from the Festival toured to a record 39 towns and cities across the UK and Ireland after the London dates. Again, our thanks to our main sponsors (*OutUK.com*) and to all our other sponsors and media partners.

**Theatrical releases**

We released a variety of films theatrically over the year, ranging from *The Navigators* to *Meet Me in St. Louis*. *Alfie*, *Annie Hall* and *If….* were all released thanks to the generosity of our sponsor, Accenture.
Theatrical Releases

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<th>Month</th>
<th>Title</th>
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<tr>
<td>April</td>
<td>Mildred Pierce</td>
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<tr>
<td>May</td>
<td>Alfie (sponsored by Accenture)</td>
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<td>June</td>
<td>As You Like It</td>
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<td></td>
<td>Top Hat</td>
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<td>Bande à part</td>
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<td>July</td>
<td>Two or Three Things I Know about Her</td>
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<td>September</td>
<td>George Washington</td>
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<td>October</td>
<td>Annie Hall (sponsored by Accenture)</td>
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<tr>
<td>November</td>
<td>The Navigators Meet Me in St. Louis</td>
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<tr>
<td>March</td>
<td>If... (sponsored by Accenture)</td>
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<tr>
<td>January</td>
<td>Throne of Blood (plus Package 1:</td>
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<td></td>
<td>‘Samurai and Lowlifes’ –</td>
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<td></td>
<td>Throne of Blood, Rashomon,</td>
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<td></td>
<td>Yojimbo, Drunken Angel, Stray Dog,</td>
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<td>The Bad Sleep Well)</td>
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<td>February</td>
<td>The Hidden Fortress (plus Package 2:</td>
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<td></td>
<td>‘Behind the Mask of the Samurai’ –</td>
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<td></td>
<td>The Hidden Fortress, Seven Samurai,</td>
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<td>Sanjuro, Ikiru, I Live in Fear, Red Beard</td>
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Seasons at the National Film Theatre

The National Film Theatre had strong attendance figures throughout the year, with final figures of almost 226,000 admissions. One of the year’s highlights was Woody Allen taking part in a Guardian Interview with the bfi’s Geoff Andrew – his first ever appearance before a paying audience, who were allowed not only to watch an interview but to put questions to him themselves.

Three seasons stand out as particularly popular: Godard, Kurosawa and Herzog. The Godard season was a complete retrospective, never before achieved at any cinematheque. It was then staged at Cinematheque Ontario in Toronto, making use of a significant amount of our original work.

Attendances for the Godard season reached 23,000 and the season subsequently toured to 21 venues across the UK.

The Kurosawa season attracted audiences of more than 24,000. We made 10 new English subtitles prints of Kurosawa films, including neglected titles like Stray Dog and Red Beard. As these are the only good subtitled titles like Stray Dog and Red Beard, we have had a fantastic response to both UK and international tours of these following the NFT season. They have been seen by UK audiences of more than 32,000: they are all being released on bfi DVD/video; and we have successfully sold key titles to UK television.

As part of the Werner Herzog season, two titles had extended first runs: Aguirre, Wrath of God and The Enigma of Kaspar Hauser. More than 6,000 people came to see Aguirre and almost 4,000 Kaspar Hauser, unprecedented figures for this strand of programming. An extensive tour of these titles (in conjunction with four other Herzog titles) followed the NFT run and achieved a further 3,300 attendances.

In December, we screened a selection of more than 30 films from Hollywood legend, Cary Grant, including a newly-restored print of Hitchcock’s Notorious. And in July, we again ran our annual festival of crime film and literature. Highlights included a Guardian Interview with one of America’s most individual actors, Steve Buscemi, a focus on the work of both the Coen Brothers and Agatha Christie, as well as a wide range of talks and events.

Our Cinema Services team supported the tour of the Human Rights Watch Film Festival, with 61 screenings attended by more than 1,700 people. Among a wide range of national touring programmes, we supported the six venue tour of the contemporary artists’ films package, ‘Threshold of the Frame’, in collaboration with the Tate and the Arts Council of England.

The bfi London IMAX Cinema

Our IMAX cinema attracted audiences of 350,000 during the year. The highlight was the Royal Premiere of Shackleton’s Antarctic Adventure in the presence of HRH the Princess Royal, which used original film material of Shackleton’s 1916 expedition restored by our Archive.

Other films shown during the year included the 3D films Encounter in the Third Dimension, Cyberworld and Into the Deep. The spectacular films and the spaces within the building itself allow us to run a variety of successful educational events at the IMAX. For example, in May we held an Inset Day for teachers jointly with the London Aquarium, and in September invited 300 children to hear a speaker, watch Into the Deep and then visit the Aquarium. Our screening of Shackleton’s Antarctic Adventure, shown as part of National Schools Film Week sold out in October. In November, we held teachers’ screenings of Shackleton and Haunted Castle, both of which attracted more than 250 teachers. Later that month representatives from the British Antarctic Survey and the National Maritime Museum gave presentations before a sold-out screening of Shackleton. We ran events in the school holidays, including an animation week in August where children produced a film which benefited from a grant from Lambeth Education Action Zone.

Broadening access to the bfi’s diversity and disability

As part of the roll out of the bfi’s new cultural diversity strategy, we developed the flagship diversity project, ImagineAsia, to be a major celebration of films from India, Pakistan, Bangladesh, Sri Lanka and British Asians. A range of activities, screenings and publications were devised, to be launched on 25 April 2002. Sixty seven organisations around the UK agreed to develop activities alongside the bfi for this pioneering festival.

We completed our first Disability Strategy, with action plans, in March 2002. This policy was developed with expert consultants and gave us direction for effectively engaging with disabled people on a range of issues including access, focused provision of activities, and staffing.
Our Video Publishing section started to produce DVD releases with Hearing Impaired Subtitles of English language films. We were the first video label to include subtitling of additivity – titles subtitled include Sirk and George Washington.

Other ways of seeing our collections
Films, television material and other items were made available to venues and organisations internationally and nationally throughout the year.

The following are some selected examples.

We worked on a number of television documentary productions, including ITV’s ‘Some Liked it Hot’; the three-part series ‘The Empire in Colour’ (to be screened in September 2002); and with officials from Buckingham Palace and Windsor Castle to supply material for the Queen’s Golden Jubilee.

We renegotiated our TV agreements to allow wider access to our collections at regional archives across the UK.

Working with the cable channel Artsworld, we programmed a six-week, Friday night prime slot to showcase work from the bfi – from the former bfi Productions Unit and of material from the NFTVA. The introductions were filmed at the NFTVA.

The fourth British Silent Film Weekend in April, held at Broadway, Nottingham themed the British and American film industries before Hollywood started to dominate. This was a key event in promoting the rare holdings of the NFTVA.

On the international level, a programme of 30 bfi titles relating to London went to the Filmmusik Stobergasse in Austria for a ‘London on Film’ season. And a programme of 34 ‘Free Cinema’ British titles were sent on a four-city tour of Spain playing at Gijon, Valencia, Coruna and Madrid.

Five Ritwik Ghatak films: The Cloud Capped Star (Meghe Daka Tara), Subarnarekha, A River Called Titus (Titus Ekrd Nadir Nam), Reason Argument & Story (Jukti Takko Ar Gappo) and E Flat went on tour at the Santa Fe College, the UCLA Film & TV Archive, the Pacific Film Archive, the Harvard Film Archive and the Cinematheque Ontario. These are the only subtitled prints in existence from this important Bengali film-maker. This tour of North America was the last in a major international tour where the films have played in all key territories.

Back home, Nosferatu went on a seven-venue, UK tour with ‘Spotty Dog Films’ musicians playing a score to the silent print. Meshes of the Afternoon and Un Chien andalou were part of Tate Modern’s Surrealism Unbound Exhibition which ran from September to January.

All 34 UCI venues participated in booking one-day ‘Director’s Chair’ slots. Titles included Don’t Look Now, Some Like It Hot, Singin’ in the Rain, Alfie, Breakfast at Tiffany’s, Le Mépris and Annie Hall.

And our Archive catalogued our collection of Indian cinema posters. A display of these, along with other items, entitled ‘Bollywood in Love’, will go on tour to UK venues as part of the ImagineAsia project.

Digitisation
Work took place throughout the year on digitising certain material with a view to making it more accessible and widely available.

The Archive took steps into the world of digital technology, by commissioning consultants to look at the cultural, operational and strategic implications of collecting material ‘born digital’ and setting up a ‘digilab’ to explore the potential of digital restoration. A technical study was implemented to investigate capturing titles specifically intended for internet broadcast (web casting). A large collection of our Archive video material is being transferred to modern digital formats. This is making significant quantities of material available for easier access by the public.

Digital restoration experts from Germany visited the NFTVA and gave a presentation at Kodak on the digital restoration of Metropolis (1926) and conducted tests in the Archive digilab.

Our off-air recording facilities were developed to accommodate recording of BBC4 from digital broadcast platforms.

Other digital work over the year included developing Screenonline, a major educational online project funded by an award from the New Opportunities Fund (see page 20).
Helping raise standards of teaching and learning
Highlights from the Regus London Film Festival toured to seven UK cities and included a special educational event based around *Monsters, Inc.*

**Education lies at the heart of all our activities.** Our acquisitions, restorations, screenings and publications all play an integral part in this remit. But we work specifically with other education providers to encourage awareness of moving image culture, regardless of people’s age or level of knowledge.

**Educational publications**

We produced a series of new publications and an expanded catalogue of resources which has established the **BFI** as a moving image resource provider for schools and colleges, earning £70,000, up from £15,000 the previous year.

**For primary schools:**
- *Show Us a Story*, a teaching guide to using a range of fiction films in the primary school context.
- *Story Shorts*, a video compilation of short films accompanied by a teaching guide, to support the National Literacy Strategy and develop cineliteracy.

**For secondary schools:**
- *Macbeth on Film*, a video compilation of extracts from three film versions of *Macbeth*, accompanied by a teaching guide and photocopiable student sheets.
- *Reading Films*, a teaching guide and photocopiable student sheets to support the moving image requirement of the National Curriculum and GCSE English.

**For Film and Media Studies (post-16):**
- *Representation*, the second title in the series of photocopiable teaching packs on Key Concepts for Film and Media Studies.
- *Film Genres*, the third title in this series.
- *An Introduction to Film Language*, an interactive CD-ROM to teach post-16 students, and teachers new to moving image education, the grammar of film.

**Teacher training**

At the London Media Studies Conference in July we gave three days of training to 334 media teachers. A further 107 teachers enrolled on distance-learning courses, achieving a high level of completion. And in-service training sessions were run at many different venues across the United Kingdom. Teacher training overall totalled 9,205 ‘training hours’.

**Other educational projects**

**Cineclub**

The **BFI’s** Cineclub was launched in September 2001 at the Ritzy Cinema, London. This initiative, aimed at teenagers, was piloted between September and July. Teenagers aged between 14 to 16 viewed films and were introduced to low-budget digital film-making. In January 2002, the ‘premiere’ of six films produced as part of the Cineclub initiative with six schools in Greenwich took place at the Ritzy. Groups of students viewed the films and took part in onstage discussions of their achievement. The programme is ongoing.

**Reminiscence projects**

In March 2002 we received a £35,000 grant from the Adult and Community Learning Fund that enabled us to continue and expand our work on cinema and reminiscence. The funding enables a two-year project to develop film...
clubs for older people and events where children can learn about the experience of cinema-going 30 to 50 years ago, directly from older people.

A travelling exhibition is planned to bring recorded memories of film club participants to a wide audience. The project is based on existing work with Age Exchange, who remain our partners. We are also running a complementary project looking at British Asian film-going experiences in partnership with Sampad, a Birmingham-based Asian music, dance and drama organisation.

**Associate Tutor Scheme**
The Associate Tutor Scheme is a UK-wide database of more than 30 people who can provide a range of educational events. Quality assurance is met through a panel of experts who review applications and provide mentoring. The Scheme broadens the range of providers available to venues.

**NFT schools programme**
An important highlight of the year was the huge expansion in the range and quantity of events offered for schools at the NFT. The autumn term 2001 saw a three-fold increase in events; more than 150 events were held, reaching over 18,000 attendees. Included in the regional tour of highlights of the Regus London Film Festival was a special educational event based around *Monsters, Inc.*

**Dramatic interpretations**
Our Actors Consultancy enjoyed a successful year. Various shows were staged for the Education Projects Unit, including ‘Entertaining the Nation’, ‘Desperately Seeking Suffrage’, ‘Literacy and Cineliteracy’ and ‘News from No Man’s Land’, making use of archive material, drama and debate to present moving image material in a lively and informative way.

The Consultancy also recruited and rehearsed a company of six actors to support the Moving Pictures touring exhibition. Important new contracts were won to provide live interpretation for the Public Records Office and British Waterways, and the team also found time to host an international conference at the NFT.

**Screenonline**
In July, the New Opportunities Fund made an award of £1.2 million to the bfi under its Digitisation of Learning Materials programme. Screenonline, the name of the consortium of which the bfi is the lead partner, will build on the expertise gained through the various online pilot projects which have been undertaken from 1998. The significant contribution from the New Opportunities Fund will enable us to provide a definitive reference resource on British film and television history on the web, with access in UK schools and libraries to key film extracts.

We began work on the project in October and anticipate launching it early in 2003.

**Research**
In March, the Youth Work Press published a report ‘Being Seen, Being Heard’, a study we had undertaken with the National Youth Agency. This highlighted the fact that every year, more than 17,000 children and young people in the UK are involved in making films or videos. The research looked at informal sector opportunities for 5–25 year olds to make moving image productions.

Over 200 delegates attended an International Media Conference entitled ‘Global Village or Global Image? Representing Diversity and Difference’. Keynote speakers included Bell Hooks, Sorious Samura and Mandla Langa. And finally, a funding bid to the Nuffield Foundation to explore media coverage of the Bradford riots was successful.

**The bfi National Library**
In the summer, we responded to an invitation to tender by submitting a proposal to the Independent Television Commission to take over their library. Following a selection process in which we were competing with a number of other major institutions, we were selected to receive the ITC’s collections. A number of factors influenced the ITC’s decision, including the bfi’s focus on education, established connections with the television industry and investment in new media.

The new, merged library will create an unparalleled resource for the public, academics and creative industries.

The Library’s outreach initiatives took a major step forward with the setting up of an executive group to develop the UK-wide Library and Information Plan for Film and Television. This brings together representatives from other libraries across the UK, with significant collections in our subject areas. Activities proposed include: training courses for library staff; an audit of film and television collections; and a web-based information source.

The year saw the first in a new series of Library initiatives to support seasons at the NFT. A major display in the Stephen Street reading room brought together a wide range of materials on Jeañ Luc Godard, from across the Library collections. This
was promoted by a special flyer which was distributed at the NFT during the definitive Godard season in the summer, and supported by a bibliography, available on the website. Other displays during the year focused on Cary Grant and Werner Herzog. The Library broke new ground by setting up a Writer in Residence, supported by the Royal Literary Fund. Ade Solanke was based in the Library Reading Room, where library users and bfi staff were able to arrange meetings to discuss and gain valuable insights into scriptwriting and development. As well as offering users this unique value-added service, the scheme enabled the Library to promote its huge collection of screenplays and scripts. During the residence period, there was also a substantial display in the Library bringing together materials on the subject of scriptwriting, including examples from the script collection.

The database of the catalogue of unpublished scripts held in our Special Collections Unit was completed and made available in the Library Reading Room.

**Publishing**

**Sight and Sound magazine**

*Sight and Sound* magazine is the movie buff’s magazine of choice. One of the highlights of the year, reflecting the profound changes in the international film industry, was the digital roadshow we put on in partnership with the Film Council’s New Cinema Fund. This mix of screenings and heated discussions travelled to six cities across the UK and reached a new audience of regional film-makers and enthusiasts. The magazine itself continues to publish the highest standard of film commentary.

**bfi books**

This year saw the launch of two major new series and our first forays into publishing concerning digital media and film.

*bfi World Directors* is a series on contemporary film directors. The first titles were *Youssef Chahine* and *Jane Campion*.

The Television Book project concerns five titles overviewing television studies for students in the manner of the *bfi’s Cinema Book*. The first title, *The Television Genre Book* (edited by Glen Creeber) was our UK bestseller for frontlist titles. New Media titles were led off by *Experimental Cinema in the Digital Age* by Malcolm Le Grice and *New Screen Media* (which included a DVD-ROM of moving image extracts) edited by Martin Rieser and Andrea Zapp, a collaboration with ZKM in Germany.

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*Youssef Chahine, bfi Publishing*

*Cyberworld © 2000 IMAX Corporation*

*Shackleton’s Antarctic Adventure © Nova / WABH Boston*
Partnerships

Sponsorship

Two key partnerships for which we have been particularly grateful are sponsorships by Regus Plc and Accenture. Regus are the title sponsor of the 46th London Film Festival for the second year this year.

Our successful relationship with Regus Plc was recognised in the FT/Arts and Business Awards 2001, where it won the award for Arts, Business and Corporate Identity. The partnership also won the Hollis Award for Best Use of Brand Identity as well as the much coveted Hollis Sponsorship of the Year Award. We also took part in the 13th National Sponsorship Conference, presenting a paper on the relationship as an example of best practice.

The Festival as a whole generated more sponsorship than ever before, both from cash sponsors, in-kind sponsors and media partnerships.

Accenture’s sponsorship has enabled us to release new prints of classic films. We released Alfie, Annie Hall and If, … during the year to popular acclaim.

Collaborations

Partnership with the Arts and Humanities Research Board-funded Centre for British Film and Television Studies produced major new research into our holdings. The Centre also funded two of our staff to take research sabbaticals to look at little-known parts of our Collections.

We established a strong working relationship with the David Lean Foundation, who have funded a project to catalogue Lean materials and make these accessible via the web. Funding has also been provided for the restoration of Lean’s Summer Madness (1955), for which we are very grateful.

A very successful cultural diversity internship scheme has seen new relationships established with Black, Asian and disabled film-makers, and the creation of databases of contacts and possible acquisitions. Material from the Lesbian and Gay Film Festival and ‘Lifting the Lid’, a disability film festival, was acquired.

As part of a programme of benchmarking its processes against those in similar organisations, the NFTVA invited visitors from other archives and commercial laboratories to review the Archive’s work practices and procedures. Speakers included Mike Mashon and Jenni Dennis from the Library of Congress and Bob Gitt of UCLA. Scott MacQueen of Walt Disney spent two weeks at the Conservation Centre, holding two all-staff question and answer sessions and meetings with staff teams, as well as reviewing work in progress in our Quality Checking Theatre and an all day technical seminar at the Kodak Theatre in Hemel Hempstead.

Improving our results

We are constantly looking for ways to improve our efficiency and effectiveness.

For example, Sight and Sound magazine fulfilled its remit to achieve a zero-subsidy accounting year, largely due to an outstanding advertising sales figure of £146,000, a five per cent increase over the target figure, and ten per cent better than the previous year.

Our Publishing Section transferred its US distribution from Indiana University Press to the University of California Press. This massive logistical exercise involving computer systems, finance and the physical transfer of some 60,000 books, was completed successfully and on time. The impact of this move is expected to be significant. Early estimates expect US revenue to go up by 40%, alongside much improved marketing and media coverage for the bfi.

Some 600,000 people across the UK saw bfi-released films, with our Bookings Section exceeding its financial targets for the year. Our Access Section as a whole increased income targets by more than £500,000. It was a bumper year for theatrical releases. Breakfast at Tiffany’s grossed more than a quarter of a million pounds at the UK box office.

Sales overall exceeded the revenue target by £222,000, or 26%.

At the NFT, our attendance figures went up, exceeding the target (despite fewer performances) following changes to programming strategy and scheduling.

In the Archive, as a result of a review of work flow through the film lab, output was increased by 50% using the same level of staffing. Procedures were established to track all work orders throughout the centre.

Efficiency measures

Our IT department completed an upgrade of the bfi’s IT infrastructure, which included a complete refurbishment of core network
Our successful relationship with Regus Plc was recognised in the FT/Arts and Business Awards 2001, where it won the award for Arts, Business and Corporate Identity.

devices, installation of a ‘server farm’ running the Microsoft Windows 2000 platform across the Institute, and implementation of the Microsoft Office and Exchange productivity and messaging systems. This was supported by a comprehensive training programme, which ensured that all bfi staff were familiar with the new software systems.

We built and consulted on the prototype of the bfi Integrated Database (BID) which will allow data from the Filmographic (SIFT) and Technical Records (TecRec) databases to be interrogated seamlessly. This development has involved significant input from professionals in various disciplines throughout the bfi and has been managed by the IT Unit according to the PRINCE 2 project management methodology, which will become the model for approaching similar projects in the future.

Improving the quality of bfi services
There are numerous examples of the ways we are constantly working to improve our services. An important part of this is enhancing our staff skills and knowledge.

bfi staff: our most valuable asset
In April 2001 we changed the name of our Personnel Department to the Human Resources (HR) Department. The change in name reflected a change in the emphasis of the department moving from being a reactive administrative department to a more proactive department supporting managers to achieve their business plan goals through effective use of staff.

Building on the success of the 2000 programme, we organised another round of cultural diversity internships, offering five Black and Asian people a year-long opportunity to work within bfi departments to gain skills and knowledge of the industry. Extensive skills training was offered as part of the internship, and in return the bfi acquired new contacts, knowledge and insight from the interns.

Team Performance Management processes were implemented across the bfi for the first time in 2001/2. Information sessions and training for managers and staff took place to ensure everyone was able to undertake objective setting and performance reviews at the end of this financial year. This resulted in most staff receiving Performance Related Pay at the end of the financial year having achieved their team targets. It was not a successful year for pay negotiations. The breakdown of negotiations led to industrial action.
We are planning to create a new public building that will bring together all the Institute’s activities into one exciting new centre. It will be a national centre for excellence in film exhibition and a showcase for our collection of film and television resources.

Other improvements to our services
We are planning to create a new public building that will bring together all the Institute’s activities into one exciting new centre. It will be a national centre for excellence in film exhibition and a showcase for our collection of film and television resources. Also planned there, are an education complex, mediatheque, our Library and display areas. We have selected David Chipperfield Architects to design the building and its precise location is under discussion as part of the South Bank masterplan deliberations.

To meet the growing worldwide demand for films on DVD, our Film Sales Section seconded its Film Sales Coordinator to create best quality DVD masters for our Peter Greenaway collection. The project should be finished in time for 2002, for second quarter 2003 release in major territories.

October 2001’s issue of Positif, the prominent French cinéphile magazine contained an article on film publishing in the UK which identified the British Film Institute as the pre-eminent publisher in the field. The feature included in-depth interviews with Publishing staff Rob White and Andrew Lockett.

A number of quality-related exercises took place in the NFTVA over the year under the auspices of the Heritage Lottery Fund project, ‘An Archive for the 21st Century’. In December we completed an analysis of our current work processes at the NFTVA and have begun using these results to help shape future practices and procedures.

This resulted in greatly increased output. Staff continue to process backlogs of film and video materials in the Archive, identify their content, check their condition, and catalogue the contents. As part of the project we developed a prototype barcoding system.

We conducted a customer satisfaction survey of all users to our Donor Access service. The survey ran from October to January and we got a 45% response rate, which accurately reflected the services user demographics. One hundred per cent of responses rated the service as either excellent or good (69% said ‘excellent’). This is a positive perception of access to our Archive.

And finally, as one further example of improving our service, our Stills Section successfully piloted an ISDN service for stills sales: user feedback was extremely positive and the service is now being rolled out to all customers.
bfi National Film and Television Archive
Pakeezah, Bollywood in Love exhibition
Media and Meaning: An Introduction,
bfi Publishing
Do the Right Thing, bfi Publishing
Regus London Film Festival (RLFF), 2001
© Nova / WABH Boston
Seven Samurai, bfi Publishing
The Television Genre Book, bfi Publishing

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