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VO | THE BRIDGE ON THE RIVER KWAI (1957) | DOCTOR ZHIVAGO (1965) | HOBSON'S CHOICE (1953) | LAWRENCE OF ARABIA (1962) | LOST AND FOUND - THE STORY OF
FATHER (1985) | DRACULA - PAGES FROM A VIRGIN'S DIARY (2002) | THE HEART OF THE WORLD (2000) | IT'S A WONDERFUL LIFE (2001) | MY DAD IS 100 YEARS OLD (2000)
| DANGER: DIABOLIK / DIABOLIK (1967) | DICK TRACY (1990) | FLASH GORDON (1980) | MODESTY BLAISE (1966) | MYSTERY MEN (1999) | POPEYE (1980) | THE ROCKETEER
ER (1959) | TOVARISCH, I AM NOT DEAD (2007) | TREACLE (C4 1988) | WALL-E (2008) | WATER LILIES / NAISSANCE DES PLEUVRES (2007) | X2 (2003) | AUGUST 2008 | CLINT
LY / IL BUONO, IL BRUTTO, IL CATTIVO (1968) | HANG 'EM HIGH (1968) | HEARTBREAK RIDGE (1986) | HIGH PLAINS DRIFTER (1972) | HONKYTONK MAN (1982) | THE OUTI
06) | LUXURY CAR / JIANGCHENG XIARI (2006) | THE OTHER HALF / LING YI BAN (2006) | THE POST-MODERN LIFE OF MY AUNT / YIMA DE HOUXIANDAI SHENGHUO (2006)
' (1914) | A FILM JOHNNIE (1914) | HIS FAVOURITE PASTIME (1914) | KID AUTO RACES (1914) | THE KNOCKOUT (1914) | MABEL AT THE WHEEL (1914) | MABEL'S BUSY DAY
08) | SPIDER-MAN (2002) | SPIDER-MAN 2 (2004) | SPIDER-MAN 3 (2007) | OTHER | BADLANDS (1973) | BATMAN (1943, SERIAL) | BLOOD ON SATAN'S CLAW (1970) | CHILD
NEVELED / FREMDE HAUT (2005) | WHEN I'M SIXTY-FOUR (BBC 2004) | SEPTEMBER 2008 | THE TIME MACHINE (PART ONE | 71 FRAGMENTS IN A CHRONOLOGY OF CHAN
NSET BLVD. (1950) | THE TERMINATOR (1984) | THREE AGES (1923) | WILD STRAWBERRIES / SMULTRONSTÄLLET (1957) | JUBILATION: JULIETTE BINOCHE PART ONE | LES AM
| LETTERS FROM IWO JIMA (2006) | MIDNIGHT IN THE GARDEN OF GOOD AND EVIL (1997) | MILLION DOLLAR BABY (2004) | MYSTIC RIVER (2003) | A PERFECT WORLD (1993)
(1915) | DOUGH AND DYNAMITE (1914) | THE FACE ON THE BAR ROOM FLOOR (1914) | GENTLEMEN OF NERVE (1917) | GETTING ACQUAINTED (1914) | HIS MUSICAL CAREER
ACK BEAUTY (1971) | BLADE RUNNER - THE FINAL CUT (1982) | BLOWUP (1966) | BONZO BROADCASTED (1921) | CARAMEL / SUKKAR BANAT (2007) | CHARLIE CHAPLIN - FAV
7) | SECONDS (1966) | THE SECRET GARDEN (1949) | SHADOWS OF OUR FORGOTTEN ANCESTORS / TENI ZABUTYCH PREDKIV (1964) | THE SIMPSONS MOVIE (2007) | SUNRIS
05) | JET LAG / DÉCALAGE HORAIRE (2002) | MARY (2005) | PARIS (2008) | SUMMER HOURS / L'HEURE D'ÉTÉ (2008) | THE TIME MACHINE PART TWO | A BRIEF HISTORY OF TIME
LEMMA TOU ODYSSEA (1995) | LEVELLING THE PLAYING FIELD: THE RADICAL ROLE FOR FILM CRITICISM IN THE DIGITAL AGE | AMERICAN GANGSTER (2007) | THE BOOTS /
ET LA MULET (2007) | ERASERHEAD (1977) | GOMORRA / GOMORRA (2008) | GUNNIN' FOR THAT #1 SLOT (2008) | HIROSHIMA MON AMOUR (1959) | IGOR (2008) | MADAGASC
UCKER PROXY (1994) | IN A LONELY PLACE (1950) | MEET JOHN DOE (1941) | MILLER'S CROSSING (1990) | THE MIRACLE OF MORGAN'S CREEK (1944) | MURDER MY SWEET /
| BABY DOLL (1956) | BLOOD KIN / THE LAST OF THE MOBILE HOT SHOTS (1969) | BOOM! (1968) | CAT ON A HOT TIN ROOF (1958) | THE FUGITIVE KIND (1959) | THE GLASS M
EA BOYS (2007) | CARAVAGGIO (1986) | CARVE HER NAME WITH PRIDE (1958) | CHOKING MAN (2007) | THE CLOUD-CAPPED STAR / MEGHE DHAKA TARA (1960) | THE CROWD
| MADAGASCAR - ESCAPE 2 AFRICA (2008) | MAN ON WIRE (2008) | THE MAN WHO WASN'T THERE (2001) | MONTY PYTHON AND THE HOLY GRAIL (1975) | THE MORNING AF
DER GENERAL (1968) | DECEMBER 2008 | ROUBEN MAMOULIAN HOLLYWOOD'S GOLDEN BOY | APPLAUSE (1929) | BECKY SHARP (1935) | BLOOD AND SAND (1941) | CITY STRE
(1934) | WILD JAPAN: SEX IN JAPANESE CINEMA OF THE 60S AND 70S | BLACK ROSE ASCENSION / KUROBARA SHOTEN (1975) | BLUE FILM WOMAN / BURU FUIRUMU NO ON
ABE SADA (1975) | WOMAN OF THE DUNES / SUNNA NO ONNA (1964) | WOODS ARE WET / ONNA JIGOKU: MORI WA NURETA (1973) | O BROTHERS! THE COENS IN CONTEXT
| BATTLESHIP POTEMKIN / BRONENOSETS POTEMKIN (1925) | FEAR EATS THE SOUL / ANGST ESSEN SEELE AUF (1974) | LIFE ON EARTH / LA VIE SUR TERRE (1998) | MIRR
TH BANK SHOW: MAX WALL ON BECKETT (ITV 1984) | WAITING FOR GODOT (BBC 1979) | ENDURING TALENTS DAD'S ARMY: ODDITIES AND RARITIES | THE GOON SHOW:
THE CURE (1917) | EASY STREET (1917) | THE FIREMAN (1916) | THE FLOORWALKER (1916) | THE IMMIGRANT (1917) | ONE AM (1916) | THE PAWNSHOP (1916) | THE RINK (191
ISTMAS (1954) | WVLNT (WAVELENGTH FOR THOSE WHO DON'T HAVE THE TIME) (1966-67/2003) JANUARY 2009 | RECOIL: THE FILMS OF SAM PECKINPAH | ABC STAGE 67: N
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Appendices:

The front cover lists all titles screened at BFI venues, in BFI Festivals and across the UK during the year.



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I was appointed Chair of the BFI in March 2008, so this annual report covers my first full year in the role. When appointed I was asked to re-examine the BFI's long-term strategy and, in particular, proposals for a new National Film Centre*. What my fellow governors and I realised while undertaking this study is just how important the proposed National Film Centre is to the future of the BFI. It would not only enable us to consolidate our estate and to deal with the current inefficiencies which bedevil the BFI's operations but, much more important than that, it would be a unique cultural flagship for film, putting film on a par with the other great art forms in this country. Our aim is to create an inspiring destination where audiences, filmmakers, artists, educators and families will engage and mingle. It will be possible, for the first time ever, to enjoy in one place the richness of the BFI's cinema programmes, education activities and Festivals as well as unprecedented access to the riches of the BFI National Archive – much of which is currently inaccessible today. Despite producing a business plan clearly demonstrating that a new National Film Centre is

Chair's Report

the single most cost-effective way of delivering the BFI in the future – a plan whose robustness has been endorsed by every relevant government department in Whitehall – frustratingly, I have to report that we are still awaiting sign-off despite political assurances that the money is on its way from Government*.

Whilst re-examining the BFI's long term strategy, the Board developed a much deeper understanding of the digital world and its impact on the distribution ambitions of the BFI. In time the digital revolution – and it is a revolution – will impact on us all. Having established the largest and most culturally valuable film Archive in the world, it will allow the BFI to make these film collections available in a way which was unimaginable only a decade or so ago. Importantly it will mean the BFI will be less London-centric and allow us to become truly British.

Progress has also been very slow on another project: while we were all delighted with the Government's announcement at the 2007 BFI London Film Festival of a £25 million grant to fund the BFI-led Strategy for UK Screen Heritage, so far only a tiny fraction of this sum has been released. The threat to Britain's National Collection of the moving image is immense: the rate at which film

deteriorates is a fact of chemistry which will not wait while ever more bureaucratic hoops are jumped through. The National Collection which we hold in trust for the UK is a priceless cultural treasure – of world significance – and it would be a tragedy if any of it deteriorated beyond restoration as a result of bureaucratic delays.

The BFI is doing an amazing amount of public work: from our innovative moving image event at the Big Chill, to screenings of *Mitchell & Kenyon* in Liverpool in that city's St George's Hall with live piano accompaniment; from the opening of a new Mediatheque in Derby's QUAD centre to a screening of cutting edge queer cinema from the London Lesbian & Gay Film Festival at one of the many venues around the country to which those films toured. The BFI is buzzing, which is a testimony to the expertise and commitment of our staff, many of whom are world-class experts in their fields; without them, nothing set out in this report would have been achieved.

*Greg Dyke
Chair, Board of Governors*



* Funds confirmed from Government in November 2009

Five years ago we set out on a new path to re-invigorate the BFI: we wanted to reach, excite and inspire more people – a greater and much wider audience – with the power of the moving image. Despite considerable challenges along the way, we have achieved a remarkable, record-breaking year. These successes include wide-reaching aspirations for the BFI National Archive, the range of the BFI's cultural programme, the BFI's engagement with the industry and embracing the opportunities that digital technology offer. We have seen a renaissance in the appreciation of the national value of the BFI's Collections, leading to much-needed capital investment and innovative digital initiatives that have sparked the imagination of millions.

Just as we listened to what our audiences and partners wanted, so they have responded through unprecedented involvement with us. BFI Southbank, a 'front door' for the

broader audiences for our cultural programme, with the BFI playing a leading role in the development of Digital Britain. Working with partners across the film industry, education, and archive communities, our vision is to create a national network of digitally distributed film and knowledge for everyone to enjoy, wherever they live.

The years ahead hold many challenges, not least the ever-reducing funding environment and uncertainty around the economy, all of which demands increased prudence and puts further strain on our budgets. But the vibrancy of the audience response to BFI activities makes us ever more determined to consolidate our aging, risky and expensive estate through the creation of a BFI National Film Centre. A new home for film in Britain will improve the BFI's long-term financial sustainability, enable digital sharing of content and ensure that we can meet the expectations of all our audiences in the future.

Amanda Nevill
Director

Director's Report

public to enjoy all of the BFI's activities and where they can sample their film heritage for free, has always been seen as a critical element to test the proposal for a National Film Centre. This was a record-beating year for the venue, which was voted the 11th Coolest UK Venue by CoolBrands (beating, among others, the Saatchi Gallery and the ICA). Meanwhile, the BFI IMAX has made an extraordinary and vital profit contribution to our finances and continues to introduce new audiences to BFI activities. BFI DVDs enable people right across the UK to experience an astonishing array of films from around the world and are packed with contextualising 'extra' material not available anywhere else. We reinforced the impact of our international reach with a major retrospective of David Lean's films that toured North America to great acclaim, our education work attracted large numbers of schoolchildren and students, and the BFI London Film Festival delighted record-breaking audiences. All this in the year of our 75th birthday.

The year's successes give us confidence that our strategic direction is the right one and the priorities were further refined this year under the BFI's inspiring new Chair, Greg Dyke. Future emphasis is focused on engaging even





The BFI has a central position in the film culture and the appreciation of movies both as art and as industry and entertainment throughout the world. *Philip French*



Birthday Activities



The BFI at 75

Birthday Activities

The BFI National Archive holds
the most significant collection of
film and television in the world.



- 1 Quadrophenia (1979)
- 2 Lawrence of Arabia (1962)
- 3 Ridley Scott in Conversation (March 2009)
- 4 Stalker (1979)
- 5 2001: A Space Odyssey (1968)



The BFI marked its 75th birthday in September with a month of celebratory activities and events. The centrepiece was *Visions for the Future*, in which 75 cultural leaders, opinion formers and key figures from the film and TV industries named one film they would share with future generations. Almost 20,000 people nationwide voted online or in cinemas. *Blade Runner* (1982) was the clear winner, with *Stalker* (1979), *Quadrophenia* (1979), *Lawrence of Arabia* (1962), and *The Godfather* (1972) runners-up.

The month long party continued at the BFI Birthday Weekender with screenings, music and events celebrating the past, present and future of film; *The Time Machine* – a centrepiece season of films at BFI Southbank examining cinema's relationship to time; a Film Funday featuring a Charlie Chaplin workshop for families; a BFI Mediatheque programme featuring 75 films made by the BFI Production Board (1952-2000); a Gallery installation by Pierre Bismuth and Michel Gondry; and a special All-Nighter screening of time-travel classics at the BFI IMAX.

Our celebrations culminated with a day of activities themed around *Blade Runner*, and a special guest appearance of the director, Sir Ridley Scott, in an on-stage interview, following which he was presented with a BFI Fellowship to mark his contribution to shaping film and television culture in Britain.



I've lived with the BFI for 47 years.
really very much in debt to the BFI.



My film education is

Michael Nyman

Rich Content Everywhere

Cultural Programme

1



1.3 million people watch a film from the BFI on the big screen each year.

Cultural Programme



- 1 Jules et Jim (1962)
- 2 A Streetcar Named Desire (1951)
- 3 Killer of Sheep (1977)
- 4 Notorious (1946)
- 5 Marvo Movie (1967)
- 6 Barry Lyndon (1975)

In 2008-09 we welcomed more than 1.4 million visitors to BFI Southbank alone and around 800,000 people saw a film either there or at BFI IMAX. An extremely successful year, cinema attendances at BFI Southbank were up 23% on last year, while visits to the Gallery increased by 7% and turnover at the Filmstore grew by 16%. We also achieved our two highest grossing months in the history of the BFI, in November 2008 and January 2009.

BFI Southbank

Monthly highlights from this year's programme:

APRIL 2008: A major retrospective of one of Iran's leading filmmakers, Rakhshan Bani-Etemad. We also marked the 50th anniversary of the death of Robert Donat with a season of his films and a re-release of *The 39 Steps* (1935).

MAY: The BFI's first ever 'Weekender', *Dressed to Kill*, linking fashion and film. Our Andrzej Wajda season introduced a selection of the best work of the greatest Polish director.

JUNE: The first part of our two-month David Lean centenary retrospective ran alongside the Jeanne Moreau season tracking the career of this legendary French actress, including a successful re-release of François Truffaut's *Jules et Jim* (1962).

JULY: We showcased the versatile talent of one of today's masters of American cinema, Charles Burnett, including an extended run of his little seen first feature, *Killer of Sheep* (1977). The two-month Comic-Book Movies season opened alongside *The Dark Knight* (2008) at the BFI IMAX and included the Movie-Con Weekend fan convention – one of the busiest weekends ever at BFI Southbank.

AUGUST: A two-part season showcasing the work of Clint Eastwood, covering his output both as an actor and director. We also launched a six-month season dedicated to early Chaplin films, including newly restored films.

SEPTEMBER: In addition to the BFI 75 centrepiece season examining cinema's relationship to time, *Jubilations* was a two-part retrospective dedicated to the French actress Juliette Binoche, alongside which we exhibited Binoche's own art in the BFI Southbank Atrium.

OCTOBER: A look at the role of *Film Criticism in the Digital Age* and a celebration of Black History Month looking at black representation on British screens.

NOVEMBER: An extended run of Terence Davies' acclaimed first documentary, *Of Time and the City* (2008). We also examined the work of Tennessee Williams, including an extended run of the BFI release *A Streetcar Named Desire* (1951).

DECEMBER: We welcomed the Mauritanian film director Abderrahmane Sissako to BFI Southbank for an on-stage interview and selection of his films. *Wild Japan: Sex in Japanese Cinema of the 60s and 70s* brought together the work of various directors of this legendary period of Japanese sex film production. TV treats from the Bob Monkhouse Collection were showcased in the *Missing, Believed Wiped* strand.

JANUARY 2009: A Sam Peckinpah retrospective with an extended run of *Bring Me the Head of Alfredo Garcia* (1974), and the Ingrid Bergman season included an extended run of the BFI re-release of Alfred Hitchcock's *Notorious* (1946).

FEBRUARY: A two-part Stanley Kubrick retrospective featuring an extended run of *Barry Lyndon* (1975) was our best performing season on record in terms of admissions. We also introduced audiences to the work of Jeff Keen, one of the most extraordinary artists of his generation.

MARCH: A season dedicated to *Screen Seductresses: Vamps, Vixens and Femmes Fatales* celebrating some of the most iconic cinematic sirens from the silent era to the present day. We introduced the Catalan film-maker José Luis Guérin to UK audiences with an extended run of the surprise hit *In the City of Sylvia* (2007).

BFI Gallery

The number of visitors to the BFI Gallery exceeded targets by 60% this year with 106,000 visits in total. The Gallery programme featured recent, historical and newly commissioned works of ambition and scale by leading international contemporary artists working in film and video:

Faster Higher by susan pui san lok: drawn from the BFI National Archive to create a five-screen installation about the rituals and rites of Olympic opening ceremonies since 1960.

The Browning of Britannia by Faisal Abu'allah: a clever illustration of how the documentary form can be extended using multiple screens and audio archives.



Cultural Programme

A black and white photograph of a man wearing a dark top hat and a dark suit jacket over a white shirt. He is looking directly at the camera with a serious expression. The background is dark.

12,000 prints loaned out to more than 800 venues across the UK and overseas thousands of hours of film sold through footage sales.

1 Dr Jekyll and Mr Hyde (1931)

2 Ikiru (1952)

3 The Dark Knight (2008)

Unfolding the Aryan Papers from the Turner-Prize shortlisted artists Jane and Louise Wilson: working with the Kubrick archive to create a two-screen installation, drawing heavily on Kubrick's final, unfinished film project.

All Seeing Eye by Michel Gondry and Pierre Bismuth: based on their script for *Eternal Sunshine of the Spotless Mind*.

Film Distribution and Theatrical Releases

Each year the BFI distributes around 12,000 archive prints to around 640 venues in the UK, and to a further 200 venues in 28 different countries around the world: in this way alone more than 600,000 people watched BFI distributed films. We provide films to film societies, festivals, educational organisations and cinemas, in addition to special screenings at outdoor and public spaces. Without the BFI, this vast range of diverse material – archive to contemporary, shorts to features, British classics to foreign language, documentaries to dramas – would simply not be available for audiences to see anywhere in the UK. The BFI has worked hard to build these relationships over many years, and we are proud of their success.

This year we also released 17 classic and contemporary British and foreign-language films. Highlights in 2008-09 included *The Passionate Friends* (1948) newly restored by the BFI National Archive and ITV Global Entertainment to mark David Lean's centenary and Akira Kurasawa's *Ikiru* (1952), re-released in July 2008 in over 25 venues across the UK.

Tours

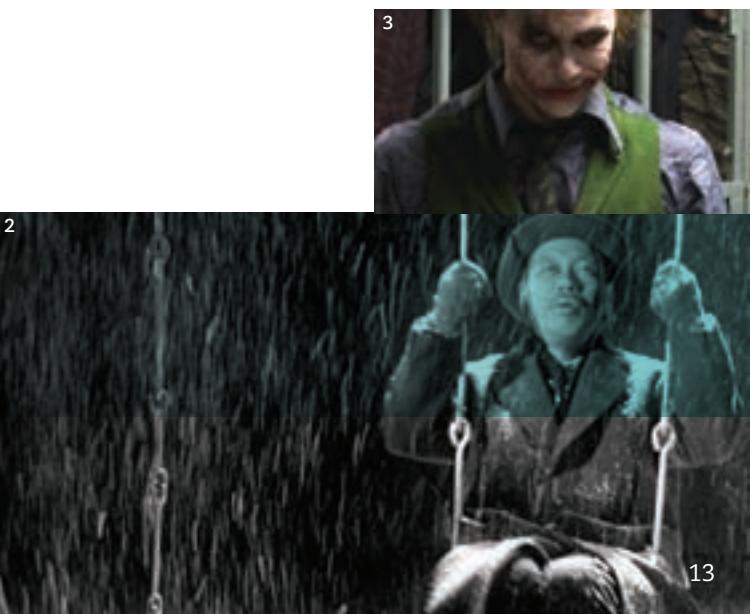
Nine touring programmes were presented, from Bette Davis and David Lean to the London Lesbian & Gay Film Festival and Japanese Pink Films, screening at a total of 74 venues across the UK – 60 outside London. Tours were also curated in partnership with Doc/Fest and the Birds Eye View Festival. We were delighted to host the Anime Festival; the Mayor's Thames Festival; 10th bfm International Film Festival (black filmmakers); Ether; Kill Your Timid Notion; onedotzero; and the World Cinema Awards.

11th British Silent Cinema Festival

This annual event, jointly organised by the BFI and the Broadway Cinema in Nottingham, focuses on pre-1930 British cinema. This year's festival, *Rats, Ruffians and Radicals: The Globalisation of Crime and the British Silent Film*, screened 18 feature films and 30 shorts and clips, most of which were from the BFI's collections. A course for postgraduate students on the use of archival moving image, organised in partnership with the University of Nottingham, UCL and the Imperial War Museum, was attended by an audience of almost 200.

BFI IMAX

The biggest screen in Britain, the BFI IMAX gives a spectacular experience not replicated anywhere else in the UK. Audiences have responded, and 360,000 people – a 10% increase over the previous year – saw a film at the BFI IMAX in 2008-09, while 33,000 children took part in its school screenings programme. The IMAX programme ranged from the special IMAX editions of *The Dark Knight* (2008) and *Watchmen* (2009), to family favourites *Fly Me to the Moon* (2008) and *Madagascar: Escape 2 Africa* (2008), plus a new strand screening live performances from the New York Metropolitan Opera, made possible by new digital technology.



PNEUMATIC ELEVATOR N.

Extending Access



Few would argue that film was the dominant popular art form of the 20th century. Why then does it require such a leap of faith to imagine a physical presence in London every bit as impressive as the Royal Opera House, or the Royal Festival Hall, to celebrate cinema's achievement?

David Puttnam

LIVERPOOL



Film For Everyone

Extending Access

The BFI has digitised 1,600 hours of films and will digitise a further 1,200 hours next year, for BFI Mediatheques and digital distribution online.

The BFI is one of the world's biggest suppliers of cultural cinema and moving image archive material. We continue to make films available for screening in a wide range of venues across the country and are also developing innovative ways for people to access the material through our website and those of our partners.

Among the highlights of the year, nearly 5 million people watched BFI archive material through broadcast partnerships with the BBC and Five, while 870,000 people across the UK and abroad attended screenings of our films. We released 37 new DVDs, selling more than a quarter of a million units – 65% outside London – and published 21 new book titles with our partner Palgrave Macmillan.

The BFI contributed to the European Capital of Culture with *Liverpool: A City on Screen* and in Derby, the opening of the first regional BFI Mediatheque at the town's new centre for art and film, QUAD. There were also 123 bookings for Archive films, curated first for the BFI Mediatheque and taken up enthusiastically for the big screen by 86 venues across the UK.

BFI Mediatheque at QUAD, Derby

The first out-of-London BFI Mediatheque opened to the public at QUAD in Derby. Visitors in Derby can browse hundreds of hours of film and television material from the BFI National Archive, including a fascinating collection of 100 newly digitised films of the city and surrounding area.

Liverpool – European Capital of Culture 2008

Celebrating Liverpool's status as the 2008 European Capital of Culture, the city's audiences were enchanted by a magnificent programme of short films from 1901 showing Liverpool through the eyes of pioneering filmmakers Sagar Mitchell and James Kenyon, presented by the University of Liverpool and the BFI in association with the University of Sheffield.

In October we also premiered Terence Davies' poetic eulogy to his home city, *Of Time and the City*, in Liverpool itself. Made for a modest £250,000, it was produced as part of Digital Departures, a competitive scheme devised by Northwest Vision and Media to support three new features in celebration of Liverpool's year as European Capital of Culture.

BFI Screenonline also curated *Liverpool: A City on Screen* – specially selected films and programmes representing Liverpool's people, its cultural achievements, politics, industrial and commercial heritage and sporting triumphs. The site was developed in collaboration with the University of Liverpool, the North West Film Archive, North West Vision and Media, and the Liverpool Archive and Record Office.

Broadcast partnerships

Much valued broadcast partnerships delivered 5 million viewers who were able to tune in and enjoy films from the BFI National Archive on television. Working in partnership with broadcasters allows us to reach a far bigger audience than any other initiative. BFI broadcast co-productions during the year were:

The Lost World of Tibet (2008) – the BFI National Archive restored rare colour footage shot in Tibet in the 1940s and 1950s for a BFI/BBC co-production. The programme was broadcast on BBC4 and BBC2 and watched by over 2 million viewers (1.8 million during the 2008-09 year).

Sex, Drugs and Rock'n'Roll: the 60s Revealed (2008)

– this BFI/Five co-production comprised three hour-long programmes exploring the 1960s through archive interviews featuring Bernard Braden talking to the entertainment and political stars of the era. The programme aired in December, attracting around 1 million viewers per episode.

BFI DVD and Blu-ray

Throughout the year we released 37 titles on DVD and Blu-ray – and sold nearly 300,000 units. We chose the world's most controversial film, Pier Paolo Pasolini's *Salò or The 120 Days of Sodom* (1975) as our first ever Blu-ray release. Despite having been out of print for almost three years, the title still ranks amongst BFI's all-time top 10 best-selling DVDs and the Blu-ray release was met with critical acclaim with *Blu-ray.com*, saying "**The BFI have put together a lavish package that is nothing short of astounding**". Further comment from *DVDtimes.co.uk* confirmed the success; "*Salò* is arguably the BFI's strongest package of a single title to date".

- 1 BFI Mediatheque
2 *Of Time and the City* (2008)
image: Bernard Fallon



Extending Access

10 million people access BFI content online, via BFI Mediatheques, BFI Screenonline (free in schools, colleges, universities and public libraries), and other portals such as the BFI's YouTube channel and in Higher Education.



Other DVD highlights of the year include:

Addressing the Nation and **We Live in Two Worlds** (the GPO Film Unit Collection, Volumes One and Two) – two deluxe DVD box sets presenting key films of the GPO Film Unit.

The British Transport Films Collection – a unique insight into the changing social history of Britain from the 1950s to the 1980s, combining all nine volumes of the BFI's celebrated British Transport Films DVD series. It fully illustrates the wide range of subjects the BTF Unit covered over three decades in one 18-disc box set.

The Joy of Sex Education – an anthology of 16 key titles preserved in the BFI National Archive, offering filmic insight into Britain's historically complex attitude to informing the nation's youth about sex.

BFI Digital

Looking for new and varied ways to connect with audiences beyond our venues, the BFI has found a huge public thirst for our digital offerings launched this year:

BFI YouTube Channel

Launched in late 2007, the BFIfilms Channel has so far attracted close to 2 million hits. Today it has over 200 films to watch, and 3,700 subscribers. Feedback indicates that we are reaching a young and international audience, with the highest viewed titles being *Santa Claus* (1899), *Snow* (1962) and *Nude Woman by Waterfall* (1920).

BFI Downloads

In addition to the BFI download service (which holds more than 100 titles for people to buy online) we have a new content and promotional partnership with film download and rental website, Jaman. We are in active conversations with other channels.

BFI Google Earth

The BFI's own Google Earth tour features geo-tagged videos from our YouTube Channel, including places filmed by Mitchell and Kenyon and a tour of locations related to the life and career of Charlie Chaplin.

BFI Printstore

The online Printstore allows visitors to buy high quality reproductions of a range of covetable posters and stills from the Archive, in a variety of formats and sizes. More than 300 prints are available, with more being added each month.

BFI Screenonline

1.4 million people used our online guide to film and television in Britain, during 2008-09. Featuring over 600 hours of moving image material, the site holds detailed information on some 3,500 titles, 1,000 biographies, and thousands of photographs, posters and designs. The collections of video and audio material are available free to all UK schools, colleges, universities and public libraries; texts and stills are available to everyone.

Highlights this year included:

Archive Interactive: Derek Jacobi on the GPO Film Unit – a new interactive video tour celebrating 75 years of the work of the GPO Film Unit, presented by Sir Derek Jacobi. **The BFI Production Board: The Features** – a retrospective of some of the best work of the BFI Experimental Film Fund and Production Board, launched as part of BFI 75. **Medical Drama** – 60 years of the NHS were marked with a selection of films and programmes.

Anglo-Chinese Cinema – celebrating the Beijing Olympics with a look at the history of Anglo-Chinese cinema.

BFI InView

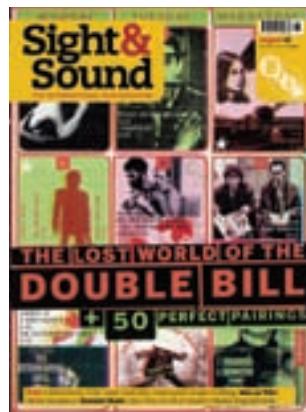
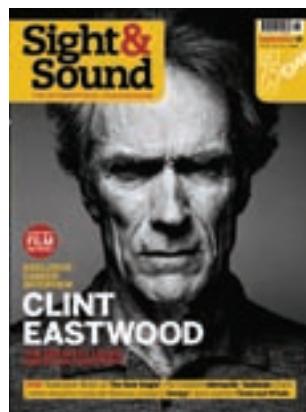
In 2007 the BFI received a grant of £1.3 million from the Joint Information Systems Committee (JISC) to digitise and contextualise archive material, making it available online for research and teaching in higher and further education. BFI InView will offer researchers a unique and powerful tool to gain insight into the histories of British life and politics in the 20th century, using around 1,000 hours of public record films, rarely seen parliamentary coverage, national news broadcasts, and campaigning films. Due to be formally launched to the HE sector in September 2009, BFI InView has been developed in partnership with The National Archives; the Parliamentary Broadcasting Unit; BBC; Open Media; ITN; Northern Region Film & Television Archive; South West Film and Television Archive; the Media Archive for Central England; and the East Anglian Film Archive.

Sight & Sound

Sight & Sound performed extremely well despite 2008-09 being a very challenging year in the magazine market, posting figures marginally ahead of budget, with sales even showing year on year growth in the first three months of 2009. Aiming to be the most vital and appealing magazine for committed film fans around the world, Sight & Sound's readership is a quarter of a million, with a third of its readers living outside the

UK. Highlights during the year included special issues examining The Lost World of the Double-Bill; The Future of Criticism; the May '68 Anniversary; the Art of Cinematography; Cinema of New Europe; the definitive guide to Clint Eastwood complete with interview; a special Kubrick edition; and a focus on French New Wave.

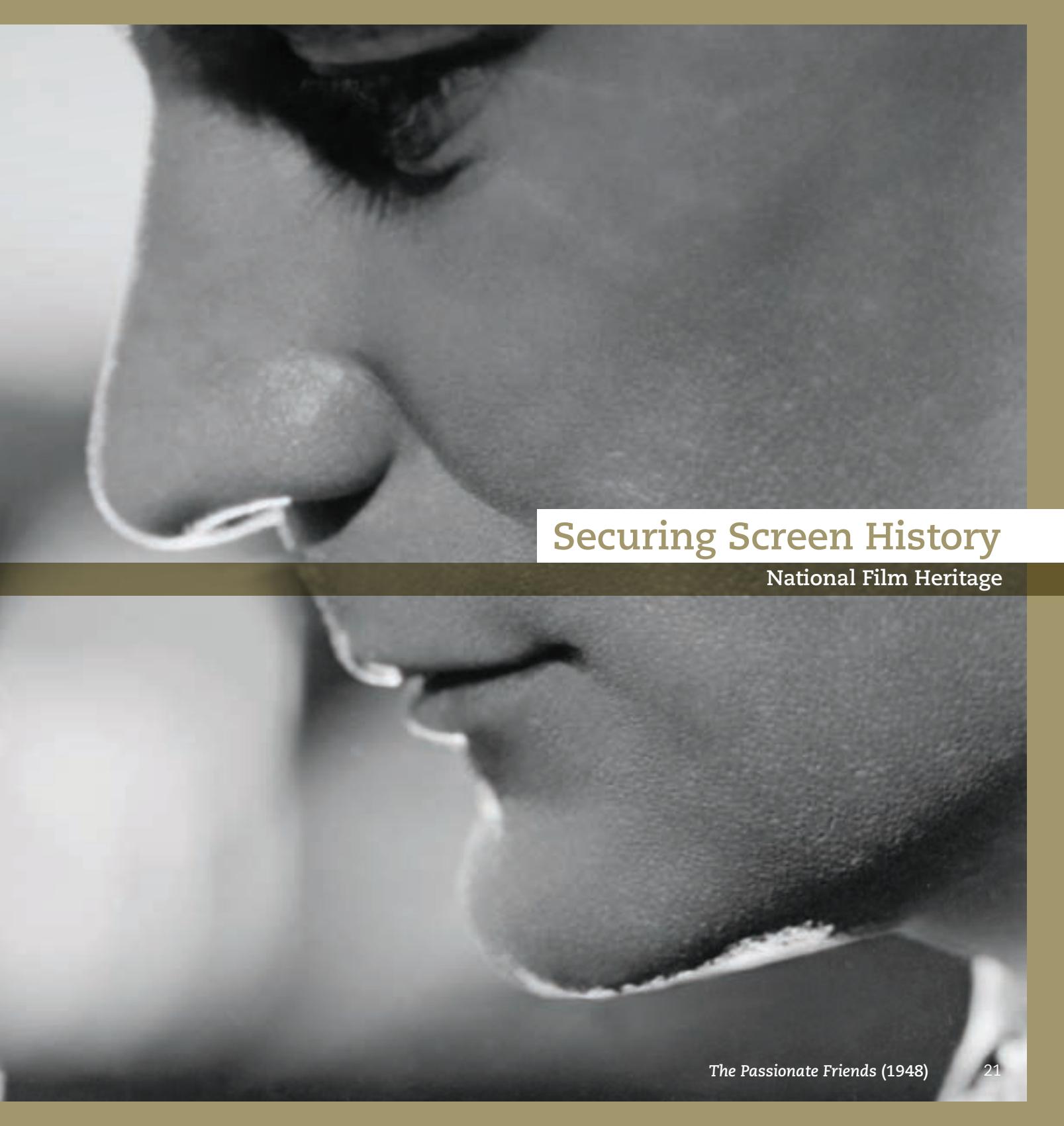
More than 70,000 BFI books will be sold this year, and Sight & Sound magazine sells more than 250,000 copies a year.





I think anybody who cares
about film has to love the BFI.
The way the BFI has celebrated
and promoted and preserved
film for 75 years is just a
fantastic achievement.

Sarah Waters



Securing Screen History

National Film Heritage



National Film Heritage

The BFI holds in trust for the nation the world's most significant archive of the moving image: around 900,000 film and television titles; 4 million stills; more than 15,000 posters; 20,000 scripts; thousands of production and costume designs; and over 600 special collections of the personal papers of directors, actors and other filmmakers.

Strategy for UK Screen Heritage

The BFI led the development of a Strategy for UK Screen Heritage involving film archives across the whole country. Our aim is that everyone, no matter where they live or where the material is held, should be able to access and enjoy these archives. The Government pledged £25 million for the first phase of the strategy, to fund the construction of new high-specification vaults ensuring the films in the BFI National Archive are safe in the future, and to create a digital online destination, making it easier for anyone to explore and enjoy the film archives.

Rare Films Restoration

We developed innovative methods for tinting and toning, stencil colouring and hand colouring of prints during a pilot project to restore early colour films. An initial 25 titles were selected – all made between 1906 and 1912, including *L'Inferno* (1911), *Prekrasnaya Leukanida* (1912) and *Grand Fête du Cinquantenaire de Yokohama* (1909).

Winstanley

Kevin Brownlow and Andrew Mollo's *Winstanley* (1975) was restored by the BFI National Archive for presentation at the BFI London Film Festival, before being released in cinemas across the UK. The restoration team worked on the original 16mm and 35mm negatives to remove scratching and to repair torn and missing frames. The film will also be released by the BFI on DVD and Blu-ray for the first time in 2009.

David Lean Restoration Project and Tour

The major £1 million restoration programme of David Lean's ten early films was completed in time to mark the centenary of the great British director's birth. The project was carried out in partnership with Granada International (now ITV Global Entertainment) and

Canal Plus, with generous funding from The David Lean Foundation. Original negatives were painstakingly hand-cleaned and extensive image and sound repair used the latest digital technology. The BFI National Archive now holds high quality preservation prints and negatives of *In Which We Serve* (1942); *This Happy Breed* (1944); *Blithe Spirit* (1945); *Brief Encounter* (1945); *Great Expectations* (1946); *Oliver Twist* (1948); *The Passionate Friends* (1948); *Madeleine* (1949); *Sound Barrier* (1950); and *Hobson's Choice* (1953).

The centenary programme also included a two-part retrospective of Lean's films at BFI Southbank, celebrating Lean as an editor as well as a director, and the release of a forgotten classic – *The Passionate Friends* – to cinemas across the UK. The film received high praise as the David Lean film 'most worthy of rediscovery'. Newly restored prints of *The Passionate Friends* and *This Happy Breed* also premiered at the Cannes Film Festival.

The ten restored British classics also toured overseas at venues across the USA, Canada and Europe, whilst a dedicated website containing over 4,000 stills and personal papers from the David Lean collection held in the BFI National Archive became a permanent part of the BFI's online resources.

Acquisitions

The BFI acquires the most important films, both fiction and documentary, so that the National Collections remain current and valuable for future generations.

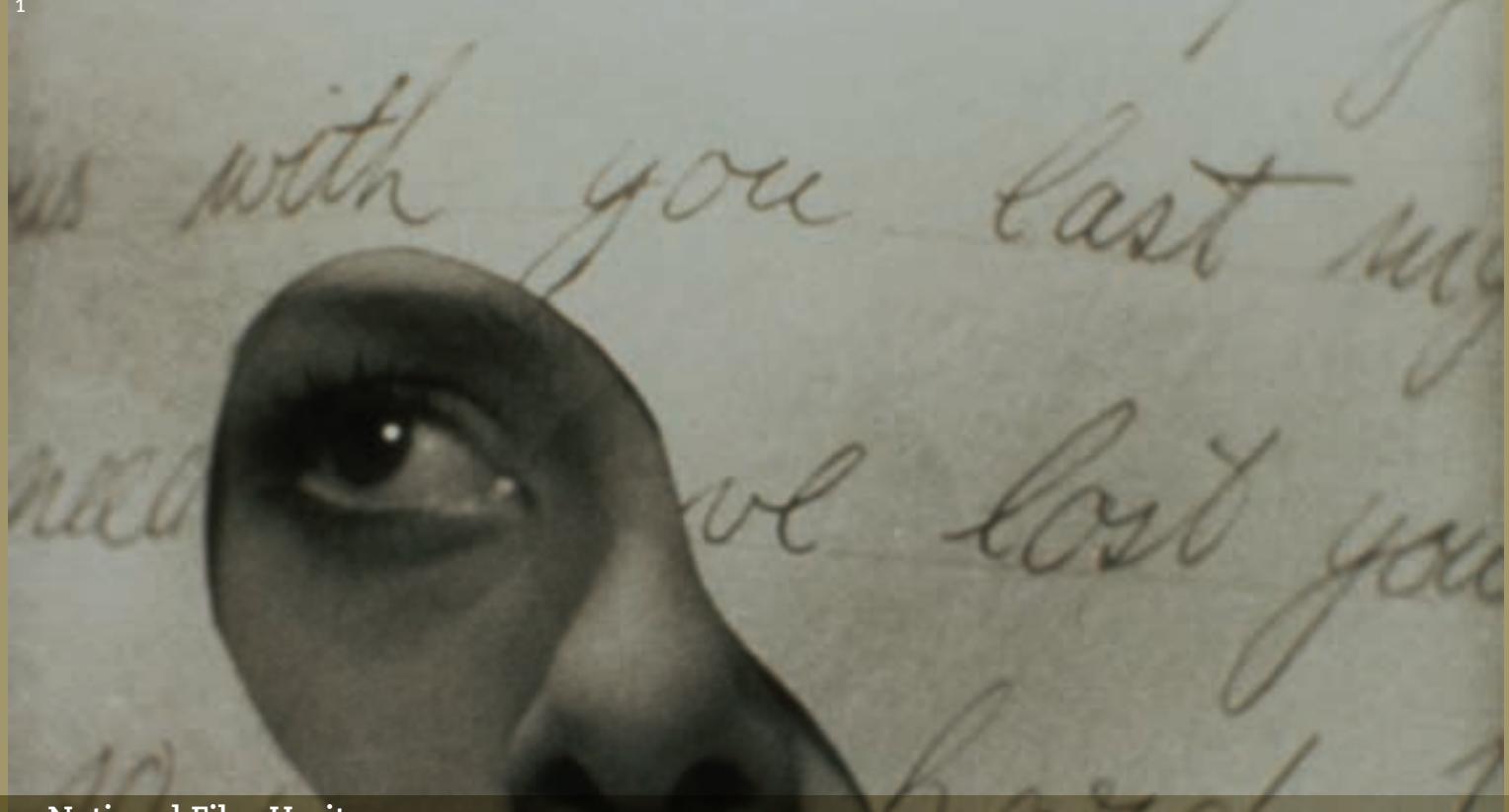
This year's acquisitions include:

Feature film prints donated by Channel 4 such as *The Picture of Dorian Gray* (1945), *The Life and Adventures of Nicholas Nickleby* (1947) and *Village of the Damned* (1960).

46 titles of contemporary British productions and co-productions including *Mrs Henderson Presents* (2005), *The Wind That Shakes the Barley* (2006), *Brick Lane* (2007), and BAFTA winners *Man On Wire* (2007) and *Adulthood* (2008) donated by the UK Film Council.

Additions to our major non-fiction collections including material from the Guide Dogs for the Blind Association from the 1930s through to the 1950s and further accession of the ETV and Philips Mullard collections.

1



National Film Heritage

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7



This year, over 3 million people watched film from the BFI National Archive on television through broadcast partnerships.

- 1 N or NW (1937)
- 2 This Happy Breed (1944)
- 3 Winstanley(1979)
- 4 Love on the Wing (1938)
- 5 A Colour Box (1935)
- 6 Blithe Spirit (1945)
- 7 Brief Encounter (1945)

Short films by the artists Jeff Keen and Steven Dwoskin, scheduled for BFI release in 2009.

Nearly 5,000 individual, UK-produced TV programmes.

37 reels of John Mills' home movies on 16mm.

A wide selection of scripts and unpublished articles from director and cameraman Desmond Davis and costume designer Joanna Johnston together with the correspondence of critic Tom Milne with the working papers of the director, producer and screenwriter, Anthony Simmons.

GPO Project

Between 1933 and 1939 the General Post Office (GPO) Film Unit was a prolifically creative producer of short instructional and public information films. It provided a springboard for many of the best-known filmmakers in the British Documentary Movement, such as John Grierson, Basil Wright, Len Lye and Humphrey Jennings.

Working in partnership with Royal Mail, the British Postal Museum & Archive (BPMA) and BT Heritage, the BFI presented a season of events and screenings at BFI Southbank, followed by nationwide cinema screenings at 37 venues across the UK. We also released key GPO film titles on DVD for the first time: *Love Letters and Live Wires* – the first of three planned DVD box sets. An Archive Interactive guide to the work of the GPO Film Unit was also launched on BFI Screenonline in partnership with BT and the BPMA, presented by Sir Derek Jacobi.

BFI National Library

The BFI National Library is the knowledge hub for film and television research in the UK, and this year welcomed over 12,000 researchers. Free wi-fi was introduced, and a BFI Mediatheque was installed. As much as possible of the knowledge generated and records added are made available online.

It's a huge honour to have your film
Jonathan Demme



at the London Film Festival.



Giving Filmmakers a Platform

Festivals & Debate

1

The BFI London Film Festival is one of the UK's top annual cultural events and sells over 125,000 tickets each year.



Festivals & Debate

2



- 1 American Airlines Gala Screening of *The Brothers Bloom* (2008)
- 2 *Slumdog Millionaire* (2008)
- 3 The Film on the Square Gala Screening of *Quantum of Solace* (2008)

- 4 Screen Talks sponsored by Tiscali - Benicio Del Toro
- 5 The Closing Night Gala Screening of *Slumdog Millionaire*

BFI Festivals

We screened 250 films and 223 shorts to 148,000 people during the two Festivals, our largest-ever audience. Over 6,000 participants attended the Festivals' educational events, while free outdoor screenings at Trafalgar Square attracted close to 8,000 people.

The BFI runs two annual Festivals – The BFI London Film Festival (LFF) and the London Lesbian & Gay Film Festival (LLGFF). The LFF is the UK's foremost public film event and a key destination for the film industry. It is known for its focus on a diverse range of international contemporary titles, from high profile red carpet premieres to artists' films.

The Times BFI 52nd London Film Festival was the most successful to date for audience and industry delegate numbers, participation of high-profile filmmakers and actors, quantity and diversity of screenings, and feedback both from participants and the media. The level of media interest in particular was clearly demonstrated by the sheer volume of coverage – more than double that of the previous year.

Total attendance was close to 120,000 – the highest ever. The LFF showcased 191 feature films and 124 short films from 43 countries, including a record 15 world premieres. Alongside this was the biggest-ever programme of activities for the industry: 537 visiting international filmmakers, 1,102 industry professionals, and a 43% increase in attendance at our Buyer and Seller screenings. The Festival opened with the world premiere of *Frost/Nixon* (2008) and closed with the European Premiere of Golden Globe and Oscar-winning *Slumdog Millionaire* (2008).

The London Lesbian & Gay Film Festival is Europe's largest queer festival, and tours around the UK.

Guest filmmakers and actors at the LFF included:

Agnès Varda, Anne Hathaway, Benicio Del Toro
Colin Firth, Danny Boyle, Dev Patel, Eva Green, Frank Langella, Gwyneth Paltrow, Jessica Biel, Jonathan Demme, Josh Brolin, Kevin Bacon, Laura Linney, Liam Neeson, Michael Sheen, Michael Winterbottom, Nanni Moretti, Oliver Stone, Rachel Weisz, Robbie Coltrane, Romola Garai, Ron Howard, Sam Riley, Sir David Frost, Sophie Okonedo, Spike Lee, Steven Soderbergh, Thandie Newton and Uli Edel

The LLGFF is one of the world's most significant celebrations of queer filmmaking. The programme of the 22nd Festival was enthusiastically received by filmmakers, audiences and press alike, with significant coverage appearing in mainstream media for the first time. This year the Festival screened 59 new feature films and 114 shorts. For the second year running the Festival also included a professional development training workshop for LGBT filmmakers – the only one of its kind in the UK – which once again proved highly valuable.



A close-up photograph of two young people, a boy and a girl, smiling. The boy on the left has short blonde hair and is wearing a white t-shirt with green stripes on the shoulders. The girl on the right has dark brown hair and is wearing a dark green zip-up hoodie. They are both looking towards the camera with happy expressions.

Inspiring New Audiences

Without the BFI I think film wouldn't be the way it is. It gives a lot of people a chance to experience the movies in a way that they probably wouldn't have experienced before.

Ashley Walters

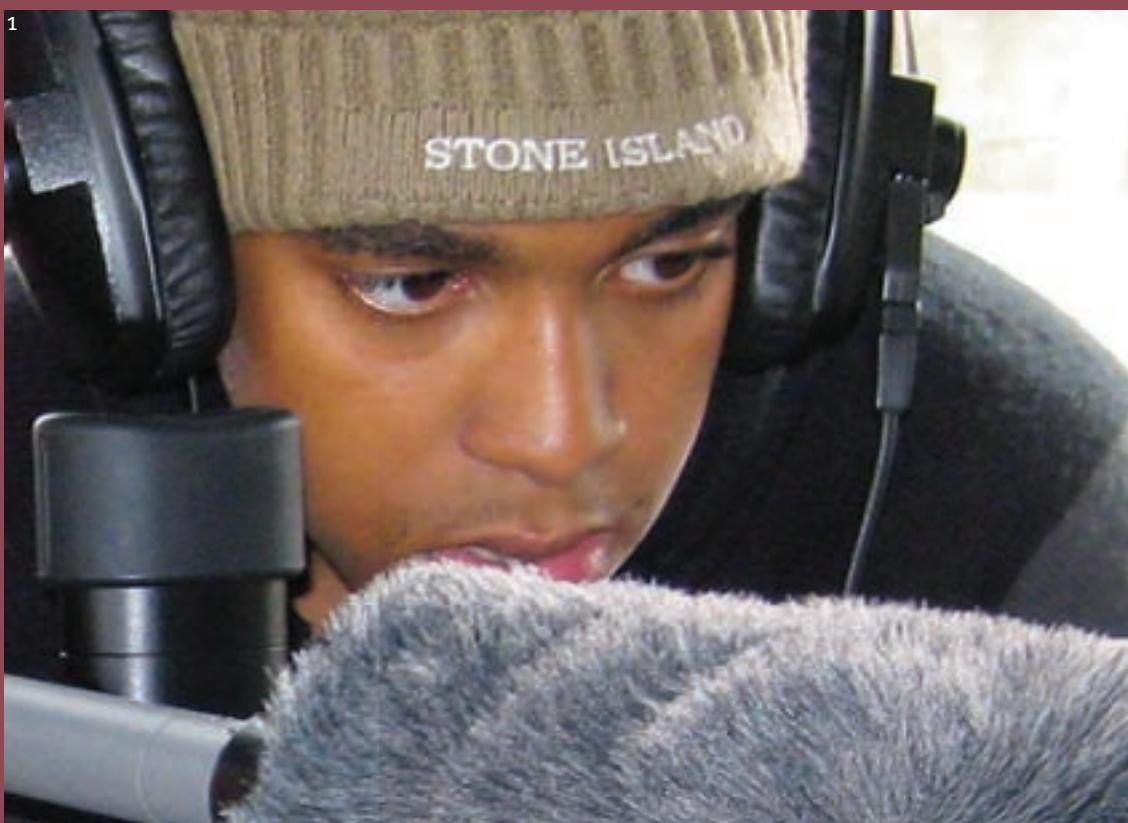


Education



Future Film Festival, February 2009

1



Education

70,000 people took part in education programmes across BFI venues and Festivals.



Among the BFI's key cultural priorities, the ambition to promote new forms of film, TV and moving image making has given rise to a series of innovative programme strands at BFI Southbank, where opportunities to challenge assumptions or break new ground have proved very popular with diverse audiences. Where *The Flipside* strand seeks out film and TV that is weird, wonderful, offbeat, unseen, outrageous and downright unlikely, BUG – a bi-monthly strand fronted by Adam Buxton – seeks to explore innovative music video, Total Recall reveals surprising film and TV from our archives that wouldn't otherwise be seen, and *Out at the Pictures* provides a monthly slot for lesbian and gay viewers.

The BFI is committed to finding new and diverse audiences for cultural film, through activities ranging from free screenings, talks and events for the over-60s, the monthly *Film Funday* – a weekend programme of screenings and activities for all the family, and special monthly screenings for parents with babies or toddlers.

Leading the way in Film Education Strategy

Since 2007, the BFI has been playing a lead role in the UK Film Education Strategy, along with FilmClub, First Light Movies, Film Education, Skillset and the UK Film Council. In June 2008 the group launched Film: 21st Century Literacy at BFI Southbank which set out an ambitious three-year programme to help more young people engage with the creative world of film. The BFI leads in various aspects of the Strategy, particularly formal education, archive education and professional development.

BFI Education Programme

The BFI supports all aspects of education, from formal learning in primary and secondary schools, to higher education research and informal learning across the full range of our cultural programme. During the year, 70,000 people took part in education programmes across the BFI venues and Festivals.

In 2008-2009, some 42 events were run for teachers across the UK. The BFI works directly with nearly 1,000 trainee teachers a year, supporting them in working with film in their curriculum, and runs the only distance learning film education training courses in the country, enabling teachers from all over the UK to access professional

support. In the Media Studies Conference and Reframing Literacy event, we ran the UK's two biggest professional development events for film educators in the 14-19 and primary sectors respectively.

Our partnership with Lambeth City Learning Centre (CLC) gives nearly 80 schools close to BFI Southbank access to our building and programme, and the resources the Lambeth CLC provides make this engagement as exciting as a film-rich classroom can be.

A year-round programmes of events, talks and masterclasses that support our public programme at BFI Southbank, along with monthly screenings programmed with our African-Caribbean consultative group, combine to offer around 15,000 people each year context, interpretation and illumination on areas of film that are often new to them.

Tours of BFI Southbank, including the Gallery and Mediatheque are given to around 100 groups a year from all sectors of education, and we take our programmes on the road to community groups local to the venue, building engagement with our collections and programme.

Highlights of our education programme this year include:

The Future Film Institute – a group of young people aged 15-25 select a monthly programme of film screenings and events for other young people at the BFI. The group organised the 2nd Future Film Festival in partnership with BBC Blast over three days in February 2009. Over 3,000 young people attended Festival workshops, masterclasses and preview screenings.

Film X – a mobile computer-based, interactive film studio contained in a Mini car, and built by the Danish Film Institute's Film-X. Over the summer, hundreds of children and young people were able to script, film, perform in and edit their own film using the studio and then take away a DVD of their efforts.

The BFI London Film Festival – the education programme featured 31 events drawing close to 6,000 participants ranging from school children to seniors.

Two events were webcast and daily Festival podcasts were available on the BFI website, reaching an audience far beyond London.



Coming Soon...

An Exciting Future

Our dream is to have one building, one National Film Centre, where all the tributaries of the extraordinarily vibrant British film community can be housed. *Paul Greengrass*

- 1 Accident (1967)
- 2 Portrait of a Miner (1966)
- 3 From Russia with Love (1963)
- 4 BFI Flipside DVDs

With a rolling agenda to encourage and generate new knowledge, reach new audiences and to preserve and curate the heritage of the nation's film, television and moving image, our agenda for 2009/10 is already packed;

BFI Mediatheque, Central Library, Cambridge – expanding our network of digital jukeboxes with a fourth Mediatheque opening in Cambridge in October 2009.

The Flipside – the BFI launches a new strand presenting weird and wonderful British films in new high-quality editions on DVD and Blu-ray.

Bond and Beyond, April – May 2009 – marking the centenary of Albert R 'Cubby' Broccoli, a complete retrospective of his work alongside exhibitions and educational activities.

Joseph Losey, June – July 2009 – the BFI looks at the career of the blacklisted director who re-invigorated British cinema, including a BFI National Archive restoration of *Accident* (1967).

This Working Life: King Coal, September 2009
– exploring the immense effect coal mining has had on British life, through a programme of remarkable films drawn from the BFI National Archive.



Supporting Britain's Film Heritage

Over £3 million of funding for the BFI comes from our Patron members, individual supporters, corporate, in-kind and media partners, trusts and foundations, gifts in wills, public sector grant-making bodies and cultural partners. Without their generosity, much of the activities and achievement mentioned in this Annual Review could not have been delivered.

These very special funders help the BFI to continue and to expand its activities. As vital contributors to Britain's film and television heritage, they are able to enjoy unparalleled access to everything the BFI has to offer. Many of our supporters attend events and screenings at the BFI each year, including those at The BFI London Film Festival. Last year, we launched a new Patrons scheme giving like-minded people the opportunity to get to know the BFI better and access exclusive events and previews throughout the year. A highlight for some Patrons was to join the BFI at the Cannes Film Festival in May.

This year, the generosity of these sponsors and funders has enabled us to save and restore fragile films in the BFI National Archive, reach millions through our education projects, create innovative Gallery exhibitions, screen diverse and enriching film programmes at BFI Southbank and run The BFI London Film Festival. Donations of all sizes have had a significant and direct impact on our work and a full list of this year's supporters can be found overleaf.

Looking ahead to the coming year, there is much to be done to further expand our family of friends and benefactors, all of whom are helping to secure the future of the BFI and all its work.

This year there will be more than 700,000 paid admissions to BFI cinemas – and over 100,000 of those will be under-16s.

The BFI would like to thank the following individuals and organisations for their generous support of the BFI in 2008-09.

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Funding, Income and Investment in Charitable Activities

Each year the BFI's funding challenge grows as we strive to develop our public programmes while receiving no increase in public funding. We must also factor in additional sums for the BFI National Archive, maintaining our ageing premises and rising pension costs.

Enormous amounts of energy have been put into growing our revenues, with particular success in DVD sales and the profitability of our IMAX cinema, and squeezing efficiencies out of the organisation. The result in 2008-2009 was a successful year in the face of difficult circumstances – a £2.3m increase in non-DCMS incoming resources.

The BFI continues to maximise its impact on film culture, heritage and education across the UK through greater management focus, partnerships, efficiencies and increased donations. This year saw further investment in the BFI National Archive, with detailed plans developed for new enhanced storage for the film collection, to secure the collections well into the 21st century. The financial strategy remains to achieve efficiencies and re-focus existing resources, most notably in developing our digital strategy and stabilising the BFI National Archive and making it more accessible.

The BFI carefully manages its activities against a background of flat Grant-in-Aid, which represents a reduction in funding in real terms after inflation. Grant-in-Aid contributed 40% of the BFI's income in 2008-2009 compared to 50% in 2004-2005.

Financial Review

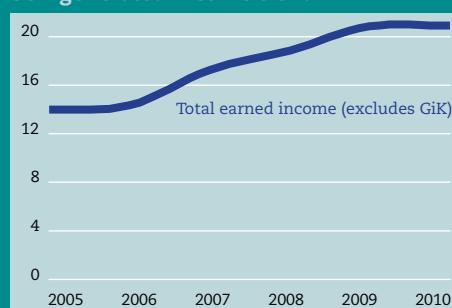
Summary of Grant-in-Aid from DCMS via UKFC

£m	08/09	07/08	06/07	05/06	04/05
Revenue Grant	14.5	14.8	16.0	16.0	16.0
Revenue Grant – Modernisation	0.0	0.0	0.0	1.0	0.8
Capital Grant	1.5	1.2	2.5	2.0	0.0
Sub-Total	16.0	16.0	18.5	19.0	16.8
Screen Heritage UK Capital Grant	1.2	0.0	0.0	0.0	0.0
Total	17.2	16.0	18.5	19.0	16.8

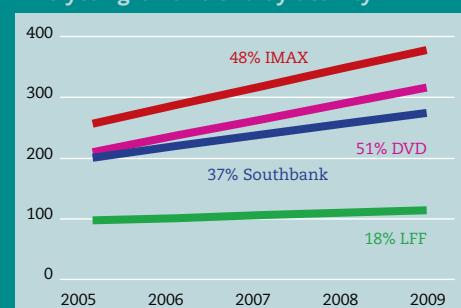
Real value of revenue Grant-in-Aid



Self-generated income trend



Five year growth trend by activity



Statement of Financial Activities
(Including an Income and Expenditure Account)
Year Ended 31 March 2009

	Unrestricted £'000	Restricted £'000	2009 Total £'000	2008 Total £'000
Incoming resources				
<i>Incoming resources from generated funds</i>				
Voluntary Income				
Grant-in-Aid - Revenue Funding	14,550	-	14,550	14,779
Grant-in-Aid - Capital Funding	-	1,450	1,450	1,221
Other Grants, Legacies and Donations	24	4,301	4,325	3,011
Lottery Awards	-	242	242	251
Donated Services and Facilities	2,154	-	2,154	1,862
Investment Income	159	-	159	181
<i>Incoming resources from charitable activities</i>				
Lifelong Learning	3,709	-	3,709	3,760
Distribution & Exhibition	11,180	-	11,180	9,074
Cinema Heritage	1,589	-	1,589	1,653
Other incoming resources	254	-	254	227
Total incoming resources	33,619	5,993	39,612	36,019
Resources expended				
<i>Costs of generating funds</i>				
Costs of generating voluntary income	735	-	735	672
<i>Charitable activities</i>				
Lifelong Learning	9,065	1,214	10,279	10,277
Distribution & Exhibition	17,247	1,004	18,251	15,394
Cinema Heritage	8,772	1,692	10,464	10,280
Governance costs	150	-	150	122
Restructuring costs	-	-	-	335
Total costs of activities in furtherance of the charity's objects	35,969	3,910	39,879	37,080
Total resources expended	35,969	3,910	39,879	37,080
Net (outgoing)/incoming resources before transfers	(2,350)	2,083	(267)	(1,061)
Transfers				
Gross transfers between funds	1,571	(1,571)	-	-
Net (outgoing)/incoming resources before other recognised gains and losses				
	(779)	512	(267)	(1,061)
Other recognised gains/losses				
Actuarial (losses)/gains on defined benefit pension schemes	(3,444)	-	(3,444)	(2,146)
Net movement in funds	(4,223)	512	(3,711)	(3,207)
Reconciliation of funds				
Total funds brought forward	6,435	19,386	25,821	29,028
Total funds carried forward	2,212	19,898	22,110	25,821

Consolidated and Charity Balance Sheet
31 March 2009

	Group	Group	Charity	Charity
	2009	2008	2009	2008
	£'000	£'000	£'000	£'000
Fixed assets:				
Tangible fixed assets	50,290	49,690	50,290	49,690
Investments	-	-	93	92
Total fixed assets	50,290	49,690	50,383	49,782
Current assets:				
Stocks and work in progress	802	572	768	542
Debtors	4,409	3,429	4,334	3,263
Cash at bank and in hand	4,324	4,295	3,647	3,903
Total current assets	9,535	8,296	8,749	7,708
Liabilities:				
Creditors: amounts falling due within one year	(7,893)	(6,845)	(7,200)	(6,349)
Net current assets	1,642	1,451	1,549	1,359
Total assets less current liabilities	51,932	51,141	51,932	51,141
Defined benefit pension scheme liability	(29,822)	(25,320)	(29,822)	(25,320)
Net assets including pension liability	22,110	25,821	22,110	25,821
Funds:				
Restricted income funds	19,898	19,386	19,898	19,386
Unrestricted income funds:				
Unrestricted income funds excluding pensions asset/liability	32,034	31,755	32,034	31,755
Pension reserve	(29,822)	(25,320)	(29,822)	(25,320)
Total unrestricted funds	2,212	6,435	2,212	6,435
Total funds	22,110	25,821	22,110	25,821

The financial information set out does not constitute the charity's statutory accounts for the financial year ended 31 March 2009. Statutory accounts for 2008 have been delivered to the Charity Commission and those for 2009 are due to be delivered by 31 January 2010.

These summarised financial statements may not contain sufficient information to allow for a full understanding of the financial affairs of the British Film Institute. For further information, the Annual Report and Financial Statements, which include the independent auditors' report and the Governors' annual report, should be consulted. Copies of these can be obtained from the BFI's website bfi.org.uk or by visiting the BFI's offices at 21 Stephen Street, London W1T 1LN during normal office hours.

S IDOLE (1968) | MASCULIN FÉMININ (1966) | MR FREEDOM (1968) | LA PISCINE (1968) | LA RÉVOLUTION N'EST QU'UN DÉBUT. - CONTINUONS LE COMBAT (1969) | SLO
| PERFECT STRANGERS (1945) | THE PRIVATE LIFE OF HENRY VIII (1933) | THE WINSLOW BOY (1948) | RAKHSHAN BANI-ETEMAD | THE BLUE-VEILED / RUSARI ABI (1994) |
ESHUN MIDIN? (1993) | UNDER THE CITY'S SKIN / ZIR-E PUST-E SHAHR (1996, SHORT) | UNDER THE SKIN OF THE CITY / ZIR-E PUST-E SHAHR (2000, FEATURE) | OTHER |
THE TOWN (1949) | PAL JOEY (1957) | SOME CAME RUNNING (1958) | STEP LIVELY (1943) | THIS IS SINATRA! (ABC 1962) | TONY ROME (1967) | VON RYAN'S EXPRESS (1965) | IT'
& LIES (1995) | SHADOW OF A DOUBT (1943) | THE SHINING (1980) | LE SOUFFLE AU COEUR / DEAREST LOVE (1971) | SARABAND (2003) | SPIDER (2002) | SWEETIE (1989)
LAZA (1981) | MAN OF MARBLE / CZLOWIEK Z MARMURU (1976) | ROUGH TREATMENT / BEZ ZNIECZULENIA (1978) | THE YOUNG LADIES OF WILKO / PANNY Z WILKA (1978)
007) | INTO THE WILD (2007) | JUNO (2007) | MANUFACTURED LANDSCAPES (2006) | LOS OLVIDADOS / THE YOUNG AND THE DAMNED (1950) | JUNE 2008 | REDISCOVER D
MBERMAID / LE JOURNAL D'UNE FEMME DE CHAMBRE (1964) | EVE / EVA (1962) | LE FEU FOLLET (1963) | THE IMMORTAL STORY / UNE HISTOIRE IMMORTELLE (1967) | J
RÔTO (2006) | DEATH NOTE 2 / DESU NÔTO - THE LAST NAME (2006) | THE GIRL WHO LEAPT THROUGH TIME / TOKI WO KAKERU SHOJO (2006) | PAPRIKA (2006) | THE PLA
56) | THE PUNCH AND JUDY MAN (1962) | THE RADIO HAM (BBC 1961) | THE REBEL (1960) | THE TONY HANCOCK SHOW (ITV 1956) | THE STUDIO | THE DIVING BELL AND
SE IS WRONG (2004) | EXTRAMISSION 4 (2008) | FROZEN WAR (2002) | THE GIRL WITH X-RAY EYES (2007) | IN PRISON MY WHOLE LIFE (2007) | KILLER OF SHEEP (1977) | LET
PPENED TO THE LIKELY LADS: CONDUCT UNBECOMING (BBC 1974) | THE WIRE (SEASON 5, EPISODE 1) (HBO 2008) | JULY 2008 | JAPANESE GEMS | AKIKO: PORTRAIT OF A
005) | A LAST NOTE / GOGO NO YUGONJO (1995) | THE NAKED ISLAND / HADAKA NO SHIMA (1960) | ODE TO MOUNT HAYACHINE / HAYACHINE NO FU (1982) | ONIBAB
VO | THE BRIDGE ON THE RIVER KWAI (1957) | DOCTOR ZHIVAGO (1965) | HOBSON'S CHOICE (1953) | LAWRENCE OF ARABIA (1962) | LOST AND FOUND - THE STORY OF
FATHER (1985) | DRACULA - PAGES FROM A VIRGIN'S DIARY (2002) | THE HEART OF THE WORLD (2000) | IT'S A WONDERFUL LIFE (2001) | MY DAD IS 100 YEARS OLD (2000)
| DANGER: DIABOLIK / DIABOLIK (1967) | DICK TRACY (1990) | FLASH GORDON (1980) | MODESTY BLAISE (1966) | MYSTERY MEN (1999) | POPEYE (1980) | THE ROCKETEER
ER (1959) | TOVARISCH, I AM NOT DEAD (2007) | TREACLE (C4 1988) | WALL-E (2008) | WATER LILIES / NAISSANCE DES PLEUVRES (2007) | X2 (2003) | AUGUST 2008 | CLINT
LY / IL BUONO, IL BRUTTO, IL CATTIVO (1968) | HANG 'EM HIGH (1968) | HEARTBREAK RIDGE (1986) | HIGH PLAINS DRIFTER (1972) | HONKYTONK MAN (1982) | THE OUTI
06) | LUXURY CAR / JIANGCHENG XIARI (2006) | THE OTHER HALF / LING YI BAN (2006) | THE POST-MODERN LIFE OF MY AUNT / YIMA DE HOUXIANDAI SHENGHUO (2006)
' (1914) | A FILM JOHNNIE (1914) | HIS FAVOURITE PASTIME (1914) | KID AUTO RACES (1914) | THE KNOCKOUT (1914) | MABEL AT THE WHEEL (1914) | MABEL'S BUSY DAY
08) | SPIDER-MAN (2002) | SPIDER-MAN 2 (2004) | SPIDER-MAN 3 (2007) | OTHER | BADLANDS (1973) | BATMAN (1943, SERIAL) | BLOOD ON SATAN'S CLAW (1970) | CHILD
NEVELED / FREMDE HAUT (2005) | WHEN I'M SIXTY-FOUR (BBC 2004) | SEPTEMBER 2008 | THE TIME MACHINE (PART ONE | 71 FRAGMENTS IN A CHRONOLOGY OF CHAN
NSET BLVD. (1950) | THE TERMINATOR (1984) | THREE AGES (1923) | WILD STRAWBERRIES / SMULTRONSTÄLLET (1957) | JUBILATION: JULIETTE BINOCHE PART ONE | LES AM
| LETTERS FROM IWO JIMA (2006) | MIDNIGHT IN THE GARDEN OF GOOD AND EVIL (1997) | MILLION DOLLAR BABY (2004) | MYSTIC RIVER (2003) | A PERFECT WORLD (1993)
(1915) | DOUGH AND DYNAMITE (1914) | THE FACE ON THE BAR ROOM FLOOR (1914) | GENTLEMEN OF NERVE (1917) | GETTING ACQUAINTED (1914) | HIS MUSICAL CAREER
ACK BEAUTY (1971) | BLADE RUNNER - THE FINAL CUT (1982) | BLOWUP (1966) | BONZO BROADCASTED (1921) | CARAMEL / SUKKAR BANAT (2007) | CHARLIE CHAPLIN - FAV
7) | SECONDS (1966) | THE SECRET GARDEN (1949) | SHADOWS OF OUR FORGOTTEN ANCESTORS / TENI ZABUTYCH PREDKIV (1964) | THE SIMPSONS MOVIE (2007) | SUNRIS
05) | JET LAG / DÉCALAGE HORAIRE (2002) | MARY (2005) | PARIS (2008) | SUMMER HOURS / L'HEURE D'ÉTÉ (2008) | THE TIME MACHINE PART TWO | A BRIEF HISTORY OF TIME
LEMMA TOU ODYSSEA (1995) | LEVELLING THE PLAYING FIELD: THE RADICAL ROLE FOR FILM CRITICISM IN THE DIGITAL AGE | AMERICAN GANGSTER (2007) | THE BOOTS /
ET LA MULET (2007) | ERASERHEAD (1977) | GOMORRA / GOMORRA (2008) | GUNNIN' FOR THAT #1 SLOT (2008) | HIROSHIMA MON AMOUR (1959) | IGOR (2008) | MADAGASC
UCKER PROXY (1994) | IN A LONELY PLACE (1950) | MEET JOHN DOE (1941) | MILLER'S CROSSING (1990) | THE MIRACLE OF MORGAN'S CREEK (1944) | MURDER MY SWEET /
| BABY DOLL (1956) | BLOOD KIN / THE LAST OF THE MOBILE HOT SHOTS (1969) | BOOM! (1968) | CAT ON A HOT TIN ROOF (1958) | THE FUGITIVE KIND (1959) | THE GLASS M
EA BOYS (2007) | CARAVAGGIO (1986) | CARVE HER NAME WITH PRIDE (1958) | CHOKING MAN (2007) | THE CLOUD-CAPPED STAR / MEGHE DHAKA TARA (1960) | THE CROWD
| MADAGASCAR - ESCAPE 2 AFRICA (2008) | MAN ON WIRE (2008) | THE MAN WHO WASN'T THERE (2001) | MONTY PYTHON AND THE HOLY GRAIL (1975) | THE MORNING AF
DER GENERAL (1968) | DECEMBER 2008 | ROUBEN MAMOULIAN HOLLYWOOD'S GOLDEN BOY | APPLAUSE (1929) | BECKY SHARP (1935) | BLOOD AND SAND (1941) | CITY STRE
(1934) | WILD JAPAN: SEX IN JAPANESE CINEMA OF THE 60S AND 70S | BLACK ROSE ASCENSION / KUROBARA SHOTEN (1975) | BLUE FILM WOMAN / BURU FUIRUMU NO ON
ABE SADA (1975) | WOMAN OF THE DUNES / SUNNA NO ONNA (1964) | WOODS ARE WET / ONNA JIGOKU: MORI WA NURETA (1973) | O BROTHERS! THE COENS IN CONTEXT
| BATTLESHIP POTEMKIN / BRONENOSETS POTEMKIN (1925) | FEAR EATS THE SOUL / ANGST ESSEN SEELE AUF (1974) | LIFE ON EARTH / LA VIE SUR TERRE (1998) | MIRR
TH BANK SHOW: MAX WALL ON BECKETT (ITV 1984) | WAITING FOR GODOT (BBC 1979) | ENDURING TALENTS DAD'S ARMY: ODDITIES AND RARITIES | THE GOON SHOW:
THE CURE (1917) | EASY STREET (1917) | THE FIREMAN (1916) | THE FLOORWALKER (1916) | THE IMMIGRANT (1917) | ONE AM (1916) | THE PAWNSHOP (1916) | THE RINK (191
ISTMAS (1954) | WVLNT (WAVELENGTH FOR THOSE WHO DON'T HAVE THE TIME) (1966-67/2003) JANUARY 2009 | RECOIL: THE FILMS OF SAM PECKINPAH | ABC STAGE 67: N
AW DOGS (1971) | THE WILD BUNCH (1969) | INGRID BERGMAN | ANASTASIA (1956) | AUTUMN SONATA / HÖSTSONATEN (1978) | CASABLANCA (1942) | THE COUNT OF THE O
ER | ALIEN3 (1992) | SE7EN (1995) | THE GAME (1997) | FIGHT CLUB (1999) | PANIC ROOM (2002) | ZODIAC (2007) | EARLY CHAPLIN: PART SIX | THE BO
GON - YEAR OF THE CAT (THAMES 1983) | OTHER | <---> (BACK AND FORTH) (1968/69) | BARRY LYNDON (1975) | BEING HUMAN (BBC/TOUCHPAPER TELEVISION
R / AU REVOIR (1990) | SLUMDOG MILLIONAIRE (2008) | STEAMBOAT BILL, JR. (1928) | THEY DRIVE BY NIGHT (1938) | WAVELENGTH (1966/67) | THE WITCHES
SAC (1932) | DRÔLE DE DRAME (1937) | LES ENFANTS DU PARADIS (1945) | HÔTEL DU NORD (1938) | JENNY (1936) | LE JOUR SE LÈVE (1939) | LUMIÈRE D'ÉTÉ (1943
ZO (1990S) | JEFF KEEN FILMS (1983) | JOY THRU FILM (1990S) | LIKE THE TIME IS NOW (1961) | MAD LOVE (1978) | MARVO MOVIE (1967) | MEATDAZE (1968) | OMO
BC 1956) | THE EMPEROR JONES (ITV 1958) | IT IS MIDNIGHT, DR SCHWEITZER (BBC 1953) | LENA, O MY LENA (ITV 1960) | LIVE ON THE NIGHT (BBC 2004) | A LIVER
SAPTMAMI SI 2 ZILE (2007) | THE 5,000 FINGERS OF DR. T. (1953) | LA BELLE ET LA BÊTE (1946) | THE BITTER TEARS OF PETRA VON KANT / DIE BITTEREN TRÄNEN DER F
INTERS: GOYA (ITV 1959) | FOLIES BERGÈRE (1935) | GET REAL (1998) | GOMORRA / GOMORRA (2008) | GREED (1924) | GUN CRAZY (1949) | HOLLYWOOD CHINESE (2008)
EMMA, DEAR BOBE / ÉDES EMMA, DRÁGA BÖBE (1992) | A THOUSAND YEARS OF GOOD PRAYERS (2007) | THE TESTAMENT OF DR MABUSE / DES TESTAMENT DES DR MA
ERS (1946) | THE LADY FROM SHANGHAI (1947) | THE LAST SEDUCTION (1994) | THE LONG GOODBYE (1973) | THE MALTESE FALCON (1941) | NIAGARA (1953) | OUT OF THE
1980) | JOSÉ LUIS GUERÍN | BERTA'S MOTIVES / LOS MOTIVOS DE BERTA (1985) | IN THE CITY OF SYLVIA / EN LA CIUDAD DE SYLVIA (2007) | INNISFREE (1990) | SOME PH
FRIGHTMARE (1974) | HORTON HEARS A WHO! (2008) | HOUSE OF THE LONG SHADOWS (1982) | JEANNE DIELMAN, 23 QUAI DU COMMERCE, 1080 BRUXELLES (1975) | J'E
ADDRESSING THE NATION: THE GPO FILM UNIT COLLECTION VOLUME ONE (1933-35) | THE AGE OF THE TRAIN: THE BRITISH TRANSPORT FILMS COLLECTION VOLUME