



2013/2014 ANNUAL REVIEW

WHO WE ARE

As the lead organisation responsible for the cultural, creative and economic aspects of film in the UK, the BFI's mission is to ensure that film is central to our cultural life. We do this by:

- Growing the next generation of filmmakers and audiences
- Connecting audiences to the widest choice of British and World cinema
- Preserving and restoring the most significant film collection in the world for today and future generations
- Championing emerging and world class filmmakers in the UK through investing in creative, distinctive and entertaining work
- Promoting British film, talent, skills, facilities and services to the world

Our strategic plan for 2012–2017 is set out in *Film Forever* and covers all BFI activity. Our work is funded by a mix of Government Grant in Aid (GIA), Lottery and our own earned income including fundraising and new entrepreneurial activity. We are a registered charity governed by a Royal Charter and a distributor of Lottery funds for film.

2013/2014 ANNUAL REVIEW

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INTRODUCTION



There is a great sense of momentum as we start to deliver what our audiences and industry colleagues have asked for. Film, overall, was helped this year by new announcements from the Chancellor which strengthened the film tax relief and introduced new reliefs for animation and high-end TV. (The tax relief for video games was subsequently approved by the European Commission in April 2014). With so many British films and British talent nominated for Oscars and BAFTAs – and winning them – there is a sense of confidence and purpose.

The international success and recognition of British film in 2013-14 was impossible to ignore. In a time of heightened international competition, UK film proved itself to be a truly global business and driver for growth. British film's continued success depends on its ability to maintain a strong global position and our new International Strategy has identified and agreed with the main UK partner agencies and industry stakeholders a set of priority territories for partnerships and growth following a forensic analysis of the international marketplace. On the back of this focus we have led delegations to Brazil and made considerable progress towards a co-production treaty with

China, the biggest growing market for film and television sales in the world, helped also by a major year-long cultural exchange between the BFI and China. The British Film Commission has helped the UK attract more than £850m of inward investment for film production and a further £150m for high-end television, using the new UK tax reliefs.

The future of British film depends upon our ability as a nation to identify the next generation of talent. We know that people who regularly enjoy film when they are young are three times more likely to be committed consumers of film as adults or seek a career in the film industry. As writer of *Gone Too Far* Bola Agbaje said, 'If you ignite that spark in the young, you create a fire that will burn forever'.

Launched this year and funded by BFI Lottery, Into Film is the boldest initiative ever to make sure that film plays a central role in the lives of young people. Led by some of the most influential leaders in the UK film industry, Into Film is drawing on the experience and the strengths of previous projects, to present a compelling new film offering to every school child in the UK.

We are concerned that emerging talent and creativity particularly outside the capital should not be overlooked, or lost, due to lack of opportunity. A number of initiatives have been set up to address this danger – the BFI Film Academy, (which this year expanded into Scotland, Wales and Northern Ireland); the new emerging talent NET.WORK set up in collaboration with Creative England, Creative Scotland, Film Agency for Wales, Northern Ireland Screen and Film London to support upcoming talent and develop projects, and a number of specific funds for short films around the UK. Our partners Creative Skillset also successfully secured £16 million from Government to invest in skills development across film, high-end TV, animation, games and VFX, addressing current and future skills gaps in the sectors and in key city regions. We have re-energised the Vision Awards which together with similar initiatives delivered by Creative England seek to provide seed funding to promising SMEs.

Film Forever recognised that a prosperous film industry requires a vibrant film audience; this plan is the first in many years that has growing audiences as a strategic priority to benefit audiences and the industry alike. We have set up a range of schemes to re-energise cinema activism at a more local level, and new initiatives with the main cinema circuits to offer a wider, more adventurous film programme all round. This year our major cultural blockbuster programme *Gothic: The Dark Heart of Film* was delivered on multiple platforms and in an astonishing variety of inventive ways by our Film Audience Network partners right across the UK, offering a taste of what we can achieve for audiences in the future.

The launch of BFI Player in October 2013 represented one of those great defining moments for the BFI, perhaps the most important since the opening of the National Film Theatre in 1957. While we always aim to place our content on as many digital platforms as possible, BFI Player allows us for the first time to involve audiences right across the UK in the whole of our programmes, activities and archives as well as providing a much-needed new income stream. In parallel with the Unlocking Film Heritage programme that will digitise 10,000 archive titles from the BFI and other significant UK archives and collections, BFI Player will allow viewers to experience and enjoy a greater choice of cultural riches from the BFI programme and the Film Audience Network. It is already providing a platform to showcase British films.

We also provide leadership and practical support for the UK film sector where we can add real value to the work of others. One such serious issue was a proposed change in the European Commission's rules governing the use of State Aid for film which, if enacted, would have hugely damaged UK Film, both culturally and economically. We led negotiations in Europe on behalf of the UK so that changes in the Cinema Communication in 2013 ensured that the film tax reliefs and Lottery money for film production in the UK could continue to operate effectively and efficiently.

Staying with Europe, we were delighted to partner with the British Council and launch the Creative Europe Desk UK. The Desk will be the UK's gateway to

the €1.46 billion the Creative Europe programme has to support film professionals – producers, distributors and cinema exhibitors – over the next seven years.

We are expanding the size of the Certification Unit to manage the increased applications being received as a result of the new tax reliefs for high-end television, animation and games and we are running workshops and surgeries UK-wide. In addition, we are undertaking research to start to determine what support might be needed to maximise the economic potential of the new tax reliefs.

There is a new buoyancy to the film and television sector and with it come new expectations. Our greatest challenge and concern in the future is meeting these expectations in the context of a funding environment that, as with all other publicly-funded organisations, is set to decrease over the coming years. This is a trend we do not see being reversed in the medium term. Our recent record of developing new and inventive revenue streams in parallel with driving down costs is very strong. We recognise that our biggest task over the next 12 months is to give serious consideration to the years ahead and to work out how to manage with less public funding to ensure that all our activities – our cultural programmes, our support for the industry, our international activities and our very precious national archive – remain relevant, ambitious and top quality.

AMANDA NEVILL CHIEF EXECUTIVE
GREG DYKE CHAIR

EXPANDING EDUCATIONAL OPPORTUNITIES AND BOOSTING AUDIENCE CHOICE ACROSS THE UK

EDUCATION

STRATEGY AND ADVOCACY

Education sits at the heart of our ambitions for film in the UK and we are working to integrate film into all forms of education, learning, training, cultural appreciation and understanding. People who regularly enjoy film when they are young are more likely to be committed consumers of film as adults or they may seek a career in the film industry. We are currently consulting on a new Education Strategy to be launched in Summer 2014 that will shape the role of film in education for years to come. The Strategy addresses three key issues – how do we turn the knowledge and assets of the BFI into rich resources for education, learning and training; how do we ensure the full and complete integration of film into all forms of education, learning, training, cultural appreciation and understanding; and how do we create a world class centre of excellence in film education?

We continue to advocate for recognition of the value of film in teaching English and literacy work

within the national curriculum debate and to make other contributions to the curriculum review in England alongside our education partners. We also led a consortium of UK and European partners in the publication of *Screening Literacy*, the first Europe-wide survey of film education, funded by the European Commission.

TALENT IS EVERYWHERE, OPPORTUNITY ISN'T: THE BFI FILM ACADEMY

The BFI Film Academy gives talented teenagers with a passion for film the opportunity to be part of the UK's future film industry. Now in its second year, almost 1,500 Academy places have been made available across the UK to gifted and committed 16–19 year olds to develop new skills and build a career in the film industry. The Academies expanded this year from England into Northern Ireland, Scotland and Wales with 39 programme partners now offering practical skills training and masterclasses in a range of specialisms – animation, documentary, screenwriting or VFX – taught by leading industry professionals such as filmmakers Destiny Ekaragha and Edgar Wright and playwright and screenwriter Abi Morgan.



Launch of the second year of the BFI Film Academy at the Houses of Parliament



BFI Film Academy at Cornerhouse in Manchester



Into Film National Youth Film Festival in Glasgow

Top students, along with other successful applicants, are then invited on to a two-week intensive residential course run with the National Film & Television School, and supported by BAFTA, Pinewood, Skillset and a raft of other skills professionals. All participants can join an alumni support programme and later this year we will be launching intern scholarships to aid their intern opportunities in the industry. The BFI Film Academies are funded by the Department for Education, National Lottery, Creative Scotland and Northern Ireland Screen and bursaries and allowances are offered to ensure the courses are available to everyone.

WATCHING, MAKING AND UNDERSTANDING FILM: THE BFI 5–19 EDUCATION OFFER – INTO FILM

Based around watching, making and understanding film, Into Film's ambition is to put film at the heart of children and young people's learning and cultural experiences. Supported by BFI Lottery and other funders, Into Film (initially known as Film Nation UK) is a brand new organisation set up to make a step change in film learning for students in every school across the UK. Working with the education sector, film industry and

arts and cultural organisations, Into Film's activities have included new curriculum-linked film resources for schools, pilot teacher training and CPD sessions, the introduction of filmmaking into film clubs and the successful expansion of the club network to Scotland (with Northern Ireland and Wales to follow). By March 2014 more than 8,000 schools will have participated in Into Film's programme.

9 REGIONAL LEADERS
390 MEMBERS

AUDIENCES

BFI AUDIENCE FUND

Film Forever recognised that a prosperous film industry requires a vibrant film audience and identified growing audiences as a key priority. Film-watching is one of the UK's most loved and important cultural activities, but outside London the range of film is often very narrow. We are tackling this by re-energising regional cinema networks, revitalising cinema activism at a local level and developing proposals with the main cinema circuits to offer a wider, more adventurous film programme all round. Eventually all these initiatives will complement and work in tandem with BFI Player. British film typically has around 10% market share and we want to see this reflected in audience choice not only in cinemas, but also online and on other platforms. These activities are supported through the Audience Fund.

BFI FILM AUDIENCE NETWORK

The BFI Film Audience Network (FAN) is a cornerstone of our audience strategy and has been designed to bring more exciting projects and experiences to more local venues,

to grow audiences, to develop collaborative programming and to share expertise. We have invested in and set up nine audience development hubs across the UK, devolving decision-making from the BFI to those on the ground. Each hub has one or two lead organisations with a range of members – so we now have around 390 organisations across the UK working together to grow audiences for British and independent film. Network members range from cinema venues and film festivals to film societies and other film-related organisations. This year, our first big FAN project was the Gothic blockbuster which members delivered in often spectacular ways such as the all-night *Night of the Dead* screenings in Sheffield.

BFI NEIGHBOURHOOD CINEMA

Film societies, community cinemas and touring cinema operators are a crucial and often thriving part of the UK's film exhibition landscape, bringing a wide variety of films to audiences who don't have easy access to cinemas. BFI Neighbourhood Cinema is investing £2m over four years into new and existing venues, touring cinema initiatives and a website offering online support. For phase one, which runs from



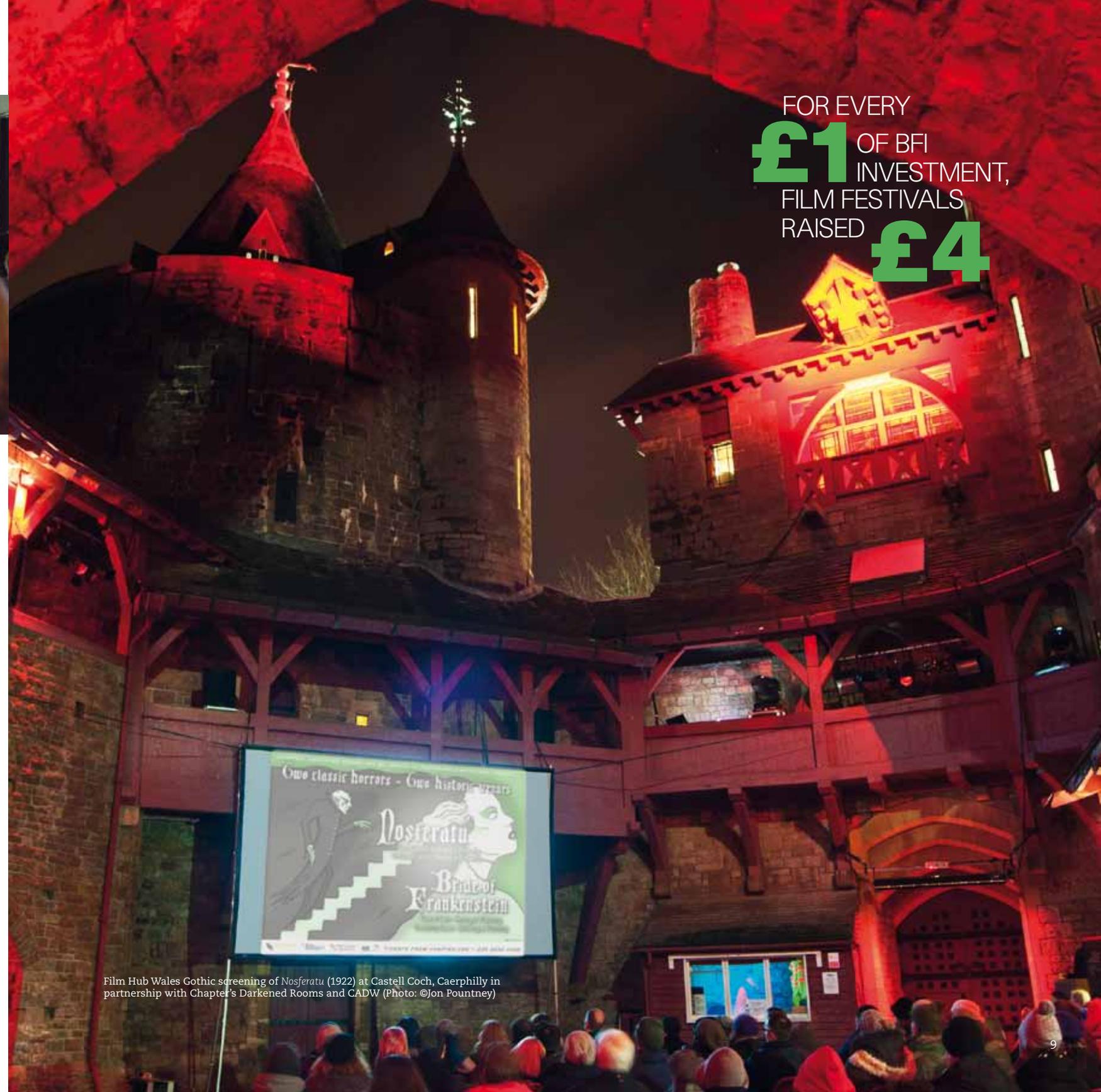
Neighbourhood cinema event with North East Arts Touring at the Glenesk Retreat, Angus, Scotland (Photo: Graham Dargie)

February 2014 to January 2015, the Fund has up to £300,000 to support touring operators with practical community cinema activity such as film screenings and events, essential equipment, training for staff and volunteers and the licensing of films for exhibition.

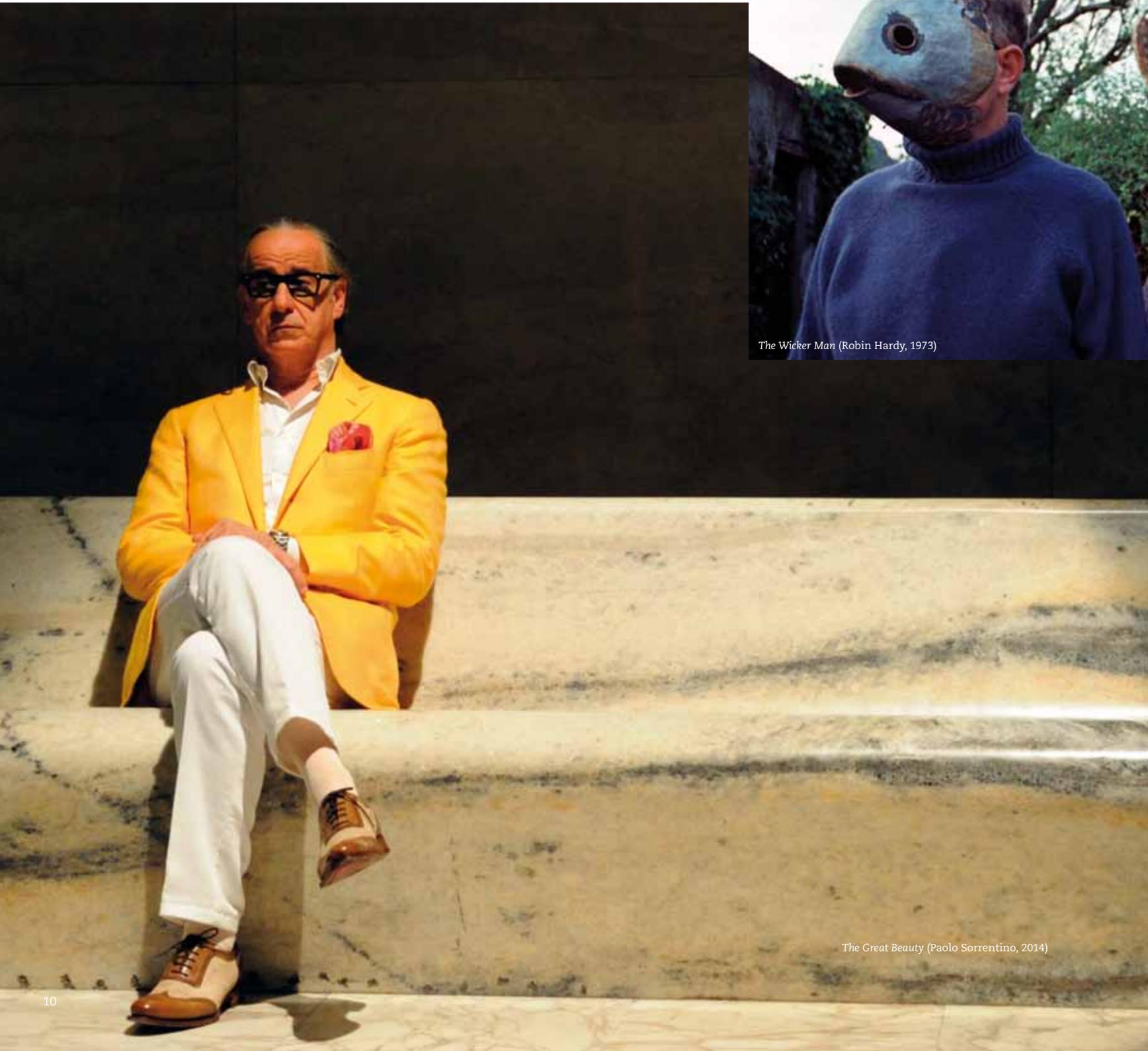
FILM FESTIVAL FUND

Film festivals are one of the most popular ways audiences can enjoy a far greater and original choice of films in their local cinemas or specialist venues. This year our £1m festival fund supported more than 30 film festivals ranging in scope, scale and character from genre-based initiatives such as *Abertoir*, the festival of horror films in Aberystwyth, to major international gatherings such as Sheffield Doc/Fest and the Edinburgh International Film Festival. Collectively these festivals attracted more than 400,000 admissions this year.

FOR EVERY
£1 OF BFI INVESTMENT,
FILM FESTIVALS
RAISED **£4**



Film Hub Wales Gothic screening of *Nosferatu* (1922) at Castell Coch, Caerphilly in partnership with Chapter's Darkened Rooms and CADW (Photo: ©Jon Pountney)



The Great Beauty (Paolo Sorrentino, 2014)



The Wicker Man (Robin Hardy, 1973)

372,000

FOLLOWERS
ON TWITTER,
FACEBOOK,
TUMBLR,
INSTAGRAM
& GOOGLE+

BFI DIGITAL

Launched in October, BFI Player is a game changing video on-demand service that offers audiences across the UK a new way to access a wider choice of film as well as helping independent British films to find new audiences. It allows us for the first time to meaningfully involve audiences in the whole of our programmes, activities and archives as well as providing a much-needed new income stream. With a mix of free and pay-to-view digitised content, BFI Player offers films from the BFI and regional archives and a mix of contemporary features, documentaries and short films funded by the BFI and, eventually, content from our Film Audience Network partners as well. It launched with a selection from our blockbuster Gothic programme and the UK release of *The Epic of Everest* alongside its premiere screening at



Nymphomaniac Vol. I (Lars von Trier, 2013)



Opening of Accrington Electric Tramways (Mitchell & Kenyon, 1907)

the BFI London Film Festival in partnership with American Express®. Plus, for the first time ever, viewers can now watch for free all 450 (28 hours) of the extraordinary films of Mitchell and Kenyon offering a rare insight into the lives of ordinary Edwardians at play and at work. The finding and subsequent restoration of these 800 rolls of nitrate film by the BFI ranked as one of the most exciting film discoveries of recent times and BFI Player offers a timely platform for wider audiences to enjoy them.

9.3m

VISITS
TO BFI.ORG.UK

3.4m

VIEWS ON
BFI YOUTUBE
CHANNELS

9 NEW BFI
GOTHIC TITLES
RELEASED ON
DVD & BLU-RAY
25,000
SOLD

THE BFI CULTURAL PROGRAMME

GOTHIC: THE DARK HEART OF FILM

The annual BFI blockbuster is an opportunity to turn the spotlight on and explore different genres and themes of film and television, bringing in fresh voices and new audiences. This year's blockbuster was *Gothic: The Dark Heart of Film* which celebrated the Gothic tradition in film and television from the earliest ghostly silent films to popular present day vampire series. It launched in blood-drenched style at a sell-out Monster Weekend at the British Museum with screenings of *Night of the Demon* (1957, supported by Simon W. Hessel), *Dracula* (1958) and *The Mummy* (1959).

Our partners in the new Film Audience Network embraced the Gothic theme with the staging of terrifically original and exciting events across the UK. These ranged from outdoor screenings at the stunning Kirkstall Abbey ruins in Yorkshire, *Häxan: Witchcraft Through the Ages* in Glasgow, Edinburgh and Dundee, and screenings in St Hilda's in Whitby, Cardiff Castle, a Gothic

library and haunted houses, along with education, community and children's events. Some of these activities were also supported by a new dedicated programming development fund worth up to £1.4m a year to 2017.

Broadcast and commercial cinema partnerships extended the national reach of the project and – following on from the success of our first blockbuster *The Genius of Hitchcock* which has now toured to more than 30 countries worldwide – we are working with the British Council to offer Gothic to a global audience. Gothic was also our first project using Unlocking Film Heritage (UFH) awards to create new digital cinema prints of ten British Gothic feature films to screen across the UK.

The BFI London Film Festival programmed a number of Gothic film firsts, including the BFI National Archive's newly remastered *Gaslight* (1940, with the support of The Mohamed S. Farsi Foundation), and we held a four-month BFI Southbank season which featured talks and on-stage appearances from renowned directors such as Roger Corman, Dario Argento and



Nosferatu the Vampyre (Werner Herzog, 1979)



The Innocents (Jack Clayton, 1961)

George A Romero. The programme was complemented by a lavishly illustrated BFI Gothic compendium, and a raft of online and social media activities.

Underpinning Gothic was a strong education programme with a rich assortment of Gothic adventures for all ages. Into Film offered a National Youth Film Festival, the education programme at BFI Southbank worked with Lambeth schools, and Magic Lantern shows were held alongside school study days and a major conference for 100 English teachers.



TOP SELLER
4,000
DEAD OF NIGHT
DVDs SOLD

Gothic screening of *Nosferatu* in Kirkstall Abbey ruins, Yorkshire



Feng Xiaogang

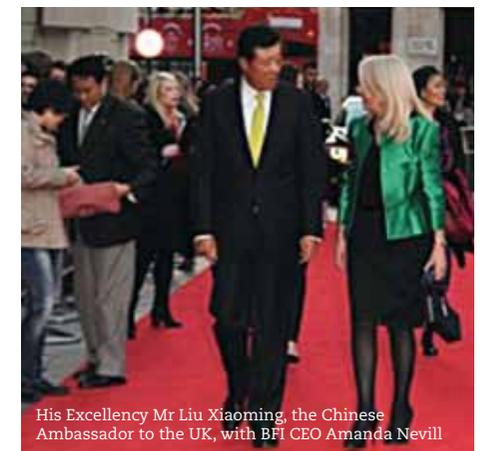


Back to 1942 (Feng Xiaogang, 2012)

ELECTRIC SHADOWS

China is a key territory in the BFI's international strategy for film and in early January 2014 we announced a year of business, trade, creative and cultural collaborations between the UK and China. *Electric Shadows* (the Chinese term for movies or 'dian ying') is a programme that encompasses the full range of BFI exhibition, archive, digital, education, theatrical and DVD distribution and publishing initiatives and is helping us to open up previously hard-to-see Chinese cinema to UK audiences and to make UK film accessible in China. China will soon be home to the world's biggest box office and we are working alongside a range of partners including the British Council, DCMS, UKTI and the GREAT Britain Campaign to develop new links. *Electric Shadows* was launched at BFI Southbank with a visit by one of China's most successful film directors, Feng Xiaogang, alongside a season of his films 'Spectacular

China', many of them previously unseen in the UK. *Electric Shadows* was sponsored by Lycamobile, as main sponsor, and Shangri-La Hotels and Resorts, with special thanks to Cathay Pacific Airways. *Electric Shadows* will continue in 2014 with 'A Century of Chinese Cinema' – an unprecedented five-month exploration of Chinese cinema in the UK.



His Excellency Mr Liu Xiaoming, the Chinese Ambassador to the UK, with BFI CEO Amanda Nevill





Screen Epiphany: Cillian Murphy



Vivien Leigh

Highlights of partner projects at BFI Southbank include the BFI and BAFTA Screenwriter Lecture Series in association with the JJ Charitable Trust; Sheffield Doc/Fest, showing programmes simultaneously with the festival in Sheffield; Sci-Fi London; the Birds Eye View festival celebrating the work of women filmmakers; Kendal Mountain Festival; LOCO London Comedy Film Festival; and ongoing partnerships with two Asian film festivals: Tongues On Fire and the London Indian Film Festival.

Our long-established Adult Community programmes offer film education opportunities for many

different communities across London, this year reaching nearly 5,000 people through 30 events. Highlights included Chinese New Year films, 15 events and screenings for African Caribbean audiences and learning opportunities around the Satyajit Ray season.

Future Film is a BFI youth programme supported by the Chapman Charitable Trust and this year's 7th Future Film Festival in February saw 4,000 young people take part in a weekend of events at BFI Southbank, while a further 8,000 students of all ages visited over the year as part of our schools' programme Beyond Future Film. Thanks to continued support

from the Sir John Cass's Foundation for our Cultural Campus programme we hosted classes for local primary schools as well as more than 500 separate learning events for over 45,000 learners of all ages. We also received £200,000 from the Mayor's office to work with London schools in their language teaching.

BFI SOUTHBANK PROGRAMME

BFI Southbank offers one of the most varied and rich programmes of film and television screenings, events, talks and exhibitions in the world, and this year attracted 277,300 attendances to screenings and events. The Gothic blockbuster was the highest grossing season of the year, contributing 14% of overall revenue, followed by the retrospective of British actress Vivien Leigh, which also achieved the highest average occupancy of 77%. Other film and TV highlights ranged from Warp, 'Jacobean Tragedy', *Dr Who* at 50 and the 30th anniversary of *Spitting Image* through to Al Pacino, Satyajit Ray, Werner Herzog, Yoko Ono and Rita Hayworth. Special strands included 'Discover Arab Cinema' and a Derek Jarman season 'Queer Pagan Punk'.

Some of the great guests who selected and spoke about the film that inspired them in our Screen Epiphany in partnership with American Express® programme included Edgar Wright, James Franco, Yoko Ono, Tim Rice, Cillian Murphy, Anna Chancellor, David Baddiel and David Arnold .

Television is a core element of our big screen programme as well as a key strand in both our book publishing and DVD label. Television programmes held in the BFI National Archive represent more than 40% of titles available for free public viewing in BFI Mediatheques – that is over 1,100 titles and almost 900 hours of programming – and huge collections are also available at the BFI Reuben Library. We showcased new TV drama with 24 special previews including with David Hare, Christopher Hampton, Jimmy McGovern and Mark Gatiss.

BFI MEDIATHEQUE HAS **900** HOURS OF TV PROGRAMMING

277,300 PEOPLE CAME TO A FILM OR EVENT



Celebrating 30 years of Spitting Image

12 DAYS
151,000
 AUDIENCES

**THE BFI LONDON
 FILM FESTIVAL**

The BFI London Film Festival in partnership with American Express® celebrates new voices, new stories and new ideas and brings them not only to audiences across London, but increasingly UK-wide over a range of platforms. This was a superlative year for cinema from around the world and for British filmmakers and creative talent working in front of and behind the camera, both at home and abroad. For the first time since 2006 the Opening Night Gala was a film from a British director as we presented the European premiere of Paul Greengrass's *Captain Phillips* (2013). The festival closed with UK stars Emma Thompson, Colin Farrell and Ruth Wilson appearing alongside Tom Hanks in John Lee Hancock's *Saving Mr. Banks* (2013). Both galas were simultaneously beamed to 50 cinemas, reaching a UK-wide audience of 11,200, and with live cinecasts of the lead actors.

The Official Competition for Best Film, which recognises inspiring, inventive and distinctive filmmaking, premiered four new British works while other British filmmakers were represented

in the documentary and first feature competitions. At the festival Awards Dinner, Sir Christopher Lee was presented with a BFI Fellowship by Johnny Depp, and awards were presented to: Best Film: *Ida* (Pawel Pawlikowski, 2013); Sutherland Award: *Ilo Ilo* (Anthony Chen, 2013), Grierson Award: *My Fathers, My Mother and Me* (Paul-Julien Roberts, 2012); and Best British Newcomer: Jonathan Asser for screenplay, *Starred Up* (2013).



Captain Phillips (Paul Greengrass, 2013)



BFI Head of Festivals Clara Stewart, Mayor of London Boris Johnson, new BFI Fellow Sir Christopher Lee and BFI CEO Amanda Nevill



74 COUNTRIES
 REPRESENTED

OPENING & CLOSING
 GALAS AT

50 UK CINEMAS WITH
11,200
 AUDIENCES SAW

548
 SCREENINGS &
 EVENTS ACROSS
 LONDON

22 WORLD

13 INTERNATIONAL

& **29** EUROPEAN
 PREMIERES

Kate Winslet arrives for
Labor Day (Jason Reitman, 2013)



The Epic of Everest (J.B.L. Noel, 1924)

THE EPIC OF EVEREST

This year's BFI LFF Archive Gala featured the world premiere of Captain John Noel's remarkable and newly restored 1924 film *The Epic of Everest* with a specially commissioned score and live performance by composer Simon Fisher Turner and guest musicians. Captain Noel was the official photographer on the legendary 1924 British Expedition to Mount Everest, remembered today for the loss of mountaineers George Mallory and Andrew Irvine and the ongoing debate over whether or not they reached the summit. Filming in brutally harsh conditions with a specially adapted camera, Captain Noel's extraordinary footage captured images of breath-taking beauty and considerable historic significance. The precious 1924 documentary is one of the most remarkable films in the

BFI National Archive and has now been beautifully restored by the BFI, working closely with Captain Noel's daughter Sandra Noel, and generously supported by The Eric Anker-Petersen Charity.

The premiere was programmed alongside a theatrical release across the UK and on the newly launched BFI Player and Curzon Home Cinema. The film has gone on to remarkable success with bookings by 55 venues UK-wide and a box-office gross to date of £60,000. It has been screened on a private jet flying over Mount Everest to mark the National Geographic Society's 125th anniversary celebrations while their Explorer in Residence Wade Davis gave an accompanying lecture on the 1924 expedition and also at the Kathmandu International Mountain Film Festival, becoming the BFI's first-ever booking in Nepal.



52 Tuesdays (Sophie Hyde, 2013)



The Alternative Miss World (Richard Gayor, 1980)

BFI FLARE: WHAT'S IN A NAME?

The BFI's annual lesbian and gay film festival has been a successful and popular feature in the BFI calendar, but a consultation at last year's event showed us very strongly that it was time for a rethink of the festival name. The ensuing debates about a new name on social media and throughout the festival were lively, at times heated, and always passionate, demonstrating a huge range of views on the topic. The result is a new name and a new platform to build and widen LGBT audiences not only for the annual festival event, but also right

across the BFI. The festival is now called BFI Flare: London LGBT Film Festival with the new identity also promoting a new LGBT collection on BFI Player and a regular monthly screening at BFI Southbank.

The festival welcomed back Principal Sponsor Accenture and it attracted audiences of 21,800, screening 50 features and 62 short films. The festival's Opening Night Gala featured the European premiere of Hong Khaou's *Lilting* (2014) starring Ben Whishaw and closed with Australian filmmaker Sophie Hyde's Sundance prize-winner *52 Tuesdays* (2013).

21,800
AUDIENCES
10
DAYS



Lilting (Hong Khaou, 2014)

45,000
PEOPLE VISITED
A BFI MEDIATHEQUE

298
TITLES ADDED

188
HOURS OF
NEW MATERIAL



BFI Mediatheque, National Media Museum, Bradford

BFI DVDS, PUBLISHING AND MEDIATHEQUES

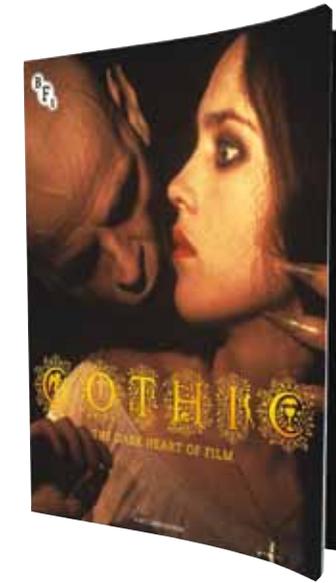
The BFI releases classic films in new restorations from our own and other archives around the world as well as contemporary British titles into a wide range of cinemas, film festivals, film clubs, pop-ups and other venues. Key titles included John Akomfrah's BFI-backed documentary feature *The Stuart Hall Project* (2013) and new 4K digital restorations of *Journey to Italy* (1953), *La Belle et la Bête* (1946) and *Gone with the Wind* (1939). Released to coincide with the centenary of actress Vivien Leigh, *Gone with the Wind* played at more than 100 UK venues (including 50 Cineworld sites).

Three new BFI Mediatheques were opened in the National Media Museum, Bradford, the Library of Birmingham and Manchester Central Library, with significant new regional collections to mark the launches as well as 100 titles from the NMM's pioneering TV Heaven programme.

Best-selling BFI Blu-ray and DVD titles released as part of Gothic included BBC Ghost Stories and Thorold Dickinson's *Gaslight* (1940) remastered by the BFI National Archive with the support of The Mohamed S. Farsi Foundation.

Footage sales staff worked with a number of filmmakers on feature-length documentaries including Sheffield Doc/Fest and the BBC to create *The Big Melt*, a reimagining of films about steel, taken from our three year industrial heritage project to bring back to life films about coal, ships and steel and set to a new score by Jarvis Cocker.

550,000
PEOPLE WATCHED
A BFI-DISTRIBUTED FILM IN THE UK
& **250,000**
INTERNATIONALLY



BFI PUBLISHING

The BFI's flagship film magazine *Sight & Sound* has maintained sales despite a persistently challenging environment for magazine publishers. Following a new design and editorial offer, the magazine has delivered a year-on-year growth in core subscription revenues while at the same time delivering substantial savings in production and distribution costs by turning 13% of the subscriber base digital.

It was a broadly successful year for book publishing with sales in the US (a major business priority for our publishing partner, Palgrave Macmillan) up 29% from the previous year. We also published a second BFI compendium *Gothic: The Dark Heart of Film*, eight Gothic-related special edition Film Classics and new editions of all our on-going series titles.

267,000
BFI BLU-RAY AND DVDS SOLD



BFI ACROSS THE UK

SOME KEY ACTIVITIES

UK-wide the BFI funds: BFI Film Audience Network (nine Hub regions with 390 members and their lead centres as shown here); BFI Neighbourhood Cinema; BFI Player; BFI Distribution, Exhibition, DVDs and publishing; 32 BFI Distribution Fund awards; 13 Programme Development awards UK-wide (shown as below benefiting multiple regions); BFI Film Fund (with locations across the UK); Into Film; British Film Commission; BFI NETWORK partners: Creative England, Creative Scotland, Film Agency for Wales, Northern Ireland Screen and Film London.

1 NORTHERN IRELAND BELFAST

3 BFI Film Academies;
3 Programme Development Awards;
3 Film Festival Awards;
1 BFI Roadshow;
2 Production & Development Awards;
3 Film shooting locations;
29 FAN members

2 SCOTLAND EDINBURGH

5 BFI Film Academies;
4 Programme Development Awards;
2 Film Festival Awards;
4 BFI LFF screenings;
1 Archive Partner;
1 Mediatheque; 1 BFI Roadshow;
5 Production & Development Awards;
2 Film shooting locations;
28 FAN members

3 NORTH SHEFFIELD

6 BFI Film Academies;
5 Programme Development Awards;
11 Film Festival Awards; 6 BFI LFF screenings;
2 Archive Partners;
2 Mediatheques; 2 BFI Roadshows;
3 Production & Development Award;
1 Film shooting location;
36 FAN members;
2 Neighbourhood Cinema Awards

4 NORTH WEST CENTRAL MANCHESTER

3 BFI Film Academies;
4 Programme Development Awards;
2 Film Festival Awards;
6 BFI LFF Screenings;
1 Archive Partner;
2 Mediatheques; 1 BFI Roadshow;
1 Production & Development Award;
53 FAN members

5 WALES CARDIFF

3 BFI Film Academies;
4 Programme Development Awards;
4 Film Festival Awards;
2 BFI LFF screenings;
1 Archive Partner;
1 Mediatheque;
1 BFI Roadshow;
2 Film shooting locations;
40 FAN members

6 SOUTH WEST & WEST MIDLANDS BRISTOL

7 BFI Film Academies;
7 Programme Development Awards;
13 Film Festival Awards;
11 BFI LFF screenings;
1 BFI Roadshow; 1 Mediatheque;
4 Production & Development Awards;
23 FAN members;
2 Neighbourhood Cinema Awards

7 CENTRE EAST NOTTINGHAM, CAMBRIDGE

6 BFI Film Academies; 5 Programme Development Awards; 3 Film Festival Awards;
6 BFI LFF screenings;
2 Archive Partners; 1 Mediatheque;
2 BFI Roadshows; 4 Production & Development Awards; 3 Film shooting locations;
12 FAN members;
2 Neighbourhood Cinema Awards

8 LONDON

10 BFI Film Academies;
5 Programme Development Awards;
10 Film Festival Awards;
2 Archive Partners;
1 Mediatheque;
1 BFI Roadshow;
17 Production & Development Awards;
3 Film shooting locations;
157 FAN members

9 SOUTHEAST BRIGHTON

6 BFI Film Academies;
5 Programme Development Awards;
3 Film Festival Awards;
10 BFI LFF screenings;
2 Archive Partners;
1 BFI Roadshow;
4 Production & Development Awards;
1 Film shooting locations;
36 FAN members





Suffragette (Sarah Gavron, 2014)

SUPPORTING THE FUTURE SUCCESS OF BRITISH FILM BY INVESTING IN FILM DEVELOPMENT, PRODUCTION, TALENT AND SKILLS

DEVELOPMENT AND PRODUCTION

In a year of renewed creative confidence and critical success, the BFI made 137 awards to a broad range of feature film projects across production, development and distribution, amounting to a Lottery investment of £25.8m. This included a record 34 production awards, of which half were projects from first or second-time directors. The total number of production applications also rose by 150% on the previous year, as other financing opportunities remain limited, and was spiked by a new approach to how we make funding decisions for documentary and first features.

2013 was also a banner year for British film on the international stage and many of the higher profile premieres at key international festivals were projects supported by the BFI. Director's Fortnight at the 66th Cannes International Film Festival included Clio Barnard's critically acclaimed *The Selfish Giant* (2013) and Scottish filmmaker Paul Wright's debut *For Those in Peril* (2013) featured in International Critic's Week.

Other titles in the festival included *Last Days on Mars* (2013), an ambitious science fiction feature from Ruairi Robinson, and Mark Cousins' essay work *A Story of Children and Film* (2013). The 70th Venice Film Festival saw Jonathan Glazer's *Under the Skin* (2013) and Stephen Frears' *Philomena* (2013) in competition, while the 38th Toronto International Film Festival programmed 29 British titles, 12 backed by the BFI Film Fund.

The 57th BFI London Film Festival in partnership with American Express® included eight BFI Film Fund features including the world premiere of Destiny Ekaragha's debut feature *Gone Too Far* (2013), a comedy which was developed and largely financed by the BFI. Lenny Abrahamson's highly anticipated *Frank* (2013), John Michael McDonagh's *Calvary* (2013) and Iain Forsythe and Jane Pollard's *20,000 Days on Earth* (2014) all debuted at the 2014 Sundance Film Festival to much acclaim and sold to US distributors during the festival. At the 2014 Berlinale, Yann Demange's debut feature, *'71* (2014), played In Competition and received some of the best critical notices of the festival. *Calvary* also won best film in the Panorama strand at the independent jury awards.

Philomena was nominated for four Academy Awards® including Best Picture, Best Screenplay and Best Actress, and both *Philomena* and *The Selfish Giant* were nominated for BAFTAs, as were three of the BFI-backed shorts.

137
FILM FUND
AWARDS

£25.8m
LOTTERY INVESTMENT

SUPPORTING BRITISH FILM: SOME KEY BFI TITLES



£11m (TO DATE)
HIGHEST-GROSSING INDEPENDENT
FILM OF THE YEAR



GONE TOO FAR
DESTINY EKARAGHA

PHILOMENA
STEPHEN FREARS



X PLUS Y
MORGAN MATTHEWS



20,000 DAYS ON EARTH
IAIN FORSYTH,
JANE POLLARD

PRIDE
MATTHEW WARCHUS



MR. TURNER
MIKE LEIGH



THE INVISIBLE WOMAN
RALPH FIENNES



JIMMY'S HALL
KEN LOACH



A STORY OF CHILDREN AND FILM
MARK COUSINS



'71
YANN DEMANGE





The launch of BFI NET.WORK with partners in Bristol

SUPPORTING FUTURE FILMMAKING

BFI NET.WORK marks a significant shift towards truly UK-wide support for talent development, offering hands-on and holistic development opportunities for promising UK writers, directors and producers who have yet to make their first feature. Launched in September 2013 at Encounters Short Film Festival in Bristol and with an annual budget of over £3m from the BFI (an increase of £1.5m on funds previously available), we are working with national partners Creative England, Creative Scotland, Film Agency for Wales and Northern Ireland Screen to establish a joined-up network of experienced development teams across the UK. These teams will discover and develop the UK's most distinctive filmmaking voices and ultimately prepare them for their first feature film through script development, short film production and other tailored activity.

The first two Talent Centres have been established in Brighton and Sheffield in partnership with Creative England and led by experienced talent development executives.

BFI NET.WORK will expand next year to include a UK-wide programme of events; a 'talent campus' style weekend; an animation development programme in conjunction with Aardman; and an online portal which will connect NET.WORK activity and provide a discovery platform for filmmakers.

We are also working with Film London to target filmmakers at an early stage in their career. London Calling and London Calling Plus are short film schemes operating within the BFI NET.WORK and, for the first time, the BFI is supporting a rebooted version of Film London's low budget feature production scheme Microwave – aiming to produce six films over three years – with a specific target to long list at least 50% BAME filmmakers.

Our partners Creative Skillset successfully secured £16 million from Government to invest in skills development across film, high-end TV, animation, games and VFX, addressing current and future skills gaps in the sectors and in key city regions.

£3m
A YEAR TO DEVELOP
NEW TALENT

11 VISION AWARDS
OF UP TO
£50,000



BFI Film Academy at The Mouth That Roars in Hackney, London

SUPPORT FOR COMPANY GROWTH

The BFI Vision Awards are funds to help already established production companies develop slates of film projects, to create jobs and to grow their businesses both nationally and internationally. This year, we made 11 awards of up to £50,000 (recipients were Blue-Zoo Animation, Flickerpix, Fly Film, Forward Films, Inflammable Films, JW Films, Origin Pictures, Rainy Day, Roast Beef Productions, Stray Bear Films and Third Films), along with eight awards of up to £100,000 a year (42 M&P, Cowboy Films, Independent, Lupus Films, Nexus Productions, Passion Pictures and Red Box Films, Warp Films and Wildgaze Films). Of the companies awarded, six are based outside London, eight are female-led companies and for the first time – and in acknowledgement of new opportunities afforded by the recently introduced UK tax credit for animation – four are animation studios.

Creative England is delivering a three-year business growth programme for film-related businesses, supported by £500,000 of BFI Lottery funding a year. Launched in December 2013, the programme provides both individual entrepreneurs and companies outside London with bespoke development support over the medium to longer term. The offer covers market research, business planning, skills/professional development, mentoring and networking.



Dark Horse (Louise Ormond)

SCRIPT EDITOR TRAINEES

We have launched a Script Editor Trainee programme to hot-house the current and next generation of writers. Selected trainees shadow BFI Film Fund executives on multiple projects during a six-month in-house placement, followed by two months at a production company. The first selection round launched in December, attracting 419 applicants for the first two places.



Launchpad at Hay screening



Cinematic



Launchpad at Hay (script reading)

CINEMATIC

Throughout 2013, the BFI supported Cinematic, Film Agency for Wales' emerging talent scheme devised and developed in partnership with the BFI, BBC Films, S4C, Soda Pictures and Creative Skillset. The scheme supports emerging filmmaking talent from Wales to make distinctive, contemporary feature films with budgets of around £300,000. Successful projects announced in February to move into production were *Just Jim* – the directorial debut of Submarine star Craig Roberts; *The Lighthouse* – directed by Chris Crow (*Panic Button*, 2011), written by Chris Crow and Michael Jibson and produced by David Lloyd; and *Y Llyfrgell (The Library)* – directed by Broadchurch's Euros Lyn and written by award-winning novelist Fflur Dafydd.

DOCUMENTARIES

Launching a fresh approach, applications for documentary production funding are now being considered through twice yearly pitching sessions at Sheffield Doc/Fest and London. The new process will give selected documentary filmmaking teams valuable direct feedback from BFI Film Fund executives and the wider documentary funding community, plus they also benefit from an intensive day of expert-led development ahead of their pitch. Eight projects were shortlisted from a first round of over 50 applications to pitch at Sheffield Doc/Fest, following which two standout projects – *Dark Horse* and *Thomas Quick* – received production funding. The second round of pitches was held at BFI Southbank in December 2013 and the successful projects were *A Syrian Love Story* and *Who's Gonna Love Me Now?*



Tom Hooper, Jury President, speaking at the Shanghai International Film Festival which featured the Hitchcock 9 restorations

INTERNATIONAL STRATEGY

A new International Strategy to promote UK Film on a global level both culturally and economically was launched at this year's BFI London Film Festival following extensive economic research, consultation and input from key stakeholders. The strategy identifies measures for growth, inward investment, co-production and export.

The research identified Brazil, China and the US as the priority economic territories for development for UK film, followed by a ranking of other

targeted countries. BFI activity in these areas has included industry delegations to the Rio Film Festival, Beijing, a pilot P&A scheme to encourage sales of UK independent films to the US and support for a UK film presence at major international festivals and markets. Screenings of the BFI's Hitchcock restorations (see page 38) have now been held in 24 countries, including China and Brazil, using the soft power of culture to open doors for business. We developed the new international umbrella brand adopted for British film 'We Are UK Film' and we are working with the coalition GREAT campaign at

festivals to promote British film and creativity overseas.

A new International Fund of £1.2m has been set up to support the strategy and we have a dedicated commitment to minority co-production with up to £1m a year from the BFI Film Fund. We also fund the UK's promotional agency for film, the British Film Commission (see page 38) and we are enhancing the Film Export Fund which helps British films selected for the international film festival circuit to make sales.

CHINA

In December the BFI was part of Prime Minister David Cameron's Trade Mission to China which saw the historic signing of a cultural exchange agreement between Culture Secretary Maria Miller and the Chinese Culture Minister Cai Wu. The five-year agreement will see the continuing development of an active programme of cultural exchanges in each country including the sharing of professional expertise, information and knowledge. This agreement was followed in April by the signing of the much-anticipated co-production treaty by Culture Minister Ed Vaizey and Vice Minister Tong Gang of the State Administration of Radio, Film & Television (SARFT). This landmark agreement will allow qualifying co-productions to access national benefits including sources of finance and easier access to local audiences.

Together with the British Council, we led a delegation of UK film industry professionals (talent agents, producers, distributors, film sales companies, exhibitors) to take part in the 4th Beijing International Film Festival as well as an extensive programme of events and meetings. The UK Film Centre returned in March to Hong Kong for FILMART (Hong Kong International Film & Television Market) the content sales market, alongside the Hong Kong International Film Festival. UK films for sale at the market included Carol Morley's BFI-backed *The Falling* (2014). We are also developing a focussed Export Strategy for China with UK Trade and Investment, Film Export UK and other international partners.



CO-PRODUCTION TREATY UPDATES

BRAZIL

Following the signing of the Brazilian treaty in 2012, we await ratification on the Brazilian side in 2014.

CHINA

Signed in April 2014 and now awaiting ratification (see above).

MOROCCO

A co-production treaty negotiated by the BFI and Centre Cinématographique Marocain (CCM) was ratified by the UK and Moroccan Governments in

2013. British filmmakers – from David Lean to Christopher Nolan – have looked to Morocco for its stunning landscapes and substantial production infrastructure. The treaty will be a catalyst to grow opportunities to pool creative and financial resources, and foster deeper collaboration between filmmakers in both countries.

SOUTH AFRICA

Following agreement between the BFI and DCMS with the South African government, the existing co-production treaty will be extended to include TV. The UK is in advanced discussions with South Africa to bring the required amendments into force.

CULTURAL EXCHANGE

SILENT HITCHCOCK

The Genius of Hitchcock – our first ever Blockbuster season – was a phenomenal success in 2013-14 both at home and abroad. The season also showcased Hitchcock's nine surviving silent films recently restored by the BFI through our biggest ever fundraising campaign. Silent Hitchcock screenings have been held in China, Australia, Brazil, Mexico, France, Germany, India, Turkey, Argentina and the USA – with 250 screenings and audiences now totalling over 100,000. The Clockenflap Music and Arts Festival in Hong Kong was one of the most impressive events yet as Hitchcock's *Blackmail* (1929) screened at the spectacular open air setting before an audience of almost 3,000 people.

The season also garnered a top accolade from the UNESCO Memory of the World Programme as Hitchcock's silent films were formally inscribed on its UK Register of Important Documentary Heritage. Other inscriptions this year included the *Doomsday Book* and the *Churchill Archive*.

THE BRITISH FILM COMMISSION

The British Film Commission (BFC), with offices in the UK and the US, is responsible for maximising and supporting the production of international feature film and high-end television in the UK and in 2013 helped the UK attract £850m of inward investment for film production, and a further £225 for international television in the first 12 months of the new tax relief for high-end television.

As part of a range of initiatives to promote the UK as a filming destination, the BFC held events in the US and Europe and co-hosted events with the BFI under the We Are UK Film banner at the Sundance and Toronto International Film Festivals. The BFC hosted the Chancellor of the Exchequer's launch of the UK's new High-end Television Tax Relief at BAFTA as well as staging seminars for the US TV industry in Los Angeles and New York to promote the new relief. In addition, the BFC provided production support to the major international titles in production throughout the UK's Nations and Regions including features *Marvel's Avengers: Age of Ultron*, Warner Bros.' *Jupiter Ascending*, Disney's *Cinderella* and Universal's *Dracula Untold* and to high-end television including 20th Century Fox Television's *24: Live Another Day*, Sony/Starz' *Outlander* and ABC's *Galavant*.

100,000

PEOPLE WATCHED A SILENT HITCHCOCK



Hitchcock fever at the Shanghai International Film Festival

EXPANDED ROLE FOR THE BFI FILM CERTIFICATION UNIT

The BFI Film Certification Unit certifies films, high-end television and animation programmes as British either under the cultural test or as an official co-production under one of the UK's ten bi-lateral treaties or the European convention. The Unit took on the new responsibilities for high-end television and animation programmes in April 2013 and video games will follow once State Aid clearance has been received.

During 2013-14 584 film applications were received with 231 interim and 193 final certificates/approvals issued. The Unit also issued 85 European certificates of nationality to assist filmmakers distributing films. Since taking on the new reliefs, the Unit has assessed 43 high-end television applications and issued 19 interim certificates, 19 letters of comfort and 5 final certificates. For animation programmes the Unit has assessed 34 applications issuing 23 interim certificates, 17 letters of comfort and 2 final certificates.

250

INTERNATIONAL
HITCHCOCK SCREENINGS

UNLOCKING FILM HERITAGE FOR EVERYONE IN THE UK TO ENJOY BY INVESTING IN PRESERVATION, DIGITISATION, INTERPRETATION AND ACCESS

ACCESS FOR EVERYONE, EVERYWHERE

Unlocking Film Heritage (UFH) is one of the BFI's most ambitious archive projects to unlock rarely seen content for everyone in the UK to access and enjoy. In close partnership with regional and national archives, as well as commercial rights holders, we are digitising 10,000 titles around specially selected and contextualised curatorial themes that will transform our understanding of the shape, history and diversity of film and TV in Britain.

Half of the 10,000 titles to be digitised are coming from partners. To help them first to identify which titles should be selected, awards were offered through a UFH Discovery Fund. Among the 11 recipients of this funding were the Scottish Screen Archive, the National Sound and

Screen Archive of Wales and English regional archives. Digitisation Fund awards of £5m were later launched in December 2013 with recipients to be announced in April 2014.

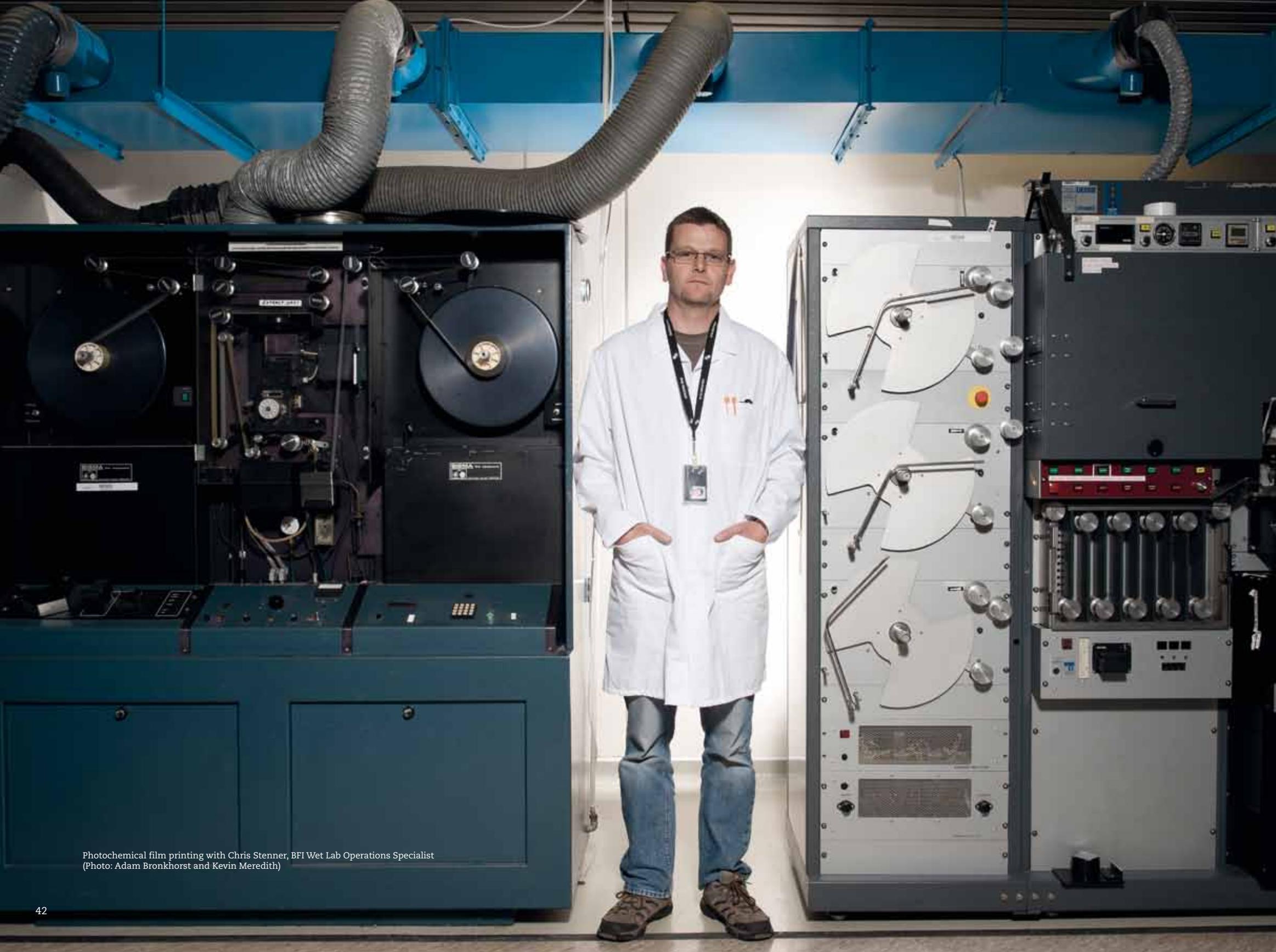
Meanwhile, the BFI has embarked on the mammoth project of researching, identifying and contextualising the other 5,000 titles to be digitised from the national collection. A plan has been developed in collaboration with a newly formed UFH Curatorial Advisory Panel to make sure that the 10,000 digitised films reach the widest range of target audiences. Among the online titles available at the launch of BFI Player was the first release of UFH titles – a collection of 450 films made by British pioneer filmmakers Mitchell and Kenyon. This collection currently remains among the top 20 most viewed films on BFI Player with *Tramride Through the City of Sheffield* (1902) the stand out hit.

500
NEWLY DIGITISED
TITLES ON BFI PLAYER

800
TITLES DIGITISED
PENDING RELEASE
ON BFI PLAYER



Comparing multiple elements of film during restoration process with Claire West, BFI Examination Conservation Specialist (Photo: Adam Bronkhorst and Kevin Meredith)



Photochemical film printing with Chris Stenner, BFI Wet Lab Operations Specialist
(Photo: Adam Bronkhorst and Kevin Meredith)

1,000
TITLES BEING
RESEARCHED &
CONTEXTUALISED

113,000
BFI STILLS DIGITISED

TRANSFORMING KNOWLEDGE ACCESS

In April the BFI Collections Information Database (CID) was made available online via bfi.org.uk, making the largest film and television collections database searchable worldwide for the first time and revealing the full extent of our collections. This unrivalled resource includes detailed descriptions and holding information for the whole BFI National Archive (film and television), Special Collections (scripts, documents and ephemera, stills, posters and designs) and the BFI Reuben Library (books, journals, press cuttings and periodicals index).

CID will be further developed to form the basis of the National Catalogue project and will be key to providing joined-up access to all our digital assets including BFI Player. CID also forms the foundation of the first-ever UK Filmography – a vast catalogue of all feature-length, theatrically

distributed films produced in the UK since the start of cinema until now. We have already uniquely identified almost 16,000 titles eligible for inclusion and are working on detailed descriptions, including where they are held, how they can be accessed, and how much or how little is known about them.

CONSERVATION

A major project is to ensure that the BFI National Archive is equipped for a digital future. As our transformation from analogue to digital continues apace, we are presented with exciting opportunities for film and video conservation. Along with the digitisation of hundreds of Victorian and Edwardian films, major development programmes continued to strengthen digital capabilities and preservation infrastructure at our conservation centre, equipping the archive to meet the growth and access challenges that digital production and digitisation presents.

KEY BFI RESTORATIONS & REMASTERED FILMS



SEBASTIANE
DEREK JARMAN,
1976
&
CARAVAGGIO
DEREK JARMAN,
1986

Premiered at the Berlinale before screening as part of the Derek Jarman retrospective at BFI Southbank



THE MISTLETOE BOUGH
PERCY STOW,
1904

Premiered on BFI Player with a new score by Saint Etienne

THE EPIC OF EVEREST

CAPTAIN JOHN NOEL,
1924

Premiered as the BFI London Film Festival's Archive Gala in October with simultaneous release in cinemas and on BFI Player. Restoration supported by The Eric Anker-Petersen Charity

GASLIGHT

THOROLD DICKINSON,
1940

Premiered at the BFI London Film Festival and was screened in cinemas and released on DVD. Remastering supported by The Mohamed S. Farsi Foundation



NIGHT OF THE DEMON

JACQUES TOURNEUR,
1957

Premiered to a huge and enthusiastic crowd outside the British Museum as the launch event of the Gothic season, introduced by its star Peggy Cummins. Restoration supported by Simon W. Hessel.



BFI REUBEN LIBRARY

Celebrating its first anniversary since relocating to BFI Southbank, the BFI Reuben Library has gone from strength to strength, transforming into an access centre for all BFI collections with ever-increasing visitor numbers and a much greater engagement with a younger audience. First time users have also significantly increased with an average of almost 6,000 visitors each month. Since moving to BFI Southbank, the library has fully integrated with the venue's wider cultural offer and programming activities, holding events that tie-in

with festivals and blockbuster seasons, as well as hosting book launches, workshops and over 130 study visits from schools, colleges and universities. We are now working to integrate the library with the BFI Mediatheque, to provide seamless on-site access to our still and moving image collections, both analogue and digital, especially for material that cannot be viewed on BFI Player because of rights restrictions.



BFI Reuben Library

615,000
VISITS TO SCREENONLINE

2.2m
YOUTUBE VIEWS
BFI NATIONAL
ARCHIVE FILMS

70,000
VISITS TO THE
BFI REUBEN LIBRARY



Drawing for *Those Magnificent Men in their Flying Machines* (1965)
Donated by the Estate of Ronald Searle

ACQUISITIONS AND EXHIBITION

Key acquisitions included films by animators Halas and Batchelor and Bob Godfrey; a collection from the Central Office of Information and a significant number of nitrate prints of key British features. Paper acquisitions included Roy and John Boulting's papers and Ronald Searle's work related to film including original artwork for titles *Those Magnificent Men in Their Flying Machines* (Ken Annakin, 1965) and a treatment for *The Belles of St Trinian's* (Frank Launder, 1954).

Exhibitions curated by the special collections team during the year included Derek Jarman and the Boulting Brothers. A highlight was 'Haunted: The Innocents' which explored one of cinema's greatest Gothic ghost stories, *The Innocents* (1961), from script to screen. Objects on show included handwritten script drafts by Truman Capote, costume designs by Motley, and concept drawings by artist John Piper.

In 2013 the Queen hosted a reception for 300 members of the film industry at Windsor Castle. On display were a number of films from the BFI National Archive including *Scenes at Balmoral* (William Downey, 1896) – the first film to feature a member of the royal family. The film was shown alongside Queen Victoria's original diary entry for the day.

HELPING TO MAKE A DIFFERENCE: LEADERSHIP AND ADVOCACY

As the Government's lead agency for film, the BFI has a role in making sure that public policy supports film and, in particular, British film. One of the ways we do this is to make representations on public policy issues to the UK Government and its devolved Administrations, the European Commission and various statutory organisations. We also work with other relevant and interested organisations to identify ways in which policy for film can be made to work most effectively to benefit audiences, the industry, film culture and learners in the UK.

FILM FOREVER AND THE INDEPENDENT FILM REVIEW

It's still about the audience. Two years after the publication of the Film Policy Review, Lord Chris Smith and his independent panel have delivered their follow-up report reviewing the BFI's progress to date on delivering our new responsibilities. The report

congratulates the successes, identifies some areas needing more focus and makes a number of recommendations for the industry, the BFI and the Government. To publicise and discuss our work on delivering *Film Forever* we held a series of UK-wide roadshows with executives and teams from across the BFI travelling to the events throughout November 2013. In practice this meant visits to 11 cities, running well over 100 workshops, attracting 876 registrations, and travelling 3,392 miles. The roadshows provided great opportunities to discuss our new initiatives alongside our partners Creative England, Creative Scotland, Film Agency for Wales, Northern Ireland Screen, Film London, Into Film and Creative Skillset as well as the new Film Audience Network leaders.

EUROPE AND FILM

The BFI led an industry working group to the European Commission to make a case for the UK on proposed changes to the Cinema Communication. The Cinema Communication sets out the basis on which Member States can provide support to film production whether using Lottery money or through tax reliefs and is fundamental to the success (or otherwise) of British film. We also worked closely with both the European Commission and with counterparts in other member states, particularly the European Film Agency Directors (EFADs) group. The negotiations eventually resulted in significant changes, beneficial to the UK, which were published in the final version of the Cinema Communication in late 2013. These changes safeguard the UK film tax reliefs so they can continue to operate effectively and efficiently underpin the £4.6 billion economic impact of the UK film industry.



BFI Roadshow at Watershed in Bristol

PROTECTING RIGHTS OWNERS AND PROMOTING ACCESS

Intellectual property (IP) issues remained high on the public policy agenda and we continued to be actively engaged with the Intellectual Property Office, cross-party MPs and other concerned groups over changes to the IP regime that were eventually to be included in the Enterprise and Regulatory Reform Act

We were represented on the Licences for Europe working groups set up by the European Commission to examine ways in which the industry could improve cross-border licensing in respect of, for instance, catch-up services, user-generated content and screen heritage materials. This work concluded in November 2013 with a range of outcomes that included a Memorandum of Understanding around screen heritage.

CREATIVE EUROPE

The BFI formed a partnership with the British Council that will establish Creative Europe Desks in England, Scotland, Wales and Northern Ireland as contact points for both the Media and Culture strands of the new EU Creative Europe funding programme. Creative Europe replaced the MEDIA Programme in January 2014. The new programme is worth €1.462 billion over the next seven years (a 9% increase on the current funding levels) and will provide support for film, television, video games, visual and performing arts, cultural heritage, architecture, design, music, radio and publishing. From 2016 it will operate the Creative Industries Guarantee Fund, expected to unlock €700 million of investment from the private sector.

11 UK-WIDE
BFI ROADSHOWS
CREATIVE EUROPE
€1.4bn
PROGRAMME

RESEARCH AND STATISTICS UNIT

The bedrock of cultural and commercial growth is having data that facilitates a better understanding of an industry sector and in the case of film this information is provided by the BFI's Research and Statistics Unit (RSU). In 2013-14 the Unit produced its 2013 Statistical Yearbook with quarterly and annual statistics on film production, certification and the UK share of the theatrical and other film markets. The RSU also produced a report highlighting the increasing success of female screenwriters of UK films in 2010-12.

ADOPTING
BS 8909
THE INDUSTRY STANDARD

**BFI LONDON
FILM FESTIVAL**
2013 SPONSORED BY
AMERICAN EXPRESS

FOCUS ON SUSTAINABILITY

@BFI #LFFINDUSTRY #SUSTAINABLEFILM



**BRITISH ACADEMY
OF FILM AND TELEVISION ARTS**

**MAKING A DIFFERENCE:
CELEBRATING DIVERSITY**

In February 2014 the BFI's Diversity Strategy was approved by the Board of Governors. Its aim is to contribute to making a real difference to the film industry workforce, to on-screen portrayal, to audiences and, crucially, to the BFI. Our first priority will be to tackle diversity in the workforce and at the BFI using a two-pronged approach supported by new funds, new research and access to expert guidance. Organisations who receive BFI Lottery funds will be expected and helped to take on interns, trainees or apprenticeships from underrepresented groups and there will be a new interns and placement fund to support this and other placements including for BFI Film Academy alumni.

**PIONEERING
SUSTAINABILITY**

At the heart of our commitment to sustainable development across the BFI and the wider film industry is our ongoing work to encourage film organisations to adopt BS 8909 – the official standard for the sustainable management of the UK film industry. To meet this commitment ourselves we have now set up a sustainability management system (SMS) in line with BS 8909 and set targets to reach by 2017. Although our focus this year has been on gathering data and developing benchmarks in each priority area of the SMS, as an organisation we have achieved some measurable results including becoming zero waste to landfill.

As the lead body for film in the UK, we aim for best practice and take seriously our responsibility to co-ordinate a UK-wide sustainability strategy for all parts of the film sector. We continue to support regular meetings with representatives from the main trade organisations and to host the greeningfilm.com website with news, information and case studies for professionals. During the BFI London Film Festival we hosted a special workshop 'Focus on Sustainability' with panellists representing film production and production support services to look at the challenges and potential rewards from embedding sustainability into business practices.

FUNDRAISING AND PHILANTHROPY

YOUR SUPPORT SECURES THE FUTURE OF BRITISH FILM

From the biggest of sponsorship agreements through to the smallest of thoughtful donations, the collective generosity of many trusts, foundations, corporations and individuals has raised an incredible £3.7m this year to support the work of the BFI and we are tremendously grateful for this help. The contributions we receive from philanthropy and sponsorship are a crucial element of the BFI's earned income and are essential to achieving our goals.

This amazing support was nowhere more evident than in the great response to our inaugural fundraising gala LUMINOUS which celebrated British film and British film talent in aid of the BFI National Archive. The gala was a huge success, raising significant funds for the Archive and attended by luminaries of the British

film world. With a rich programme of curated film content throughout the night and a high-profile auction with money-can't-buy prizes, the evening also received a wealth of media coverage.

Support from individuals over the past year has grown considerably not only because of LUMINOUS, but also thanks to the continued growth of BFI Patrons and other successful initiatives such as The Magnificent 700 – a scheme to name a seat in BFI cinemas – and the *Film Forever Club*. This Club allows supporters to play a vital role in the BFI's future and to deepen their engagement with us through a three year philanthropic commitment towards specific BFI projects.

We continued to work with our longstanding partners American Express as year-round supporters and principal sponsors of the BFI London Film Festival and we announced a three-year partnership with Accenture



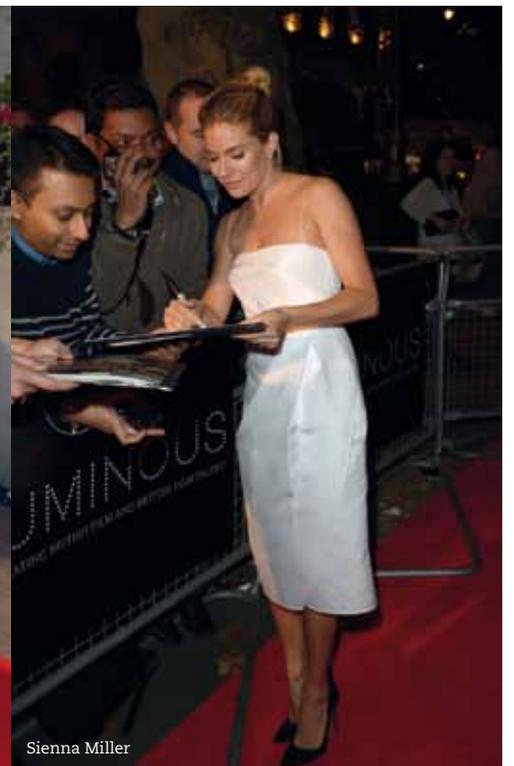
Olivia Colman and Michael Gambon



Damian Lewis and Helen McRory



Emilia Fox



Sienna Miller



Jodie Whittaker and Tom Hollander

as principal sponsors of BFI Flare: London LGBT Film Festival and main sponsors of the BFI London Film Festival. BFI Flare welcomed back the Interbank LGBT Forum and we worked for the first time with special screening sponsor Celebrity Cruises.

Philanthropy and giving have never been so vital to the cultural sector and we have worked hard to retain and renew these important relationships through closely involving our partners in the richness and diversity of our programmes. Because of these valued connections, many Patrons, partners and philanthropists have gone on to become the BFI's best ambassadors. There is enormous potential for attracting fresh support from people who share our passion for film and its future. We are extremely grateful to everyone who has helped us this year and we look forward to continuing to work with all our supporters in the year ahead.

£3.7m
FUNDS RAISED



BFI LUMINOUS Gala

YOUR SUPPORT HELPS US KEEP FILM ALIVE

We would like to thank the following for their generous support throughout the year:

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And with additional thanks to our anonymous major donors.

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Thanks also to all our other supporters, including anonymous donors, BFI Champions, BFI Members and the Friends of the BFI.

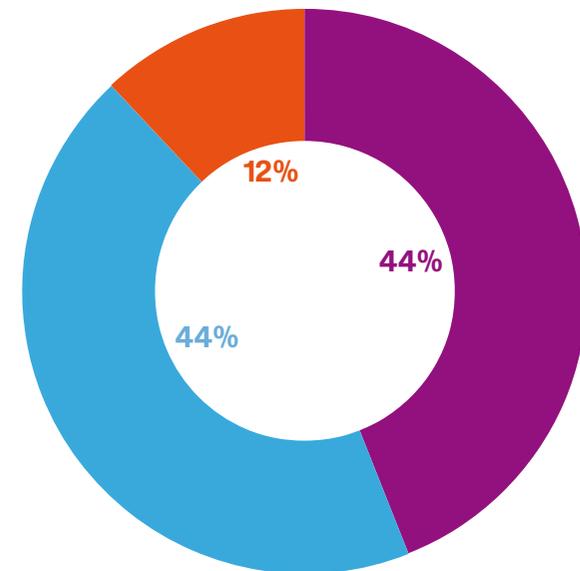
BFI INCOME AND EXPENDITURE 2013–14

INCOME

BFI GRANT-IN-AID, EARNED INCOME AND PHILANTHROPY

INCOME 2013–14*

£38m

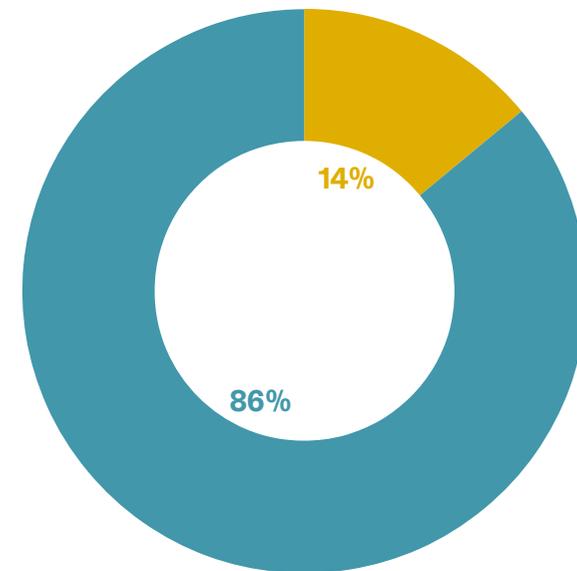


- GRANT IN AID – REVENUE & CAPITAL FUNDING **£16.6m**
- SELF-GENERATED INCOME – CHARITABLE ACTIVITIES, INCLUDING TICKET SALES, DVD SALES AND FILM DISTRIBUTION **£16.7m**
- PHILANTHROPY, FUNDRAISING AND GRANTS **£4.7m**

BFI AS A FUNDER

INCOME 2013–14

£55.5m



- LOTTERY INCOME **£47.8m**
- GRANT IN AID – RING-FENCED AWARDS **£7.7m**

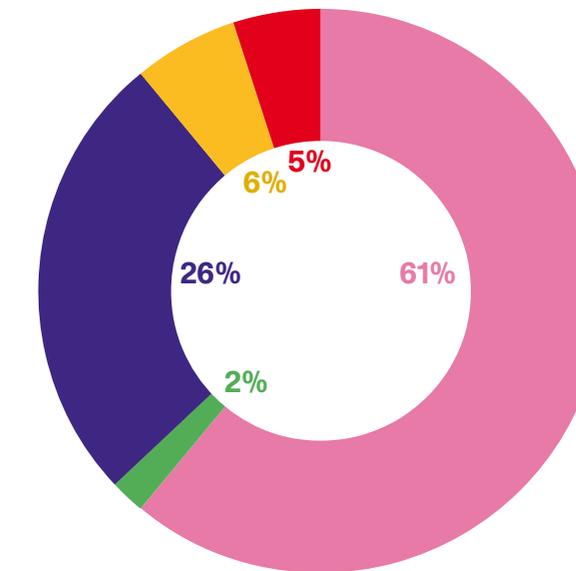
*Total reported income of £93.5m includes £55.5m of Lottery income and ring-fenced Grant in Aid.

EXPENDITURE

BFI EXCLUDING LOTTERY & RING-FENCED GRANT IN AID

EXPENDITURE 2013–14

£38.9m**



- EDUCATION, LEARNING & AUDIENCES **£23.9m**
- SUPPORTING BRITISH FILM **£0.6m**
- FILM HERITAGE **£10.3m**
- CAPITAL EXPENDITURE **£2.3m**
- COST OF DELIVERY **£1.8m**

**Excluding fixed asset depreciation and amortisation.

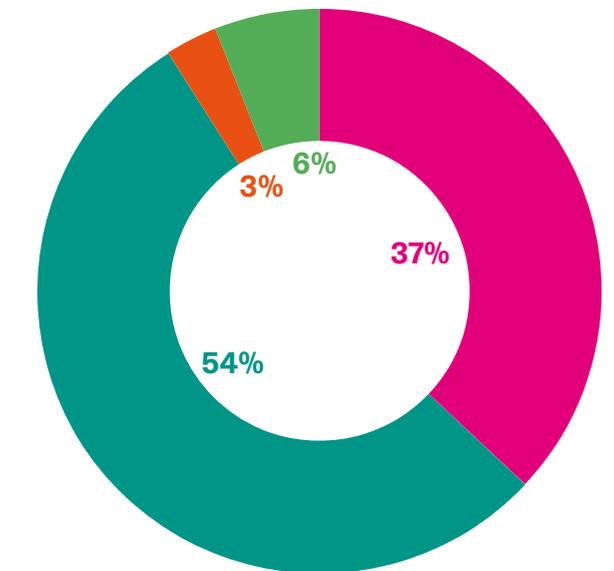
In the year we awarded a number of significant multi-year Lottery awards in support of *Film Forever* strategic objectives, using uncommitted Lottery reserves and, on DCMS guidance, the certainty of future years' Lottery income. These multi-year awards included Creative Skillset (£21m) and Into Film (£26m). In line with our Lottery Accounts Direction and Charity accounting principles these awards are recorded at their full commitment value in our year end figures for 2013-14.

These figures and graphs are unaudited analyses and extracts of the figures included in the audited financial statements for the year, copies of which are available from our website at bfi.org.uk or in writing from the Board Secretary, BFI, 21 Stephen Street, London W1T 1LN.

BFI AS A FUNDER

EXPENDITURE 2013–14

£102.6m



- EDUCATION, LEARNING & AUDIENCES **£38.6m**
- SUPPORTING BRITISH FILM **£55.2m**
- FILM HERITAGE **£2.8m**
- COST OF DELIVERY **£6m**



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Film Forever

Night of the Demon at the British Museum

bfi.org.uk

The British Film Institute is registered in England as a charity, number 287780.
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