



ANNUAL REVIEW

2017/2018

OUR MISSION & VALUES

The BFI serves a public role which covers the cultural, creative and economic aspects of film in the UK.

Founded in 1933, the BFI is a registered charity governed by Royal Charter. Under the Royal Charter, the BFI has five objectives:

- To encourage the development of the arts of film, television and the moving image throughout the UK
- To promote their use as a record of contemporary life and manners
- To promote education about film, television and the moving image generally and their impact on society
- To promote access to and appreciation of the widest possible range of British and world cinema
- To establish, care for and develop collections reflecting the moving image history and heritage of the UK.

The BFI is the distributor of National Lottery funds for film.

BFI2022 builds on the foundations laid by *Film Forever*, to create the conditions for a vibrant, national film culture in which independent film is widely enjoyed as part of a thriving and diverse UK film industry, equipped to meet the rapid changes in the film landscape.

Investing almost £500 million from 2017–2022 (made up of Government Grant-in-Aid, BFI earned income and National Lottery funding), BFI2022 outlines how the BFI will continue to focus on audiences and culture, supporting film education and skills development, and backing exciting new filmmaking.

The strategy has four key priority areas:

- Future audiences
- Future learning and skills
- Future talent
- Leadership

It is underpinned by a wider interpretation of film to embrace new forms, a sustained commitment to diversity and inclusion, and creating more opportunity for everyone across the whole of the UK.

In carrying out our duties, we undertake to:

- Consider the views of the industry, our audiences and our partners
- Be efficient, effective and accessible
- Be honest, open and accountable for our actions
- Provide clear and appropriate information, guidance and feedback
- Share and learn best practice in order to continually improve the services on offer.

Front cover: *Been So Long* (Tinge Krishnan, 2108)
This page: *The Adventures of Prince Achmed*
(Lotte Reiniger, 1926)



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FOREWORD

This annual report covers the first year in our new strategy *BFI2022*. It is a strategy designed to build on the strengths of *Film Forever*, and was shaped by all that we have heard during our UK-wide consultation.

BFI2022 supports the fast-evolving technological creative arena and new post-referendum opportunities and challenges. Its focus is on a wider interpretation of film to cover new forms; a sustained commitment to diversity; and new initiatives that devolve more decision-making and funding to create greater opportunity across the English regions and the Nations.

BFI2022 is arranged in four sections: future audiences, future learning and skills, future talent, and leadership, and steady progress has been made against all the pledges.

Future-proofing a creative endeavour depends on bringing through the next generation, a generation that is confident and knowledgeable and inspired by its cultural foundations. This year, the BFI has bristled with globally inspired programmes of film, delivered across

all our platforms and with partners across the world. Examples of such programmes have included a tie-in with the national celebration of India, a much-fêted exploration of the work of Ingmar Bergman, and a nationwide look at 'Thriller' as a genre on the big and small screen. One of the strengths of the BFI cultural programme is its inventive capability of accenting inclusion and diversity. Examples included a year-long focus on re-positioning the role of women in the history of film, and a much talked about celebration of the Woodfall films with their focus on working class heroes.

We have adapted our funding criteria to support work across different platforms, encouraging creative filmmaking that expands the possibilities of storytelling and form. As part of our expanding BFI NETWORK, we have appointed six talent development executives across England who will provide greater access and support for talented emerging filmmakers in key cultural film hubs through the BFI Film Audience Network. Their work will complement programmes already established in Scotland, Wales and Northern Ireland.

It has been rewarding this year to see so many National Lottery-backed filmmakers being recognised for their work. This includes outstanding debuts by Rungano Nyoni (*I Am Not A Witch*, 2017), Francis Lee (*God's Own Country*, 2017) and William Oldroyd and Alice Birch (*Lady Macbeth*, 2017) winning awards at the BIFAs and BAFTAs, along with Lynne Ramsay achieving great acclaim in Cannes for her prize-winning *You Were Never Really Here* (2017)

It has been a bumper year for film overall in the UK, with production in 2017 reaching a new high of £1.9 billion. It is important to recognise the winning combination of a competitive fiscal environment provided through the UK film tax incentive, the excellence of craft and crew, professional expertise in our infrastructure, and the pure exhilaration of UK creative innovation.

All of this, with the essential service support from many of our partner agencies such as the British Film Commission and Creative England and the national agencies who look after production services, is a winning combination that reaps massive and

growing economic benefit for the UK. Nevertheless, we identified in *BFI2022* a concern for the future competitiveness and creative value of British independent filmmaking in this fast evolving and complex digital arena, where traditional business models are in constant flux. We have responded and, as promised, launched a bespoke commission, headed by Zygi Kamasa, CEO of Lionsgate UK and Europe, with members from across the value chain. The commission will report later in 2018.

Diversity and inclusion are at the heart of our strategy, with the desire to create new opportunities for thousands of individuals from all backgrounds. This is a key commitment in *BFI2022* and we have launched *Future Film Skills: A 10 point action plan* to address emerging skills shortages and make it easier for people to enter the industry. We were delighted to award a significant five-year contract to Creative Skillset to deliver this very important, industry-backed skills strategy to help future-proof continued growth in the UK's flourishing film sector.

Following the revelations of high profile instances of sexual abuse and bullying in the industry, we led on an immediate response in partnership with BAFTA and the Cinema and Television Benevolent Fund (CTBF) to create a set of principles against bullying and harassment which were adopted by over 40 film-related organisations and embedded in our Diversity Standards. We also introduced clear, reportable targets for inclusion across key activities. Ensuring that education to tackle these issues is available from an early age, we were glad to enlist the expertise of our partner Into Film who now reach almost 9,000 schools through their film clubs and many more through their social media activity.

After several years of extensive preparation, we were proud to launch the largest public searchable, interactive database dedicated to British feature films released in the UK. The BFI Filmography includes over 100 years of data on the nearly 10,000 film titles (growing weekly) released. Looking at the gender data reflected in the database revealed some stark and uncomfortable realities about the scale of change needed. The data is also a rich source of material for policy makers seeking to understand the value and impact of policy interventions. We are the first country in Europe (possibly the world) to have this level of data about our own indigenous industry.

The challenges and opportunities of leaving the European Union, alongside the launch of the Government's industrial strategy, have dominated our policy and advocacy work during the year. The BFI continues to draw on the expertise of the Screen Sector Taskforce – a cross industry group that we convened to examine the economic and cultural impact of leaving the EU. The Taskforce is working closely with Government to ensure the best possible outcome for the UK screen sector. Of equal importance is the strength of our networks in Europe and beyond and much energy has been committed to maintaining our presence in key European forums.

The Government's announcement of its industrial strategy, with the creative industries selected for an 'early sector deal', was a vote of confidence in the ability of creative businesses to drive economic growth and create jobs across the UK. Through our membership of the Creative Industries Council and the Creative Industries Federation we have worked hard to ensure that new measures to support the success story of UK film were reflected in this important strategy.

We look forward to 2018-19 with a Comprehensive Spending Review that allows us to present a fresh and ambitious future vision for the BFI and the film industry. We are thinking

radically about the future, how we can continue to present the ambition we have for film and the wider moving image, and how we can position ourselves financially to better support the wider screen environment heralded in our strategy.

This is an important moment to recognise the amazing and dedicated work of our staff whose depth of expertise, curiosity to learn and commitment to sharing their love of film is the real power behind the BFI. They are, of course, led by a highly knowledgeable and committed Board of Governors who bring support, guidance and wisdom throughout the year.

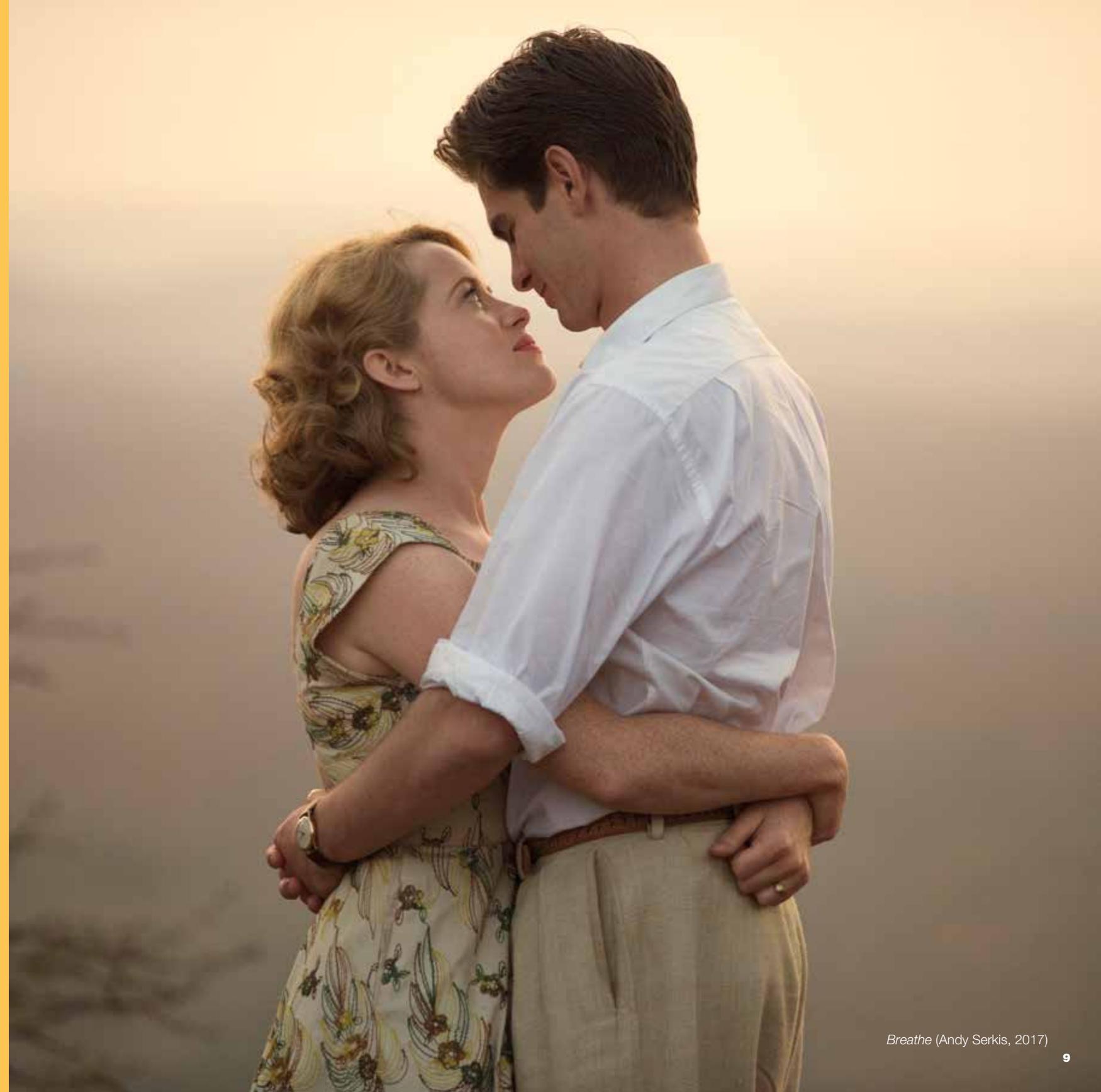
This is an important moment to recognise the amazing and dedicated work of our staff



AMANDA NEVILL CBE
CHIEF EXECUTIVE



JOSH BERGER CBE
CHAIR, BOARD OF GOVERNORS



Breathe (Andy Serkis, 2017)

FUTURE AUDIENCES

We are passionate about offering an unmatched diversity of public programming and discovering the riches of world cinema and significant UK stories on film

DELIVERING GREAT FILMS TO AUDIENCES EVERYWHERE

We believe that everyone should have opportunities to enjoy and learn from the richest and broadest range of UK and international filmmaking. This means not just feature films on traditional formats, but also excellence and innovation in all kinds of moving image storytelling.



Baahubali 2: The Conclusion (S.S. Rajamouli, 2017)



Gulabi Gang (Nishtha Jain, 2012)



Live performances of **Shiraz** attracted audiences of over **9,000** in India & London

Shiraz: A Romance of India (Franz Osten, 1928)

INDIA ON FILM

India has one of the world's most culturally rich and prolific film industries. Throughout 2017, we celebrated the diversity of Indian filmmaking and films about India, from Bollywood to Tollywood (home of Telugu and Bengali cinema), in cinemas and online. Our programme included previews of the biggest new releases, independent cinema, restorations of classic titles and opportunities to meet filmmakers and actors.

Two newly digitised collections of films from the archive launched on BFI Player and other platforms: *South Asian Britain on Film*, exploring the lives of South Asian Britons and work of South Asian filmmakers across the 20th century, and *India on Film, 1899-1947*, a groundbreaking collection of films including some of the earliest moving images of India, most unseen for decades. In association with the British Council, over 100 of these films were also made available and promoted in India online and extensively in the media resulting in over half-a-million views on YouTube and BFI Player in a single three month period.

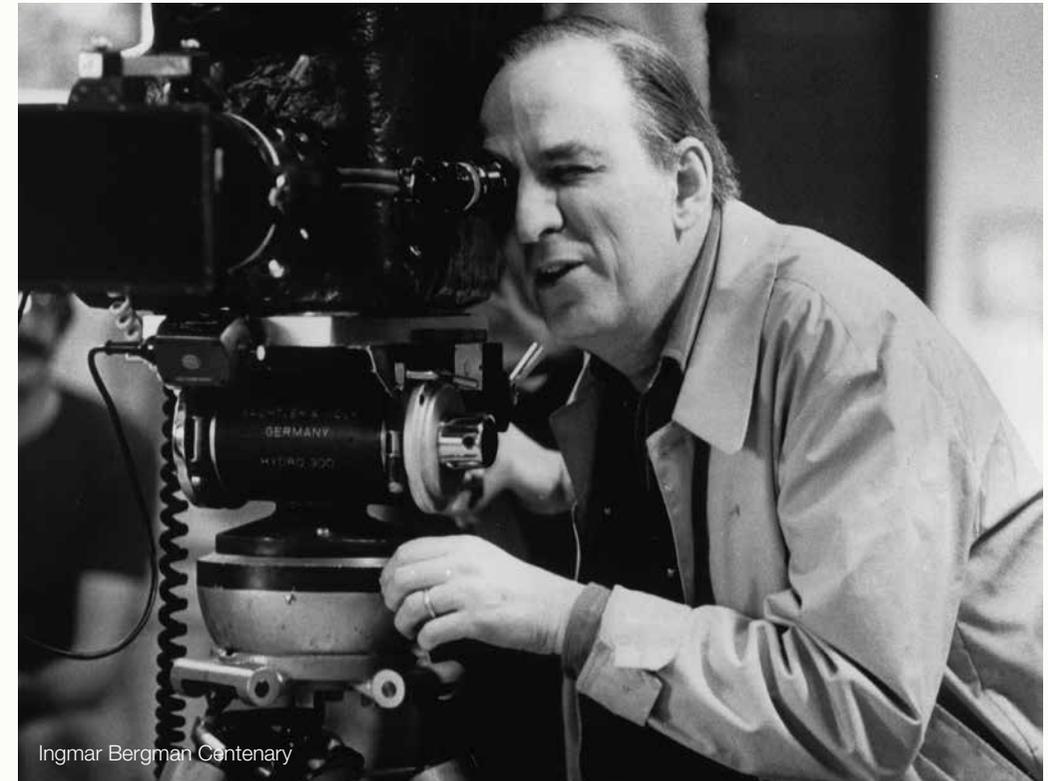
A special highlight was the restoration of Franz Osten's British-Indian-German co-production *Shiraz: A Romance of India* (1928). A newly commissioned score was composed by sitar virtuoso Anoushka Shankar, who accompanied the film live with her ensemble when the film premiered at the BFI London Film Festival in front of a capacity audience of 2,000 people. The film and live ensemble went on to tour across India, in partnership with the British Council, visiting Mumbai, Delhi, Hyderabad and Kolkata, and reaching an estimated audience of 7,000.

Shiraz was released UK-wide by BFI Distribution, in addition to *Hotel Salvation* the award-winning first feature from Shubhashish Bhutiani, and Sandhya Suri's resonant *Around India with a Movie Camera* which fused some of the earliest surviving film from India with travelogues, home movies and newsreels from British, French and Indian filmmakers between 1899 to 1947. To date, *Shiraz* has screened in 23 venues and been seen by almost 2,200 people, while *Hotel Salvation* has had 153 bookings and around 15,300 admissions.

BFI Southbank hosted monthly India on Film events including a screening of *Baahubali 2: The Conclusion*, with celebrated director S.S. Rajamouli, which also attracted an audience of 720,000 viewers through Facebook live.



Persona (Ingmar Bergman, 1966)



Ingmar Bergman Centenary

INGMAR BERGMAN

In January, the BFI joined global celebrations marking the centenary of Swedish filmmaker Ingmar Bergman. Our programme included a three-month season at BFI Southbank, UK-wide re-releases of *The Touch* (1971) and *The Magic Flute* (1975), a touring package of Bergman films which enabled cinemas around the country to programme their own mini-retrospectives, and DVD/Blu-ray

releases of both films as well as on BFI Player. This extensive programme was accompanied by an ambitious line up of discussions, talent-led events and immersive experiences, bringing Bergman and his work to life for a new generation. The Bergman celebrations were a collaboration between the BFI, the Ingmar Bergman Foundation, The Swedish Film Institute, SF Studios and Sweden's Ministry of Culture.



BRITISH STORIES: WOODFALL

We celebrated the 60th anniversary of Woodfall Films, the pioneers of the British New Wave, with a month-long season at BFI Southbank, a DVD/Blu-ray box set and BFI Player collection. The season featured a reunion of key Woodfall players and a special Working Class Heroes weekend with a keynote from Maxine Peake, and with Asif Kapadia, Lesley Manville, Naomie Ackie, Johnny Harris and Vicky McClure on various panels.

370
features
& short films

**Total UK-wide
audience
208,900**

FESTIVALS

The year opened with the BFI Radio Times TV Festival which attracted over 10,000 attendees to more than 40 events over three days. Guests included Dame Maggie Smith, Michael Palin, Tom Hiddleston and Frida Pinto.

THE 61ST BFI LONDON FILM FESTIVAL

The 61st BFI London Film Festival took place over 12 days in October, presenting an outstanding selection of new and archival feature films, documentaries and short films from around the world. We welcomed over 900 international and UK filmmakers to the festival, while audience numbers as a whole reached 208,900, an increase of 8% on 2016. In London there were 180,900 attendances while a further 28,000 people enjoyed the festival through satellite screenings across the UK of the opening night film, Andy Serkis' *Breathe* (2017), Valerie Faris and Jonathan Dayton's *Battle of the Sexes* (2017) and Dorota Kobiela and Hugh Welchman's *Loving Vincent* (2017).

For the second year, the temporary, purpose-built venue Embankment Garden Cinema was once again the home for Strand Galas and films in Official Competition and proved very popular with audiences.

The BFI Fellowship award was presented to renowned filmmaker Paul Greengrass and the competition winners were: *Loveless* (2017), directed by Andrey Zvyagintsev (Best Film); *The Wound* (2017), directed by John Trengove (the Sutherland First Feature Award); *Kingdom of Us* (2017), directed by Lucy Cohen (the Grierson Documentary Award); and *The Rabbit Hunt* (2017), directed by Patrick Bresnan (Short Film Award).

The BFI Player hosted a complementary programme with a number of titles launching on the platform shortly after their festival screenings including *Beach Rats* (Eliza Hittman, 2017), *I Am Not A Witch* (Rungano Nyoni, 2017), and *Most Beautiful Island* (Ana Asensio, 2017).



Claire Foy arriving for the Opening Night Gala screening of *Breathe*



Nicole Kidman And Colin Farrell arriving for the screening of *Killing of a Sacred Deer*



BFI Flare programming team

BFI FLARE: LONDON LGBTQ+ FILM FESTIVAL

BFI Flare is the biggest LGBTQ+ festival in Europe and the 32nd edition attracted more than 23,800 people over ten days in March and April, showcasing 168 films from 35 countries. Talent in attendance included: BFI Fellow Hugh Grant who introduced *Maurice* (James Ivory, 1987) on stage alongside co-star James Wilby; writer, director and star of *The Happy Prince* (2018) Rupert Everett; and director of *120BPM* (2017) Robin Campillo.

For the fourth year, BFI Flare and the British Council made five LGBTQ+ short films available to audiences across the world as part of the groundbreaking #FiveFilms4Freedom LGBTQ+ digital campaign. The five films were viewed online more than 2.5 million times across 12 days in 146 countries. Also in its fourth year was the BFI Flare Mentorship programme – a partnership between BFI NETWORK, BFI Flare and BAFTA, which brings together emerging LGBTQ+ filmmakers to receive mentoring by a senior figure from the film industry and access to bespoke events and roundtables during the festival.





LGBT 50

We marked the 50th anniversary since the partial decriminalisation of homosexuality in England and Wales with a number of screenings and events at BFI Southbank and on BFI Player, as well as around the UK and during BFI Flare. *Gross Indecency – exploring LGBT lives in Britain* was an archive-led season examining lives and on-screen homosexuality in the decades before and after the 1967 Sexual Offences Act.

UK-wide activities included the release of Hanif Kureishi and Stephen Frears' *My Beautiful Laundrette* (1985) on Blu-ray and a touring programme of archive film (in partnership with

the ICO) which launched at Pride in London. Internationally, we partnered with the British Council on a touring programme of classic LGBT features and shorts from directors including Derek Jarman, Isaac Julien and Terence Davies.

The *Gross Indecency* BFI Southbank season was followed both in venue and on BFI Player by a focus on the work of playwright Joe Orton, marking 50 years since his death. The BFI Player Unlocking Film Heritage collection *LGBT Britain on Film* was a highlight of an already impressive season and received a phenomenal 25,000 or more views, plus almost 400,000 views for clips/films on social media.

WHO CAN YOU TRUST? A SEASON OF THRILLERS

BFI Blockbuster seasons throw a light on genres of filmmaking and offer a unique opportunity to explore and revisit key moments of cinema past and present. Our new blockbuster, *Who Can You Trust? A season of thrillers*, launched at BFI Southbank in August with two major strands and *The Big Thrill Day* – ‘the Glastonbury of thrillers’ – featuring talks, masterclasses, VR experiences and films. Almost 60% of the audience who attended were aged under 30. A special Mezzanine Gallery exhibition running alongside the season showcased photography, designs, posters and other publicity material from the BFI Special Collections.

Other *Thriller* programming included a two-month Jean-Pierre Melville season *Visions of the Underworld*, which also

marked the French director's centenary year, and a special under-25s event screening of *The Conversation* (Francis Ford Coppola, 1974), with an immersive interactive sound performance by audio visual artists Dubmorphology.

HOME in Manchester and the Edinburgh Filmhouse were among other cinemas programming their own Thriller seasons, including re-releases of *North By North West* (Alfred Hitchcock, 1959) and *The Silence of the Lambs* (Jonathan Demme, 1991), with support from the BFI Film Audience Network (BFI FAN). Released on Blu-ray and DVD, *The Wages of Fear* (Henri-Georges Clouzot, 1953) also played across 22 cinemas UK-wide to promote its release. The ICO additionally made ten titles available for a *Who Can You Trust?* national tour, with subsidies available for five titles to incentivise venues to take risks with their programming.

BFI Player supported the season with VOD, SVOD and free *Who Can You Trust?* collections featuring popular titles such as *The Third Man* (Carol Reed, 1949), *Crimes of Passion* (Ken Russell, 1984) and *King of New York* (Abel Ferrarar, 1990).

Meanwhile, our 2016 blockbuster *Black Star* continued its international journey with a series of over 20 films and special events at the Toronto International Film Festival in Canada in November. *Black Star* was our fourth BFI blockbuster, and it was delivered in partnership with BFI FAN, Into Film and the ICO. The season explored a galaxy of black acting talent to throw a spotlight on the creativity and charisma of trailblazing performers, as well as celebrating the transatlantic wave of black British talent.



BFI Thriller blockbuster



Run Lola Run (Tom Tykwer, 1999)

ANIMATION 2018

The year-long animation programme Animation 2018, in partnership with BFI FAN, launched in January with 300 newly digitised and contextualised British animated films being made freely available on BFI Player. Three cinema programmes (of over 30 titles) of British animated films restored by the BFI National Archive premiered at BFI Southbank before touring internationally.





Black Panther Q&A with director Ryan Coogler

ONLINE

On BFI Player, *Britain on Film* collections proved to be as popular as ever and new collections launching to extensive press coverage included *Britain on Film: Coast and Sea*, *Tennis on Film* and *Jewish Britain on Film*. A 70-film collection – *1918 on Film* – which told the story of British cinema in 1918 helped complete an epic, 400-title story of British cinema during WW1, extending and enhancing understanding of and access to the films of this period. Also tying in with the centenary of votes for women in the UK, *Suffragettes on Film* showed how suffragettes were depicted in early cinema. The collection, which was promoted on BFI Player, YouTube and via social media, combined actuality footage with satires including the first filmed representation of British suffragettes from 1899. Online video views for *Britain on Film* across all BFI platforms reached over 50 million this year.

SIGHT & SOUND

Sight & Sound magazine's Best Films of the Year poll was transformed into an interactive visualisation of the full results and was the magazine's most viewed online content of the year – generating over 200,000 views. The results of the poll – particularly the positioning of *Twin Peaks* at number two on the list – generated a huge amount of spirited debate on social media about the nature of film and television.

BFI SOUTHBANK

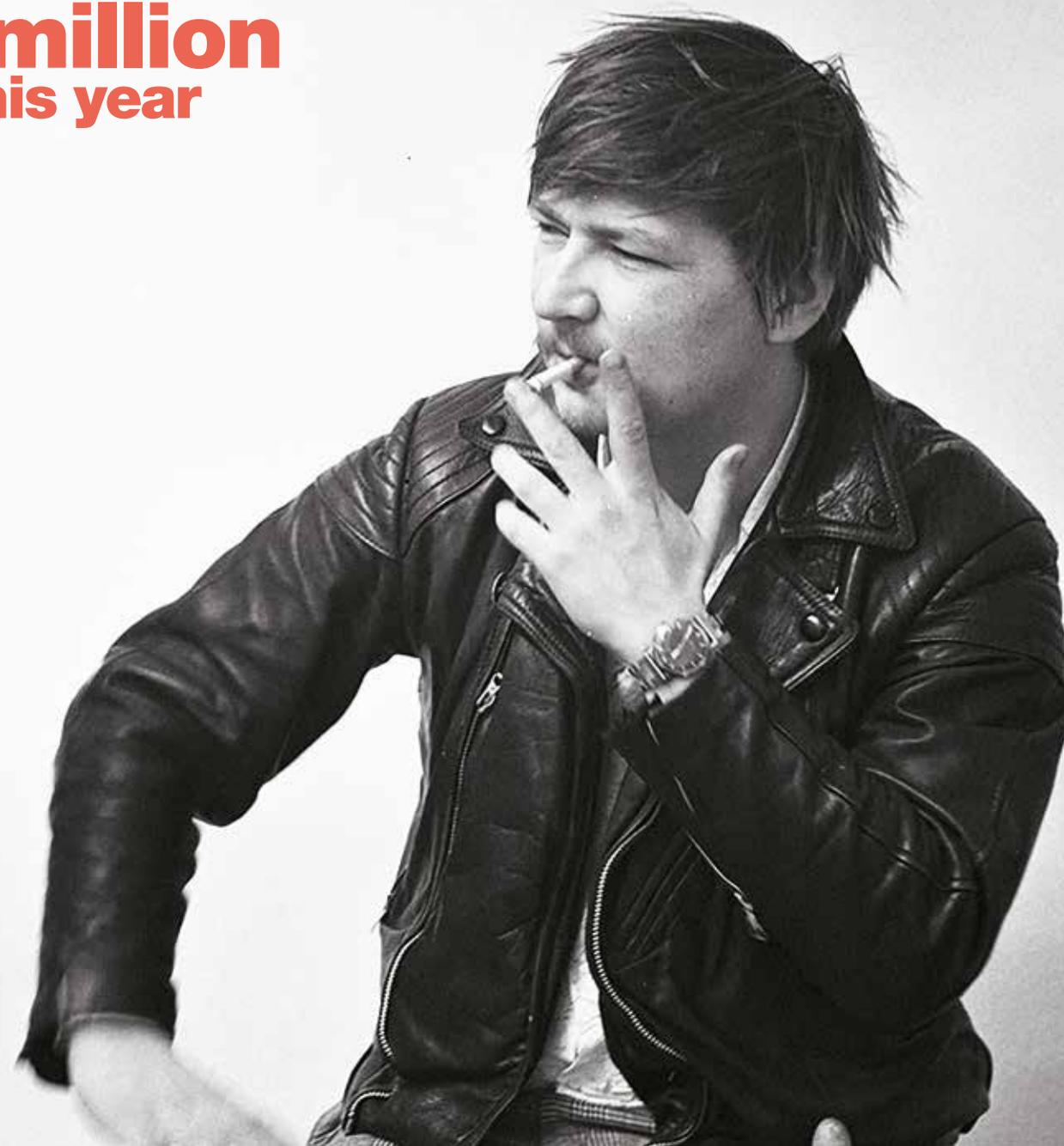
Popular programme highlights at BFI Southbank included a retrospective of German director and provocateur Rainer Fassbinder and *Stephen King on Screen*, a season celebrating the author's 70th birthday. *Girlfriends*, a season exploring women's friendships in all their various cinematic forms, attracted a young, female crowd to a packed 'Galentine's Day' special screening of *Romy and Michelle's High School Reunion* (David Mirkin, 1997).

Our preview of *Black Panther* (2018) sold out in two minutes after going on sale. It was the first public screening and the

only UK event featuring a Q&A with director Ryan Coogler.

Throughout the year, guest curators built seasons around contemporary releases at BFI Southbank. Producer Stephen Woolley meticulously researched *Girls Like Us*, a Second World War season to contextualise the premiere of his film *Their Finest* (2016), Christopher Nolan curated a completely digital-free season of films which had inspired his latest feature *Dunkirk* (2017) and Edgar Wright programmed a selection of car chase movies to tie in with a preview of his new work *Baby Driver* (2017).

Online video views for
Britain on Film
across all BFI platforms
reached over
50 million
this year



WORKING WITH PARTNERS ACROSS THE UK

As the landscape for film, television and the moving image evolves and expands, we are working with partners to give all audiences opportunities to enjoy a wide range of culturally rich material, in venues and on demand. We are also refocusing our audience-facing investments to maximise the impact they can make at a national and regional level.

AUDIENCE FUND

We have developed a simpler, more accessible and responsive National Lottery-backed Audience Fund geared to better supporting our partners, distributors, exhibitors, festivals, national and touring programmes and multi-year projects. The BFI Audience Fund is underpinned by our determination to boost diversity and inclusivity, and to build a broad film culture across the UK which recognises and values the quality of difference and aims to rebalance under-representation on screen, in the workforce and in audiences.



Director Spike Lee speaking at the FAN 'We Are Parable Event'



Onjali Rauf (r), founder of Making Herstory, and Tanya Muneera Williams (l), of hip-hop duo Poetic Pilgrimage, speaking at the WOW Women's Film Club screening of *Sonita* (Rokhsareh Ghaemmaghami, 2015), a Film Hub Wales project with Gentle/Radical/WOW Film Festival in partnership with WEN Wales (Photo: Tracey Paddison)



Director Andrew Macdonald speaking at the BFI Network weekender

FILM AUDIENCE NETWORK

We have strengthened our commitment to devolving more decision-making outside London by building on the established success of the BFI Film Audience Network (FAN). A unique association of eight lead Hubs managed by prominent film organisations and venues around the UK, this network has been the backbone of our strategy to ensure the greatest choice of film is available for everyone. FAN is made up of over 1,500 partners representing a mix of venues, festivals, community cinemas, programming collectives and others. The partners now have

a greater focus on local and national collaboration and are working more closely with organisations such as the BFI National Lottery-backed Into Film and its school film clubs, the BFI Audience Fund, and the BFI Film Academy, with the collective aim of bringing together regional and local expertise to engage and involve more people from every background, regardless of where they live.

FAN organisations have greater responsibility for directly awarding National Lottery funding to support and coordinate local distribution strategies, audience development projects, festivals, education activity

and key programmes that better meet the specific needs of their exhibitors and audiences.

Six BFI NETWORK talent executives have been appointed to the English Hubs to support new filmmaking talent (see page 48). These changes recognise the strength of the Hubs as spaces for audiences and filmmakers to meet.

This move has further realigned our activities to better match Arts Council England's regions and create greater potential for cultural partnerships and collaborations.

BFI DIGITAL

The BFI's digital presence is attracting one of the largest audiences in the UK cultural sector with two million visits to our websites every month, wharf of which come from overseas (led by the US, India and Indonesia). Around 50% of our UK digital traffic comes from outside the South East of England, with the majority of our audience in the 18–34 age bracket.

BFI Player is a pivotal platform for our cultural offer and continues to be our flagship digital product, home to the *Britain on Film* archive collection, a film rental service for new indie films and a subscription VOD offer. In 2017–18 the subscription service became available through Amazon Prime's Channels programme, where it was listed within the top ten most popular channels.

**Two million
visits to bfi.org.uk
every month**

TO ENSURE THAT EVERYONE, EVERYWHERE CAN ENJOY MORE OF THEIR MOVING IMAGE HERITAGE



CHANGING ACCESS TO THE BFI NATIONAL ARCHIVE

Access to the BFI's national collection has been transformed with over 50,000 titles made available across platforms including cinema screenings, international film festivals, BFI Player, mediatheques, DVD/Blu-ray, YouTube, social media and television, telling compelling stories about British film and TV.

DIVERSE BRITAIN

A key element of the archive's National Lottery-funded film digitisation programme has focussed on telling stories about Britain's diverse communities across the 20th century. Building on the success of collections exploring Black and Chinese Britain, over 150 film and television programmes about South Asian, Jewish and LGBTQ lives and experiences were made available for free on BFI online platforms and in cinemas.

An additional 500 newly digitised titles explored India before Independence, Suffragettes, British animation, cinema in Britain in 1918 and tennis.

Many of the newly digitised films and TV programmes became part of our Britain on Film online resource.

BFI MEDIATHEQUE

The newly refurbished mediatheque at BFI Southbank reopened in November with 50,000 films and TV programmes from the BFI National Archive made freely available.

Jabberwocky (Terry Gilliam, 1977), restored by the BFI National Archive

RESTORATION & REMASTERING

The BFI National Archive restores and remasters films from the national collection to remove the damage of decades, to ensure that they are fully preserved for future generations and to be able to tell new stories about British film to today's audiences. Major restorations that took place this year were made available across our platforms and included: *Shiraz: A Romance of India* (Franz Osten, 1928); *Jabberwocky* (Terry Gilliam, 1977); 30 British animated films made between 1909–1993, including work by leading animators Len Lye, John Halas, Joy Batchelor, Bob Godfrey, Alison De Vere and Joanna Quinn.

Delhi, Great Capital of India (1909)

Rare early stencil colour travelogue including scenes at Delhi's Jama Masjid mosque.

Free to view on BFI Player as part of the collection *India on Film: 1899–1947*

Milling the Militants: A Comical Absurdity (Percy Stow, 1913)

A silent comedy released at the height of the suffragettes.

Free to view on BFI Player as part of the collection *Suffragettes on Film*

What's a Girl Like You... (Charlie Squires, 1969)

Television documentary exploring the drag renaissance and its working class audiences.

Free to view on BFI Player as part of the collection *LGBT Britain*

Defending a Way of Life (Simon Heaven, 1980)

Second generation Bangladeshi youth in London's Brick Lane celebrate culture and community.

Free to view on BFI Player as part of the collection *South Asian Britain*.



Delhi, Great Capital of India (1909)



Milling the Militants: A Comical Absurdity (Percy Stow, 1913)



What's a Girl Like You... (Charlie Squires, 1969)



Defending a Way of Life (Simon Heaven, 1980)

HERITAGE 2022

Heritage 2022 (H22) is an ambitious, National Lottery-backed digital transformation programme and a key commitment in BFI2022 to enable all of us to enjoy more of the UK's moving image heritage. Its urgent purpose is to identify and safeguard 100,000 high-risk, culturally significant titles held by the BFI National Archive and regional and national film archives through mass digitisation.

The next five to six years will be a critical time to save irreplaceable stories or rare and unique titles currently stored on at-risk videotape formats, film and paper. The risk to videotapes in particular has been widely acknowledged as a time-sensitive priority for all collection holders. There are a finite number of playback machines and spare parts in working condition and, crucially, a generation of highly specialised support engineers are nearing the end of their careers. While H22 is a complex mix and a challenging programme of work, we have planned to deliver on its ambitions by March 2022 before the window to secure a digital future for videotape collections closes.

As part of H22, we will also select and create 100 new feature film projection prints of classics of British and international cinema. Only the BFI has the form of film itself enshrined in a Royal Charter, so each new 35mm print will be made as it was originally intended to be seen, with its full aspect ratio, sound system and colour saturation as decided by the filmmaker.

For works on paper, the shift in emphasis from physical preservation to digital preservation means that newly digitised content can be securely stored in our state-of-the-art digital preservation infrastructure (DPI), providing data security, succession and access.

By working with rightsholders and significant archival collections, we also plan to increase public access so that everyone, everywhere can continue to enjoy, explore and gain knowledge from our digital heritage content.

BFI FILMOGRAPHY

In September 2017, we launched the BFI Filmography, the world's first complete and accurate living record of UK cinema, which means that everyone – from film fans and industry

professionals to researchers and students – can now search and explore British film history, for free. The BFI Filmography is an ever-expanding record that draws on credits from more than 10,000 films, from the first UK film released in cinemas in 1911 through to the present day, and registers the 250,000 cast and crew behind them. It launched with new and revelatory findings about the gender imbalance in UK films, in both on-screen and off-screen roles. While the filmography began with a detailed look at gender, we are continuing to build on the data to provide a greater understanding of BAME representation on and off-screen.

The development of the BFI Filmography was a major commitment made in BFI2022 and with its launch the UK has become the first major filmmaking territory to make available the complete data of its feature film output. This unique resource furthers the opportunity for film enthusiasts to discover and view thousands of films from the archive, which are available online on BFI Player and through the recently revamped BFI Mediatheque at BFI Southbank and mediatheques UK-wide.



**We will digitise
100,000
high-risk, culturally
significant titles
by 2022**

UK-WIDE ACTIVITIES

BY REGIONAL HUB AREA

1

LONDON

BFI Film Academies	9
Film Festival awards*	10
Audience Fund awards**	3
FAN members	419
BFI LFF screenings	51
Archive Partners	3
Mediatheques	1
Production & development awards	122

2

MIDLANDS

BFI Film Academies	5
Film Festival awards*	6
Audience Fund awards**	9
FAN members	131
BFI LFF screenings	47
Archive Partners	1
Mediatheques	1
Production & development awards	3

3

NORTHERN IRELAND

BFI Film Academies	4
Film Festival awards*	1
Audience Fund awards**	0
FAN members	86
BFI LFF screenings	2
Archive Partners	1
Mediatheques	0
Production & development awards	5

4

NORTH

BFI Film Academies	13
Film Festival awards*	13
Audience Fund awards**	16
FAN members	284
BFI LFF screenings	92
Archive Partners	3
Mediatheques	2
Production & development awards	17

5

SCOTLAND

BFI Film Academies	6
Film Festival awards*	3
Audience Fund awards**	2
FAN members	157
BFI LFF screenings	33
Archive Partners	1
Mediatheques	1
Production & development awards	4

6

SOUTH EAST

BFI Film Academies	9
Film Festival awards*	5
Audience Fund awards**	3
FAN members	217
BFI LFF screenings	104
Archive Partners	3
Mediatheques	1
Production & development awards	16

7

SOUTH WEST

BFI Film Academies	6
Film Festival awards*	6
Audience Fund awards**	8
FAN members	140
BFI LFF screenings	45
Archive Partners	1
Mediatheques	0
Production & development awards	4

8

WALES

BFI Film Academies	3
Film Festival awards*	3
Audience Fund awards**	4
FAN members	124
BFI LFF screenings	8
Archive Partners	1
Mediatheques	1
Production & development awards	5



* Excluding LIFF, and derived from the list of festivals we funded in 2016–17. Most of those in 2017–18 are funded directly from the new BFI Audience Fund, and a few via BFI funding to the Film Hubs.

**The Audience Fund replaces the former funds for Programming Development, Neighbourhood Cinema and, to come, Film Festivals.

FUTURE LEARNING & SKILLS

Young people are the most intensive users of moving image and generally have the clearest vision of where screen-based communication, entertainment, knowledge and learning fits into their lives. Our ambition is to create clear progression paths, both for future audiences as they develop a passion for film, and for talented young people who will be the future of our film industry. With *BFI2022* we are mapping together education, learning and skills development across all our funded partners and exploring how our UK-wide venue partners, BFI Player and other online collaborations can become more relevant to our future audiences.

MEETING THE SKILLS NEEDS OF THE FUTURE

UK film is worth £6.1 billion (2018 figures) to the economy and is the UK's fastest growing sector, currently employing around 88,400 people, over 70% of whom are employed in film and video production. To gauge the skills needs for the future, we convened a Film Skills Industry Task Force, chaired by producer Barbara Broccoli and comprised of significant figures from across the sector. To help inform the Task Force, we commissioned the Work Foundation to carry out a review with practitioners across the industry to identify key measures to enable continued future growth and competitiveness in UK film.

Drawing on the findings of this review and working in partnership with the industry, our new *Future Film Skills: An Action Plan* identified multiple skills gaps across the sector – including key areas such as production and art departments, construction, electrical,

camera, costume, hair and make-up, post-production, and visual effects – and highlighted the need for 10,000 new entrants to join the workforce in the next five years. It also asks the industry to take urgent measures to tackle the lack of inclusion in the screen industries.

The 10-point action plan was launched at an event in Parliament in June to some of the biggest names in film and education and with the Culture Secretary and Minister in attendance. The plan embodies a UK-wide challenge to the screen industries and education sector to support its ambitions for skills growth which include an estimated 30,000 job opportunities over the next five years. It is also a call for people with transferable skills and young people – especially those from underrepresented groups – to join a booming industry that is recognised the world over for its highly skilled

Giving everyone the educational opportunity to build a lifelong relationship with film

workforce and state of the art facilities in film, high-end TV, animation, VR and interactive media.

We are investing £20 million of National Lottery funding over the next five years to support this skills plan, in line with our commitments to the future as set out in *BFI2022*. We anticipate this investment will leverage match funding from the industry's own Skills Investment Fund to become a cornerstone of this industry-owned and industry-led initiative for the future.

In December, following a competitive call for applications, we announced that the UK's industry skills body Creative Skillset would deliver the majority of the skills programme following its move to concentrate entirely on skills across the UK's screen-based creative industries.

Into Film reaches 5.4 million young people



An homage to *Paddington 2* (Paul King, 2017) at the launch of the 2017 Into Film Festival

INTO FILM

The core remit of our BFI National Lottery funded education partner Into Film is to deliver a film education programme – watching, making and understanding film – for 5–19 year olds that can be accessed free of charge by every state school and eligible youth group in the UK. It has an additional emphasis on 16–19 year olds in support of the BFI FAN focus on developing young audiences aged 16–30.

Into Film recorded almost 9,000 extra-curricular film clubs UK-wide in 2017, with 20% of 5–19 year olds actively engaged. Figures were above the national average indicator for free school meals. Its online resources were

downloaded 190,000 times in 2017–18 and 4,800 UK educators participated in a CPD programme.

Into Film's work acknowledges the vital role that learning has to play in developing the film audience of tomorrow and in fostering curiosity and knowledge that lead to a passion for film and cinema. This work is vital in helping us make a sustainable shift to film's place and status in education and cultural learning and to ensure film is embedded in formal and informal teaching and learning practice, and the cultural offer of schools.

The annual Into Film Festival saw 486,000 attendees of whom well over 400,000 were children and young people.



BFI FILM ACADEMY

The BFI Film Academy offers a real chance for talented 16–19 year olds to be part of our future film industry. With 48 regional courses and six specialist residential programmes to choose from, over 800 young people took part this year, learning new skills and gaining valuable hands-on experience to help progress their pathways into the industry.

Additionally the National Film and Television School (NFTS) delivered a two-week Craft Skills residential programme for 66 promising young students, with masterclasses run by top filmmakers including Sarah Gavron (*Brick Lane*, *Suffragette*), Gareth Edwards (*Monsters*, *Godzilla*, *Rogue One: A Star Wars Story*) and Destiny Ekaragha (*Gone Too Far*). On graduating from the NFTS course, the 66 students premiered their work at BFI Southbank to an audience of UK film industry leaders. With the BFI Film Academy becoming a trusted and effective route into the industry, the annual graduation is regarded as an opportunity to spot and meet new up and coming talent.

The BFI Film Academy is open to all young people aged 16–19, regardless of where they live or their background, and it also offers bursaries to help those in need with costs. Now in its sixth year, more than 5,000 young alumni across the UK have attended one of the many courses. Of these participants, over 85% have gone on to pursue further education connected to film or become employed in the sector – a number of them on a traineeship scheme run in partnership with Lucasfilm. The BFI Film Academy programme is backed by the Department for Education (DfE) in England and by the National Lottery and industry partners UK-wide. This year the DfE has confirmed a further £2 million investment in the future of the Film Academy to 2020.



Film Academy delivered by Reel Solutions



Film Academy Showcase



Annual awards showcase



Film Academy delivered by The Mouth that Roars

FUTURE SKILLS TRAINEESHIPS WITH LUCASFILM

In partnership with Lucasfilm, we have developed the Future Skills traineeship programme to give opportunities for a career in film to under-represented young people from all over the UK. Since the pilot launch in September 2016, the programme has provided 28 trainees, the majority of whom are BFI Film Academy alumni, with an exceptionally high level of training and experience at one of the industry's most successful production companies, working as paid trainees in a variety of craft and technical roles.

The BFI Film Academy was identified as the primary source of trainees for the programme, with a small intake from other specialised training backgrounds in areas where a particular skills gap (such as hair and make-up) was not served by current Film Academy courses. Against inclusion targets, the first round of the pilot has proved highly successful – particularly in terms of gender and BAME. The cohort was 75% female, 45% BAME, 36% in receipt of free school meals and 68% of participants recruited from outside of London.

In 2018, the pilot will be extended and it is expected that almost 60 trainees will complete the Future Skills pilot programme. This group should provide

us with rich data to show the impact of our scheme in helping young people overcome the barriers that prevent many of them from being aware of opportunities in the film industry, hopefully providing a model for onward entry level trainee recruitment.

FUTURE FILM FESTIVAL

The UK's premiere festival specifically for emerging young filmmakers aged 16–25 years – the BFI Future Film Festival – hosted its 11th edition in February. The festival has grown exponentially since its inception and now programmes a jam-packed four days with around 60 events ranging from masterclasses, industry workshops, screenings and Q&As that cover the breadth and depth of the film industry, from animation and fiction to documentaries and experimental filmmaking.

This year's festival received over 2,000 submissions from across the UK and internationally, the best of which were nominated for the BFI Future Film Awards which have a cumulative prize of over £12,000 across five UK categories recognising experimental shorts, new talent, and best short films for filmmakers aged 16–18 and 19–25. Two additional international awards were supported by The London School of English.

FUTURE TALENT



God's Own Country (Francis Lee, 2017)

SUPPORTING THE FUTURE SUCCESS OF BRITISH FILM

Using National Lottery funding, the BFI champions diverse, bold and distinctive voices in UK film. Our aim is to support original UK filmmakers and their films, and to increase the audiences who can enjoy them.

As filmmakers and audiences continue to make fewer distinctions between film, television and other digital media (such as games, online video and virtual reality), we are also making sure our funds remain relevant, responsive and targeted to achieve the most impact for the industry and audiences. We are also urgently addressing barriers in the film industry around inclusion and opportunity that are limiting the industry's creative potential and cultural relevance.

DEVELOPMENT & PRODUCTION

BFI National Lottery backed films had a strong year with many productions achieving prominence including two features premiering at the Cannes Film Festival – *I Am Not A Witch* (2017), the debut feature from writer/director Rungano Nyoni, and Lynne Ramsay's *You Were Never Really Here* (2017). Rungano Nyoni went on to win a BAFTA for Outstanding Debut,

and two BIFAs for debut director and best director, marking her work as the first project to be supported by BFI NETWORK through BFI Production and on to the BAFTAs.

The Toronto International Film Festival (TIFF) in September featured a bumper selection of BFI National Lottery backed titles. *Grace Jones: Bloodlight and Bam!* (Sophie Fiennes, 2017) opened the Documentary strand and *I Am Not A Witch* closed the Discovery Film section. Other BFI supported films that screened included *Breathe* (Andy Serkis, 2017), while *Mary Shelley* (Haifaa al-Mansour, 2017) and *Journey's End* (Saul Dibb, 2017) had their world premieres at the festival. *Dark River* (Clio Barnard, 2017) and *Beast* (Michael Pearce, 2018) screened in the Platform section.

Other BFI National Lottery backed titles that featured at the Sundance Film Festival were the premiere of *Colette* (Wash Westmoreland, 2018), *Yardie* (Idris Elba, 2018) and *An Evening With Beverly Luff Linn* (Jim Hosking, 2018).

Notable theatrical releases included debut features *Lady Macbeth* (William Oldroyd, 2017) and *God's Own Country* (Francis Lee, 2017) both of which delivered impressive box office. *Lady Macbeth* won five BIFAs and received two BAFTA nominations, while *God's Own Country* received nominations and accolades at

Sundance, Edinburgh International Film Festival and at the BIFA and BAFTA ceremonies.

Changes to our film funding guidelines have seen the introduction of new diversity and inclusion targets for all National Lottery backed films. Starting with the new funding year in 2018, diversity and inclusion targets will be set across all our talent development work (through BFI NETWORK) as well as both development and production funding. (See page 55).

Other changes announced included the creation of six regional talent executive roles, a clear set of funding priorities, the ability to fully-finance projects, and the removal of restrictions on form and length of content.

SUPPORT FOR DOCUMENTARIES

Following changes to our documentary awards structure, Doc Society were confirmed as our official partner for BFI documentary activity and launched their new funding in March. The BFI Doc Society Fund will develop storytellers from all parts of the country and all communities, backing feature projects with bold cultural and social ambitions, across a range of platforms.

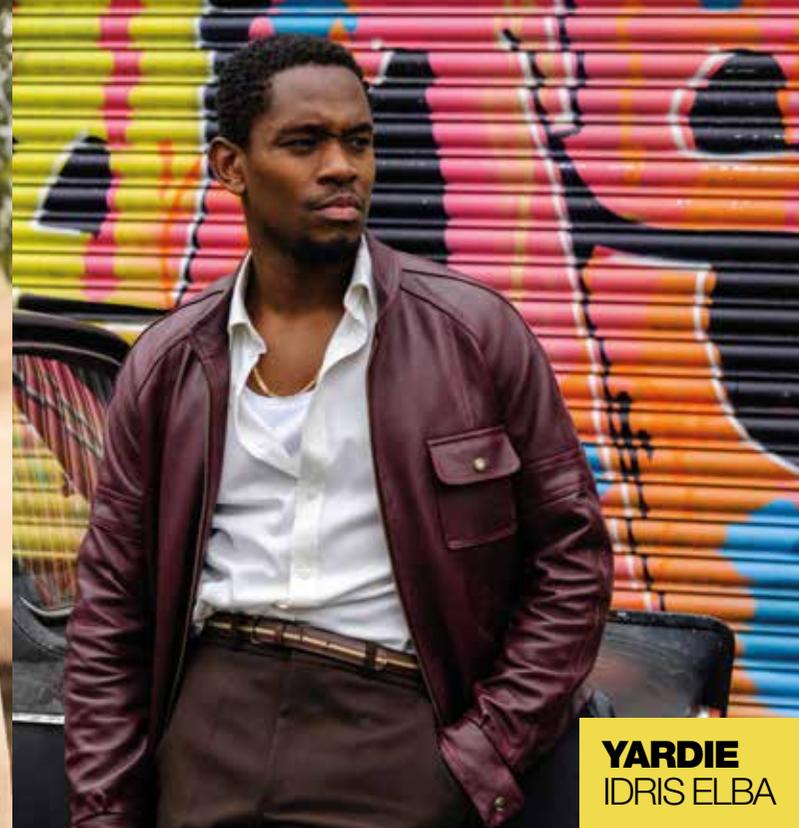
SOME KEY BFI-BACKED TITLES



COLETTE
WASH WESTMORELAND



THE BOY WHO HARNESSSED THE WIND
CHIWETEL EJIOFOR



YARDIE
IDRIS ELBA



COLD WAR
PAWEŁ PAWLIKOWSKI



WILD ROSE
TOM HARPER



IN FABRIC
PETER STRICKLAND

SOME KEY BFI-BACKED TITLES



RAY & LIZ
RICHARD BILLINGHAM



HIGH LIFE
CLAIRE DENIS



BEEN SO LONG
TINGE KRISHNAN



BEATS
BRIAN WELSH



OUT OF BLUE
CAROL MORLEY

SUPPORTING FUTURE FILMMAKING TALENT

BFI NETWORK

BFI NETWORK is dedicated to the development of new and emerging filmmakers. In changes announced this year, responsibility for funding decision-making was passed to the regions through the BFI Film Audience Network and with the appointment of six new BFI NETWORK talent executives in the English regions. The talent executives will play a significant part in shaping the BFI's engagement with emerging talent in the area where they live. Supported by National Lottery funding, these new roles will ensure that emerging filmmakers around the country can access expertise and information about funding for short film and early development work as well as create opportunities to connect with the local industry and established professionals.

These six new positions in England join the existing talent development executives in Northern Ireland Screen, Ffilm Cymru Wales and the Scottish Film Talent Network who all help to deliver BFI NETWORK. Doc Society are also developing a programme for new and emerging documentary filmmakers as part of BFI NETWORK.

NETWORK events presented this year included BFI NETWORK x BAFTA Crew, the BFI NETWORK Weekender and mentoring programmes at both the BFI London Film Festival and BFI Flare. Supported with BFI National Lottery funding, NETWORK@LFF is now in its fourth year and has built a strong track record with alumni successfully establishing careers, producing award-winning shorts, developing features and finding roles within television and beyond. This year 17 participants with an impressive range of experience across film, television, theatre and artists' moving image were selected from 260 applications, with the goal of helping them take the next step in their careers.

MICROWAVE TALENT SUPPORT

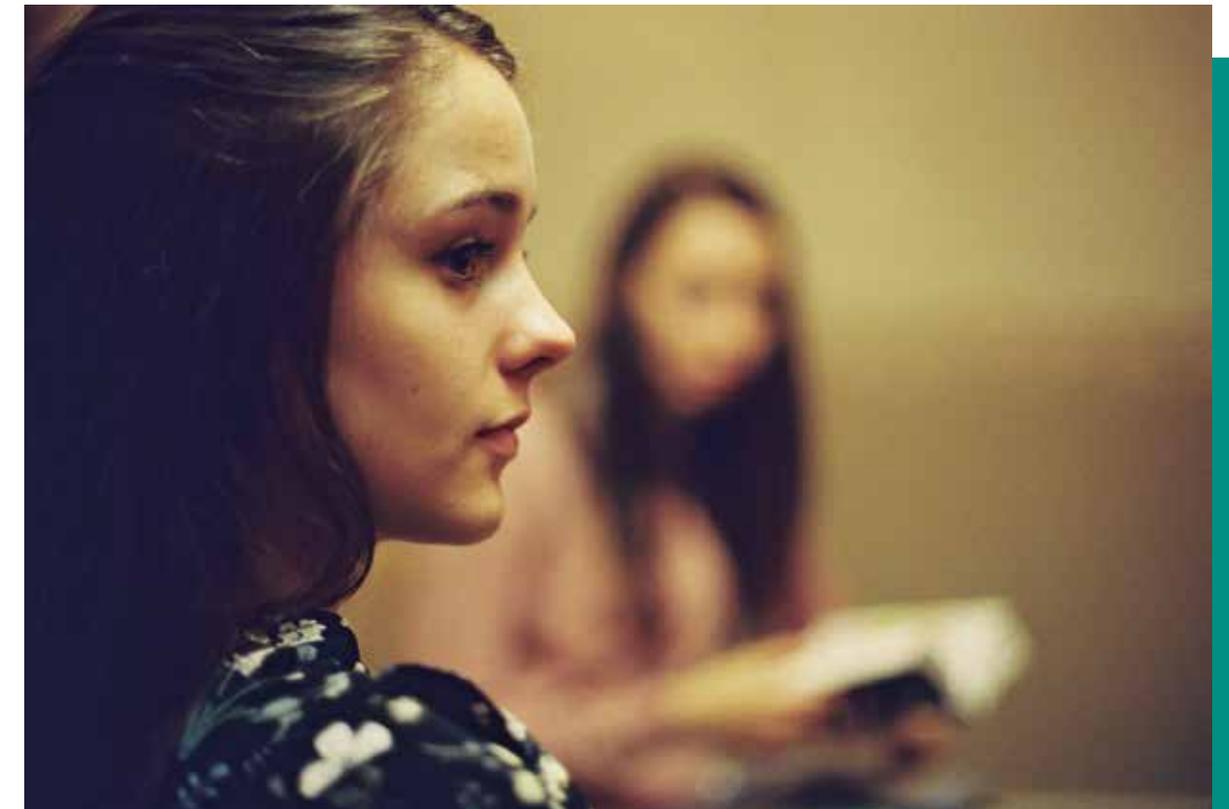
Film London's Microwave feature filmmaking scheme is now in its ninth year of funding and providing development and mentoring support to 12 shortlisted projects, as well as production finance and distribution support for its final two commissioned films. Microwave support is given to develop bold and surprising films and to champion emerging filmmaking talent that reflects the diversity of London. It is funded by the BFI and BBC Films, with support from Creative Skillset's Film Skills Fund. The two features selected for this year's final commission and production and distribution funding were *Violets are Blue* from writer/director Marley Morrison and *Mari* from writer/director Georgia Parris.



Network@LFF

CREATIVE ENGLAND iFEATURES

Creative England's iFeatures scheme, which supports directors and writers making their first features, achieved success this year with *Lady Macbeth* and *Apostasy* (Daniel Kokotajlo, 2017) enjoying critical acclaim and firmly establishing exceptional new talent. Both films had awards recognition, with Dan Kokotajlo winning this year's IWC Schaffhausen Filmmaker Bursary Award in association with the BFI. iFeatures is funded through BFI National Lottery and supported by BBC Films. Its Lab programme is supported by Creative Skillset's Film Skills Fund.



Apostasy (Daniel Kokotajlo, 2017)

ON THE INTERNATIONAL STAGE

BFI2022 has refreshed and strengthened our existing international strategy to help boost the export of UK film, skills and culture. We are aiming not only to sustain a globally competitive UK film industry, but also to make sure that our inward investment strategies reflect the growth to be generated by existing and emerging screen tax reliefs, along with the benefits of the UK's highly skilled workforce, world-class talent and infrastructure.

EXPORT & CO-PRODUCTION

The BFI's Film Export Fund supports the sales and promotion of UK films at key festivals and markets throughout the year. Delivered by Film Export UK with awards from the International Fund, the UK's presence at Berlin, FILMART, Cannes and Toronto are important opportunities for promoting UK film and supporting the engagement of UK filmmakers with their international counterparts. The BFI's funding goes towards creating a UK Film Centre at markets, acting as a base for meetings, information and visual promotion. In November the

International Fund supported a UK stand at the American Film Market (AFM) for the first time as a reflection of the priority given to the North American export market.

The Cannes Film Festival saw us showcase eight up-and-coming UK talents who have projects in the market at a well-attended GREAT8 event in collaboration with the UK Government's GREAT campaign, British Council, BBC Films and Film4. Following the showcase event, Tinge Krishnan's *Been So Long*, starring Michaela Coel, was signed up by Netflix while Michael Pearce's *Beast* went on to play at other international festivals.

At the Dubai International Film Festival we supported and helped to develop a talent exchange project to strengthen ties between filmmakers in the UK and Arab world. This was in the context of the UK/UAE 2017 Year of Creative Collaboration and was run in partnership with the British Council.

To strengthen our relationships with China and increase engagement from the industry, especially the growth of film sales there, we took a cross-

industry delegation to Beijing for a week of meetings, presentations and networking with Chinese counterparts and this has enhanced networks, increased market understanding and created new business opportunities. This year saw the international release of the first co-production made under the UK-China treaty the *3D Earth: One Amazing Day* (Richard Dale, Lixin Fan, Paul Webber, 2017).

In March 2018 and funded by the Department for International Trade, we delivered a week-long placement programme in the UK for five Chinese film executives. As part of this valuable developmental opportunity, they were briefed by top industry figures, undertook placements with UK film companies and were introduced to a range of UK professionals and talent each evening.

INWARD INVESTMENT

It was another very strong year for international film and TV production in the UK with a £1.69 billion spend from inward investment feature films and £684 million from high-end television. Films included *Jurassic World: The Fallen*



On the international stage: *Shiraz* on tour in India

Kingdom (JA Bayona, 2018), *Aladdin* (Guy Ritchie, 2019), and *Outlaw King* (David Mackenzie, 2018), while television investments covered *Game of Thrones*, *Outlander* and *The Dark Crystal: Age of Resistance*.

These record-breaking figures highlight the strength, skill and creativity of the UK's film and high-end TV industries, our world-class facilities and great locations, alongside the vital tax reliefs for the screen industries that make the UK an attractive base for filmmakers.

Several of the titles, including *Jurassic World: The Fallen Kingdom* (JA Bayona, 2018) and Wes Anderson's animated feature *Isle of Dogs* (2018), received backing from the British Film Commission, the UK agency supported by the BFI through Grant-in-Aid and

National Lottery to maximise the production of international feature film and high-end television in the UK, particularly for the US. The BFC worked closely with production and location service teams at other BFI-funded agencies across the UK including Creative England, Ffilm Cymru Wales, Film London, Northern Ireland Screen and Creative Scotland, as well as a network of film offices and local authorities, to help with locations, studios and crew and also to ensure that inward investment opportunities are distributed equally across the UK.

CERTIFICATION

The BFI Certification Unit certifies films, high-end television programmes, animation television programmes, children's television programmes and

video games as British, either under the relevant Cultural Test or (for film and television) as official co-productions under one of the UK's 12 bi-lateral treaties (five of which allow television co-production) or the European Convention. A separate UK/China television treaty came into force in December 2017. The Unit also assesses the BFI Diversity Standards.

During 2017-18, 287 films received final certification of which 272 were cultural test films and 15 were co-productions; 201 video games received final certification; and for television programmes receiving final certification, 105 were for high-end programmes, 51 for animation and 60 were for children's programmes.

PUBLIC POLICY, LEADERSHIP & ADVOCACY

We are proactively working to represent the best interests of our industry in the post-Brexit landscape

This was a year dominated by the launch of our new five year strategy BFI2022, engagement with Government and the screen sectors over preparations to leave the European Union and the new industrial strategy, and furthering opportunities to strengthen and build international relationships.

EXITING THE EU

With the UK's negotiations with the European Union ongoing, we have met regularly with members of the UK Screen Sector Task Force, a working group we convened immediately following the Brexit referendum and made up of representatives from across the broader screen industries. The Task Force has been examining the impact of leaving the EU on our workforce, EU funding streams, future market access arrangements and the regulatory

and copyright environment. We are continually engaging with Government and across Whitehall departments to ensure that the best interests of our industry are proactively represented at every level of negotiating the new post-Brexit landscape.

To help inform the Task Force, we commissioned a number of research studies on the cultural, economic and legal implications of exiting the EU. The findings have been used as the basis for regular events and information sessions with the Government, the UK industry and with our European counterparts, in particular the European Film Agency Directors (EFADs). Even after we have left, the EU will remain an important market for British films (the EU accounts for 38% of film exports), so it is vital that the UK keeps seeking to influence the shape of that market.

Key areas the research has focussed on include:

- The impact and implications for the film, high-end television and games sectors, especially with regards to future access to European funding or to new replacement funding
- Issues around the freedom of movement of talent, labour, goods and services
- Working closely with the EFADs to ensure that the UK's voice is heard at European forums, particularly while the UK remains in Europe, and to ensure that any new trading arrangements with the EU works in our mutual best interests
- Actively engaging with the European Commission and the European Parliament to help influence the Digital Single Market proposals, country of origin principles and broadcasting freedoms.

Access to EU funding has been instrumental in the growth and success of our sector. A report we commissioned from SQW on flows of EU funding into the UK screen industries has highlighted the considerable contributions received between 2007 and 2017. The sector received almost £300 million in funding through a combination of schemes, with the Creative Europe MEDIA programme and the European Regional Development Fund being most significant. In December 2017 we received confirmation that the UK will remain part of the existing Creative Europe programme until December 2020.

During the year we have sought to clarify the Government's stance and any legal position on important areas of UK policy post leaving the EU, including the creative sector tax reliefs and the UK's status on European works.

We have been reassured by the Government's explicit commitment that the UK's creative sector tax reliefs will not be affected by Brexit – including those available for film, high-end TV, animation, children's TV and videogames. Content will still qualify for the tax relief if it passes the UK's relevant cultural test. UK co-productions will also still count as European works after Brexit

The UK and EU negotiating teams have recently published a 'Topics for discussion on the Future Framework' setting out areas to be considered in the next round of talks in June 2018. We were extremely encouraged to see a proposed cooperative accord on culture and education. Broadcast is also due to be discussed in the context of a future economic partnership. The cooperative accord relates closely to the work that we have been undertaking

with the Screen Sector Task Force and we expect to continue to play a major role in shaping the UK's position ahead of the talks in June.

To help inform the industry and keep it up to date on progress and developments, we partnered with the Edinburgh International Film Festival to host a session on prospects for the UK screen sector in Europe post-Brexit. Speakers included Manon Ardisson, producer of EIFF's opening night film *God's Own Country* and Guy Daleiden, CEO Film Fund Luxembourg and EFAD Deputy Chair. These sessions have proved important in keeping the industry informed as we engage with the sector on key issues around Brexit and we held further sessions at the BFI London Film Festival and at the Cannes Film Festival.

CREATIVE EUROPE

It was another successful year for our team at Creative Europe Desk UK who continue to promote the Desk's services and give advice to the UK's creative professionals and prospective applicants about this important source of funding. Through Creative Europe's MEDIA sub-programme, €12.8 million was invested in the UK's audio visual sector in 2017: 41 UK companies and 46 UK cinemas in the Europa Cinemas network benefitted directly from grants totalling €6.7 million, while 52 British films had their distribution supported in other European countries with €6.1 million of investment.

INDUSTRIAL STRATEGY

We were very pleased to see the Government's Industrial Strategy Green Paper recognise the important economic contribution that our sector achieves for the UK, and its potential for the future. Following a detailed response to the Green Paper from the BFI-led UK Screen Sector Task Force, the final Creative Industries Sector Deal that emerged from the Green Paper consultation acknowledged the significance of the screen sectors and emphasised education and skills development, the importance of diversity, growing

sustainable businesses, maximising the value of creative IP, generating an international agenda focused on export and inward investment, and enhancing infrastructure to ensure we remain competitive on the world stage.

Screen Yorkshire received the first BFI Creative Clusters Challenge Fund investment

The Sector Deal also recognised that almost half of creative businesses are concentrated in London and the South East – an issue we have highlighted and addressed in BFI2022. We are supporting the Government's drive to tackle this inequity through new public investment and industry backing for leading creative industries clusters with the potential to compete globally and become world-class, unlocking growth, investment and jobs. As part of this ambition to strengthen the sector across the UK, we were delighted to announce the first investment from our new Creative Clusters Challenge Fund to a programme led by Screen Yorkshire.

CULTURAL DIPLOMACY & SOFT POWER

The UK's film and screen sector is highly regarded internationally and the BFI is regularly visited by delegations from Europe and the rest of the world to exchange information and ideas.

During the year we hosted visits from the Danish parliament's culture select committee; senior policy officials from the Greek culture ministry; 20 politicians and cultural leaders from Gothenburg in Sweden; a visit by the Pakistan Minister for Culture; and Brazil's Minister for Culture. We have also engaged with the cultural teams at the Australian High Commission and those working with the new US Ambassador to further cultural ties and to exchange knowledge.

Director Tinge Krishnan, director of photography Catherine Derry, and lead actor Michaela Coel on the set of *Been So Long*

DIVERSITY & INCLUSION

BFI2022 has inclusion and representation at its heart, providing opportunities for everyone to engage in film – through education, as part of an audience, or as filmmaking talent in front of or behind the camera. During the BFI LFF we announced new diversity and inclusion targets in our funding guidelines which will now cover talent development work (through BFI NETWORK), as well as development and production funding for all National Lottery backed films. We will monitor and report our decisions annually, across the writers, directors and producers of supported projects, and in terms of gender, ethnicity, sexual orientation and disability. We have been guided by these principles for a long time, but they will now be put in place formally from 1 April 2018





The first-ever guide specifically to tackle bullying and harassment in the screen industries was published

The first-ever *Set of Principles and Guidance* to tackle bullying and harassment specifically tailored to the screen industries were published in February 2018 in response to the urgent and systemic issues revealed during the last quarter of 2017. The guidance was developed by the BFI in partnership with BAFTA and in consultation with organisations including guilds, unions, industry member bodies and key agencies as well as employees and freelancers. From April 2018, a new Film and TV Support Line from the Cinema and Television Benevolent Fund will be set up, free of charge for anyone working in the film and television industry.

We have incorporated the *Principles and Guidance* into our own BFI Diversity Standards to promote inclusion and representation across the industry and we are further planning to develop a module on bullying and harassment as part of the BFI Film Academy curriculum from September 2019 and into appropriate programmes for schools through Into Film.

RESEARCH & STATISTICS

Research undertaken by the BFI during the year included audience studies to support, monitor and evaluate strategic BFI initiatives, in addition to the activities of its Research and Statistics Unit (RSU). The RSU is National Lottery funded and undertakes an independent, trusted and rigorous programme of research led by an external advisory group of representatives from all screen sectors, the outputs of which are made freely available online and in the public domain. It plays a vital part in the BFI's support for the industry through the collation and publication of official statistics as well as thought leadership and the commissioning of research, which would not otherwise be available, relating to the film industry and the tax relief supported screen sectors.

A wide range of RSU data and insight are published annually in the Statistical Yearbook. Along with 14 official statistics releases, the Yearbook forms an important source of information for the UK industry as well as internationally. This data is used in a variety of reports published by the European Audiovisual Observatory and other film institutes and public bodies outside the UK.

The RSU supported the screen sector industry in its work around Brexit with a report covering *The impact of leaving the EU on the UK's screen sectors*. It also commissioned a major study of the

economic impact of the UK's screen sector tax reliefs, using as part of its methodology, a sister study to establish a model for the job creation driven by production investment. Both these studies are being undertaken jointly by Olsberg SPI and Nordicity and will be published in 2018.

Reflecting the ground breaking diversity agenda that the BFI has driven during 2017-18, the RSU launched an evidence review of *Workforce Diversity in the UK Screen Sector* conducted by the University of Leicester's Research Institute for Cultural and Media Economies (CAMEo). This study, which was widely welcomed by the industry, will be followed up in 2018 with a further investigation into the economic benefit of workforce diversity in the UK screen sectors.

In addition to publishing reports and statistical releases online, the RSU shares expertise, evidence and best practice through members of the Unit speaking and attending a variety of industry events and supporting government and academic projects. This year, in collaboration with the Arts Council, we supported the action research project 'Cinegi' designed to test innovation in the digital distribution of filmed media for public exhibition as well as 'Beyond the Multiplex', an AHRC funded project that seeks to understand how to enable a wider audience to participate in a more diverse film culture.

FUNDRAISING & PHILANTHROPY

The generosity of our many supporters, whether they be charitable foundations, corporate partners or individual donors, is at the heart of the BFI's ability to achieve its mission. With their help, 2017–18 was another successful year in which we exceeded our fundraising target and secured £6.2 million in donations and gifts in kind.

Highlights of the year included our biennial LUMINOUS fundraising gala, in partnership with IWC Schaffhausen. Over 400 guests joined host Jonathan Ross, guest speaker Tilda Swinton, and a host of luminaries, including Tom Hiddleston, Sir Patrick Stewart, Hugh Laurie, Tuppence Middleton, Michelle Dockery, David Harewood, Romola Garai, Stephen Fry and Baz Luhrmann to celebrate the past, present and future of British film. £460,000 net was raised on the night to support the next generation of filmmakers and audiences. The evening also saw the second IWC Schaffhausen Filmmaker Bursary Award in association with the BFI go to Daniel Kokotajlo, the writer and director of *Apostasy* (2017). This £50,000 bursary is the most significant award of its kind in the UK film industry and plays a vital role in nurturing outstanding UK talent.

LUMINOUS also marked the launch of BACK THE FUTURE – a year-long campaign to secure £1 million for BFI Education to demonstrate the impact of film education and raise the profile of the BFI's work with young people. This will enable us to deepen national engagement with film – especially with individuals who might not have such opportunities easily available to them – enrich learning, build practical skills and help young people understand and contribute to the world around them.

BFI Festivals benefited from increased sponsorship and philanthropic support this year. American Express® continued its incredible partnership with the BFI London Film Festival and American Airlines returned as a Main Sponsor, alongside Royal Bank of Canada. We secured new funding for BFI Flare: London LGBTQ+ Film Festival from Pureland Foundation, which came on board as Main Supporter for three years, and from Sky as a BFI Flare year-round supporter. LaCie joined us as Headline Partner of the BFI Future Film Festival and helped us deliver another exceptional industry event for filmmakers aged 16–25.

The BFI has been the grateful recipient of significant gifts to support specific projects and ambitions over the

year, from a number of generous philanthropists. Of particular note, this year, Simon Hessel, one of the BFI's first-ever donors, reached the milestone of surpassing £1 million cumulatively given to our charitable work. This is an incredible individual contribution and has enabled numerous critical restorations at the BFI National Archive. We are especially thankful to Simon for his continued generosity.

The number of BFI Patrons and Film Forever Club members continues to grow, providing both valuable financial support and a growing number of passionate advocates for our work. The Patrons' Gala at LFF and the year-round programme of preview screenings and special events enabled our individual supporters to get even closer to the BFI's work. We are also hugely grateful to those who joined the Patrons' Consortium, which funded two new awards for talented young filmmakers at the BFI Future Film Festival as part of the BACK THE FUTURE campaign. We also received significant support through legacy gifts, with eight gifts left to the BFI totalling £750,000. In 2018–19 we will grow awareness of how to support our work with a legacy gift and develop a Legacy Circle to thank those who have already chosen to leave the BFI a gift in their will.



BFI LUMINOUS Gala 2017

Our LUMINOUS fundraising gala raised **£460,000**

Our three year partnership with Esmée Fairbairn Foundation on Britain on Film came to an end in 2018. The project has received an unprecedented 50 million views online and transformed how people engage with archive film across the UK. The year also saw our final donation from the Eric Anker-Petersen Charity as it wound down its operations. The Charity has been a major supporter of film restoration since 1998. The David Lean Foundation renewed its support with a significant gift to the BFI Trust to support fundraising for the BFI National Archive and its work.

June 2017 saw the start of a two year partnership with The Mohamed S. Farsi Foundation to support our Woman with a Movie Camera strand, which celebrates and promotes the representation of women in film. Across the year we also received grants from a number of new funders,

including the LUMA Foundation towards Artists Moving Image work and The Material World Foundation to support Anoushka Shankar's new score for the 2017 LFF Archive Gala screening of *Shiraz*.

To grow our philanthropic presence in the United States, in November we hosted special screenings of the BFI National Lottery backed *Journey's End* (2018) in San Francisco and New York with director Saul Dibb and stars Sam Claflin and Paul Bettany. This was the first time the Friends of The British Film Institute, an independent, non-profit organisation which supports our work, has raised funds in New York. These events, alongside renewed support from The Film Foundation and Christopher Nolan & Emma Thomas, contributed to another strong year for donations to the Friends of The British Film Institute in 2017/18.

YOUR SUPPORT HELPS US SECURE THE FUTURE OF BRITISH FILM

The BFI warmly thanks the following organisations and individuals for their generous support in 2017–18

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The Department for Education

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* *Friends of the British Film Institute is a California-based US 501(c)(3) non-profit organisation that supports the work of the BFI in the UK and the US. EIN 95-4334449.*

** *Donations marked with double asterisk were made to Friends of the British Film Institute.*

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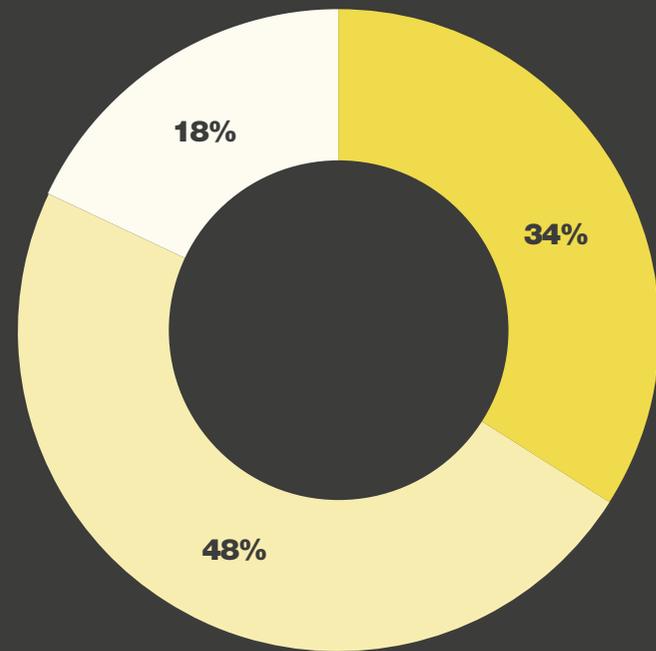
With additional thanks to all of our anonymous donors and patrons.

BFI INCOME & EXPENDITURE 2017-18

BFI GRANT-IN-AID, EARNED INCOME AND PHILANTHROPY

INCOME 2017-18*

£42.2m

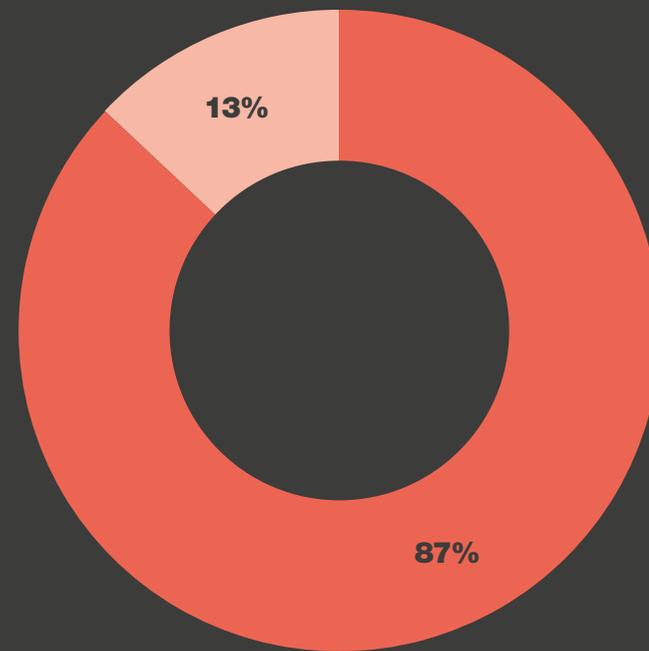


- GRANT-IN-AID - REVENUE & CAPITAL FUNDING **£14.5m**
- SELF-GENERATED INCOME - CHARITABLE ACTIVITIES, INCLUDING TICKET SALES, DVD SALES AND FILM DISTRIBUTION **£20.1m**
- SELF-GENERATED INCOME - OTHER GRANTS & DONATIONS **£7.6m**

BFI AS A FUNDER

INCOME 2017-18*

£52.3m

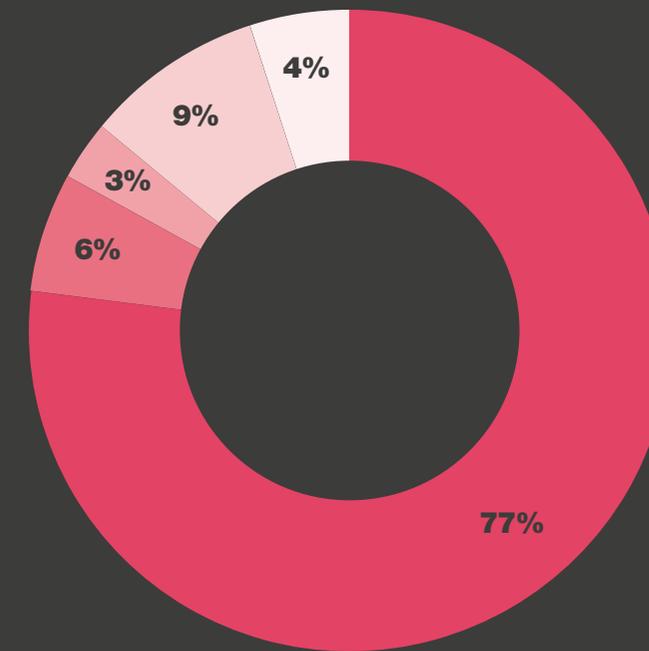


- LOTTERY INCOME **£45.7m**
- GRANT-IN-AID - RING-FENCED AWARDS **£6.8m**

BFI EXCLUDING LOTTERY & RING-FENCED GRANT IN AID

EXPENDITURE 2017-18

£44.2m*

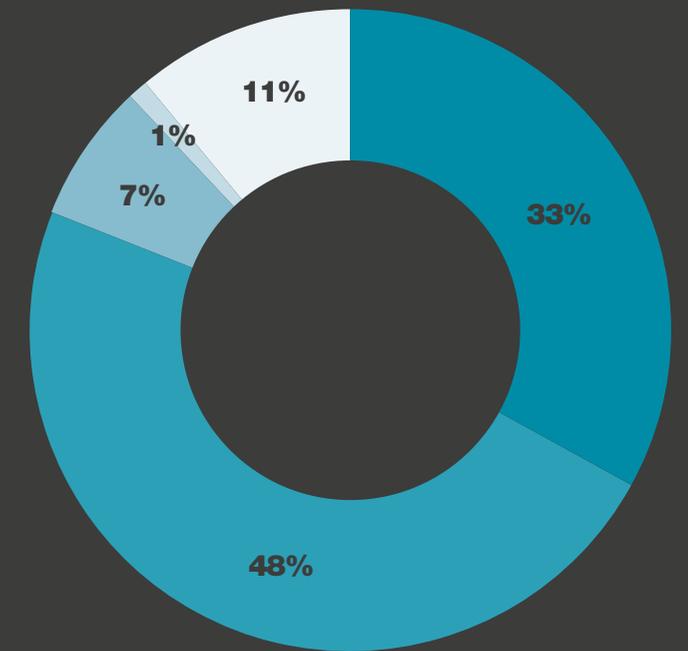


- AUDIENCES **£34m**
- LEARNING & SKILLS **£2.5m**
- TALENT **£1.6m**
- LEADERSHIP **£0.3m**
- COST OF DELIVERY **£1.9m**

BFI AS A FUNDER

EXPENDITURE 2017-18

£54.1m



- AUDIENCES **£18.1m**
- LEARNING & SKILLS **£26m**
- TALENT **£3.5m**
- LEADERSHIP **£0.6m**
- COST OF DELIVERY **£5.9m**

* Total reported income of £96.9m includes £45.7m of lottery income, £6.6m of ring-fenced Grant-in-aid and £2.4m of ring-fenced additional capital Grant-in-Aid.

* Excluding fixed asset depreciation and amortisation.



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Zama (Lucretia Martel, 2017)



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