

BRITISH FILM INSTITUTE  
BOARD OF GOVERNORS

MINUTES

25 JULY 2013

Minutes of the Away Day meeting held from 9:30 to 17:00 on 25 July 2013 at the Cumberland Lodge, The Great Park, Windsor, Berkshire, SL4 2HP.

**PRESENT:**

Libby Savill (*Deputy Chair /  
Acting Chair for the Away Day*)

Josh Berger CBE

Pat Butler

Charles Cecil MBE

Alison Cornwell

Ashley Highfield

Tom Hooper

Oona King

Peter Kosminsky

Tim Richards

**IN ATTENDANCE:**

Amanda Nevill *Chief Executive*

Tim Cagney *Deputy Chief Executive*

Trevor Mawby *Director of Finance & Resources*

Iain Thomson *Board Secretary*

**In attendance for part of the meeting:**

Ed Humphrey	<i>Director of Digital</i>	<i>Item 3</i>
Ben Roberts	<i>Director of Lottery Film Fund</i>	<i>Item 3</i>
Heather Stewart	<i>Creative Director of BFI</i>	<i>Item 3 and 5</i>
Chris Travers	<i>Director of Marketing, Communications and Audiences</i>	<i>Item 3</i>
Eddie Berg	<i>Director of Partnerships</i>	<i>Item 3</i>
John Knell	<i>Director, Intelligence Agency</i>	<i>Item 3</i>
Sean McGuire	<i>Managing Director, Oliver &amp; Ohlbaum Associates</i>	<i>Item 4-5</i>
Reef Read	<i>Senior Associate, Oliver &amp; Ohlbaum Associates</i>	<i>Item 4-5</i>

## 1. WELCOME

The Deputy Chair welcomed the Governors to the Away Day meeting.

## 2.a APOLOGIES FOR ABSENCE

Greg Dyke (Chair)

Matthew Justice

Cy Young

## 2.b. DECLARATIONS OF INTEREST

- Amanda Nevill and Trevor Mawby declared an interest as company directors of British Film Institute (Big Screen) Limited.
- Amanda Nevill declared an interest as a Trustee of the BFI Trust. Iain Thomson declared an interest as Secretary to the BFI Trust. It was agreed that the nature of these interests was such that they would not be required to leave the room during the meeting.
- Also noted were the interests of most Governors in different aspects of the film industry and various related parties. It was agreed that the nature of these interests was such that none of these Governors would be required to leave the room during this meeting.

## 3. HOW WELL HAVE WE DONE SO FAR?

**Sections of this minute have been removed for reasons of confidentiality**

*Heather Stewart, Ben Roberts, Chris Travers, Ed Humphrey and Eddie Berg joined the meeting.*

- 3.1** Amanda Nevill outlined the nature of the presentation which was noted by the Board. It was agreed that each Strategic Priority would be considered in turn.

### ***Strategic Priority 1 – Expanding education and learning opportunities***

- 3.2** Tim Cagney informed the Board of progress made in this area. The Board noted that Film Nation, the organisation that will provide the 5-19 Education Offer, was currently in the process of recruiting a senior management team. Film Nation was formed following the merger of FilmClub and First Light.

- 3.3** It was agreed that the target of nine thousand Film Clubs in schools by 2013-14 was challenging. However, a degree of flexibility could be afforded in this regard. For example a figure of eight thousand Film Clubs would be acceptable if the number of pupils attending the clubs doubled.

- 3.4** The BFI was currently seeking observer status on the Board of Film Nation. It was anticipated that the BFI would only assume this status in the event of any real difficulties arising.

- 3.5** It was noted that there is no quantitative sense (Key Performance Indicator) of how well the organisation must perform in relation to the filmmaking strand of the offer, the role that was historically fulfilled by First Light. It was agreed that there should be targets implemented in this regard. The Offer should also be cognisant of the fact that filmmaking could take place at venues and locations other than schools.
- 3.6** The Board was informed that a new Director of Education, Dr Paul Gerhardt, had been recruited and would assume the role in September. The Education Strategy would be brought to the Board in February 2014.

***Strategic Priority 1 – Boosting audience choice across the UK***

- 3.7** The UK Audience Network initiative was outlined to the Board by Eddie Berg. The complexity of establishing the network was acknowledged.
- 3.8** Targets would be set for audiences on an annual basis. Establishing a baseline figure had not been possible because all the participating organisations had not yet been contracted. The Board was unclear about the cost and benefits of the initiative. It was agreed that more granular detail and practical examples should be provided at the Board meeting in September.
- 3.9** It was confirmed that the BFI Player would be launched in October 2013. It was too early to determine how the recent capital allocation of £1.3m from DCMS would enhance the project. The Board was generally positive but noted that the commercial risk of achieving the projected returns was considerable.

***Strategic Priority 2 – Supporting the future success of British Film***

- 3.10** Developments relating to the Film Fund were outlined to the Board by Ben Roberts. In relation to the issue of Locked Boxes and following a brief discussion, the Deputy Chair referred to the minute of the meeting held in July 2012 and to the wording of the Film Forever document. The Board recognised that a decision in relation to the sharing of revenues between producers, writer and directors could only be made by The Filmmakers' Alliance (PACT, Directors UK, and the WGGB). It was noted that a contractual relationship only exists between the BFI and any given producer.
- 3.11** The Board noted that only one application had been received for the BFI Joint Venture Fund. Details of the JV Fund are included on [bfi.org.uk](http://bfi.org.uk). It was suggested that an exercise may be undertaken to improve or enhance the visibility of the JV Fund.
- 3.12** The challenging nature of meeting Diversity targets was acknowledged by the Board. A new Diversity Monitoring form was now included as a mandatory part of the application process, but it was important to assure applicants that the information is stored anonymously. It was agreed that Ben Roberts would forward a copy of the form to Oona King for review. There was a good deal of optimism about increasing diversity through the planned UK Talent Network. Ben Roberts was urged to explore new ways of encouraging diverse applications to the Film Fund.

**3.13** Some amendments were requested to corresponding page of the detailed Performance, Milestones and Targets document, specifically:

- The inclusion of a target for the awarding of production and development awards to filmmakers with a disability in 2017;
- The inclusion of a target for the awarding of production and development awards to LGBT filmmakers in 2012-13;

**3.14** The Board noted the ongoing development of the International Strategy including the development of a co-production treaty with China. Governors offered advice to the Executive garnered from experiences in dealing in this territory.

***Strategic Priority 3 – Unlocking Film Heritage in the UK for everyone to enjoy***

**3.15** The Board noted that as a result of the resignation of a key member of staff the project was currently four months behind schedule. A partnership was being developed with the Heritage Lottery Fund to digitise material from the Regional Archives. It was hoped that a decision on whether the partnership will move forward will be reached in September. If the decision is positive it will free up funding that can be utilised on the BFI National Collection.

***Corporate Priorities – BFI Leadership, Advocacy and Public Policy***

**3.16** The Board was informed that there was constant dialogue with the EU Commission generally and individual Commissioners specifically in relation to the issue of State Aid.

**3.17** The Board discussed the issues of piracy and copyright infringement. It was agreed that the BFI should be at the vanguard of this debate. It was acknowledged that resource constraints prohibited a substantial intervention. However, it was suggested that this issue could be circumvented by forming effective partnerships with organisations that have significant resources to expend in this area. It was felt that the industry needs a clear strategy around which to congregate.

**3.18** It was resolved that the Board would consider this issue again in September. There was unanimous agreement that advocacy was a key priority area for the BFI. The Executive was tasked with proposing solutions to any resource issues that may be impeding effective intervention.

**3.19** The Board discussed the merits of establishing a list of ‘big wins’ drawn from the elements contained in the presentation. This way may assist with the focusing of resources. It was agreed that the Executive would revert to the Board in this regard at the meeting in September.

*Ashley Highfield left the meeting*

**3.25** Chris Travers outlined the media coverage relating to the ongoing implementation of Film Forever. Exposure had been significant. 85% of the coverage was positive with only 2% negative.

*Ben Roberts, Chris Travers, Ed Humphrey and Eddie Berg left the Meeting.*

#### **4. BLUE SKY SOURCES OF NEW GENERATION INCOME**

**Sections of this minute have been removed for reasons of confidentiality**

*Josh Berger and Sean McGuire joined the meeting.*

**4.1** Sean McGuire gave a presentation to the Board on possible new sources of income generation that was noted. Following a review it was reported that no significant new opportunities had been identified.

*Tim Richards left the meeting.*

#### **5. AN EXPANDED BFI?**

**Sections of this minute have been removed for reasons of confidentiality**

*Heather Stewart and Reef Read joined the meeting.*

##### ***The BFI's Current Cultural Purpose***

**5.2** Heather Stewart gave a presentation on the BFI's current cultural purposes that was noted by the Board. The current Royal Charter and cultural remit is to promote the art of film, television and the moving image, and the revised Collecting Policy (presented to Governors in November 2011) makes explicit that the BFI is interested in the art, history and impact of film, television and the moving image, and that the BFI is neutral on both format and platform, i.e. that it does not consider that cinema film is superior to television.

**5.3** The BFI remit includes everything where the moving image has been transformed to communicate ideas and emotions. Fiction, nonfiction, documentary, animation, advertising, instructional films, propaganda, TV drama, soaps and sitcoms are all within the BFI's remit. So too are limited edition moving image artworks, moving images presented exclusively on internet, and all the freeview/SKY channels, but the BFI does not have the resources to engage with these areas. Outside the remit is pornography, CCTV, medical imaging, entertainment rides, military simulations, and a wide range of interdisciplinary interactive material, which includes the bulk of video games.

**5.4** The BFI does not fund television production but as per the Royal Charter it does encourage the development of the art of television and promote its use through the Cultural Programme in venue and online, publications, research and education. It was agreed that many great filmmakers and writers were trained in television.

### ***Video Games and the Video Games Market***

- 5.5 Reef Read gave a presentation on video games and the video games market that was noted by the Board.

### ***An Introduction to Video games***

- 5.6 Charles Cecil gave an introduction to video games that was noted by the Board. Examples of 'first person shooters', 'adventure games' and 'app games' were all demonstrated.
- 5.7 The Board acknowledged that the games industry satisfied the Government's growth agenda and that there was a convergence of skills with the film and television industries in certain areas.

*Oona King, Sean McGuire and Reef Read left the meeting.*

### ***A Discussion on the Possible Expansion of the BFI's Activities***

- 5.8 The Board discussed the possible expansion of BFI activities in light of the presentations given. In terms of the provision made for television, the Board discussed whether there was a disconnect between the objectives contained in the Royal Charter and the priorities set out in Film Forever. In terms of the BFI Film Academy it was argued that students should be disabused of the notion that they will all become Film directors. A more plausible outcome is that they will develop a career in television.
- 5.9 It was reiterated that there was a cultural advocacy gap in relation to television. It was considered that this was a role that the BFI could fulfil.
- 5.10 The Board agreed that the advocacy role was one that should be considered further..

### **Summation**

- 5.11 The Deputy Chair gave a brief summation of all the discussions and matters considered.

The meeting closed at 17:00