

BRITISH FILM INSTITUTE  
**BOARD OF GOVERNORS**

**MINUTES**  
**20 JANUARY 2015**

Minutes of the meeting held from 13:30 to 17:00 on 20 January 2015 in the Pinewood Room, BFI, 21 Stephen Street, London W1T 1LN.

**Present:**

|                                      |                   |                  |
|--------------------------------------|-------------------|------------------|
| Greg Dyke ( <i>Chair</i> )           | Charles Cecil MBE | Ashley Highfield |
| Libby Savill ( <i>Deputy Chair</i> ) | Alison Cornwell   | Matthew Justice  |
| Josh Berger CBE                      | Peter Kosminsky   | Tim Richards     |

**In attendance:**

|                  |  |
|------------------|--|
| Amanda Nevill    | <i>Chief Executive</i>                     |
| David Parkhill   | <i>Director of Finance &amp; Resources</i> |
| Iain Thomson     | <i>Board Secretary</i>                     |
| Ben Roberts      | <i>Director Film Fund</i>                  |
| Paul Gerhardt    | <i>Director of Education</i>               |
| Caroline Norbury | <i>Chief Executive, Creative England</i>   |
| Adrian Wootton   | <i>Chief Executive, Film London/BFC</i>    |
| Paul Reeve       | <i>Chief Executive, Into Film</i>          |
| Fiona Cookson    | <i>Director of External Affairs</i>        |
| Neil Watson      | <i>Strategic Advisor</i>                   |

**1. APOLOGIES AND DECLARATIONS OF INTEREST**

***Apologies***

|              |                   |
|--------------|-------------------|
| Tom Hooper   | Oona King         |
| Pat Butler   | Jonathan Ross OBE |
| Pete Czernin | Andrea Wong       |

### ***Declarations of Interest***

- 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 this 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 the meeting.

## **2. MINUTES OF MEETING HELD ON 20 NOVEMBER 2014 AND MATTERS ARISING**

### ***Board of Governors Meeting 20 November 2014***

- 2.1** The minutes of the meeting held on 20 November were noted and it was resolved to approve them as an accurate record of the meeting.

### ***BFI Fellowships – Formal Approval of the Final List***

- 2.2** The Board resolved to approve the list of proposed Fellowship recipients appended to Paper B.

## **3. BFI FUNDED PARTNERS**

### ***Creative England***

*Caroline Norbury and Ben Roberts joined the meeting.*

- 3.1** Caroline Norbury gave a presentation on the activities of Creative England that was noted by the Board. The history and delivery objectives of the organisation were outlined. The Board was advised that currently Creative England is meeting all the targets that had been set for it by the BFI.
- 3.2** The level of funding received from the BFI was outlined to the Board. BFI funding was used by Creative England to leverage other sources of funding. BFI funding is the only annualised, core funding available.
- 3.3** £1m has been invested this financial year in feature and short film production. While the initiative was still in its infancy, a BAFTA nomination has already been received for the short film *Emotional Fusebox* from the Sheffield based filmmaker Rachel Tunnard.
- 3.4** The Board was advised that Creative England supports the development of 16 projects and the production of three micro budget films of £350,000 as part of the iFeatures programme. Notable successes in this area included investment in the BFI

backed *The Goob* from writer director Guy Myhill that had its UK premiere in the 1st Feature Competition at The BFI London Film Festival in October 2014.

- 3.5** Creative England's support for the BFI international strategy was outlined. A three year strategic partnership with Visit England has recently been announced. The partnership features four main priorities which include collaborating at local and national levels, maximising visitor economy growth via investment in the creative industries, business development and increasing consumer awareness of England's offer through film and digital media.
- 3.6** The Board was informed that Creative England acts as a support for the British Film Commission (BFC) and assists with the promotion of locations. A large database of locations exists. Creative England's work in this area is less to do with the promotion of tax credits and relates more to on the ground troubleshooting. All this work is coordinated with the BFC.
- 3.7** The Board was advised that Creative England's other funding grant allows support for Games companies based outside London. In partnership with Microsoft, Creative England runs the Greenshoots programme that offers up to ten independent game studios funding of up to £25,000 per studio to help develop their own original game idea. The Greenshoots programme helps developers to kick-start development of new intellectual property and reach a global audience. In addition, they receive support, mentorship and expertise from Microsoft and industry partners.

*Caroline Norbury left the meeting.*

- 3.8** The Board discussed the presentation and the work of Creative England generally. The Board was advised that the work and role of Creative England would be considered more closely as part of the development of the BFI UK Wide Strategy. A duplication analysis of work relating to inward investment would also be undertaken.

#### **Film London/BFC**

*Adrian Wootton joined the meeting.*

- 3.9** Adrian Wootton gave a presentation on the activities of Film London and the British Film Commission that was noted by the Board.
- 3.10** Film London currently employs 30 staff members and has an annual budget of £5m. BFI funding represents around 30% of this budget. Film London is responsible for running the Film Hub for London. Work is undertaken around community activities and investments are made in diverse talent.
- 3.11** The activities of the BFC were outlined. The BFC has an annual budget of £1m and it was acknowledged that, notwithstanding private funding from companies such as Warner Bros, it would not exist without BFI support.

**3.12** The work undertaken by the BFC was a vital cog in the wheel in promoting and supporting the UK as a destination for film production. It provides a business to business brokering service. Currently 80% of the work coming into the UK involves the BFC. The Board was advised that this would give rise to capacity issues in the future. Capacity restraints had already given rise to certain difficulties in that the BFC has not been able to fully promote animation in the same way that it has promoted film and TV.

*Adrian Wootton left the meeting.*

**3.13** The Board discussed the role of the BFC and the impact of the additional opportunities catalysed by the newly extended sectoral tax reliefs. The Board was advised that the number of companies that don't fully understand the tax break should not be underestimated, and that the work of the Certification Unit was stretched to meet the demand for support and advice. The BFC provides an excellent professional service that has become an essential and very practical part of film production in the UK. The Board noted that the BFC is being challenged to take on all the extra work for games and animation with reducing funding from UKTI.

*Ben Roberts left the meeting.*

### ***Into Film***

*Paul Gerhardt, Paul Reeve and Nikki Christie joined the meeting.*

**3.14** Following a brief introduction by Paul Gerhardt, Paul Reeve gave a comprehensive presentation on the activities of Into Film.

**3.15** Film Clubs were discussed by the Board. Generally, Film Clubs take place out of the classroom and out of normal school hours. The Board was advised that 48% of Film Club leaders have indicated that the clubs are also actively engaged in filmmaking. The offer is universally accessible and there is no similar offer available on this scale anywhere else in the cultural sector. Responding to a question, Paul Reeve advised that currently, Film Clubs focused on film and not TV and that the focus will remain on film during Into Film's formative years.

**3.16** Currently all of the films are distributed to Film Clubs using DVD but Into Film is in the process of planning the migration to VOD or streaming. The aspiration is for Into Film to be streaming ready in the next 12-18 months.

**3.17** The value of classroom resources was highlighted. However, it was conceded that Into Film did not yet have research which showed how the resources were being utilised in the classroom. Continual Professional Development in this area has been rolled out in the recent months and film was now being included on some teacher training courses in universities. The Board was advised that it will always be

challenging to get teachers to make room for film when there are other curriculum based pressures.

- 3.18** In summary the Board noted that it remained very early days for Into Film, but that it has significant legacies to build on and that solid progress was being made.

*Paul Gerhardt, Paul Reeve and Nikki Christie left the meeting.*

**4. This minute has been withheld for reasons of confidentiality**

**5. Appointment of Chair of the BFI – *Learning to Live Without Greg*  
Part of this minute has been withheld for reasons of confidentiality**

- 5.1** Libby Savill led an initial discussion about the types of qualities that the BFI would require in the next Chair. The Board noted that Greg Dyke would not be present for the discussion when the matter was considered more substantively at the meeting in February 2015.

**6. Intellectual Property**

*Fiona Cookson and Neil Watson joined the meeting.*

- 6.1** The paper before the Board was noted. The Board was advised that the paper was for information at this juncture.

- 6.2** The European Commission proposals for a connected digital single market were discussed by the Board. Potential for the abolition of geoblocking associated with the proposals was outlined. The industry was hugely concerned about the proposals and was mobilising to address them. The BFI would lead negotiations (working closely through the European Film Agency Director’s Forum) on the proposals as it did in relation to the recent State Aid issues. It was agreed that there was no time for complacency in this area. An engagement panel was being established and an action plan was currently being devised. It was agreed that this issue would be considered more substantively by the Board in the summer.

*Fiona Cookson and Neil Watson left the meeting.*

**7. Board Committees and Normal Business  
Part of this minute has been withheld for reasons of confidentiality**

***Audit, Risk and Governance Committee (ARGC)***

- 7.1** Alison Cornwell gave an oral update on the ARGC meeting held on 4 December 2015 that was noted by the Board. The Board was advised that the terms of two members of the ARGC, Dr Sree Kamineni and Nick Cowley, would expire in June 2015. It was requested that the Board give consideration to possible candidates for the ARGC and forward names to Alison Cornwell for initial consideration.

### ***Finance Report***

- 7.3** David Parkhill outlined the pertinent elements of the Finance Report and Period 8 management accounts that were noted by the Board. The Board was advised that overall revenue has stabilised. The Quarter 3 forecast was currently being finalised but there was a high degree of confidence that a balanced position would be achieved.