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### **PRESS CONTACTS:**

#### **New releases, rentals, general enquiries, interview requests:**

Jill Reading – Press Officer, BFI Cultural Programme [Jill.Reading@bfi.org.uk](mailto:Jill.Reading@bfi.org.uk) | 020 7957 4759 / 07795 677333

#### **Free collections, Britain on Film, archive clips, BFI National Archive curator interview requests:**

Sarah Bemand – Press Officer, BFI Cultural Programme [Sarah.Bemand@bfi.org.uk](mailto:Sarah.Bemand@bfi.org.uk) | 020 7957 8940 / 07752 370745

#### **Subscription service enquiries:**

Liz Parkinson – PR Manager, BFI Cultural Programme [Liz.Parkinson@bfi.org.uk](mailto:Liz.Parkinson@bfi.org.uk) | 020 7957 8918 / 07810 378203

#### **Press access, images, rental collections**

Dilly Dunk – Junior Press Officer, BFI Cultural Programme [Elizabeth.Dunk@bfi.org.uk](mailto:Elizabeth.Dunk@bfi.org.uk) | 020 7957 8986 / 07901 331811

#### **Corporate press enquiries:**

Judy Wells – Director, Press and PR, BFI [Judy.Wells@bfi.org.uk](mailto:Judy.Wells@bfi.org.uk) | 020 7957 8919 / 07984 180501

## **AN INTRODUCTION TO BFI PLAYER**

BFI Player is the greatest global cinema on demand. You can rent the latest releases, subscribe to classics and explore the best free archive titles from the BFI National Archive and UK-wide National and Regional archive partners. Since launching in 2013, BFI Player has become a go-to destination to access a wide range of films that many people may be unable to see at their local cinema. As well as being accessible to UK audiences through the BFI's own website, (<https://player.bfi.org.uk/>), BFI Player is also available through a range of video platforms, including Amazon Prime Video, Apple TV and to viewers in the USA on the Roku Channel. BFI Player is home to collections which have been expertly curated by BFI programmers and special guests, offering audiences a different type of streaming experience.

New customers to BFI Player are offered a 14-day free trial to familiarise themselves with the service, after which it will automatically turn into a paid subscription for £4.99 per month unless cancelled before the trial ends.

### **BFI Player offers the greatest global cinema on demand including:**

- New and acclaimed films, available to rent from £2.50 per title
- Subscription-only classic and cult films from across the decades (14-day free trial, then £4.99 a month)
- Free access to over 10,000 digitised archive films drawn from the BFI National Archive and the UK's Regional and National archive partners, including the chance to explore films from across the UK with our interactive [Britain on Film](#) map

The screenshot shows the BFI Player website homepage. At the top, the navigation bar includes 'Rentals', 'Subscription', 'Free', and 'BFI Home' on the left, and 'Sign up', 'Sign in', and 'Search' on the right. The main header features a large, close-up image of a man's face with a beard, overlaid with the BFI logo and the text 'The greatest global cinema on demand'. Below this, a sub-header reads: 'Rent the latest releases, subscribe to classics and explore the best from the BFI, national and regional archives'. The page is divided into three columns, each with a colored header: 'Rentals' (red), 'Subscription' (brown), and 'Free' (green). Each column contains a large image of a person's face and a text box describing the category. The 'Rentals' section highlights 'Latest releases' and offers features from just £2.50, with a BFI Member discount available. The 'Subscription' section highlights 'Classic cinema' and offers a 14-day free trial, then £4.99 a month, which can be cancelled at any time. The 'Free' section highlights 'Archive films' and offers access to 1000s of films from the BFI and its archive partners, including the chance to explore films from across the UK with the Britain on Film map. At the bottom of each column is a button: 'Explore Rentals', 'Explore Subscription', and 'Explore Free'.

## **SUBSCRIPTION**

Enjoy landmark classic and cult films from across the decades, with collections expertly curated by BFI programmers and special guests, including exclusive introductions by Mark Kermode. Free for 14 days, then £4.99 a month – cancel any time.

Collections include: SCI-FI CLASSICS, ITALIAN CLASSICS, GREAT DEBUTS, CLASSIC AMERICAN INDIE, COMING OF AGE, POLITICAL PICTURES and more.



## **DETAILS OF SELECTED SUBSCRIPTION COLLECTIONS:**

Coinciding with her recent BFI Southbank season and BFI Fellowship, we asked filmmaker and performer **Tilda Swinton** to select some of her favourite films currently on BFI Player (also available to [rent](#) are several films starring Tilda). [TILDA SWINTON SELECTS](#) includes (in Tilda's own words):

- **LA BELLE ET LA BÊTE** (Jean Cocteau, 1946) – "Jean Cocteau's resplendent fairy tale. Images you will never forget. The chandelier arms, the transcendent beauty of Jean Marais, the pearl of a drop of dew on a rose. Pure magic."
- **TOKYO STORY** (Yasujirō Ozu, 1953) – "Possibly Ozu's most famous work. Magisterial. The final journey of elderly parents to each of their grown children in turn. The heartbreak of generational disconnection and the inescapable tenderness of familial bonds, the comfort of human ritual and the inevitable turn of the Great Wheel. Profoundly moving."
- **JOURNEY TO ITALY** (Roberto Rossellini, 1954) – "One of the most elliptical and mesmerising films I know. George Sanders and Ingrid Bergman caught in a landscape of alienation - from each other, from southern Italy: a study in inarticulacy, loneliness and longing, built on a radiant belief in miracles."
- **STRANGER BY THE LAKE** (Alain Guiraudie, 2013) – "Exquisitely atmospheric summer cruising. Boys looking for boys and the idyll of abandon. A breathtakingly swoony study in wicked tension, the romance of danger and real erotic yearning."
- Plus more titles such as **UNCLE BOONMEE WHO CAN RECALL HIS PAST LIVES** (Apichatpong Weerasethakul, 2010), **MEDEA** (Pier Paolo Pasolini, 1970), **I WAS BORN, BUT...** (Yasujirō Ozu, 1932) and **M** (Fritz Lang, 1931).

[MARK KERMODE INTRODUCES](#) features exclusive filmed introductions from one of the best-loved film critics in the UK, each one probing the making and meaning of the film, and why it's essential viewing. Highlights of the collection include:

- Tender drama **TOMBOY** (2011) from Céline Sciamma (PORTRAIT OF A LADY ON FIRE, GIRLHOOD) about a ten-year-old child exploring a new gender identity.
- Achingly funny mockumentary **WHAT WE DO IN THE SHADOWS** (Taika Waititi, 2014) about New Zealand's hitherto unknown vampire (and werewolf) communities.
- Abel Gance's silent five and a half hour epic **NAPOLÉON** (1927), one of the most magnificent spectacles in all cinema, finally restored in a stunning new digital restoration.
- Federico Fellini's masterpiece **LA DOLCE VITA** (1960), depicting seven hedonistic days in the life of a tabloid journalist as he searches for the sweet life.
- Dario Argento's phantasmagoric gothic nightmare **SUSPIRIA** (1977), blending operatic violence, disorienting dream logic and hyper-real visuals to create a horror classic.
- Other titles in the collection include **FITZCARRALDO** (Werner Herzog, 1981), **SYMPATHY FOR MR. VENGEANCE** (Park Chan-wook, 2002), **THE ARBOR** (Clio Barnard, 2010), **A HARD DAY'S NIGHT** (Richard Lester, 1964) and many more.

The [SIGHT & SOUND POLL](#) collection is drawn from Sight & Sound magazine's one a decade poll to find the greatest films of all time (last conducted in 2012) and includes beloved films such as:

- A landmark of humanist filmmaking, **BICYCLE THIEVES** (Vittorio De Sica, 1948) is a story of a father and son searching for a stolen bicycle on the streets of Rome.
- Buster Keaton's masterpiece **THE GENERAL** (1926) is considerably more than a series of beautifully executed gags, and rightly regarded as one of the greatest comedies ever made.
- Terence Davies' debut feature, **DISTANT VOICES, STILL LIVES** (1988), is a remarkable evocation of working-class life in the 40s and 50s and a visionary exploration of memory.
- One of the first sci-fi films **METROPOLIS** (Fritz Lang, 1927), is also arguably the most influential. In a stunningly designed high-rise future, society is segregated into a subterranean worker class and their above-ground oppressors, but a mad scientist has designed a robot that threatens to inspire a revolution.

[WOMAN WITH A MOVIE CAMERA](#) celebrates the female filmmakers behind inspirational and diverse works of great cinema, including:

- Two self-confessed hedonists wreak wanton havoc in Věra Chytilová's visually spectacular neo-dadaist farce **DAISIES** (1966).
- Ingmar Bergman scripts the semi-autobiographical **FAITHLESS** (2000), directed by his closest collaborator, Liv Ullmann, about a director facing up to the pain he inflicted upon his muse.
- Sally El Hosaini's feature debut **MY BROTHER THE DEVIL** (2012) tells of the love and disenchantment of two British-Egyptian brothers.
- In Joanna Hogg's **UNRELATED** (2007) a fortysomething woman finds herself drawn to the company of a group of partying teens, including a man played by a young Tom Hiddleston.
- Plus **UNDER THE SKIN** (Carine Adler, 1997), **ME WITHOUT YOU** (Sandra Goldbacher, 2001), **THE HEADLESS WOMAN** (Lucrecia Martel, 2008), **NIGHT MOVES** (Kelly Reichardt, 2013), **AMOUR FOU** (Jessica Hausner, 2014) and more.

The [BRITISH CINEMA](#) collection features the brightest stars of our national cinema, from established classics to new wonders:

- Stunningly shot on a vintage 16mm camera using monochrome Kodak stock, **BAIT** (Mark Jenkin, 2018) is a timely and funny, yet poignant film that gets to the heart of a community facing up to unwelcome change.
- **MAURICE** (1987) is Merchant Ivory's adaptation of EM Forster's classic LGBTQ+ novel, starring Hugh Grant, and a precursor to the James Ivory-scripted **CALL ME BY YOUR NAME**.
- Hailed as Britain's first black feature film **PRESSURE** (Horace Ové, 1975) deals with the identity struggles that children of immigrants have to face.
- Robert Carlyle and Ray Winstone star in **FACE** (Antonia Bird, 1997) as members of a criminal gang that tears itself apart after a heist goes wrong, in Antonia Bird's stylish thriller.

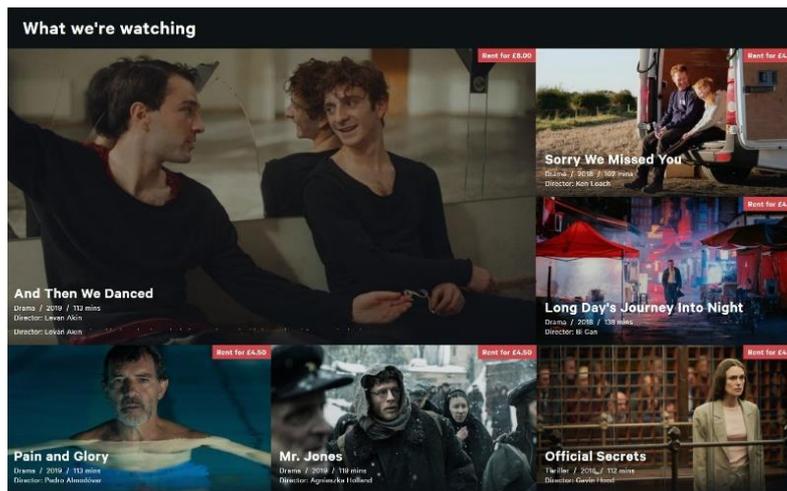
Places and people are the focus of the [DOCUMENTARIES](#) collection:

- Martin Scorsese reflects on American cinema in a series of three documentaries **A PERSONAL JOURNEY...** (1995), in which he studies the work of directors including F.W. Murnau, Jacques Tourneur, Ida Lupino, John Cassavetes and Stanley Kubrick.
- Greta Schiller's **BEFORE STONEWALL** (1984) documents the testimonies from those who dared to challenge the world and helped create the modern gay community.
- In **BUENA VISTA SOCIAL CLUB** (1999) director Wim Wenders showcases the talents of a dream team of veterans from Cuban music's golden age.
- **MAN ON WIRE** (2007) charts tightrope walker Philippe Petit's attempt to fulfil his audacious dream of walking between the Twin Towers. Archive footage and reconstructions skilfully evoke the drama and audacity of the plan.

## RENTALS

New and acclaimed films, are available to rent from £2.50 per title, with no subscription required. Rentals are available for 48 hours after the title is played for the first time.

Rentals of classic films are also curated by BFI experts into collections including: ALFRED HITCHCOCK, THE BIOPIC, WORKING CLASS HEROES, BLACK STAR, IT'S MONTY PYTHON, PUNK, SHAKESPEARE ON FILM, INDIA ON FILM and many more.



## NEW AND FORTHCOMING FILMS AVAILABLE TO RENT ON BFI PLAYER INCLUDE:

Rent new and acclaimed films, with no need for a subscription. Features start from just £2.50 with BFI Member discount available.

### **New releases out today (30 March)**

- Daniel Craig stars in **KNIVES OUT** (Rian Johnson, 2019) as a Kentucky Fried Poirot with all-star suspects – Chris Evans, Ana de Armas, Jamie Lee Curtis and Toni Collette among them – in this nimble and brilliant crime caper.
- Cynthia Erivo gives a show-stopping turn as the American revolutionary anti-slavery heroine Harriet Tubman in Kasi Lemmons' **HARRIET** (Kasi Lemmons, 2019).
- In **2040** (2019) award-winning director Damon Gameau explores what the future could look like by the year 2040 if we simply embraced the best solutions already available to us to improve our planet.

### **New releases from 6 April**

- **PINK WALL** (Tom Cullen, 2019) is an intense relationship study by British actor-turned-director Tom Cullen, from first sparks to the fading embers of a love affair.
- Liam Neeson and Lesley Manville star as a married couple grappling with terminal illness in the wrenching new domestic drama **ORDINARY LOVE** (Lisa Barros D'Sa, 2019).

### **New releases from 20 April**

- **A GUIDE TO SECOND DATE SEX** (Rachel Hiron, 2019) stars George MacKay and Alexandra Roach as Ryan and Laura, both have been totally destroyed by previous relationships. In the hope of getting it right this time, they go out on a second date having no idea on what they are supposed to do.

### **Three to catch up with:**

- **THE STREET** (Zed Nelson, 2019) is a portrait of a working class community on a rapidly changing London street as it faces the upheavals of gentrification, austerity and Brexit.
- **SCANDAL** (Michael Caton-Jones, 1989) is a fictionalised account of the 1963 'Profumo Affair' that rocked the government of British Prime Minister Harold Macmillan. Also available on BFI Dual Format Edition, released to coincide with the 30<sup>th</sup> anniversary of the film.
- **I AM (NOT) A MONSTER** (Nelly Ben Hayoun-Stéphanian, 2019) is a thought-provoking and playful documentary which takes you on a journey to find the origins of knowledge.

## **DETAILS OF SELECTED RENTAL COLLECTIONS:**

As part of his editorial takeover of Sight & Sound, Oscar-winning director of PARASITE Bong Joon Ho selected 20 emerging directors whose work he believes will be pivotal to the next 20 years. [BONG JOON HO'S DIRECTORS TO WATCH](#) is a complementary collection on BFI Player which groups together some of the key films including:

- **HAPPY HOUR** (Ryusuke Hamaguchi, 2015), in which a group of thirty-something women find their friendship tested by their differing attitudes to work, love and sex in Kobe, Japan.
- A troubled young sheep farmer falls for a hired hand in **GOD'S OWN COUNTRY** (2017), the stunning debut from Francis Lee.
- Alice Rohrwacher's **HAPPY AS LAZZARO** (2018) is a delightfully singular, time and genre-bending rumination on the fate of innocence when faced with corruption and greed.
- A young Irish convict enlists the help of an Aboriginal tracker in her quest for vengeance, in **THE NIGHTINGALE** (2018), a ferociously powerful revenge drama from Jennifer Kent (THE BABADOOK).
- Chloé Zhao's **THE RIDER** (2017) is a luminous and enthralling study of a young South Dakotan cowboy's struggle following a rodeo injury.

Last year, the BFI's UK-wide blockbuster season **MUSICALS! THE GREATEST SHOW ON EARTH** urged audiences to escape our troubled times by immersing themselves in the emotional, life-enhancing pleasures of the musical. BFI Player's [MUSICALS!](#) collection has never felt more relevant:

- Hollywood's troubled transition from silent to talking pictures at the end of the 1920s provided the inspiration for **SINGIN' IN THE RAIN** (Gene Kelly, Stanley Donen, 1951), arguably the greatest of movie musicals.
- Gene Kelly stars as a former GI turned artist, torn between two women in **AN AMERICAN IN PARIS** (Vincente Minnelli, 1951), an exhilarating ride through the Gershwin songbook.
- **BRIDE & PREJUDICE** (2004) is Gurinder Chadha's retelling of Jane Austen's classic romance *Pride and Prejudice*, and an all-round joy – adding colour and song to Austen's evergreen wit.
- A timid actress is forced to cover for the injured star and falls for the leading man, in Ken Russell's **THE BOY FRIEND** (1971), a thoroughly British variant on the MGM musical.
- Featuring an all-star, all-African-American cast, **CABIN IN THE SKY** (Vincente Minnelli, 1943) plays like a gospel reworking of *Faust* and *The Wizard of Oz*.
- **SOUTH PARK: BIGGER LONGER & UN CUT** (Trey Parker, 1999) is the outrageous spinoff from the series, which sees the kids inadvertently instigate a war between the US and Canada.
- Plus, many more including: **KISS ME KATE** (George Sidney, 1953), **CALAMITY JANE** (David Butler, 1953), **LITTLE SHOP OF HORRORS** (Frank Oz, 1986), **THE WIZARD OF OZ** (Victor Fleming, 1939), **LA LA LAND** (Damien Chazelle, 2016), **SING STREET** (John Carney, 2015) and **HEDWIG AND THE ANGRY INCH** (John Cameron Mitchell, 2001)

BFI Player's [FAMILY](#) collection features a selection for all the family, from the nostalgia of the Children's Film Foundation, to cult classics of the 80s and pioneering work from Aardman Animation:

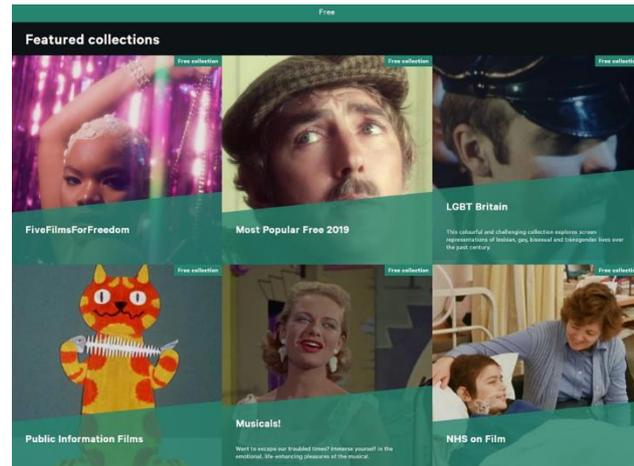
- A youth football team triumph against the odds in **CUP FEVER** (David Bracknell, 1965), a Children's Film Foundation classic with Bernard Cribbins and Susan George, and cameos by Manchester United legends Sir Matt Busby, Bobby Charlton, George Best and Denis Law.
- Ronnie Barker plays a dim-witted train robber up to no good in **RUNAWAY RAILWAY** (Jan Darnley-Smith, 1965) a steam-era comedy adventure for kids.
- Puny young Sammy gets a super-strength makeover when his lucky t-shirt is imbued with special powers, in **SAMMY'S SUPER T-SHIRT** (Jeremy Summers, 1978) a classic from the Children's Film Foundation.
- **FLIGHT OF THE NAVIGATOR** (Randal Kleiser, 1986) is family sci-fi at its best, following a boy's relationship with a talking spaceship that has filled his brain with intergalactic star charts.
- Tomm Moore's Oscar-nominated animation **SONG OF THE SEA** (2014) follows the magical journey of Ben and his sister Saoirse, the last Seal-child.

- The Moomins sample the delights of high society with a Riviera holiday, bringing mayhem with them, in **MOOMINS ON THE RIVIERA** (Xavier Picard, 2014).
- Always delightful and hilarious fun for all the family, **SHAUN THE SHEEP MOVIE** (Richard Starzak, 2014) ups the ingenuity stakes even higher than usual by sustaining its entire story without dialogue – the entire cast only communicating with grunts and noises – in a style reminiscent of Jacques Tati’s visual slapstick.
- Other Family titles available to rent on BFI Player include: **CHILD'S PLAY** (Margaret Thomson, 1952), **THE BOY WHO TURNED YELLOW** (Michael Powell, 1972), **SHORT CIRCUIT** (John Badham, 1986), **CHICKEN RUN** (Peter Lord, 2000), **EARLY MAN** (Nick Park, 2018) and more.

## **FREE**

Over 10,000 newly digitised archive films drawn from the BFI National Archive and the UK's Regional and National archive partners, are available to watch for free on BFI Player in a series of thematically curated collections. Also available are a series of fresh new shorts from new and emerging talent commissioned through an exciting partnership between the BFI and BBC Four / BBC Arts.

Collections include: LGBT BRITAIN, CYCLING ON FILM, THE HOME FRONT, NEVER MIND THE BALLOTS, RAILWAYS ON FILM and more.



## **DETAILS OF SELECTED FREE COLLECTIONS:**

A filmic love letter to our #NHSHeroes, the [NHS ON FILM](#) collection, takes the pulse of the nation with a unique collection of 70 rare films from the BFI National Archive and The National Archives. Film has historically played an important role in the running and promotion of the NHS since its inception, with direct benefits to the health and well-being of the public, literally helping to save lives through public health campaigns (full press release [online](#)):

- Throughout the post-war period film was used as a major recruiting aid for the NHS. As part of a wider national recruitment campaign to address the chronic shortage of nurses, publicly funded docu-drama feature film **LIFE IN HER HANDS** (1951) was made; it stars Kathleen Byron, of **BLACK NARCISSUS** fame, as a young widow considering nursing as a career.
- **MODERN DAY NIGHTINGALES** (1978), an episode of magazine series 'London Line' is aimed at attracting African students into the profession, describing aspects of modern nursing, focusing on advanced medical technology and intensive care treatment at Guy's Hospital.
- **NHS ON FILM** also includes examples of training initiatives for nurses, doctors and health professionals at the cutting edge of health policy, many of which were never designed to be viewed by the general public or indeed patients, such as pioneering director Margaret Thomson's treatment of mental illness in **UNDERSTANDING AGGRESSION** (1955).

Stop! Look! Listen! For decades [PUBLIC INFORMATION FILMS](#) have been educating, persuading and above all warning us of hidden dangers (full press release [online](#)):

- **MORECAMBE AND WISE - BE WISE DON'T DRINK AND DRIVE** (1963) is 47 seconds of pure comedy genius; only recently rediscovered, it is one of the earliest drink-drive campaign films, and hasn't be seen by the public for over 50 years.
- Is **NEVER GO WITH STRANGERS** (1971) the scariest public information film ever? This hard-hitting warning against 'stranger danger' was considered too distressing to be shown on TV.
- The man in the moon learns about hygiene in **PETER AND THE MOON MAN** (1929), a public information short promoting the benefits of all-electric mod cons from the Health and Cleanliness Council.
- Enter a distinctly British bureaucracy as the post-war Civil Service learns to be civil on the telephone in the aptly named **HOW TO USE THE TELEPHONE** (1948).
- More titles in the collection include: **A BOY GOES CYCLING** (1963), **CADWCH GYMRU'N DACLUS KEEP WALES TIDY** (1970), **HELP SCOTLAND'S HARVEST** (1944), **A-TISH-OO** (1941) and more.

The BFI National Archive is home to one of the world's largest screen advertising collections with over 100,000 cinema and TV adverts to draw upon. [COMMERCIAL BREAK: BRITISH ADVERTISING ON SCREEN](#) features over 300 adverts that trace the history, overarching themes and development of the art of British screen advertising (full press release [online](#)) and includes:

- Dick Clement (PORRIDGE) directs Peter Cook and Dudley Moore as alter egos Pete and Dud in **GUINNESS: PLINTHS** (1976) in this rumination on the beautiful game.
- Ridley Scott directed **HOVIS: BOY ON THE BIKE** (1974) was voted one of Britain's best-loved adverts ever. Freewheeling down the cobbles of Gold Hill in Shaftesbury, Dorset, our hero rides into the sunset in what is one of the most iconic moments in TV advertising history.
- A gentleman cyclist learns the error of his ways in one of the earliest surviving British film advertisements in **RUDGE-WHITWORTH – BRITAIN'S BEST BICYCLE** (1902).
- England's 1966 hat-trick hero doesn't sweat the small stuff – or at all, according to **TARGET – GEOFF HURST** a deodorant commercial from 1968.
- Further work from Hugh Hudson and Tony Scott, as well as more classics in the collection include: **FIAT STRADA: FIGARO** (1979), **SAAB: NEW DELIVERY** (1985), **CADBURY'S CHOCOLATE THE FACTORY IN A GARDEN** (1931) and many more.

Celebrating side-splitting film and TV, from slapstick legends to today's anarchic voices in our [COMEDY GENIUS](#) collection:

- Mischievous sisters Tilly and Sally borrow a fire engine and take it for a joy ride in the spirited come **TILLY AND THE FIRE ENGINES** (1911).
- Join John Cleese and the cast of Monty Python and the Holy Grail on location in Scotland in **SOMETHING COMPLETELY DIFFERENT** (1974). This Spanish-language location report was produced by the Central Office of Information as part of a long-running weekly news cinemagazine for overseas audiences.
- Everyone's cad of choice, Terry-Thomas talks about his return to cabaret at the Princess Theatre in Torquay after 14 years away in **TERRY-THOMAS RETURNS TO THE STAGE** (1972).
- The immortal Leonard Rossiter makes flatulence a fine art in **LE PETOMANE** (1979), a short, poignant comedy-drama from HANCOCK'S HALF HOUR writers Galton and Simpson.
- Half the Monty Python team – John Cleese, Terry Jones and Michael Palin – perform some splendidly silly sketches in **IS THIS A RECORD?** (1973), an entertaining, affectionate and energetic comedy celebration of the Guinness Book of Records.

## **BRITAIN ON FILM**

Britain has a deep and rich history of life captured on film. Much of it has not been seen in generations. The BFI's hugely successful **Britain on Film** project, digitised and geo-tagged over 10,000 archive films across the last 120 years, taken from the collections of the BFI National Archive and regional and national archive partners, spanning the length and breadth of the UK. The interactive [Britain on Film](#) map allows you to explore a map of the UK and see archive films from your local area.

Celebrating the UK's rich and diverse history of community, people and place you can navigate the films through a series of themed collections including (for press releases about all the collections below, please visit the [BFI website](#)):

**Black Britain on Film**

**Disabled Britain on Film**

**Jewish Britain on Film**

**South East Asian Britain on Film**

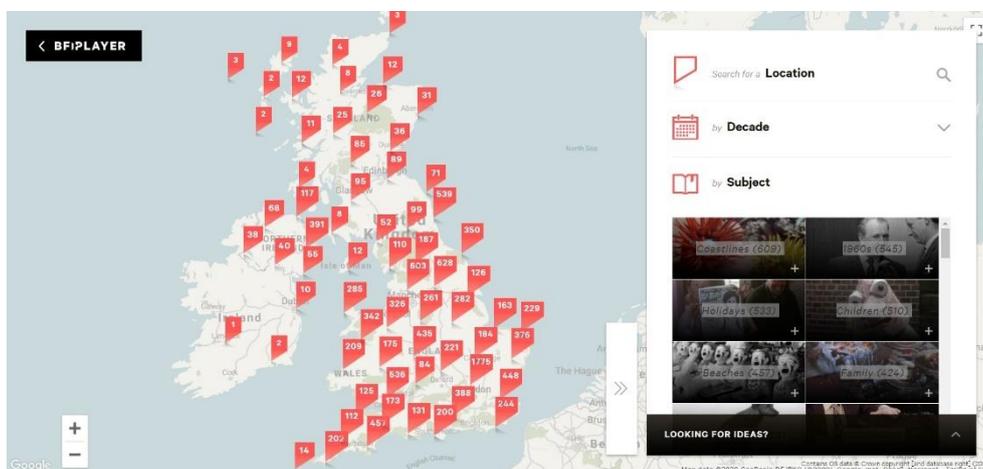
**Chinese Britain on Film**

**Animated Britain on Film**

**Football on Film**

Since its launch in 2015, Britain on Film has amassed over 75 million video views with 78% reach outside London/South East England, making it a truly national success.

The BFI Britain on Film project has been made possible by funding from the National Lottery and the additional support of the Esmée Fairbairn Foundation.



## **CELEBRATING NEW AND EMERGING SHORT FILMMAKERS**

A collaborative partnership between the BFI, BBC Four and BBC Arts to commission and produce new work from up-and-coming filmmaker talent is represented by numerous free collections on BFI Player, including:

- **LISTEN TO BRITAIN – 2017** – celebrating 75 years since Humphrey Jennings and Stewart McAllister’s original film, LISTEN TO BRITAIN (1942), a poetic collage of British life at work, at war and at peace. Taking inspiration from the original film, twelve filmmakers created a compelling collection of short films that take the original idea in new and exciting directions to present their diverse and unique perspectives on modern Britain. Through animation, montage, poetry, archive and specially shot footage, these up-and-coming filmmakers ask us to think about Britain today, and give voice to those we might otherwise fail to hear.
- **ANIMATION 2018** – part of a BFI yearlong celebration of British animation, 13 of the most exciting and original filmmakers working in animation, from across the UK were commissioned to make a short film that celebrates the medium of animation in all its breadth. Encompassing a number of different approaches, using styles and techniques ranging from hand-drawn images to live-action puppetry, stop motion, CG, 2D and 3D, the resulting films cover a diverse range of genres from science-fiction to documentary.
- **BORN DIGITAL: FIRST CUTS** – eleven innovative short films about the digital experience were commissioned to mark the 30th anniversary of the World Wide Web in 2019. Offering new and emerging filmmakers the opportunity to present their distinct and compelling viewpoints on what it means to be ‘born digital’, these films tackle a range of topics relating to the connected world, including AI, data, privacy, isolation, community, love and more.

– ENDS –

## **Notes to Editors**

### **STILLS AND MOVING IMAGE ASSETS**

A selection of stills for the purpose of promoting BFI Player, and the titles available on the service, are available to download here:

[https://www.dropbox.com/sh/g8sa2vr6ioca3jh/AAAMnzyJnsv0VK\\_JGTx7MS0ya?dl=0](https://www.dropbox.com/sh/g8sa2vr6ioca3jh/AAAMnzyJnsv0VK_JGTx7MS0ya?dl=0)

Moving images assets for archive films only are available on an ad hoc basis, and are rights dependent. Please make any request for archive clips to Sarah Bemand in the BFI press office.

### **PRESS ACCESS TO BFI PLAYER**

For press wishing to gain access to BFI Player for the purpose of editorial coverage (both in terms of the subscription service, and to one-off rental titles), please make your requests to Jill Reading and Dilly Dunk in the BFI press office.

### **BFI PRESS OFFICE CONTACTS**

#### **New releases, rentals, general enquiries, interview requests:**

**Jill Reading – Press Officer, BFI Cultural Programme** [Jill.Reading@bfi.org.uk](mailto:Jill.Reading@bfi.org.uk) | 020 7957 4759 / 07795 677333

#### **Free collections, Britain on Film, archive clips, BFI National Archive curator interview requests:**

**Sarah Bemand – Press Officer, BFI Cultural Programme** [Sarah.Bemand@bfi.org.uk](mailto:Sarah.Bemand@bfi.org.uk) | 020 7957 8940 / 07752 370745

#### **Subscription service enquiries:**

**Liz Parkinson – PR Manager, BFI Cultural Programme** [Liz.Parkinson@bfi.org.uk](mailto:Liz.Parkinson@bfi.org.uk) | 020 7957 8918 / 07810 378203

#### **Press access, images, rental collections**

**Dilly Dunk – Junior Press Officer, BFI Cultural Programme** [Elizabeth.Dunk@bfi.org.uk](mailto:Elizabeth.Dunk@bfi.org.uk) | 020 7957 8986 / 07901 331811

#### **Corporate press enquiries:**

**Judy Wells – Director, Press and PR, BFI** [Judy.Wells@bfi.org.uk](mailto:Judy.Wells@bfi.org.uk) | 020 7957 8919 / 07984 180501

### **About the BFI**

The BFI is the UK's lead organisation for film, television and the moving image. It is a cultural charity that:

- Curates and presents the greatest international public programme of World Cinema for audiences; in cinemas, at festivals and online
- Cares for the BFI National Archive – the most significant film and television archive in the world
- Actively seeks out and supports the next generation of filmmakers
- Works with Government and industry to make the UK the most creatively exciting and prosperous place to make film internationally

Founded in 1933, the BFI is a registered charity governed by Royal Charter. The BFI Board of Governors is chaired by Josh Berger CBE.