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.

Film Forever is our strategic plan for 2012–2017, which covers all BFI activity, and focuses on three priority areas:

– Expanding education and learning and boosting audience choice;
– Supporting the future success of British film;
– Unlocking our film and television heritage.

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.
CONTENTS

CHAIR & CHIEF EXECUTIVE’S REPORT
PAGE 4

EXPANDING EDUCATION AND BOOSTING AUDIENCE CHOICE
PAGE 6

NURTURING YOUNG TALENT AND SKILLS
PAGE 10

GROWING AUDIENCES & CHOICE UK WIDE
PAGE 12

BFI DIGITAL
PAGE 14

THE BFI CULTURAL PROGRAMME
PAGE 16

CINEMAS & EVENTS
PAGE 18

ENGAGING WITH THE CONTEMPORARY
PAGE 20

BFI LONDON FILM FESTIVAL
IN PARTNERSHIP WITH AMERICAN EXPRESS®
PAGE 22

BFI FLARE: LONDON LGBT FILM FESTIVAL
PAGE 24

UK WIDE ACTIVITIES
PAGE 26

SUPPORTING THE FUTURE SUCCESS OF BRITISH FILM
PAGE 34

DIVERSITY
PAGE 32

SUPPORTING FUTURE FILMMAKING
PAGE 34

ON THE INTERNATIONAL STAGE
PAGE 38

UNLOCKING OUR FILM HERITAGE FOR EVERYONE TO ENJOY
PAGE 42

DIGITISATION
PAGE 44

KEY BFI RESTORATIONS & REMASTERED FILMS
PAGE 46

PUBLIC POLICY, LEADERSHIP & ADVOCACY
PAGE 48

FUNDRAISING & PHILANTHROPY
PAGE 50

BFI INCOME & EXPENDITURE
PAGE 54
Meanwhile, our education partner, Into Film, celebrated at reaching over 9,000 schools with active film clubs. A particular note of gratitude should be made here for the 9,000 teacher volunteers leading these great initiatives.

Our partners across the Film Audience Network – nine leading not-for-profit film theatres around the UK working with their network of over 4,000 venues across all 24 countries and forces with the BFI to bring an astonishing range of dynamic opportunities for audiences to engage with film. These included sell-out screenings in our LOVE blockbuster season, ranging from Wembley to a packed house at Paisley Abbey. A Matter of Life and Death at Norton Aeronotomé, to the Nottingham Games Festival's experience of aeronautical storytelling in games.

Our pledge to digitise and make available 10,000 titles from the BFI National Archive and significant regional archives connected with audiences with a level of exuberant enthusiasm that even the most optimistic could only have dreamed of. In the first nine months following the launch of the first 3,000 titles on Britain on Film we’ve had over 8 million views across all channels including online. Having established the size of the public appetite to see and enjoy British cinema, we’re excited about the next installment, ‘Rural Britain’, to be launched next year.

The Film Academy, which operates in every corner of the UK seeking out the brightest people aged 16-21 who think of themselves as a career in the industry, was financially supported for a third year by the Department for Education. The initiative, with its focus on creating opportunity where it might not exist otherwise and finding and backing distinctive British voices, is demonstrably working. Alumni from the first year are already finding their way into the industry, while others are undertaking further film education, some few who have been selected for places at the National Film & Television School. For emerging filmmakers, BFI NETWORK partners with Creative England, Creative Scotland, Northern Ireland Screen, and partners in Asia and Japan. We are also seeing an upsurge in initiatives to support talented individuals in furthering their careers and projects.

Alongside our mission to find and support future filmmakers, it is a privilege to support those already working in the industry and making their way successfully in the industry. Many BFI-backed films such as Brooklyn, High Rise, and the latter, another of our achievements in critical success with RATAF and Oscar® nominations and proved popular with audiences internationally.

With a firm look to the future, the BFI made a major commitment to diversity and inclusion by introducing the Diversity Standards for all those seeking funding from us. The scheme has received recognition from Government and is being adopted worldwide, including online. Having established the size of the public appetite to see and enjoy British cinema, we’re excited about the next installment, ‘Rural Britain’, to be launched next year.

The Film Academy, which operates in every corner of the UK seeking out the brightest people aged 16-21 who think of themselves as a career in the industry, was financially supported for a third year by the Department for Education. The initiative, with its focus on creating opportunity where it might not exist otherwise and finding and backing distinctive British voices, is demonstrably working. Alumni from the first year are already finding their way into the industry, while others are undertaking further film education, some few who have been selected for places at the National Film & Television School. For emerging filmmakers, BFI NETWORK partners with Creative England, Creative Scotland, Northern Ireland Screen, and partners in Asia and Japan. We are also seeing an upsurge in initiatives to support talented individuals in furthering their careers and projects.

As we approach the end of Film Forever, our five–year strategy for film 2012-17, we have begun the process of developing our direction for the next five years. During the first three months of 2016 we have been evaluating and reviewing learnings from Film Forever, taking early conclusions from these initial discussions that the strategic priorities captured in Film Forever remain with the right questions and that we should build on them going forward. However, there is recognition that times have changed since the publication of Film Forever and there are new challenges and opportunities for our screen industries and culture. A number of key themes have emerged and we look forward to consulting further with the industry and publicly during the summer of 2016, ready to launch the new strategy in the autumn.

Finally after eight years our Chair, Greg Dyke, came to the end of his second term in February 2016. Greg has had a profound influence upon modern television and popular culture and he has made a massive impact on so many other sectors from film to journalism and sport. His contribution to the BFI cannot be overstated. In challenging times he has provided inspirational leadership and organisation. His ambition and passion for the BFI, National Archive, improving diversity, educational opportunities and our digital capabilities, together with his determination to make the BFI UK wide has been transformative. We were delighted to bestow a Fellowship on him for his sixty years in recent years, and his commitment to television and film. Greg leaves a significant legacy, one that we, the Board and the wider organisation are proud to build on.

As we move into the next era, we are delighted to welcome to the Chair, Josh Berger. Josh has been on the BFI Board for the last five years, and so brings a winning combination of wider industry knowledge and an experienced understanding of the industry and BFI’s proven energy and commitment we will be able to sustain the momentum established under Greg’s great leadership to the Board and organisation. His ambition and passion for the BFI, National Archive, improving diversity, educational opportunities and our digital capabilities, together with his determination to make the BFI UK wide has been transformative. We were delighted to bestow a Fellowship on him for his sixty years in recent years, and his commitment to television and film. Greg leaves a significant legacy, one that we, the Board and the wider organisation are proud to build on.
THE BFI 5–19 EDUCATION OFFER

INTO FILM

We recognise that the future of British film depends on inspiring future filmmakers and adventurous film-watchers. For us that starts with engaging young people from the age of five years old, right through to when they leave school and beyond. We partner with Into Film which has one of the largest school based networks for cultural education, with over 9,000 active film clubs across the UK. As well as watching films, film club members are encouraged to discuss and review what they see. Into Film also delivered training and CPD to over 6,000 club leaders and teachers face to face, and to a further 2,852 online.

Film clubs provide a safe space for young people to grow, flourish and gain confidence. In a study, 81% of club leaders confirm that using film has improved young people’s imagination and creativity, while 78% say it has improved their speaking and listening skills, and overall enjoyment of learning. Watching a wide array of film in a regular, communal setting inspires in young people a love of cinema and a desire and enthusiasm to discover more, including how to make film.

AT BFI SOUTHBANK

The BFI Future Film Festival is programmed by young people for young people and offers under 25 year olds a unique opportunity to submit films (this year we had a record 1,420 entries), attend talks, masterclasses and networking events. Highlights this year included keynotes by Sarah Gavron and Faye Ward (director and producer of Suffragette) and by film-makers Jenn McRur and Desiree Akhavan, plus screenings of Dear White People, Room, and A Syrian Love Story. A new addition this year saw opportunities for 60 young volunteers to get hands-on experience in producing a film festival. The Future Film Festival awards are supported by The Chapman Charitable Trust and The London School of English/London School Trust. The BFI Raw Awards, an additional £5,000 prize available for BFI Future Film Festival winners, are kindly supported by the concept founder Charles Morgan.

The African Odysseys programme which introduces black diaspora communities to cinema through monthly screenings and talks this year featured a two-week practical film course for emerging black film-makers led by African-American actor and director Tim Reid. The programme also included a retrospective of the work of Haitian born director Raoul Peck, celebrations of the work of black artists Aubrey Williams and Eve Wright, and the gala premiere of Looking for Love, by Menelik Shabbaz.
EDUCATION LEADERSHIP & ADVOCACY

The BFI is a leader in research, development, and innovation in learning with film. We were pleased to play an active role in the overhaul of the GCSE and A level qualifications in Film Studies and Media Studies, ensuring they remain relevant to the curriculum of the future. In November we published Screening Languages, a report detailing two years of work funded by the London Mayor’s Office into film-centred language teaching. Following the publication of Screening Literacy in 2013 (the first Europe-wide survey of film education), this year the BFI led a panel of education experts from 18 countries and published A Framework for Film Education to guide and support film educators all over Europe, written by film education experts from 18 European countries. The BFI has taken the chair of a new European working group on film education, drawn from the European Film Association Directors (EFADs).

The BFI was a partner in two major projects which received funding from the AHRC (Arts & Humanities Research Council): ‘Fifty Years of British Music Video’ (with the University of the Arts, University of Portsmouth and British Library) and ‘Transformation and Tradition in Sixties British Cinema’ (with the University of East Anglia and the University of York). Both projects have utilised our archival and library collections and the research will contribute to our cultural programme.

EDUCATION ONLINE

The BFI, working with Into Film, produced a free 12 hour ‘MOOC’ (Massive Open Online Course) with the FutureLearn platform to explore Improving Literacy through Film. Students were able to understand how to ‘read’ film, use it for critical analysis, improve story writing using film, and utilise simple filmmaking techniques to enhance learning attainment.

The BFI also partnered with the education teams at the British Museum, the V&A, the RSC and Into Film on a new innovative platform developed by TES for teachers across the globe: Teaching Shakespeare. So far we have provided 20 new resources around Shakespeare on screen, including ten full-length films such as The Tempest (1908) and England’s Shakespeare (1939).

We are also a key partner in the British Council led Shakespeare Lives project, working closely with BBC Arts Online to offer a range of content, from archive materials to specially commissioned short films around Shakespeare and cinema.

The BFI, working with Into Film, produced a free 12 hour MOOC (Massive Open Online Course) with the FutureLearn platform to explore Improving Literacy through Film. Students were able to understand how to ‘read’ film, use it for critical analysis, improve story writing using film, and utilise simple filmmaking techniques to enhance learning attainment.

The BFI also partnered with the education teams at the British Museum, the V&A, the RSC and Into Film on a new innovative platform developed by TES for teachers across the globe: Teaching Shakespeare. So far we have provided 20 new resources around Shakespeare on screen, including ten full-length films such as The Tempest (1908) and England’s Shakespeare (1939).

We are also a key partner in the British Council led Shakespeare Lives project, working closely with BBC Arts Online to offer a range of content, from archive materials to specially commissioned short films around Shakespeare and cinema.
NU Trning Young Talent and Skills

BFI Film Academy – Working to Change the Face of the Film Industry

Backed with funding from the Department for Education, the BFI Film Academy is now in its fourth year of providing UK-wide opportunities and training for talented and committed young people aged 16–19, from all backgrounds, to develop new skills and help set them on course to build a career within the film industry. Led by industry experts, BFI Film Academy courses cover every area of the industry, enabling young people to develop the commercial and cultural knowledge and skills to make those first steps. Our aim is to find and give opportunities to film talent wherever it is in the UK, plus bursaries are available to those needing additional support.

This year some 810 young people participated across 47 regional courses, while six week-long specialist residential courses saw 185 students take part in masterclasses delivered by industry professionals and practical skills training on Screenwriting, Craft Skills, Documentary, Visual Effects, Programming and Animation. A two week Craft Skills residential at the National Film and Television School saw 66 of the most talented and committed students receive expert tuition to learn craft specialisms, such as cinematography and sound.

Of this year’s intake of Academy students, 30% were BAME; 49% women; 10% disabled and 16% received free school meals, demonstrating we are reaching a diverse mix of young people which bodes well for the future.

And for the first time this year an additional Film Academy residential was funded by O2’s GoThinkBig, working with the BFI London Film Festival and its celebrations of Suffragette. This residential was for 18 to 24 year olds and was delivered around the theme of ‘The Time Is Now’, over one week during the festival. Three short films were made by the 24 young filmmakers, six of whom were alumni of the Film Academy.

There are now almost 3,500 alumni in the BFI Film Academy network. Those from the inaugural Film Academy in 2012 are now in their early twenties and already many have put down strong foundations for successful careers in the industry.

Our aim is to find film talent wherever it is in the UK

Creative Skillset

The skills of the UK film industry and creative sector as a whole are the envy of the world and give the UK a major competitive advantage internationally. Government has set out its vision for growing the UK’s economy by focusing on productivity gains and prioritising skills as a key driver for productivity.

We are working with Creative Skillset to maintain the strength of our creative workforce, looking ahead to anticipate what new skills are going to be needed in the future, as well as encouraging new and fresh talent into the sector.

We provide National Lottery funding to support Creative Skillset to deliver its Film Skills Strategy. A key objective is to achieve a more diverse workforce that better reflects our society.

Initiatives have included a leadership development course for women in exhibition, development for emerging BAME leaders, talent development for diverse filmmakers and craft and technical development aimed at encouraging aspiring filmmakers from right across the UK.

A one-off Capital Fund award has ensured the National Film and Television School completes its Digital Village.

Our aim is to findfilm talent wherever it is in the UK
As part of our aim to broaden audience choice and provide opportunities to engage in cinema right across the UK, we provide £1.4 million each year in Lottery funding to support bold, culturally ambitious initiatives that present films to audiences in a fresh and original way. During the year we made awards to 16 projects with over 80% of the funding going to organisations outside London.

Among the projects supported were a tour of British female directors and producers showcasing their work, a series of archive film events built around Britain on Film, a tour of films made by and for people with learning disabilities, and a tour of classic Polish Cinema, curated by Martin Scorsese.

**BFI Neighbourhood Cinema**

BFI Neighbourhood Cinema brings film to communities that have a limited provision of cinema locally showing British independent and specialised film. Using Lottery funding we help existing community cinemas buy new or upgraded equipment to improve their facilities and the breadth of programme. We also fund new and existing touring cinemas that focus on providing a cinema experience to the most remote or underserved communities.

During the year we made 100 awards across both schemes to 129 existing venues and 49 new venues. An evaluation of the first year of the fund shows that BFI Neighbourhood Cinemas generated 65,000 admissions across the UK.

**Film Festival Fund**

Film festivals are an engaging and popular way for people to watch films they might not normally get to see, such as specialised and independent British films. We support two categories of festivals – the large events that are international in scope such as the Edinburgh International Film Festival, Glasgow Film Festival or Sheffield DocFest – and smaller, local or specialised festivals that help bring audiences a diversity of programming that wouldn’t be available otherwise.

This year we provided Lottery funding to support 42 festivals across the UK, a number in partnership with Northern Ireland Screen, Film Cymru Wales and Creative Scotland. The programming has been diverse, ranging from horror, silent film, comedy, slapstick and animation, to music documentaries, short films, the cross over between art and film, the culture and history of Afghanistan, Africa and its diaspora, Asia, Romani people, LGBT, and films made by and for the deaf community and people with learning disabilities.

**GROWING AUDIENCES & CHOICE UK-WIDE**

**BFI Film Audience Network (FAN)**

We want everyone in the UK to have the widest possible choice and access to film and we work in partnership with a wide range of film organisations and experts to help us do this – the BFI Film Audience Network (FAN).

The network comprises nine Film Hub Lead Organisations (FHLOs) plus the Independent Cinema Office (ICO), Cinema for All and Inao Film who act as UK wide strategic partners. Each Hub has members made up of film exhibitors, film festivals, archives and other organisations that seek to boost audience engagement in a wider range of film and across this network there are now over 1,000 members.

Throughout the year the FAN has enabled us to reach existing and new audiences across the UK with an ambitious programme of films, including many around common themes such as The Time is Now, a four month season of films exploring and celebrating women’s role in affecting change which was timed to coincide with the UK wide release of Suffragette, the BFI led blockbuster season on LOVE which saw nearly 700 themed screenings across over 70 locations, from metropolitan multiplexes and mainland independent cinemas through to remote film clubs, village halls and other rural community venues, and a partnership with the BFI on Britain on Film project showcasing archive footage of people and places from across the nation.

As well as boosting audience choice, the FAN contributes to developing skills, expertise and knowledge across the independent exhibition sector such as through REACH, a workshop driven strategic audience development course and the Technical Ambassadors scheme, which provides technical training and practical support.

Left to right: Movies on the Meadows Cambridge, the launch event of the Cambridge Film Festival, 2015. Herne Hill Free Film Festival, 2015.
Overall traffic to our websites grew 41% year on year to 19.2 million visits and on our YouTube channel we received 3.9 million views, a growth of 56% on 2014.

For the second year running, BFI Flare partnered with the British Council on the fiveFilms4Freedom, the world’s first global, online LGBT Film Festival. It brings people from across the globe together to watch online and for free over a 24 hour period five short films from the BFI Flare programme that reflect the diverse range of experiences of LGBT culture. This year’s event went viral on social media with 140 million people globally engaging, tweeting and posting their support. There were over 1.5 million views of the films in 179 countries, including Russia, Saudi Arabia, UAE, Iraq, Rwanda, Equatorial Guinea and the Maldives.

The online content produced to support our cultural programme proved popular and encouraged people to engage in new ways. To support the LOVE blockbuster season we ran an online poll to discover the UK’s favourite screen couple and it received 12,000 votes, while our interactive quiz feature ‘Are You A Replicant?’ sat alongside a BFI re-release of the sci-fi classic Blade Runner and was viewed over a quarter of a million times.

BFI PLAYER STRONG GROWTH

The BFI Player’s second full year has seen strong growth as it becomes more established. Year-on-year the number of video plays increased from 100,000 to two million, while the number of users more than trebled to 2.6 million. Much of this growth was driven by an enthusiastic audience flocking to view the Britain on Film collection, which was launched in the summer and presents 4,700 (and growing) newly-digitised films charting the people, the places and the stories of Britain over the past 120 years for everyone to see online for free. During the year there were almost 1.5 million views of the new material on the BFI Player alone, giving viewers a unique insight into British culture, life and identity.

The popularity of the Britain on Film collection has grown exponentially through social sharing which has driven people to watch the films on other digital platforms such as YouTube and Facebook, totalling over 4.3 million views since its launch in July 2015. Another highlight of the year was the launch of our subscription service, BFI Player+, where for a single monthly fee people can watch from over 300 classic and critically-acclaimed titles, with a weekly recommendation from the film critic Mark Kermode. The take up has exceeded our expectations in terms of both revenue and subscribers who are attracted to the hand-crafted curation of titles.

During the year we launched a Samsung smart TV version of the service. We also rolled out our first international collaboration, with Chinese subscription VOD (Video On Demand) platform iQIYI. BFI programmers have hand-picked a collection of stand-out British independent films and world cinema from the BFI London Film Festival to make available to iQIYI’s ten million paid subscribers across China. The service launched with 20 titles and more are being added as the collection continues to develop.

BFI DIGITAL PLATFORMS

Digitised films in the UFH Britain on Film collection
LOVE

The BFI blockbuster season for 2015 was LOVE. Films to Fall in Love With, Films to Break Your Heart, presented with the generous support of headline sponsor Plusnet. The programme aimed to bring the love and passion of screen romantic love, love gone wrong and the romantic comedy as core to the evolution of screen arts. Women, as both authors (in the wider sense) and audiences were central to the project, carrying forward the momentum generated by the BFI London Film Festival which made provocations around female agency and representation. The LOVE programme re-appraised the romcom as a critically neglected genre, and featured a wide range of contributors - many of whom, from Jean-Pierre Jeunet to Mike Newell – were involved with the season. British talent from Jane Austen to the Working Title comedies of Richard Curtis, and screenwriter ‘Bus Morris to actresses Claire Grogan and Gugu Mbatha-Raw, were at the forefront, with Hugh Grant awarded a BFI Fellowship in recognition of his fantastic contribution to acting.

Perhaps the most impactful moment during the season was when we revealed the first identified inter-racial on-screen kiss – in You in Your Small Corner (1942), held in the BFI National Archive – which carved through the news media and gained global traction online. This story, alongside the guest visit of the UK film director Gina Prince-Bhughtwood – director of Love and Basketball and Beyond the Lights – and a hugely successful sell-out twentieth anniversary celebration of the Bollywood classic Dilwale Dulhania Le Jayenge (DDLJ), engaged a range of black and Asian audiences new to the BFI. In the ‘Greatest on-screen lovers’ poll, OCUL’s Raj and Simran, played by Indian stars Shah Rukh Khan and Kajol, was voted top by a global audience that went beyond South Asian countries to include China, Russia, Sudan, Ecuador, Indonesia and Iraq. We had much that appealed to young audiences: costume drama was brought to life with a Study Day and a celebration of Jane Austen with costumed Regency dance workshops (in partnership with Nonsuch Dance Company); a Clueless-inspired dress-up party night at BFI Southbank; working with Bechdel Test Fest, the Feminists’ Guide to Love events were some of the most rewarding of the season, with immersive screening experiences presented by Bristol Watershed’s Out of the Rubble -inspired dress-up party night at BFI Southbank; working with Bechdel Test Fest, the Feminists’ Guide to Love events were some of the most rewarding of the season, with immersive screening experiences presented by Bristol Watershed’s Out of the Rubble (shown on Channel 4 in February) used archive to inspire a range of filmmaking possibilities. Penny Woolcock’s revelatory 17-minute short film Out of the Bubble (shown on Channel 4 in February) used archive to explore housing and British urban life.

As well as being able to watch the films online, a further five million watched Britain on Film titles on outdoor screens at shopping centres and in major UK railway stations across the country, as well as on viewing pods in Caffe Nero and in Fopp stores. The collection is also a source of inspiration for filmmakers. Penny Woolcock’s revelatory 17-minute short film Out of the Bubble (shown on Channel 4 in February) used archive to explore housing and British urban life.
Throughout the year BFI Southbank offered a richly varied and highly accessible survey of British and international film and television with a vibrant programme of live events, talks and discussions. There were comprehensive tributes to Orson Welles and Jean-Luc Godard alongside seasons devoted to the Hollywood noir classics of Robert Siodmak; the films of Marilyn Monroe; a season of restorations of Masterpieces of Polish Cinema, presented in association with Martin Scorsese, The Film Foundation and Kinoteka Polska, a look at the pioneering cinema of D.W. Griffith; a revival of the films of Andrei Tarkovsky; and tributes to such important and influential figures in television as producer Verity Lambert, Noel Coward and to the great writer, Dennis Potter.

BFI Southbank is unique in its presentation of the unfamiliar, the rarities and the obscurities, alongside well-known classics. A centrepiece to London on Film was a revival of the iconic The Long Good Friday, which with other landmark titles Frenzy, Pressure and Beautiful Thing, shared the programme with a little-known oddity Britannia of Billingsgate and a number of home-movies. Welcomed to the stage to present their work were Waris Hussein, Mark Lester, Sheila Steafel, Alan Parker, Sparrows Can’t Sing star Barbara Windsor, Leslie Caron with The L-Shaped Room, and Peter Medak to introduce The Krays with Gary and Martin Kemp.

Our regular onstage live music and film strands provide the programme with innovative risk taking and performative experiences, continuing to build new audiences for the BFI and drive membership. BFI Sonic Cinema presented two events with bands Public Service Broadcasting and Saint Etienne delighting sold out houses with their unique blends of archive film and live music. BUG: The Evolution of Music Video, hosted by comedian Adam Buxton, reached its landmark 50th edition this year and fittingly curated a special David Bowie BUG. We launched our Shakespeare on Film project with the world premiere of Play On! Shakespeare in Silent Film, a new creative archive film comprised of BFI restored Shakespeare silents brought to life with a live score from the Shakespeare’s Globe players.
A key part of the cultural programme at BFI Southbank are previews of first run releases and showcases of the work of contemporary British and international filmmakers. One of Africa’s greatest filmmakers, Abderrahmane Sissako, was celebrated with a run of *Timbuktu* and a small retrospective of some of his earlier features, while Haitian director Raoul Peck appeared on stage to talk about his work. Other notable filmmakers interviewed on stage included Amma Asante, Carol Morley, John Waters, David Puttnam and Alan Parker – who brought an exhibition of his original cartoons into the venue, to mark the donation of his films and personal papers into the BFI National Archive – and Christopher Nolan, who helped draw attention to the BFI’s ongoing commitment to film in the digital era with a hot ticket discussion on the merits of the physical medium during the BFI London Film Festival.
The 59th BFI London Film Festival in partnership with American Express® presented 423 fiction and documentary features, and live action and animated shorts from 72 countries, with nearly 800 international and British filmmakers (from global stars to new talent) presenting work across 16 London cinemas and 45 regional cinemas, including live cinecasts of Opening Night film Suffragette and Closing Night film Steve Jobs (ie, with total) audiences of 164,000. We also welcomed more than 1,100 accredited delegates for dedicated industry screenings.

In the 2015 edition of the festival we created a high profile and very timely debate about gender equality and diversity in film, declaring it ‘the year of the strong woman’. Having opened with the European premiere of Suffragette — director, producers and predominant cast all women — a major highlight was then a Global Symposium on Gender in Media, hosted by the BFI in partnership with the Geena Davis Institute on Gender in Media, and with Women in Film and Television (WFTV) at which Davis gave a brilliant keynote address.

At the festival’s Awards ceremony three of the four LFF competition awards were won by films directed by women — Cheuiker by Athina Rachel Tsangari (Best Film), Sheryb by Jennifer Peedom (The Grierson Award for Best Documentary); and An Old Dog’s Diary by Shai Heredia and Shumona Goel (Best Short Film Award). The Sutherland Award for Best First Feature was presented to Robert Eggers for The Witch, and the Board of Governors presented the BFI Fellowship to Academy Award®-winning actress Cate Blanchett.

Other highlights this year were the new LFF Connects series of thought-provoking talks exploring the future of film and how film engages with other creative industries which featured discussions with Christopher Nolan and Tacita Dean (Film), Guy Maddin (Art), Louis Theroux with Simon Chinn (TV), Chris Milk (Creative Technologies), Alistair Hope (Games) and Laurie Anderson with Brian Eno (Performance/Music). While shining a light on the future of filmmaking, the Festival continued its commitment to the preservation and restoration work of film archives with 15 works presented including the annual BFI Archive gala, the world premiere of Shooting Stars.
This year’s 30th anniversary edition of BFI Flare: London LGBT Film Festival, our 10th year supported by principal sponsor Accenture, opened with the world premiere of the new British film *The Pass*, starring Russell Tovey.

The programme presented over 50 features, more than 100 shorts and a wide range of special events, guest appearances and workshops, before closing with *Summertime*. As a special feature for the anniversary, screenings continued the day after the Festival closed with Second Chance Sunday devoted to 2016 Festival best-sellers and a selection of LGBT archive gems from the Festival’s history.

The BFI’s 360° commitment to LGBT cinema has expanded significantly in recent years, from our VOD platform BFI Player which has a vibrant selection of films in the Flare collection, to the BFI Film Fund’s Lottery support of such upcoming releases as *Who’s Gonna Love Me Now?* and *Departure*, both of which screened at the festival. Underlining our commitment to developing filmmakers and creating opportunities for emerging talent, our LGBT Filmmakers’ Mentorship Programme ran again this year with BAFTA and Creative Skillset.

The struggle for basic human rights still remains the most pressing issue for many LGBT people worldwide. We and our partners British Council were thrilled with the response and level of support we received from every corner of the globe in response to our fivefilms4freedom initiative, which is proving just how powerful cinema is to open hearts and minds.

DIVERSITY HIGHLIGHTS UK-WIDE & INTERNATIONAL

In April 2015 we re-released Ridley Scott’s seminal 1982 sci-fi film *Blade Runner*, reaching audiences old and new across the country. It was our biggest cinema success to date, taking over £750,000 at the box office. Other BFI releases include Fellini’s *8½* (1963) which played in 61 cinemas and is on BFI Player; *Touch of Evil* (1958) by Orson Welles; Jean-Luc Godard’s *Le Mepris* (1963); and *Man with a Movie Camera* (1929) by the great Dziga Vertov which was voted the Number One best documentary in *Sight & Sound*’s poll and was released into 61 cinemas and on BFI Player.

BFI PUBLISHING

The BFI Love Compendium contains a broad range of compelling essays tackling our on-screen loves and obsessions.

In a busy year for Sight & Sound, highlights included the ‘Female Gaze’ special issue and ‘Deep Focus’ specials on ‘Southern Gothic’ and ‘The Tarkovsky Legacy’.
The BFI is at the heart of film in the UK with a network of partners and alliances, filmmakers and audiences, educators and learners that together create an environment where film and the moving image can flourish both culturally and economically. Our aim is to ensure audiences everywhere have the opportunity to see the broadest possible choice of film, in particular British and independent cinema.

We work with national and regional partners who help deliver this in education, education and skills development, but we also reach the furthest corners of the UK through our film distribution activities, publishing and digital initiatives.

We distribute films from the BFI National Archive to a wide range of venues across the UK, and internationally, reaching millions of viewers. For example, Mark Cousins’ creative documentary Atomic, which used archive material from the BFI, screened on BBC4 and was seen by an audience of 364,000 UK-wide, of which 90,000 were on the iPlayer.

UK-WIDE ACTIVITIES

BY REGIONAL HUB AREA

1 NORTHERN IRELAND BELFAST
- 3 BFI Film Academies;
- 3 Programme Development Awards;
- 1 Film Festival Awards;
- 10 Production & Development Awards;
- 2 Film shooting locations;
- 28 FAN members
- 1 Archive Partner
- 3 Neighbourhood Cinema Awards

2 SCOTLAND EDINBURGH
- 8 BFI Film Academies;
- 5 Programme Development Awards;
- 2 Programme Development Awards;
- 1 Film Festival Awards;
- 20 Production & Development Awards;
- 19 FAN members
- 2 BFI LFF screenings;
- 1 Archive Partner
- 1 Mediatheque
- 1 Neighbourhood Cinema Awards

3 NORTH SHEFFIELD
- 8 BFI Film Academies;
- 10 Programme Development Awards;
- 10 Film Festival Awards;
- 11 Production & Development Awards;
- 9 Film shooting locations;
- 131 FAN members
- 5 BFI LFF screenings;
- 2 Archive Partners
- 2 Mediatheques
- 21 Neighbourhood Cinema Awards

4 NORTH WEST CENTRAL MANCHESTER
- 4 BFI Film Academies;
- 16 Programme Development Awards;
- 6 Film Festival Awards;
- 6 Production & Development Awards;
- 2 Film shooting locations;
- 129 FAN members
- 13 BFI LFF screenings;
- 1 Archive Partner
- 1 Mediatheque
- 36 Neighbourhood Cinema Awards

5 WALES CARDIFF
- 7 BFI Film Academies;
- 3 Programme Development Award;
- 4 Film Festival Awards;
- 3 Production & Development Awards;
- 2 Film shooting locations;
- 104 FAN members
- 2 BFI LFF screenings;
- 1 Archive Partner
- 1 Mediatheque
- 9 Neighbourhood Cinema Awards

6 SOUTH WEST & WEST MIDLANDS BIRMINGHAM
- 10 BFI Film Academies;
- 12 Programme Development Awards;
- 13 Film Festival Awards;
- 17 Production & Development Awards;
- 7 Film shooting locations;
- 148 FAN members
- 7 BFI LFF screenings;
- 2 Archive Partner
- 1 Mediatheque
- 42 Neighbourhood Cinema Awards

7 CENTRE EAST NOTTINGHAM, CAMBRIDGE
- 9 BFI Film Academies;
- 8 Programme Development Awards;
- 7 Film Festival Awards;
- 2 Production & Development Awards;
- 2 Film shooting locations;
- 97 FAN members
- 10 BFI LFF screenings;
- 1 Archive Partner
- 2 Mediatheques
- 17 Neighbourhood Cinema Awards

8 LONDON
- 9 BFI Film Academies;
- 35 Programme Development Awards;
- 17 Film Festival Awards;
- 188 Production & Development Awards;
- 10 Film shooting locations;
- 315 FAN members
- 3 Archive Partner
- 1 Mediatheque
- 9 Neighbourhood Cinema Awards

9 SOUTH EAST SUSSEX
- 4 BFI Film Academies;
- 5 Programme Development Awards;
- 4 Film Festival Awards;
- 13 Production & Development Awards;
- 2 Film shooting locations;
- 155 FAN members
- 10 BFI LFF screenings;
- 2 Archive Partners
- 17 Neighbourhood Cinema Awards
DEVELOPMENT & PRODUCTION

In 2015 we celebrated the success of multiple BFI-backed British films, critically, commercially and internationally. Exciting first features from Stephen Fingleton, Debbie Tucker Green, John MacLean, Guy Myhill, Alex Taylor and Andrew Steggall, as well as the incredible success at festivals and awards events of Suffragette, 45 Years, The Lobster and Brooklyn, among many others, have demonstrated the incredible range and diversity of British filmmaking talent.

Yorgos Lanthimos’ The Lobster was welcomed with critical acclaim at the 68th Festival de Cannes, picking up the coveted Jury Prize for its eccentric depiction of romance in a dystopian future. The film also travelled to Toronto, along with London Road by Rufus Norris which opened the City to City strand of the festival with its international premiere. Other premieres in Toronto included two ambitious literary adaptions – Ben Wheatley’s extraordinary take on the J.G. Ballard classic High Rise, and the Scottish historical masterpiece Sunset Song, directed by Terence Davies. Scott Graham’s second feature, Iona, closed the Edinburgh International Film Festival, following the presentation of two awards for 45 Years – Best British Film, and Best Actress for Charlotte Rampling.

Notes on Blindness, the anticipated first feature from promising directors Peter Middleton and James Spinney, featured in the New Frontiers section at Sundance, accompanied by its virtual reality project Into Darkness. The film presents a hauntingly beautiful and powerfully emotive experience of blindness and demonstrates the talents of two highly original storytellers.

As we stepped into Awards season, John Crowley’s Brooklyn won Outstanding British Film at the BAFTAs and was nominated for Best Film at the Oscars. Nick Hornby’s screen adaptation of the Colm Tóibín novel won the hearts of critics and audiences alike, following the tale of a young woman in the 1950s torn between her beloved home in Ireland, and the possibility of a new life and romance in New York. 45 Years and The Lobster were also nominated for Outstanding British Film.

In BAFTA’s Outstanding Debut category, three of the five nominations were BFI-backed productions; Stephen Fingleton’s The Survivalist, Debbie Tucker Green’s Second Coming and Sean McAllister’s A Syrian Love Story. McAllister’s hard-hitting account of a family torn apart by the war in Syria also earned him the Grand Jury Prize at Sheffield DocFest.

SUPPORTING THE FUTURE SUCCESS OF BRITISH FILM
SOME KEY BFI-BACKED TITLES

THE GIRL WITH ALL THE GIFTS
COLM MCCARTHY

SWALLOWS AND AMAZONS
PHILIPPA LOTHORPE

I AM BELFAST
MARK COUSINS

AMERICAN HONEY
ANDREA ARNOLD

THE GREEASY STRANGLER
JIM HosKING

EARLY MAN
NICK PARK

I, DANIEL BLAKE
KEN LOACH

ETHEL & ERNEST
ROGER MAINWOOD

FREE FIRE
BEN WHEATLEY

LADY MACBETH
WILLIAM OLDROYD

A UNITED KINGDOM
AMMA ASANTE

JUST JIM
CRAIG ROBERTS

THE GREASY STRANGLER
JIM HOSKING

A UNITED KINGDOM
AMMA ASANTE

THE GIRL WITH ALL THE GIFTS
COLM MCCARTHY

I AM BELFAST
MARK COUSINS

AMERICAN HONEY
ANDREA ARNOLD
During the year we undertook an audit of the Three Ticks pilot scheme and the guidelines have been further developed. Under the new name of BFI Diversity Standards we have expanded the scope to all other activities we support with Lottery funding, as well as those supported through BFI funded partners (including BFI Film Audience Network, Creative England, Creative Scotland, Ffilm Cymru Wales, Film London, Into Film, and Northern Ireland Screen) who will be adopting the standards over the course of 2016.

We have also set about to ensure the guidelines engage with and challenge the industry in a constructive manner, to make a strong and long-lasting change. The revised standards were launched at an industry event during the BFI London Film Festival during which we also announced a new Diversity Fund, which is now receiving applications.

The standards have been met positively by the industry and we are confident they will be adopted by others.
Since launching in September 2013 BFI NET.WORK, the £3million UK wide talent development initiative, has continued to discover, develop and fund the most exciting new and emerging filmmakers. The partnership which involves Creative England, Ffilm Cymru Wales, Northern Ireland Screen, Film London and the Scottish Film Talent Network has to date funded 194 short films, 68 features in development and four features currently in production.

The short films supported through our funds have received three BAFTA nominations, a BAFTA win, an Oscar nomination and have screened and won awards at various film festivals including Sundance, the BFI London Film Festival and Berlinale.

In 2015 the NET.WORK launched its online offer at the Edinburgh International Film Festival allowing filmmakers to submit their work directly to NET.WORK execs for engagement. The Postroom has seen submissions from a growing community of over 300 filmmakers and each month the Postroom Pick highlights the best submission to the site, championing as yet undiscovered voices.

This year saw the first NET.WORK Weekender take place at HOME in Manchester. The weekend of masterclasses, talks and events brought 40 NET.WORK filmmakers on the cusp of making their first feature together with a number of UK industry experts and filmmakers including Andrea Arnold, Peter Strickland, Joe Cornish and Clare Birtwistle.

The BFI Aardman Animation lab was set up in 2015 to help three filmmaking teams develop their animation projects under the expert eye of the world’s leading stop-frame and CGI (Computer Generated Imagery) animation studios. With two years’ Lottery funding guaranteed, the teams are learning and working with Aardman on three feature film projects, with a dedicated development executive and co-founder Peter Lord himself working on the visual design of one of the projects.
VISION AWARDS

The BFI Vision Awards were set up to help successful applicants fund their development slates and grow their businesses. Of the 19 companies awarded Lottery funding over the two years of the scheme, five are specialising in animation, and many have now gone into production or are due to release films they have developed under the scheme.

Establishing and maintaining a slate of films is immensely challenging, particularly for emerging producers, and we have just opened applications for a new round of Vision Awards designed to help them cover their overheads in order to sustain themselves in the first year of business.

DOCUMENTARIES

Following two documentary pitching sessions at Sheffield Doc/Fest in June and at the BFI in December, we have now made commitments to support seven new documentaries through the BFI Film Fund.

Yonathan Gal’s Dreadtown is a feature documentary that tells the story of British reggae group Steel Pulse, who emerged from the racial turbulence of 1970’s Britain to conquer the world.

Sky Neal and Kate McLarnon’s Even When I Fall tells the story of three women survivors of child trafficking who together set up Nepal’s first circus and, following the devastating earthquake that hit the country in 2015, heroes of the rebuilding process.

Lucy Cohen’s Fly Away charts the emotional recovery of a family as they come to terms with their father’s suicide that left them in financial ruin.

John Akomfrah’s Kathleen Cleaver: Black Panther Sympathies is an exhilarating feature length ‘thriller documentary’ on Black Power activist, Kathleen Cleaver’s four extraordinary years in revolutionary Algeria.

Ashish Chidiala’s Living the War on Terror, centres around the rise of the Russian Mujahadeen to the torture-cells of Guantanamo Bay, from the rebel training camps of Syria to the prison-bars of Belmarsh.

Lucy Walker’s Slumdogs is a musical-feature documentary that charts the astonishing rise of hip-hop in one of the world’s most unforgiving environments, the slums of Mumbai.

Brian Hill’s The Hippie Trail: How Paradise Was Found and Lost features archive of the hundreds of thousands of young Westerners headed East in the 60’s and 70’s, in search of adventure, enlightenment & themselves.
This has been a busy year for the BFI’s International team as we help build and strengthen Britain’s relationship with China. A major bi-lateral project, in partnership with FCO China, the British Film Commission and supported by UKTI China, the GREAT campaign and Creative Skillset, saw senior Chinese film executives visit the UK for a six-day familiarisation trip culminating with the BFI London Film Festival to meet their UK industry counterparts across production, studios, tax specialists, producers, talent agents, distributors and sales agents. A bespoke UK-China co-production workshop during the Festival, with speakers from the Chinese industry and authorities, was attended by over 150 UK film executives from across all film sectors. A reciprocal workshop was also held in Beijing with three high profile UK film executives (including a producer and the casting director of Spectre) to present in detail the benefits of working with the UK. The workshop was attended by 100 or more Chinese film executives.

The International Fund supported the Sino-European script development initiative Bridging the Dragon which aims to build greater cultural and creative synergies with China. A number of UK based projects participated in the workshop with a larger number of UK producers benefiting from the networking opportunities.

ON THE INTERNATIONAL STAGE

BFI International also worked closely with the Chinese Film Bureau (SARPPFT) on their visit to the UK in October, negotiating for four recent Chinese films to be screened as part of the BFI London Film Festival’s industry programme. Further ongoing strategic work with China included the preparation and signing of the Memorandum of Understanding (MoU) between the UK and China and attendance at the China UK Film and TV Conference which was part of the UK China High Level People to People Dialogue.

CO-PRODUCTION UPDATES

Brazil
In November 2015, BFI International attended the Sao Paulo International Film Festival (Mostra) at the invitation of the Mostra, UKTI Brazil and the GREAT campaign, to promote the UK as a co-production and filmmaking destination, and to scope the Festival as potential platform for UK – Brazil collaboration. Ratification of the UK-Brazil co-production treaty is still awaited pending constitutional procedures on the Brazilian side.

Germany, France
BFI International led a select group of senior UK producers and a talent/casting agent to Berlin for a UK-Germany film workshop, run in partnership with the Medienboard Berlin Brandenburg (Berlin Film Fund). Germany is a key territory for UK film, in particular for export and co-production. A number of new co-production partnerships were forged.

BFI International also worked closely with the Chinese Film Bureau (SARPPFT) on their visit to the UK in October, negotiating for four recent Chinese films to be screened as part of the BFI London Film Festival’s industry programme. Further ongoing strategic work with China included the preparation and signing of the Memorandum of Understanding (MoU) between the UK and China and attendance at the China UK Film and TV Conference which was part of the UK China High Level People to People Dialogue.

The International Fund supported the Sino-European script development initiative Bridging the Dragon which aims to build greater cultural and creative synergies with China. A number of UK based projects participated in the workshop with a larger number of UK producers benefiting from the networking opportunities.

China industry delegation visit to the UK, October 2015. (L-R) Janice Chua (Ivanhoe Pictures), Yuan Zhang (Eden), Celine Lin (Wanda), Wei Zhang (Nobella Pictures)

Inward Investment
2015-16 has been another hugely successful year for the UK production industry with very high levels of inward investment across film and high-end television making their productions in the UK, reaffirming the UK’s status as a leading centre for production excellence. Many of the large scale productions coming to the UK have been assisted and supported by the British Film Commission, funded by the BFI through Grant-in-Aid and a Lottery award.

The BFI-funded partner Creative England works with the British Film Commission to provide free, bespoke support to productions filming in England, outside London and to promote England internationally, through provision of services to facilitate and source locations, studios, facilities and crew. Creative England’s team liaises with local authorities, film offices, regional and national partners, who provide specialist local knowledge. Our support for the British Film Commission and Creative England complements the work of other national screen agencies across the UK.

Our support for the British Film Commission and Creative England complements the work of other national screen agencies across the UK.
EXPANDED ROLE FOR THE BFI CERTIFICATION UNIT

The BFI Certification Unit is responsible for certifying 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 11 bi-lateral treaties (five of which allow television co-production) or the European Convention.

In addition, the Certification Unit has continued to promote and market the Creative Sector tax reliefs at every opportunity at events and conferences around the UK and in Europe such as MipCom, Mip Junior, Develop, London Games Festival, Children’s Media Conference and EIFF amongst others. The Unit also ran a second BFI Video Games Day in Nottingham as part of the Game City Festival.

The Certification Unit also assesses the Diversity Standards Applications for the BFI Film Fund.
Unlocking Film Heritage marks a paradigm shift from analogue to digital for the BFI National Archive as we see significant advancement towards successfully accomplishing its objectives in preservation, digitisation, interpretation and access.

Installation of world leading Digital Preservation Infrastructure at the Conservation Centre was achieved during the year and is expected to be up and running during the summer of 2016. New state-of-the-art film and sound scanners and a post digital production system will transform our in house capability to turn analogue into digital, equipping the BFI National Archive for the digital future.

This work has attracted enormous interest within the film archive community and we invited delegates from archives in Brazil, China, Singapore, Argentina, Estonia, Ukraine, Portugal and Thailand to an executive education programme where we could share the learnings from the Unlocking Film Heritage programme and encourage new international partnerships across the global archival community.

Public interest in the workings of the archive led us to take part in the National Trust Heritage Open Days for the first time, with tickets selling out in 24 hours for a series of public tours of the Conservation Centre in Berkhamsted.

The end of 2015 saw the National Television Archive off-air capture process go fully digital – with manual legacy processes becoming automated. Part of this transformation was a trial of BBC software to enable the integration of off-air capture into our newly developed digital workflows. We are now able to capture eighteen channels twenty-four hours a day.
A further major outcome of the project is the creation of a national catalogue of British feature films, with every film being registered in the Entertainment Identifier Registry (EIDR) and documented in the BFI's Collections Information Database (CID) using a new European standard for film cataloguing. The entire UK filmography has now been fully documented in CID and 100% of titles are registered in EIDR telling the complete story of British feature film for the very first time and giving us valuable baseline data for evidence-based strategy development and investment.

DIGITISATION

The target we set ourselves in Film Forever was to select, digitise and make available 10,000 titles – comprising 5,000 from the BFI National Archive and 5,000 from regional and national archives and commercial rightsholders’ collections from across the UK. The title selection process is now complete and included a public vote on bfi.org.uk to select one of three wonderful but forgotten British feature films to be digitised. The chosen film – Mr. Topaze, a ‘lost’ dark comedy from 1961 directed by and starring Peter Sellers – was digitised and offered free-to-watch for up to 48 hours on the BFI Player.

By the end of March 2016 we reached our digitisation goal for the year of 7,000 titles of which 4,500 titles are already available, mostly for free on the BFI Player. A programme is also underway to digitise the BFI stills collection comprising approximately 1.35 million images.

Unlocking Film Heritage is the beginning of our ultimate goal to digitise and make available to the public all of our screen heritage, with the first public engagement campaign, Britain on Film, made possible thanks to a grant from the Esmée Fairbarn Foundation. At launch the attention it attracted across the media and from people flooding online to watch the films was a clear sign of the popular appeal of heritage film and it has led to other archives wanting to follow suit and willing to pay to come and learn from our experiences.

THE NATIONAL CATALOGUE

A further major outcome of the project is the creation of a national catalogue of British feature films, with every film being registered in the Entertainment Identifier Registry (EIDR) and documented in the BFI’s Collections Information Database (CID) using a new European standard for film cataloguing. The entire UK filmography has now been fully documented in CID and 100% of titles are registered in EIDR telling the complete story of British feature film for the very first time and giving us valuable baseline data for evidence-based strategy development and investment.
WOMEN IN LOVE (1969)
Digitally remastered with generous support from Simon W. Hessel, this film by Ken Russell screened in the BFI’s LOVE season.

BERLIN HORSE (1970)
One of five films by artist filmmaker Malcolm Le Grice, this experimental short was shot on 16mm and screened at BFI Southbank as part of a rare evening of twin-projection films.

FORGOTTEN TV DOCUMENTARIES OF THE 1950S AND 60S:
SONG OF THE VALLEY (1957)
TV documentary short by John Schlesinger capturing a man’s reminiscences of his home as he is led away to prison.

MORNING IN THE STREETS (DENIS MITCHELL, ROY HARRIS, 1959)
Made by the BBC’s Northern Film Unit, this film is an impressionistic view of life and opinion in the back streets of a Northern city in the morning.

THE COLONY (PHILIP DONNELLAN, 1964)
This richly rewarding, often wry film gives the perspectives of a group of men and women who tell how it felt to be a West Indian in Britain, specifically in Birmingham.

These three films and many others screened during the BFI’s Visions of Change season in the autumn that looked at the evolution of the British TV documentary and they are included on the forthcoming BFI DVD box set Visions of Change Volume 1: BBC 1951-1967.

SHOOTING STARS (1927)
We restored this silent classic by Anthony Asquith and held the world premiere at the BFI London Film Festival with a newly commissioned score played live by a 12-piece ensemble. The restoration and new score was made possible thanks to the generosity of AIR Studios, Arts Council England, the BBFC, LUMINOUS donors, the Michael Marks Charitable Trust, John & Jennifer McCallan, PRS for Music Foundation, and Betsy & Jack Ryan.

SHOOTING STARS Anthony Asquith, 1928
Clockwise from above: Women in Love (Ken Russell, 1969), The Colony (Philip Donnellan, 1964), Morning in the Streets (Denis Mitchell, Roy Harris, 1959)
The BFI helps ensure that public policy supports film and, in particular, British film. During the year, we worked with the UK Government and its devolved administrations, the European Commission and various statutory and industry organisations on a range of public policy areas relating to film.

UK POLICY

As part of the government’s Comprehensive Spending Review, the BFI was given notice that it would receive new capital funding to support modernisation and revenue raising projects at BFI Stephen Street and BFI Southbank. We continued with implementation of the recommendations of the Government’s Triennial Review with 25 of the 26 recommendations being completed, and with further work continuing on the remaining one.

The UK Government (DCMS) Culture White Paper also recognised the BFI’s work on diversity, its innovative approach with the BFI Film Academy in helping young people from right across the UK into higher education and/or employment and the steps taken to draw commercial revenue through our internationally-recognised expertise in archiving and conservation.

The BFI has made representations to Government regarding the future of the BBC and to Parliament on the future of Channel 4. Both channels provide vital funding for British independent film, a large audience for our work, and play a key role in developing and nurturing talent for the screen industries. Our positions reflect that we would not wish to see changes which would place these contributions in jeopardy.

This year we have continued to increase our engagement with the Nations and regions. This has included discussing priorities for our 2017–2022 strategic plan with industry and public sector leaders in cities such as Cardiff, Belfast, Newcastle, Edinburgh, Leeds and Nottingham. This outreach has provided very useful evidence and knowledge which will inform our regional engagement going forward, as well as our strategic direction.

This year we launched a Creative Clusters Challenge Fund which is designed to help identify and support the growth of emerging screen industry hubs that we know exist across the UK. Its purpose is to help create a blueprint for growth of capacity, capability and talent development across all screen sectors – film, TV, video games and animation – out of London. In the first round we awarded seed funding to the Yorkshire Screen Industries Hub bid which then secured match funding from a Yorkshire-wide consortium. Screen Yorkshire, in partnership with Game Republic and Sheffield Doc/Fest, is seeking to build long-term growth across the Yorkshire and Humber region, with a focus on expanding the screen industries infrastructure and skills base.

The BFI is an active contributor to a number of public and industry for a including the Creative Industries Council, UK Trade & Investment’s Strategic Advisory Group for the Creative Industries, the Creative Industries Federation, the IP, the CBI’s Creative Industries Group and the British Screen Agencies Council. Our work with these partners this financial year has covered the impact of the new Apprenticeship Levy on screen businesses, efforts to boost the creative industries in the UK nations and regions and a renewed focus on screen industry exports.

THE BFI REUBEN LIBRARY

Since re-locating to BFI Southbank, visitor numbers to the BFI Reuben Library continue to increase year on year, averaging over 6,000 visitors a month and at our busiest time welcoming over 300 people a day. Many browse the shelves for inspiration and research, others come as part of specialised group study visits mainly as students studying at A and AS level, but also university undergraduate groups with students coming from overseas.

In the past year we have supported the BFI’s public programme with displays of library material from the collections, targeting particular screenings and seasons including work on Federico Fellini and Howard Hawks, material focusing on the writings about African cinema to tie in with Abderrahmane Sissako, a focus on Orson Welles in July and Jean-Luc Godard in early 2016. Alongside our collection displays we’ve hosted events as part of the overall public programme, which offer our audiences a more intimate setting for delving deeper into our offer at BFI Southbank. Some highlights from the past year include events around the LOVE blockbuster including a talk with script-writer Tess Morris about scripting the Rom-Com and a sell-out run of events about the work of Jean-Luc Godard. A digital library on demand service was launched in 2015, recognising that not everyone can travel to London to refer to material.
The BFI is the only charity in the world that takes care of every aspect of film: past, present and future. Our supporters help keep the magic of film alive for everyone, forever.

This year was a particularly strong one for fundraising and philanthropy as we surpassed our target by almost half a million pounds whilst additionally setting a healthy basis for fundraising in the year ahead.

A highlight of the year, on 6 October, was the return of our LUMINOUS fundraising gala which raised £400,000 net in one evening in support of the essential work of the BFI National Archive. Over 400 guests attended the evening, compèred by BFI Governor Jonathan Ross, featuring an impassioned speech from BFI Ambassador Tom Hiddleston, and presented in partnership with IWC Schaffhausen.

October also saw the launch of Film is Fragile, our nationwide fundraising campaign to raise £1 million to restore and protect national treasures from the UK's film and television collection. Film is Fragile has raised over £690,000 so far, engaging the support of many new donors to the BFI, as well as attracting a strong national profile to our charitable mission. One new supporter identified through our direct mail campaign made a hugely important £50,000 gift.

American Express returned as Principal Partner of the BFI London Film Festival for a sixth successive year, supporting the Opening Night Gala for Suffragette, along with the American Express Gala for Carol, and successfully consolidating growth across their card-member access programme.

Giorgio Armani joined the Festival for the first time to present ‘Films of City Frames’, a short film project working with students from four international film schools that took Armani’s Frames for Life Eyewear Collection as inspiration. We were also delighted to welcome Sky Movies as an Official Sponsor for the first time.

In 2016 BFI Flare: London LGBT Film Festival celebrated two anniversaries; its 30th birthday and the momentous ten year anniversary of Accenture’s Principal Sponsorship.

Outside BFI festivals, we welcomed a new partnership with Plusnet, the internet service broadband provider. Supporting the UK-wide 2015 blockbuster, LOVE, Plusnet customers were able to access nationwide screenings, special events and unique promotions and experiences across the three month season.

Support from Trusts and Foundations sustained year-to-year growth and exceeded their target for the year. Our generous supporters included the Esmée Fairbairn Foundation, continuing their significant commitment to Britain on Film, and the Louis B. Mayer Foundation and Film Foundation with a grant for film restoration at the BFI National Archive. We also welcomed a raft of new Trust supporters in the year and received a number of significant pledges for the year ahead.

Individual supporters, through BFI Patrons, our Film Forever Club and major donors enabling specific projects, gave over £930,000 to the BFI in 2015–2016. Our Patrons Scheme continued to attract new members and wonderful testimonials on the experience of being a BFI Patron, manifest through high retention of memberships within the scheme.

The Friends of the British Film Institute is an independent non-profit organisation, registered in California, that supports the work of the BFI. Over the course of the year, it made two grants totalling $191,188 to the BFI. The majority of grants were directed to the BFI National Archive, whilst one restricted grant of $4,800 from the Film Music Foundation was made in support of a young composer’s workshop and seminar on film music that took place at the BFI London Film Festival. The Friends of the BFI is an important and growing source of support for us, with a bi-annual events programme now established in San Francisco and plans to expand to the East Coast in 2016.
YOUR SUPPORT HELPS US SECURE THE FUTURE OF BRITISH FILM

The BFI warmly thanks the following individuals and organisations for their generous support in 2015–2016

ANNUAL DONORS
Blavatnik Family Foundation ** British Board of Film Classification Felicja & James Brocklebank The Chapman Family Charitable Trust The John S Cohen Foundation Europa Cinemas Hans Farsi The Mohamed S. Farsi Foundation

Anne-Christine Farstad The Film Foundation The Film Music Foundation ** The Edwin Fox Foundation Simon W. Hessel

The Hintze Family Charitable Foundation The London School of English/London School Trust London Topographical Society The Paul Mellon Centre for Studies in British Art The Louis B. Mayer Foundation Charles Morgan Col & Karen Needham Neuschwansteiner Beer

Charles & Susan Rusbasan

Piper-Heidsieck Champagne

M.A.C Cosmetics

Corinna Osborne

Baczynski

Deluxe

Katie Price

The Friends of the British Film Institute * The Friends of the British Film Institute ** The Friends of the British Film Institute Board of Governors 2015 – 2016

Amanda Nevill CBE, Chair Barbara Broccoli OBE Terry Gilliam Colin Walsh

Terry Gilliam

Colin Walsh

With additional thanks to our anonymous major donors.

DIRECTORS CUT PATRONS
Eric Abraham Ingrid A. Beazley Elinor & Cristina Cavallo Amanda Elaish Jennifer Ellis Peter Dubens

Stephan Dilley Catherine Doughtery Louis Elson Gavin Essen Sue & Robert Evans Anastasia Evko

Jeff & Emily Fergus Faerber & John Johnston Joschum Fleury Peter & Judith Foy Paul Gambaccini Lizzie Gower

Claude Green Kathryn Hong Louis Greig

Dr Michael J. Hamlyn

David Hare

Lisa Harding

Andy Harkin

Terry Gilliam

David Lean Foundation

The Chapman

Amanda Nevill CBE

Lundt Nyen

Si Oversen

Lucinda Patridge-Hicks

Charlotte Peters

Sian Bromley

Liam Cunningham

Katharine Boreham

Ewan Bremner

Amanda Eliasch

John Cleese

John Cleave

John Chong

Mark Wallis

John & Kate Corcoran Alison Cornwell

Clay Crouch

Nick Blackburn

Ashley Bond

Keri A. Bowen

Felicia Brocklebank

Bob Carrington

Luta Chankai

Tom Cleaver

John Chong

Mark Wallis

John & Kate Corcoran

Alison Cornwell

Cary Crouch

Carl Dalby

Simon & Jane Davis

Matthew Dean

Jon Dear

Paul Dennis

Paul Price

Damien Read

Philip Reeves

John Reiss

Sarah & Philip Richards

Sue & Tony Robinson

Charles & Susan Rushbain

Ruth Sealy

Michael & Gail Sandler

Liberatov Schilberg

Joana Schliemann

Jim & Linda Schleses

Najvie Seay

Mark & Lee Shanker **

Joanne Smith

Stephen Sorrell

Nicola Stanhope

Danielle Summers

IN-KIND PARTNERS
Air New Zealand

Air Studios

BasilGlobal

Cano Water

Casamigos Tequila

Champagne Billcarr-Salmon

Charbonnel et Walker

Christie Digital

Corinthia Hotel London

Digital Cinema Media

Dolby

Drambuie

Gran Clos

Green & Black’s Organic

Heineken

The Hospital Club

Joy Loves

Kondor & Cook

M.A.C Cosmetics

Macarri

Neumann-Bester Beer

Piper-Heidsieck Champagne

Sotheby’s

Swarovski

TVS Monde

Vanity Fair

**Donations marked with double asterisk were made possible by The Friends of the British Film Institute.

CORPORATE PARTNERS
Accenture

American Express**

Corinna Osborne

Christie Digital

Charbonnel et Walker

Chopard

Deluxe

DFI

Giorgio Armani

Interbank LGBT Forum

Ink Schiffhausien

The May Fair Hotel

O2

Plunnet

Renault

Royal Bank of Canada

Shell

Sky Movies

Virgin Atlantic

Warner Bros Entertainment

Jing Yu

And thank you to all those Patrons who would prefer to remain anonymous.

Peters

The Friends of the British Film Institute.
**BFI INCOME & EXPENDITURE 2015–16**

**BFI GRANT-IN-AID, EARNED INCOME AND PHILANTHROPY INCOME 2015-16**

- **£40m**

**BFI AS A FUNDER INCOME 2015-16**

- **£60.2m**

**BFI EXCLUDING LOTTERY & RING-FENCED GRANT IN AID EXPENDITURE 2015–16**

- **£49.7m**

**BFI AS A FUNDER EXPENDITURE 2015–16**

- **£48.2m**

---

**GRANT-IN-AID – REVENUE & CAPITAL FUNDING**

- **£14.9m**

**SELF-GENERATED INCOME – CHARITABLE ACTIVITIES, INCLUDING TICKET SALES, DVD SALES AND FILM DISTRIBUTION**

- **£18.3m**

**SELF-GENERATED INCOME – OTHER GRANTS & DONATIONS**

- **£5.3m**

**LOTTERY INCOME**

- **£52.8m**

**GRANT-IN-AID – RING-FENCED AWARDS**

- **£7.4m**

---

**BFI INCOME & EXPENDITURE 2015–16**

- **£60.2m**

**EDUCATION, LEARNING & AUDIENCES**

- **£29.5m**

**SUPPORTING BRITISH FILM**

- **£0.7m**

**FILM HERITAGE**

- **£15.09m**

**CAPITAL EXPENDITURE**

- **£2.6m**

**COST OF DELIVERY**

- **£1.8m**

---

**BFI AS A FUNDER INCOME 2015-16**

- **£5.1m**

**SUPPORTING BRITISH FILM**

- **£31.3m**

**FILM HERITAGE**

- **£5.3m**

**COST OF DELIVERY**

- **£6.5m**

---

*Total reported income of £100.1m includes £52.8m of lottery income and £7.4m of ring-fenced Grant-in-aid.

---

*Excluding fixed asset depreciation and amortisation.