



BRITISH FILM INSTITUTE  
ANNUAL REPORT 2002/2003



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Anthony Minghella CBE

## CHAIRMAN'S FOREWORD

I felt a keen sense of privilege and responsibility when I took up my post as Chairman of the *bfi* in January 2003.

The energy, vitality and diversity of our activities and initiatives are very clear from the pages of this report.

Nothing could better exemplify the breadth and ambition of the work of the *bfi* than ImagineAsia. This project, created in partnership with some 70 organisations across the UK, ran from April to November 2002 and was an enormous success. In celebrating the film culture of India, Pakistan, Bangladesh, Sri Lanka and British Asian cinema, it engaged with new multi-cultural audiences who might previously have had no contact with the *bfi*.

We had other reasons to celebrate in 2002-3. The National Film Theatre celebrated its fiftieth birthday in October 2002, rightly cementing its place in Britain's cultural life after half a century screening and advocating the best films from around the world.

In addition, it ran a hugely successful Satyajit Ray film season, a marvellous Ingmar Bergman retrospective and a film festival specifically promoting the work of disabled film-makers and films about disability.

The London Film Festival consolidated its position as the premiere public film festival in Europe, attracting a record 110,000 visitors in only 16 days, while the London Lesbian and Gay Film Festival also saw a record attendance.

*bfi* Access successfully forged partnerships with the Tate and the Serpentine galleries to give exposure to little seen films from the *bfi* archive. The department also worked with the BBC to develop the Mitchell and Kenyon archive of films of everyday life early in the 20th century.

The *bfi*'s Sight & Sound magazine grabbed the headlines with its 10-year directors' poll of favourite films which led to a surge of visits to the *bfi* website. While the *bfi* National Library acquired the collections of the Independent Television Commission – consolidating its position as the world's foremost library on film and television.

The National Film and Television Archive continued to identify and increase access to film material donated to the *bfi* over the last 25 years thanks to funding from the Heritage Lottery Fund. The Archive contributed to film festivals, both at home and abroad, and continued its important work preserving the Mitchell and Kenyon collection. The Archive restored and toured classic Sixties films such as *Saturday Night and Sunday Morning* (1960), *A Taste of Honey* (1961) and *The Loneliness of the Long Distance Runner* (1962). Each of these titles was subsequently released on DVD and video.

# The *bfi* is an integral part of the history, and future of British cinema and the British film industry.

Martin Scorsese

The *bfi*'s job, put simply, is to love cinema, to contextualise it, and to make its treasures available, not only in our home at the NFT on the South Bank, but also in South Shields and Southwold and South Wales.

We are lucky to have real support from our partners and paymasters at the UK Film Council. They are crucially involved in our future and have demonstrated an enormous understanding of what the *bfi* is worth.

I hope, in the coming year, we can begin to make real progress with all our ambitions and, in the process, take the class out of classic cinema and the anorak off its shoulders.

These films – and the *bfi* – are there for everybody – regardless of community, colour or creed. We are passionate about film and the moving image. Our job is to share that passion with the people of this country.

Anthony Minghella CBE

The job of the *bfi* is a profoundly important one; it is the advocacy and interpretation of cinema from Britain and other countries which otherwise might be denied the attention of audiences throughout the UK.

As a film-maker, I've been the beneficiary of the Hollywood machine and am grateful to it, but I am also the product of an era which enjoyed a robust *bfi* in London and in the regions, where repertory cinema flourished and where I learned of the beautiful and complex worlds created by Fellini, Kurosawa, Ray, Visconti, Truffaut, De Sica, Lean and Buñuel.

Now provocative cinema is in danger of being ignored, forgotten or suppressed. The *bfi* must be its champion. It must be a welcome home for films in a foreign language, for British audiences who may speak a foreign language in their homes, for young audiences who are seeing Kieslowski or Keaton for the first time not the twentieth, for directors who want to have their say away from the mainstream cinema.

The Archive also undertook the complex restoration of the fifteen titles of the 1921 series of shorts *The Adventures of Sherlock Holmes*.

Thanks to *bfi* Education, more than 14,000 people attended educational events at the NFT. The team also held seminars, training days, and produced research and resource material for schools and educators across the UK.

The Institute's exciting new director, Amanda Nevill, and I have begun a review to identify what the *bfi* needs to be in the 21st century. We have big plans. We have a fantastic and ambitious Board of Governors and a tremendous and absurdly knowledgeable staff. And we owe special thanks to our immediate predecessors, Joan Bakewell, Jon Teckman and Adrian Wootton, as well as to departing governors Alan Frank, Terry Gilliam, Rodney Payne and Jean Young.





Amanda Nevill

## DIRECTOR'S FOREWORD

If one word encapsulates the work of the *bfi*, it is passion – a passion for cinema and the moving image in all its forms.

It's no exaggeration to say that this love of film weaves its way through the *bfi* in the same way that a name is stamped through a stick of rock at the seaside.

To an outsider looking in, the *bfi*'s passion for film has always been obvious. For seventy years the British Film Institute has been the guardian and champion of film and television culture in this country.

Generations of British people have the *bfi* to thank for their lifelong love affair with cinema. Myself included.

I am now privileged to be steering this venerable British institution into a bright and successful future.

As the *bfi*'s new Director I am in the strange position of writing the foreword for the *bfi* annual report for a period when I was gainfully employed elsewhere.

While I cannot therefore claim any credit for the great success of ImagineAsia, the London Film Festival and the NFT 50th birthday celebrations, outlined in this review – and the host of other *bfi* successes and achievements over the course of the year, – I can retrospectively pay tribute to the efforts of my predecessor Jon Teckman, Acting Director Adrian Wootton and the staff of the *bfi* for ensuring that there are sound foundations on which to build a bright future for the Institute.

As I write we are engaged in a comprehensive review of all our activities. The *bfi* has a world-class reputation but it cannot afford to rest on its laurels. We know we need to engage with wider, more diverse audiences, to maximize our impact across the UK.

We also need to increase our effectiveness in delivering what we do, while remaining an international champion of film and television culture.

As an incoming Director I have inherited stewardship of an organisation where there is an enormous reservoir of knowledge, expertise and dedication. There is much to applaud and there is much to do but, as this annual review snapshot of the work of the *bfi* indicates, there is a bedrock of achievement on which to build.

Working with the UK Film Council and the Department of Culture, Media and Sport and, most importantly, staff and governors, I intend to ensure that the *bfi* moves with the times but retains the passion for film that has been integral to the British Film Institute since its inception in 1933.

Amanda Nevill



## ABOUT THE BRITISH FILM INSTITUTE

The *bfi* was established in 1933 by Royal Charter.

For seventy years the *bfi* has been the premier cultural body in the world dedicated to championing understanding and appreciation of the arts of film, television and the moving image.

Partly funded through grant-in-aid from the UK Film Council, we generate the remainder of our income through donations and *bfi* activities.

The *bfi* undertakes a broad range of activities which benefit both the public and the UK and international film communities.

We hold the largest collection of film, television and moving images in the world. Our collections include over 275,000 feature and non-fiction films, 200,000 television programmes, seven million photographs and 15,000 movie posters. Our National Film and Television Archive is based in the J Paul Getty Conservation Centre at Berkhamsted in Hertfordshire.

We share our collections through cinema screenings, video and DVD releases and special exhibitions.

We organise the internationally respected London Film Festival, the annual London Lesbian and Gay Film Festival and now host an annual Disability Film Festival. We also contribute to other festivals in the UK and internationally.

In 2002 we ran a hugely successful celebration of South Asian cinema (*ImagineAsia*) which involved Asian communities across the UK.

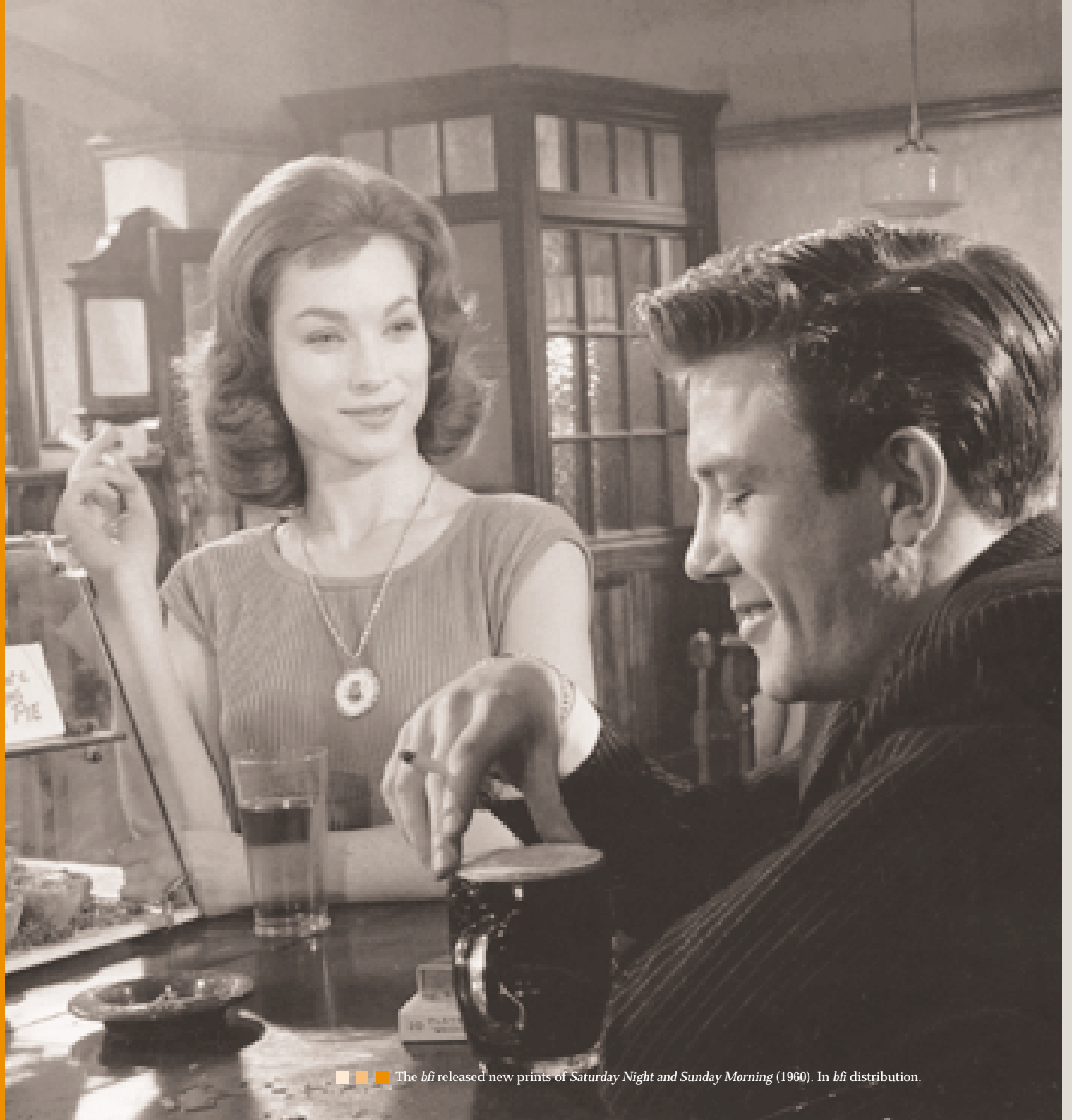
We run the world-renowned National Film Theatre (*bfi* NFT) which shows more than 1,000 film titles a year and hosts a range of events with film-makers, critics and writers. Some of the most famous names in cinema have taken part in the on-stage Guardian interview series at the NFT.

We also run the *bfi* London IMAX® Cinema, the UK's largest screen, which shows 2D, 3D and large-format films, as well as 35mm and 70mm titles.

We promote life-long learning with educational events and activities for learners of all ages and provide resources and training packs for teachers.

We provide an authoritative source of information on film and television through the *bfi* National Library – the library houses 44,000 reference books, more than 5,000 periodical titles dating back to 1889, two million newspaper cuttings and a collection of unpublished scripts and film media resources accessed by historians and film-makers from across the globe.

We publish a wide range of books, the authoritative film magazine *Sight & Sound* and educational materials for a variety of audiences.



 The bfi released new prints of *Saturday Night and Sunday Morning* (1960). In bfi distribution.



## IN 2002/2003



The *bfi* sold 105,906 books – up 35% on last year



The *bfi* sold 124,753 videos and DVDs – a 169% increase on last year



More than 14,000 people attended *bfi* educational events at the NFT



The NFT celebrated its 50th birthday, screening 1,312 different films/programmes in the year



Attendances at the NFT rose to more than 225,000 – an increase of 5.6% on last year



The *bfi* Regus London Film Festival was the largest public film festival in Europe attracting more than 110,000 public attendances in 16 days with 118 sold-out screenings



The *bfi* ran ImagineAsia – the UK's biggest celebration of South Asian film: 650 films from art house to Bollywood, exhibitions, DVDs, videos, publications, education activities, events and appearances for eight months



630,000 people watched *bfi*-released films across the UK – a 59% increase on last year



The London Lesbian and Gay Film Festival had almost 25,000 attendances in the capital and then toured to 40 UK towns and cities



The *bfi* Archive preserved 750,000 feet of material – enough to stretch from London to Cardiff

## NEW BEGINNINGS – CONTINUED SUCCESS

2002-3 saw significant changes and challenges in the management and the administration of the *bfi*. In March 2002, Director Jon Teckman introduced a new organisation and financial reporting structure. The *bfi* began to refocus to increase and broaden its audiences.

A new quarterly business performance reporting structure was introduced and heads of department and other budget holders received training to develop financial and business management skills to support this process.

During the second quarter of the year, Director Jon Teckman did not renew his contract and Adrian Wootton was appointed Acting Director to cover the last five months of the year. During the third quarter, the term of office of Chair Joan Bakewell came to an end and a new Chair, Anthony Minghella, was appointed.


The *bfi* said goodbye to governors Terry Gilliam, Jean Young, Alan Frank and Rodney Payne and welcomed new board appointees Tim Angel, Stephen Frears and Roger Laughton and member governor Lizzie Francke.

Despite management change, *bfi* activities continued to make an impact across the UK. Successes at the NFT included a Satyajit Ray season and the Lifting the Lid! Film Festival which promoted films by disabled filmmakers and films about disability. In May 2002 refurbishment work began on the NFT to improve its infrastructure prior to the NFT50 celebrations in October.

The London *bfi* IMAX® Cinema attracted almost 340,000 visitors, the majority of whom were children and young people.

The *bfi*'s two major film festivals attracted increased audiences and the Regus London Film Festival in particular consolidated its position as the largest public film festival in Europe.

ImagineAsia was an enormous success – the project saw the *bfi* work with partners and organisations across the UK bringing South Asian film culture into the mainstream and, in the process, creating the biggest festival of South Asian culture in British history. This pan-Institute project also demonstrated the *bfi*'s unique ability to produce a broad range of coordinated activity – including exhibitions, publications, education activities and DVD and video releases.



It was a year of birthdays and anniversaries. The NFT celebrated its fiftieth birthday in star-studded fashion. *bfi* Fellowships were awarded to Miramax duo Bob and Harvey Weinstein and the legendary cinematographer Jack Cardiff. And a gala screening of Chaplin's classic *Limelight*, on the 50th anniversary of its release, was attended by Lord Attenborough and Claire Bloom in October.

Sight & Sound magazine marked seventy years of publication with its 10-year Director and Critics' poll of the best films in cinema history. *Citizen Kane* was voted top film in both polls.


A National Audit Office report identified room for improvement in the Archive and recommended that a formal review took place (which will be well underway by time of publication) as part of a wider value for money review of the *bfi*. The Archive continues to deliver the major Heritage Lottery Funded project to identify the wealth of material given to the *bfi* over the last 25 years with a view to making it accessible.

The *bfi* National Library took ownership of the ITC's library and began the process of incorporating the new collection into the *bfi*'s existing extensive collection – with the inclusion of the ITC material, the *bfi* Library is now the largest of its kind in the world.

*bfi* Access forged innovative partnerships with the Tate and the Serpentine gallery providing opportunities to show films from the *bfi* archive. The department also worked with the BBC to develop the Mitchell and Kenyon archive films and released classic titles *Saturday Night and Sunday Morning*, *Brighton Rock* and *A Taste of Honey*.

The first ever teaching pack on South Asian cinema was published along with 28 other new book titles.

It was announced that the NFT in partnership with the DTI will become the home of Europe's only Digital Test Laboratory exploring the latest developments in digital cinema. The development places the *bfi* at the centre of development of this new technology, making it accessible to all sections of the film community.



**The *bfi* is unique. It lives  
and breathes film and has  
championed the moving  
image for as long as  
I can remember**

Sir Richard Attenborough





## ACCESSING THE TREASURE HOUSE OF THE NFTVA

NFTVA programming activities for the year included 'The Archive Presents' and 'In Fact' slots at the NFT featuring tributes to composer James Bernard, art director Carmen Dillon, costume designer Julie Harris, and actors Earl Cameron and Belinda Lee. There was a short series on 'Wicked Women in Film Noir', a season covering 'Motor Racing on Film', and a screening of 'Poetry on Film' for National Poetry Day. 'Never Mind the Jubilee' celebrating 25 years of punk was a major success. And 'Towards a New Britain – British Social Drama of the 1940s' was screened as a tribute to the late Graham Melville, a long-standing member of the *bfi* cataloguing department.

Staff also programmed and presented the 'Journey into History' and 'Work, Rest and Play' screenings, which opened the 'Films of Britain' series at Tate Britain.

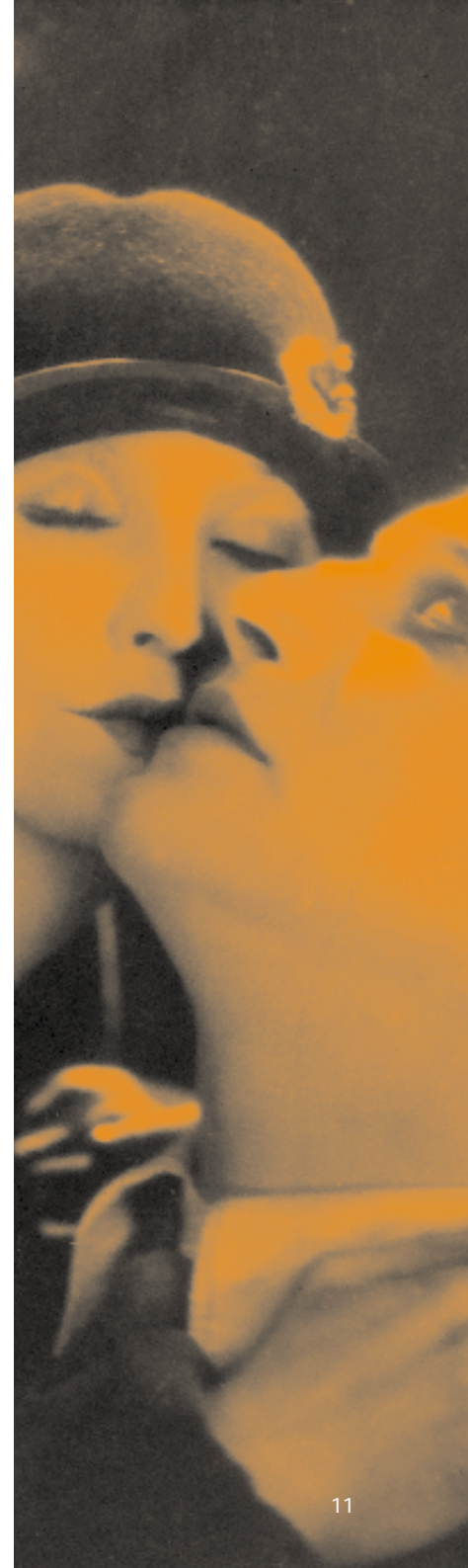
Archive Curator David Pierce programmed a two-month series of screenings at the NFT on the 'History of Colour', using material from several archives including the NFTVA, which featured restorations of tinted and toned silent features, Prizma colour and Technicolor titles. The highlight of the season was the screening of a pristine Technicolor print of the Judy Garland musical *The Harvey Girls* (1945).

NFTVA titles were made available worldwide – more than 6,000 archive films and videos were booked out for everything from in-house study and research projects to major public retrospectives.

The Archive made a major contribution to the 5th Silent British Cinema weekend in Nottingham – nearly all the 70 films screened came from the *bfi* – notably Victor Saville's *Kitty* (1929) and *The Vortex* (1926) and a selection of Dickens-based shorts.

The Archive contributed to the Cinema Ritrovato in Bologna showing the largest ever retrospective of the work of Richard Massingham. At the Giornate del Cinema Muto in Sacile the Archive contributed to the Funny Ladies section with prints of *The Vagabond Queen* (1929) with Betty Balfour and *Exit Smiling* (1926) starring Beatrice Lillie. The NFTVA also contributed numerous shorts and more than a dozen titles from its extensive D.W. Griffith collection.

NFTVA Keeper of Non-Fiction, Patrick Russell, in collaboration with the National Fairground Museum, presented a further selection of the Mitchell and Kenyon collection (early actuality films from the turn of the last century) which the NFTVA has been preserving.





## PRESERVATION AND RESTORATION

Head of Preservation David Pierce was appointed Archive Curator in the course of the year, while Andrea Kalas joined as Senior Preservation Manager.

Duplication work on the 800 Mitchell and Kenyon films acquired in 2000 was almost completed in 2002/3. Preservation and initial access duplication was also completed on the last of the 150 experimental sound films from the deForest Phonofilms collection featuring music hall and variety artists from 1925-29.

Other newly preserved titles included British New Wave film titles *Saturday Night and Sunday Morning* (1960), *A Taste of Honey* (1961) and *The Loneliness of the Long Distance Runner* (1962), all later released as film tours as well as on DVD/Video by *bfi* Access. Half of Access's DVD/Video releases came from materials previously conserved or preserved by the NFTVA.

Other titles preserved included the long unavailable John Martin-Harvey version of Dickens' *A Tale of Two Cities* entitled *The Only Way* (1926), and *A Little Bit of Fluff* (1928).

Several months' work were required to produce new prints of the British classic *Brighton Rock* (1947) for theatrical distribution by *bfi* Access. New preservation material was also created for *No Highway* (1951) shown in the NFT's Jimmy Stewart season.

The most complex restoration project of the year was undertaken on the 1921 short series, *The Adventures of Sherlock Holmes* – making the films available for the first time in seventy years. The results were screened during the NFT's 'Crime Scene 2002' festival. Video material from obsolete videotape formats was digitally preserved, including creating new digital copies of BBC titles *Doctor Who*, *The Foryste Saga* and *I, Claudius*.

The NFT screened 2,000 NFTVA titles in the course of the year. Archival titles from overseas were screened in seasons on Erich von Stroheim, Ingmar Bergman, Ida Lupino and James Stewart.

The NFTVA was involved in several preservation and restoration initiatives with other archives. A collaboration with the Academy Film Archive and Twentieth Century Fox on F.W. Murnau's masterpiece *Sunrise A Song of Two Humans* (1927) was part of the Academy's celebration of the 75th anniversary of the first 'Oscars'. The NFTVA was responsible for restoration of the image – which was unveiled at the Berlin International Film Festival in February 2003. The restoration was also released on DVD in the US and UK.



The Archive, in collaboration with the UCLA Film and Television Archive, restored the early Chaplin feature *Tillie's Punctured Romance* (1914). The NFTVA also provided a print of *Abhijan* (1962) to the Academy Film Archive and, at short notice, a new print of Ray's *Chiriakhana* (1967).

The Archive received a new print of Hitchcock's *Notorious* (1946) from the Walt Disney Company in thanks for providing missing material for their restoration. In addition, the widely seen and critically acclaimed restoration of Fritz Lang's *Metropolis* (1926) relied heavily on material provided by the NFTVA.

Archive collections were enhanced when Ken Russell handed over his personal collection of prints of his own films, Tony Hill lodged the negatives of all his experimental films and Peter Brook provided material for his first film *A Sentimental Journey* (1943).

Non-fiction collections acquired and catalogued included those from the British Council, Butlins, and the Arts Council. The largest and most important acquisition was the Education Television and Film (ETV) library, a collection of fiction and non-fiction from the former communist bloc.

Direct television recording was extended to include output from BBC3 and comprehensive recordings of news coverage of the run-up to and early days of the war in Iraq.

The television unit acquired regional ITV material. Master recordings of complete proceedings of The House of Commons from three years ago were also donated. Missing programmes recovered included two episodes of *At Last The 1948 Show* – the forerunner to *Monty Python's Flying Circus*.

Stills, Posters and Designs acquired material from three-quarters of new films released in the UK. The Olga Lehmann Estate donated more than 1,400 design sketches including Chaplin's *A Countess from Hong Kong*. The UK Film Council donated their entire stills library of Arts Council funded films.

The Stills Unit provided 6,400 stills to users, including publications on Stanley Kubrick and BBC documentaries on Ealing Studios, Peter Sellers and Luchino Visconti.

More than 3,000 stills, 1,000 posters and designs and 180 museum objects have been digitised for inclusion on Screenonline. Four virtual galleries on the Boulting Brothers, designer Olga Lehmann, Luchino Visconti and Ken Loach are also now available online.

Work continued on the five-year HLF-funded project to tackle archive acquisition backlogs, cataloguing and technical examination which is due to conclude in August 2003. Technical teams examined millions of feet of film including the British Coal collection and most of the Look at Life holdings. By the end of 2002/3, the acquisitions team had worked through 100,000 cans from fifty sources ranging from ex-laboratory collections, Dunlop, Cinema Action and John Player.

16,000 videotapes on obsolete 2-inch format have been copied to digital, catalogued and indexed.

As part of the HLF legacy, bar coding was introduced, along with Direct Data Entry screens, Position Analysis Codes and storage zones – allowing swifter logging of material, streamlining of processes and better control of environmental conditions for collection storage. Air conditioning and humidity control systems at Gaydon have also been replaced to provide improved storage conditions for the collection.



## THE *bfi* LONDON IMAX® CINEMA

IMAX® once again brought in the crowds – almost 340,000 people had the IMAX® experience during the year. August 2002 saw more than 50,000 admissions, the highest monthly figure ever for the cinema.

Audiences were attracted by a wide variety of film presentations with something for all tastes and all ages. Highlights included the 3D film *Space Station*, narrated by Tom Cruise, and *T-Rex Back to the Cretaceous*. 2D large-format films included *Mysteries of Egypt*, *The Human Body* and *Pulse*.

Two Disney classics, *Beauty and the Beast* and *The Lion King*, were shown on the giant screen in breathtaking large-format prints; and for the Christmas 2002 season we launched the animated 3D adventure *Santa vs. the Snowman*.

The 'After Dark' programmes of late night classic film screenings continued to flourish with showings of *The Matrix*, *Moulin Rouge*, *Gladiator* and *The Lord of the Rings: The Fellowship of the Rings* and *The Two Towers*. We were the only UK cinema to be able to present the entire series of *Star Wars* movies, which were shown back to back in a special overnight event.

IMAX® continued to attract school parties from around the country for special screenings – 19,313 school children visited in the year, accompanied by 1,500 teachers.

There were 23,794 group bookings – a figure which included students, senior citizens and adult and children bookings.

In December 2002 the management of the IMAX® was transferred from NMSI (National Museum of Science and Industry) to the *bfi* itself, enabling IMAX® to benefit from the expertise of the NFT's programming, facilities and marketing teams.



Space Station 3D © 2001 IMAX® Corporation.

Inside the *bfi* London IMAX® Cinema.

## IMAX® FILMS APRIL 2002 – MARCH 2003

PULSE A STOMP ODYSSEY

SANTA VS. THE SNOWMAN 3D

THE LION KING

INDIA: KINGDOM OF THE TIGER

T-REX BACK TO THE CRETACEOUS 3D

BEAUTY AND THE BEAST

MYSTERIES OF EGYPT

CYBERWORLD 3D

HAUNTED CASTLE 3D

SHACKLETON'S ANTARCTIC ADVENTURE

INTO THE DEEP 3D

ENCOUNTERS IN THE THIRD DIMENSION 3D

SPACE STATION 3D

THE HUMAN BODY

ULTIMATE X



## EXHIBITIONS

The exhibition team organised and curated an exhibition on the film-making careers of the Boulting brothers at BAFTA. Featuring stills, original designs and film posters, the exhibition also included excerpts from interviews with Lord Attenborough, Eric Sykes, Ian Carmichael and Peter Graham Scott on their work with the Boultings. The exhibition moved to the NFT in November to accompany a Boulting Brothers season.

The exhibition 'Bollywood in Love' was launched at Cartwright Hall Art Gallery in Bradford in September. This partnership project was part of the *bfi*'s ImagineAsia Festival – the exhibition attracted 4,000 visitors in its first two weeks. The exhibition subsequently toured to Loughborough, Belfast, Birmingham and Bristol..

As part of the NFT's 50th birthday celebrations the Archive organised a Chaplin display at the NFT featuring stills and posters, the comedian's original hat and cane, and costumes from Lord Attenborough's film *Chaplin* (1992).

Museum collections also contributed to special BAFTA exhibitions on the careers of Sir John Mills and Ken Loach.

## bfi DVD/VIDEO RELEASES 2002/3

bfi Video Publishing released 18 DVD and 16 VHS titles. 124,753 units were sold, including a diverse selection of titles and projects with key cultural figures including Harold Pinter and Michael Nyman.

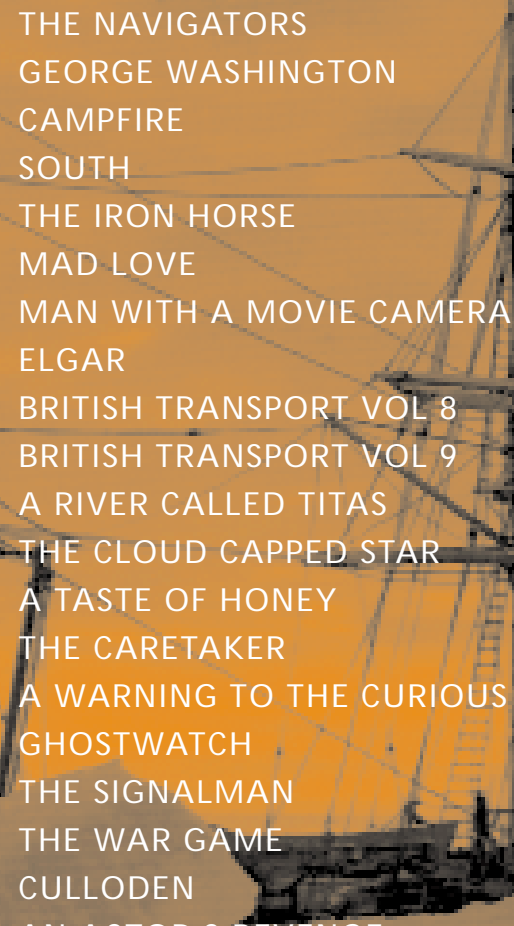
DVD releases included key works by the legendary Indian director Ritwik Ghatak: *Cloud Capped Star* and *A River Called Titas* both of which featured in the ImagineAsia season.

The bfi's archive television strand featured *Elgar*; Ken Russell's classic Monitor film supported by rare footage from the NFTVA, while Peter Watkins' controversial seminal Sixties films, *The War Game* and *Culloden* also enjoyed a welcome re-release.

On the tenth anniversary of its only television screening, 'Ghostwatch' was released, as were 'A Warning to the Curious' and 'The Signalman.'

Material held in the bfi's film, television and special collections was used extensively on releases of *South*, *The Caretaker*, *A Taste of Honey*, *Mad Love* and *British Transport Films Vols 8 and 9*. Additional features produced for DVD release include a commentary for *South*. Academic commentaries were commissioned and recorded for *Journey to Italy*, *Bande à Part*, *Orphée*, *Mad Love*, *The War Game*, *Ossessione* and *Culloden*.

The bfi commissioned composer Michael Nyman to score *Man with A Movie Camera* which premiered at the Royal Festival Hall to a full house. It also toured internationally. Three scores were commissioned for the trio of Evgenii Bauer films, *Mad Love*. *Dying Swan* by Joby Talbot premiered at the Queen Elizabeth Hall and scores were also provided by Laura Rossi and Nicholas Brown.



THE NAVIGATORS  
GEORGE WASHINGTON  
CAMPFIRE  
SOUTH  
THE IRON HORSE  
MAD LOVE  
MAN WITH A MOVIE CAMERA  
ELGAR  
BRITISH TRANSPORT VOL 8  
BRITISH TRANSPORT VOL 9  
A RIVER CALLED TITAS  
THE CLOUD CAPPED STAR  
A TASTE OF HONEY  
THE CARETAKER  
A WARNING TO THE CURIOUS  
GHOSTWATCH  
THE SIGNALMAN  
THE WAR GAME  
CULLODEN  
AN ACTOR'S REVENGE





## FROM HOLLYWOOD TO BOLLYWOOD

### *bfi* THEATRICAL RELEASES 2002/3

MOTHER INDIA INDIA 1957

BRIGHTON ROCK UK 1947

HIGH SOCIETY US 1956

CABARET US 1972

TO SLEEP WITH ANGER US 1990

A NIGHT AT THE OPERA US 1935  
& A DAY AT THE RACES US 1937

VIVRE SA VIE FILM EN DOUZE  
TABLEAUX FRANCE 1962

FREAKS & DEVIL DOLL US 1936

SATURDAY NIGHT AND  
SUNDAY MORNING UK 1960

THE LONELINESS OF THE LONG  
DISTANCE RUNNER UK 1962

A TASTE OF HONEY UK 1961

MUGHAL-E-AZAM INDIA 1960

SANS SOLEIL FRANCE 1982

DEATH IN VENICE ITALY 1971

SUNSET BOULEVARD US 1950

*bfi* Distribution brought 17 classic titles to a new generation of UK film-goers in 2002/3 – ranging from glamorous Hollywood musicals to the gritty classics of kitchen-sink British New Wave; from spectacular Bollywood epics to Chris Marker's poetic masterpiece *Sans Soleil*.

As in previous years the *bfi* made available an enormous range of titles on 35mm, 16mm, Beta SP, and DVD for theatric, non-theatric and educational screenings across the UK giving access to both the *bfi*'s regular distribution collection and to the viewing collection of the *bfi* National Film and Television Archive.

65% of *bfi* film bookings related to screenings outside London, demonstrating the continuing strong regional impact of *bfi* activity.

*bfi* releases achieved seven-day runs in 30 regional film theatres and multiplexes across the UK, and single screenings took place in 90 towns and cities.

*bfi* Distribution also worked closely with 200 UK film societies in areas not served by conventional film venues – from Shetland to Tiverton in Devon.

*bfi* launched a partnership with the Tate in February 2003 – widening big-screen access to material from the NFTVA collections through specially curated seasons linking film and other visual arts.

The inaugural season at Tate Modern featured *Life is a Cabaret* (complementing the Tate's major retrospective of German artist Max Beckmann), and 'Films of Britain', a regular Sunday showcase of the *bfi*'s collection of documentary and non-fiction material.



## SCREENONLINE

The groundbreaking Screenonline project progressed in 2002/3 to ensure that it launched successfully later in 2003. Funded by the *bfi* and the New Opportunities Fund as part of its NOF-Digitise project, it will provide a unique educational reference resource with extensive extracts of key films and television programmes held in the NFTVA, making the archive material available to view free of charge in educational establishments and libraries across the UK. There have been more than 130 contributors, a third of whom are *bfi* staff.

## NFTVA RESTORATIONS

THE MAGIC BOX UK 1951  
CANNES INTERNATIONAL FILM  
FESTIVAL (MAY 2002)

ODD MAN OUT UK 1947  
FALLEN IDOL UK 1948  
BOTH TOURED NEW ZEALAND AS PART  
OF THE NEW ZEALAND FILM FESTIVAL'S  
CAROL REED TRIBUTE (JULY 2002)

GREAT EXPECTATIONS UK 1946  
SELECTED FOR THE FIRST FILM  
PRESERVATION FESTIVAL, MOMA,  
NEW YORK (OCTOBER 2002)

A COTTAGE ON DARTMOOR  
UK 1929  
PREMIERED AT THE LONDON FILM  
FESTIVAL TO COINCIDE WITH THE  
CENTENARY OF FILM-MAKER ANTHONY  
ASQUITH (NOVEMBER 2002), AND SINCE  
SCREENED ACROSS THE UK

The world premiere of a new restoration of the classic *Sunrise A Song of Two Humans* (US, 1927) – a collaboration between the NFTVA, the Academy Film Archive and Twentieth Century Fox – was a highlight at the Berlin Film Festival's F. W. Murnau retrospective in February 2003.

The NFTVA contributed substantially with the loan of 28 features and five shorts to the complete Michael Powell retrospective at the San Sebastián International Film Festival in September 2002.

A second programme of discoveries from the NFTVA's Mitchell and Kenyon collection was presented at the Giornate del Cinema Muto, Sacile. NFTVA prints also featured at the Allan Dwan retrospective at the Locarno Film Festival and in a tribute to Alberto Cavalcanti in Brazil.





The *bfi* is a vital, world renowned, cultural resource that specifically deals with the one true art form of the 20th century. We should cherish and protect it and be proud of what it does for cinema in this country and around the world



Asif Kapadia, Director of *The Warrior*



## NFT FILM SEASONS 2002/3

### APRIL/MAY

ERIC ROHMER  
TONGUES ON FIRE:  
ASIAN WOMEN'S FILM  
FESTIVAL  
IDA LUPINO  
GENE HACKMAN

### JUNE

YOUSSEF CHAHINE  
NEVER MIND THE  
JUBILEE: PUNK  
DAVID BOWIE'S  
MELTDOWN: DIGITAL  
CINEMA  
LIFTING THE LID!  
DISABILITY FILM  
FESTIVAL

### JULY

SATYAJIT RAY  
HARRY KÜMEL  
RICHARD WIDMARK  
CRIME SCENE 2002  
COLOMBIAN CINEMA

### AUGUST

KON ICHIKAWA  
SATYAJIT RAY  
SHERLOCK HOLMES  
JUDI DENCH  
SEPTEMBER  
ERICH VON STROHEIM  
KON ICHIKAWA  
MANI RATNAM  
TV 2002  
RAY GALTON AND  
ALAN SIMPSON  
MIRRORBALL

### OCTOBER/NOVEMBER

ALEC GUINNESS  
SHYAM BENEGAL  
KENNETH MACMILLAN  
TRIBUTE  
THE MAGIC WORLD OF  
CZECH ANIMATION

### NOVEMBER/DECEMBER

JAMES STEWART  
ITALIAN CINEMA  
CLASSICS  
CLASSICS OF MODERN  
RUSSIAN CINEMA  
SIGHT & SOUND  
CRITICS POLL 2002  
IAN CARMICHAEL

### JANUARY

INGMAR BERGMAN  
A HISTORY OF COLOUR  
LOBSTER FILMS  
SHEFFIELD  
INTERNATIONAL  
DOCUMENTARY  
FESTIVAL ON TOUR

### RUDOLF NUREYEV

### FEBRUARY

INGMAR BERGMAN  
A HISTORY OF COLOUR  
TODD HAYNES

### MARCH

ALAN PARKER  
GEORGE GERSHWIN  
GEORGE CLOONEY  
SHABANA AZMI  
THE SINGLE TV PLAY  
FILM POEMS



## FIFTY GLORIOUS YEARS OF THE NFT

The *bfi* celebrated 50 years of the National Film Theatre in 2002/03 with a year-long programme culminating in a month of special events in October 2002 plus a Birthday Gala.

Continuing the year-on-year upwards trend, attendances at NFT reached 225,000 in 2002/03.

Highlights of the film programme included complete retrospectives on Satyajit Ray and Ingmar Bergman which recorded more than 16,000 and 26,000 admissions respectively. Other major seasons featured the work of Kon Ichikawa, Erich von Stroheim, James Stewart, and Rudolf Nureyev.

Special guests to the cinema included George Clooney, Ewan McGregor, Aamir Khan and Richard Widmark.

In addition, Mira Nair, Ethan Hawke, Ray Galton and Alan Simpson, John le Carré, Elmer Bernstein, Mike Leigh and Todd Haynes also passed through the doors of the NFT.

The NFT was also proud to host its first Disability Film Festival this year and this, along with a major refurbishment of the public areas, meant that the cinema is now more accessible than ever before.

For genuine lovers of cinema  
there is no more exciting  
place on earth than the bfi

Jonathan Ross

## FESTIVALS

### 17TH LONDON LESBIAN & GAY FILM FESTIVAL

70 FEATURE FILMS  
128 SHORT FILMS  
24,000 ADMISSIONS  
112 FILM-MAKERS & SPECIAL GUESTS  
140 NATIONAL PRESS DELEGATES

The Festival once again established itself as the pre-eminent event of its type in Europe, attracting record attendances and a string of high-profile guests.

The Opening Night Film of the festival was *Gasoline*, with director Monica Stambrini and star Regina Orioli in attendance. The Closing Night film was *Ma vie*, with directors Olivier Ducastel and Jacques Martineau and star Jimmy Tavares attending.

Special events included a Paraphernalia club night at the ICA as part of the Club Kidz section. The Archive section, Queer 70s – focused on work by high-profile directors who brought gay characters to the mainstream.

The Festival on tour visited 40 cinemas around the country.

### 46TH REGUS LONDON FILM FESTIVAL 2002

402 SCREENINGS  
110,000 ADMISSIONS  
118 SOLD-OUT SCREENINGS  
180 FEATURE FILMS  
122 SHORT FILMS  
424 VISITING FILM-MAKERS  
1,180 PRESS AND INDUSTRY  
DELEGATES

The Festival opened with the premiere of director Stephen Frears' *Dirty Pretty Things*. Over the next two weeks the Festival screened a range of shorts and features from 48 countries – highlights included Fernando Meirelles' *City of God*, Peter Mullan's *The Magdalene Sisters*, Michael Moore's *Bowling for Columbine* and *The Kid Stays in the Picture*, the documentary about legendary producer Robert Evans.

The Closing Night film was *The Heart of Me*, with director Thaddeus O'Sullivan and stars Helena Bonham Carter and Paul Bettany attending the premiere.

Other Festival guests included: John Malkovich, Javier Bardem, Heath Ledger, Daniel Day Lewis, Michael Caine, Emily Watson and Oscar winner Adrien Brody, star of Roman Polanski's *The Pianist*.

The NFTVA's restoration of *A Cottage On Dartmoor* enjoyed two packed screenings as part of The Treasures from the Archive strand. The Festival also saw the first screening of the new BBC Arena documentary, 'Visconti', marking the launch of the *bfi*'s project on the great Italian director.

The *bfi*'s Festival on Tour visited Bradford, Bristol, Manchester, Nottingham, Canterbury, Newcastle and Glasgow.

### AWARDS WERE PRESENTED TO:

**CARNAGES**  
(THE *bfi* SUTHERLAND TROPHY)

**ANGEL ON THE RIGHT**  
(FIPRESCI INTERNATIONAL CRITICS AWARD)

**RACHIDA**  
(SATYAJIT RAY AWARD)



46th Regus London Film Festival

8 - 21 November 2002

To book tickets call 020 7928 3232  
or book online at [www.rlff.com](http://www.rlff.com)

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## *bfi* EDUCATION

Throughout the year *bfi* Education staff provided training for teachers and advisers and ran events at schools at several venues across the UK linked in with Story Shorts, the *bfi*'s successful film and literacy resource for 7-11 year olds. Similar resources for 3-7 year olds, 'Starting Stories' and for 11-14 years olds, 'Screening Stories' were piloted.

In total more than 1,200 teachers received more than 10,000 hours of training.

Two annual media studies conferences for teachers of media studies for 16+ were held: in London in July with more than 250 delegates and with 100 delegates in Bradford.

This year more than 14,000 people of all ages attended educational events at the NFT.


New educational events developed for audiences at the NFT included Film Music, 'Making the News – Behind the Scenes at Newsround' and a range of events linked to NFT seasons on Satyajit Ray and Youssef Chahine.

A £35,000 grant from the Adult and Community Learning Fund enabled *bfi* Education to extend innovatory reminiscence work with older audiences.


Throughout the year the *bfi* Education team published a series of reports: on video production opportunities for children and young people; on school/cinema partnerships; and on teaching film within GCSE English courses. They are also working on a practical guide on teaching about moving image media at primary level due to be published in autumn 2003.

*bfi* Education also funded a £30,000 survey of media literacy in UK schools jointly with the ITC and BSC which was published in March 2003 as Mapping Media Literacy.





**As a world renowned institution, celebrating the art of cinema, the *bfi*'s collection of films, stills, posters, scripts and related materials is unparalleled. It provides an irreplaceable resource for film-makers, historians, scholars and students....**



Martin Scorsese

## SIGHT & SOUND

Sight & Sound Magazine celebrated its 70th anniversary and, to mark the occasion, conducted its world critics' and directors' poll for the Ten Greatest Films of All Time. The poll, held every ten years, received global publicity. *Citizen Kane* won both the critics' and directors' poll for best film, with Hitchcock's *Vertigo* a close second among critics. The contributing panel of directors for the poll featured a Who's Who of film including Bernardo Bertolucci, Catherine Breillat, Gurinder Chadha, Cameron Crowe, Terence Davies, Milos Forman, Jim Jarmusch, Ken Loach, Michael Mann, Paul Schrader and Quentin Tarantino.



■ ■ ■ The September 2002 issue of Sight & Sound.

## bfi PUBLISHING

27 NEW BOOKS PUBLISHED  
12 NEW RESOURCES RELEASED  
105,906 BOOKS SOLD  
110,923 RESOURCES SOLD

*bfi* Publishing changed its UK distributor and restructured in the year. US book sales rose by 19% with overall sales up 11%.

New titles released in the year included the teaching resource pack 'Bollywood and Beyond' – the first ever teaching tool on Indian cinema to be published in the UK. Five other titles were published to coincide with ImagineAsia.

The *bfi* continued to publish *bfi* Film Classics as well as resources aimed at post-16 teachers – 'Teaching Film and Media Studies'; 'Teaching Scriptwriting, Screenplays and Storyboards for Film and TV Production'; and 'Teaching TV Sitcom' were published. The teaching resource 'British Cinema in the 1960s' tied in with *bfi* video and DVD releases.

More than 430,000 extracts from *bfi* titles were photocopied for use in Further and Higher Education, Government and Business. Language contracts were signed to translate *bfi* titles into Chinese, Hebrew and Spanish.

## ARCHIVE SALES

Archive sales received 5,500 enquiries in the course of the year from production companies, regional film theatres, researchers and the public. Footage appeared in 'The British Empire in Colour' on ITV1 and Simon Schama's 'The History of Britain' (BBC). Digital channel Artsworld also ran a 13-part series 'The Art of Cinema: Treasures of the *bfi*.'

Unique footage of the Royal family featured in programming for the Queen's Golden Jubilee and numerous broadcasts following the death of the Queen Mother. Archive footage material also featured in the live broadcast of the 75th Academy Awards.

Sales also embarked on a digitization project focused on restorations of Peter Greenaway's earliest work at the *bfi* – the DVD has subsequently been sold internationally in France, the Netherlands, Belgium and Italy.

Donor access worked with a number of avant-garde artists and Tate Modern to produce restored prints ready for the Tate's season on 60s and 70s Avant-Garde film-making held in May 2002.

## *bfi* NATIONAL LIBRARY

The Library acquired the substantial collections of the library of the Independent Television Commission – now making the *bfi* National Library the world's foremost library on film and television.

The acquisition included the programme files of Associated-Rediffusion dating back to the early days of commercial television. The papers of film director John Schlesinger, scriptwriter Julia Jones, ETV, as well as important material from the collections of the late Denis Gifford including unique sound recordings, were also acquired.

The Library's 'Bigger Than Bollywood' exhibition appeared in 29 libraries across the country as part of the ImagineAsia project. The Library featured displays on Cary Grant, Satyajit Ray, Free Cinema and Black History Month.

Writer in Residence Ade Solanke worked with 60 Library users on scriptwriting projects.





## THE *bfi* WEBSITE

14,359,821 PAGE IMPRESSIONS  
OVER 20,000 INFORMATION PAGES

The *bfi* website enjoyed a surge in use, from 732,132 page hits in April 2002 to 1,133,663 in March 2003.

The in-house web team created a stand alone site for ImagineAsia with an events calendar for all *bfi* and partner events, downloadable resources on South Asian cinema and a top 50 Asian film poll for users.

New image galleries featuring material from Stills, Posters and Designs collections were created while the media courses database was expanded to include more than 4,000 full-time and undergraduate courses.

The *bfi*'s own video sales catalogue went live allowing for the first time users to buy online from the vast range of *bfi* videos and DVDs. Online ticketing was also made available for the London Film Festival and the NFT.

The Sight & Sound magazine top ten critics' poll was made available on the web in a uniquely interactive fashion allowing users to investigate which critics and directors voted for which films.

## bfi DIVERSITY

Over the last year the *bfi* has made major strides to reflect the diversity of contemporary Britain.

2002 saw a range of diversity initiatives across the Institute with a particular focus on disability and South Asian cinema. The *bfi*'s first corporate disability strategy was completed with three-year action plans. An internship scheme for black and Asian young people took place with successful candidates going on to employment in the industry. All front of house staff undertook disability awareness training.

For the first time the whole *bfi* collaborated on a single project ImagineAsia – the largest celebration of South Asian film and culture ever seen in this country which launched with a special preview screening of Asif Kapadia's *The Warrior*.

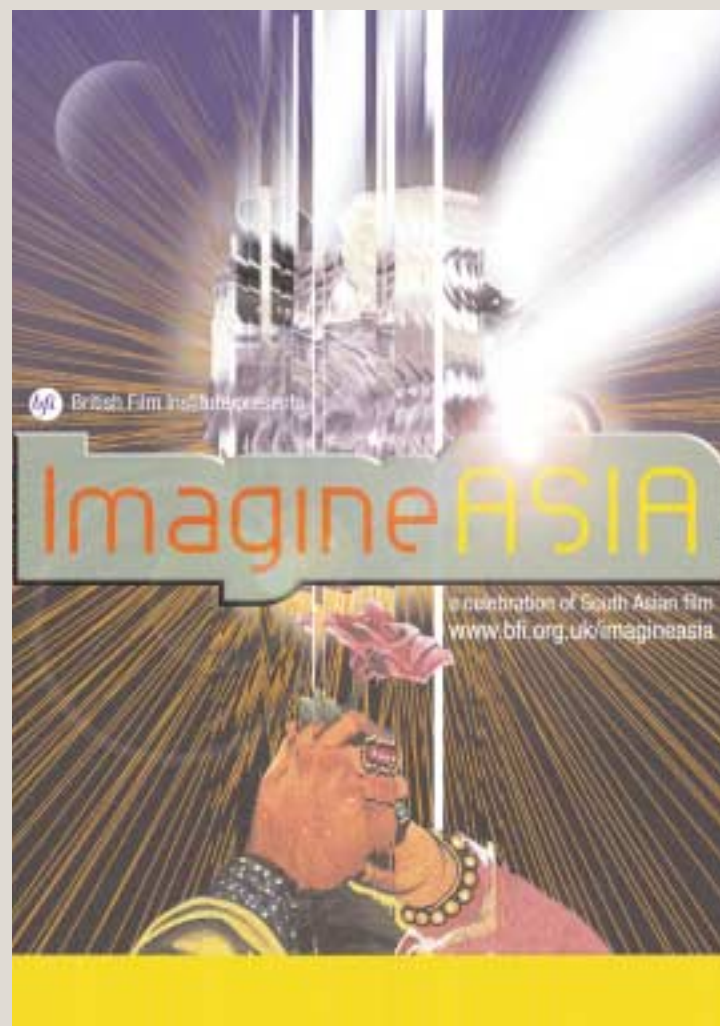
It lasted eight months, with more than 75 screenings of South Asian films at cinemas around the UK. The project involved more than 60 partners in England, Scotland, Northern Ireland and Wales, with 350,000 people engaging with ImagineAsia activities. The festival raised the profile of the *bfi* and South Asian cinema both nationally and internationally.

Collaborations with partners such as Edinburgh Film Festival, The Bangladeshi Film Festival, Selfridges, Cineversity (Belfast), Cine World cinemas and Birmingham Film & Television Festival brought both art-house and commercial South Asian film to a diverse range of audiences. Visiting Arts supported tours by Pakistani, Sri Lankan and Bangladeshi film-makers to cinemas and community centres.

The *bfi* produced the world's first teaching pack on Indian cinema, seven new books and DVDs, theatrical releases of classic Bollywood films, as well as dedicated seasons at the NFT, and the launch of the *bfi*'s Indian Cinema Poster exhibition at the Waterman's Art Centre. This exhibition toured the UK as did another dedicated exhibition for libraries and colleges. The ImagineAsia website was launched attracting sizeable traffic, and continues to provide updated information on South Asian film.

The project also featured innovative moving image club nights with live performances set against films, which attracted young audiences, as did a range of exciting education events for schools.

2002 also saw the release of a range of sub-titled DVDs for the hearing impaired, and the NFT hosted the Lifting the Lid! Disability Film Festival.







## bfi SPONSORSHIP

The award-winning and highly successful relationship with Regus, title sponsor of the London Film Festival for the last three years, came to an end at the finale of the LFF in November 2002. During Regus' tenure as title sponsor the partnership won the Hollis Award for Most Effective Use of Sponsorship (Arts) and the Sponsorship of the Year 2001, as well as the FT/Arts and Business Award for most Outstanding Arts/Business Partnership.

In 2002 the Festival worked with Morgan Stanley Credit Card, American Airlines and NTL:Home Broadband as its high-profile Main Sponsors, and Orange continued for a second year as title sponsors of the Film on the Square strand.

The Festival in 2002 worked with a total of 25 sponsors and media partners and held seven sponsored galas and special screenings. The Paul Hamlyn Foundation supported the Festival for the first time, funding events for local disadvantaged young people.

The 17th London Lesbian and Gay Film Festival successfully attracted a number of new and first time sponsors. Pink Finance and OutUK.com were the joint main sponsors – supporting the LLGFF with cash support and a comprehensive website. The LLGFF was also sponsored by Mayfair Cellars and ten other media partners and in-kind sponsors.

The NFT's 50th Gala celebrations were sponsored by Renault and the UIP Charitable Foundation. During the year the Crime Scene Festival was sponsored for the second year running by

Turner Classic Movies who programmed a complementary season on the channel and helped create memorable events during the weekend. A newly restored print of *Roadblock* was donated to the NFTVA from the Turner Archives and was screened as the TCM Gala during Crime Scene.

The *bfi* also welcomed the BBC and Channel Five as Founder Partners for the annual festival of Television, TV 2002, while the NFT gratefully received a grant from the Great Britain Sasakawa Foundation towards the promotion of the Kon Ichikawa Season in August and September 2002.





## LOOKING TO THE FUTURE

The *bfi* has championed the magic of film and the moving image for seventy years. We have ambitious plans to ensure the *bfi*'s influential role remains as relevant in the 21st century as it was in the 20th.

Our enthusiasm for film and the moving image is something we want to share with even more people in the UK and abroad.

Driven by the expertise, enthusiasm and talent of *bfi* staff, and following a review of all *bfi* activities from June 2003 to March 2004, the *bfi* will re-focus activity to maximize our impact across the UK; engaging with wider audiences, while remaining an international champion of film and television culture and friend to film-makers and film-goers around the world. Over the next two years the *bfi*, working with local, regional and national organisations and with the archival, education and exhibition sectors, will seek to enthuse new audiences with a love of film and television culture.

In November 2003 the first of the *bfi*'s new initiatives, Screenonline, will be freely available at the click of a button in schools, colleges and libraries across Britain – enabling everyone to access the *bfi*'s unique collection of film and television. Other initiatives will follow in 2004 which will broaden the *bfi*'s reach across the UK, enriching audiences everywhere with an understanding and appreciation of the moving image.

# FINANCIAL SUMMARY

The summarised financial statements have been extracted from the full annual accounts prepared in accordance with the Charities Act 1993, the Statement of Recommended Practice (SORP), "Accounting and Reporting for Charities" published in October 2000 and applicable accounting standards, and signed by the Governors on 26 November 2003. The full financial statements have been audited by Deloitte & Touche LLP and their opinion was unqualified. The full financial statements have also been filed with the Charities Commission.

In 2002/2003 our total income increased to £30.9m (of which £14.5m came from the Film Council as a grant-in-aid) from £29.7m (including £14m from the Film Council) in 2001/2002. Our total resources expended also increased to £32.8m in 2002/2003 from £32.0m in 2001/2002. This resulted in an overall decrease in our total funds to £45.0m from £46.9m in the prior year. The full financial statements should be consulted to gain a full understanding of our results and financial position, and these may be found on the website at [www.bfi.org.uk](http://www.bfi.org.uk), or from the Finance Department, 21 Stephen Street, London, W1T 1LN.



Jenny Abramsky  
Chair of the Audit & Governance Committee  
11 December 2003

## STATEMENT OF FINANCIAL ACTIVITIES

Year ended 31 March 2003

	2003 Total £'000	Restated 2002 Total £'000
<b>Incoming resources</b>		
Grant-in-aid	14,500	14,050
Other grants	2,120	2,953
Lottery awards	2,379	1,605
Activities in furtherance of the charity's objects:		
Donated services	856	518
Access to moving image materials	8,833	8,661
Educating people to appreciate arts of film and TV	1,956	1,844
Activities for generating funds:		
Investment income	68	108
Other incoming resources	149	-
<b>Total incoming resources for year</b>	<b>30,861</b>	<b>29,739</b>
<b>Resources expended</b>		
Cost of generating funds		
Fundraising and publicity	310	414
	310	414
<b>Charitable expenditure:</b>		
Cost of activities in furtherance of the charity's objects:		
Access to moving image materials	24,163	24,590
Educating people to appreciate arts of film and TV	5,562	5,131
Support services	871	768
Management and administration	1,251	1,117
Increase in provision arising on unfunded pension liabilities	621	-
	32,468	31,606
<b>Total resources expended</b>	<b>32,778</b>	<b>32,020</b>
<b>Net resources expended</b>	<b>(1,917)</b>	<b>(2,281)</b>
<b>Fund balances bought forward</b>	<b>46,944</b>	<b>49,225</b>
<b>Fund balances carried forward at 31 March</b>	<b>45,027</b>	<b>46,944</b>

The statement of financial activities for the prior year has been restated to include the value of donated services. The corresponding expenditure has been shown with 'Access to moving image materials'.

**CONSOLIDATED BALANCE SHEET**  
31 March 2003

	2003 £'000	2002 £'000
<b>Fixed assets</b>		
Tangible fixed assets	47,126	47,597
Investments	-	-
	<hr/> 47,126	<hr/> 47,597
<b>Current assets</b>		
Stocks and work in progress	429	501
Debtors	2,793	4,115
Cash at bank and in hand	2,880	2,245
	<hr/> 6,102	<hr/> 6,861
<b>CREDITORS: amounts falling due within one year</b>	<hr/> (6,124)	<hr/> (5,922)
<b>NET CURRENT (LIABILITIES)/ASSETS</b>	<hr/> (22)	<hr/> 939
<b>TOTAL ASSETS LESS CURRENT LIABILITIES</b>	<hr/> 47,104	<hr/> 48,536
<b>Provision for liabilities and charges</b>	<hr/> (2,077)	<hr/> (1,592)
<b>NET ASSETS</b>	<hr/> <b>45,027</b>	<hr/> <b>46,944</b>
<b>FUNDS:</b>		
Unrestricted funds	27,469	28,900
Restricted funds	17,558	18,044
<b>TOTAL FUNDS</b>	<hr/> <b>45,027</b>	<hr/> <b>46,944</b>

**Independent auditors' statement  
to the Trustees of the British  
Film Institute**

We have examined the summarised financial statements which comprise the summary statement of financial activities and summary balance sheet.

**Respective responsibilities  
of trustees and auditors**

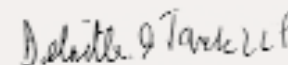
You are responsible as trustees for the preparation of the summarised financial statements. We have agreed to report to you our opinion on the summarised financial statements' consistency with the financial statements, on which we reported to you on 26 November 2003.

**Basis of opinion**

We have carried out the procedures we consider necessary to ascertain whether the summarised financial statements are consistent with the full financial statements from which they have been prepared.

**Opinion**

In our opinion, the summarised financial statements are consistent with the full financial statements for the year ended 31 March 2003.



Deloitte & Touche LLP  
Chartered Accountants and Registered Auditors  
London  
11 December 2003

## CONTACT THE *bfi*

For further information about the *bfi* please visit [www.bfi.org.uk](http://www.bfi.org.uk)  
or telephone the 24-hour information line **0870 240 40 50** (national call rate applies).

For enquiries please email [discover@bfi.org.uk](mailto:discover@bfi.org.uk)  
or write to *bfi* Corporate Communications at the address below.

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21 Stephen Street  
London W1T 1LN  
020 7255 1444





The *bfi* – passionate about  
film and the moving image



