

We believe that film is
central to our cultural life.



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Statement from the Chair



The election of a new UK government in 2010 brought radical decisions that marked a turning point for the BFI and paved the way for a top to bottom review of film policy which for the first time in over a decade has the BFI as the lead body for film.

Having spent much of 2009-10 dealing with Government proposals that the BFI should “merge” with the UK Film Council, in July 2010 the new Government announced its intention to abolish the UK Film Council, the non-departmental public body that, for the last decade, had been our primary funder and was also responsible for distributing all Lottery film funds.

In November, the Government announced that it intended on 1 April 2011 to pass to the BFI responsibility for the distribution of Lottery film funds along with the majority of the UK Film Council’s activities, including funding partners around the UK, all delivering vital public services; hosting the MEDIA Desk and running the Certification Unit; inward investment; the Research and Statistics Unit and a number of other functions. We announced that 44 UK Film Council posts would transfer to the BFI in April, thus ensuring that these critical functions would transfer seamlessly.

In parallel, the BFI was hard at work preparing a response to anticipated cuts to public funding, a situation affecting almost every national cultural body. Whilst the cuts to the BFI were not as deep as to some other cultural institutions, our revenue

The Board is confident that we are making very strong progress and that we stand on the cusp of an exceptionally bright future, with the BFI now in a stronger position than at any time in the recent past.

funding was cut by 15% and our capital funding by even more. A huge amount of Governor and management energy was required to deal with these cuts at the same time as the transfer of activities from the UKFC. The cuts came, of course, on top of a long period of standstill funding provided by the UKFC, a cut in real terms year after year.

We were determined to respond to these challenges in a bold and creative way, to take the opportunity to consider a wholesale restructure of the BFI aligned with our long-term strategy rather than engaging in another round of damaging “salami slicing” across all areas. We proposed an ambitious digital modernisation strategy that would prioritise what we uniquely deliver and our audiences most value, and with efficient delivery, income growth and increased free public access to the BFI Collections at its heart.

It says much for the fundamental strength of the BFI that, with all this change and turbulence, core BFI activities performed very strongly over the year, with DVD and magazine sales easily outperforming the trends in some exceptionally difficult markets, and with record ticket sales recorded at BFI Southbank, BFI Imax and the BFI London Film Festival.

In last year’s report we wrote that the Board remained resolutely focussed on three things: delivering the best possible public services to the widest possible group of people; developing a clear vision of the sort of BFI we want in the future; and moving

the organisation inexorably closer to achieving that. Work is progressing on integrating the activities transferred from the UKFC, and building a new organisation based on the very best parts of both the BFI and the UKFC. The Board is confident that we are making very strong progress and that we stand on the cusp of an exceptionally bright future, with the BFI now in a stronger position than at any time in the recent past.

Greg Dyke Chair, Board of Governors

Director's Report

The year covered by this report will surely be remembered as one of the most turbulent in the history of the BFI – it was surprising and full of extremes.

We began the year riding high on our major capital building plans to make safe Britain's rich screen heritage and to build an inspirational new Film Centre connecting audiences across the UK with an exciting and diverse programme of film. By the year end we had faced up to a series of cuts in funding that not only brought the Film Centre planning to an abrupt and very frustrating halt, but which also forced us to make radical changes to the very structure of the BFI and to our core activities. At the same time the UK Film Council, the very body that had funded us for the past decade, was abolished by the incoming Government, with many of its core responsibilities passing to the BFI. As we go into 2011/12 the BFI has become the lead body for film and a Lottery distributor, readying itself to begin a new era for film.

The decision to scale back or cut activities and prepare for staff reductions was tough, but necessary. We approached the challenge with great resolve, embarking on a carefully considered programme of modeling and consulting with the entire workforce. I am pleased to report that by involving staff in creative and open discussion we were able to keep compulsory redundancies and the cuts to our activities to a minimum. We were in perfect shape to begin the new task of working with Government and the industry to radically rethink the film landscape in the UK.



The pace of change throughout this period has been breathtaking and I pay full credit to colleagues at the BFI – old and new – who have worked so hard to ensure that we have not lost our footing and that the important functions which came across from the UK Film Council have been seamlessly maintained.

Although having to put our planning for the Film Centre on hold was greatly disappointing, our other major capital project – Screen Heritage UK – has made significant forward strides. The building of our brand new state of the art storage facility in Warwickshire is well underway and the mammoth task of cataloguing and presenting on a single database the collections held in the BFI National Archive and in regional archives across the UK almost finished. The project is scheduled to reach completion within the next 12 months, on time and on budget.

What has been most gratifying in this sea of change and uncertainty is that the BFI has continued to deliver a world-class cultural programme for audiences and maintained its vital film and television conservation work at the Archive. We achieved record audience numbers at BFI Southbank during the year as more and more people have come to immerse themselves in their passion for film. Particular highlights were Long Live Film – a celebration of the 75th anniversary of the BFI National Archive – a complete retrospective of the work of Francois Truffaut; a season of South African cinema from the classic to the contemporary; a look at post-war British Documentaries in Boom Britain; and a deep exploration of the

As we go into 2011/12 the BFI has become the lead body for film and a Lottery distributor, readying itself to begin a new era for film.

interpretations and relationships between science and the moving image. This was topped off by a screening of Kubrick's *2001: A Space Odyssey* at the Royal Festival Hall with a live score performed by the London Philharmonia Orchestra.

Once again the BFI's Festivals didn't disappoint on the thrill, astuteness and invention in the programme line-ups this year. They were rewarded with sell-out or near-capacity screenings of the best in contemporary cinema from around the world and as audiences came to rub shoulders with filmmaking talent.

The BFI DVD label turned a spotlight on key British material held in the archive with an outstanding collection of documentary films made by the COI between 1946-85; an impressive international archive collection of early Chaplin and restored versions of Cavalcanti's *They Made Me a Fugitive* (1947) and Powell's *The Edge of the World* (1937); and a newly launched children's strand with Loach's *Black Jack* (1979), two Famous Five adaptations and live-action Tintin stories from the 1960s.

Always full of surprises and 'firsts', the cultural breadth at the BFI seeks to push back the boundaries and reach new and diverse audiences. So whether we are showing 60s TV dramas newly discovered after decades of being believed lost, throwing open our doors to over a thousand young people for the BFI Future Film Festival, or screening films in parks, galleries and live link ups to youth groups in Ghana, people of all ages, backgrounds and film tastes have

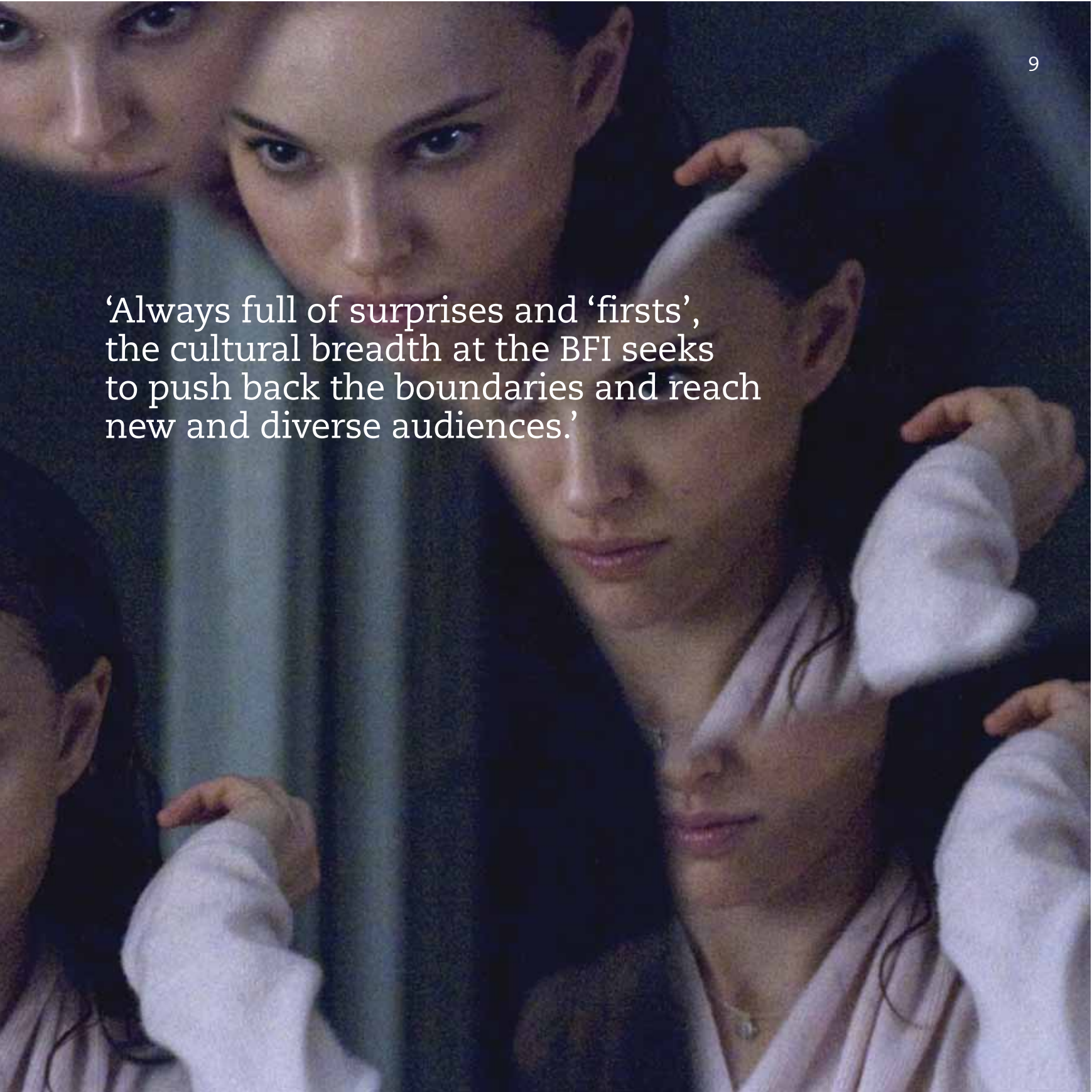
enjoyed what the BFI has to offer through the year.

Looking ahead to 2011/12 we have a unique opportunity to think afresh, to consider the future needs of audiences and the industry, to really think about how we nurture talent and skills, how we can give full rein to the influence of existing and emerging technologies, how we can encourage people to be more adventurous in their choices of film and how we can ensure that British talent and film thrives internationally.

The BFI will be playing a critical part in this review of thinking and forming its own five year strategic plan based on what we learn from all the feedback and ideas that come out of discussions with the industry. Our aim is to work with the industry to make Britain one of the most fertile environments for filmmaking in the world.

Amanda Nevill Director





'Always full of surprises and 'firsts',
the cultural breadth at the BFI seeks
to push back the boundaries and reach
new and diverse audiences.'



2010-2011: The year at a glance

12 million people

interacted with the BFI online

Over 1.1 million people

watching the best British and international cinema in over 1,000 venues

500,000 admissions

to films from the BFI collection in non-BFI UK venues

343,000 admissions

to films from the BFI collection in overseas venues

61,000 admissions

to BFI education screenings and events

228,000 copies

of Sight & Sound sold

147,000 admissions

to BFI Festivals

54,000 BFI books sold

41 titles released

on DVD, on Blu-ray or in dual format

38,721 total BFI Mediatheque visitors

2010-11: UK wide

360,000 admissions

to BFI Southbank cinemas

1.41million visitors

to the BFI Southbank



The Pleasure Garden (1925)

‘Rescue the Hitchcock 9 is a worldwide fund-raising initiative to support the urgent restoration of Hitchcock’s nine surviving silent films. The response has been extraordinary, but we have a high target to raise’

Long Live Film: Inspiring Audiences Everywhere

The BFI National Archive turned 75 this year. To celebrate we launched *Long Live Film* – a series of screenings, events and campaigns that not only marked this important birthday in some style, but will leave we hope a lasting and substantial legacy.

At the forefront of celebrations was *Rescue the Hitchcock 9*, a worldwide fund-raising initiative to support the urgent restoration of Hitchcock’s nine surviving silent films on the 30th anniversary of his death. The response has been extraordinary. Donations have come in from around the globe thanks to support from the online community and

international press coverage as far and wide as Saudi Arabia, Japan and New Zealand.

The campaign continues to gain a pace and has recently received its largest single donation. The Film Foundation along with their chair, Martin Scorsese, is supporting the project, in partnership with the Hollywood Foreign Press Association, to the generous sum of \$275,000. Gratefully received, this money will go towards the restoration of *The Lodger*, *The Ring*, *Blackmail* and *The Pleasure Garden*.

In one of many celebratory events, BFI Southbank marked the Archive’s birthday by

presenting the *Dangerous Beauty: Nitrate Film* season, offering audiences an increasingly rare experience – to watch films projected onto the big screen from cellulose nitrate prints whose stellar image quality is unfortunately matched only by extreme volatility. BFI Southbank is the only public cinema licensed to show nitrate film. Highlights of the season included *Brighton Rock* (1947) and Soviet musical comedy *Volga-Volga* (1938) which attracted large audiences and favourable comment about the lustrous appearance of the prints.

We also took the opportunity to launch a national hunt

for *The BFI’s 75 Most Wanted Films*, a campaign to track down missing films worthy of protection in the archive, including another Hitchcock classic, *The Mountain Eagle*. A cinema trailer with a voice-over by acclaimed British Director and Actor Kenneth Branagh launched the campaign. Alongside, a sell-out live presentation at BFI Southbank was supported by a new website that helps users reconstruct a visual treasure trail for each lost film. The campaign has sparked lively interest that will lead we hope to many exciting rediscoveries across the UK and worldwide and of course, a lasting film legacy.







Colombe (1960)

‘The scale, quality and vintage of this find are unsurpassed... featuring major British actors including Sean Connery, Maggie Smith and Derek Jacobi, now available to view across the UK.’

Paradise found: Missing Believed Wiped

For the past 17 years, the BFI, along with the BBC, ITV, and the classic TV fans’ organisation Kaleidoscope, has run *Missing Believed Wiped* – a campaign to locate and recover television programmes from the 1950s, 60s and 70s that are known to be missing from the public and broadcasting archives.

This year saw one of the most remarkable film archive discoveries ever made. Sixty classic British dramas originally transmitted on BBC and ITV from 1957 to 1969 and amounting to over 100 hours of footage were rediscovered at the Library of Congress in Washington DC by a lone researcher on the look out for

neglected productions of Shakespeare.

The scale, quality and vintage of this find are unsurpassed. The titles formed part of a collection of 20,000 items donated to the Library of Congress by the US National Educational Television. They had imported these British dramas for American audiences and most are TV versions of stage productions or literary adaptations. BFI curators were delighted to find they featured major British actors including Sean Connery, Maggie Smith and Derek Jacobi.

Through pioneering cooperation between the BFI

National Archive and the Library of Congress’s Packard Campus for Audio Visual Conservation in Culpeper, Virginia, digital copies were made from the original tapes and extracts, unseen since their first broadcast, were shown to much excitement at the annual *Missing Believed Wiped* screening at BFI Southbank in November.

A brand new *Missing Believed Wiped* collection of this find is now available free to view in the six BFI Mediatheques across the UK. They reveal a surprisingly high number of female directors and pay historical testament to the breadth and depth of 60s TV drama, from Henrik Ibsen to Noel Coward and even

Shakespeare. The programmes will also be available to the broadcasters and rights holders for possible re-transmission or DVD release.



Charley's Aunt (1961)



‘It was a stellar year for visiting talent with audiences enjoying onstage appearances from Julianne Moore, Colin Firth and Helena Bonham Carter to Michelle Williams and regular guest, George Clooney.’

Stepping out: The BFI festivals

The line-up for this year's BFI London Film Festival, in partnership with American Express, showcased a world-class selection of UK and international films, with 197 features and 112 shorts, including Oscar winners *The King's Speech* (2010) and Darren Aronofsky's *Black Swan* (2010). It was a stellar year for visiting talent with audiences enjoying onstage appearances from Julianne Moore, Colin Firth and Helena Bonham Carter, Hilary Swank, Keira Knightley and Carey Mulligan, Michelle Williams and regular guest, George Clooney.

The BFI London Film Festival Awards returned for its second year to celebrate the finest films within the festival. At

a glittering ceremony held at London's LSO St Luke's the jury headed by Patricia Clarkson awarded Best Film to *How I Ended This Summer* (2010) by Alexei Popogrebsky. The Russian filmmaker was praised for his 'stunning cinematography' and 'painterly attention to production detail and the intense and subtle performances drawn from actors Grigory Dobrygin and Sergei Puskepalis.'

Also awarded was the BFI Fellowship, the highest accolade that the British Film Institute bestows, to the inventive and popular UK director Danny Boyle for his significant contribution to film. Boyle's *127 Hours* (2010) was the thrilling closing film for

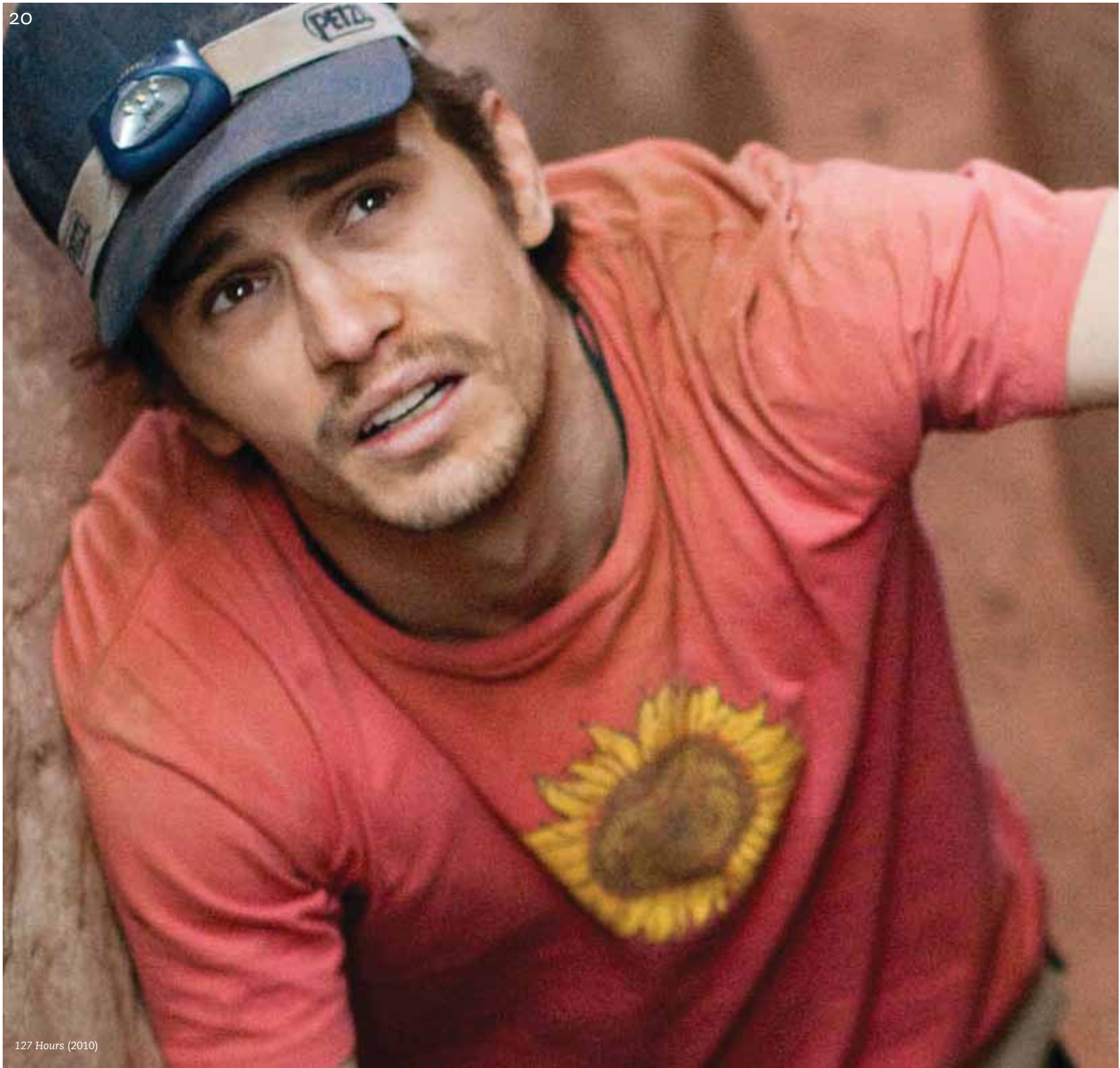
this year's Festival. The traditional Sutherland Award presented to the director of the most original and imaginative feature debut in the Festival, went to Clio Barnard for *The Arbor* (2010), which Festival Director and chair of the jury Sandra Hebron praised as 'a brave and highly original debut with many levels of experimentation on show.'

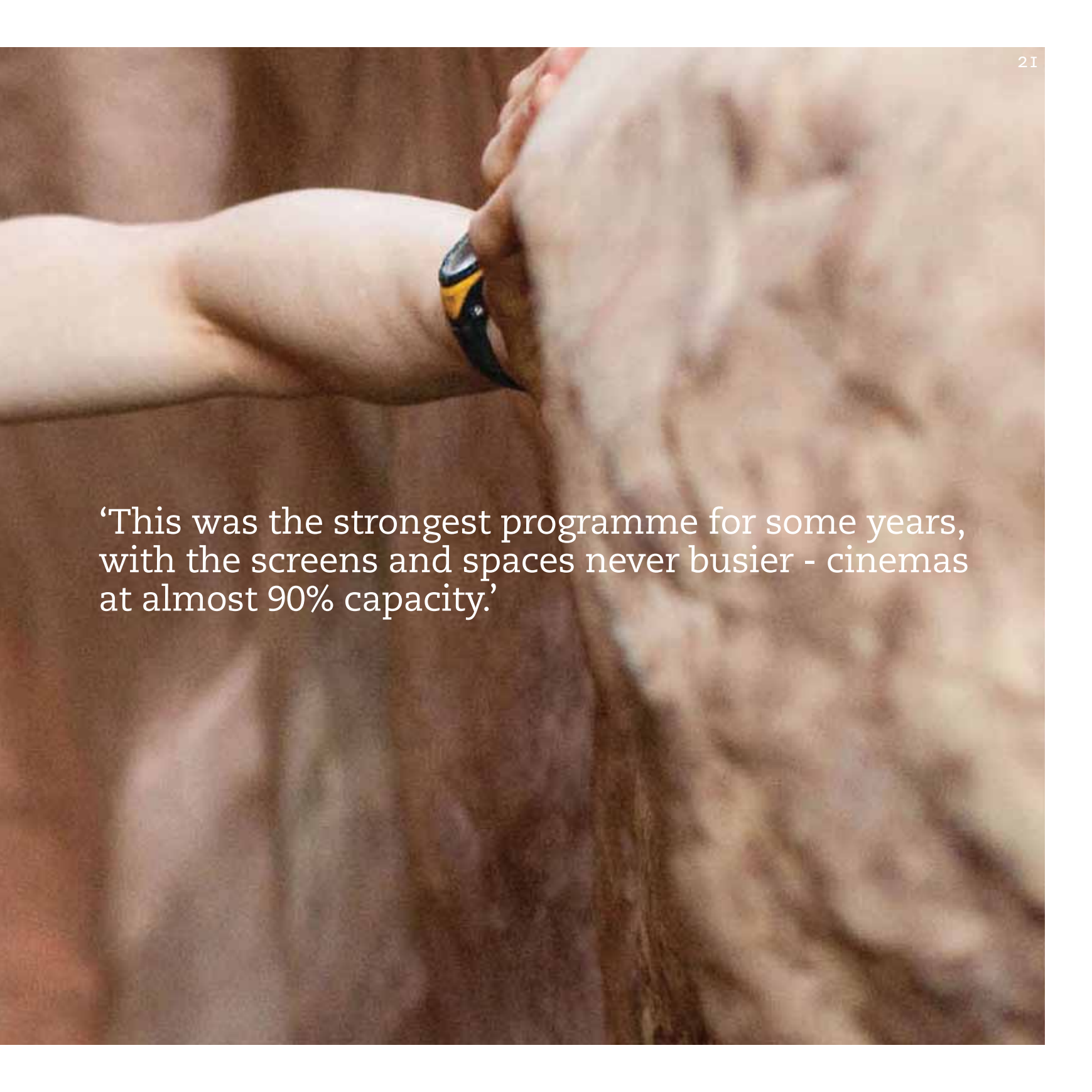
BFI Festivals also run the BFI London Lesbian and Gay Film Festival, which this year celebrated its 25th Anniversary. Although reduced to one week from its usual two due to the stringency imposed by a 15% cut in the BFI's grant-in-aid, this was the strongest programme for some years,

with the screens and spaces at BFI Southbank never busier – cinemas were at almost 90% capacity. The festival opened with Greg Araki's apocalyptic *Kaboom* (2010) with the director in attendance and highlights included a preview screening of Sarah Waters' *The Night Watch* followed by the award-winning author in conversation. In June we were pleased to announce that following a review, the LLGFF will continue into its 26th year with new industry services and an increase from its six-day run.



Keira Knightley at the BFI LFF Opening Night Gala
of *Never Let Me Go* (2010)





‘This was the strongest programme for some years, with the screens and spaces never busier - cinemas at almost 90% capacity.’

‘BFI restoration staff returned to the original negatives, and with newly available digital technology, carefully transformed the material, image by image, into an exceptionally clear and sharp print.’

Restoration: *The Great White Silence*

Herbert Ponting’s remarkable documentary of Captain Scott’s 1910–1913 British Antarctic Expedition, *The Great White Silence* (1924), is the only film record of Captain Scott’s infamous race to the South Pole. The BFI’s new restoration is an astonishing visual account and pays testament to the astute eye of expedition photographer Ponting.

On returning from the pole after Scott’s death, Ponting redirected his footage weaving in his own stills, maps, models and pictures, to respectfully construct a story of the tragic events. All this material has been stored at the BFI National Archive since Ponting’s death.

Prompted by the approaching centenary of the Scott Expedition, BFI restoration staff returned to the original negatives, and with newly available digital technology, carefully transformed the material, image by image, into an exceptionally clear and sharp print.

At the eagerly anticipated world premiere at the 54th BFI London Film Festival, details once barely visible come to new life and audiences could even discern something of the character of individual members of the expedition. For Polar enthusiasts and a wider public of all ages, *The Great White Silence* was a revelation.

The screening, supported by Discovery, was a sell out triumph at the festival and made all the more memorable for the evening’s live improvised accompaniment, played by the Elysian Quartet and experimental composer Simon Fisher Turner.

The Great White Silence was released in cinemas in early 2011 and is now available on Blu-ray and DVD.

The restoration was supported by the Eric Anker-Petersen Charity.



‘Over 1.1 million people watching the best of historical, international and British cinema in over 1,000 venues.’

Cinema Verité: BFI theatrical, DVD and publishing

The BFI continues to offer a wide choice of cinema to national and international audiences, a reach that makes us the UK's biggest distributor of cultural film, theatrically and on DVD. This year films from the BFI collections attracted around 820,000 theatrical admissions – two thirds of which were in the UK. Unticketed events outside of the traditional cinema space (such as parks, galleries and festivals) accounted for an additional UK audience of 343,475. Together our audience figures amount to over 1.1 million people watching the best of historical, international and British cinema in over 1,000 venues. We also produced 41 DVD or dual format releases with 302 films, selling over

260,000 units – up 10,000 on last year.

BFI Distribution was responsible for 15 nationwide releases, bringing a range of classic, newly restored and contemporary releases to local UK cinemas. Highlights included *The Big Sleep* (1946) which was part of a major BFI Southbank retrospective of Hollywood studio director Howard Hawks which screened at 40 venues, *Breakfast at Tiffany's* (1961) which allowed a whole new audience to fall in love with Audrey Hepburn (65 venues), and Visconti's *The Leopard* (1963) – a breathtaking digital restoration that also screened at 65 venues. As part of the Archive birthday celebrations, the BFI restored

two classic films by much-loved Ealing Studios and GPO director Alberto Cavalcanti, *Went the Day Well?* (1942), and *They Made Me A Fugitive* (1947) (Funding provided by The Film Foundation), the latter premiered at the Edinburgh Film Festival before featuring in a landmark retrospective of the director at BFI Southbank, then touring up and the down the UK.

In October, *Robinson in Ruins* (2010), the eagerly awaited return to feature filmmaking by Patrick Keiller, premiered at the BFI London Film Festival and screened at cinemas across the UK. A cinematic social essay this was very much a specialised film release. Like many films we distribute,

Robinson in Ruins would not have gained UK distribution without the support, passion and out-of-the-ordinary vision of the BFI.

We started a new strand of publishing, re-printing classic but out-of-print texts on Jean Luc Godard and Rouben Mamoulian amongst others, and we published books on British film costume design, the use of colour in British cinema, and 'Shadows of progress: Documentary Film in Post-War Britain', to tie in with the archival 'Boom Britain' season. Offering context and new writing on contemporary and classic cinema, *Sight & Sound* continued to hold steady in its sales and develop its online presence in an increasingly uncertain marketplace.



Gate fold images

The Arbor (2010)

Breakfast at Tiffany's (1961)

Toy Story 3 (2010)

Uncle Boonme who can recall past lives (2010)

Never Let Me Go (2010)



The kids are alright: National and international engagement

This was an exciting year of development for BFI Education as we launched a number of innovative new projects to enrich our established programme. These built on our continuing engagement with families, young people in education, students and teachers, young people in non-educational environments, local people, seniors and culturally diverse groups, as well as other cinemagoers. In particular, the family outreach programme reached Durham, Southwark, Brighton, Dorchester, Birmingham and schools in Harrow and Lambeth.

The South Bank Cultural Campus was a programme of

residencies for primary and secondary schools in Lambeth whose pupils for one term and up to two days a week relocated to spaces in and around BFI Southbank and the Southbank Centre. Many of these young people had not visited the South Bank before, and over time gained a sense of ownership that we hope will plant the seed for a growing and life-long relationship with this cultural quarter.

A further highlight was the publication of *Cine-minis*, a compilation of 12 short French films for children, with 150 web pages of support. Film-rich learning has for some time played an important part in 'A' level studies and we

wanted to share the benefits of the medium with 7–14 year olds. This move was supported by a major research project we conducted with the Institute of Education into the impact of film on language learning, *Reframing Language*. Looking forward we have boosted our cinema events for this age group at BFI Southbank and will continue to build on this rewarding and important work.

Future Film, our youth strand, continued to go from strength to strength and we were honoured to be chosen by the European Cultural Foundation as the UK's youth documentary network hub. This award came with €35,000 to build a community of youth

documentary providers and exhibition networks. We are now able to offer bursaries for 14–19 year olds to visit film festivals, meet their peers, and of course make films that will be seen throughout Europe.

Meanwhile around 1,500 young people came to the 4th BFI Future Film Festival – the most successful yet – with industry-led workshops and master classes, screenings of classic and new feature films, and annual awards for the best short films made by young directors.

This November we hosted the third People's Film Festival Youth Day, with around 500 people in attendance, live



The Kids Are Alright (2010)

‘We hosted the third People’s Film Festival Youth Day, with around 500 people in attendance and live link-ups to young people in South Africa and Ghana’

link-ups to young people in South Africa and Ghana, a charitable opportunities market place with live music and talks, and a screening of *Africa United* with a Q+A with the film’s producer and young leading actress.

The annual BFI Media Studies Conference is still the biggest professional development event for Media Studies teachers, and this year attracted 170 people across three days, to 40 workshops and to plenaries given by Peter Fincham of ITV, director Stephen Frears, Professor Christine Geraghty, and 25 other academics, industry figures, and teachers.

Cine-minis were produced with funding from the Evens Foundation; *Reframing Language* with the support of the Esmée Fairbairn Foundation; the Cultural Campus was supported by Sir John Cass’s Foundation; and *Future Film* was supported by the Chapman Charitable Trust.



Moving Images: The BFI Gallery year

The BFI Gallery has a deserved international reputation at the forefront of commissioning and exhibiting innovative and exciting artists working with the moving image. Since opening its doors in 2007 audiences have enthusiastically taken up rare opportunities to experience the work of world-class artists such as Pierre Bismuth and Michel Gondry, Mat Collishaw, Apichatpong Weerasethakul and Jane and Louise Wilson.

This year (although sadly with its announced closure, the Gallery's last) was no exception with major new exhibitions and retrospectives from a diverse and gifted range of artists, John Akomfrah, Julian Rosefeldt, Yvonne Rainer and Phil Collins.

June opened with *Mnemosyne* (2010), a pioneering new film by John Akomfrah that movingly explores themes of memory and migration in the West Midlands, weaving archival footage from 1960-1981 with contemporary portraits of Birmingham. The film is an innovative mix of documentary and poetic essay and was described by Ken Russell, and experienced by visitors, as 'mind blowing'.

Following on in September was Julian Rosefeldt's *American Night*; a complex, five-channel film installation by the Berlin-based artist that confirmed his reputation for lavishly produced work in the moving image. *American Night* borrowed from the style and rich image

library of the American Western to subtly question the ambitions of recent US foreign policy.

Next in residency was yet another star of the American art scene, Yvonne Rainer with the first major European retrospective dedicated to this legendary American dancer, choreographer and filmmaker. Very much a major influence on the new generation of video makers and choreographers, Rainer's work examines the balance between the political and the private in everyday life. *The Yvonne Rainer Project* (2010) featured three of Rainer's works accompanied by cinema screenings of her seven feature films and an engaging video programme by contemporary

artists exploring choreography for the camera.

The final BFI Gallery exhibition was a playful return to the past created by Tate prize nominated Phil Collins. In *Phil Collins: Marxism Today* audiences encountered film, video and photographic snapshots of life in the former East Germany offset by the illuminating recollections of teachers of Marxism-Leninism who lived and worked in the GDR.

And the future? The Gallery was closed as part of the BFI's review of all its activities following the Government's decision to cut our grant-in-aid by 15% over four years. However our commitment to



artists' film and video and expanded cinema remains an important part of the BFI's programme through our cinemas, Mediatheque, DVDs and in *Sight & Sound*.

The space vacated by the Gallery will be redeveloped to house the BFI National Library in a more open, modern, free and accessible environment.

Meanwhile the legacy of the Gallery lives on in a new book *BFI Gallery – Book 1* which was published in autumn 2010 to commemorate its remarkable achievements.

‘The BFI’s commitment to artists’ film and video and expanded cinema remains an important part of the programme at the BFI, through our cinemas, Mediatheque, DVDs and in *Sight & Sound*.’


The BFI Gallery and BFI Gallery Book were supported by



**ARTS COUNCIL
ENGLAND**



LOTTERY FUNDED



'At the age of 87 and to the surprise of the director himself, John Krish was awarded the Evening Standard's Best British Documentary for this once forgotten work.'



Shellarama (1965)



To Be a Woman (1951)

Remembrance of things past: The Nation rediscovers Boom Britain

Discovering and celebrating non-fiction filmmaking in the post-war era, Boom Britain is one of the most ambitious projects ever undertaken by the BFI. Through a rigorous reappraisal and restoration of the work of major postwar documentary filmmakers, a major BFI Southbank retrospective, DVDs and a book, as well as a national tour of the evocative films of John Krish, Boom Britain aimed to rewrite, and in some cases write from scratch, British film history.

Beyond the Free Cinema movement that launched the career of Lindsay Anderson and Tony Richardson, the 1950s to the 1970s have been barely explored by film

documentary historians. Although hugely popular and watched by millions worldwide at the time, directing figures such as Paul Dickson, John Krish, Sarah Erulkar and Anthony Simmons were subsequently mostly forgotten through a lack of access to their work. BFI archive staff set about redressing this neglect of crucial British film history, restoring a staggering 47 new 35mm prints from the period as well as producing 35 new High Definition Video Masters to enable DVD encoding and digital screenings. Highlights of the BFI Southbank season and subsequent tour were Simmons's cheerful music-hall portraits of London Eastenders

Sunday by the Sea (1953) and *Bow Bells* (1954) and Dickson's startlingly contemporary treatment of industrial relations, *The Film That Never Was* (1967).

A comprehensive overview of the period has been captured in the BFI's critically acclaimed *Shadows of Progress: Documentary Film in Post-War Britain* which comprises a four-disc DVD containing 32 complete films along with a companion 430-page book. The whole project was supported by collections launched on BFI Screenonline and through BFI Mediatheques, bringing these important historical and cultural films to as wide an audience as possible across the UK.

John Krish's *A Day in the Life: Four Portraits of Postwar Britain*, was a particular success. To the delight of enthusiastic cinemagoers and, at the age of 87 to the surprise of the director himself, John Krish was awarded the *Evening Standard's* Best British Documentary for this once-forgotten work.

Without Boom Britain and the dedicated work of BFI staff, Krish and the films of many of his contemporaries would have faded into obscurity.

These restorations were supported by the Esmée Fairbairn Foundation and the Eric Anker-Petersen Charity.

‘Audiences of all ages come to the BFI to be entertained and inspired, but also to learn.’

Still breaking new records: BFI Southbank

BFI Southbank set new box office records this year when cinema attendances topped 300,000 for the first time ever. With more than 50,000 additional tickets sold for the BFI London Film Festival and BFI London Lesbian and Gay Film Festival screenings and events, this amounted to a total of nearly 360,000 admissions – the highest figure ever achieved in the history of the venue.

Cinema admissions for 2010/11 were up 11% on the previous year, 13% on the year before and 25% on the highest numbers ever achieved (when the venue operated as the National Film Theatre in 2004–05). This is a remarkable

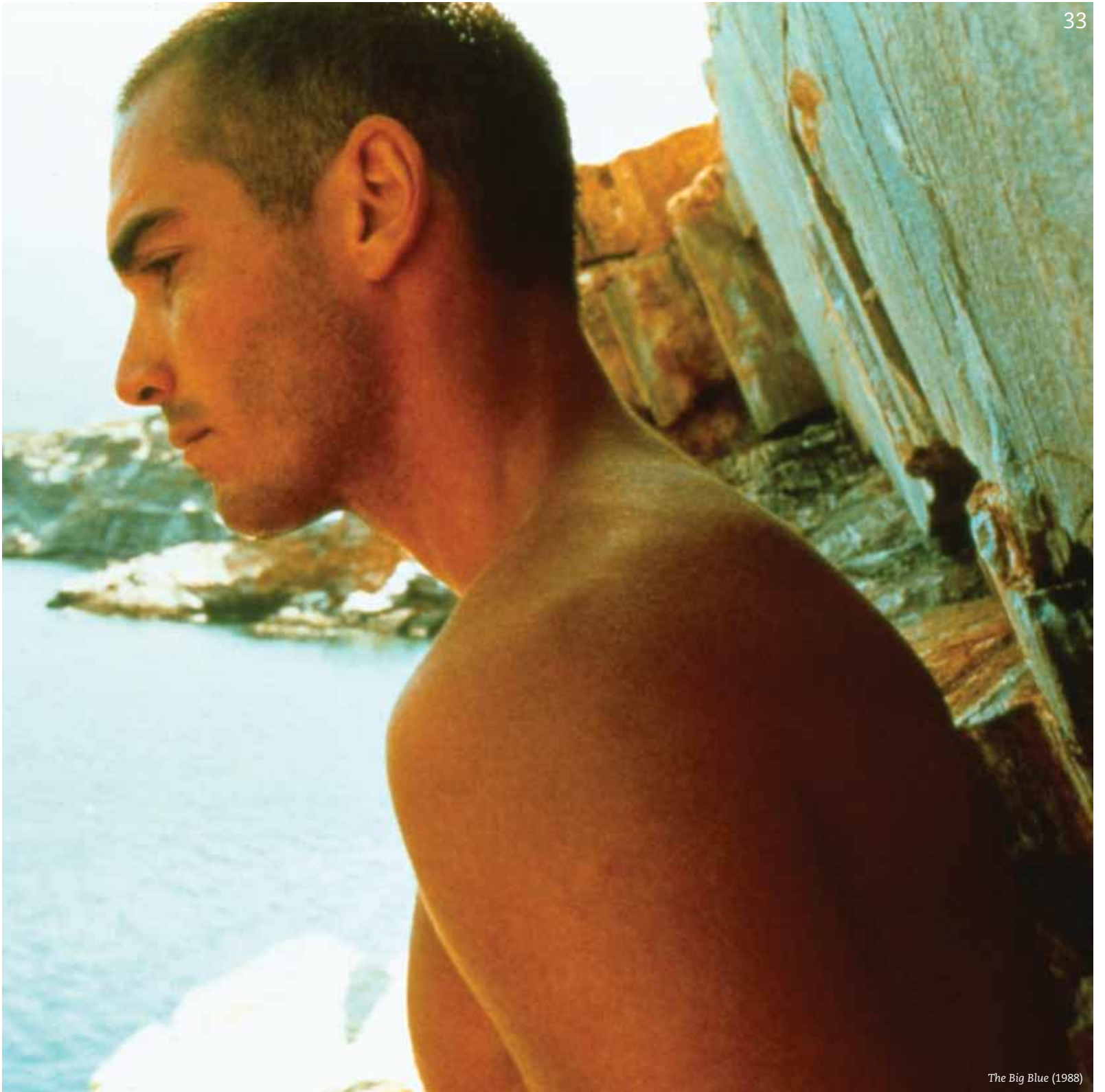
achievement when set against the fact that the total number of cinema seats has only been increased by 3% between 2005 and 2011, from 749 to 772.

Generated income was up 7% on the previous year and up 42% on the highest annual cinemas revenue. Average audience occupancy was 45%, up 3% on the previous year and considerably higher than occupancy levels at the majority of UK cultural and commercial cinemas. Overall income from cultural, commercial and hire activities was almost £3.5m, up 5% on the previous year. And there were 1.41m visits to the venue overall, up 1% on last year.

Audiences of all ages come to BFI Southbank to be entertained and inspired but also to learn. 31,000 learners of all ages participated in our in-venue education programmes including many young people based in the local boroughs of Lambeth and Southwark. But our education programmes also had national reach. We staged many and regular events, conferences and professional development projects for teachers, students and informal learners from across the UK (for more information, see page 26).

BFI Southbank also presented 49 cinema seasons, 21 extended film runs and staged 78 film and TV previews, a

third of them British. The best performing seasons in terms of average takings per performance were the Anime Festival, Audrey Hepburn and onedotzero: Adventures in Motion Festival, closely followed by the François Truffaut retrospective and Birds Eye View Festival. The best performing extended runs were *Breakfast at Tiffany's*, *The Big Sleep* and *The Leopard*. What is more, 70% of all extended run income came from BFI distribution titles. BUG, Family Fundays and The Flipside were our ‘strand’ performers, which all illustrate both the depth and range of programme and audiences at BFI Southbank.



The Big Blue (1988)

‘Young people from over 25 different countries of origin came together to curate the season, lead discussion and host creative workshops.’

The auteur, the continent, the cause: A diverse programme

The BFI is passionate about celebrating and rediscovering classic film history and bringing greater prominence to under-represented voices and debate, and opening a window onto rarely seen work.

François Truffaut (1932–1984) is one of the most influential directors in film history and in recognition the BFI presented a complete retrospective of his films, accompanied by nationwide releases of his classic titles *Silken Skin* (*La peau douce*, 1964) and *Day for Night* (*La nuit américaine*, 1973) in new prints.

Truffaut, one of the key directors of the French New Wave, revolutionised the filming process by shooting on

location and introducing his signature jump cuts. The two-month season celebrated the director’s immense creative output in two parts, focusing on his earlier and later career, with events and courses run by the BFI Education team offering fascinating and rich cultural context.

In April and May 2010, we shifted continents and presented the *South African Cinema* season showing films from South Africa’s Apartheid era and from new South African cinema. A highlight was the first screening in over 20 years of the groundbreaking and controversial *Saturday Night at the Palace* (1987), the story of a black waiter who is trying to get home to see

his family for the first time in two years, but encounters two racist white punks. Film director Robert Davies was in attendance.

Following on in June was *Refuge in Films*; a three-day festival at BFI Southbank marking Refugee Week. The event was produced by young Londoners from over 25 different countries of origin, who come together as Refugee Youth and New Generation, to curate the season, lead discussion and host creative workshops. The festival presented the UK premiere of Lixin Fan’s award-winning documentary *Last Train Home* (2009) and a revelatory discussion on the reality and portrayal of exile in film. The

latter was in partnership with Refugee Action and Brightside and hosted by Channel 4 newscaster Samira Ahmed. The *South African Cinema* season was kindly supported by the South African High Commission in London and MNET Sales (African Film Library) in Johannesburg.



Silken Skin (*La peau douce*, 1964)



‘Future Science led audiences towards imagined utopias and dystopias to engage with one of humanity’s most compelling preoccupations: how will we evolve?’

To boldly go: Future Science



Invasion of the Body Snatchers (1956)

To celebrate the 350th anniversary of the Royal Society, the UK’s academy of science, the BFI joined the Royal Society and the Southbank Centre in a pioneering collaboration. Two parallel seasons, the BFI Southbank’s Film Science and the Southbank Centre’s See Further: The Festival of Science + Arts were curated to showcase the very best in science, film and music. Together they were launched at a unique event at The Royal Festival Hall. For the first time ever, anywhere in the world, a screening of Stanley Kubrick’s science fiction classic *2001: A Space Odyssey* (1968) was accompanied by a rousing live soundtrack, performed by the

London Philharmonia Orchestra and Philharmonia Voices and conducted by André de Ridder. Working closely with Warner Bros and the Kubrick family, the BFI had obtained a music free version of the film suitable for the event and de Ridder’s meticulous musical direction recreated Kubrick’s musical score frame by frame.

BFI Southbank’s Film Science season went on to explore the relationship between science and film and television, examining how scientists, their work - and often troubling results, have been depicted on screen. Highlights included screenings of James Whale’s classic adaptation of Mary

Shelly’s *Frankenstein* (1931) and François Truffaut’s *L’Enfant Sauvage* (1970) as well as a nostalgic and moving evening with astronomer Patrick Moore, celebrating the much-loved TV programme *The Sky at Night*.

Part two of the season, Future Human led audiences towards imagined utopias and dystopias to engage with one of humanity’s most compelling preoccupations: how will we evolve? Iconic films offered a delicious variety of responses such as Don Siegel’s classic *Invasion of the Body Snatchers* (1956), Andrei Tarkovskiy’s more existential *Solaris* (1972) and Woody Allen’s farce *Sleeper* (1972).





‘Our most successful Festival yet was attended by over 130,000 people and gave American Express Cardmembers access to some of the best in New World Cinema.’

Supporting the BFI

It is the BFI's mission to keep the breadth of voices in moving image culture alive and known; to extend and transform choice; to innovate access. Much of what we do would not be possible without the support of our Patrons, individual donors, corporate sponsors and trusts and foundations. In addition, we benefit significantly from in-kind and media partners, gifts in wills, public sector grant-making bodies and cultural partners. This combined support totals over £3 million and is essential to the realisation of many of our ambitious and broad programmes and projects. We continue to seek to expand our network of support to help consolidate our current work and develop in the future.

The landmark, multi-year partnership between American Express and BFI was built on a mutual history of supporting the best in film from around the world, and is an important cornerstone of American Express' strategy of providing their Cardmembers with special access to memorable experiences across a broad range of entertainment categories.

American Express began its major support of the BFI in October 2010 by becoming the Principal Sponsor of the 54th BFI London Film Festival, the first year of a three-year partnership. Our most successful Festival yet was attended by over 130,000 people and gave American

Express Cardmembers access to some of the best in New World Cinema.

In addition to the Festival partnership, American Express also supports the BFI's year-round cultural programme. Sponsorship of screenings at the BFI IMAX and the acclaimed *Screen Epiphanies* series at BFI Southbank, in which personalities from the world of stage and screen, such as Mike Leigh, Gurinder Chadha, Richard Curtis and Matt Lucas, introduce and discuss films that inspired them personally or professionally.



Matt Lucas introducing his Screen Epiphany *Singing in the Rain*



‘Patrons benefit from a tailored package of exclusive events and behind the-scenes access to experts and special guests throughout the year that really takes them to the heart of the BFI.’

BFI Patrons

BFI Patrons are at the heart of the BFI. They provide invaluable philanthropic support to the BFI’s core charitable work at the same time as enjoying a unique relationship with the best of the BFI. The tailor-made event programme draws on the expertise of the BFI’s curators and film industry connections, as well as the excellence to be found in our BFI Southbank programme, the London Film Festival and our Archive collections.

In the last year, Patrons enjoyed a wide range of events, from advance previews of *Tamara Drewe*, *Black Swan* and *Beautiful* to special screenings of classics such as

The African Queen and *The Shop Around the Corner*. Patrons have access to onstage interviews with filmmakers and stars that included Joan Collins and Anjelica Huston. Director’s Cut Patrons were able to join us for the BFI events at the Cannes Film Festival in May, and one of the highlights of the year, attended an evening with Colin Firth at the BFI’s annual Chairman’s Dinner, which also included a sneak peek of *The King’s Speech*, months before its release.

On our first-ever Patrons trip in June, a group of key supporters enjoyed the magic of Bologna’s archive film festival, as we watched *The Leopard* on an outdoor screen

in the magnificent Piazza Maggiore. All Patrons were able to make the most of 54th BFI London Film Festival with priority booking enabling them to get ahead of the queues and an invitation to join us at the Centrepiece Gala for the premiere of Mike Leigh’s *Another Year*. Director’s Cut Patrons also mingled with the stars at the Opening and Closing Night Galas of the Festival.

For more information on how Patron support can make a difference, please contact Claire Alfrey, Individual Giving Manager on +44 (0)20 7815 1400 or email claire.alfrey@bfi.org.uk.



The African Queen (1951)





Colin Firth, Helena Bonham Carter and Geoffrey Rush at the LFF gala premiere of *The King's Speech* (2010)

The BFI would like to thank the following individuals and organisations for their generous support in 2010/11:

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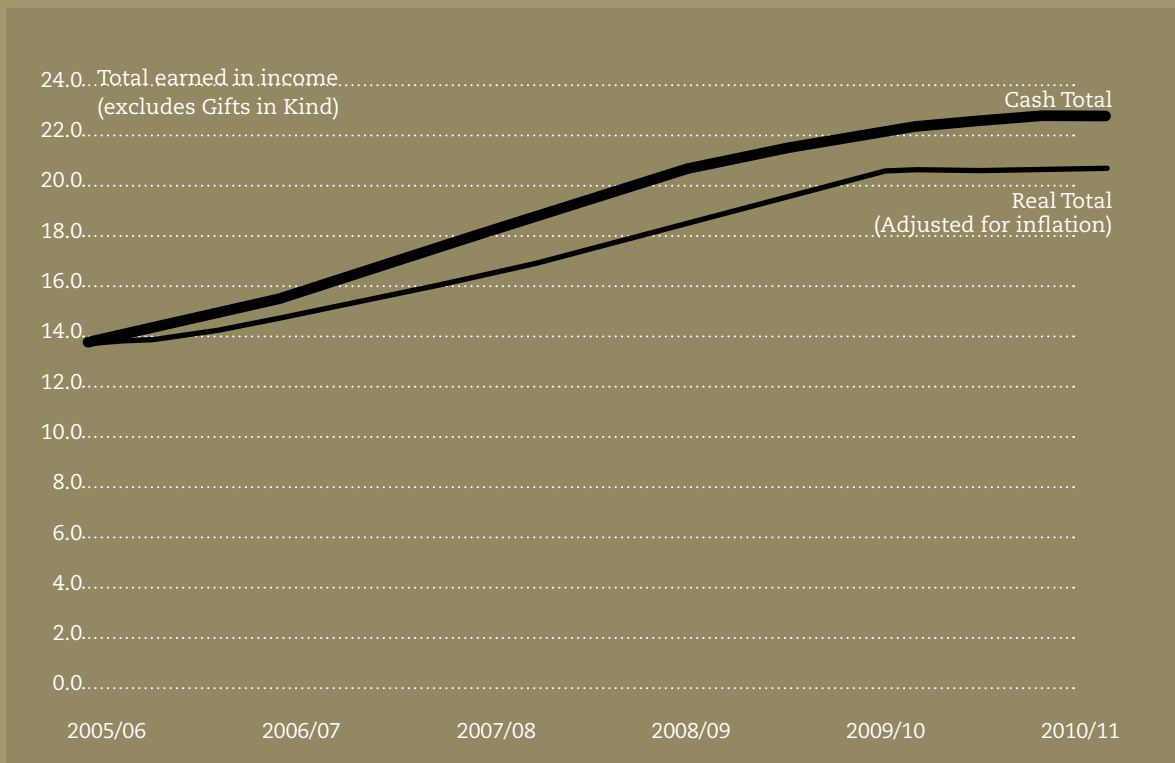
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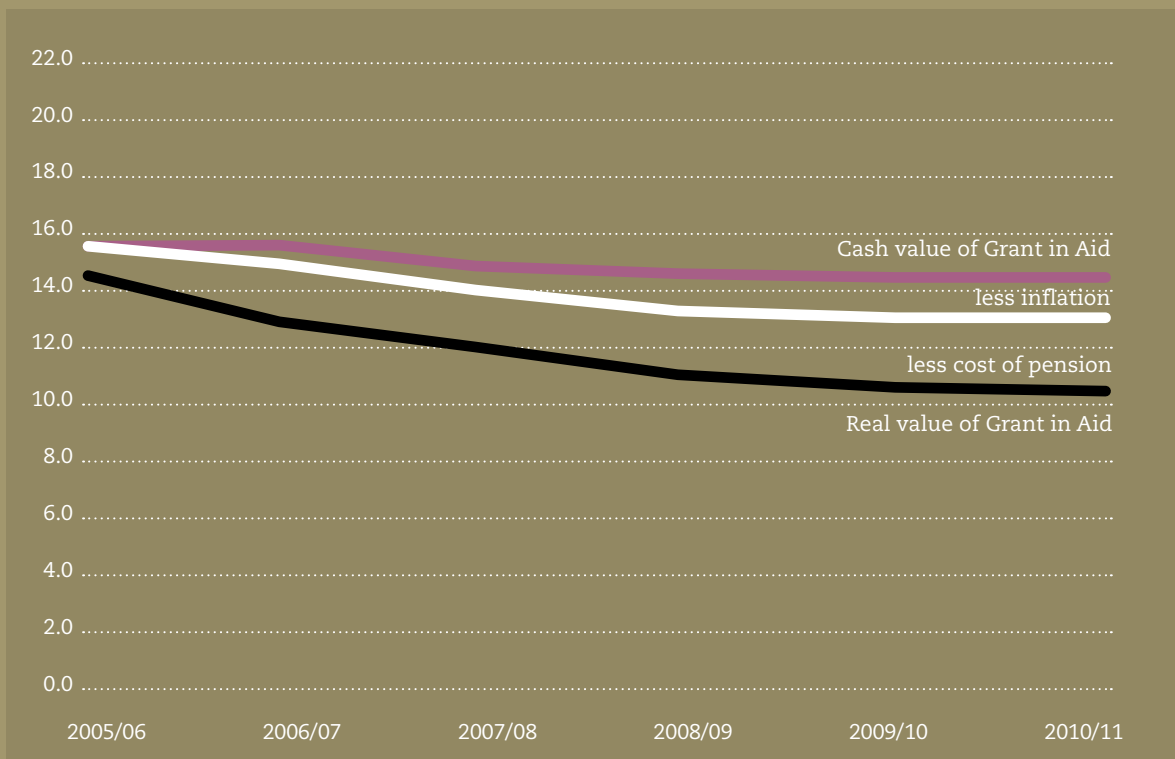
BFI Summary of longer-term financial performance:

Self-generated operating income trend:

In 2010/11 we achieved our net fundraising target of £1.6 million



The real value of the BFI's revenue Grant in Aid, £m





bfi.org.uk

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