

FOI Request/Question	Responding Email
<p>I would be grateful if you could provide me with the following information...</p> <p>a) The number of posts at your organisation which have been transferred from the Film Council;</p> <p>b) The total salary cost (including associated benefits) of those roles;</p> <p>c) A breakdown of the total salary (including associated benefits) that each of the roles has;</p> <p>d) The number of new posts created in the last 12 months which are being filled by former Film Council staff;</p> <p>e) The total salary cost (including associated benefits) of those roles;</p> <p>f) A breakdown of the total salary (including associated benefits) that each of the roles has.</p>	<p>Information supplied as an attachment</p>
<p>I understand the BFI LFF does not cover festival attendance for festival programmers (etc.). Would it therefore be possible to know who was authorised to participate within the BFI. Or otherwise, how many staff members? Would it be possible to know which hotel(s) were used for BFI staff members? And also which festivals/markets/forums/pitching/labs/works in progress/co-production markets or summits have been attended since April 1st by the BFI, excluding Cannes.</p>	<p>Information supplied as an attachment</p>
<p>Could you please supply me with paper and electronic records including emails on the following specific questions:</p> <p>1) Since 2004 to present what funds have the UK Film Council given to Screen West Midlands and which individuals and organisations have they distributed those funds too, including the dates, amounts and for what projects?</p> <p>2) What was UK Film Councils criteria that screen west midlands would have to follow in order to receive these funds?</p> <p>3) What was the financial returns for investments made by the UK Film Council to the regional screen agencies? Individually.</p>	<p>1a) The Section 21 Exemption of the Freedom of Information Act 2000 applies as the information requested is reasonably accessible as it is already in the public domain: Information relating to awards made to Screen West Midlands and the delegation of National Lottery funding from the UK Film Council can be found in the relevant UK Film Council Group and Lottery Annual Report and Financial Statements. These can be found at: <a href="http://www.ukfilmcouncil.org.uk/publications">http://www.ukfilmcouncil.org.uk/publications</a>;</p> <p>1b) The BFI does not hold information in relation to the grant-in-aid awards made by Screen West Midlands. Information relating to National Lottery awards made by Screen West Midlands can be found on the Department for Culture, Media and Sport (DCMS) National Lottery Grants Search Database, which can be found at: <a href="http://www.lottery.culture.gov.uk">http://www.lottery.culture.gov.uk</a>.</p> <p>Therefore the Section 21 Exemption of the Freedom of Information Act 2000 applies as the information requested is reasonably accessible as it is already in the public domain.</p>
<p>1/How many applications aimed at a Children's audience has the Bfi processed and how many were successful?</p> <p>2/Since the Bfi has been receiving applications for its Film Council style funding. Who and how many serving and former Regional Screen Agency staff and Board Members have been involved with successful funding applications?</p>	<p>In answer to your specific request:</p> <p>1. Since the BFI assumed responsibility for the distribution of National Lottery funding to film on 1st April 2011, 14 applications have been received which state they are a Children/Family film in the genre category. Since 1 April 2011, 3 Children/Family films have received an award; a further 5 are under consideration;</p> <p>2. Since 1 April 2011, no existing RSA staff members have benefited from successful applications to the BFI. The BFI does not hold information on how many former RSA members of staff and/or Board Members, if any, have been involved in successful lottery applications.</p>

<p>The questions I would like to ask are as of following; When was the UK film council established? What are the UK film council views to Copyright? What does the UK film council do to combat piracy to the media products? What is the UK film council primary goal regarding piracy?</p>	<p>· The UK Film Council became operational in 2000 and closed in June 2011; · With regard Copyright, the UK Film Council published a number of documents namely policy statements, press releases and consultation responses. In addition, the UK Film Council was a leading player in the establishment of the Film Theft Task Force. The Task Force included leaders of organisations such as the Film Distributors' Association (FDA), Producers Alliance for Cinema and Television (PACT) and Cinema Exhibitors' Association (CEA). Much of this information can be found on the website at <a href="http://www.ukfilmcouncil.org.uk/publications">http://www.ukfilmcouncil.org.uk/publications</a> and then searching under I for Intellectual property and P for Piracy; · The UK Film Council also had an information page on what organisations are doing to combat copyright theft and its implications for film which can be seen at <a href="http://www.ukfilmcouncil.org.uk/copyrighttheft">http://www.ukfilmcouncil.org.uk/copyrighttheft</a></p>
<p>I'd like to make a request on the total costs for BFI and LFF, and the Department for Culture, Media and Sports (in particular Ed Vaizey and his entourage) for the two weeks at the Cannes Film Festival, including expenses, hospitality, accreditation, accommodation, parties, flights and also any advertorial/advertising expenditure on the dailies or other print/online costs associated to Cannes (Variety, Screen International). etc.</p>	<p>• 32 members of staff attended the 2011 Cannes International Film Festival. The list includes, the following Executive Directors: Amanda Nevill; Gail Cohen; Peter Buckingham; Sandra Hebron; Tanya Seghatchian. All other names have been withheld as this information is considered Exempt under Section 40 (Personal Information) of the Freedom of Information Act 2000, as only the names of Executive Directors and Board members are pro-actively released. •</p>
<p>Please amend [name removed] birthyear to 1962.</p>	<p>We have now updated our internal database accordingly and changed her birth year as advised.</p>
<p>1) The full breakdown of Tim Cagney's contract and benefits surrounding his appointment to the UK Film Council, the termination of his contract at the UK Film Council, his appointment to the BFI.  2) Full details of the current status of British Screen Group and any material relating to the BFI's plans for it.  3) Full details of the current status of Creative England, including details of managerial departures, and any material relating to the BFI's plans for it.  4) Of those people who have received redundancy money from the UK Film Council, how many and which of them are now employed by or working with the BFI or Film London in some capacity?  5) How much is the BFI currently spending on PR and marketing agencies?  6) How many people does the BFI have in its sponsorship team and what are their fund-raising targets? Are they hitting them?</p>	<p>1. The BFI does not hold any records in relation to Tim Cagney's employment at the UK Film Council, except that the BFI is aware that Mr. Cagney waived his right to a redundancy payment from the UK Film Council. The contract of employment for Tim Cagney is considered to be personal data and therefore is exempt under Section 40 of the Freedom of Information Act 2000, however details of Tim Cagney's remuneration for 2011-12 will be detailed on the BFI website as part of its transparency agenda, at a later date;  2. At the time of your request, the British Screen Group of companies were owned by the UK Film Council. However, since your request the BFI acquired the British Screen Group on 28 June 2011 and has no immediate plans to change the operation of the group. Any future proposals will be made in the context of the DCMS's Film Review and our own forward planning;</p>

<p>1...Does the organisation hold documentation which relates to the use of corporate credit cards and or expense accounts and or similar by members of staff. For the sake of clarity I am interested in those schemes which allow staff to make purchases via card or other means without incurring personal expense to themselves. This expenditure will include but not be limited to individual purchases, overseas travel, transportation, hospitality, entertaining and hotel accommodation.</p> <p>2....If the answer to the above is yes – Can you please state how many staff CURRENTLY have access to corporate credit cards and or expense accounts or similar?</p> <p>3...Can you please state the names and job titles of these staff?</p> <p>4...For each of the aforementioned staff can you please submit copies of all credit card statements and or other documents which provide a full list of items and or services purchased on these credit cards and or expense accounts and or similar. These lists will detail the nature and value of the expenditure, details of any items and services purchased, the actual cost and the venue where the expenditure occurred. Please note that I am only interested in material which relates to the period 18 August 2010 to the present day.</p> <p>5...For each of the aforementioned staff can you please supply copies of all correspondence and supporting documentation (including emails) submitted in support of this expenditure. Please note that I am only interested in material which relates to the period 18 August 2010 to the present day.</p>	<p>For the period 1 April 2011 – 31 July 2011: 1. I can confirm the BFI does hold documentation which relates to the use of corporate credit cards (or Procurement Cards). Attached is a copy of the guidance for staff in their use of such cards – ‘The Procurement Card User Guide’.</p> <p>(information supplied as an attachment)</p>
<p>I am writing to obtain information about the use of payment cards issued to staff by your organisation including Government Procurement Cards and any other credit cards, debit cards and charge cards.</p>	<p>I would like to confirm, that in common with most established organisations we have a comprehensive range of Financial Procedures which cover the use of credit cards. These Procedures are subject to periodic reviews by our internal auditors, under the direction of the Board of Governors, as explained in our annual Financial Statements. I can also confirm the BFI does not hold any records in relation to the UK Film Council and their use of payment cards.</p>
<p>Please confirm dates of next year\'s festival.</p>	<p>I can confirm next years LLGFF will be held from Friday 23 March - Sunday 1 April 2012.</p>
<p>Please can you provide me with the answers to the following questions: 1 - The total budgeted ICT expenditure (capital and revenue) for your organisation for 2010/11 and 2011/12? 2 - A breakdown of the actual/budgeted or estimate for 2010/11 and 2011/12? 3 - If you recharged any portion of this expenditure to another organisation please indicate which organisation and percentage of recharge.</p>	<p>Information supplied as an attachment.</p>
<p>We have a video tape, originally produced by the BBC, which is used by some of our students for courses in the College. As it would seem that you hold the copyright to this material, we would be grateful if you could give us permission to put this video on to our ‘eStreaming’ system, which allows videos to be streamed to our registered students.</p>	<p>We believe the item you are referring to, is BBC-owned content. The BFI does not hold any copyright in relation to this item. We, therefore suggest, you contact the copyright holder at: education.row@bbc.com.</p>
<p>Who and how many serving and former Regional Screen Agency staff and Board Members have been involved with successful funding applications?</p>	<p>I can confirm no existing RSA staff or Board members, nor any former RSA members of staff or Board members have been involved in successful lottery applications since 1 April, apart from Chris Moll, previously of South West Screen now of Creative England, who was the named the lead contact in relation to a South West Screen supported initiative – lfeatures - which received Film Fund funding.</p>

<p>I was wondering if you could answer a few question about your organization?</p> <ol style="list-style-type: none"> <li>1. Is your organization International, National or Regional?</li> <li>2. Are you a sub-chapter of a larger organization?</li> <li>3. How many members does your organization have?</li> <li>4. How many full-time staff does your organization have?</li> <li>5. As at 31 October, the BFI had 151 part-time staff;</li> <li>6. The 2011-12 BFI budget is £97.479 million;</li> <li>7. The BFI is a charity and also a non-departmental public body (NDPB).</li> </ol>	<ol style="list-style-type: none"> <li>1. The British Film Institute (BFI) is a national organisation;</li> <li>2. The BFI is not a subsidiary of any other organisation;</li> <li>3. The BFI has approximately 22,000 members;</li> <li>4. As at 31 October, the BFI had 383 full-time staff;</li> <li>5. As at 31 October, the BFI had 151 part-time staff;</li> <li>6. The 2011-12 BFI budget is £97.479 million;</li> <li>7. The BFI is a charity and also a non-departmental public body (NDPB).</li> </ol>
<p>Could I ask you:</p> <p>(a) to confirm whether such discussions took place between the BBC and the BFI in early 2010 or late 2009, relating to the proposed Freeview HD content management system;</p> <p>(b) if so to confirm whether the BBC provided the BFI with clear and detailed guidance on specific approaches the BFI could use to avoid restrictions on your legitimate and appropriate use of HD broadcasts e.g. archiving; and</p> <p>(c) to send me a copy of any record of such a meeting should such a record be available.</p>	<p>Please find attached the BFI response to the Ofcom consultation 'Content management on the HD Freeview platform'. I can confirm a reassurance was received from the BBC, and this was given in a telephone conversation. As the reassurance was given over the telephone we hold no record of minutes of meetings etc. (Ofcom information supplied as attachment)</p>
<p>Please supply me with the following:</p> <ol style="list-style-type: none"> <li>1. A list of all events that the UK Film Council has organised that have been part of the "London 2012 Cultural Olympiad" and Festival 2012;</li> <li>2. For all the events listed in question 1, please provide a full breakdown of the cost of the event;</li> <li>3. A full breakdown of the grants that the organisation has disbursed, or is aware it is going to disburse, as part of the "London 2012 Cultural Olympiad" and Festival 2012, broken down by individual payments. This is to mean a detailed breakdown of how you aware the money will be spent by each organisation receiving a grant / funding; and</li> <li>4. Please provide a copy of all guidance documents, conditions attached and value for money evaluations that the organisation have attached to each disbursement.</li> </ol>	<p>1a) The Section 21 Exemption of the Freedom of Information Act 2000 applies as the information requested is reasonably accessible as it is already in the public domain: Information relating to awards made to Screen West Midlands and the delegation of National Lottery funding from the UK Film Council (to Screen West Midlands) can be found in the relevant UK Film Council Group and Lottery Annual Report and Financial Statements. These can be found at: <a href="http://www.ukfilmcouncil.org.uk/publications">http://www.ukfilmcouncil.org.uk/publications</a>.</p> <p>2) Please find attached: the relevant Framework Agreements between the UK Film Council and Screen West Midlands, which detail the framework Screen West Midlands operated within in relation to the RIFE funding received; the Framework Agreement between the UK Film Council and Screen West Midlands in relation to the Digital Film Archive Fund; and, the Guidelines for the various Short Film programmes which Screen West Midlands were awarded funding for relates.</p>
<p>Since I'm intending to found a cineclub for independent films lovers as part of the education programme in a prestigious gallery in London, I was just wondering either it'll be necessary to pay any copyrights fees for screening them (free of charCe to the public) or what the law rules on this matter?</p>	<p>You may be able to claim an exemption due to the educational nature of the screenings. However you need to investigate this further and the British Federation of Film Societies will be able to advise: <a href="http://www.bffs.org.uk">www.bffs.org.uk</a></p>
<p>What amount , in cash terms and as a proportion of the total of all grants, was given in 2009-10 by the UK Film Council to support the production of films aimed at children up to twelve years of age? What were the equivalent figures for 2004-05?</p>	<p>Information supplied as an attachment</p>
<p>We would like to use at the opening of these days the short film Windows and only the one, in the DVD THE EARLY FILMS OF PETER GREENAWAY: THE SHORTS, that you are editing. Days will bring together 150 people, all involved in the addictions field. Could you tell me what are the specific conditions to obtain this permission. [sic]</p>	<p>Thanks for your request for permission to screen the film "Windows". I presume that you already have your own copy of the DVD, or will be able to get one. If this is the case, we would make a charge of £50 (Pounds sterling) for the screening. If you are agreeable to this, I will set up an account in the name of [name removed] at the address given but I will need to know your TVA tax number to do this. Could you also let me have the date of the screening of the film?</p>

<p>Please give me access to the TV NEWS ARCHIVE of all UK TV News broadcasters from September 11, 2001</p>	<p>I can confirm the BFI holds the following coverage from BBC1 and BBC2, from 11 September 2001, which is available for research viewing: BBC1 NEWS EXTRA 2.10PM - 309 mins; BBC2 NEWS SPECIAL 7.30PM - 60 mins; BBC1 10PM NEWS - 45 mins; NEWSNIGHT (BBC2) - 65 mins</p>
<p>Please remove my name and any information about me from your website.</p>	<p>Your name appears on our website, as we collect data on moving image creations in the UK and you have participated on-screen and been credited in the training film Presentation Skills Part 2: The Performance. As the National Archive for Film and Television, the BFI collects cast and credit information for a wide range of productions, including educational material such as this title. In general we do not remove names from this database as a record of moving record production in the UK, but will be able to take your name from the website, if you indeed wish this to happen. Could you please confirm that this is your intention and I will take the relevant steps. Please note that these changes will not appear immediately.</p>
<p>I would like to buy/have a copy of the Animation Cartoon about Zebra-striped pedestrian crossings.</p>	<p>I'm sorry to say we do not hold a viewing copy of this particular film.</p>
<p>My mother in law won the junior british gymnastics championship in 1962. I was wondering if you had any information or maybe a video of this.</p>	<p>Unfortunately we have no record of holding any title of this nature from 1962.</p>
<p>I am writing to obtain information about the total amount of money paid to trade unions by your organisation and the amount of staff time spent on trade union activities</p>	<p>In answer to your specific request, it is considered that as your request for information relates to the BFI's activities prior to the 1 April 2011, we are not in a position to respond. I can also confirm the BFI does not hold any records in relation to the UK Film Council and the funding and staff time given to trade unions and/or trade union activity.</p>
<p>I need to get the BFI full expenditure for the past three years, can you supply this</p>	<p>Please find attached the link to the 2009-10 Financial Statement.</p>
<p>I would like to make the request as to whether it may be possible to enquire into the costs/expenses made at Rotterdam/Gothenburg, Berlin, SxSW and Tribeca.</p>	<p>In answer to your specific request, the 2011 film festivals at Rotterdam, Gothenburg, Berlin, and SXSW were all held prior to the 1 April 2011, therefore we are not in a position to respond. In relation to the Tribeca film festival, I can confirm that no BFI employees attended.</p>
<p>1...Does the organisation hold documentation which relates to the use of corporate credit cards and or expense accounts and or similar by members of staff.  2....If the answer to the above is yes – Can you please state how many staff CURRENTLY have access to corporate credit cards and or expense accounts or similar?  3...Can you please state the names and job titles of these staff?  4...For each of the aforementioned staff can you please submit copies of all credit card statements and or other documents which provide a full list of items and or services purchased on these credit cards and or expense accounts and or similar.  5...For each of the aforementioned staff can you please supply copies of all correspondence and supporting documentation (including emails) submitted in support of this expenditure.</p>	<p>The BFI's activities which are of a public nature – as a distributor of National Lottery funds and as a Non Departmental Public Body (NDPB) - came into effect on 1 April 2011. Therefore in response to your specific request, we are not in a position to provide information for the period 18 August 2010 – 31 March 2011. For the period 1 April 2011 – 31 July 2011: 1. I can confirm the BFI does hold documentation which relates to the use of corporate credit cards (or Procurement Cards). Attached is a copy of the guidance for staff in their use of such cards – 'The Procurement Card User Guide'. It should be noted that to maximise cost benefits and efficiencies, Procurement Cards are used not only for expenses but also for a number of day-to-day operational transactions for the organisation; 2. Currently, i.e. at 31 July 2011, 101 members of staff are Procurement Card account holders;</p>

<p>All questions relate to the procurement of Mechanical and Electrical responsive and planned building maintenance.</p> <ul style="list-style-type: none"> <li>• What is the name of the person who is currently in charge of responsive maintenance contract procurement?</li> <li>• What is their Job title?</li> <li>• At what address are they based?</li> <li>• What is their email address?</li> <li>• How many buildings are in your current stock?</li> <li>• Are responsive maintenance needs within your buildings stock...</li> </ul>	<p>In answer to your specific request, I can confirm the following:</p> <ol style="list-style-type: none"> <li>1. [name removed], MCIPS;</li> <li>2. Head of Procurement and Supplier Relations;</li> <li>3. Stephen Street;</li> <li>4. [email address removed];</li> <li>5. Five (5);</li> <li>6. No; 8. We only have one contract for M&amp;E planned and reactive maintenance that covers our entire estates portfolio.</li> </ol> <ul style="list-style-type: none"> <li>- The renewal date: 01/11/13 but it has an option to extend until 31/10/15;</li> <li>- The bid process start date: 04/05/2010;</li> <li>- The term of the contract: 3 years with an option to extend by up to a further 2 years;</li> <li>- The contract annual value: £388,088.49;</li> <li>- Who the current contract holder is: Inviron Limited;</li> <li>- If there is a framework in place: No;</li> <li>- Do you use a procurement consortium: No.</li> </ul>
<p>I would like to know</p> <ol style="list-style-type: none"> <li>a) costs to run www.findanyfilm.com per month over the last four months since 2012;</li> <li>b) breakdown of costs per consultant or company involved;</li> <li>c) revenue or income per month on the website over the last four months.</li> </ol>	<p>Unfortunately as the information you have requested is commercially sensitive we are unable to share it with you at this time. However if you are still keen to know more about the site please feel free to get in touch and we can arrange a meeting.</p>
<p>I would like to know:</p> <ol style="list-style-type: none"> <li>1. The total amount of lottery funding that you distributed in <ol style="list-style-type: none"> <li>(a) 2011</li> <li>(b) 2010</li> <li>(c) 2009.</li> </ol> </li> <li>2. A breakdown of the types of organisations or causes which were given lottery funding by your organisation in 2011. i.e., the number of companies/ charities/ public bodies.</li> <li>3. The total number of applications for lottery funding received by your organisation...</li> </ol>	<p>The information can be found at the following links:<a href="http://industry.bfi.org.uk/publications;">http://industry.bfi.org.uk/publications;</a>  <a href="http://industry.bfi.org.uk/media/pdf/h/p/UK_Film_Council_Annual_Report_and_Accounts_2009-10-FINAL.pdf">http://industry.bfi.org.uk/media/pdf/h/p/UK_Film_Council_Annual_Report_and_Accounts_2009-10-FINAL.pdf;</a>  <a href="http://www.bfi.org.uk/sites/bfi.org.uk/files/downloads/bfi-film-fund-terms-and-conditions-2012.pdf">http://www.bfi.org.uk/sites/bfi.org.uk/files/downloads/bfi-film-fund-terms-and-conditions-2012.pdf</a> and  <a href="http://www.bfi.org.uk/sites/bfi.org.uk/files/downloads/bfi-film-fund-application-information-2012.pdf">http://www.bfi.org.uk/sites/bfi.org.uk/files/downloads/bfi-film-fund-application-information-2012.pdf</a></p>
<p>I was going through your site and in a few places a Collection Policy is mentioned. Is it possible for you to share some details of this policy?</p>	<p>BFI Collection Policy has recently been under review and the final version - ratified by our Board of Governors at the end of 2011 - has been held up in our design studio, so it hasn't yet appeared on the BFI website.</p>
<p>We want to program "The Navigators" as part of a day devoted to railway. Can you tell us about what we must do to show the Ken Loach film to our audience?</p>	<p>I'm afraid that the BFI does not hold overseas theatrical or non-theatrical rights for The Navigators. You will need to obtain permission from Sixteen Films, Ken Loach's production company. We have no objection to you screening the BFI's DVD release once permission has been granted. You should be able to obtain a copy from most good online retailers.</p>
<p>I would like to know: how much (including overheads) has been spent so far in the search for the Director of Education?</p>	<p>I can confirm that the total expenditure to date in relation to the recruitment to the post of the Director of Education has been £10,640.</p>

<p>I am requesting:</p> <ol style="list-style-type: none"> <li>The total amount of money paid to all trade unions for financial years <ol style="list-style-type: none"> <li>2010-11 and</li> <li>2011-12.</li> </ol> </li> </ol> <p>Where possible please provide a list of total payments made to each different trade union.</p> <ol style="list-style-type: none"> <li>Please state: Which trade unions your organisation provide staff time to work on trade union duties and / or activities...</li> </ol>	<p>I would like to reconfirm that trade union representatives have facility time for trade union duties agreed by their line managers, therefore the time spent is managed efficiently and accordingly at a local/operational level. I would like to further reiterate that no formal record is held. However I would like to clarify that our local trade union representatives are engaged in partnership working with the BFI on different levels. Some attend quarterly partnership meetings and/or health and safety meetings (site based and pan BFI) with the BFI plus their own trade union meetings with members; others are also involved in negotiations with the BFI regarding terms of conditions of employment plus consultation exercises due to change management initiatives (pan BFI and local). A few Trade Union reps also represent individuals involved with grievance or disciplinary cases.</p>
<p>I am writing to request details of incidents when the Data Protection Act has been breached, including data lost, by your employees and contractors over the past three years.</p>	<p>We are not aware of any breaches of the Data Protection Act in the period.</p>
<p>I would appreciate it if you could forward the information on the number of Lottery applications received and the number of projects which were approved and/or declined per year.</p>	<p>Information supplied as an attachment.</p>
<p>Please place a tiny link back to the translation (<a href="http://webhostinggeeks.com/science/ukfilmcouncil-future-ro">http://webhostinggeeks.com/science/ukfilmcouncil-future-ro</a>), does not matters where on the page <a href="http://www.ukfilmcouncil.org.uk/future">http://www.ukfilmcouncil.org.uk/future</a>. [sic]</p>	<p>Unfortunately we have a policy of only linking to sites with which we have an official association, either as a partner in a project or because they are involved in an event or initiative. In this case we can't create a link back, but it's good to see our content appearing in new forms.</p>
<ol style="list-style-type: none"> <li>How much did the fund give out in grants from Jan 1 - Dec 31 2011?</li> <li>Was this all lottery money? If not, what proportion was lottery funding?</li> <li>From Jan 1 - Dec 31 2011, how much money was given to organisations based in each of the following regions: North East, North West, Yorkshire and Humberside, East Midlands, West Midlands, Eastern, Greater London, South East, South West, Wales, Scotland, Northern Ireland, Overseas?</li> <li>For the same period, what percentage of grant applications came from each of those regions?</li> <li>For the same period, what percentage of successful grants came from each of those regions?</li> <li>For the same period, please list all applications made by organisations based in the North East.</li> </ol>	<p>Information supplied as an attachment.</p>
<p>q1. how many times have you funded in the last 5 years a (full length) feature film by a person that was hitherto unknown by the BFI. And how much is that in total GBP?</p> <p>q2. how many times have you funded a feature film with someone, production house, director you know and how much in total GBP over the same 5 year period.</p>	<p>Development Funding: 192 development awards have been made since April 2010; 121 (63%) of the total number of awards made have been to 'emerging talent'. The value of awards being £2,707,549; 98 (51%) of the total number of awards were made to writers with no previous theatrical releases, with a value of £2,066,269; 60 of 127 (47%) awards made, where there is a director attached, are to directors with no previous theatrical releases. The value of awards being 865,860. Production Funding: 41 film project titles have been awarded since 1 April 2010 (excluding supplemental funding); 26 (63%) of awards have been made to emerging talent (either director / writer / producers), with a value of £15,877,782; 10 (24%) of these were awarded to directors with no previous theatrical credits. The value of awards being £2,272,300.</p>
<p>I would like to make a request for information concerning the money the BFI has spent on educational courses for employees with the public charity Common Purpose?</p>	<p>In answer to your specific request I can confirm that course fees amounting to £4,500 in 2009/10 and £4,050 in 2010/11 were paid by the BFI to the charity Common Purpose. The figures quoted are exclusive of VAT.</p>

<p>Please could you advise if the BFI is subject to the Freedom of Information Act</p>	<p>Currently, the British Film Institute (the BFI) is not subject to the Freedom of Information Act 2000 (the Act). The Ministry of Justice may, by order, bring organisations within the scope of the Act. Typically this exercise is undertaken annually and so it is anticipated that this will next occur later this year. The BFI is not currently listed as a Public Authority in Schedule 1 of the Act but the BFI has agreed that it will voluntarily adhere to the requirements of the Act in respect of those of its activities which are public in nature. The BFI exercise functions of a public nature through its role as a distributor of National Lottery funds and as a Non-Departmental Public Body (NDPB). These roles commenced on 1 April 2011, when a number of the activities and the associated records of the UK Film Council were transferred to the BFI.</p>
<p>Could you please tell me how I get more information about the forthcoming festival in October and also how I go about getting tickets, or concessions?</p>	<p>There should be several events/seminars devoted to music in film but, as we are still firming up our programme, I won't be able to give any further details unfortunately. It's best to watch for developments on the BFI website (<a href="http://www.bfi.org.uk/lff">www.bfi.org.uk/lff</a>) and to check our brochure when it is published, which will also be displayed online. In regards to tickets and concessions, many individuals that work within the industry attend the festival with an industry accreditation. We have not opened our festival accreditation yet, but again this will be displayed on the website with all details of how to apply and register in due course. As far as I am aware, we do not offer any other concessionary rates other those available to all audience members. I'm sorry that I have not been able to be more helpful than advising you to refer to the website.</p>
<p>I am writing to request the following information:</p> <ol style="list-style-type: none"> <li>1) The percentage of fresh meat purchased by your organisation or its sub-contractors that is of British origin.</li> <li>2) The percentage of frozen meat purchased by your organisation or its sub-contractors that is of British origin.</li> <li>3) The percentage of meat-related products purchased by your organisation or its sub-contractors that is of British origin.</li> <li>4) Whether you require your suppliers to only supply the organisation with fresh meat of British origin.</li> <li>5) Whether you require your suppliers to only supply the organisation with frozen meat of British origin.</li> <li>6) Whether you require your suppliers to only supply the organisation with meat related products of British origin.</li> <li>7) Whether you require your suppliers to only supply the organisation with milk of British origin.</li> <li>8) Whether you require your suppliers to only supply the organisation with milk-related products of British origin.</li> <li>9) Whether your contracts with organisations that provide catering services or other food related services to your organisation include a clause requiring them to only use/buy British fresh meat.</li> <li>10) Whether your contracts with organisations that provide catering services or other food related services to your organisation include a clause requiring them to only use/buy British frozen meat.</li> <li>11) Whether your contracts with organisations that provide catering services and other food related services to your organisation include a clause requiring them to only use/buy British meat-related products.</li> </ol>	<p>In response to your request, I can confirm that Benugo's is the organisation that provides the catering services to the BFI. I can, further, confirm that there are no clauses in our contract with Benugo's that state they must provide the BFI with meat, meat-related products or milk that is of British origin. However, though there is no specific clause, I can confirm that all the meat provided by Benugo's is purchased within the UK. Benugo's Green Policy - which can be found by clicking the link at the bottom of their website <a href="http://www.benugo.com/">http://www.benugo.com/</a> - states the "organisation...(seeks) to purchase environmentally sound goods (organic, fairly traded) from local suppliers and, wherever possible, in season".</p>

<p>Please can you provide a list of all schools that have received your lottery funding in 2012 and 2013.</p>	<p>I can confirm we have reviewed our records and we believe no schools received direct Lottery funding from the BFI in either 2012 or 2013 to date. For ease of reference, I attach a link to the DCMS National Lottery Awards database which provides details of all awards made by all the National Lottery distributors:  <a href="http://www.lottery.culture.gov.uk/Search.aspx">http://www.lottery.culture.gov.uk/Search.aspx</a></p>
<p>I am writing to make a request from you to allow me to view and retain CCTV footage. I kindly request from you CCTV footage taken on Friday 27 July between the hours of 1901 and 1912.</p>	<p>I can confirm that it is operational policy that our CCTV system only stores data for approximately 3 weeks, so unfortunately the images from the 27th July were over-written last week.</p>
<p>As we are currently in development of our debut film and are considering making a formal funding request, could I kindly request copies of both accepted and rejected proposals for our studies?</p>	<p>We have considered your request but we are unable to disclose the documents as they are considered to be commercially sensitive and therefore are exempt under Section 43 of the FOI Act. The records are considered to be commercially sensitive as they relate to the intellectual property and financial, legal and contractual structuring of the projects. It is our view that by putting such information into the public domain would or would be likely to prejudice the commercial interests of the third party by undermining the market potential of the project, thus preventing the film maker from negotiating a true market value with other potential investors.</p> <p>As an applicant or prospective applicant to the Film Fund, you of course can benefit from advice from the Film Fund with regard your application. First of all, you may wish to visit the application information, terms and conditions, and FAQs section on <a href="http://www.bfi.org.uk">www.bfi.org.uk</a> or alternatively you can email us with any specific questions.</p>
<p>I am writing to you to request the following information under the terms of the Freedom of Information (FOI) Act.</p> <ol style="list-style-type: none"> <li>1. The number of external organisations (for instance, private investigators) commissioned to undertake surveillance under the provisions of RIPA for the Organisation and all executive agencies. Please provide disaggregated information if possible.</li> <li>2. The number of non-public bodies or private investigators commissioned to undertake surveillance for the Organisation and all executive agencies. Please provide disaggregated information if possible.</li> <li>3. The names of the contractors commissioned to undertake surveillance</li> <li>4. Total paid to the contractors commissioned to undertake surveillance</li> <li>5. For what reason(s) these external organisations (for instance, private investigators) were commissioned to carry out such surveillance.</li> </ol> <p>Please provide answers to each question for the financial years 2010-2011 and 2011-2012. Note that I am not seeking operational details or knowledge of techniques, nor am I seeking personal information.</p>	<p>I can confirm the BFI has not commissioned any external organisations or private investigators to undertake surveillance activity in the period.</p>
<p>I would be grateful if you would kindly provide me with data relating to the following question:  How much BFI* funding was made available for short films production during the period 2002 to data (10 year period) and what percentage of this was actually taken up? (* and UK Council prior to takeover)</p>	<p>The information you have requested is already in the public domain as you should consider the report - Review of short film in the UK and the UK Film Council's support for short film production, 2001-2009 – which can be found at <a href="http://industry.bfi.org.uk/media/pdf/r/q/Shorts_Review-final-24Apr10.pdf">http://industry.bfi.org.uk/media/pdf/r/q/Shorts_Review-final-24Apr10.pdf</a>. In addition, I can confirm that the value of short film production supported by the UK Film Council/BFI since 2002 to date is approximately £6.8m.</p>

<p>Please could you tell me: 1. How many employees (full time equivalent) did you have in 2010? 2. How many employees (full time equivalent) did you have in 2011? 3. How many employees (full time equivalent) did you have in 2012? 4. How many voluntary redundancies were taken at the BFI in 2010? 5. How many voluntary redundancies...</p>	<p>(1.) Average for year 441.1;  (2.) Average for year 422.2;  (3.) Average for year 420;  (4.) 0;  (5.) 32 (as part of the overall staff reduction of 72 posts in response to the budget cuts resultant from the Government's Comprehensive Spending Review. In addition, please note that in 2011 a number of the activities formerly managed by the UK Film Council were transferred to the BFI);  (6.) 0;  (7.) This is still in progress, but to date 13 have been accepted;  (8.) This is attached;  (9.) Attached;  (10.) The BFI is a charity and therefore exempt under HMRC rules.</p>
<p>1...Could you please supply all internal documentation held by the BFI which in any way relates to the film 'The Iron Lady'.  2...Could you please supply all correspondence and communications between the BFI and the producers and or distributors of the film 'The Iron Lady'.  3...Can you please supply copies of all correspondence between the BFI and any member of the Thatcher family which in any way relates to the film 'The Iron Lady'.  4...Can you please supply copies of all correspondence between the BFI and any member of Mrs Thatcher's private office and or anyone representing her which in any way relates to the film 'The Iron Lady'.  5...Has the BFI received any complaints about the film and or its decision to support the film?  6..Has the BFI conducted any audience research into the film.  7...Does the BFI hold information which details its overall investment in the film and its actual and or likely financial returns.</p>	<p>Information supplied as attachment.</p>
<p>Can you provide me with the following information:  (a) addresses of any empty buildings (be it commercial or residential or industrial or industrial or storage facility etc) which belongs to British Film Institute;  (b) addresses of any buildings (be it commercial or residential or industrial or storage facility) which belongs to British Film Institute...</p>	<p>(a) addresses of any empty buildings (be it commercial or residential or industrial or industrial or storage facility etc) which belongs to British Film Institute. The BFI does not have any empty buildings.  (b) addresses of any buildings (be it commercial or residential or industrial or storage facility) which belongs to British Film Institute, that are scheduled to be vacant in the next 12 months for whatever reason. There are no buildings scheduled to be vacant in the next 12 months.  (c) Not applicable.  (d) Not applicable.</p>
<p>I want copies of relevant recorded information pertaining to the award of £2,577,006 on the 20th June 2012 – as per the schedule of lottery awards available on www.bfi.org.uk including:  a) The process in developing the need for such an award;  b) Date such process started;  c) The strategic benefits of providing such funding;  d) The criteria and formulae used in determining the awarding of the funds without an open application process...</p>	<p>Whilst I duly attach a copy of the UKFC Film Club Final Evaluation Report July 2009, it is important to be clear that all the corporate records of the UKFC, including internal audit reports, were not transferred to the BFI in April 2001. These were retained by the UKFC until its closure in June 2011 and it is presumed those records are now held either by the DCMS or the liquidator to the UKFC.</p>

<p>I hereby request copies of relevant recorded information pertaining to:</p> <ul style="list-style-type: none"> <li>• The BFI Education Task Group: <ul style="list-style-type: none"> <li>o Dates of meetings;</li> <li>o Attendance at Task Group meetings;</li> <li>o Names of BFI Governors actively involved in the development of the Vision;</li> <li>o 'Lead" Governor;</li> <li>o Minutes of meetings;</li> <li>o Final "Vision" document and date such document was finalised...</li> </ul> </li> </ul>	<p>Information supplied as attachment.</p>
<p>Please can you send me the direct contact details of the following job titles (ICT (Information, Communication and Technology) can also mean for IM&amp;T (Information Management and Technology), IS (Information Systems), IT (Information Technology), :-• Director of Finance...</p>	<p>In the first instance, your point of contact is: Mr Trevor Mawby, Director of Finance and Resources, British Film Institute, 21 Stephen Street, London W1T 1LN, Tel: 020 7255 1444</p>
<p>I would like to request the following information: How much is the contract with G4S worth? When does the contract with G4S expire? What services is G4S contracted to provide?</p>	<p>I can confirm the British Film Institute (BFI) contract with G4S is for the provision of security manned guarding services across the BFI London sites and the BFI National Archive in Hertfordshire. The contract sum is circa £540,000 per annum and expires on the 30/11/13.</p>
<p>Could you please supply me with information on the BFI's security manned-guarding contract with G4S, namely: 1. Does the current G4S contract have provision for an extension after 30/11/13? 2. If so, does BFI intend to trigger this extension? 3. What exactly is the BFI's security contract tendering process timetable...</p>	<p>In answer to your request, I can confirm:</p> <ol style="list-style-type: none"> <li>1. Does the current G4S contract have provision for an extension after 30/11/13? – No, unless there are exceptional circumstances where it may be extended with both parties agreement;</li> <li>2. If so, does BFI intend to trigger this extension? – Not applicable;</li> <li>3. What exactly is the BFI's security contract tendering process timetable? - The contract opportunity is currently scheduled to be advertised in May 2013 with a new contract commencing on 1st December 2013;</li> <li>4. Please specify in detail, the criteria to be used to decide the award of the new security contract? - The specific evaluation criteria will be published with the invitation to tender. The award of the contract will be made on the grounds of the most economically advantageous tender;</li> <li>5. Are G4S on the BFI's approved supplier list or framework? - G4S is an approved supplier to the BFI but we do not operate a security fr</li> </ol>
<p>If your charity has (or has had in the last 20 years) any trading subsidiary/ies, I would be grateful if you could disclose, under the freedom of information act, for the last 20 years: 1-a breakdown of all transfers [eg: of assets / funds/shares] , with dates, from your charity to the trading subsidiary/ies, and viceversa, and 2-a breakdown of donations (including Giftaid) received by your charity from its subsidiary/ies.</p>	<p>1. There have been no transfer of assets. 2. There was a Gift Aid contribution from British Film Institute (Big Screen) Ltd in 2011-12 for £1,449,000. The information for 2012-13 is not yet available for publication.</p>

<p>Under the terms of the Freedom of Information Act, I would be grateful if you could provide me with the following information...</p> <ul style="list-style-type: none"> <li>· The number of posts at your organisation which have been transferred from the Film Council.</li> <li>· The total salary cost (including associated benefits) of those roles.</li> <li>· A breakdown of the total salary (including associated benefits) that each of the roles has.</li> <li>· The number of new posts created in the last 12 months which are being filled by former Film Council staff.</li> <li>· The total salary cost (including associated benefits) of those roles.</li> <li>· A breakdown of the total salary (including associated benefits) that each of the roles has.</li> </ul> <p>If any similar requests have been made, please include your reply to them in your answers.</p>	<p>The total annualised salary costs of the filled positions noted above (including benefits but excluding National Insurance and pension contributions) is £1.9m;</p> <ul style="list-style-type: none"> <li>• A breakdown of the total salary (including associated benefits) for each of the roles is considered to be personal data and therefore is exempt under section 40 of the Act;</li> <li>• The number of new posts created in the BFI organisation structure in the last 12 months currently filled by former UK Film Council staff is 1;</li> <li>• The total salary costs (including associated benefits) for the role is considered to be personal data and therefore is exempt under section 40 of the Act;</li> </ul>
<p>Does the BFI fall under the FOI Act and if so what is the procedure for making an FOI request?</p>	<p>Currently, the British Film Institute (the BFI) is not subject to the Freedom of Information Act 2000 (the Act). The Ministry of Justice may, by order, bring organisations within the scope of the Act. Typically this exercise is undertaken annually and so it is anticipated that this will next occur later this year. The BFI is not currently listed as a Public Authority in Schedule 1 of the Act but the BFI has agreed that it will voluntarily adhere to the requirements of the Act in respect of those of its activities which are public in nature. The BFI exercise functions of a public nature through its role as a distributor of National Lottery funds and as a Non-Departmental Public Body (NDPB). These roles commenced on 1 April 2011, when a number of the activities and the associated records of the UK Film Council were transferred to the BFI.</p>
<p>I was wondering weather on your site you have copies of the Cinematography Acts that have been published if not would you know where I could find them.</p>	<p>I can confirm that colleagues have identified the following government website <a href="http://www.legislation.gov.uk/">http://www.legislation.gov.uk/</a>, which may be of assistance as a very quick search using 'Films Act' brings up details of what looks like most of the documents you are requesting, in PDF format. If you are unable to find what you are looking for, please contact the BFI Library at: <a href="mailto:library@bfi.org.uk">library@bfi.org.uk</a></p>
<p>I am writing to obtain details of the use of powers of entry by your authority under any of the relevant Acts or items of secondary legislation during the period 2008 – 2011, excluding Trading Standards investigations. I wish to obtain details of:</p> <ul style="list-style-type: none"> <li>· how many times such powers were used in the past three years,</li> <li>· the legislation they were requested under,</li> <li>· the criminal offence or allegation being investigated</li> <li>· the outcome of their use, if any.</li> </ul>	<p>I can confirm the BFI has not used any powers of entry under any relevant Acts during the period 2008-11.</p>
<p>Please could you provide me with details of any film festivals that were unsuccessful in securing funding from the Transition Fund for Audience Development. Could I also please have the contact details of the relevant person to speak to regarding the new film strategy and funding priorities that will come into effect in April.</p>	<p>In answer to your specific request, I can confirm that it is BFI policy not to disclose information on rejected applicants. Therefore the information requested is considered exempt under section 43 of the Freedom of Information Act. It is our view that by disclosing the information, this would prejudice the commercial interests of the unsuccessful applicants, in the future, when applying for funding from third parties in relation to the projects in question.</p> <p>Regarding the BFI Forward Plan 2012-17, in the first instance you should contact [name removed], Director of Press and Public Affairs. [name removed] can be contacted via his email address: [email address removed]</p>

<p>How much less than the RSA system that CE replaces will be their funding delivery costs?</p>	<p>You may not be aware that Creative England does not fall under the Freedom of Information Act (FOIA) 2000. Creative England is a private company and independent from Government. However, Creative England has agreed with the British Film Institute (the BFI), that it will voluntarily comply with Freedom of Information principles in respect of its lottery distribution activities - as a delegate of the BFI. These are considered as activities which are of a public nature.</p> <p>In answer to your specific request, I can confirm that Creative England has been delegated £1,003,206 in 2011-12 for lottery activities, £80,256 of which (8%) is budgeted for overhead (administrative and management) purposes. In addition, Creative England also received £672,227 for awards originally made by the Regional Screen Agencies. There was no additional financial support provided for overheads relating to these additional activities.</p>
<p>I would dearly love to get a copy of the recording of New Faces from 28th February 1976 but realise copyright etc exists. Can you please let me know who owns the copyright in order that I can make enquiries as to how I go about obtainnig such [sic]</p>	<p>New Faces was made originally by ATV, the rights to whose programmes are now owned centrally by ITV. Although home recording technology has existed since the mid seventies, the right to record and keep (for personal use only) material recorded from television at home was not established until the Copyright, Designs and Patents Act of 1988.</p>
<p>List of charities awarded in the third round of the Transition Fund</p>	<p>A full list of Lottery awards to film projects can be found at: <a href="http://www.lottery.culture.gov.uk/Search.aspx">http://www.lottery.culture.gov.uk/Search.aspx</a>. In relation to box office hits, the table [Sheet 2, Table 1.] shows the top 10 production funded films, UK Film Council and/or BFI only, at the UK box office, with the UK and worldwide box office. The UK box office figures are from Rentrak data, and most of the worldwide box office figures are from Box Office Mojo. The international box office figures for St. Trinians, StreetDance and Nativity 2 are the sum of the 19 Rentrak territory data we have access to, so they might be underestimates for worldwide box office.</p>
<p>Historic data (itemised below) for the last twenty years of all films (particularly those benefiting from some form of public funding): i) Production budgets, itemised if possible ii) Print &amp; Advertising budget, itemised if possible iii) Gross box office receipts iv) Gross ancillary sales, itemised by format if possible. v) Profit</p>	<p>We have considered your request, and in relation to questions i), ii), iv) and v) we are unable to disclose the documents as they are considered to be commercially sensitive and therefore are exempt under Section 43 of the FOI Act, which uses a public interest test to establish whether the public interest in maintaining the exemption outweighs the public interest in releasing the information. In this case the records are considered to be commercially sensitive as they relate to the financial structuring of the projects in question. It is our view that by putting such information into the public domain would or would be likely to prejudice the commercial interests of the applicants. In response to question iii), this information is in the public domain and can be found at: <a href="http://www.boxofficemojo.com">http://www.boxofficemojo.com</a>.</p>
<p>Please disclose: 1- a list of UK cinema theatres, public or private, that accept applications from new or amateur filmmakers to release their movies in their theatres. 2- any information, competitions, application forms, best contact people, or any other information you know of that can be useful to my purpose.</p>	<p>Unfortunately the BFI does not hold the information you have requested.</p>

<p>I am writing to obtain information about the total amount of money paid to trade unions by your organisation, the amount of staff time spent on trade union duties and/or activities and the payment of subscriptions.</p>	<p>1. In each of the years referred to, the BFI has not made any payments to trade unions, therefore the total amount paid is £0;</p> <p>2. The BFI recognises for collective bargaining purposes Unite and BECTU and I can confirm the BFI provides 'reasonable' facilities time. This is not linked to the number of staff, it is linked to the relevant initiative, for example if the BFI is formally consulting, the BFI management may well be meeting with the trade unions weekly. This, of course, is in addition to regular communication and information meetings. Please note, the time related to trade union activity is therefore variable and not recorded in the format to allow the calculation of staff time you require;</p> <p>3. The BFI does provide the facility to deduct trade union subscriptions from staff salaries. The total amount collected in:</p> <ul style="list-style-type: none"> <li>• 2011-12 was £20,840.43;</li> <li>• 2012-13 was £20,492,14</li> </ul>
<p>The West End play Posh, which is currently in production: I am trying to ascertain whether the production has received funding via the BFI and or its predecessor the UK film council.</p>	<p>The BFI production of £848,827 is recoupable from film receipts; BFI pre-production of £35,000 has been recouped; Development of £79,750 is recoupable from film receipts and if received will be available for the producer's future filmmaking activities (locked box). [Table 2. on Sheet 2 gives details of awards]</p>
<p>I am writing to obtain details of the use of powers of entry by your authority under any of the relevant Acts or items of secondary legislation during the period 2008 – 2011, excluding Trading Standards investigations. I wish to obtain details of: · how many times such powers were used in the past three years; · the legislation they were requested under; · the criminal offence or allegation being investigated; and · the outcome of their use, if any.</p>	<p>I can confirm the BFI has not authorised any operations or investigations under RIPA or RIPSAs in the periods requested.</p>
<p>I would require all information concerning myself in the period 2002-2012. These would include email correspondence, minutes of meeting, application forms, time sheets and other documents on schemes on which I have been involved in during the above mentioned period. This DPA request will involve sourcing information from...</p>	<p>I can confirm that UK Film Council only holds the following information in relation to you: (1) your request under the Freedom of Information Act of 19 June 2006 and a copy of our response dated 5 July 2006 which has previously been sent to you; and (2) correspondence about and ending with a letter between UK Film Council and yourself dated 16 October 2004 in relation to your application to the UK Film Council funded Digital Shorts Scheme in which you acknowledged that you would take no further action in connection with your dealings or communications with UK Film Council with respect to the film "The 90 Second Minute" and the Digital Shorts Scheme. We have not found any other documentation or data in which your name appears. We will not exercise our discretion to charge a fee in this instance. For your information, we will now destroy the proof of identity that you submitted with your letter.</p>
<p>My father, the late [name removed], was the medical officer in charge at Kakonko during the poliomyelitis epidemic in 1956. I believe this film was filmed on his 8mm cine by himself or one of his colleagues while he was treating patients. Please can you advise me how I could obtain a copy.</p>	<p>I can confirm that the BFI National Archive holds the original 8mm film that your father shot during the polio epidemic in Kakonko, and that we supplied a VHS copy of this both to your father and to the Library at the Wellcome Trust for the History of Medicine at the time of its deposit in 1991. As you know, the film itself was silent, however a commentary to accompany the film was created and recorded onto a micro-cassette. The original audio cassette was copied by the Wellcome and is now held at the Wellcome Library as part of their collection, and I believe an audiocassette copy was also created for your father and the original returned to him. As you can see from the link below, the film and audio cassette continue to be available for research and public access through the Wellcome library, based in Euston Road, London</p>
<p>In order to do a case study concerning the marketing and distribution of a film that was supported by the Specialised P&amp;A fund (Hidden/Cache (Artificial Eye, 2006), I need the exact budget plan or the distribution concept, respectively, that Artificial Eye provided you with at the time of the application process.</p>	<p>In answer to your specific request, unfortunately I am unable to provide the information you require, as it is considered commercially sensitive information under Section 43 of the Act. It is considered that if we were to release such information, it would be likely to prejudice the commercial interests of the applicant (in this case – Artificial Eye) providing the information.</p>

<p>Can I please have information on the structure of the BFI, with respective departments and names/contact information directly for the people in charge?</p>	<p>In answer to your specific request, I would first like to state that the absence of a search capability on our website is a major issue we are aware of, and apologise that this makes browsing our site a frustrating experience. We are working on a complete overhaul of our online presence which is due to go live in June 2012.</p> <p>You are also correct that currently we do not list the departmental structure of the organisation or name individual members of staff. The website structure is intended to communicate what we do to a public audience, and we have no plans to represent in detail the internal structure of the organisation in the public domain. We are working on a much improved enquiry and FAQ system, however, also due for launch in June.</p> <p>I duly attach the Organisational Chart for the BFI Executive (Senior Management).</p> <p>You can contact the relevant member of the Executive Team by emailing to: <a href="mailto:customerfeedback@bfi.org.uk">customerfeedback@bfi.org.uk</a> or alternatively by telephoning the main switchboard.</p>
<p>My composer is hoping to get advice from an entertainment attorney or person at the UK Film council to educate us and the producers that his EU passport will qualify him since he's not UK citizenship. Would you be able to recommend a person for me to call?</p>	<p>If the production was aiming to access the UK film tax relief, they would first need to qualify as a British film either under the Cultural test or as an official co-production using one of the UK's nine bi-lateral treaties or the European Convention. We would assess the project and if it were qualifying under the Cultural test, where a point is available for composer in section D4, the point will be awarded if the composer is an EU national or resident, so your French composer would be fine. If qualifying under a co-production agreement, even if France is not one of the co-producing partners then we would still allow them as we have freedom of movement in the EU. If the other co-producing competent authorities are non EU, such as Australia or New Zealand, they also respect this.</p>
<p>Request to send a staff list and titles for the Film Fund and Digital departments for research. Are the lists in the public domain?</p>	<p>I would like to state that it is not the policy of the BFI to publish or release the names of non-senior staff. Therefore, this information is withheld under Section 40 of the Freedom of Information Act 2000. However, you can contact the Film Fund by emailing: <a href="mailto:Filmfundcoordinator@bfi.org.uk">Filmfundcoordinator@bfi.org.uk</a>. With regard the Digital Department, if you would like to email any questions to <a href="mailto:customerfeedback@bfi.org.uk">customerfeedback@bfi.org.uk</a>.</p>
<p>I'd love to do a Freedom of Information Act request, for some research I'm doing, on the costs of Festivals (Film, and Music) including coproduction forums, pitching forums and film markets, of the BFI, in the UK and internationally. The full costs for functions, hospitality, travel, expenses, marketing, ideally for festivals over the last 5 years...</p>	<p>In response to your question I can confirm that the BFI is the lead body for film in the UK but the BFI has no responsibility for music. Furthermore, you have requested information/data on film festivals and co-production, pitching and market events, however the BFI is not responsible for managing those kinds of events, and therefore I can confirm the BFI does not hold the information you have requested. The BFI has co-hosted events with partners at international festivals but works with industry delegates who are already attending a festival or market. I would suggest you may wish to contact the relevant film festivals direct, for the information you require. In addition you might find it useful to contact events companies which stage events at different markets and festivals.</p>
<p>I am after a breakdown of how the BFI spends the money it spend on short films each year (quoted as £1million in the Yearbook).</p>	<p>Please find attached the list of short film awards made in the last three years. [Information supplied as attachment] I can also confirm that: · 2011/12 - there was no new shorts scheme; · 2012/13 – shorts scheme managed by Lighthouse approx; £1m · 2013/14 – completed the Lighthouse scheme but no new scheme from Film Fund as shorts are now covered by the Net.Work.</p>
<p>I would like to make a Freedom of Information request to receive details of the £1m funding made to Sixteen Films Ltd on 19th June 2013 for the film "Jimmy's Hall". In particular I would like receive copies of the budgets for items which are covered by the funding and specifically for details of any costs for making payments for staff, freelancers and interns.</p>	<p>I have reviewed your request and I can confirm that BFI awarded Sixteen Films Ltd £1m for Jimmy's Hall. The £1m award is a contribution to the total budget and is not used for specific line items within the budget. However, as a condition of BFI's award the budget will need to include line items for access materials for hard of hearing and the visually impaired as well as a contribution to Creative Skillset. We cannot disclose the total budget of the film or provide a copy of the budget as this is commercially sensitive information. Therefore a Section 43 exemption applies.</p>

<p>Please note that my request relates to the upcoming feature film release Posh which is based upon the play by Laura Wade. Please feel free to redact any confidential financial figures from the documents supplied. Please note that I am only interested in information which relates to the period 1 November 2012 to the present day.</p> <p>1..Can you please supply copies of all correspondence and communications (including emails) between the BFI and the producers of the aforementioned film. This will include but will not be limited to correspondence...</p>	<p>1 and 2: Please find attached correspondence (including emails) between the BFI and the producer of POSH (aka "The Riot Club") ("the Film") and various correspondence between the BFI and the UK distributor of the Film. Please note that certain information has been redacted on the attached correspondence which includes the names and contact details of non-senior BFI staff and the staff of third party organisations as this information is considered to be personal data and is exempt under Section 40 of the FOIA. Please note further that all information and correspondence which the BFI holds relating to the financial and business issues concerning the Film is being withheld and will be not provided as we consider that the making available of this commercially sensitive information will prejudice the commercial interest of the third parties involved. 3. There has been no such correspondence and information.</p>
<p>I'm currently undertaking an assignment based on the inner workings of cultural organisations, so would it be possible to be sent information on your HR PR business and economic stratagems and your relevant organogram.</p>	<p>Information supplied as an attachment.</p>
<p>Please supply copies of all NON COMMERCIALY SENSITIVE correspondence since 1/5/09 between yourselves and [name removed] and between yourselves and T.I.E.A. LTD with regards to the search , recovery and restoration of officially missing TV shows.</p>	<p>Information supplied as an attachment.</p>
<p>Please can you provide funding and recoument figures for feature films funded by the BFI (and UKFC before that if appropriate) since January 2011.</p>	<p>Please find links below:  BFI Annual Reports: <a href="http://www.bfi.org.uk/about-bfi/annual-review-management-agreement">http://www.bfi.org.uk/about-bfi/annual-review-management-agreement</a>  Old UKFC can be found at: <a href="http://www.bfi.org.uk/about-bfi/annual-review-management-agreement">http://www.bfi.org.uk/about-bfi/annual-review-management-agreement</a></p>
<p>How many workplace nurseries were available to staff in your organisation (i)2010, (ii) 2013-14 and (iii) 2014-15</p>	<p>In response to your question, the BFI does not have workplace nurseries available to staff. The BFI has many other benefits for staff but at present workplace nurseries are not available.</p>
<p>How many applications does the BFI receive for each funding scheme (in 2011, 2012, 2013 and so far for 2014)? And what are the rates of reaching each subsequent stage between initial application and agreed funding.</p>	<p>Thank you for your email requesting additional information relating to the distribution of Lottery monies. As you may be aware, since the 1 April 2011 all applicants to the BFI Film Fund have been required to submit a diversity monitoring form that covers the director, writer and producer, although they (the applicant) may decline to answer certain questions. It was hoped that the process set in place would assist the BFI to monitor the diversity of applications received.</p>
<p>I understand that UK Film Council CEO John Woodward, outlined in a letter to Jonathan Stephens, Permanent Secretary at the DCMS, in a letter dated the 9th September 2010, that he would be requesting an internal audit of eight regional screen agencies which would be carried out by the internal auditors, Moore Stephens. Under the Freedom of Information Act, I would like the internal audit report for the following eight regional screen agencies that were written by Moore Stephens, at the request of the UK Film Council.</p> <ul style="list-style-type: none"> <li>• EM Media</li> <li>• Film London</li> <li>• Northern Film &amp; Media</li> <li>• Vision + Media</li> <li>• Screen South</li> <li>• South West Screen</li> <li>• Screen West Midlands</li> <li>• Screen Yorkshire</li> </ul>	<p>In response to your email, I can confirm that the BFI does not hold the information you have requested.</p>

<p>I am looking to find a list of the individuals and companies who received funding over the last 2 years. I believe some of my work (scripts, bibles, etc) has been used WITHOUT MY PERMISSION by certain individuals to pull down funding for those projects (fraudulently). Where might I find such a list?</p>	<p>In response to your question, all awards made by the BFI to both individuals and companies (public and private) are listed on the DCMS Awards Database. This database is fully searchable and lists the recipient, the project title, the grant amount, the date and the awarding body. Please see below the relevant links to the DCMS Awards Database. Hope you find these useful. <a href="http://www.lottery.culture.gov.uk/Search.aspx">http://www.lottery.culture.gov.uk/Search.aspx</a> &amp; <a href="http://www.lottery.culture.gov.uk/SearchResults.aspx?GC=A">http://www.lottery.culture.gov.uk/SearchResults.aspx?GC=A</a></p>
<p>Pursuant to FOIA, please provide us with the following information relating to the recent tender for the BFI Player:</p> <ul style="list-style-type: none"> <li>· The 3 top ranking Potential Providers</li> <li>· The scoring allocated to each Potential Provider by the BFI</li> <li>· The bid submissions of the 3 top ranking Potential Providers</li> </ul>	<p>In response to your first query I can confirm that the winning bidder for the BFI Player – Phase 2 tender was Ostmodern. However, in regards to the rest of the ranked potential providers, and your further queries, a Section 43 exemption applies – prejudiced to the commercial interests - of the third party. If the names of the companies who were unsuccessful with their bids was disclosed and became public, it could be interpreted that the bids were of a poor quality or in some way inferior thus it could jeopardise any future bids that company may make in the future. On this basis we will not disclose information regarding the rest of the top ranking potential providers, the scoring allocated by the BFI to all potential providers or any bid submissions.</p> <p>However, as per the standard rules of procurement, if you would like a debrief in respect of your tender submission please contact us again and we will be able to confirm the following:</p> <ol style="list-style-type: none"> <li>1) Your allocated scoring and subsequent comments from the evaluation panel in respect of the strengths and weaknesses of your bid in relation to the winning bidder.</li> <li>2) The score of the winning bidder.</li> <li>3) In respect of your score, your overall placement amongst the potential providers.</li> </ol>
<p>I would like to obtain full, itemised expenses claims for your chief executive and senior management team for the last three full financial years.</p>	<p>We duly attach a spreadsheet summarising the expenses claimed by the BFI chief executive and senior management team for 2013/14. It has only been possible to provide the details for the 2013-14 financial year within the specified cost limit. (Information supplied as an attachment)</p>

Could you please supply me with the following information?

- Full details of your organisational structure for your ICT Department, including ICT security, infrastructure, risk, governance and compliance – in addition please include names, job titles and email addresses
- Full details of your top 20 suppliers of ICT services and a brief description of the nature and values of the contracts held by them – in addition please include top 10 suppliers who deal with security of your back office and infrastructure

With regard to your various questions I am responding as follows:-

Please see below a list of BFI's ICT technology, infrastructure and suppliers.

*ICT security* : Fortinet; McAfee; Firefly; Palo Alto

*Data Protector* : Backup Exec; McAfee; Icritical; Solarwinds; Change Auditor; Ness

*Infrastructure* :

<i>Hardware</i>	<i>Software</i>
HP	VMware
Cisco	Ms 2008 -2012
Brocade	
IBM	XenApp Citrix
Alpha	Ms office 2010
NetAPP	Ms exchange 2010
Extreme	Oracle
Apple	MS Sql Server
Bes 10	Share Point
Sun	EnterpriseVault

Procurve

Avaya

Network Physics

Mutiny

*Suppliers* :

Academia ltd

Civica Services Ltd

HP

XonComms Ltd

Heron IT (from 1/4/14, used to be Greengage)

Trustmarque

Ohms & Watts

KELTEC

GAMA

CCS Media

IT Intercepts

COLT

*Main Business* :

Apple Reseller

Software for Education+Charity organisations

Hardware/Server Contract

Networking Services

PC/Laptop/Printers/Servers - HP Reseller

Servers software

Networking Services

Hardware/Server

Networking Services

IT Consumables

Software Consultant

Data Communications Network

You also requested the organisational structure of the ICT department including names, job titles and email addresses.

This information is deemed both personal (release of personal information) and commercially sensitive therefore Section 40 and Section 43 apply.

<p>1 -The total budgeted ICT expenditure (capital and revenue) for your organisation for 2013-14 and 2014-15.</p> <p>2 -A breakdown of the actual / budgeted or estimate for 2013/14 and 2014/15 according to the following categories for your organisation Where possible for asterisked categories, please indicate the current percentage of spend which is delivered "as a service". SaaS and PaaS are instances of applications and deployment environments that are hosted by the software vendor. IaaS is hosting which is purchased on flexible terms with minimal usage commitments.</p> <p>3 - Please provide a list of all the ICT projects that you are undertaking; the cost of these projects and the estimated completion dates for these projects. If it is not possible to provide this under the current FoI limits I am happy to accept a listing of your most up to date schedule of contracts or other record of contracts.</p> <p>4- Please provide a list of public sector organisations (either organisations which you fund, or shared service partners) that are included within the total ICT spend you have provided.</p>	<p>In response to your specific request we are not in a position to provide the information requested, but would direct you to our email correspondence of 25 November 2011 which relates.</p>
<p>Please give titles of any episodes of Doctor Who that were held by you (including as a third party) since January 2011 and also state A) where you passed them to and when. and B) What episodes do you still hold (including as a third party)?</p>	<p>We hold no episodes of Doctor Who which the BBC does not hold. We have no episodes which have been passed to us since January 2011, pending return to the BBC. Our holdings of Doctor Who consist entirely of titles acquired from the BBC, usually in the context of a South Bank screening, or recorded off-air in more recent years. All holdings are listed in our database, available on-line. As this question relates to the material discovered in Africa, though concentrating on Doctor Who, there is nothing concrete we can or can't say as all that we know are, at this stage, unsubstantiated rumours. The only thing we know for sure is that the BBC approached us, informally, to try to play a film recording of a Morecambe and Wise Show, believed to come from the same source. We were unable to do so, as it was too far decomposed, and this information should not be passed on as it will only excite further speculation.</p>
<p>I was wondering if I could have the contact information (personal or agency contact, either or both) for director Cyril Frankel</p>	<p>Unfortunately we are unable to provide you with the contact information for Cyril Frankel.</p>
<p>I was interested in your policy of freedom of information as I am looking to contact Jan Harlan in an attempt to contact the Kubrick estate. I was wondering whether you would have contact details for either of these two.</p>	<p>Unfortunately due to Data Protection Act restrictions, we are unable to provide you with the contact information for Jan Harlan.</p>
<p>Please provide me with electronic copies of all of the content contained in all electronic mails (emails) sent and/or received by employees of the BFI since 1st October 2013 which refer to any or all of the missing episodes of the BBC science fiction drama 'Doctor Who'. For the purposes of this request 'missing' means missing from the published list of episodes...</p>	<p>As requested, please find attached the electronic copies of all of the content contained in all electronic mails (emails) sent and/or received by employees of the BFI since 1st October 2013 which refer to any or all of the missing episodes of the BBC science fiction drama 'Doctor Who'. Please note: · We have redacted the names of non-senior members of staff. Section 40 exemption applies (Data Protection); and · A section 41 exemption applies as noted - as the information redacted has been provided to the BFI in confidence by a third party. [information supplied as attachments]</p>

<p>I have noted that your annual accounts record a running valuation of film rights (including films backed by the UKFC and lottery funds) and the amount recouped in each financial year for each film. The records are split over the tax years, but the production finance dept presumably maintains a record of the initial financial contribution and the total of all recoupment revenues for each film. Could this please be made available?</p>	<p>I can confirm that, as previously stated, the BFI does keep a record of the costs of all Lottery funded film investments and our valuations of these. These figures are audited annually and then published each financial year in the Annual Report and Financial Statements. The figures published in the BFI's Annual Report and Financial Statements online at <a href="http://www.bfi.org.uk/about-bfi/annual-review-management-agreement">http://www.bfi.org.uk/about-bfi/annual-review-management-agreement</a> are extracted from our reporting systems which cover all of our investments. Therefore to be clear, the information you are requesting is already in the public domain and therefore the Section 21 Exemption – that the information is reasonably accessible – under the Freedom of Information Act 2000 applies. The Parliamentary Question you refer to, was requesting information on the UK Film Council investments and their recoupment over a five year period.</p>
<p>Please can you provide financial detailing on distribution of funds, and then use of said funding, for the BFI FAN (Film Audience Network) Initiative.</p>	<p>I can confirm that:</p> <ul style="list-style-type: none"> <li>• The BFI Film Audience Network (FAN) is a Lottery funded scheme enabling film and events experts to work in partnership to boost film audiences across the UK, particularly in the areas of specialised and independent British film;</li> <li>• The total Fund is £10m over 4 years;</li> <li>• The FAN is made up of nine Film Hubs which cover the whole of the UK. Each Film Hub is led by a Film Hub Lead Organisation (FHLO) that will receive funding from the BFI to deliver programming, audience development activity and sector development in their region;</li> <li>• The FHLOs will allocate money across: <ul style="list-style-type: none"> <li>• FHLO Management overheads: Items relating directly to the provision of FHLO management functions</li> <li>• Network Capability: Assets &amp; resources that support Hub activity and members, activity to build knowledge and skills across the Network</li> <li>• Audience Activity: Activity of direct benefit to audiences. The 9 FHLOs and their annual awards are: Film Hub Scotland £200,000;</li> </ul> </li> </ul>
<p>Could you please provide me with a copy of the Screen Finance Summit report on the profitability of UK films recently covered in the media eg <a href="http://www.theguardian.com/film/2013/dec/03/7-percent-british-film-profit-bfi-study">www.theguardian.com/film/2013/dec/03/7-percent-british-film-profit-bfi-study</a>?</p>	<p>Thank you for your enquiry. Attached is a copy of the presentation made to the Screen Finance Summit. The table estimating the number of UK films to recoup their negative costs was taken from page 99 of the 2013 BFI Statistical Yearbook where you will also find a discussion of the method of estimation. The Yearbook is available on the BFI website. I have also attached some additional background information/notes. [Information supplied as an attachment]</p>
<p>I would like to contact British director Lewis Gilbert, but I don't know how to contact him. Perhaps your organization could help?</p>	<p>Unfortunately due to Data Protection Act restrictions, we are unable to provide you with the contact information for Lewis Gilbert.</p>

Please could you provide the following information regarding your ERP IT System/Software:

1. Do you use Oracle E-Business Suite(EBS)or any oracle ERP software? 1.1 How many production systems do you have? 1.2 How many users are using each EBS system?
2. Which version of Oracle EBS are you currently using (eg 11.5.10, 11i, R12, R12.1.3 ...)?
3. When was your last upgrade completed?
4. When are you planning your next upgrade/patching project and to what version will you be upgrading and what patches will you be applying?
5. Which testing tools are you using for testing Oracle EBS (e.g. Microsoft Office/Excel, HP Quality Center, Oracle Application Testing Suite, Oracle UPK, HP QTP, etc)?
6. Do you fully outsource your Oracle EBS upgrade / patching projects/services and to which supplier?
7. What is the nature of the contract with your supplier for upgrade/patching projects? Please give details: 7.1 Are your upgrade projects fully outsourced? If yes, is the contract based on a fixed price or on a "time and materials" basis?; 7.2 Or do you work with the supplier to augment your staff for upgrade projects thereby maintaining project management and decisions in house?; 7.3 Is your patching done in house, with staff augmentation or is it fully outsourced? If not in house, who is the supplier?
8. What is the value of these contracts and when do they expire?
9. Who are the people responsible for the Oracle EBS system - please provide full names, titles and contact information for the following areas of responsibility? 9.1 Upgrades; 9.2 Ongoing patching and maintenance; 9.3 Testing
10. Do you use SAP ERP software? 10.1 How many production systems do you have?; 10.2 How many users and how many key users are using each SAP system?
11. Which versions are you currently running (eg 4.6, 4.7, 5.0, ECC6 ...)? Please give breakdown of all components i.e. Erp, HR, CRM etc
12. Which enhancement pack level are you on? What date did you go live on that enhancement pack?
13. Which Support pack stack (SPS) are you on? What date did you go live on those SPS?
14. When are you planning your next SAP upgrade, enhancement pack or support pack stack implementation and to what version will you be upgrading to?

I can confirm:

1. No
2. we do not use E-business suits
- 3 & 4. If this refers to Oracle EBS then we have never used this
- 5 & 6. We do not use Oracle EBS
7. for Oracle EBS none
  - 7.1 NO
  - 7.2 Yes
  - 7.3 In house
- 8 & 9. We do not use Oracle EBS
10. Not Yet
- 11 - 15. N/A
16. No
17. N/A
  - 17.1 No
  - 17.2 Yes
  - 17.3 In house
  - 17.4 In house
- 18 & 19. N/A
- 20 & 21. No
- 22 & 23. N/A
24. In development not fully operational as yet

<p>15. Are you using any of these tools for testing &amp; what version are you using? E.g. Microsoft Excel / HP Quality Center / HP ALM / HP Sprinter / SAP Solution Manager Test Management / SAP TAO / SAP eCATT / Other?</p> <p>16. Do you currently outsource your SAP upgrade &amp; enhancement/support pack projects to consultants or a systems integrator and what are the name of your supplier/s?</p> <p>17. What is the nature of the contract with your supplier for upgrade/enhancement/support projects? Please give details: 17.1 Are your upgrade projects fully outsourced? If yes, is the contract based on a fixed price or on a "time and materials" basis? 17.2 Or do you work with the supplier to augment your staff for upgrade projects thereby maintaining project management and decisions in house? 17.3 Are your enhancement/support pack implementations done in house, with staff augmentation or are they fully outsourced or? If not in house, who is the supplier? 17.4 Is testing done in house or is it also handled by the supplier?</p> <p>18. What is the value of these contracts and when do they expire?</p> <p>19. Who are the people responsible for the SAP system - please provide full names, titles and contact information for the following areas of responsibility? 19.1 Upgrades 19.2 Enhancements &amp; Support Pack Implementation 19.3 Testing</p> <p>20. Do you use salesforce.com?</p> <p>21. How many salesforce users do you have?</p> <p>22. Do you have an internal developer/s who do maintenance, enhancements or customisations to your salesforce system? How many people are on the team</p> <p>23. Who are the people responsible for the salesforce system - please provide full names, titles and contact information?</p> <p>24. If your ERP system is not SAP ERP or Oracle EBS for , which software are you using for your ERP requirements?</p>	
<p>I was wondering if it would be possible to receive a document stating how many foreign national filmmakers have been funded by the UK Film Council, the BBC and Film4 in the period December 2002 - December 2012.</p>	<p>Unfortunately we do not hold information on the nationality of filmmakers. However attached is a spreadsheet detailing all the British films made in the last ten years or so and the names of the key personnel. [Information supplied as an attachment.]</p>
<p>Please could you furnish me details of who and where I complain to, with regards to the grossly inexcusable and unacceptable inaccuracies contained within a film that has just recently been released.</p>	<p>As I have previously stated, the BFI is not involved in the production your refer to. If you have concerns about the production, your should contact the relevant authorities.</p>
<p>I should like to request under the freedom of information act all E-Mails you are legally able to provide with reference to the BBC television show Doctor Who or particular episodes of that show from the past 60 days.</p>	<p>As requested, please find attached the electronic copies of all of the content contained in all electronic mails (emails) sent and/or received by employees of the BFI which refer to the BBC science fiction drama 'Doctor Who'. Please note: • We have redacted the names of non-senior members of staff. Section 40 exemption applies (Data Protection); and • A section 41 exemption applies as noted - as the information redacted has been provided to the BFI in confidence by a third party. [Information supplied as attachments]</p>
<p>Can you please provide details of bonuses awarded to the BFI executive in the past 10 years, with separate entries for the Film Council and separate entries for the remainder of the institution.</p>	<p>I can confirm the information you request can be found within the BFI Annual Report and Accounts which can be located at <a href="http://www.bfi.org.uk">www.bfi.org.uk</a></p>

<p>I recently read about an analysis made by the statistical department of the BFI on the profitability of UK produced films.</p> <p>I gather the research was extrapolated from the data you hold for each lottery funded film in terms of income received against the original lottery award.</p> <p>As with all lottery/ treasury arts funding this is presumably accessible data, so could you please provide a list of the films and the corresponding cost/ income? I understand from the reports the films analysed date from 2003 to 2013.</p>	<p>In response to your request, I can confirm that a list of lottery funded films and the corresponding cost/income, for each financial year, the BFI ( and the UK Film Council before it) discloses in the Annual Report and Financial Statements, a schedule of all new lottery funded film investments, a schedule of the recoupment income received from each film and a valuation of each film in accordance with its Accounting Policy by way of a provision, a de-provision or a fair value adjustment. These figures are audited (in BFI's case by the National Audit Office) and then published. Further information can be found at <a href="http://www.bfi.org.uk">www.bfi.org.uk</a>. Therefore the information you have requested is already in the public domain and that a Section 21 exemption (that the information is reasonably accessible) under the Freedom of Information Act 2000 applies.</p>
<p>Please provide me with electronic copies of all of the content contained in all electronic mails (emails) sent and/or received by employees of the BFI since 9th November 2013 which refer to any or all of the missing episodes of the BBC science fiction drama 'Doctor Who'.</p>	<p>As requested, please find attached the electronic copies of all of the content contained in all electronic mails (emails) sent and/or received by employees of the BFI which refer to the BBC science fiction drama 'Doctor Who'.</p>
<p>Could you please provide minutes of any meetings or communication you may have had with the Mayor's office regarding your provision of the London Living Wage in the past 5 years.</p>	<p>I have been advised that the notes of all Partnership Meetings are shared as draft with the trade unions after each meeting - at the following meeting they are agreed and then placed on the Intranet. The drafts and papers for the partnership meetings are sent to the Bectu SB email account.</p>
<p>Can you please provide any tenders for the lease of two sets of premises at BFI Southbank and one at Stephen Street to BENUGO Limited or BaxterStorey Limited (of which Benugo limited is a subsidiary).</p>	<p>The information you require is available in our Annual Review, which is on the BFI website: <a href="http://www.bfi.org.uk/about-bfi/annual-review-management-agreement">http://www.bfi.org.uk/about-bfi/annual-review-management-agreement</a>.</p>
<p>Please provide details of any office accommodation your organisation provides to staff to carry out trade union business.</p>	<p>In response to your request, I can confirm that the BFI does not provide any office space to staff to carry out trade union business nor does the BFI have an estimate for any other costs met for those staff in relation to trade union facility time.</p>
<p>I request the release of the following information: 1. The amount spent by the British Film Institute purchasing television licenses for all property and locations owned by the organisation in</p> <p>(a) 2008/09,  (b) 2009/10,  (c) 2010/11,  (d) 2011/12, and  (e) 2012/13; 2. The number of television licenses purchased by the British Film Institute...</p>	<p>I can confirm that the amount spent by the British Film Institute purchasing television licenses for all property and locations owned by the organisation in 2011/12 was £727 and in 2012/13 was £727. The number of television licenses purchased by the British Film Institute for all property and locations owned by the organisation in 2011/12 and 2012-13 was 4. The number of times the British Film Institute has received a notice that a premises it occupies was operating without a television license, and where that premises was located: 2011/12 and 2012/13 - no records have been kept.</p>
<p>I should like to know the: name of the recipient organisation, name of responsible person date of grant, purpose of grant/description, address of recipient including post code, company or charity number of recipient, scheme/programme under which grant was made, 'type' of award as you style it source of funds (eg lottery, exchequer etc).</p>	<p>I can confirm that the information you have requested is already in the public domain and can be found at <a href="http://www.lottery.culture.gov.uk/AdvancedSearch.aspx">http://www.lottery.culture.gov.uk/AdvancedSearch.aspx</a></p>
<p>Could you please let me know how to access and view all the Minutes of BFI Governors' Board Meetings between 1990 and 2000?</p>	<p>In answer to your specific request, the Section 21 Exemption of the Freedom of Information Act 2000 applies as the information requested is reasonably accessible as it is already in the public domain. Previous Board papers are available for viewing at the BFI Library. For further information, please email the Special Collections Department at <a href="mailto:speccoll@bfi.org.uk">speccoll@bfi.org.uk</a></p>

<p>1. Since 1 January 2013, has any software company exercised their contractual rights to, or otherwise requested, an audit of the use of their software in your organisation?</p> <p>2. Was the request made in 2013 or 2014?</p> <p>3. Did they use an external consultant or license management company to carry out such audit? If so, which company: a. License Management Services; b. Other (please specify)</p> <p>4. Did the audit result in a demand in respect of: a. Under-licensing; and/or b. Arrears of support and maintenance?</p> <p>5. Did your organisation negotiate with the software vendor to reduce the figure?</p> <p>6. If so, what %ge reduction was obtained from the vendor's first demand: a. None; b. 1-10%; c. 11-25%; d. 26-50%; e. More than 50%?</p> <p>7. If any payment was made to regularise the situation, was the amount: a. Zero; b. Less than £50,000; c. £50,000 to £100,000; d. £100,00 to £250,000; e. £250,000 to £500,000; f. £500,000 to £1m; g. £1m to £2m; h. £2m to £5m; i. Above £5m?</p> <p>8. Was the software vendor involved: a. Oracle; b. SAP; c. SAS; d. PeopleSoft; e. IBM; f. Microsoft; g. Sybase; h. Adobe; i. Other? (please specify)</p> <p>9. In dealing with the software vendor, did your organisation rely on: a. In-house counsel; b. External solicitors; c. A firm of accountants; d. License management specialists; e. Other consultants; f. None of the above.</p> <p>10. What is: a. The name of your CTO/CIO; and b. The email address of your CTO/CIO?</p>	<p>1. Since 1 January 2013, has any software company exercised their contractual rights to, or otherwise requested, an audit of the use of their software in your organisation? Yes</p> <p>2. Was the request made in 2013 or 2014? 2014</p> <p>3. Did they use an external consultant or license management company to carry out such audit? Yes If so, which company: a. License Management Services: Interroute</p> <p>4. Did the audit result in a demand in respect of: No audit is still on-going</p> <p>5. Did your organisation negotiate with the software vendor to reduce the figure? No audit is still on-going</p> <p>6. If so, what %ge reduction was obtained from the vendor's first demand: Audit is still on-going</p> <p>7. If any payment was made to regularise the situation, was the amount: Audit is still on-going</p> <p>8. Was the software vendor involved: a. yes</p> <p>9. In dealing with the software vendor, did your organisation rely on: a. yes</p>
<p>I would like information on the total number of BFI applications received for development funding and production funding. I would like to know how many were successful and would like a breakdown of both figures to see how many BAME applicants applied and were successful.</p>	<p>Please see below the breakdown of applications received and number successful, including percentages for the last 3 financial years. 2014-15 breakdown will be available from May 2015.</p> <p>Production: 2011/12: 337; 2012/13: 339; 2013/14: 533 Applications approved: 2011/12: 49; 2012/13: 75; 2013/14: 70 Successful applications per year: 2011/12: 14.5%; 2012/13: 22.1%; 2013/14: 13.1%</p> <p>Development: T2011/12: 358; 2012/13: 380; 2013/14: 320 Applications approved: 2011/12: 139; 2012/13: 152; 2013/14: 146 Successful applications per year: 2011/12: 38.8%; 2012/13: 40%; 2013/14: 45.6%</p>

<p>Please forward details of usage numbers by month for the Glasgow Mediatheque since opening with details of any evaluation analysis which has been completed or is planned</p>	<p>In response to your enquiry, please see below table with dates and visits.</p> <table border="1"> <thead> <tr> <th>Month/Year</th> <th>Visits</th> </tr> </thead> <tbody> <tr><td>Apr-13</td><td>74</td></tr> <tr><td>May-13</td><td>31</td></tr> <tr><td>Jun-13</td><td>04</td></tr> <tr><td>Jul-13</td><td>03</td></tr> <tr><td>Aug-13</td><td>32</td></tr> <tr><td>Sep-13</td><td>78</td></tr> <tr><td>Oct-13</td><td>29</td></tr> <tr><td>Nov-13</td><td>10</td></tr> <tr><td>Dec-13</td><td>00</td></tr> <tr><td>Jan-14</td><td>02</td></tr> <tr><td>Feb-14</td><td>59</td></tr> <tr><td>Mar-14</td><td>22</td></tr> <tr><td>Apr-14</td><td>07</td></tr> <tr><td>May-14</td><td>08</td></tr> <tr><td>Jun-14</td><td>09</td></tr> <tr><td>Jul-14</td><td>Unavailable</td></tr> <tr><td>Aug-14</td><td>35</td></tr> <tr><td>Sep-14</td><td>11</td></tr> <tr><td>Oct-14</td><td>29</td></tr> </tbody> </table> <p>In response to your enquiry about evaluations, the BFI have as yet, not carried out evaluations on the Scotland mediatheque. However, the BFI plan to carry out evaluations on all BFI associated mediatheques in the next financial year.</p>	Month/Year	Visits	Apr-13	74	May-13	31	Jun-13	04	Jul-13	03	Aug-13	32	Sep-13	78	Oct-13	29	Nov-13	10	Dec-13	00	Jan-14	02	Feb-14	59	Mar-14	22	Apr-14	07	May-14	08	Jun-14	09	Jul-14	Unavailable	Aug-14	35	Sep-14	11	Oct-14	29
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<p>Please provide me with electronic copies of all of the content contained in all electronic mails (emails) about any subject sent and/or received by employees and/or Directors of the BFI and/or consultants employed by the BFI (including, but not limited to, [name removed]) since 1st March 2014 to/from employees and/or Directors of the following:</p> <ul style="list-style-type: none"> <li>· BBC including, but not limited to, [name removed];</li> <li>· BBC Worldwide including, but not limited to, [name removed], [name removed], [name removed] and [name removed];</li> <li>· 2entertain Ltd including, but not limited to, [name removed];</li> <li>· BBFC;</li> <li>· Apple/iTunes;</li> <li>· The 'Doctor Who Restoration Team' including, but not limited to, [name removed], [name removed] and [name removed];</li> <li>· SVS Resources including, but not limited to, [name removed];</li> <li>· Prime Focus London plc;</li> <li>· The Film Clinic including, but not limited to, [name removed];</li> <li>· Television International Enterprises Archive (TIEA) including, but not limited to, [name removed] and [name removed];</li> <li>· Radio Times;</li> <li>· Doctor Who Monthly including, but not limited to, [name removed];</li> <li>· [name removed]; and</li> <li>· [name removed].</li> </ul>	<p>Information supplied as an attachment.</p>																																								

<p>Require copies of the minutes of the board of Governors meetings held since January 2014 that are not, as yet, available on the BFI website. Kindly advise as to the policy of the BFI in respect to the posting of such minutes on the website. The information requested can be provided electronically or by notice that they are available on-line shortly hereafter.</p>	<p>Information supplied as an attachment. ☐</p>
<p>As it is some 15 months since the award was made to Film Nation UK for the delivery of the BFI 5-19 FILM EDUCATION SCHEME 2013 to 2017 and given that this is a £26m Lottery award the following information is requested and in the public interest:</p> <ol style="list-style-type: none"> <li>1. Details of the approved plan for which the funding was awarded</li> <li>2. Details of the key performance indicators against which Film Nation UK will be assessed</li> <li>3. The performance against such KPI's in the first year of operation</li> <li>4. The findings of the first annual review by the BFI of the Scheme, as per page 24 of the Scheme guidelines</li> <li>5. Any exclusive provision of services to Film Nation UK involving Lottery funds that were agreed to by the BFI that were not subject to open tender</li> <li>6. The level and type of support envisaged by the BFI, over and above its Lottery funding commitment, to assist Film Nation UK become a self-sustaining business, reference to page 10 of the 'It's still about the audience' report</li> <li>7. Confirmation that Lottery and required matching funding, as per page 12 of the Scheme guidelines, cannot and has not been used as matching funding activities outside the UK</li> </ol>	<ol style="list-style-type: none"> <li>1. Details of the approved plan from which funding was awarded: This is being withheld and will be not provided as we consider that the making available of this commercially sensitive information will prejudice the commercial interest of the third parties involved so Section 43 applies.</li> <li>2. Details of the key performance indicators against which Film Nation UK will be assessed: The KPI set out in Film Forever is as follows, "Ensured that a new education offer for 5-19 year olds is available to every school and that 25% of all young people across the UK are actively engaged in making, watching and understanding a wide range of film."</li> <li>3. The performance against such KPI's in the first year of operation: The following information pertaining to the KPI's set out in Film First (see 2. above) is taken from Into Film's 2013/14 End of Year Report: <ul style="list-style-type: none"> <li>- Ongoing support is available to 12,000 schools (42%)</li> <li>- Total reach to 811,009 young people (1,063,578 inc. NYFF data</li> <li>- 8,056 film clubs (237 in non-school settings)</li> </ul> </li> <li>4. The findings of the first annual review by the BFI of the Scheme, as per page 24 of the Scheme guidelines: The annual review is in progress and is continuing.</li> <li>5. Any exclusive provision of services to Film Nation UK involving Lottery funds that were agreed to by the BFI that were not subject to open tender: None.</li> <li>6. The level and type of support envisaged by the BFI, over and above its Lottery funding commitment, to assist Film Nation UK become a self-sustaining business, reference to page 10 of the 'It's still about the audience' report: None envisaged at present.</li> <li>7. Confirmation that Lottery and required match funding, as per page 12 of the Scheme guidelines, cannot and has not been used as matching funding activities outside the UK: We confirm that neither Lottery nor required match funding (as per p12 of the Scheme guidelines) have been used by Into Film as match funding activities outside the UK.</li> </ol>
<p>Please tell me how many visits to the BFI website have been recorded for each month since 1st January 2014?</p>	<p>The recorded number of visits to the BFI each month since 1 January 2014 is split below. January - 701609; February - 609294; March - 628943; April - 632939; May - 820374; June - 581333</p>
<p>Please can I have acknowledgement that my job application as been received?</p>	<p>Thank your for you email. Please be aware that we are no longer accepting email applications. If you would like to apply for a vacancy at the BFI, please visit <a href="https://bfijobsandopportunities.bfi.org.uk/">https://bfijobsandopportunities.bfi.org.uk/</a> and follow the instructions to apply online. If you have emailed with an enquiry, we will endeavour to get back to you as soon as possible.</p>
<p>Please can you provide details of all the Freedom of Information requests the BFi received since taking over duties from the UK Film Council. I would like to know the overall numbers (number received, number rejected split by reason) but also the details of each request.</p>	<p>Information supplied as an attachment</p>

<p>I am writing to obtain information about the number of employees who received remuneration of more than £100,000 in 2013-14.</p> <p>Remuneration includes, but is not limited to: salary, fees, allowances, bonuses, expenses, benefits in kind, compensation for loss of office and employers' pension contributions.</p> <p>Please make clear if the response includes staff from schools or subsidiary companies under your remit and list those organisations. Please also indicate which employees work for each school or subsidiary.</p> <p>To outline my query as clearly as possible, I am requesting:</p> <ol style="list-style-type: none"> <li>1. The total number of employees who received remuneration equal to, or in excess of £100,000 in 2013-14.</li> <li>2. For those who received remuneration In excess of £150,000: <ol style="list-style-type: none"> <li>i. The employee's name</li> <li>ii. The employee's job title</li> <li>iii. The remuneration received by the employee</li> <li>iv. An itemised list of expenses claims made by the employee. If an itemised list is not available, please provide the amount the employee claimed in expenses in 2013-14</li> </ol> </li> </ol>	<p>The information you require is available in our Annual Review, which is on the BFI website: <a href="http://www.bfi.org.uk/about-bfi/annual-review-management-agreement">http://www.bfi.org.uk/about-bfi/annual-review-management-agreement</a>.</p>
<p>As you may know, the topic of gender is very current in our industry and the BFI have committed to reaching certain diversity quotas in their work, which include gender. In order to be able to measure this I think it's fair to request details of what the situation is/was pre-quotas. Therefore, please can you update the figures you have given me to reveal the gender of the key creatives (writer, producer, director) on the applications made and of those awarded.</p>	<p>Unfortunately the vast majority of applicants did decline to complete the monitoring form and therefore the data we currently have is incomplete. The data we hold would not give a true picture of the diverse range of filmmakers we have supported and we don't feel it's appropriate to release it.</p>
<p>I would like to make a request for all the email addresses of the film companies in the region, thank you!</p>	<p>Unfortunately we are unable to help you as the BFI does not hold this information.</p>
<p>I'm just emailing you guys to know if you have any record of this documentary. I would like to know if the complete documentary is available for Public viewing? "From Pakistan to Park Lane (to Ilford) (1999)";</p>	<p>Unfortunately, the BFI archives do not hold a copy of the documentary you are looking for.</p>
<p>If the BFI possess broadcast quality copies for every short film produced under the UK Film Council Digital Shorts scheme from the period of the scheme running from 2002-11.</p>	<p>The BFI National Archive possesses copies of 586 individual titles produced under the UK Film Council Digital Shorts scheme. This represents the majority but not all the titles produced under the scheme. Titles were delivered on digibeta and were broadcast quality at the time of delivery.</p>

<p>I am writing to obtain information about the amount your organisation pays to the Confederation of British Industry and its subsidiaries. Please provide the amount paid to the CBI (and its regional subsidiaries)</p> <p>(a) in membership fees (b) fees for one off conferences or other events and (c) fees paid to the CBI for any other services.</p> <p>Please make clear if the response includes payments from any Non-Departmental Public Bodies, Executive Agencies etc which fall under the department and please provide a breakdown of what payments came from which agency/body. Please provide this information for the period 2009-2014 set out by calendar or financial year. If you are unable to provide all of this information within the time/cost limit please work up to the limit focusing on membership fees.”</p>	<p>This year (2014-15) we have paid an annual subscription of £650 + VAT to the CBI. The figure above amounts to the only payment made by the BFI to the CBI or it’s subsidiaries in the since 1 April 2011 (past 3 years).</p>
<p>Please supply copies of all NON COMMERCIALY SENSITIVE correspondence since 1/5/09 between yourselves and any other parties with regards to the search , recovery and restoration of officially missing TV shows.</p>	<p>In our last response to you, The BFI have sent you all Non-Commercially sensitive correspondence between ourselves and any other party with regards to the search, recovery and restoration of officially missing TV shows. Therefore, we do not have any correspondence to provide in relation to your request for the period in question.</p>
<p>Please provide me with electronic copies of all of the content contained in all electronic mails (emails) about anything related to Doctor Who episodes sent and/or received by employees and/or Directors of the BFI and/or consultants employed by the BFI (including, but not limited to, [name removed]) since 1st June 2014 to/from employees and/or Directors of the following:</p> <ul style="list-style-type: none"> <li>· Television International Enterprises Archives Ltd (TIEA) including, but not limited to, [names removed].</li> </ul> <p>When responding please note:</p> <ul style="list-style-type: none"> <li>· If you are applying exemptions such as Section 41 or Section 43 to any emails, you should still provide a copy of the email content with only the exempt part(s) redacted;</li> <li>· If files or documents are attached to any of the emails then for the purposes of satisfying this particular request you do not need to include copies of attachments in your response, but you should make it clear where emails have attachments, eg by providing the file or document names, or a description of the attachments;</li> <li>· Where the email is part of an email chain, you should include all of the content of the other emails in the chain to show the context; and</li> <li>· All emails that meet the criteria should be included regardless of any privacy markings such as (but not limited to) ‘personal’, ‘private’ and/or ‘confidential’.</li> </ul> <p>If you redact any information, please specify precisely which exemption you are applying in respect of each redacted item.</p>	<p>In response to your query, there has been no correspondence between the BFI (including, but not limited to, [name removed]) and the TIEA (including, but not limited to, [names removed]) since 1st June 2014 regarding Dr Who episodes, as per the criteria in your request.</p>
<p>I would be most grateful if you could supply me with copies of policy and discussion papers as well as board of governors' meeting minutes for the period 2010-2013 relating to representation of the nations and regions on the BFI Board of Governors.</p>	<p>Information supplied as an attachment</p>

<p>A) Does the BFI (or any of its associated organisations) have (or have had in the last 5 years) any copies of any of the 97 episodes of Doctor Who that are currently listed as missing from the BBC archives?(see Wikipedia under "Doctor Who missing episodes" for details of such episodes).If so, please give details re episode titles plus any other information that you are able to divulge. B) If any such episodes have passed through your hands in the last 5 years then please give details such as episode titles and where they were passed on to and when.</p>	<p>In response to your query: A) The BFI does not hold and has not been in possession of any copies of the programmes (97 missing episodes of Doctor Who) in question. B) The BFI has not held any copies of the programme in question therefore have no further information to supply.</p>
<p>Please provide me with electronic copies of all of the content contained in all electronic mails (emails) about anything related to Doctor Who episodes sent and/or received by employees and/or Directors of the BFI and/or consultants employed by the BFI (including, but not limited to, [name removed]) since 1st September 2014 to/from employees and/or Directors of the following:</p> <ul style="list-style-type: none"> <li>•BBC Worldwide including, but not limited to, [names removed];</li> <li>•Entertain Ltd including, but not limited to, [name removed];</li> <li>•Planet 55 Studios;</li> <li>•The 'Doctor Who Restoration Team' including, but not limited to, [names removed];</li> <li>•SVS Resources including, but not limited to, [name removed];</li> <li>•Deluxe Digital Cinema (DDC) including, but not limited to, [name removed];</li> <li>•Cinelab London;</li> <li>•Prime Focus London plc;</li> <li>•The Film Clinic including, but not limited to, [name removed];</li> <li>•[names removed];</li> <li>•Radio Times;</li> <li>•Doctor Who Monthly including, but not limited to, [name removed]; and</li> <li>•Television International Enterprises Archives Ltd (TIEA) including, but not limited to, [names removed].</li> </ul>	<p>In response to your query, there have been no electronic mails (email) between the BFI and any of those listed in your email below since 1 September 2014, related to Dr Who episodes.</p>
<p>Would it be possible to send me a document that gives the titles of these films, the writer, director and producer who worked on them and the production companies they were made by?</p>	<p>Information supplied as an attachment</p>
<p>Can I please seek clarification on the BFI's status in relation to FOI. In the Triennial Review (<a href="https://www.gov.uk/government/consultations/british-film-institute-triennial-review">https://www.gov.uk/government/consultations/british-film-institute-triennial-review</a>) p89, the following is stated: "The public body should operate in line with the statutory requirements and spirit of the Freedom of Information Act 2000." and "The BFI adheres to the provisions of the Freedom of Information Act 2000. Requests can be made by submitting information in a form on <a href="http://bfi.org.uk">bfi.org.uk</a>." I am bemused by the dissonance between your replies and what is stated in the Review. Can you please clarify how the BFI adheres to the provisions of FOI 2000 when my requests are routinely refused?</p>	<p>As you will know the BFI does not currently fall within the operation of the Freedom of Information Act 2000 ("FOIA"). However, we have agreed that we will voluntarily comply with FOIA principles in respect of those of our activities which are of a public nature until a formal order is made placing the BFI within the FOIA. That said, I think it is important to clarify a public body's responsibilities under the FOIA:</p> <ul style="list-style-type: none"> <li>•The FOIA allows for citizens to request information from a public body;</li> <li>•The public body has the responsibility to consider the request;</li> <li>•Under the (FOI) act, the public body has the right to withhold the requested information if it a) considers the request to be outside of its public activities or b) is for information which cannot be released as it is considered 'exempt'.</li> </ul>
<p>Under the FOI request, please can you provide me with the structure for the below departments (including names and direct lines where possible): - Finance; - HR; - IT; - Procurement; - Payroll;</p>	<p>In response to your enquiry, please find attached the structure for the departments named in your email. Please note that it is BFI Policy not to release the names of non-senior members of staff and also to withhold direct contact details. Such information is withheld under Section 40 of the FOIA relating to personal data. (information supplied as an attachment)</p>

<p>Would it be possible to send me a document that gives the titles of these films, the writer, director and producer who worked on them and the production companies they were made by?</p>	<p>Information supplied as an attachment</p>
<p>Can you provide terms and details for the following award made by the British Film Institute to Film Export UK: "UK Industry Presence At International Festivals &amp; Markets 2015 - 17", at the amount of £487,500.00 via the International Fund on 2014-12-17.</p>	<p>Information supplied as an attachment (International Fund; Guidelines for Applicants contained all the requested information)</p>
<p>In the past four years including the current financial year how much money has the BFI (in particular) and Government (broken down by Department if relevant) awarded to support the showing of films in the UK on a) LGBT specific festivals b) non LGBT specific festivals 1) England, Scotland and Wales 2) Region 3) Local authority a) within a cinema setting b) outside of a formal cinema setting</p>	<p>Information supplied as attachments:  a. Awards made under the Film Festivals Fund  b. Awards made under the Programming Development Fund  c. Awards made under Distribution Fund  For future reference, all awards made by the BFI Lottery awards can be found on the BFI website here and the Department of Culture Media &amp; Sport (DCMS) here and thus is in a public domain and easily accessible.  <a href="http://www.bfi.org.uk/film-industry/funding-awards">http://www.bfi.org.uk/film-industry/funding-awards</a> <a href="http://www.lottery.culture.gov.uk/Search.aspx">http://www.lottery.culture.gov.uk/Search.aspx</a></p>