

| FOI Request/Question   | Responding Email  |
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| <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; 3. The BFI does not hold any records in relation to the current status of Creative England nor in relation to any managerial departures. The BFI does hold records in relation to various options it is considering in terms of the future funding of Creative England. The records the BFI hold relate to the formulation of policy and are therefore considered exempt under Section 35 of the Freedom of Information Act 2000; 4. In total 45 staff were TUPE'd across from the UK Film Council to the BFI on April 1st 2011, none of these people received any additional payments. In addition, there are two former UK Film Council employees, including Mr Cagney, who have subsequently been recruited, through open competition. The BFI does not hold any records in relation to redundancy payments made by previous employers; 5. The BFI spent approximately £260,000 on marketing and pr agencies in 2010/11. The majority of which (60%) was in relation to the BFI London Film festival; 10. As at 21 June 2011, there were 16 FTEs in the Development Department. The (cash) target for the year is £2.27m, with an additional £1.7m to be raised in in-kind gifts. For 2010-11, all targets were exceeded.</p> |
| <p>1. How much did the fund give out in grants from Jan 1 - Dec 31 2011? 2. Was this all lottery money? If not, what proportion was lottery funding? 3. 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? 4. For the same period, what percentage of grant applications came from each of those regions? 5. For the same period, what percentage of successful grants came from each of those regions? 6. For the same period, please list all applications made by organisations based in the North East.</p>   | <p>The information was supplied as an attachment.</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>The information was supplied as an attachment.</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>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; 3. Attached is a list of BFI staff who hold procurement cards. The list includes, where applicable, the names of the Executive Directors. All other names have been redacted 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; and 4. &amp; 5. We are unable to submit copies of all procurement (credit) card statements and supporting documentation i.e. receipts and claim forms etc. as the cost of compliance exceeds the appropriate limit. However I attach an electronic copy of the transaction details of each account from 1 April 2011 to the 31 July 2011, again with personal data redacted under Section 40 of the Freedom of Information Act 2000.</p>   |
| <p>All questions relate to the procurement of Mechanical and Electrical responsive and planned building maintenance. • What is the name of the person who is currently in charge of responsive maintenance contract procurement? • What is their Job title? • At what address are they based? • What is their email address? • How many buildings are in your current stock? • Are responsive maintenance needs within your buildings stock, currently met by a Direct Labor Organization? - If yes, what percentage of responsive maintenance work do they undertake? • For each contract for Planned and responsive maintenance please can you confirm the following: o The renewal date; o The bid process start date; o The term of the contract; o The contract annual value; o Who the current contract holder is; o If there is a framework in place; o Do you use a procurement consortium?</p>  | <p>In answer to your specific request, I can confirm the following: 1. Lisa Rowe, MCIPS; 2. Head of Procurement and Supplier Relations; 3. Stephen Street; 4. Lisa.rowe@bfi.org.uk; 5. Five (5); 6. No; 8. We only have one contract for M&amp;E planned and reactive maintenance that covers our entire estates portfolio. o The renewal date: 01/11/13 but it has an option to extend until 31/10/15; o The bid process start date: 04/05/2010; o The term of the contract: 3 years with an option to extend by up to a further 2 years; o The contract annual value: £388,088.49; o Who the current contract holder is: Inviron Limited; o If there is a framework in place: No; o Do you use a procurement consortium: No.</p>  |

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| 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).  | 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> .  |
| 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.  | 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>  |
| 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, that are scheduled to be vacant in the next 12 months for whatever reason; (c) if possible, type of use (eg. storage, office, warehouse, training, staff accommodation, etc) of those buildings referred to in (a) and (b); (d) if possible, approximate date (month and year) from which it became empty or will become empty, of those buildings referred to in (a) and (b). | (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.   |
| Could I ask you: (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; (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 (c) to send me a copy of any record of such a meeting should such a record be available.  | 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)  |
| Could you please let me know how to access and view all the Minutes of BFI Governors' Board Meetings between 1990 and 2000?   | 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>  |
| Could you please provide a list of lottery funded films and the corresponding cost/ income?   | 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. In respect of the analysis, again we would refer you to the published information, i.e. Chapter 8 of the 2013 Statistical Yearbook, with two additional points of explanation: - the dataset used to develop the proxy indicator was of UK Film Council funded films, not BFI funded films; - the word "extrapolated" may not be quite right - we applied the proxy indicator to all UK films for the period indicated, but the success ratio for Lottery-funded films is different (and better) than for all UK films. |
| 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> ?  | 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 attachments]   |
| 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.  | I have reviewed your request and I can confirm that the BFI has not held any face-to-face meetings with the Mayor's office in relation to the LMLW, therefore no records exist; there have been a small number of telephone calls in the past made to the Mayor's Office at the time they changed the review date, but no specific record was kept of these discussions. As you will know, the issue re the LMLW was discussed at the Pan BFI Partnership Committee Meeting on 26 Nov 2013 – the details of which are in the notes which the Trade Unions already hold. I can advise that general information about the LMLW can be obtained from the Mayor's website.   |
| 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? 4. Please specify in detail, the criteria to be used to decide the award of the new security contract? 5. Are G4S on the BFI's approved supplier list or framework? 6. If G4S are on the approved list how will this impact on the tendering process and timetable?  | 1. No, unless there are exceptional circumstances where it may be extended with both parties agreement; 2. Not applicable; 3. The contract opportunity is currently scheduled to be advertised in May 2013 with a new contract commencing on 1st December 2013; 4. 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; 5. G4S is an approved supplier to the BFI but we do not operate a security framework of preferred suppliers; and 6. It will not impact. G4S, if they elect to tender for our business, will go in to a competitive, fully transparent process and will be given equal treatment alongside any other bidder  |

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| <p>Could you please supply me with paper and electronic records including emails on the following specific questions: 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? 2) What was UK Film Councils criteria that screen west midlands would have to follow in order to receive these funds? 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 (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>; 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>. 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; 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. 3) The Section 21 Exemption of the Freedom of Information Act 2000 applies as the information requested is reasonably accessible and already in the public domain: The UK Film Council Group and Lottery Annual Report and Financial Statements detail the transactions relating to the regional screen agency accounts relating to the distribution of lottery funds. The report details the incoming funds to Screen West Midlands and also the other UK Film Council lottery delegates. The 2009/10 report can be found at: <a href="http://www.ukfilmcouncil.org.uk/media/pdf/h/p/UK_Film_Council_Annual_Report_and_Accounts_2009-10-FINAL.pdf">http://www.ukfilmcouncil.org.uk/media/pdf/h/p/UK_Film_Council_Annual_Report_and_Accounts_2009-10-FINAL.pdf</a>. Page 108 is the relevant page. The 2010/11 report can be found at: <a href="http://www.official-documents.gov.uk/document/hc1012/hc13/1391/1391.pdf">http://www.official-documents.gov.uk/document/hc1012/hc13/1391/1391.pdf</a>. Page 105 relates.</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>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. If you wish to make a Freedom of Information Request, please email this email address (<a href="mailto:foi@bfi.org.uk">foi@bfi.org.uk</a>). The BFI will acknowledge the request and respond within 20 working days.</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>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 am keen to request the following information, if the BFI holds such data of its own dealings as well as previous funding bodies. 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>In asking for this review you raised the point about the way that the BFI had handled your original request, namely that you were unhappy with the organisations failure to disclose information. In response, the BFI did not disclose the documents as they were considered commercially sensitive and therefore a Section 43 exemption was applied. The records were considered to be commercially sensitive as they related to the financial, legal and contractual structuring of the project, and 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 projects in question and possible future projects, thus preventing the film maker from negotiating a true market value with other potential investors including distributors and broadcasters both in the UK and internationally. After review, our decision remains unchanged.</p>  |

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| <p>I am requesting: 1. The total amount of money paid to all trade unions for financial years a) 2010-11 and b) 2011-12. Where possible please provide a list of total payments made to each different trade union. 2. Please state: Which trade unions your organisation provide staff time to work on trade union duties and / or activities (sometimes called 'Trade Union facility time') in i) 2010-11 and ii) 2011-12. The number of full time equivalent staff that were provided for each trade union in i) 2010-11 and ii) 2011-12. 3. Does your organisation automatically deduct trade union subscriptions from staff salaries in the payroll process in order to pass them on to the union? If so, how much did your organisation charge each union for this service in a) 2010-11 and b) 2011-12?</p>  | <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. Therefore the time spent by each individual trade union rep beyond the quarterly formal meetings varies dependent on need/ their level of involvement/expertise. We estimate a formal meeting attendance of approx. 20-25 hours per year (excluding travel) for the quarterly meetings, however it is not possible to provide an average total time spent across all the reps for the above reasons. We do believe that we reach most of the time an amicable and workable balance – neither in receipt of complaints from the line managers or the trade unions re trade union facilities. I would like to add, that to provide you with more definitive information we would need to undertake additional work, which we would need to charge you for.</p> |
| <p>I am undertaking a research project that requires access to the Board minutes of the UK Film Council between April 2002 and March 2004. I understand that these documents are in the public domain, and that the archive is now housed at DCMS. Please could you advise on how I could access them.</p>  | <p>DCMS has advised that the liquidator holds the records and therefore this specific FOI request was forwarded on to them (the liquidators).</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>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 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 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; 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; 3. The BFI does provide the facility to deduct trade union subscriptions from staff salaries. The total amount collected in: • 2011-12 was £20,840.43; • 2012-13 was £20,492.14; and • The BFI does not charge for this service. Please note, ACAS guidelines, are indeed guidelines and not regulatory.</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>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 am writing to request the following information: 1) The percentage of fresh meat purchased by your organisation or its sub-contractors that is of British origin. 2) The percentage of frozen meat purchased by your organisation or its sub-contractors that is of British origin. 3) The percentage of meat-related products purchased by your organisation or its sub-contractors that is of British origin. 4) Whether you require your suppliers to only supply the organisation with fresh meat of British origin. 5) Whether you require your suppliers to only supply the organisation with frozen meat of British origin. 6) Whether you require your suppliers to only supply the organisation with meat related products of British origin. 7) Whether you require your suppliers to only supply the organisation with milk of British origin. 8) Whether you require your suppliers to only supply the organisation with milk-related products of British origin. 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. 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. 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.</p> | <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>   |

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| <p>I am writing to you to request the following information: 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. 2. The number of non-public bodies or private investigators commissioned to undertake surveillance for the Organisation and all executive agencies. 3. The names of the contractors commissioned to undertake surveillance. 4. Total paid to the contractors commissioned to undertake surveillance. 5. For what reason(s) these external organisations (for instance, private investigators) were commissioned to carry out such surveillance.</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 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. If the request had been made as a Freedom of Information request, it is considered the requestor would have been referred to the relevant Annual Reports and Accounts of the UK Film Council as the information was already in the public domain.</p> |
| <p>I need to get the BFI full expenditure for the past three years, can you supply this [sic]</p>  | <p>Link to the 2009-10 Financial Statement provided.</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 (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 for all property and locations owned by the organisation in (a) 2008/09, (b) 2009/10, (c) 2010/11, (d) 2011/12, and (e) 2012/13; 3. 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 in (a) 2008/09, (b) 2009/10, (c) 2010/11, (d) 2011/12, and (e) 2012/13.</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>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>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 <a href="http://www.bfi.org.uk">www.bfi.org.uk</a> 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; e) The specific activities and outcomes covered by the award; f) The assessment on which the recipient was deemed to be the best option to deliver the strategic benefits; g) Source of recipients funding prior to the award; h) The BFI procedures and decision-making process relevant to this award; i) Details of assessments of achievement of outcomes and compliance by the recipient of the requirements of the award.</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 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>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 attachment.]</p>  |
| <p>I was wondering if you could answer a few question about your organization? 1. Is your organization International, National or Regional? 2. Are you a sub-chapter of a larger organization? 3. How many members does your organization have? 4. How many full-time staff does your organization have? 5. How many part-time staff does your organization have? 6. What is the annual budget of your local organization or is there annual report available to the public? 7. Is your organization an NGO, Government, Non-Profit, Association or other (More Than One May Apply)?</p>   | <p>1. The British Film Institute (BFI) is a national organisation; 2. The BFI is not a subsidiary of any other organisation; 3. The BFI has approximately 22,000 members; 4. As at 31 October, the BFI had 383 full-time staff; 5. As at 31 October, the BFI had 151 part-time staff; 6. The 2011-12 BFI budget is £97.479 million; 7. The BFI is a charity and also a non-departmental public body (NDPB).</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 [sic]</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>  |

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| 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.  | The information was supplied as an attachment.  |
| 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)  | 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.   |
| 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]  | 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.   |
| I would like to buy/have a copy of the Animation Cartoon about Zebra-striped pedestrian crossings.  | I'm sorry to say we do not hold a viewing copy of this particular film.   |
| I would like to know a) costs to run www.findanyfilm.com per month over the last four months since 2012; b) breakdown of costs per consultant or company involved; c) revenue or income per month on the website over the last four months.   | 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.   |
| I would like to know: 1. The total amount of lottery funding that you distributed in (a) 2011 (b) 2010 (c) 2009. 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. 3. The total number of applications for lottery funding received by your organisation for payment in 2011. (In other words, applications where, if successful, the transfer of money would have been made in 2011). 4. The total number of the above which were successful and given funding (including those which did not receive the full amount, but nevertheless received some funding). 5. Copies of any policy/guideline documentation concerning the criteria that must be reached to qualify for funding. Specifically, guidelines concerning religious organisations. | The information can be found at the following links: <a href="http://industry.bfi.org.uk/publications">http://industry.bfi.org.uk/publications</a> ;<br><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> ;<br><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<br><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>   |
| I would like to know: how much (including overheads) has been spent so far in the search for the Director of Education?   | 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.  |
| 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.  | 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.  |
| 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?  | 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.   |
| I would like to make the request as to whether it may be possible to enquire into the costs/expenses made at Rotterdam/Göteborg, Berlin, SxSW and Tribeca.  | In answer to your specific request, the 2011 film festivals at Rotterdam, Göteborg, 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.  |
| 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?   | 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.   |
| 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 the archives of North West Vision & Media in the middle part of 2007. I would be interested in any discussions or opinions expressed within your organisation of my person, reputation, character, history of behaviour, actual or perceived. I should make it clear that this request should also cover all or any other information you may hold.  | 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.  |
| 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.  | <ul style="list-style-type: none"> <li>• 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.</li> <li>• The following Hotels/Accommodation were used by BFI staff for the Cannes Festival: Hotel Chanteclair Cannes; Le Grand Hotel Cannes; InterContinental Carlton Cannes Hotel; All Suites Residence Cannes. Other accommodation (apartment rentals) agencies/holiday lets used were: Marie Jose Carcasson; Beauchamp Estates.</li> <li>• BFI staff have attended the following festivals/markets/forums etc. since 1 April 2011: Edinburgh International Film Festival; Venice Film Festival; Newcastle (England) – Film Policy Review consultation event; Sheffield DocFest; Bologna's Il Cinema Ritrovato; San Francisco Film Festival; Telluride Film Festival; Jeonju Film Festival; Transylvania film festival; Locarno Film Festival; Il Cinema Ritrovato – Bologna; Toronto International Film Festival; LUFF – London; Passion to Market in Lodz, Poland; and MEGA PLUS 2011 Ronda.</li> </ul> |

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| <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 (there are a lot, so, things like Sundance, Rotterdam, Berlin, SXSW, Cannes, Melbourne, Karlovy Vary, Venice etc. etc.). Ideally I'd love to see the figures of the ex UK Film Council and BFI, and then from the BFI 'merger' to this day, maybe backtracking to January 1st 2009?</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>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>I've had a request from a crew member to see my budget for Chance Meeting. It's not entirely clear why - I assume to check that they're being paid fairly.</p>  | <p>The information was supplied as an attachment.</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 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 <u>worldwide box office</u></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>My father, the late Dr John Oakey, 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:<br/> <a href="http://encore.wellcome.ac.uk/iii/encore/search?formids=target&amp;lang=eng&amp;suite=def&amp;reservedids=lang%2Csuite&amp;submitmode=&amp;submitname=&amp;target=kakonko&amp;submit=Search">http://encore.wellcome.ac.uk/iii/encore/search?formids=target&amp;lang=eng&amp;suite=def&amp;reservedids=lang%2Csuite&amp;submitmode=&amp;submitname=&amp;target=kakonko&amp;submit=Search</a> Although the BFI is preserving the original film and a VHS copy, I'm afraid we do not appear to hold a copy of the audio commentary. If you wanted to pursue the possibility of obtaining a copy of the sound as well as a DVD copy of the film, then it may be more straightforward to contact the curator of the moving image collection at the Wellcome concerning your request.</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>Personal data request</p>   | <p>We have now updated our internal database accordingly.</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>   |

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| <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: • 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; • The total Fund is £10m over 4 years; • 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; • The FHLOs will allocate money across: • FHLO Management overheads: Items relating directly to the provision of FHLO management functions • Network Capability: Assets &amp; resources that support Hub activity and members, activity to build knowledge and skills across the Network • Audience Activity: Activity of direct benefit to audiences. The 9 FHLOs and their annual awards are: Film Hub Scotland £200,000; FHLO: A consortium led by Regional Screen Scotland; Film Hub NI £200,000; FHLO: QFT (Queen's Film Theatre) Belfast; (QFT received an additional one-off award of £50,000 in 2013/14 to support film activity within Derry/Londonderry City of Culture programme.); Film Hub Wales £200,000; FHLO: Chapter Arts Centre Cardiff; Film Hub North £300,000; -Counties: Cumbria, Northumberland, Tyne &amp; Wear, County Durham, North Yorkshire, West Yorkshire, East Riding of Yorkshire and South Yorkshire; FHLO: Showroom/Workstation Sheffield &amp; National Media Museum Bradford; Film Hub North West Central £275,000; -Counties: Lancashire, Greater Manchester, Merseyside, Cheshire, Derbyshire, Staffordshire and Shropshire; FHLO: Cornerhouse Manchester; Film Hub Central East £275,000; Counties: Nottinghamshire, Lincolnshire, Leicestershire, Rutland, Cambridgeshire, Norfolk, Northamptonshire, Suffolk, Buckinghamshire, Bedfordshire, Hertfordshire and Essex; FHLO: Broadway Nottingham &amp; Cambridge Film Trust; Film Hub London; FHLO: Film London £200,000; Film Hub South West &amp; West Midlands £300,000; -Counties: West Midlands, Warwickshire, Worcestershire, Herefordshire, Gloucestershire, Wiltshire, Bristol, Somerset, Dorset, Devon and Cornwall; FHLO: Watershed Bristol; Film Hub South East £225,000; -Counties: Oxfordshire, Berkshire, Hampshire, Isle of Wight, West Sussex, Surrey, East Sussex and Kent; FHLO: A consortium led by the University of Brighton; In addition the Network will be supported by a number of strategic partners which will be funded by the BFI to provide specific services to the Network. These Strategic Partners are: The Independent Cinema Office, The British Federation of Film Societies and Cinema Arts Network.</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. 4 - If you have allocated spend in the IT outsourcing category, please identify which categories of IT service are included in the contract(s) involved. 5 - Please indicate how you expect the total ICT budget for 2012/13 and 2013/14 to change for your organisation. 6 - 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.</p> | <p>Details of response not available.</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. 4 - If you have allocated spend in the IT outsourcing category, please identify which categories of IT service are included in the contract(s) involved. 5 - Please indicate how you expect the total ICT budget for 2012/13 and 2013/14 to change for your organisation. 6 - 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.</p> | <p>The information was supplied as an 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; • Head of Procurement; • Director of ICT; • Head of ICT; • ICT Manager; • Application Manager; • Infrastructure Manager; • Network Manager; • Telecoms Manager</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>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 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>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>  |

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| <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 were taken at the BFI in 2011? 6. How many voluntary redundancies were taken at the BFI in 2012? 7. How many people were accepted on the "Volunteer Internship Programme" for 2012 to start in 2013? 8. Please provide me with as much detail about the "Volunteer Internship Programme" as possible 9. Please include the list of roles advertised. 10. Please include any legal advice on avoidance of National Minimum Wage law you may have received.</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>Please DELETE/REMOVE the Producer credit AND Editor Credit for Vivian Giourousis listed here: <a href="http://ftvdb.bfi.org.uk/sift/title/826642?view=credit">http://ftvdb.bfi.org.uk/sift/title/826642?view=credit</a>. This name listed is incorrect.</p>   | <p>We are unfortunately unable to change anything on our website Film and TV database at the moment, as it is frozen in terms of new data and updates. We are currently in the middle of updating our computer systems and when the database is relaunched we will be able to block the credits you refer to from the website, but this could be some months away.</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>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 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. As it is not about Doctor Who, it can safely be ignored in relation to this enquiry.</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>  |
| <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>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 held in the BBC archives, (i.e. 106 episodes listed as missing as at 1st October, 97 episodes listed as missing since 10th October), regardless of whether copies of any or all episodes have been located, recovered, returned, or restored but not yet publicly announced as held in the BBC archives.</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>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'. 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>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>  |

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| <p>Please supply me with the following: 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; 2. For all the events listed in question 1, please provide a full breakdown of the cost of the event; 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 4. Please provide a copy of all guidance documents, conditions attached and value for money evaluations that the organisation have attached to each disbursement.</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 (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>. 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>. 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; 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. 3) The Section 21 Exemption of the Freedom of Information Act 2000 applies as the information requested is reasonably accessible and already in the public domain: The UK Film Council Group and Lottery Annual Report and Financial Statements detail the transactions relating to the regional screen agency accounts relating to the distribution of lottery funds. The report details the incoming funds to Screen West Midlands and also the other UK Film Council lottery delegates. The 2009/10 report can be found at: <a href="http://www.ukfilmcouncil.org.uk/media/pdf/h/p/UK_Film_Council_Annual_Report_and_Accounts_2009-10-FINAL.pdf">http://www.ukfilmcouncil.org.uk/media/pdf/h/p/UK_Film_Council_Annual_Report_and_Accounts_2009-10-FINAL.pdf</a>. Page 108 is the relevant page. The 2010/11 report can be found at: <a href="http://www.official-documents.gov.uk/document/hc1012/hc13/1391/1391.pdf">http://www.official-documents.gov.uk/document/hc1012/hc13/1391/1391.pdf</a>. Page 105 relates.</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? 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>Request to send a staff list and titles for the Film Fund and Digital departments for research. Are the lists are 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>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 charge to the public) or what the law rules on this matter? [sic]</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>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>; · As noted above, some of the functions of the UK Film Council were transferred over to the BFI on 1 April 2011. The British Film Institute will be launching a public consultation later this financial year (2011-12) as part of its Forward Plan 2012-2017. It is anticipated the Plan will include policy proposals relating to Copyright.</p>  |
| <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).</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: <a href="mailto:education.row@bbc.com">education.row@bbc.com</a>.</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>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 XXXX 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>  |

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| 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? | Directed to DCMS.  |
| Who and how many serving and former Regional Screen Agency staff and Board Members have been involved with successful funding applications?   | 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 – Ifeatures - which received Film Fund funding. |