A Critical Survey of BBC Films
1988 – 2013

Anne Woods

This thesis is submitted in partial fulfilment of the requirements for the award of the degree of Doctor of Philosophy of the University of Portsmouth.

January 2015
Contents
i
Acknowledgements
iii
Abstract
iv
Declaration
v
Abbreviations
vi
Dissemination
vii
Introduction
1
Chapter One
Alive and Well and Living in Shepherd's Bush
31
Chapter Two
Truly Making Films
65
Chapter Three
Single No Return
90
Chapter Four
A New Era
129
Chapter Five
Living the History
169
Chapter Six
Back Within Earshot
197

Chapter Seven
Retrenchment
223

Chapter Eight
A Strategy for BBC Films
245

Conclusion
278

Bibliography
320

Select Filmography
332

Volume II
Appendices
336

Appendix I - BBC Films Catalogue

Appendix II - Table of Screen Two productions

Appendix III - Table of Screen One productions

Appendix IV - Key Players

Appendix V - Table of BBC Films productions with additional public funding
Acknowledgements

I am hugely indebted to my supervisor Justin Smith for his help, advice and support over the past four years. His dedicated guidance has continually helped to shape and improve this thesis and has steered it good humouredly towards completion. Thanks also are due to Paul McDonald for his continuing interest in this project and to the staff at the University of Portsmouth who have offered much in the way of moral support. I would especially like to thank research assistant, Ieuan Franklin, for providing helpful suggestions, tracking down obscure films and contact information, and postgraduate colleagues in the School of Creative Arts, Film and Media; Rachael Keene and Laura Mayne.

I am also thankful to all the people associated with BBC Films who kindly agreed to be interviewed for this project and gave their time so generously. In particular, Jane Wright and Barbara Benedek, who provided significant primary material for this thesis, and Christine Langan.

Finally, thanks to Ben Trovato, for being a constant source of reassurance, encouragement and support, and for keeping me inspired.
Abstract

This thesis examines the arguments for the creation of a BBC feature film arm - BBC Films - and its development over a period of 25 years between 1988 and 2013. This followed the launch of Channel Four in 1982 and the formation of its own influential film strand *Film on Four*. As the role of public service broadcasters in supporting a national cinema became increasingly important, BBC Films became a key component of government film policy. Covering a period which saw increasing convergence between film and television, this historical investigation seeks to provide a greater understanding of the role of BBC Films as an alternative source of production funding, enabling a more complete picture of public support for British film to be drawn.

The conflicted place of BBC Films within the corporation forms a primary focus. Including archival research, interviews and original primary sources - in the form of previously unseen internal strategy documents - this thesis contributes to existing gaps in literature. Examination of institutional influences upon the unit’s evolving strategy and its creative decisions - including individual creativity within organisational structures - brings together elements of previously distinct disciplinary fields, providing an important contribution to film and television studies. As a division of a PSB, funded by the licence fee, this study of BBC Films also adds significantly to discourses around the desirability of broadcaster involvement in British film production, and to the issue of commerce versus culture. Finally, this thesis will seek to assess BBC Films’ unique contribution to British film culture. This will be questioned by considering the output of BBC Films from the perspectives of its support for established and emerging UK talent, its depictions of Britishness, and its success in creating a complementary brand to Channel Four.
Declaration

Whilst registered as a candidate for the above degree, I have not been registered for any other research award. The results and conclusions embodied in this thesis are the work of the named candidate and have not been submitted for any other academic award.

Word count: 89,646
**Abbreviations**

<table>
<thead>
<tr>
<th>Abbreviation</th>
<th>Full Form</th>
</tr>
</thead>
<tbody>
<tr>
<td>ACTT</td>
<td>Association of Cinematograph Television and Allied Technicians</td>
</tr>
<tr>
<td>BBC</td>
<td>British Broadcasting Corporation</td>
</tr>
<tr>
<td>BFI</td>
<td>British Film Institute</td>
</tr>
<tr>
<td>CEA</td>
<td>Cinematograph Exhibitors Association</td>
</tr>
<tr>
<td>IBA</td>
<td>Independent Broadcasting Authority</td>
</tr>
<tr>
<td>PACT</td>
<td>Producers Alliance for Cinema and Television</td>
</tr>
<tr>
<td>PSB</td>
<td>Public Service Broadcaster</td>
</tr>
<tr>
<td>UKFC</td>
<td>United Kingdom Film Council</td>
</tr>
</tbody>
</table>
Dissemination

Presentations:

‘No Cannes Do’, NECS (European Network for Cinema and Media Studies) Conference at the New University of Lisbon (June 2012).

‘Licence to Film’, Raymond Williams and John Logie Baird – Television Technology and Cultural Form Conference at the University of Brighton, Hastings (September 2013)

‘My Brilliant Career, Not’, Doing Women’s Film and History Conference, University of East Anglia (April 2014)
Introduction

‘BBC Films is the feature film-making arm of the BBC. It is firmly established at the forefront of British independent film-making and co-produces approximately eight films a year. Working in partnership with major international and UK distributors, BBC Films aims to make strong British films with range and ambition. We are committed to finding and developing new talent, as well as collaborating with some of the foremost writers and directors in the industry’.

BBC Films’ mission statement

‘It may come as a bit of a surprise... to some people that there is an organisation called BBC Films’?

Chairman, House of Lords Select Committee on Communications

Research Context: Aims and Objectives

The launch of Channel Four in 1982 prompted much debate around the issue of broadcaster involvement in the UK film industry and its effect on British film culture. Six years later, however, another, older television institution, the BBC, made the decision to invest in a limited number of films for theatrical release and BBC Films entered the cinema frame. This thesis seeks to assess the significance of a second PSB intervention in the UK film industry both in terms of its economic and cultural benefits, and with regard to its impact on the BBC itself.

Over the 25-year period of this study, BBC Films has supported the production of more than 220 feature films for theatrical release around the world, many of which have won awards and critical acclaim. The unit’s current slogan “Making British Films Happen” is evidence of its own perceived place in the UK film industry yet, to date, the complexities of BBC Films’ role as the producer of films for cinema exhibition and television broadcast has remained largely unrecorded in published works - a situation which this thesis will seek to rectify. Like Channel
Four before it, this groundbreaking intervention in British film culture makes for a model case of media convergence between film and television, raising questions about how film is defined. Whilst in some ways the BBC’s intervention in the UK film industry was as groundbreaking as Channel Four’s, in other ways it was completely different. Unlike, the vertically integrated, in-house, producer-broadcaster operation of the BBC, Channel Four was set up as a publisher-broadcaster with a remit to embrace diversity and encourage innovation in the independent sector. This included an aspiration by the channel’s first Chief Executive, Jeremy Isaacs, to ‘make, or help make, films of feature length for television here, and for the cinema abroad’. Understanding how the creation of a film arm at the BBC - with its unique institutional position - differed from that of Channel Four is therefore a crucial factor in this study.

This research focuses on the BBC’s financial and structural support for theatrical feature film production: thus, a major theme will be BBC Films’ struggle to establish the production of cinema films as a central part of the broadcaster’s activities. At the same time, any attempt to examine the creative strategy and output of BBC Films has to be evaluated in relation to two things: changes in the BBC’s broader purposes during the period - in the context of major transformations in the broadcasting landscape - and changes in the UK film industry. The thesis will demonstrate how BBC Films has evolved within this context and will reflect upon its current position.

The involvement of PSBs in the British film industry has for the most part been viewed as a positive intervention, as acknowledged in the DCMS Film Policy Review (2012) which recognised the significant investment in UK film made by BBC Films and Channel Four and wanted to see this ‘safeguarded and increased’.
The Review saw the part played by PSBs in the UK film industry as fitting with the government’s ambition to ‘build viable independent UK film companies’ which would contribute to a sustainable industry. This included a desire to see ‘public policy’ encourage the film and television sectors to ‘engage productively’ after ‘a long history of failure to connect’.5 As well as playing a ‘key role in the economic viability of the film value chain’ the Review saw television as a crucial means by which to engage domestic audiences with ‘locally produced films as well as those from Hollywood’.6 In this regard, PSB investment in cinema had an additional cultural value, contributing to the maintenance of a British film culture and providing audiences with access to feature films they ‘might not otherwise see’.7 Moreover, by 2012, television investment had come to be seen as ‘a key strategic component of an effective UK national film policy’, to the extent that, whilst welcoming the ‘expertise’ and ‘quality’ of BBC Films’ output and the ‘diverse range’ of films in which Channel Four invested,8 even greater support from television was seen as desirable with BSkyB and Channel 5 named specifically.9

The assumption of the BBC as a cornerstone of UK film subsidy overlooks the struggles for its establishment and the contentiousness within the corporation about the BBC’s production of feature films. I will argue that this struggle for public subsidy for film within the BBC potentially reveals more about the development of the relationship between film and television in the UK than the special case of Channel Four, because it goes to the heart of the institutional struggle between PSB responsibilities and ethos, and the commercial logic of the marketplace. Significantly, by reason of the BBC’s relationship to government in respect of licence fee renewal, the position of BBC Films can be seen as a highly contested one. Over the years it has been necessary for the unit to perform a series of delicate
balancing acts between its commercial ambitions (in respect of the film industry) and the requirements of its public service remit. Furthermore, this thesis will illustrate a level of inconsistency in both the film industry’s and the government’s relationship to television and its role as a subsidiser and patron of British film in terms of finance and prestige. This is perhaps best demonstrated in the film industry by the maintenance of a hierarchy in which film is deemed to be culturally superior to television, whilst broadcasters have also been criticised for not investing enough in UK films. Similarly, Government has frequently argued that British films must be bigger in scope and more cinematic in order to appeal internationally, without acknowledging the importance of smaller culturally British films (frequently made with PSB support) that have arguably contributed most to the identity of British cinema.

Importantly, in examining the complex history of BBC Films as a semi-autonomous unit within the corporation, this thesis updates and expands existing research on histories of BBC Drama, on institutional analyses of the corporation, and on the relationship between PSBs and British film culture. In these respects, this work offers a new perspective on the broadcaster and illuminates a neglected area of the BBC’s history. In addition, this thesis provides valuable data (in the Appendices) on broadcast viewing figures for BBC Films, on the creative talent supported by BBC Films, on films by genre, and on the commercial performance of projects. Presented in conjunction with a full catalogue of BBC Films’ output, this quantitative data provides the first comprehensive assessment of the unit’s contribution to British film culture from its inception in 1988, enabling a more complete picture to emerge.
The thesis will address a number of key questions: What were the drivers for and the constraints upon developing feature film production at the BBC? How has its intervention complemented (or challenged) that of its rival Channel Four? And what kind of distinctive contribution has BBC Films made to British film culture?

Sources

Secondary sources:
In order to answer the central research questions, this thesis will draw upon a range of scholarship concerned with broadcasting history, media convergence, film and television production and the cultural industries, much of it established within the disciplines of British cinema and television studies. Such a broad range of literature is necessary in order to examine BBC Films’ unique positioning within the television institution and as a “cornerstone” of the British film industry. Indeed, given that much of this field remains previously unexamined, this project seeks to build upon and re-contextualise the often limited extant scholarship.

The first is that which focuses attention on the history of British television and the unique role of the BBC within this, including its cultural legacy, particularly with regard to drama. Lez Cooke offers a detailed examination of the transformation from plays to films in the 1980s, and later the decline of the single television film, in *British Television Drama: A History* (2003), making this a key text, particularly with regard to the drivers which led to the creation of BBC Films. Cooke’s study also highlights an issue that would become increasingly important to BBC Films - the need to sell to the American market and the influence of this demand on commissioning policy. Further insights into the debates around television drama are
available in Jonathan Bignell’s, Stephen Lacey’s and Madeleine MacMurraugh-Kavanagh’s *British Television Drama* (2000) which presents a range of critical thinking on key aspects of TV drama since the 1960s, including - of relevance to this thesis - the institutional, cultural and economic. This edited collection includes contributions by television professionals such as Tony Garnett as well as academics, contextualised by the editor’s introductions. Together with George Brandt’s *British Television Drama in the 1980s* (1993), which focuses on change and innovation in the broadcast landscape in that decade (including the arrival of Channel Four), these works provide crucial historical and cultural context to this study. In particular, a focus on serials and series in Brandt’s book - in contrast to the single plays of his earlier *British Television Drama* (1981) - provides clear evidence of the ‘change in the balance of TV drama programming’ taking place at the beginnings of BBC Films.10 Jason Jacobs’ *Early British Television Drama* (2000), meanwhile, offers both further historical context and an exploration of the aesthetics of television drama. Despite covering a period well before the inception of BBC Films this study of studio plays before the “golden age” still has relevance to arguments that broadcaster investment in the film industry was to the detriment of quality television drama. Finally, important context to developments in British television policy is available in Bob Franklin’s edited *British Television Policy: A Reader* (2001), and Peter Goodwin’s *Television Under the Tories: Broadcasting Policy 1979-1997* (1998); providing further insights into government policy, technological changes to UK television relevant to the first decade of BBC Films, and the liberalisation of the market under the premierships of Thatcher and Major.

In close relation to this there has been some important work done on the convergence of film and television, and on broadcaster intervention in the film

Georgina Born’s institutional study of the BBC *Uncertain Vision: Birt, Dyke and the Reinvention of the BBC* (2005) has been a key text for this thesis; in particular, with regard to the way huge organisations such as the BBC work and the conflicting agendas of individuals in power within it. Born provides penetrating insights into the workings of BBC Drama and corporate policy during periods of great change, describing the effects of Birt’s policies of marketisation and response to audience demands and the emergence of a more commercial management style. These factors clearly shaped the evolving strategy of BBC Films although the unit did not directly form a part of her study. Significantly, Born’s “anthropological” approach which combined cultural history, social analysis and interviews offers a valuable model for the dissection of a cultural organisation, exposing the sometimes damaging effects of management on the creative process. Born’s decision to preserve the anonymity of interviewees was also a critical factor in enabling her to get senior personnel to talk candidly about their experiences. This highlights the limitations of personal testimony in this thesis, in which the recollections of named
individuals have to be viewed in terms of individual agendas and corporate embargoes, as will be outlined below.

Finally, in this section, a useful background to the history and methods of studying television is in Christine Geraghty’s and David Lusted’s edited The Television Studies Book (2002) including reflections on the need for new approaches, relevant to this thesis.

A second valuable form of literature has been that concerned with the British film industry in the period. In Auty and Roddick’s edited collection British Cinema Now (1985), Matthew Silverstone examines the state of film financing in Britain during the 1980s, Nick Roddick assesses the impact of Hollywood on the British film industry, and Martyn Auty focuses on debates around the differing aesthetics of film and television. Written at a time when a brief renaissance in British film was seen as a ‘matter of wonder’ (given an increasing video market and a hostile government), this collection is particularly pertinent to understanding the corporation’s reluctance to invest licence fee payers’ money in a venture as risky as cinema.13

An influential author for this thesis has been Andrew Higson, who in English Heritage, English Cinema (2003) further contextualised British film by looking at the important role of ‘heritage cinema’ to the British film industry. Whilst not directly concerned with BBC Films’ productions, this has significance in terms of later perceptions of BBC Films as a maker of heritage films such as Enchanted April (Newell,1991), Mrs Brown (Madden,1997) Mansfield Park (Rozema,1999) and Mrs Henderson Presents (Frears,2005); although as this thesis will demonstrate, such films account for only a small percentage of the unit’s output. In particular, an examination of how a cultural analysis of films relates to the films’ economic...
context has significance to any assessment of the output of BBC Films. In *Film England* (2011) Higson expands and updates his analysis of heritage film, detailing the industrial circumstances of indigenous filmmaking in the 1990s and 2000s. Here he tracks the emergence of the UK Film Council and developments in government film policy relevant to the evolution of BBC Films although the unit itself is mentioned only briefly. An examination of the growing transnationalism of cinema has pertinence to BBC Films’ strategy in the 2000s, however (including partnerships with US companies such as Disney and Miramax), and the extent to which it has become part of a hybrid global cinema. Useful too, with regard to analysis of the output of BBC Films and assessment of its cultural impact, have been Higson’s attempts to define what is a British film, to examine the variety of representations of “Englishness”, and the ways in which cinema establishes signifiers of national identity. This includes analysis of a small number of BBC Films’ productions including *Persuasion* (Michell,1995), *Mansfield Park* and *Becoming Jane* (Jarrold,2007), together with a focus on the importance of adaptations.

John Hill’s *British Cinema in the 1980s* (1999) again focuses on a number of key areas pertinent to this thesis. This includes an examination of government film policy; analysis of the UK film industry’s response to a Hollywood-dominated marketplace; and the relationship between film and television, including debates around the aesthetic differences between film and television. Like Higson, through a discussion of several key texts - including early Channel Four films - Hill explores how these works deal with issues of class, gender and ethnicity crucial to an understanding of the “Britishness” of British cinema: a theme of particular relevance to those criticisms aimed at BBC Films in the late 2000s when it was accused of forgetting its national identity. Sarah Street’s *British National Cinema* (1997)
examines cinema as a national cultural institution, bringing together developments in cultural studies and film history, and offering useful insights into the relationship between the film industry and government. This includes discussion of the role played by the state in regulating the film industry’s affairs, together with a focus on the economic difficulties faced by British producers and the fragmented nature of the industry. Although limited by the fact that it was written at a time when tax breaks for British filmmakers and the allocation of Lottery money were still being discussed, and when BBC Films was struggling to make its mark, this is a text which makes a clear case for PSB intervention.

Robert Murphy’s edited collection *British Cinema of the 90s* (1999) further explores the relationship between the British film industry and the rest of the world in this period; specifically, Europe and America. Within this, Geoff Brown raises the question of whether Britain has a distinct film culture or whether it is predominantly American: a theme continued by Neil Watson in his examination of internationalism and the relationship between Britain and Hollywood. With regard to one of the prime arguments for the establishment of BBC Films, Watson highlights the UK’s lack of provision for the development of new talent and the consequences of this, including a talent drain to the US. Murphy’s focus on the complexities of funding British films and Toby Miller’s examination of the increasingly commercial imperative in government film policy, also provide vital context to this study, along with Ian Christie’s insights into the relationship between British film and Europe. At the same time, Stella Bruzzi’s look at ‘Sexual plurality in 1990s British cinema’ includes a focus on two BBC Films productions, *Priest* (Bird, 1994) and *Love and Death on Long Island* (Kwietniowski, 1997). These are interesting examples of a small but significant sub-genre of BBC Films’ output.
which includes ‘new queer cinema’ productions such as Derek Jarman’s *Edward II* (1991) and *Bedrooms and Hallways* (Troche, 1998)\(^{14}\). However, BBC involvement is not the focus of these analyses as it is also absent from Hill’s chapter on representations of the working classes in British film in the 1990s: although a BBC Films project, Ken Loach’s *Land and Freedom* (1995) is discussed. Where this has relevance is in terms of the kind of productions supported by BBC Films, which predominantly focus on representations of the middle classes and a particular image of nationhood, linking to discourses around commercialism and internationalism in the film industry. This slim but vital collection thus elucidates many of the themes of this thesis, whilst the revised edition of Murphy’s *The British Cinema Book* (2009) provides further historical context and addresses a wide range of topics and debates.

With regard to discourses surrounding public funding James Caterer offers a detailed examination of the National Lottery’s support for British film in *The People’s Pictures: National Lottery Funding and British Cinema* (2011). Specifically, in examining the history and role of public patronage in the UK film industry, Caterer explores the debates around the issue of whether films deserve subsidy in a commercial marketplace and, if so, what types of film, given that Lottery funding is very much the people’s money. Such debates clearly have relevance to this study, given that BBC Films is also funded by public money in the form of the licence fee, and with regard to the nature of the films supported, many of which have received funding from both sources. In combining discussions of cultural policy with economic and institutional analyses, this work also provides a useful model for this thesis and includes case studies of two BBC Films projects: *Love is the Devil* (Maybury, 1998) and *Billy Elliot* (Daldry, 2000). Further background to the state of the UK film industry from the 1980s onwards is provided
in Alexander Walker’s *Icons in the Fire* (2005), charting the fortunes of companies such as Goldcrest, Palace Pictures and Handmade Films. And more personalised accounts of the UK film industry’s attempts to take on Hollywood are included in Jake Eberts’ and Terry Ilott’s *My Indecision is Final* (1992) - on the rise and fall of Goldcrest - and in Angus Finney’s examination of the fortunes of Palace Pictures, *The Egos Have Landed* (1996), providing cautionary (and entertaining) insights into the troubled landscape of British film into which Channel Four and later BBC Films emerged. Finally in this category, James Leggott’s *Contemporary British Cinema: From Heritage to Horror (Shorts Cuts)* (2008) examines what makes British cinema distinctive and relevant, including a case study of *Billy Elliot*, whilst Lester D. Friedman’s revised edition of *Fires Were Started: British Cinema and Thatcherism* (2007) provides further context, including analysis of the connection between films produced and political ideology.

On the relationship between UK broadcasters and cinema, however, there has been limited work to date, usually as part of a broader study of British cinema or television. An exception to this has been Hill and McLoone’s *Big Picture, Small Screen* (1996), making this a key text for this thesis. In particular, contributions from Channel Four’s Michael Grade and David Aukin and BBC Films’ Mark Shivas elucidate an understanding of the different approaches to filmmaking by the two broadcasters, whilst Hill’s chapter on the career of Stephen Frears (a key director for BBC Films) addresses a number of issues central to this study including how the boundaries between film and television have become confused, the degrees of creative freedom within the two media, and the powerful draw of Hollywood to British talent. Latterly, Hannah Andrews has discussed the relationship between television and cinema in some depth, focusing in *Television and British Cinema*
(2014) on the involvement of television institutions in the film industry and the ways in which television works were re-conceptualised as films. In addition, with regard to the research itself, Andrews interestingly addresses the challenges of bringing ‘the institutional into discussion of the textual (or vice versa)’. In this context, she highlights the problem of disciplinary rivalry between film studies and television studies which despite an increasing technological and aesthetic convergence between the two media has to date seen each discipline arguing its case for medium specificity.

Academic journal articles have provided further crucial context for this thesis: in particular, the special edition of the *Journal of British Cinema and Television* on British film since 2000, edited by John Hill and Julian Petley, which looked at developments in media policy during this period. Also, Harvey and Dickinson’s dissection of government film policy under New Labour and Jonathan Hardy’s analysis of UK television policy in the 2000s offer further pertinent insights. Of particular importance to an understanding of the differences between the commercial operation of BBC Films and Channel Four’s film arm (and their respective economic and cultural contributions to British film) has been the output of the University of Portsmouth’s AHRC project *Channel 4 and British Film Culture* (2010-2014). This includes the special issues of *The Historical Journal of Film, Radio and Television* (2013) and *The Journal of British Cinema and Television* (2014).

Crucial to the integrated methodology of this thesis, a third source of literature has been books on the cultural industries. In this context, John Thornton Caldwell - like Born - borrows from cultural anthropology in *Production Culture* (2008) to investigate the cultural practices and belief systems of workers in LA’s
film and video industries. As Caldwell’s fieldwork combines personal interviews with analysis of texts and documentation it offers a useful adjunct to the approach of this thesis, whilst the role of executives in cultural organisations, including debates around the issue of ‘authorship’ in collective creative endeavours, has particular resonance with regard to the corporate identity of BBC Films. Likewise, David Hesmondhalgh’s _The Cultural Industries_ (2002) has provided valuable context and method in its scrutiny of changes in the creative economy and globalisation of cultural production, and usefully points to further research in this field. Crucially, with regard to a central theme of this thesis, Hesmondhalgh examines systems used for the management of creativity.

In respect of the analysis of personal testimony in this study, Miranda Banks’ article on ‘Oral History and Media Industries’ (2014) offers important insights into the difficulties and advantages of using individual stories as a basis of academic work. Whilst much of her research has been rooted in the context of Hollywood filmmaking and American television production, it has much to offer with regard to new integrated models for future work on the British film industry in which a key component is empirical evidence. Colette Henry’s anthology _Entrepreneurship in the Creative Industries_ (2007) includes examinations of the operation of the film industry in a global context. In this regard, Anne de Bruin’s look at the New Zealand film industry highlights ‘the notion of a country carving out a niche for itself in order to compete successfully in a highly competitive global marketplace’. Specifically, the career of film director Peter Jackson is used as an example of creative entrepreneurship in which the individual becomes part of a ‘wider value chain’ together with the state and the community to produce ‘an entrepreneurship continuum’. If the BBC can be seen as a creative community, such observations
have particular relevance to issues raised in this thesis regarding the role of senior personnel as creative entrepreneurs and the extent to which reliance on the state - in terms of Charter renewal - influences policy and ultimately creative decisions. At the same time, David Rae (in Henry) highlights a lack of strategic thinking by the UK’s public sector with regard to support for the creative industries, suggesting the need for a more structured, comprehensive approach to balance conflicting interests, and offering further perspectives on government film policy.

Finally, for critical responses to the output and operation of BBC Films (and Channel Four), the British Film Institute’s collection of journals and periodicals has been a major source, including *Sight & Sound*, *Vertigo*, *Screen* and the *Monthly Film Bulletin*. In particular, the film journal *Sight & Sound* provides valuable analysis of the film industry as a whole, including articles on UK film policy, film reviews, and profiles of key figures crossing the film/television divide.

Overall, the substantial feature film output of BBC Films has largely been ignored in academic works except insofar as individual films have been discussed as part of a wider study of British cinema. And, crucial as all the above texts have been to an understanding of the historical background to and political arguments for BBC Films and its importance to the UK film industry, significant gaps remain in the historical narrative. This includes analysis of the unit’s contested relationship to the corporation, developments in strategy, and a detailed examination of the output of BBC Films. This renders even more important the use of primary sources to fully examine the specific field of this thesis: the operation of BBC Films and its economic and cultural contribution to British cinema.
Primary Sources
Amongst privately sourced unpublished archival and internal BBC documents which this thesis has drawn upon, of particular relevance have been both the proposal documents for the creation of BBC Films Ltd as an independent subsidiary of the corporation, and internal correspondence regarding BBC Films’ composition and strategy after such plans failed to be realised. Combined with the testimony of fifteen key figures central to the narrative of BBC Films (in the form of personal interviews), such materials provide fresh insights, assisting in a more nuanced interpretation of the unit’s importance to British film and to future work in the fields of UK film and television histories. Crucially, such materials reveal the complexities of BBC Films’ history, whilst providing an opportunity to fill the gaps in existing scholarship surrounding BBC Films as well as adding original texts to the study of British film and British television more generally.

Due to an embargo on the viewing of materials less than 30 years old at the BBC Written Archives, Caversham, the inaccessibility of such resources has been a significant issue for this thesis: for this covers most of the period under study. It has been necessary, therefore, to rely heavily on trade and popular press reports, film and television journalism, and original (as well as published) interviews with figures central to the narrative. This will inevitably colour my findings, but also places a useful emphasis on public and private discourses about BBC Films and the behaviours and personalities of key figures, which is an increasingly important research challenge for academics engaging in cultural industries research.

Where the BBC Written Archives has provided small but useful insights into early corporate discussions around the formation of a BBC film arm has been in documentation relating to internal debates as to the kind of model BBC Films should
adopt, including its relationship to BBC Worldwide. General correspondence in the form of letters, emails and memos has thus served to illuminate the challenging negotiations involved in the establishment of BBC Films, at the same time as such material has been both edited and limited by the corporation’s 30-year policy. In addition, BBC Annual Reports have provided information on viewing figures and spending budgets, whilst Staff Directories illustrate changes in personnel and institutional job titles.

Most significant, however, have been the interviews conducted with key figures central to the narrative of BBC Films. These include the testimony of two heads of BBC Films (David Thompson and Christine Langan), former Channel Controller (Jonathan Powell), key BBC Films personnel (George Faber, Tracey Scoffield, Jane Wright, Barbara Benedek, Jane Harris, Pippa Harris), BBC producers (Richard Broke, Kenith Trodd, Robert Cooper, Andree Molyneux), sales agent (Carole Myer) and independent producer (Ann Scott), each of whom has provided vital and original insights into the complex history and development strategy of BBC Films. Thus, a paucity of available written documentation, the restrictions of access to archive materials, and a lack of existing academic scholarship relating to BBC Films have had their advantages: leading to the creation of a rich resource which, if interpreted carefully, can reveal much about institutional working practices and the creativity of individuals within organisations. Oral histories provide a unique if imperfect viewpoint: in particular as senior figures associated with the narrative of BBC Films inevitably grow older and voices are lost.22 In this context, the voice of Mark Shivas is a significant omission; his witness as the first head of BBC Films remains tantalisingly available only through a scant number of published sources. It is important, therefore, to capture such memories, limited and biased as they may be.
For while each may be ‘potentially tainted with faulty memories, individual opinions, political agendas and missing details’, these ‘living witnesses’ also offer, as Banks suggests, ‘a method to comprehend the scope and meaning behind… industrial and professional shifts’. In this context, access to a further number of original interviews conducted with figures central to the history of Britain’s other PSB, Channel Four, has been of particular value. These include Jeremy Isaacs, David Rose, Paul Webster and Tessa Ross, and were undertaken as part of the University of Portsmouth’s Channel 4 and British Film Culture project (2010-2014). Importantly, these interviews have offered opportunities to compare institutional relationships, have provided insights into the evolving strategy of a rival film arm, and fresh perspectives on the operation of BBC Films from those outside its orbit.

Equally vital have been the BFI Film and Television handbooks and their Statistical yearbooks, whilst statistics compiled by the UKFC and the BBC’s own Annual Reports have been extremely valuable. Special reports on the industry such as Wickham and Mettler’s Back to the Future (2005) offered a broad overview of the industry in the period of study, including statistical data, and the UKFC’s Stories We Tell Ourselves (2009) focused its attention on the cultural impact of British films. Amongst government-commissioned reports Terry (1976), Annan (1977) and Peacock (1986) have all informed this research, alongside legislative documentation in the Broadcasting Act (1990), whilst the DCMS Film Policy Reviews A Bigger Picture (1998) and A Future for British Film (2012) have provided further context relevant to arguments for PSB intervention in the film industry and to the position of BBC Films within it. In addition, BBC Films’ own published strategy document (2010) - produced as a requirement of the BBC Trust and in conjunction with a
broader review of the corporation - has been key to understanding the complexities of BBC Films’ position within the institution and the nature of its remit.

Materials from the trade press such as *Screen International, Broadcast, Televisual, Screen Finance, Screen Digest, Variety* and *The Hollywood Reporter*, as well as newspaper archives (via Nexis), and the BBC Written Archives’ collection of *Radio Times* and *The Listener* have been used extensively in this thesis. These provide vital contextual information and allow for alternative narratives to be created. Nielsen and BARB offer information regarding UK TV audience figures, whilst online resources such as Box Office Mojo and IMDb provide pertinent data on the financial performance of films in the international market place. *Sight & Sound* has also included published interviews with David Rose, David Aukin and David Thompson, whilst the trade publication *Televisual* has included an interview with Christine Langan and *The Independent* featured a profile of Mark Shivas.

With regard to the tortuous nature of BBC Films’ gestation and its contested place within the corporation, the “missing” voice of Shivas can be heard in ‘The BBC and Film’, included in Hill and McLoone, and in the diary entries which form part of Duncan Petrie’s *Inside Stories* (1996). Completed over a period of several months, these first-hand accounts written by key individuals in the British film industry illustrate the difficulties encountered by researchers in assessing the veracity of such “disclosures” when designed for publication and in which personal agendas and image presentation are so clearly a factor, as Caldwell observed.24 Usefully, however, the volume offers lively behind-the-scenes insights into the production of an early BBC Films release *Small Faces* (1996), whilst touching on several themes central to this thesis including the allure of the film industry and the difficulties
encountered, and tactics needed, to persuade BBC senior management of the need for a BBC film arm.

Literature surrounding Channel Four’s intervention in the film industry with the launch of Film on Four is available in the personal memoir of Jeremy Isaacs’ *Storm over 4* (1989), which provides a vital comparison to the inception of BBC Films, whilst Michael Grade’s *It Seemed Like a Good Idea at the Time* (2000) offers a personal perspective on the BBC with useful insights into the impact of institutional reforms under John Birt. Finally, John Pym’s survey of *Film on Four* (1992) offers valuable information on the films supported by Channel Four, covering a period of nine years in which Channel Four productions were both gaining international attention and contributing positively to the brand image of the broadcaster. There has been no similar study for BBC Films.

**Methods**

In interrogating the narrative of BBC Films a number of approaches have been necessary. This examination of the BBC’s intervention in the UK film industry has drawn upon institutional, historical, political, industrial and aesthetic dimensions, avoiding medium specificity. In particular, by attempting an integrated method of analysis, combining the cultural and industrial, this thesis will interrogate BBC Films’ production practices within a broader political and economic framework. A range of connected methods thus allows a dialogue between personal interviews, statistical analysis and textual analysis to take place within the more traditional fields of film and television studies.

As emphasised in my literature survey, there are significant gaps in academic literature dealing with the broad areas of research covered in this thesis. In order to
address the substantive research questions which this project raises it has been necessary to draw heavily on a range of primary sources such as interviews, internal strategy documents and archival material in the form of letters and memos. In addition, industry reports and the trade press have informed an understanding of the arguments both for and against the establishment of BBC Films, tracking the expectations of the UK film industry (with regard to broadcaster involvement), the complexities of the relationship between film and television, and the agency of key individuals. At the same time, academic texts, edited collections and journal articles have provided essential context to this study and comparative methodologies and critical frameworks that have informed my work, just as they highlight those areas which are currently underrepresented in this integrated field of study.

A range of methods appropriate to the different sources (and discourses) invites analysis with respect to key areas of the narrative. Film history methods, including archival research and interviews, thus illuminate production case studies; whilst any analysis of film texts at the level of visual and narrative style has been informed by established critical and theoretical Film Studies approaches including genre studies, authorship and marketing. Television history methods focus on the institutional, in which the BBC can be seen as a production community with many of the facilities of a mini-studio. This community maintains a distinct identity and cultural ethos within which BBC Films occupies a unique position. The BBC, however, remains a secretive organisation exemplifying Caldwell’s model of the modern media company which guards its ‘internal processes and on-screen content decisions possessively’. In perpetuating itself and its interests, the corporation can thus be seen to have impacted upon the evolving strategy of BBC Films and its creative decision-making. An analysis of the operation and output of BBC Films has
also placed an emphasis in the area of cultural policy and the role and behaviours of individuals. This includes drawing upon anthropological field studies such as Born’s dissection of BBC Drama which primarily focused on senior creative personnel and management.

A danger of reliance upon public statements in the trade press is that it produces a compromised version of history, geared to the construction of a positive image for both individuals and the unit. Indeed, throughout its existence BBC Films has found it necessary to promote itself both to the industry and to its source of funding, the corporation (including the Board of Governors). In this context, interviews with former BBC and BBC Films senior managerial, editorial and production personnel perform a crucial function. These, together with the testimony of a small number of independent producers, sales agents and development personnel, form an integral part of this thesis. Of course, such information must be interpreted with care. As Caldwell notes, ‘the industrial informant will calculate the value that an academic interrogator may have for the informant’s own career or professional fortunes’. However, such material also provides an invaluable addition to a field in which academic study has so far been limited, although the most crucial gaps lie perhaps at the level of the boardroom.

It has also been necessary to see beyond the public history of corporate press releases, newspaper reports and public statements. Even commentaries written at the time are subjective, coloured by the history of the moment. Despite these limitations, however, such material helps to inform and enable the construction of a cohesive narrative. The chronological approach of this thesis, therefore, is enhanced by the possibilities of comparing personal ‘behind the scenes’ revelations with public versions of the same story, as Caldwell suggested. Likewise, those archive
materials available have to be viewed in the knowledge that they have been selected and edited. And, given that BBC Films has operated for a large part of its existence as an initial funder, developer, and minority co-producer on the projects with which it has been involved, the interests of other parties must also be acknowledged.

A critical survey of BBC Films necessitates an examination of the interactions between film and television with reference to key policy developments in both the film and broadcasting industries. These show how the activities of BBC Films have been closely linked to government policymaking and wider developments in the broadcasting sector including deregulation and later digitisation.

The history of BBC Films has thus been characterised by the necessity to perform a delicate balancing act between its institutional PSB remit, the commercial imperatives of the post-deregulation broadcasting marketplace, and the film industry.

A further outcome of this thesis has been the production of a catalogue of feature films supported by BBC Films between 1988-2013, drawing upon data in the Appendices. This has made it possible to examine a number of issues central to this research including the extent to which BBC Films’ freedom to take financial and creative risks has been limited by its dependence on its broadcast parent, and how the institutional reputation of the corporation affects the creative decisions made by BBC Films, essential to any evaluation of the films themselves. Reflection on the output of the unit thus enables us to ask what conclusions we can draw with regard to BBC Films’ economic and cultural contribution to British film, and to assess whether it is possible to establish a clear identity for the unit from the films it has made. In addition, a chronological database assists in identifying certain individual tastes in the works supported by BBC Films, linking to a further theme of this thesis - that of the executive producer or department head as an auteur. This addresses the
question of whether the heads of BBC Films can also be recognised as creative entrepreneurs. Together these resources provide a valuable information source for future researchers, including films not currently listed on BBC Films’ own website. Thus, an array of information sources have been utilised in order to achieve the goal of producing fresh insights into the evolution of BBC Films and to reflect upon its production strategy. This material will inform, for the first time, a comprehensive history of BBC Films, expanding upon the limited amount of scholarship to date.

Structure

The struggle for recognition of feature-film production as a core activity at the BBC has had a long and chequered history. In order to understand the reasons for the long gestation of BBC Films and to chart its evolution over a period of 25 years it has been necessary to adopt a chronological approach. Eight chapters thus address at various stages the central questions of this thesis: what were the drivers for and the constraints upon developing feature-film production at the BBC? How has BBC Films’ intervention complemented - and challenged - that of its rival Channel Four? And what kind of distinctive contribution has BBC Films made to British film culture? Within this, further periodisation of the chapters works to foreground the role of key figures, policy developments, production landmarks and significant turning points in an otherwise complex narrative such as the failure of BBC Films to become a fully autonomous company in 1996. Chapter subdivisions further serve to shed light on the BBC as an organisation (including department structures), broadcasting policy and the ethos of the PSB; alongside examination of key developments in the UK film industry and government film policy, production case studies, and a critical overview of the unit’s film output in the period. Of significant
importance in interpreting this history has been the relationship between the macro and micro elements of organisations as identified by Caldwell, in which macro relates to policy decisions and implementation, and micro to the role of individual agents.29

Importantly, any assumptions that BBC Films was a mere copycat version of Channel Four’s film arm (as often suggested by the trade press) are too simplistic and do not do it justice.30 BBC Films is worthy of attention in its own right. Indeed, evidence points to the fact that from the beginning BBC Films was attempting to do something different, drawing on the corporation’s considerable reputation and resources. In keeping with the quality brand of the BBC, therefore, the idea of carving out a distinct niche in the market with a focus on upscale international co-productions, together with a number of more authored pieces, provided the UK production community with an alternative place to go, just as it brought prestige to the broadcaster if a film was successful.

In this context, a series of production case studies serve as an illustration of the production determinants at particular phases in BBC Films’ development. These function to inform an understanding of the relationship between BBC Films and the corporation (including its PSB remit), to illustrate its evolving strategy - in terms of a move towards more commercial and international projects - to assess the role of individuals as creative auteurs, and the importance of the unit’s economic and creative support to UK talent. In this way, they demonstrate the relations between the institutional history, the production context, and the films that actually got made. Situated within the chapters at key turning points in BBC Films’ history, such as the demise of the single television film or periods of corporate restructuring, and in relation to changes in the UK film landscape, selected films also serve to emphasise
both the complexities of BBC Films’ institutional position and the challenges of operating in a fragmented film industry, highlighting the importance to filmmakers of having more than one PSB investing in film. Finally, the film survey illustrates both the diversity and brand limitations of BBC Films’ output, assisting an assessment of its contribution to a national film culture.

Chapter One begins by offering an overview of the arguments for the creation of BBC Films and the reasons for its long gestation, here distilled into a period of six years. Starting in 1982, the launch date of Channel Four, this includes a brief outline of BBC Films’ historical purpose and remit, and introduces a number of recurring themes and debates of this thesis. Significantly, it seeks to fill a gap in historical and critical research surrounding the evolution of BBC Films and its patchily documented history to date, overshadowed as it is by the better known (and perhaps more appealing) narrative of Channel Four.

The role of individual agents is a key focus of Chapter Two, following the appointment of Mark Shivas as Head of Drama in 1988. Here an analysis of BBC Films’ initial attempts to forge an identity distinct from its television origins is offered, including production case studies of three early films. These provide examples of BBC Films’ flexible investment and releasing strategies during the period 1988-1993 (including valuable industry knowledge and business acumen), of the function of creative managers as tastemakers, and evidence of the growing convergence between television and film.

In this context, Chapter Three tracks the decline of the single television film in the period 1993 to 1997, alongside the changing nature of television itself. This includes discourses around the aesthetic qualities of film and television and the issue of what constitutes a cinema film. A period of growth for BBC Films also highlights
a further theme central to this thesis: the unit’s failure to achieve the impact of Channel Four even when benefiting from critical success and the consequences of this lack of recognition.

Covering the period 1997 to 2003, Chapter Four assesses the impact of a change of leadership at BBC Films and a number of government interventions in the UK film industry (under New Labour) designed to protect and boost national film production. This includes the launch of the Film Council and a movement away from cultural concerns to increasingly market-based criteria, thus addressing the issue of art versus commerce. Moves to establish BBC Films as an independent subsidiary of the BBC expand another key theme: namely the unique nature of the institution, its reliance on the licence fee, and its relationship to government. Tracking the unit’s success in balancing its disparate drives within an institution also undergoing major changes and reforms, this chapter highlights BBC Films’ attempts at greater commerciality and the creation of an internationally recognised brand, in particular, following the demise of Film Four Ltd.

Chapter Five examines the more pronounced attempts by BBC Films, under the aegis of David Thompson, to bridge the gap between the public service aspects of its remit and its need to become a player in a competitive international marketplace during the period 2004 to 2007, including the difficulties surrounding an increased profitability. The chapter seeks to chart a shift towards the creation of a more mainstream identity focused on bigger-scale production and away from lower-budget films - to distinguish itself from Film4 - including a case study of the US-based drama Revolutionary Road (Mendes, 2008) and examination of the institutional repercussions of this strategy.
Also covering the period 2004 to 2007, **Chapter Six** highlights the impact of senior management and the implementation of institutional policy on BBC Films. In this context, a key theme to re-emerge is the part played by individuals, including issues of ego and the way those in power influence policy and creative decision making. This foreshadows the following chapter in which a reassertion of corporate identity demonstrates the impact of changes in institutional strategy on a fragile film industry.

Following the departure of Thompson and the arrival of BBC Films’ third head - Christine Langan - **Chapter Seven** focuses on the response of BBC Films to calls for greater Britishness and BBC-ness in its output between 2007 and 2008. Themes of creative depersonalisation - as illustrated by experiments with a board style of management - also serve to demonstrate the extent to which BBC Films’ autonomy was something of a relative concept.

In **Chapter Eight** several themes converge. Covering the period 2009 to 2013, focus is on the creation of BBC Films’ first published strategy. This elaborates on issues surrounding BBC Films’ negotiated position within the corporation, whilst a case study of *An Education* (Scherfig, 2008) further showcases important discussions around what constitutes a British film, issues of creative autonomy and the encroachment of management into creative spheres, and of the public purposes of BBC Films in relation to the BBC and the film industry.

In summary, a chronological approach to this research enables a detailed evaluation of the operation and function of BBC Films. This draws together a range of themes and integrated methods which focus on the (frequently contested) institutional position of BBC Films, situated in the context of its broadcasting history, of policy developments within the British film industry, and in relation to discourses
around what constitutes a British film and, indeed, what is cinema? A complex and nuanced narrative illustrates both the unit’s flexibility and the challenges of forging a distinct identity given the strength of the BBC television brand internationally, and the continuing robustness of Channel Four’s image. Looking to the pre-history of BBC Films, which will be the focus of the next chapter, thus assists our understanding of the unit’s evolution, its current position, and helps us to predict its future.
Endnotes for Introduction

1 http://www.bbc.co.uk/bbcfilms/about (retrieved 18 June 2014)
2 The British film and television industries - decline or opportunity? Select Committee on Communications 1st report of session 2009-10, Volume II: Evidence, p. 129
4 A Future for British Film: It begins with the audience, UK Film Policy Review, DCMS, 2012, p.55
5 A Future for British Film: It begins with the audience, UK Film Policy Review, DCMS, 2012, p.53
6 Ibid p.52
7 Ibid p.57
8 It’s Still About the Audience: two years on from the Film Policy Review, DCMS, 2014, p. 17
9 In the DCMS’s follow-up report, ‘lack of any discernible progress’ was highlighted as the ‘area of greatest disappointment’ to the Panel who urged the government (which had endorsed and accepted their earlier proposals) to take active steps to put this right’. It’s Still About the Audience: two years on from the Film Policy Review, DCMS, 2014, p.5
10 Brandt, G., (Ed.) British Television Drama in the 1980s, Cambridge University Press, 1993, p. 6
11 Caughie, J., Television Drama: Realism, Modernism, and British Culture, Oxford: Oxford University Press, 2000, p.2
12 BBC Films is mentioned only briefly in the context of an increasing rivalry between Singles and Films and ongoing internal jealousies related to what was perceived as the spendthrift mentality of BBC Drama
14 New queer cinema was a term first used by B. Ruby Rich, Sight & Sound, Vol. 2, Issue 5, 1992
15 Andrews, H., Television and British Cinema, Palgrave, p.3
19 Banks, M.J., Oral History and Media Industries: Theorizing the personal in production history, Cultural Studies 2014, Vol. 28, no.4 pp.545-560
20 Anne de Bruin in Henry, C., Entrepreneurship in the Creative Industries, 2007, p.205
21 Ibid p. 201
22 This includes, since the start of my research, the sad loss of Richard Broke who died in 2013
26 Later to become the BBC Trust
29 Ibid
30 This assumption is perhaps also implied by the lack of academic scholarship around BBC Films.
Chapter One
(1982-1988)

Alive and Well and Living in Shepherd’s Bush

Everyone talks about the state of the British film industry, but there isn’t actually an industry without television. We give consistency to the industry - we are the equivalent of an American studio’.¹

Peter Goodchild, BBC

Introduction

Over the past 25 years more than 200 UK feature films have been made with the financial support of the BBC through its semi-autonomous filmmaking arm, BBC Films. Yet despite the breadth of its output, including such productions as Billy Elliot, My Summer of Love (Pawlikowski, 2004) and We Need to Talk About Kevin (Ramsay, 2011), public awareness of the unit and the reasons for its establishment remain limited, a fact reflected in current academic literature in this field. Why this should be is a compelling story mapping not only what Caughie describes as the complicated ‘interdependency’ of British cinema and television, but also the impact of ongoing internal debate as to the legitimacy of a licence-fee-funded television broadcaster engaging in feature film production.²

In attempting to fix a date for the establishment of BBC Films there are many problems, not least the fact that for a substantial period this semi-autonomous division of BBC Drama operated almost as a virtual unit, associated only retrospectively with the films it produced. For the purposes of this thesis, however, I have set the start date as 1988, a year which saw the appointment of Mark Shivas as Head of Drama and a commitment by him to move the BBC into theatrical releasing. Yet to begin at this date would be to exclude a vital part of BBC Films’ narrative: the long battle for its creation which is the focus of this chapter. This then is the prequel
to BBC Films which begins on the occasion of not only a key moment in
broadcasting history but a major turning point in the movement to see films made by
the BBC released in the cinemas - the launch of Channel Four in November 1982.
Crucially, the new broadcaster’s policy for film, ‘tested on the continent, but untried
in Britain’ was ‘to encourage new (and not so new) independent film-makers by
offering not only the money, but the chance (if a distributor could be found) to
exhibit their work in the cinema - where it might gain a reputation and an identity,
before its television transmission’.3 This heightened the argument for the BBC
follow suit.

As other UK television companies extended their activities into the world of
cinema following the success of Channel Four’s Film on Four strand, this chapter
will examine the factors that caused the BBC to delay for so long before launching
its own film arm. This was despite the fact that the BBC had produced feature length
drama, often shot on location and on film, for some years prior to the launch of
Channel Four. With reference to the differences between Channel Four’s film
operations and the BBC’s proposals, it charts a period in which the corporation
struggled to find a way of making films for theatrical release which also fitted with
its television remit. Here too we see evidence of the tensions between the macro
and micro elements of organisations as identified by Caldwell, in which macro
relates to policy decisions and implementation, and micro to the role of individual
agents.4 In this context, possible reasons for the corporation’s perceived failure to
reach an accommodation with its own creative and managerial personnel and unions
are explored, characterised by what was seen by some as an institutional lack of will.
Finally, with reference to the television film anthology series Screen Two and Screen
One - launched as an attempt to mollify both filmmakers and those critical of the
BBC’s abandonment of the television play - and drawing extensively on the trade press to examine a history that was very much played out in public, the chapter tracks the complex pathway to BBC Films’ first cinema release.

To begin in the middle...

The idea of a television company making films for theatrical release was not novel to Channel Four nor unique to the UK. As Channel Four’s first Chief Executive, Jeremy Isaacs, admitted, a key model for the new channel had been the public service broadcasters in Europe and, in particular, West Germany’s ZDF, which in financing independent producers and directors helped create the New German Cinema of Herzog, Wenders and Fassbinder. It was also a move which the broadcasting industry had widely anticipated and for which the British film industry had lobbied for a number of years. When Channel Four launched with a pair of low budget made-for-television films, Walter (Frears,1982) and on its second night P’tang, Yang, Kipperbang (Apted,1982), therefore, it was both unremarkable and groundbreaking at the same time. Significantly, Walter was firmly in the social realist tradition of the BBC: shot - as the corporation’s own feature-length dramas had been for years - on 16mm film and on location. However, it was also a prototype of what Isaacs had identified as a priority, ‘to make, or help make, films of feature length for television here, for the cinema abroad’. And the door to the possibility that a television film could also have a theatrical life had been opened.

Far from simply attempting to emulate Channel Four in its policy of funding films for theatrical release, the movement to involve the corporation in a limited form of feature-film production had begun as far back as the 1970s when initial investment in theatrical features had been through the Programme Acquisitions
Department, ‘pre-buying television rights’ and taking a position in the equity of such films as *Chariots of Fire* (Hudson,1981), *Gandhi* (Attenborough,1982) and *Henry V* (Branagh,1989)’. At the same time, an increasing number of BBC creatives, including producers Tony Garnett and Kenith Trodd, had long been lobbying for the corporation to have its own filmmaking arm, equally aware of the major role played by public service broadcasters in Europe in backing films in their own countries and supporting their own industries. They were eager to find a way of prolonging the life of their work and of gaining greater prestige.

In 1977, the year of the report of the Annan Committee into the future of broadcasting, Trodd had produced an index of filmed television dramas (dating from 1964) in which he argued that plays produced for television - the majority of which were from the BBC - were the equal of, if not superior to, most British feature films being screened in the cinemas at that time. He asserted: ‘These plays... developed what is probably the most healthy, thriving and varied incidence of fiction filmmaking in British movie history’. This was an argument that David Rose, Channel Four’s first Senior Commissioning Editor for Fiction, affirmed, stating that there had been filmed plays made during his period as head of the regional drama department at BBC Pebble Mill, that he considered had been worthy of a theatrical release including David Rudkin’s ‘extraordinary visionary piece’ *Penda’s Fen* (BBC1, 21/3/74) and Alan Bleasdale’s *Muscle Market* (BBC1, 13/1/81). Conversely, Cooke notes in his history of British television drama that stylistically many early *Film on Four* productions ‘were indistinguishable from their *Play for Today* counterparts’. Indeed, citing as examples Trevor Griffiths’ *Country* (BBC1, 20/10/81), Jim Allen’s *United Kingdom* (BBC1, 8/12/81) and Mike Leigh’s *Home Sweet Home* (BBC1, 16/3/82), Cooke concluded that these were all films, which
would ‘have been equally at home on Film on Four’. This would appear to suggest that in the early years of *Film on Four* it was the strategy for films rather than the products themselves which constituted the major difference between the new channel and the BBC. Channel Four’s commissioning and financing structures were based on a publishing house model in which programmes were commissioned from the independent sector. In contrast, films made for *Play for Today* at Pebble Mill were produced in-house under television working practices and finance models, in what has been likened to a ‘studio system’. This had its limitations, yet also enabled the production of a huge diversity of material and opportunities for creativity that rivalled ‘the celebrated developments within American cinema of Martin Scorsese and Francis Ford Coppola’.

This was the system that had resulted in *The Wednesday Play* and *Play for Today*: two celebrated BBC drama strands whose demise coincided with Channel Four’s new strategy for film. As Cooke argues, aesthetically the play had been converging with the television and cinema film since the 1960s ‘as a consequence of the shift from electronic studio recording to location shooting on 16mm film’, whilst ‘social realism, arguably the dominant tradition in the single play ... [also] dictated the use of film’. By the 1980s, plays had come to be regarded as luxuries and risky financial investments whose ‘higher production-values and larger budgets’ made them ‘the most expensive form of television programming’. For the BBC’s channel controllers, investment in drama series or serials appeared to provide a far better return on licence-fee payers’ money given the possibility of spreading production costs over a number of episodes, and the potential to re-use props and sets and to build up and retain an audience over a longer period of time. With the arrival of Channel Four, ‘... the number of filmed *Play for Todays* declined
significantly’ from fifteen in the 1979-80 season to only three in the final season of 1983-4.\textsuperscript{20} What better way for the corporation to move forward than to invest more heavily in the new kid on the block: the single television film?

**The Argument for BBC Films**

As evidenced earlier, the possibility of investing in British feature films for the cinema was something which the BBC had been considering since the 1970s. This essentially meant the purchase of rights to a first television screening, bought ahead of production and allowing producers and directors to use the money ‘as they wished’.\textsuperscript{21} However, whilst licence fee acquisition (together with co-investors) would later become the basis of Channel Four’s film operation, BBC investment in the 1970s amounted to little more than seed finance, in the region of £15,000 - £30,000.\textsuperscript{22} Indeed, it was such paltry sums that led film unions - including ACTT - to accuse television of plundering cinema audiences and of acquiring television films on the cheap.\textsuperscript{23} With the BBC providing little evidence that it was prepared to make a significant equity investment in film it was the prospect of ‘the cross-pollination of publicity’, together with assured rights to the films, which offered the greatest attraction. A film which had been ‘well publicised and viewed on the cinema circuit’ was almost guaranteed a good television audience, although ironically channel controllers would later contend that theatrical release prior to a television screening had exactly the opposite effect, citing it as an argument against BBC Films.\textsuperscript{24} The fact that the BBC made no mention of editorial involvement - only that it should have ‘sight of the projected theme and treatment of the film to make sure that it was going to be suitable for reshoving on TV’ - can also be seen as an early indication of the corporation’s priorities. Specifically, that its primary commitment was to its television audience by providing product that would fit with the then two
channels BBC1 and BBC2.\textsuperscript{25} It is also interesting to note that the corporation’s announcement of investment in film was made in June 1974 shortly after the establishment of the Annan Committee to report on the future of British broadcasting, which included in its terms of reference the role and funding of the BBC.

By April 1983, the launch of Channel Four the previous autumn appeared to have put the BBC on the defensive. In response to further criticism that television was not doing enough to support the British film industry, the corporation announced that it would be investing in the production of six feature films in collaboration with US cable company Home Box Office (HBO) at a cost to the BBC of $6-8m in the first year. The proposed films would be made with UK talent ‘including writers and directors’ and be shown both on television and in the cinema.\textsuperscript{26} However, such moves could be viewed as an attempt to see off the Association of Independent Producers (AIP) whose recommendations to Government on the future of British film production had been critical of television’s ‘privileged and protected position’.\textsuperscript{27} They wanted to replace the Eady Levy (abolished under the 1985 Films Act) with a levy of a ‘quarter of a penny per viewer per film from broadcast and cable TV’.\textsuperscript{28} This it was estimated would raise around £10m per annum to invest in film production, helping to fill the ‘vacuum at the heart of British film funding’,\textsuperscript{29} but was vehemently opposed by the BBC: the prime argument against it that ‘it would take money out of the BBC’s pockets’ and ‘place power to make editorial decisions with yet another form of quango’.\textsuperscript{30} What is evident is that the BBC was under pressure from two directions - from the UK film industry and from television creatives whose case for theatrical exposure of their work had gained considerable momentum since the arrival of Channel Four.
Films with a difference

In the planning stages of Channel Four’s film policy, neither Isaacs nor Rose realistically envisaged a theatrical release for any of their films in Britain: only overseas, although it was an ideal to which they aspired. As Hill suggests, this was partly for economic reasons, given that existing union agreements made television films ‘cheaper to produce’, whilst logistically a cinema showing would also have made ‘an early television transmission difficult’. 31 Specifically, the Cinematograph Exhibitors Association (CEA) operated a holdback policy under which films shown in the cinema could not be screened on television until three years after their theatrical release; this made ‘television investment much less attractive than it might otherwise have been’. 32 Whilst the BBC remained reluctant to address these issues, however, Channel Four forged ahead. Some early films such as Angel (Jordan, 1982) enjoyed a theatrical release before the channel was up and running and later independent distributors including Romaine Hart of Mainline agreed to limited runs in art-house cinemas. 33 Ultimately, Channel Four’s managing director Justin Dukes reached an accommodation with the CEA in 1986 under which it was agreed that films costing less than £1.25m (the majority of Channel Four films) would not be subject to the three year bar; a figure subsequently raised to £4m in 1988. Thus, as one industry commentator later pointed out: ‘By giving selected films a theatrical release, it allowed them to escape from the ghetto in which all television drama had until then been confined - that of transient product’. 34

By the summer of 1983 reports appeared in the trade press suggesting that the BBC was considering launching a separate film division to ‘enable production of… 35mm features for theatrical release in Europe and North America’. 35 This was a strategy which at first glance appears remarkably similar to that of Channel Four in
its exclusion of the prospect of UK exhibition. However, key differences were already evident. Anxious to distinguish a BBC filmmaking operation from that of its new rival, the corporation emphasised its vision for ‘larger-scale’ productions: not the small British films with no stars as favoured by Rose - but films to be shot on 35mm in order to attract co-production finance. Yet, once again, nothing happened with fear of upsetting the unions and the problems of television holdbacks cited as the main obstacles to progress.

In 1984, Trodd - who was also a spokesperson for the AIP - was selected to join a working party brought together to study how the BBC should respond to Channel Four's innovative strategy of making films for both television and theatrical release. His frustration at the amount of time taken by the BBC to commit to a separate film arm, however, is apparent along with a telling insight into the conservative nature of the institution: ‘There has been a lot of pressure within the BBC and from without to get into feature film production’, he stated, adding: ‘Their reluctance not to use the word “film” in the brief is an indication of some deep-rooted, but unreal, fears about change’.

In January of that year, a report in Screen International had, however, suggested that not only was the launch of such an enterprise imminent but that it would be called White City Films, and would ‘take advantage of current co-production opportunities in the UK and overseas’, although speculation remained as to whether it would operate as a separate company in the manner of Thames Television’s subsidiary, Euston Films, or be incorporated into the mainstream of BBC production. A response by Keith Anderson, general manager of television planning at the BBC and chairman of the working party, also highlighted an important issue: that BBC Drama with the weight of the corporation’s reputation
behind it and the benefit of established industry relationships was being offered projects which could not be accommodated within existing institutional frameworks without endangering the prospects of television productions. He explained:

We are being offered feature film packages from abroad with major stars in them, which we simply cannot fit into our normal drama output. Trying to work in single one-off productions inevitably leads to throwing out long-planned BBC productions because either actors or finance suddenly become available.39

Indeed, these key differences in the way film and television productions were put together appear to have been a major stumbling block. It was a genuine fear of those opposed to BBC involvement in film production that such a move would divert funds (from the licence fee) away from the core remit of making television programmes.

At the same time, and demonstrating the conflicting agendas operating within the institution, senior BBC management figures including Brian Wenham (Controller of BBC2, 1978-82) and Aubrey Singer (Managing Director of BBC Television, 1982-84) appeared anxious that the corporation should not ‘miss out on any prestigious co-productions’.40 The primary issues for them were that any new filmmaking arm should not simply replicate what was happening at Channel Four and that it should be distinct from BBC Drama. This led to proposals for the division to have its own name, with White City Films once again the favoured suggestion. The aim was to invest in five or six filmed dramas per year, all requiring ‘large budgets’ and which did not fit into the ‘normal programme-making pattern’.41 In particular, a new flexible way of working needed to be found in which the BBC could respond quickly when actors or finance suddenly became available. Unlike Channel Four, the BBC had the apparent advantage of two studios at Elstree - one of which could be devoted to film production - as well as facilities at Ealing. However,
the downside of this was the issue of staff contracts and of reaching agreement with the unions; namely ABS (the BBC’s own union) and ACTT, which represented film industry personnel, together with the speed at which film projects needed to be put together. As one trade magazine noted, it appeared that the BBC had finally ‘woken up’ to the ‘prestigious and financial advantages’ of making films for the cinema, including foreign TV sales, especially to the US networks. The problem lay in the fact that the BBC was an unwieldy organisation which found it difficult to make changes quickly. Also, indications were that the corporation was still only thinking in terms of a theatrical release abroad for the same reasons that had initially delayed Channel Four in moving into this arena. Thus, the proposal under consideration was for films to have a ‘theatrical release in North America and Europe first and much later in the UK, subject to union agreements’.

Notably absent in press statements at this stage is any reference to the corporation’s public service remit: the proposals for a BBC film arm were mooted purely in terms of financial gain and the potential of an enhanced reputation for the broadcaster. The fact that the corporation did not see a market for its films in Britain was also based on economic sense, for Channel Four films rarely made money domestically. What does seem apparent is that the BBC did not want to miss out on co-production opportunities and, by becoming involved in larger-scale international features working with major stars, saw an opportunity to plough a different furrow from Channel Four. At this stage, the issue of the BBC’s legitimacy as a licence-fee-funded broadcaster to invest in the film industry was not something the press (or those using the media to further their own agendas) chose to focus on. Instead, it was the practicalities of how the filmmaking arm would be funded and the manner in which it would operate that dominated reports. Thus, the implication that money for
films would have to be diverted from the BBC drama pot appears not to have been aired (at least not in public), whilst a crucial function of initiatives such as the working party was to make sure that the BBC was not seen to be missing the boat. For, as Trodd asserted, pressure on the corporation was being mounted from both ‘within’ and ‘without’. 44

His criticism of the BBC’s tardiness was again made public in 1984 on the occasion of a special screening of seventeen television films at the National Film Theatre on London’s South Bank in which he referred bitterly to the two decades of filmmaking for television (mostly at the BBC) which had produced a ‘catalogue as lively and varied in quality as it is unproclaimed by the organisations who virtually stumbled into creating this heritage’. 45 In contrast, Trodd praised the opportunities afforded to filmmakers by Channel Four, rather than ‘an institution making programmes with its own staff, for its own distribution and entirely for its own purposes’. 46 The bitterness of his rhetoric echoed an argument prevalent at the time that the relationship between film and television was a ‘parasitic’ one in which broadcasters were able to acquire cinema’s product cheaply and ‘generally undermined the audience’s motives for leaving the fireside’. 47 To show these films at the NFT at all had required a fight for union concessions over performance rights. But times were changing, particularly through the agency of Channel Four which had not only found a way to show films in the cinema prior to a television screening, but had managed in the case of P’Tang Yang Kipperbang and Those Glory Glory Days (Saville, 1983) to succeed in releasing them in a mainstream cinema after they had already debuted on television.
How then could the BBC move forward? The answer came in a related move in 1985, when a specific showcase for single filmed dramas was launched on BBC2. Called Screen Two, the series had been the idea of Peter Goodchild, then BBC Head of Drama, who admitted that he wanted a proper film strand similar to Film on Four on the channel. During its run of fourteen seasons up to 1998 it would produce 140 films, being joined in 1989 by Screen One on BBC1 as a showcase for more mainstream filmed dramas. Significantly, the advent of Screen Two brought with it the proposal that, of the ten or so films made for each season, a small proportion would be given a theatrical release abroad. These would be ‘mostly shot on 35mm and on location’, and either ‘wholly financed by the BBC or through co-production with British investors or partners overseas’. Former BBC producer, Graham Benson, who was to develop the first series of films, stated that he wanted to establish ‘a proper house style; an identifiable type of production’, that would be ‘bolder and more adventurous’ than before. In particular, Benson’s aim was to ‘concentrate on contemporary subjects rather than period work, from newcomers as well as established writers and directors’: a strategy which yet again had striking similarities to that employed at Channel Four. This prompts the question: what then was really going on? On the one hand the intention for a BBC filmmaking arm appears to have been to invest in bigger-budget, more mainstream and commercial projects utilising existing and potential co-production relationships. On the other, Benson and Goodchild’s vision for Screen Two suggests that, whilst supplying a steady stream of single dramas for television, it would also become the purveyor of a number of small-scale art-house - and perhaps more intrinsically British - films for theatrical release, in the manner of Channel Four. One possible answer may be that whilst senior management figures such as Wenham, Singer and Anderson were in
favour of bigger films which could become television events - reinforcing the BBC’s primary position when broadcast - they had little knowledge of the film industry; and that Goodchild and Benson simply had a more realistic understanding of what could be achieved at the time.

Benson emphasised that the proposal for investment in film highlighted a major philosophical difference between the BBC’s and Channel Four’s approach, given that the corporation was ‘not in the business of making profits and, in that sense, the money from the BBC [was] not risk money’. That he felt it necessary to confirm the BBC would not be gambling with licence fee payers’ money on uncertain cinematic ventures suggests that reaching agreement with the unions was not the only hurdle to be overcome, and that convincing senior management and the corporation’s Board of Governors that a filmmaking strategy was compatible with the BBC’s core remit as set out in the Royal Charter was equally important: in other words, that it had a licence to film. Indeed, as an organisation consistently under public scrutiny, evidence points to the fact that this was an issue which could not be ignored, leading to a genuine concern that the BBC might be accused of misusing (even wasting) licence fee payers’ money. These were corporate reservations which could perhaps be traced back to what Caughie identifies as the founding ‘principles of social purpose and moral responsibility’ of the broadcaster, its sense of a ‘cultural mission’ and an ‘unease around Hollywood entertainment values’.

A year later, the report of the working party was, according to one source, still residing in the in-tray on the desk of Bill Cotton, who had replaced Singer as Managing Director of Television. The group had made suggestions and also highlighted problems, including a fundamental difference of opinion between those who wanted to set up a company in the manner of Zenith or Euston Films (of which
Trodd was the most vocal proponent) and those who felt that films should be incorporated ‘within the existing BBC framework’. Goodchild put himself firmly in this camp, voicing concern that a separate company would mean that ‘larger scale projects’ and ‘more interesting work’ would be ‘drained away from existing BBC departments and staff’. For the time being, it appeared that his was the argument that held sway, borne out by reports that Goodchild had succeeded in securing a 20% increase in the Plays’ department budget of £11m. This would consist of £1m in cash and £1m in extra facilities with the remainder as ‘co-production underwriting’, whilst a further proposal was to increase location filming by 30% and to offer the opportunity of working on 35mm. The model, and Goodchild’s inspiration, was that of Australian cinema, which had recently undergone something of an artistic renaissance with the production of such films as Picnic at Hanging Rock (Weir, 1975), Newsfront (Noyce, 1978) and Breaker Morant (Beresford, 1980). These were Goodchild stated: ‘Roughly the right scale and the right variety… a useful model for what we’d be trying to do on BBC2’; just as he acknowledged that Channel Four had come ‘along and set us an example’. For, at a basic level, the ‘concern to up the BBC’s drama output [stemmed]… from a thirst for product, and the drama product which is shot on location and on a grander scale than has been attempted before’.

To Goodchild and others, the financial benefits of making theatrical feature films were a significant factor: not from limited theatrical runs - on which the return was expected to be minimal - but on future video and cable sales. Here, once again the BBC appeared to be looking to the example of Channel Four which in 1984 had set up Film Four International as a company separate from its broadcast strand Film on Four to handle theatrical sales, thus making a clear distinction between film and television. Yet Channel Four was also the upstart and, as the senior broadcaster, the
corporation had to be seen to be doing something on a ‘grander scale’ not limited by the television budgets of Channel Four, as Goodchild stated, but ‘with the kind of budgets which allow the scope and production values people expect from film’. As he explained, a further crucial difference for the BBC would be in the structure for financing films which would be ‘radically different from the common one-third Channel Four, two-thirds from independent sources’. For Goodchild: ‘That sort of structure goes out the window when you talk about the BBC which is in essence a production house. Our resources are incalculable in real terms - one of the greatest things we have to offer and as good as anything you’d get anywhere in the film industry’. Indeed, it is possible to liken the scale of the BBC’s operation to Caldwell’s description of the Hollywood studios in his analysis of production culture in LA, with their ‘Fordist industrial predictability: a massive unionized workforce, a rationalized sphere of entitlements and inside dealing, and the unique geographic agglomeration of local suppliers, producers and facilitators’.

In this context, it is hard to understand why - two years after the establishment of the working party - Trodd was still publicly expressing his concern at the failure of the corporation to make a commitment to a policy of theatrical release for selected films. The occasion was the premiere of his latest project, *The McGuffin*, at the 1986 London Film Festival, at which Trodd declared it was his ‘51st attempt to make the BBC realise that they are in the movie-making business’: stressing that it was ‘disgraceful that some of the best film making talent in the world should only be seen on one TV channel in the country’. By this it is probably fair to assume he was referring to Channel Four. Citing once again the BBC’s fear of dealing with the unions as the main cause of the lack of progress with regard to the issue of theatrical release, Trodd stated: ‘The BBC has no arrangement with its
employees or with the union to show films other than for TV transmission’, adding that he could not understand why the corporation was not prepared to deal with this ‘can of worms’ when ITV and Channel Four had successfully managed to reach agreements. Directing talent brought in for the latest season of Screen Two included Stephen Frears, Martin Campbell and Richard Eyre. Yet Trodd lamented: ‘We’re fighting for a place in the British film industry, and we’re in danger of losing the talent we have because the BBC just won’t come to terms with the unions’.

Piers Haggard, of the Directors’ Guild, was another member of the creative community concerned that British filmmakers were losing out and called for a ‘strengthening of the relationship between the BBC and the British film industry’. Specifically, the corporation’s reluctance to act appeared difficult to understand when the promise of cinema distribution could potentially increase a film’s appeal to outside investors. As Haggard explained: ‘Independents producing for Channel Four could offer cinema rights as a lollipop to attract finance’ whereas the BBC Plays department, ‘making equally good, equally expensive products’, could not. At the same time, films made by Channel Four which had also enjoyed a theatrical release had all achieved a greater level of attention than those made purely for television, adding to the creatives’ argument. From a director’s point of view, therefore, getting films in the cinema where they would be reviewed by film critics rather than television ones was vital, as were the benefits of having films put into competition at international festivals. For it was more about ‘prestige than anything else’.

Trod was particularly keen to distinguish the content of Screen Two as different from the output of BBC Drama, asserting that the eclectic slate of films had ‘nothing in common’ except the fact that they were ‘all made on film’. The McGuffin was not trying to be Cathy Come Home but an entertainment, ‘light, fun,
not at all radical’, and ‘clearly a film not another TV play’. Tellingly, he claimed that the film could have had Italian co-production money but this had been spurned in favour of ‘low-key interest from an American TV company’. It was actions such as these, he expanded, which had left the BBC in danger of losing its creative talent to Channel Four where the promise of a cinema release meant that films would be taken more seriously.

In 1986, the BBC announced a proposal to replicate the success of Screen Two on its premier channel BBC1 with a further series of made-for-television films to be billed as Screen One. With Richard Broke and Alan Shallcross as producers and a remit to produce more populist films, the budget for each was to be in the region of £500,000 with a corporation-imposed limit of £750,000. This was a ceiling which Goodchild made clear he wanted to break by making it possible for a number of films to be granted a theatrical release, and thus helping attract additional co-production money. At the same time, reports of continuing opposition from some of the BBC’s senior management to a filmmaking strategy and continued failure to reach agreement with the craft unions led Goodchild to proclaim: ‘The lack of a cinema agreement is a dam blocking us off from the so-called film industry, and yet we are, even now, a corner-stone of the industry’. Indeed, the broadcaster was already able to make films on the back of an offer of a definite network transmission. The major irritation was the fact that as Goodchild continued: ‘Everyone talks about the state of the British film industry, but there isn’t actually an industry without television. We give consistency to the industry - we are the equivalent of an American studio’.

Goodchild’s definition of ‘populist’ with regard to Screen One, is also worth examining here. He revealed that his desire was for films that were: ‘Designed to
come and meet you on your terms, rather than you having to go and meet them, like *Screen Two*. This appears to be another attempt to distinguish BBC-made films from the more art-house product of *Film on Four*, including the latter’s European and BFI co-productions. But it also marks the beginnings of what would later become - under the aegis of Director-General, John Birt - a policy of finding out what the audience wanted and giving them more of it in an attempt to secure ratings. The only difference between the kind of projects being made for *Screen Two* and those British films shown in the cinemas was, according to Goodchild, one of scale. Both quality and technical standards were ‘on a par with cinema’; it just wasn’t possible ‘at this stage... for the BBC to make an *Amadeus* or a *Witness*. What he did emphasise was that the door was open. If a producer from a film company came to Michael Grade, then Controller of BBC1, with an offer to cover the additional costs of shooting on 35mm and residuals, attempts would be made to reach an accommodation with the unions. The problem was that no company had yet done so, and was not likely to without the certainty of a theatrical release. It simply wasn’t worth their while, making Channel Four the natural destination for companies with such projects.

With the launch of satellite programmes also scheduled for 1986, the position of BBC management with regard to theatrical releasing once again appears to have been to distance themselves from the kind of strategy employed by Channel Four in its support for small, contemporary British films. Gunnar Rugghemier, head of the BBC’s purchased programmes department, defended the corporation’s policy of providing seed money to filmmakers and of working with American cable company HBO by stressing the need for ‘more popular, large budget and big box-office productions’. If the corporation was to invest more heavily in feature films it
would have to do something bigger and better than Channel Four. However, this was a position at odds with what the majority of creatives (including Trodd) appeared to be seeking; namely theatrical exposure for the best of the single drama productions the BBC was already making – and which they regarded as the equal of many cinema films of the time. In attempting an analysis of the pre-history of BBC Films it is clear that a number of different imperatives were in operation and it is helpful to try to draw these together. Prestige, both for those involved in film productions in a creative capacity and for the institution was clearly a key factor, with the hope that television could ‘exploit the publicity machine that surrounds film on theatrical release and use films to boost peak time schedules’. As one commentator noted, Rose and Isaac’s success in establishing Film on Four ‘so firmly within the Channel’s schedules’, did ‘more than anything else to give Channel 4 an identity of its own both at home and abroad’. The BBC could only hope for something similar, in particular with regard to attracting younger audiences - an elusive demographic for the corporation. For the creatives, meanwhile, cinema exhibition offered films exposure at international festivals and the opportunity to be seriously reviewed by film critics rather than by television critics who, as Rose put it, were ‘all things to all men’.

Next, there was the economic argument. At a time when the BBC drama department was still known as Plays (with all the connotations of small, studio-bound, dialogue-driven productions that this brought with it), cinema films offered the best hope of attracting co-production funding. As Goodchild saw it: ‘The licence funding scheme puts a definite roof on what we are able to achieve. Our main hope of increasing our revenue is the possibility of theatrical release’.
Room with a View (Ivory, 1985) which - in addition to critical acclaim - had from a budget of $3m grossed over $20m worldwide, ensuring that it was able to pay back all its money. This was on the basis of a simple licence fee acquisition of £235,000 (a mere 10% of the film’s total budget), whilst the cultural impact of such successes for the broadcaster was a big return on a very small investment. As Rose summarised the advantages of Channel Four’s commissioning model:

If you compare the relative costs of studio-based drama and a feature film you will find there is not much difference in terms of cost per hour. Also you can attract monies into film which you could not attract to invest in studio drama; and you can sell that film more freely around the world.82

Commissioning independent productions circumvented the working practices and financial accounting protocols which frequently made BBC in-house productions inflexible. The fact that Channel Four had enjoyed commercial success with only a small number of its films thus far was not important, the theory being that only a few hits were required in order to subsidise many others.83 In this context, the contradictions in the position of the BBC were particularly stark. On the one hand, statements issuing from the corporation suggested that the broadcaster was not interested in box-office returns, while on the other hand, purely from a reputational standpoint, BBC management expressed concern that any filmmaking initiatives should be more commercially successful and ambitious in scale than Channel Four, which would demonstrate value for money and that licence fee payers’ money was not being put at risk.

Last, in our list of imperatives, was the need to develop and retain talent. Those at the BBC lobbying for a filmmaking arm recognised that it was the prospect of theatrical distribution which attracted both British and international filmmakers to want to work with Channel Four and this included new as well as established talent.
Rose and Isaacs’ strategy at Channel Four offered hope to writers and directors wanting to make the move into film from other media. In the first years of *Film on Four*, for example, Rose commissioned Neil Jordan’s *Angel*, having known Jordan from his time at the BBC, and Hanif Kureishi’s *My Beautiful Laundrette* (1985) on the recommendation of his associate, Karin Bamborough, who had been impressed by Kureishi’s theatre work. Thus, a policy of encouraging new writers and directors continued throughout Rose’s tenure and has remained a key feature of Channel Four’s strategy. To put this in perspective, however, there appears little evidence to suggest a major talent drain from the BBC to Channel Four at this time. The 1980s saw the broadcast of some of the BBC’s most acclaimed dramas including *Smiley’s People* (BBC2, 27/9-25/10/82), *Edge of Darkness* (BBC2, 4/11-9/12/85) and *The Singing Detective* (BBC2, 16/11-21/12/86) featuring some of the UK’s foremost writers (John Le Carre & John Hopkins, Troy Kennedy Martin, and Dennis Potter), actors (Alec Guinness, Bob Peck, and Michael Gambon), and directors such as Martin Campbell and Jon Amiel who would later establish careers in film. At the same time, the newly established *Screen Two* attracted directors such as Stephen Frears, Gavin Millar and Richard Eyre, and writers such as Alan Bennett, Elaine Morgan and Christopher Hampton, all without a prospect of theatrical release. Whilst it was likely the case that most UK talent would have welcomed the opportunity to work in cinema, quality television dramas as produced by the BBC as this time still offered many opportunities, and fear of a substantial exodus of talent - particularly given the broadcaster’s international reputation - was in all likelihood exaggerated by those anxious to push the argument for taking the BBC into film. However, a more genuine concern might have been that the corporation would miss
out on a new generation of talent attracted to Channel Four as a more exciting and innovative destination.

Allied to all of the above was the reality that the era of the television play was over. Rose had realised as soon as he joined Channel Four that audiences had become tired of them and wanted something new, arguing that new technical possibilities (particularly in the area of post-production) had led to a deterioration in quality with ‘gimmickry getting in the way of the good play’. Although sad to see them go, Rose recognised the potential of film with its ‘longer and wider life’, and the BBC recognised it too, moving towards the production of single films to be showcased in series such as Screen Two, Screenplay (1986-93) and Screen One. As other broadcasters such as Thames, Central and later Granada eagerly followed Channel Four’s lead in making films for cinema release, by not making it possible for a select number of its own films to be screened theatrically, the BBC was in danger of being left behind. In this context, Table 1 gives an indication of the scope of television films being produced by the BBC at this time and the talent attracted to them.
<table>
<thead>
<tr>
<th>Tx date</th>
<th>Title</th>
<th>Director</th>
<th>Writer</th>
<th>Main cast</th>
<th>Story</th>
</tr>
</thead>
<tbody>
<tr>
<td>12 Jan ’86</td>
<td>The McGuffin</td>
<td>Colin Bucksey</td>
<td>John Bowen</td>
<td>Charles Dance</td>
<td>A film critic spies on his neighbours</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Mark Rylance</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Ann Todd</td>
<td></td>
</tr>
<tr>
<td>19 Jan ’86</td>
<td>The Silent Twins</td>
<td>Jon Amiel</td>
<td>Marjorie Wallace</td>
<td>Tony Robinson</td>
<td>Identical twin sisters make a pact not to speak</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>John Savident</td>
<td></td>
</tr>
<tr>
<td>26 Jan ’86</td>
<td>Time After Time</td>
<td>Bill Hays</td>
<td>Andrew Davies</td>
<td>John Gielgud</td>
<td>Irish sisters and their brother receive an unexpected visit from a</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>(from book by Molly Keane)</td>
<td>Googie Withers</td>
<td>German cousin</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2 Feb ’86</td>
<td>Frankie and Johnnie</td>
<td>Martin Campbell</td>
<td>Paula Milne</td>
<td>Hywel Bennett</td>
<td>Investigation into why two teenagers committed suicide</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Diana Harcastle</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>9 Feb ’86</td>
<td>Honest, Decent and True</td>
<td>Les Blair</td>
<td>Les Blair</td>
<td>Derrick O’Connor</td>
<td>Advertising agency develops campaign for a new lager</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Adrian Edmonson</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Gary Oldman</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>16 Feb ’86</td>
<td>Song of Experience</td>
<td>Stephen Frears</td>
<td>Martin Allen</td>
<td>Rachel Bell</td>
<td>Youths go train-spotting in 1960s Yorkshire</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Nigel Terry</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>23 Feb ’86</td>
<td>The Insurance Man</td>
<td>Richard Eyre</td>
<td>Alan Bennett</td>
<td>Trevor Peacock</td>
<td>Young dye factory worker in Prague develops a rash and encounters a</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Robert Hines</td>
<td>maze of bureaucracy</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Daniel Du-Lewis</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2 Mar ’86</td>
<td>Hotel du Lac</td>
<td>Giles Foster</td>
<td>Christopher Hampton</td>
<td>Anna Massey</td>
<td>Middle-aged spinster takes a holiday in a Swiss hotel</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Denholm Elliott</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>9 Mar ’86</td>
<td>The Russian Soldier</td>
<td>Gavin Millar</td>
<td>Brian Phelan</td>
<td>Warren Clarke</td>
<td>Farmer’s cattle become mysteriously infected at height of the Cold</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Alan MacNaughton</td>
<td>War</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>16 Mar ’86</td>
<td>Blood Hunt</td>
<td>Peter Barber-</td>
<td>Neil M Gunn</td>
<td>Iain Glen</td>
<td>Boy takes refuge with an old crofter after killing a man at a dance</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Fleming</td>
<td>(novel)</td>
<td>Andrew Keir</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>23 Mar ’86</td>
<td>Shergar</td>
<td>Nigel Finch</td>
<td>Bill Morrison</td>
<td>Stephen Rea</td>
<td>Famous racehorse is kidnapped and disappears</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Gary Waldhorn</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>30 Mar ’86</td>
<td>Hard Travelling</td>
<td>Colin Gregg</td>
<td>Hugh Stoddart</td>
<td>Suzanne Burden</td>
<td>Sculptress re-examines her life after death in family</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Tom Bell</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>6 Apr ’86</td>
<td>Double Image</td>
<td>Mick Jackson</td>
<td>Stephen Davis</td>
<td>Tommy Lee Jones</td>
<td>Lee Harvey Oswald’s case officer defects</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Josef Summer</td>
<td></td>
</tr>
</tbody>
</table>

Source: IMDb
Here we see established film directors and a mix of Britain’s foremost talent in the fields of acting and writing as well as new talent. Additionally, the strength of the BBC’s reputation in its ability to attract US co-production partners is illustrated by projects such as *Double Image*, made with US Primetime Television.\(^{88}\)

More significantly, the film industry was aggrieved that television took from film but gave little back. A key recommendation of the *Peacock Report* (1986) had been that independent production companies should be given greater access to BBC and ITV. Following its publication, a campaign was launched by producers arguing that 25% of BBC and ITV programmes should come from the independent sector. This was a proposal which found favour with the government, whose response was to suggest that if the quota was not met voluntarily it could well be imposed by legislation, prompting the BBC Director-General, Michael Checkland, to promise that the corporation would steadily increase independent input with a target of reaching the 25% over the next three to six years.

For the BBC, the arrival of cable and satellite marked a time of uncertainty as the broadcasting landscape began to change rapidly. This manifested itself in a genuine fear that the ‘wholesale destruction of the present system by the privatisers’ was imminent, led by ‘those with no respect for indigenous traditions and cultural diversity... who simply want to maximise audiences at all cost’.\(^{89}\) The ideology of public service broadcasting had to be re-examined, and the issue of whether the BBC should establish its own filmmaking arm was just one factor in these larger shifts in the broadcasting ecology. For those in favour, the benefits of adopting more flexible practices, recognising the opportunities that working with independent companies could bring - as the licence fee appeared likely to shrink in real terms - had more advantages than disadvantages. The irony was that without PSBs the independents
‘would not exist’. As one commentator noted: ‘They don’t exist in a free market - they exist because Channel Four is a protected zone which earmarked funds to the independent sector on a very specific remit. They are fundamentally the product of a highly regulated system - and dependent on it’. Thus, at a time when it seemed that all the Conservative government wanted was ‘the destruction of the public broadcasting system’, one thing was certain: the government was determined to ‘introduce a degree of deregulation into broadcasting’ and the BBC could not afford to ignore it. Changes had to be made if public service broadcasting was to survive.

**Thieves and Sharks and Louts**

As reports towards the end of the decade noted then, the corporation’s impatience to join the club of television broadcasters making films for theatrical release, so there appeared to be a new willingness to work with independent producers, and for the BBC to ‘renegotiate its agreement with the technicians’ union, BETA’, which in the past had ‘restricted the wider distribution’ of filmed drama. However, it was the appointment of Mark Shivas as Head of Drama in 1988 which marked a key turning point in the campaign to establish a separate filmmaking arm. Specifically, Shivas brought with him, as one industry commentator described it, ‘not just wide experience of film and television production but a scholar’s love of cinema developed in his earlier career as a film critic’. During the 1970s, as a producer at the BBC, Shivas had overseen the production of ‘some of the most popular and best-regarded British dramas of the past 40 years’. After a period working as an independent producer, however, he admitted on his return to the BBC: ‘One of the first things I wanted to achieve was to move the corporation into feature film production on a regular basis’. Indeed, as Richard Broke, revealed in interview,
Shivas made no secret of the fact that his primary interest was in cinema. In particular, he felt it a waste to show films made by the likes of Ken Loach, Roland Joffé, Michael Apted, Alan Clarke, Stephen Frears, Mike Newell and Alan Parker only once or twice. He agreed with Trodd that such works ‘outclassed many British films that turned up in the cinema at the time’. The problem lay in an institutional aversion to change. As Shivas recalled some years later, the ‘valiant efforts’ to move the corporation in the direction of film made by himself, Garnett, Trodd and others had met with ‘huge resistance’ when first mooted during the 1970s, contributing perhaps to his decision to leave the BBC in 1980 to become an independent producer. He explained: ‘I encountered the general feeling that the BBC shouldn't be involved in films’, whilst the prevailing opinion at the time appeared to be that the film industry was ‘full of thieves and sharks and louts', and ‘why should we have anything to do with them, we're in television'. Significantly, Shivas remembered being told that: ‘It wasn't the BBC’s business, that the Charter didn’t allow it’. In this context, however, he argued: ‘The fact that there's nothing about film in the Charter can be used in another way - it means there's nothing preventing us from taking the BBC into the film industry’.

Finally, only seven years after the launch of Channel Four, twelve years after Trodd had produced his index of filmed dramas and more than twenty years since the first calls had been made for the BBC to release a proportion of its films theatrically, it was reported in January 1989 that the BBC was revitalising its drama department and ‘gearing up for cinema productions’. This saw the appointment of Lynda Myles as the BBC’s first commissioning editor for independent drama productions, and of Broke as executive producer responsible for the production of ten in-house films for the new Screen One. And overseeing the entire operation was Shivas who,
as well as taking charge of film production at the BBC, was now committed to producing a number of theatrical releases in agreement with the channel controllers.

Exactly which BBC Films production had the honour of being the official first release remains open to argument. According to Shivas, a strong contender for the first film is *She’s Been Away* (1989) written by Stephen Poliakoff, directed by Peter Hall and produced by Kenith Trodd. The story of a woman who has wrongly spent most of her life in a mental institution, there are pleasing similarities with Channel Four’s opening-night film, *Walter*. Broadcast on 8 October 1989, the film was the fifth in the first series of eight *Screen One* productions, and provides one early model for the releasing strategy of BBC Films at this time: in this case, a television transmission followed by a limited cinematic release in the Netherlands, Australia and America, where it opened at the Public Theatre, Lafayette Street, New York in December 1990. A month before its television transmission *She’s Been Away* had also been selected as the official British entry for the Venice Film Festival where it won Best Actress award for both Dame Peggy Ashcroft and Geraldine James. Yet, whilst there was general praise for the performances and Poliakoff’s writing (‘always engaging and often amusingly sly’), the film also attracted the kind of criticism frequently aimed at small screen conversions in which it was argued that the release of television films by Channel Four and later BBC Films was a diminishment of true cinema. Specifically, it was felt that: ‘Because "She's Been Away" is never as psychologically astute or emotionally compelling as it should have been, it comes to seem a tony English version of a television special, the kind that relies on its creators' formidable pedigrees’. Other critics were even harsher: ‘Whatever its effect in the foetid atmosphere of Venice’, wrote one, ‘in the corner of
the living room this oversold mush of realistic social comment, fantasy, and Laingian psychology only works at all for me because of Ashcroft’.107

In recent years other readings of the film have focused on the film’s rare subject matter - that of the aging female and the nature of reminiscence - arguing that the fact the film has now been virtually forgotten (although it is available on YouTube) is ‘regrettable’.108 Even more tellingly in the context of this thesis, its historical significance with regard to the history of BBC Films appears to have been largely over-looked when compared with Channel Four’s Walter. It was last broadcast by the BBC on BBC Four, 17 May 2010.

**Conclusion**

The launch on Channel Four in 1982 marked the beginning of a new era in which the broadcaster’s major and influential commitment to film would not only have a profound impact on the future of the British film industry - reaching beyond financial support to influence the character of national film culture - but also on the corporate strategy of the BBC. This included the establishment of a filmmaking arm distinct from BBC Drama, following prolonged pressure both from the film industry and from within the institution itself as creatives lobbied to have their work afforded greater exposure through a period of theatrical release where it would receive the same serious critical consideration as that given to film.

For Channel Four, the move to theatrical releasing had been a demonstrable success, bringing valuable prestige to the channel in the form of awards and critical approbation, even if many of the early films did not make much money. Crucially, *Film on Four* rapidly became a memorable brand which has survived to the time of
writing through its various manifestations - FilmFour Ltd and Film4. Isaacs’ and Rose’s original vision of making small films in British locations with no big stars, was a strategy which led to criticism from some quarters regarding ‘the similarity between much of its output and the kind of drama showcased on Play for Today’. However, here lay the irony, for while Channel Four was making films very much in the tradition of some of the best of BBC single drama and releasing them in cinemas, talent working for the corporation remained in the position of seeing their work - of equal quality - screened only once (or at best twice) on television, missing out on the opportunity for awards, international exposure, greater income, and more serious critical recognition. This had to change if the BBC wanted to retain its key talent.

At the same time, as a PSB funded by the licence fee, there were unique difficulties in moving the BBC into the filmmaking arena. Channel Four had the advantage of having been set up from the outset in a very different way from the BBC, adopting a publishing model of broadcasting as envisaged by Annan. Unlike the BBC or ITV, Channel Four did not operate as a production house with its own studios and production staff but instead either purchased or commissioned work from independent producers in what Hill describes as its ‘most notable innovation’.

The BBC’s history of making television films came from a different and more complicated place resulting in what Barbara Benedek - later to become BBC Films’ Head of Commercial Affairs - described in interview as profound concerns as to the legitimacy of corporate involvement in what could be viewed as a commercial operation. For, as a consequence of its Royal Charter, the BBC had a sense of itself as being unique, created for a specific purpose which did not include film.
The 1980s was an era of great change in which ‘for good or ill’, a government policy of deregulation ‘shaped the economy, society and culture’ from that point on.112 When Channel Four, in addition to its commitment to innovation and diversity, came up with the idea to ‘make, or help make, films of feature length for television here, for the cinema abroad’, it created a new model, being the first to put a film strategy into practice and forging ‘a new and lasting synergy between the UK’s film and television cultures’.113 The question was, what could the BBC do differently? With a history of being the first in broadcasting, how now to be a successful second, particularly in an area (the film industry) in which it had little expertise? It was a problem which, as this thesis will demonstrate, has dogged BBC Films to this day.

Endnotes for Chapter One

1 Henry, G., Film’s debt to television, Televisual, May 1986, p.34.
6 The story of a man with learning difficulties, set in a grim post-war England, the film’s approach was ‘unemphasised realism ... enlivened by scenes of operatic violence and emotion’. Pym, p.11.
8 Subsequently, Walter and a second film, Walter and June (1983) were re-cut and released as a feature film in America, whilst the third film broadcast, Remembrance (1982), received a cinema screening in June 1982.
10 The Trodd Index was included in a special issue of Broadcast published as the Official Programme for the Edinburgh International Television Festival, 1977, pp.47-51.
18 Garnett, in particular, had ‘rebelled against the constraints imposed by the bourgeois studio-bound drama that predominated in the early 1960s’ and together with director Ken Loach, saw the new lightweight 16mm film camera as the means to ‘liberate drama’ ... and to ‘develop an aesthetic that would better suit the portrayal of ... social and political issues’. Cooke, L., British Television Drama: A History, London: BFI Publishing, 2003, p.139. Indeed, a BFI retrospective singled out Garnett’s contribution, asserting: ‘We must never underestimate the impact that these first productions – 1965’s Up the Junction (with its high number of film location inserts) and 1966’s Cathy Come Home (entirely shot on location) – were to have, ultimately leading to a revolution in both the aesthetic and the content of UK television drama’.
19 The ‘furore’ generated by controversial productions such as Potter’s Brimstone & Treacle, Minton’s Scum and Leland & Clarke’s Psy-Warriors, also ‘underlined the increasing vulnerability of single drama strands to political suppression’.
22 Jordan, P. & Parry, G., BBC ready to invest in British feature films for the cinema, The Guardian, 1 June 1974
23 A suggestion that a levy should be imposed on broadcasters for the screening of feature films was mooted in the Annan Report of 1977 and, although never put into practice, became a stick used to threaten broadcasters into doing more for film voluntarily.
29 Ibid.
30 Ibid.
32 Ibid. p.157.
33 Other early Film on Four productions which had appeared in British cinemas included Remembrance (Gregg, 1982) and The Ploughman’s Lunch (Eyre, 1983).
35 Screen Digest, July 1983.
36 The official title of the working party was the BBC Film Development Group.
39 Ibid.
40 Ibid.
41 White City Films: BBC plans feature film subsidiary, Broadcast, 20 January 1984, p.5
42 Ibid.
43 Ibid.
44 Ibid.
45 Trodd, K., Great escape to Waterloo, The Sunday Times, 12 August 1984, p.47.
Sutherland, A., BBC invests heavily in special film projects, *Screen International*, 1 September 1986, p.17.


Sutherland, A., Film on 1 and 2, *AIP & Co*, no. 64, March 1985, pp. 20-23.


Although, when theatrical release eventually became a reality for some of the films in this category, they were regarded by many as superior television films and would be criticised in these terms.

Henry, G., Film’s debt to television, *Television*, May 1986, p.34.


Although for Channel Four theatrical release was never actually about generating income as they invested from an annual budget, only during the period of Film Four Ltd’s operation were they in a position to self-subsidise.

Director Mike Leigh was an exception having made many television plays with the BBC before moving to Channel Four to make feature films.

For a complete list of *Screen Two* productions see Appendix II.

Interestingly, in view of later complaints that BBC Films did not always exhibit enough Britishness in its slate (see Chapter 7), it is interesting to note here that *Double Image* features American talent and was set in that country, focusing on the defection of KGB officer Major Yuri Nosenko in 1964.
This demonstrates that a well-established strategy for US co-productions already existed in BBC Drama.

90 Ibid.
91 Ibid p.245.
92 Ibid p.248.
93 Ibid.
96 Shivas first joined the BBC as a producer in 1969 where he was responsible for an impressive range of television drama series and plays including the multi-award-winning *The Six Wives of Henry VIII* (BBC1, 1/1/-5/2/70), Jack Rosenthal’s *The Evacuees* (BBC1, 5/3/75) and Frederic Raphael’s *The Glittering Prizes* (BBC2, 26/1/-25/2/76). During his time as an independent producer he collaborated with Raphael on *Richard’s Things* (Harvey, 1980) and gained success with Anthony Minghella’s *What If It’s Raining?* (Channel 4, 1986) as well as producing two feature films, the critically acclaimed *Moonlighting* (Skolomovski, 1982), which was co-financed by Channel Four, and the popular comedy *A Private Function* (Mowbray, 1984).
98 Personal interview with Richard Broke, 23 February 2012.
100 Ibid.
101 Ibid.
102 Ibid.
103 Ibid.
111 Personal interview with Barbara Benedek, 11 September 2013.
Chapter Two
(1989-93)

Truly Making Films

‘All you saw was money going out the door and not coming back in the form of really good programmes for television’.

Jonathan Powell, 2012

Introduction

This chapter will examine the evolving strategy of BBC Films during the tenure of Mark Shivas as Head of Drama, and the significance of the role he played as a driving force to establish a distinct identity for the new filmmaking arm. With reference to single filmed drama series Screen One and Screen Two, I will examine the difficulties faced in attempting to give made-for-TV films a theatrical release as the corporation continued to struggle to reach agreement with the unions. The production histories of two early made-for-television successes, Truly, Madly, Deeply (Minghella, 1990) and Enchanted April, will also be discussed. These case studies - each based on original interviews with the films’ producers - illustrate the ad hoc nature of BBC Films’ releasing strategy at this time, which had both the benefits of flexibility and the drawbacks of uncertainty. Further analysis will reveal the extent to which these films established a business model and set a pattern for the kind of films BBC Films would go on to produce over the next 25 years, including the degree to which they differed from projects supported by Channel Four and were representative of a ‘niche brand’ of ‘culturally English filmmaking’ as identified by Higson.²

Finally, attention will be given to the institutional nature of the BBC and its cultural aspirations insofar as these impacted on BBC Films. In continuing to examine the drivers for and the constraints on BBC Films, this includes an
evaluation of the role of the channel controllers in delaying the expansion of the unit and the conflicting agendas within BBC Drama at a time when ‘the battle between channels’ was being ‘played out on the territory of… series and soaps’ and when ‘television schedules [were] built on popular drama’.3

**Getting started**

In 1988, the BBC ‘started to invest in films with a view to a theatrical release - thus giving birth to BBC Films’.4 This followed the appointment of Shivas, who had made clear his intention to steer the corporation towards a policy of cinema releasing and whose new role as Head of Drama combined both Goodchild’s area of Plays and Jonathan Powell’s Drama responsibilities as he moved to become Controller of BBC1. Interestingly, Goodchild had been part of a substantial contingent within the BBC who viewed some form of theatrical releasing as a necessity, whilst Powell remained largely opposed to attempts to move the corporation in this direction. Goodchild’s preferred option had also been to invest in productions on a ‘grander scale’ to distinguish the corporation from what appeared to be the smaller-scale theatrical ambitions of Channel Four during Rose’s tenure. To maintain the BBC’s quality brand image, these would suitably reflect the weight and reputation of the institution, whilst not taking money away from BBC Drama’s core activity: the production of television series and serials. Shivas’ initial strategy for the unit, however, appears to have been more closely modelled on that of Channel Four, which had by this time established a formidable reputation for filmmaking, based on a number of largely low-budget hits such as *My Beautiful Laundrette*. 
According to *Truly, Madly, Deeply* producer, Robert Cooper, Shivas’ passion for film was widely known in the industry, including his strong belief that the BBC should be making films for theatrical release. To the film industry, therefore, his appointment sent out strong signals that the corporation was moving forward in this direction, and that Shivas was the right man to develop a film arm in the way that Rose had succeeded at Channel Four. Powell, however, is sceptical of this interpretation. In his opinion, Shivas’ record in television drama was the key factor in his appointment at a time when ‘the best talent was working for Channel Four or trying to get into the film industry’. Well-respected and liked, Shivas was not ‘perceived as a kind of arty, I-just-care-about-films merchant’, but ‘appointed because people thought he was the best person to do it’. As Powell concluded: ‘It wasn’t an appointment of “we’ll give it to him so that he can further BBC Films”’.6

The unit developed slowly with the initial release of two or three films a year.7 BBC Films’ involvement principally took one of three forms, either fully funding a project, as was the case with *Fellow Traveller* (Saville, 1990) and *Antonia and Jane* (Kidron, 1990), as a co-investor, or in the purchase of UK television rights.8 As well as *She’s Been Away*, the years 1989-91 saw the release of *Dancin’ Thru the Dark* (Ockrent, 1990), *Fellow Traveller, The Reflecting Skin* (Ridley, 1990), *Truly, Madly, Deeply, Antonia and Jane, Enchanted April* (Newell, 1991), *The Object of Beauty* (Lindsay-Hogg, 1991), and *Edward II* (Jarman, 1991). Of these some, including *Dancin’ Thru the Dark, The Object of Beauty* and *Edward II*, were shot on 35mm and produced with an intended cinema release from the outset. Others were made for television with the decision regarding theatrical release made at a later stage, usually in response to a positive festival screening. *Antonia and Jane*, for example, had originally been made for the *Screenplay* series of filmed dramas
and at only 65 minutes in length would not have seemed an ideal candidate for theatrical release. Its potential was recognised by Miramax, however, and a US release (where it grossed over $1m) was the result.

An immediate aim for Shivas was to reach an accommodation with the channel controllers, Powell and Alan Yentob, Controller of BBC2, each of whom had two inter-related concerns. First was the time factor, given that it might take a year or more for a film in which they had invested to come to the channels after being held up by theatrical release. The second related to the BBC’s public service remit, which obliged the corporation to provide its television audience (as licence fee payers) with a range of programmes including high-quality drama. In this context, a theatrical release could appear to the public as if they were being asked to pay twice, once through the licence fee and again when they went to the cinema to see a film they had already funded but could not yet view on television. Finally, agreement was reached that two or three films a year could be ‘held up, released theatrically, and come to their channels later’. This compromise, as illustrated below, led to the release of *Truly, Madly, Deeply* and *Antonia and Jane*, both of which did well in America where they were distributed by Sam Goldwyn and Harvey Weinstein respectively.

Crucially, for the talent involved, by delaying transmission, these low-budget, made-for-television films could enjoy a theatrical life with all the benefits that brought with it. In particular, publicity and prestige generated from premieres, international festival screenings, serious press coverage and award nominations/wins meant that a far more marketable and valuable product was created before and beyond its broadcast life. How then, we might ask, did elements of BBC management fail to recognise the benefits of theatrical release given that the
publicity gained by a successful cinema screening could boost future television ratings? The answer appears to be a mixture of the ideological and a response to existing tensions within the corporation. Powell, in interview, made clear that his foremost objective was to have product to fill the schedules, providing a quick return on licence fee payers’ money that did not have the aura of second-hand drama. As he stated: ‘What we’re here for is to turn money into television programmes’. This was important for, as Born suggests, Drama Group at this time was viewed by the rest of the BBC as spendthrift and extravagant. To illustrate this, she uses the example of The Hummingbird Tree (BBC1, 1992), produced by Richard Broke and starring Patrick Bergin and Susan Wooldridge. Shot on location in Trinidad and Tobago, it was a ‘classic BBC adaptation born of the Commonwealth tradition of writing about racism and cultural conditioning in the Caribbean’. The film also boasted ‘dead-centre BBC values’ and ‘got great reviews and respectable overnights’. However, ‘the other departments couldn’t stand it’. In particular, ‘there was resentment because it cost £1 million’. The film was made for Screen One and credited as a BBC Films production yet failed to gain a theatrical release. It was shown at the London Film Festival on 10 October 1992 with a television broadcast at Christmas. Was it simply not good enough to attract distribution? A review in Time Out suggests that although the film was a ‘far from unpredictable take on the tensions wrought by racial, religious and class divisions… performances, script and direction [were] adequate rather than inspired’, creating flaws that would ‘probably be less apparent on the small screen’. This ties into debates which surrounded both early Channel Four and subsequent BBC Films productions: namely whether television films released theatrically could be classed as cinema. Alternatively, a theatrical release may have been vetoed by management in response to a general
feeling that drama - and particularly films - ‘represents excess’. To quote Powell again, the simple question he asked with regard to theatrical films was ‘what use were they?’ For, in most cases, they were only modest successes in the cinema and ‘few of them contributed to the reputation of the BBC’. An exotic film for his Christmas schedules, however, did have value.

When Film on Four began in 1982 it had an initial budget of £6m. From this, as Rose explained, the policy was ‘to commission or set the cornerstone for some twenty feature length films a year… made on comparatively modest budgets… written and directed by established filmmakers and introducing new writing and directing talents’. By the late 1980s, however, Bonner suggests that the average cost of a Film on Four production had risen from £549,000 in 1983 to £1.034 million in 1984, of which Channel Four’s contribution had increased from £262,000 to £525,000 over the same period. By the end of the decade, when BBC Films was established, these figures had increased even more. Shivas’ budget for films came from the BBC Drama pot, enabling him to invest in around ten to twelve projects a year with a budget maximum in the region of £800,000 per film. Even at this early stage, many of the films supported by BBC Films were co-productions in which the unit’s involvement varied from that of primary financiers, as was the case with Truly, Madly, Deeply, to much smaller - usually rights-only - investment, like Channel Four. Evidence also suggests that BBC Films was from the outset looking predominantly to the US market and that a theatrical release in the UK was less important than potential revenue from America, particularly given the ongoing problem of reaching accommodation with the unions as the BBC continued to use staff crew on productions which were fully funded. In addition, showing films theatrically abroad and on television at home avoided the issue of the licence-fee payer effectively
having to pay twice to see the same film. Of significance with regard to a key theme of this thesis - that of department head as creative auteur - Shivas’ ambitions for BBC Films may also have reflected his own taste. As Benedek asserted: ‘Mark’s creative taste’ shaped the unit at this time.\(^{19}\) Likewise, evidence suggests that Shivas’ ability to achieve a cinema release for a number of films relied to a large extent on his being able to operate under the corporate radar: staying within budget and not drawing attention to what he was doing.

One attempt to define BBC Films described it as set up to be a ‘sales, rights and production arm for filmed fiction for cinema and TV’.\(^{20}\) This encompasses the fact that from very early on the unit had entered into a relationship with sales agency The Sales Company - headed by Carole Myer - and later acquired a share of the company.\(^{21}\) At the same time, BBC Films acted as both an investor - through equity and/or by acquiring rights and with the aim of increasing revenue for the broadcaster - and as a producer of films for television and for theatrical release. What limited its manoeuvrability was the fact that it operated under the in-house production model of the BBC, either fully funding or (more frequently) making films as co-productions, in contrast to the publisher-broadcast model of Channel Four.\(^{22}\) As with the majority of Channel Four films, BBC Films’ theatrical releases of this period were regarded predominantly as art house fare and quickly gained a reputation for appealing to largely middle-class audiences, in line with the fact that the eventual broadcast destination for most of the films was BBC2. This was an unfair generalisation demonstrated by the handful of films selected for cinema release in the period 1989-93, which displayed an eclectic and adventurous range of projects including *Fellow Traveller* - a critically acclaimed account of the era of the Hollywood blacklist in the
US, later described in *Radio Times* as a ‘genuinely political film’ - Andrzej Wajda’s *Korczak* (1991), and Jarman’s *Edward II*.23

A later favoured press portrayal of BBC Films was to describe it as always lagging behind its rival *Film on Four*. In this, there was some truth. When Channel Four first began making feature-length films, it was frequently the case that the decision as to whether a project would be suitable for cinema release or not would not be made until after the film had been shot and edited. This had been true of *My Beautiful Laundrette*, which had originally been shot on 16mm and initially thought to be too parochial for the cinema. Indeed, when it later proved a success television agreements had to be negotiated in order for it to be screened in the cinema, although to an extent this was an unusual film in that it had been fully funded by the channel. By the time of Shivas’ appointment, however, Channel Four’s commitment to film was well developed, including an increased budget of £12m, and on productions in which Channel Four’s investment was on a licence-fee basis only, co-investors (not unreasonably) demanded a cinema screening. No longer limiting themselves to small British films, the channel had invested in prestigious international productions such as *Paris, Texas* (Wenders, 1984), moving beyond its original remit of only developing low-budget, contemporary stories to encompass period dramas such as *A Room with a View* and *Howards End* (Ivory, 1992), which would be not only a major critical triumph for the channel but a financial one too.24

BBC Films had no remit for producing purely British films. However, it did adopt Channel Four’s original “wait and see” strategy with regard to which films would be selected for theatrical release. This was based largely on the assumption that, as screenwriter William Goldman famously remarked, ‘nobody knows
anything’, together with the recognition and reassurance that the films were eventually destined for television broadcast anyway.25

Such was the case with the following production history: a television film which became BBC Films’ first true hit.

**Truly, Madly, Deeply (Minghella, 1990)**

*Truly, Madly, Deeply* was the directorial debut of Anthony Minghella. Whilst it was not the first BBC feature-length film to be given a theatrical release, it was the first to make a significant impact both in the UK and, more importantly, in America where its success directly impacted on the future path that BBC Films was to take.

The film was originally commissioned by the BBC as *No Laughing Matter* and later went into production under the title *Cello* - a reference both to the cello played by Alan Rickman’s character, Jamie, in the film and the Italian word “cielo”, meaning heaven. Like most BBC Films projects of this period it was originally conceived as a television film to be shown as part of the *Screen Two* series. Producer Robert Cooper took Minghella’s script to both Shivas and Broke, executive producer of *Screen One*, as the most likely sources of funding to make the film. The result was what he described wryly as ‘a bit of a fight’, which Shivas (who loved the script) eventually won and agreed to an advance of £800,000.26 This was an early demonstration in the narrative of BBC Films of a single producer getting behind a project which he/she believed in, whilst also providing an indication of existing rivalries within Drama where the editorial culture was ‘ambitious and knowing’ and in which the risks of individual projects were balanced across an ‘entire slate’.27

With a final budget estimated at around $1.8 million, *Truly, Madly, Deeply* was shot
on 16mm (as were virtually all productions made for *Screen One* and *Screen Two*) in four weeks at locations in London and Bristol.

The film premiered at the London Film Festival on 10 November 1990 under its original title *Cello*. At this stage, Cooper remembers Michael Peretzian (an LA agent then working with the William Morris Agency) saw an early cut of the film and was ‘blown away by it’. Convinced that it should be given a cinema release, Peretzian became Minghella’s American agent, doing much of the leg work in LA and with the result that it was shown to both Harvey Weinstein at Miramax and to Sam Goldwyn Jnr. Weinstein wanted both *Truly, Madly, Deeply* and Kidron’s *Antonia and Jane* or nothing. In the end he took *Antonia and Jane* whilst Goldwyn got *Truly, Madly, Deeply*.29

Finding exhibitors was difficult however, whilst disagreement ensued over the ratio in which the film should be shown once it had been blown up from 16mm to 35mm for cinema. Also, considerable work needed to be done to ensure the sound was of an acceptable quality and this was paid for by Goldwyn. It was at this stage too that the film was re-titled. It enjoyed a limited theatrical release in the UK, showing at the Lumiére in London before being given wider distribution.30 However, it was not an immediate hit. On 3 May 1991 the film opened in New York, followed by a wider release on 24 May 1991 on the American art-house circuit, eventually grossing $1,554,742 and making it ‘the most profitable independently distributed film of 1991 in the US’.31 This was not a huge amount of money but, crucially, it did well in terms of reputation, gathering awards and nominations before it was finally screened on television.32
Its first television screening came on 1 March 1992, almost two years after production had begun, in a Screen Two slot at ten o’clock on a Sunday night. Shivas admitted later that he wished it had been possible to run the film ‘through transmission and out the other side’, on the basis that a television broadcast simultaneous with a UK theatrical release could boost cinema audiences. Such a strategy, however, flew ‘in the face of exhibitors’ received wisdom’. ‘Once I asked Roger Wingate, owner of the Curzon cinemas, whether he would ever play a picture after its television transmission’, Shivas recalled. The curt answer was: ‘Hire your own hall’.

Crucially, Shivas had been able to persuade Powell and Yentob to allow ‘two or three’ films a year to be ‘held up, released theatrically, and come to their channels later’. They didn’t ‘greatly like the wait for something they’d invested in a year or two earlier’ but it was a first major victory in the narrative of BBC Films and paved the way for others.

_Truly, Madly, Deeply_ could have easily been forgettable: a gentle, suburban love story involving nice middle class people and just a touch of the supernatural. The fact that it is still remembered and considered an archetypal British film today is largely down to the agency of individuals - a combination of producer Robert Cooper’s belief in the project, Shivas’ support, and Minghella’s writing and direction, matched with a perfect cast and performances, the cinematography of Remi Adefarasin, and music by Barrington Phelong. At the same time, it is interesting to note how the corporation takes ownership of success. Thus, a BBC press release of 2010 describes it as a ‘seminal work on television’ and a ‘breakthrough film’ which not only won Juliet Stevenson ‘a place in the nation’s hearts’ but ‘went on to be a classic of its time with the title entering everyday speech’.
A further consequence of the film being given a cinema release was that it led to offers of work for Minghella from almost every major Hollywood studio and greatly enhanced the reputations of the main actors involved. In this context, the ability of BBC Films to facilitate a theatrical release for a small number of films which might otherwise have received only one or two television screenings had an important knock-on effect in providing opportunities for emerging British talent. This reflected a core function of the corporation as a whole. Despite the success of *Truly, Madly, Deeply*, however, there is little evidence to suggest a more relaxed attitude to cinema releasing resulted. As Shivas conceded: ‘... the BBC was sometimes seen as unwilling to give the necessary theatrical and video windows’ due to the fact that on certain films it had ‘always been agreed to go to television in the UK first’. This policy did not change until towards the end of Shivas’ tenure as Head of Drama in 1993, when it was agreed that he could invest in ‘up to ten films a year from independent producers, with the proper holdbacks’. By this time Shivas had also been shifted sideways to become Head of Films: a move which, as will become evident, may well have been a direct consequence of his commitment to making films for theatrical release.

*Enchanted April* (Newell, 1991)

Like *Truly, Madly, Deeply, Enchanted April*, had also originally been made for the television film series *Screen Two*. In this instance, it was not an original screenplay, but an adaptation of the 1922 novel by Elizabeth Von Arnim, which had been re-issued by Virago and came to the attention of producer Ann Scott, who was reading for the publisher at the time. Scott was convinced that it should be made as a cinema film and optioned the book along with two others for her company, Greenpoint...
Films. This had originally been set up in 1982 by Scott, Simon Relph, Richard Eyre, David Hare, Stephen Frears, Christopher Morahan and John MacKenzie to make medium budget features and had previously made a film for Screen Two - In The Secret State (BBC2, 10/3/1985), directed by Morahan. Their continued association with the BBC would go on to include two television films, Jack Rosenthal’s Eskimo Day (BBC1, 5/4/1996) and its sequel Cold Enough for Snow (BBC1, 31/12/1997), for Screen One, as well as theatrical features Swann (Benson Gyles, 1996), The Designated Mourner (Hare, 1997), Painted Angels (Sanders, 1997), and Hideous Kinky (MacKinnon, 1998).

As Scott recalled in interview, initially she had little luck in persuading anyone of Enchanted April’s potential as a movie and spent considerable time and money attempting to raise interest in the project whilst commissioning three drafts of the script from writer Peter Barnes. Scott took Barnes’ script to British Screen - which declined to read it - and various American contacts. The verdict was that the film was too English or as Scott put it: ‘Delightful but tiny’. A further two years thus passed before Scott showed the script to director Mike Newell, whom Scott regarded as one of the few people who could ‘shoot with wit’. He liked it and together they took a package (including photographs of a castle in Italy which was later to become the main location) to Shivas at BBC Films.

Shivas shared Scott’s enthusiasm for the project but did not see Enchanted April as a cinema film, despite the fact that the budget was about twice the average for a Screen Two production. Informing Scott that he would only make it for inclusion in the next season of television films - to be ready the following year - Scott accepted the deal, pleased that at least the film would be made. Under this agreement BBC Films funded the project almost completely including, as Scott
remembered, a further £100,000 from BBC Enterprises from which at the time Shivas was ‘topping up’.41

\textit{Enchanted April} was shot on location in London and in Italy at Castello Brown, Portofino, in one of the wettest Mays there for 75 years, with shooting scheduled around the few sunny days. Whilst this was in progress, Scott went to Cannes to show completed scenes from the film to Trea Hoving, assistant to Harvey Weinstein at Miramax, and the only American to show any interest in the film. The result was that, some time later, Weinstein saw an early cut of the film in London and, as related by Scott, almost fell off his chair at the first sight of actress Polly Walker whom he likened to Ava Gardner.42

For Miramax, \textit{Enchanted April} represented a tiny investment. If Shivas would allow the film to be blown up to 35mm and have a theatrical window, however, their money was on the table. As a further example of the conflicting demands of film and television at this stage, Shivas was at first reluctant because he needed it for his current season of \textit{Screen Two}. Eventually, however, he agreed; Greenpoint negotiated buy-outs with the actors’ agents individually and made good anything it did not have rights for, whilst Miramax put in an advance of $750,000 towards the costs including the blow-up. Scott put the final budget at $1.4m, including creating the cinema version, which was very modest for a period film.

\textit{Enchanted April} was selected as the opening film for the 35th London Film Festival on 6 November 1991 where, among the 200 feature films on offer, were other BBC Films projects including \textit{The Grass Arena} (MacKinnon, 1992), winner of both the Michael Powell Award at Edinburgh and the Hitchcock d’Or at the Dinard Festival in France, and \textit{Edward II}. In comparison to these \textit{Enchanted April} could be
seen as a safe and unchallenging choice to launch the festival. As with all BBC Films productions originally made for television, it was also a testing time to see how the negative would hold up. Indeed, Scott remembers cinematographer Maidment, who had lit the film at high speed due to a combination of weather and budget, as watching the film from under his seat. Despite this, it was warmly received by the festival audience,

Weinstein too was pleased with the film and believed in it, although he insisted that ten minutes be cut from the running time. The final version was offered a release by Roger Wingate at the Curzon West End, opening on 29 November 1991, although the schedule left no time to make a trailer and there were no press screenings. Perhaps as a consequence of this, the film fared much better in the provinces than it did in London and on the whole British critics were less than generous. Scheduled for release in the US and Canada in the summer of 1992, a pre-release tour by the film’s stars Joan Plowright and Polly Walker helped to build interest and ensure a warmer reception in which the film was described as ‘a delicious period comedy about the English abroad’. At the same time, the film’s television origins were obvious. ‘Enchanted April … plays like a low-budget, bantamweight Merchant-Ivory production’, wrote one critic, adding: ‘Wan colour and some cramped compositions indicate the film's origins and eventual home, that is BBC Television, which after some years of inertia has finally picked up the torch first lit by Channel Four and moved into film co-production.’

However, the BBC’s move into theatrical releasing was generally welcomed, particularly if ‘cinemagoers [got to see] more British films than they otherwise would’, whilst for the BBC it gained ‘well-publicised product that, in theory, generates money and prestige’. Thus, it was noted that ‘visual quality… more
appropriate to fireside viewing’ was made up for by ‘superlative playing and witty material’ which made for ‘perfectly civilised big-screen entertainment.’

Demonstrating the well-documented phenomenon of British films doing better abroad, the film went on to win two Golden Globes and had three Oscar nominations, including for Best Screenplay, although it found less favour at the BAFTAs. In this context, it could be argued that Shivas was already shrewdly identifying product for theatrical release which might do well in the US market; although, as with all independent UK films, finding distribution was a key issue. In recognition of this problem, Shivas was ‘quietly showing’ everything made by BBC Films as a one-off drama to sales agent Carole Myer - who had earlier been responsible for getting She’s Been Away into Venice - at The Sales Company.

A virtual BBC Films

In talking to a variety of key figures associated, directly or indirectly, with the beginnings of BBC Films, their testimony suggests that during the period 1988-93, the unit existed primarily as a ‘name’ rather than as a physical department. There was no door marked “BBC Films” on which one could knock and yet the film industry - both in the UK and abroad - was clearly aware of its presence. Crucially, independent producers such as Ann Scott could approach Shivas with projects which, even if they were still being made under television agreements, had the possibility of theatrical release, whilst at the major international film festivals distributors such as Sam Goldwyn Jnr and Miramax were keen to see what was on offer.

There also appears to have been no definitive production model. Each season of Screen Two, Screenplay and Screen One demanded between them something in
the region of thirty feature length films and television was still the core business. At the same time, Shivas’ ambitions for BBC Films are evident and various options for future development were being explored. In 1991, a joint venture with Arnon Milchan of New Regency Films was under consideration to ‘develop feature film scripts with a view to them being produced for distribution under the arrangements that... New Regency Films has with Warner Bros. and Canal Plus’.49 Was this an alternative initiative from BBC Films in the face of wavering corporate support or an attempt to outflank them? Broke, in interview, suggested there had been rivalry between Shivas and BBC Head of Acquisitions, Alan Howden, who wielded considerable power, travelling the world buying television series and the rights to movies.

Other potential ventures involving BBC Enterprises were also in play. In a letter to Kuonosuke Suzuki at the Japanese Media International Corporation, James Arnold-Baker of BBC Enterprises expressed a hope that they would be ‘interested in joining us as an investor’.50 At the same time, it was confirmed that the venture with Milchan replaced an earlier ‘proposed arrangement for film development with Guinness Mahon’, and stated that for the BBC and BBC Enterprises the attraction of the new venture was that it enabled them ‘to provide British film-making talent with access to a major international production and distribution operation’ and to ‘be involved in the production process, possibly (though not necessarily) using our own production resources’.51 Indeed, some months earlier at Cannes, the BBC had issued a press release announcing that BBC Films and Arnon Milchan were proposing to set up ‘a joint feature film development venture’ with productions to be ‘produced either in-house by BBC Films (under Mark Shivas) or sold on into the market with BBC retaining UK television rights’.52 Howden, the person credited with bringing the
partnership together, went on to state: ‘I am delighted to be able to create this opportunity for Mark Shivas and Arnon to work together to create some exciting projects in the UK using the BBC’s creative talent and production resources’. In addition, Lynda Myles, Commissioning Editor for independents, would be ‘looking at projects for the joint venture’ with the intention that ‘more ambitious’ projects would be selected to go this route, whilst also developing ‘low and medium budget ventures for distribution via sales in the independent sector’.

Meanwhile, a memo to Shivas from Alison Homewood at BBC Co-productions indicated a lack of transparency between departments. Referring to an earlier meeting with Rene Bonnell of Canal Plus and revealing a significant degree of frustration on Homewood’s part, she complained: ‘Although I try and keep track as much as possible with BBC Films, things change, meetings happen at which I’m not present, so I’m often a half-step behind latest developments’. Thus, she asked: ‘Is the talk I hear going around about Arnon Milchan a separate venture to BBC Films as so far discussed - a profit centre in its own right? And if so, would there be chances to invest in other potential moneyspinners?’ With regard to the deal with Bonnell and Canal Plus, Homewood appeared to see the potential of ‘pre-buying UK rights to some of Le Studio’s blockbusters’ as more important than BBC Films which she suggested should be put aside as ‘a bit of a red herring’ in order to concentrate on a collaboration of ‘say, six films, perhaps a mix of already-developed scripts… and to be developed scripts, half to come from Canal Plus and half to come from us’. She concluded: ‘I really want us to be able to confirm a deal - if that’s what you want, of course’.

By early 1991 things seemed to be moving ahead. In a letter to American producer Barbara Stone, Arnold-Baker, referring to a recent meeting with Stone,
suggested that there could well be a role for her in BBC Films. He continued: ‘As we get closer to forming this company over the next two to three months, I would very much like to meet you again with Mark Shivas and Alan Howden. The three of us are currently putting a company together and I hope to come back to you when this process is complete’. Only three weeks earlier, however, Arnold-Baker had written to Noriyuki Katsumi, Executive Manager of MICO, Japan, ‘concerning the BBC Films proposal’ in which he stated: ‘I am sorry to say that the project has been put on hold for the moment. The decision was taken at our last board meeting, and was due to our appraisal of market prospects for BBC Enterprises over the next year’.

An excerpt from producer news March 1991 sent from Keith Owen to an unidentified recipient, but most likely Arnold-Baker, highlighted two items of news. The first of these: ‘BBC and HBO are investigating the possibilities of inviting third-party investors to co-finance theatrical pictures’, suggested that the prospective deal would be for ‘several projects… budgeted at $10m to $12m… [to] go out on limited theatrical runs, then quickly to television’. The second that: ‘The long awaited BBC theatrical production unit, BBC Films is hoped to be in operation later this year, according to BBC drama head Mark Shivas. The renewed optimism stems from talks with potential partners in three different continents, however, Shivas declined to identify them’. Such dialogues would appear to suggest that despite a small number of successful theatrical releases under the BBC Films banner - selected principally from films made for television - ambitions to create a distinct department dedicated to investment in feature films were considerable. At the same time, there is evidence of potentially conflicting agendas as Shivas’ desire to make films was set
against the business aspirations of BBC Enterprises.61 So what are we to make of all this?

Jane Harris, who worked as a script executive for BBC Films in the period 1989-93, described the situation as one in which Shivas operated for much of the time below the corporate radar. She stated: ‘They didn’t know what he was getting up to in a lot of ways; [he] just wanted to make films wherever they came from’ and to create ‘a lovely playground to work in’.62 Indeed, at the same time as Shivas was receiving more than fifty film scripts a week (demonstrating the importance of BBC finance to independent producers), his commitment to cinema ‘upset a lot of people’ within Drama and became ‘a huge bone of contention’.63 A mere two years into his tenure as Head of Drama, Harris is of the opinion that the ‘corporation withdrew their support’, leaving Shivas to seek other ways to ensure the future of a BBC film arm, either as part of or as a separate entity from the institution.64 According to Broke, Shivas’ ‘absolute genius’ had been in getting the BBC into the cinema mindset at all, and in particular winning over Controller of BBC2, Alan Yentob, with whom he did not get on.65 But it was a precarious position. Whilst Shivas surrounded himself with film people such as Lynda Myles, jealousies grew over the theatrical successes of BBC Films and the fact that Drama budget was being used for cinema. In 1993, Shivas was removed from his position as Head of Drama and given a new job title, Head of Film. As Broke recalled, it was a:

... devastating moment for us all when they sacked Mark - they actually sacked him - and I remember my own thoughts at that time were very mixed because I thought, well this is not good for me because I’m a protégé of Mark’s so I’m going to be in trouble; but leaving me out of it, I thought I sort of agree with them, I sort of see where they’re coming from because he’s just this kind of absentee landlord. He was just so uninterested [in television].66
In what Harris described as the ‘informed chaos’ of BBC Drama at the time, potential alternative models for BBC Films involving outside partners were perhaps not unexpected. Indeed, given the lack of stability - and in some quarters hostility towards what Shivas was doing - the fact that ways of obtaining outside investment were being investigated seems almost prudent. Not only did BBC Films lack a clear vision or strategy at this time - when an absence of transparency between departments and key personnel suggested an environment akin to the intrigues of the court of Elizabeth I - but it also had no corporate security. Crucially, making films for theatrical release had not been in Shivas’ contract. He ‘just went ahead’ and did it. As Broke pondered, if Shivas had been able to make The King’s Speech (Hooper, 2010) during this period then corporate support for BBC Films might have been different. In the end, ‘Truly, Madly, Deeply was the nearest he got’.  

**Conclusion**

As Shivas’ tenure as Head of Drama ended, evidence suggests there was still no clearly defined strategy for BBC Films and that its place within the corporation remained both contested and precarious. Shivas’ commitment to finding a workable model, however, persisted, supported by creatives from within both the BBC and the UK film industry. In particular, his approach was informed by a desire to increase the unit’s role as a co-producer with a significant stake in productions with the principal markets being Europe and the USA.

Opposition to BBC Films focused on the legitimacy of the BBC making films for theatrical release using licence-fee payers’ money and a reluctance on the part of the channel controllers to delay television transmission, particularly if (despite evidence to the contrary) this might result in reduced viewing figures. As a
result, BBC Films’ releasing policy remained ad hoc and largely influenced by the response to films at festivals. And budgets too remained fixed, with a maximum investment of around £800,000 to £1m, topped up by co-production money. What also remained evident was that the benefits to the BBC in giving a film a theatrical release could not be measured purely in box office returns, but in what Shivas and others recognised as the value of publicity and critical attention given to a film after a cinema release. This not only afforded the broadcaster and the filmmakers considerable prestige but had the potential to generate increased viewing figures when the work was eventually shown on UK television. Additionally, there was the prospect of overseas theatrical release and foreign TV sales - particularly to the US - as well as the lucrative VHS market, given that Britain had, at this time, the highest percentage of homes with a video recorder in Europe.

Meanwhile, the BBC’s Annual Report and Accounts for 1991/92 recorded outstanding seasons for Screen One and Screen Two, citing Hancock (BBC1, 1/9/91), A Question of Attribution (BBC1, 20/10/91), Adam Bede (BBC1, 1/1/92), The Grass Arena (BBC2, 19/1/92), The Lost Language of Cranes (BBC2, 9/2/92) and the ‘unexpected international success’ of Truly, Madly, Deeply following its cinema release.69 Also noted was the fact that of the twenty or so single films made by the BBC during the year several had been ‘premiered in this way’. This approach seemed to allow ‘more lavish productions to be made because the promise of cinema release attracts co-finance, as well as top-ranking casts and directors’.70 In the 1990/91 report two Screen Two films, Korczak and Fellow Traveller, were noted as having ‘already won awards in the cinema and scheduled at an earlier time rated well against BBC1’s That’s Life! and ITV’s Poirot’.71 Ironically, this report appears to provide strong evidence that the fears of the channel controllers were largely
unfounded and that Shivas’ informal strategy was already working. If so, the suddenness of his termination as Head of Drama appears all the more extraordinary, although the reasons are perhaps explicable. Shivas had exhibited little enthusiasm for television but had declared his commitment to film; he had also failed to provide the corporation with any major hit drama series at a time when competition between the BBC and rival channels was increasing. In this context, Shivas’ sacking had come as little surprise to those who summed up the attitude of the man responsible for *Eldorado* (BBC1, 6/7/92-9/7/93) as: ‘I’ll find some nice people to make the telly and do what I want to do’.72 Crucially, whilst Shivas’ removal from Drama was an institutional slap in the face, he had not left the stage. His attempts to safeguard and expand BBC Films’ position, in an era when support for the single television film was rapidly diminishing, will thus be the focus of the next chapter.

**Endnotes for Chapter Two**

1 Personal interview with Jonathan Powell, 1 February 2012.


5 Personal interview with Jonathan Powell, 1 February 2012.

6 Ibid.

7 See Appendix l.

8 Shivas’ budget at this time allowed an average investment of around £750,000 per film and around £250,000 for UK television rights.


10 Personal interview with Jonathan Powell, 1 February 2012.


12 Ibid.

13 Only one further *Screen One* film, *Wide-Eyed and Legless* (1993), would receive a theatrical release; starring Julie Walters and Jim Broadbent, this was broadcast as part of the fifth season of *Screen One* on 5 September 1993. A co-production with Island World Productions, it was given
limited distribution by Miramax in the US where it was known as The Wedding Gift, with a theatrical release on 15 July 1994, grossing $214,380.

16 Personal interview with Jonathan Powell, 1 February 2012.
19 Benedek was Head of Drama Co-productions and later Head of Commercial Affairs at BBC Films during Shivias’ tenure. Personal interview with Barbara Benedek, 11 September 2013.
21 Set up in 1986, The Sales Company had three shareholders: Palace Pictures (Nik Powell & Steve Woolley), Zenith Productions (Charles Denton & Margaret Matheson) and British Screen (Simon Relph & Lynn Golby): Myer had previously worked for the BFI and Channel Four.
22 Although, according to Benedek, in some cases it was necessary for BBC Films to set up an independent production company which would be the contractor, thus avoiding the difficulties of in-house talent agreements which were royalty based on gross revenue and thus ‘impossible’ in feature films. Personal interview, Barbara Benedek, 2013.
24 As well as three Academy Awards, the film was nominated for the Palme D’Or at Cannes and eventually grossed $25,966,555 (source Box Office Mojo).
25 Goldman’s full comment was: ‘Nobody knows anything…… Not one person in the entire motion picture field knows for a certainty what’s going to work. Every time out it’s a guess and, if you’re lucky, an educated one’. Goldman, W., Adventures in the Screen Trade, 1983.
26 Personal interview with Robert Cooper, 19 July 2011.
28 Personal interview with Robert Cooper, 19 July 2011.
30 Engel had also handled some early Channel Four films before the exemption from the CEA holdback rule had been negotiated.
32 See Appendix II.
34 Ibid.
35 Ibid.
37 Minghella’s next film was Mr Wonderful (1993) made for Warners/Samuel Goldwyn Jnr.
89

40 Personal interview with Ann Scott, 14 July 2011.
41 Ibid.
42 Ibid.
43 Personal interview with Ann Scott, 14 July 2011.
44 In Scott’s opinion this was a positive move due to the problem of television playing at 25 fps and film at 24 fps and meaning that Enchanted April’s already languorous pace was exaggerated on the big screen. Personal interview Ann Scott.
46 Ibid.
48 Personal interview with Carole Myer, 15 March 2013.
49 Memo, BBC Written Archives, Caversham.
50 Letter from James Arnold-Baker to Kuonosuke Suzuki, BBC Written Archives, Caversham.
51 Letter from James Arnold-Baker to Kuonosuke Suzuki, BBC Written Archives, Caversham, 8 August 1991.
53 Ibid.
54 Ibid.
56 Ibid.
59 Memo from Arnold-Baker to Katsumi, BBC Written Archives, Caversham, 3 January 1991.
60 producer news, March 1991 (BBC Written Archives, Caversham).
61 In this context, Carole Myer noted in interview that the BBC’s commercial sales arm ‘knew nothing about cinema only... about selling’. Personal interview 15 March 2013.
62 Personal interview with Jane Harris, 18 April 2011.
63 Ibid.
64 Ibid.
65 Personal interview with Richard Broke. On this point also Carole Myer felt that Yentob should have done more to ‘drag those dinosaurs’ into film. Personal interview 15/3/13.
66 Personal interview with Richard Broke, 23 February 2012.
67 Personal interview with Jane Harris, 18 April 2011.
68 Personal interview with Richard Broke, 23 February 2012.
69 BBC Annual Report and Accounts 1991/92.
70 Ibid.
71 Ibid.
72 Personal interview Richard Broke, 23 February 2012.
Chapter Three  
(1993-1997)  

Single No Return  

‘Writing and directing talent in the UK has seen the prestige, profile and increased financial rewards that theatrical release can bring with it. Single films for television cannot compete with a successful cinema and video life. The country’s top creative talent will take their single drama ideas elsewhere unless the BBC can guarantee theatrical status for a proportion of its output’.

BBC Films Limited proposal document, 1996

Introduction  

Where the period 1989 to 1993 had seen a growing acceptance of the idea that the BBC should be making films for theatrical release, including a steady rise in the numbers of films that did make it to the cinema, the years which followed marked a new stage in the development of this process. This included an impetus to establish a truly autonomous BBC Films as a limited company, at the same time as the single television film found itself rapidly losing support and the case for its continuance called into question. How this transformation took place is the key focus of this chapter, contextualised within a period of great change - even crisis - for the BBC as the corporation moved into a new, more commercial era.  

Following Shivas’ removal as Head of Drama, a new post was created for him, that of Head of Films. At last, it must have seemed that he could focus on what he really wanted to do, which was to make movies for the cinema. Indeed, where Shivas’ skill had lain was in persuading channel controllers Yentob and Powell, and other senior figures, that having a film arm at the BBC was a good idea. This was a period imbued with a spirit of competition which saw increasing rivalry between two BBC Departments - Singles and Films - in which executives’ need to ‘cultivate
personal identities and mission statements that can transcend individual corporate positions’, as observed by Caldwell, are clearly evident. This was allied to ambitions to make a serious challenge to Film on Four whose fortunes were revived by a number of critical and commercial hits including The Madness of King George (Hytner, 1994), Four Weddings and a Funeral (Newell, 1994) and Secrets and Lies (Leigh, 1996). With the prospect of increased funding and as BBC Films strengthened its position in the industry following the success of films such as The Snapper (Frears, 1993), Priest and Persuasion this chapter will map how a new level of competition between the two operations developed.

In 1996, as the launch of BBC Films Ltd failed to become a reality, a new watershed was reached. The final section will attempt to make sense of how a major restructuring within the corporation (including the separation of Broadcast and Production) would impact on BBC Films, seeing an amalgamation of Singles and Films and, illustrating the nature of large organisations, change in key figures at the top, including the departure of Shivas. Finally, as in the lead-up to renewal of the Charter in May 1996 the corporation found itself attacked on political, technological and ideological fronts, it will be argued that for the BBC the creation of a fully independent commercial film unit was seen as a step too far.

The Last Throw of the Dice

The BBC’s reputation for producing high-quality television drama owed much to the fact that a key element of this output had been the television play, later to be replaced by the single television film. By the latter half of the 1990s, however, these too were facing extinction. Previously, technological change - from the electronic
studio to filming on location - had been a vital factor in the convergence of the television play and the feature film. Now, however, in an era when the corporation seemed less inclined to give audiences what it felt they needed and more what it believed they wanted, based on ratings-led audience demand, television drama once again changed focus. Longer-running series and serials were identified as the future, offering not only what the public wanted - as demonstrated by the success of rival ITV productions such as *The Darling Buds of May* (Yorkshire Television, 7/4/91-4/4/93), *Cracker* (Granada Television, 27/9/93-27/11/95) and *Heartbeat* (Yorkshire Television, 10/4/92-12/9/2010) - but also the benefit of allowing production costs to be spread over a number of episodes and for audiences to be built and retained over a greater period of time.

The fact that television films continued to be produced at all appears to have been influenced by two significant arguments: one political and the other related to talent. The political argument recognised that, as a public service broadcaster with obligations under its Charter to produce a broad range of work, not always of interest to a majority audience, the single television film represented for the BBC a prestige product with high production values, often serious subject matter, and opportunities for critical acclaim and awards. The talent argument rested on the need for the BBC to continue to attract the best writers, directors and actors (both established and newly emerging) in the face of competition from Channel Four and ITV, and the ever-present lure of Hollywood. For the cachet of a single film - especially with the possibility of a cinema release - still remained far greater than that of a series or serial.

In the opinion of Shivas, television films remained an essential part of what the drama department was about, not least for the reason that the BBC were virtually
the only people still making them. Indeed, the 1993 season of Screen Two had, according to Shivas, attracted international actors including Jeanne Moreau in *The Clothes in the Wardrobe* (Hussein, 1993), Bruno Ganz and Sandrine Bonnaire in *Prague* (Sellar, 1993) and Anouk Aimee in *Voices in the Garden* (BBC2, 7/3/93), and top writers such as Simon Gray and Roddy Doyle. On average, each season comprised ten films produced for a total budget of £10 million: £7 million from the BBC and the remainder from co-producers. In the period to 1993 four Screen Two films had already received a theatrical release (*Fellow Traveller, The Object of Beauty, Truly, Madly, Deeply* and *Enchanted April*), whilst from the 1993 season a further five would be screened in the cinema - *The Clothes in the Wardrobe, Prague*, *Edward II* and *The Snapper* - and *The Trial* (Jones, 1993) with a screenplay by Harold Pinter, which was televised separately under the Screen Two banner in December 1993. However, whilst the single television film was loved by producers, who saw the opportunity to work on a wide range of material in a variety of genres and with some of the best talent available, they were regarded with far less favour by the channel controllers who were reluctant to invest money into a transitory product. A television film, as they saw it, was expensive to produce, each filling only a single slot in the schedules, and drawing relatively low audiences figures, whilst a drama series or serial offered far better value for money.

Despite the ‘Darwinian effect’ which saw a move away from single one-off dramas to series and serials, television films still had two champions in Shivas (who continued to see them as potential cinema releases) and new Head of Single Drama, George Faber, whose previous responsibility had been for the Screenplay strand. Both publicly continued to defend the television film vigorously throughout the mid-1990s, although interestingly evidence suggests that the persuasiveness of the
economic argument against the television film was recognised and that its defence was primarily an example of the commerce versus culture debate. At the same time, competition developed between BBC Films and Singles with both areas keen to make more films for cinema. As Born suggests: ‘Given reduced hours and financial squeezes, Singles faced intense pressure to justify the form and ensure its continuing viability. One response was to get into film’.

This was confirmed by Faber, who in interview admitted that the surprise success of *Antonia and Jane* in America had given him a taste for films. As Born continued, Singles ‘took note of the profile attracted by these activities [not just Channel Four’s theatrical successes but also BBC Films’ *Truly, Madly, Deeply* and *Enchanted April*] and their potential to forge international markets’, with the result that it was ‘drawn into competitive relations with film’.

Significantly, in the period 1993-97 it is possible to see a subtle but distinct shift in BBC Films’ production strategy from one in which producing single films for television - of which a select few would be permitted a theatrical release in agreement with the channel controllers - had been the main priority, to one in which the unit began to manoeuvre itself into a position of making as many films as possible for cinema, with the prospect of a television screening at a later date treated in the same way as any other film acquisition.

For writers such as W Stephen Gilbert, who still lamented the absence of the television play as a creative outlet, a key argument against the single television film was that it failed to offer the creative freedom of the play as a direct consequence of the fact that it was compromised by the aspirations of theatrical release. As he wrote:
If George Faber is right in saying 'it has become fashionable to knock the single play', it may be that there is an impatience with the between-two-stools vacillation of much film-making for television. Yes, film is favoured by directors suspicious of the 'theatricality' of studio sets, especially those like Ken Loach who seek to create a social realist teledrama. But others prefer film for less honourable reasons, seeing TV drama as a mere stepping-stone to feature films, Hollywood and serious money.13

In this context, Powell recalled that it was the egos of those pushing for a theatrical film arm who ‘thought they were quite superior’ which ironically had ‘damaged their ability to convince people’ for so long.14

At the same time, the appointment in 1993 of John Birt as Director General marked the beginning of a period of great upheaval and change within the corporation. This saw an immediate major re-structuring of the BBC that would eventually lead to a separation of the broadcasting and production units. Birt was also quick to embrace the more competitive ethos engendered by the Broadcasting Act of 1990 which had introduced a quota for independent production. His response was to implement the policy initiative of Producer Choice, thereby marking the beginnings of a shift away from a culture in which ‘broadcasters delivered to a mass audience what, on the whole, they felt the public needed, towards a consumer-led culture where the broadcasters were forced to compete with an increasing number of competitors for a share of the audience’.15 This impacted on BBC Films, most particularly in relation to possible cuts to the budget for single television films and those intended for theatrical release, delaying any plans for an autonomous film unit perhaps by as much as two years.16 The result was what many within the corporation saw as a transference of power away from those in creative positions and into the hands of administrators and bureaucrats, leading ultimately to what appeared to be a ‘dumbing-down’ of television.17 Or, as Cooke suggests, the danger of producing
focus-grouped material was that the BBC would increasingly move away from the challenging, issue-based social dramas for which it had once been so well-known.\textsuperscript{18}

The arrival of Charles Denton, former head of independent production company, Zenith, also appears to have had an impact on the development of BBC Films. Having replaced Shivas as Head of Drama in 1993, Denton’s brief was to rescue the reputation of BBC Drama with a truly popular drama series in the wake of costly failures such as *Eldorado*, which had left the department with a severe crisis of confidence. He was also the person to whom Shivas reported and interestingly, in the proposal document later produced for an independent BBC Films Ltd., is credited not only as having been responsible for Shivas’ appointment as Head of Films but of setting up ‘a theatrical films department’.\textsuperscript{19} In light of what appears to have been limited initial support for a policy of theatrical releasing from new Controller of BBC2, Michael Jackson, Denton’s appointment provided Shivas with a further opportunity to convince management of the benefits to the corporation of making cinema films, and space for BBC Films to establish itself within the industry as a credible and respected player.\textsuperscript{20} However, it should be noted that Denton’s public attitude towards the unit remained for the most part somewhat ambivalent. Thus, whilst assuring the press, prior to his appointment, of his commitment to supporting the BBC’s move into making films for theatrical release, on arrival he stated that: ‘Too few resources were geared to popular drama and too many to the one-off film - the area that BBC producers regard as the zenith of attainment’.\textsuperscript{21} Denton’s tenure as Head of Drama lasted only three years, during which time contemporary press reports suggest that he alienated many in the department who were critical of the bureaucratic and confrontational style of his regime.\textsuperscript{22} Yet these circumstances may well have worked in BBC Films’ favour, enabling Shivas to
pursue an agenda which ultimately would lead to a substantial increase in the number of films afforded a theatrical release and full financial and creative independence. Significantly, after leaving the BBC, Denton would go on to become an advisor to BBC Films during its bid to become an independent company.

In summary, the corporation’s position towards the issue of releasing films theatrically remained ambivalent. In practical terms, the channel controller’s job was to turn money into television programmes and money diverted into making feature films appeared to be money wasted. Yet, evidence also suggests that the BBC still felt it had a commitment to continue producing authored work and to tackle challenging material. When *Play for Today* ended in 1984, to have abandoned single filmed drama altogether would have been ‘unacceptable’.23 This had been the imperative behind *Screen Two* and *Screen One*, but in effect it was the ‘last throw of the dice’.24 Drama producers were ‘fighting a cold war with their mandarin overlords… and the coffee table values of “series and serials” were perceived as being in the ascendant’.25 The result: a complex situation in which, whilst there was very little support for television films from outside the circle of those who made them, it was still seen as politically expedient to carry on making them.

**Drama out of a crisis**

The mid-1990s offered yet another high-point of optimism for the British film industry. For this there were several contributory factors including the continued spread of multiplex cinemas throughout the country and a number of predominantly American hit films such as *Jurassic Park* (Spielberg, 1993). This resulted in a steady climb in cinema admissions from 114.36 million in 1993 to 139.30 million in 1997.26 For BBC Films this upward trend - in conjunction with the success of
Channel Four productions *Howards End, Shallow Grave* (Boyle, 1994) and *Four Weddings and a Funeral* - appeared to strengthen the economic case for cinema release. This added weight to its argument for the need to support new talent and to retain the best British writers and directors by providing a theatrical showcase for their work.

When Shivas had taken up his appointment as Head of Drama in 1988, UK film production had fallen to a low of only 30 films. By 1993, however, that number had risen to 67 and would continue to climb, peaking at 128 in 1996. In this climate, stepping up the production of films for theatrical release was a natural progression for BBC Films as it continued to establish itself as a vital additional source of funding for independent filmmakers in Britain. In effect, there were only three other state-supported sources of finance to draw upon: Channel Four, British Screen (a private company set up under the Film Act of 1985 to assist mainly medium-budget films), and the BFI Production Board, which specialised in more experimental and low-budget filmmaking, including encouraging work from minority social groups. BBC Films’ primary output may still have been single films for television, but a precedent had clearly been established with the limited theatrical screening of *She’s Been Away*, only to be consolidated by the much greater successes of *Truly, Madly, Deeply* and *Enchanted April*. This encouraged British producers to view the unit as a serious source of finance for theatrical features, at the same time as it was frequently the case that smaller (originally destined for television) films were the ones which proved most successful. *The Snapper*, scripted by Roddy Doyle from his own novel, had never been intended for the cinema, despite Channel Four’s success with another Doyle adaptation, *The Commitments* (Parker, 1991). Indeed, it was written into director Stephen Frears’ contract that the film could not be shown
theatrically, as, having recently returned from a period of making higher-budgeted films in America, including the Dustin Hoffman/Geena Davis movie, *Accidental Hero* (Frears, 1993), Frears felt that the film was simply too small for a theatrical release.\(^{28}\) This was a familiar scenario, for Frears had made similar stipulations with *My Beautiful Laundrette* until festival exposure proved it could work on the big screen.

In fact, *The Snapper* was a proportionally much greater success than the Hollywood movie. It was screened on BBC2 in April 1993 and attracted an audience of over five million people along with widespread critical acclaim. It also drew the attention of Pierre Henri Deleau (founder and director of the Cannes Film Festival) who asked for it to open the Directors’ Fortnight. Frears changed his mind, allowing the film to be screened at the festival where ‘it was a triumph with the audience’ and ‘further agreed that it could go theatrical to all those buyers who had been waiting and hoping’.\(^ {29}\) The film was picked up by Liz Wrenn of Electric and became, according to Shivas, the first film to be a success in the UK after a television showing.\(^ {30}\) Crucially, *The Snapper* as with *My Beautiful Laundrette* demonstrated that television ‘permitted the emergence of a different kind of British cinema … a “small” cinema, rooted in local realities and devoted to the kinds of experiences which Hollywood characteristically ignores’.\(^ {31}\)

For any independent UK production company, such a positive reception might well have been viewed as a cause for celebration, but BBC Films was not independent and, more importantly, continued to occupy a contested place within the corporation. Thus, instead of Twelfth Night revels, on 6 January 1993 Shivas informed the press: ‘I am not pessimistic but I do not know what is going to happen’.\(^ {32}\) This was in marked contrast to Shivas’ optimism a year earlier when -
following the success of Truly, Madly, Deeply and Enchanted April and a temporary dip in the fortunes of Film on Four - it had appeared to some commentators that a ‘cash-strapped’ Channel Four had ‘passed on a film-making baton to the BBC’. Then, ironically, film operations were described as being ‘quite secure in Shivas’ hands’, whilst in a double irony predictions about the demise of Film on Four had appeared premature following the success of The Crying Game (Jordan, 1992), a sleeper hit in the US where it grossed more than $60m.

Chief amongst Shivas’ concerns in 1993 was the fact that the BBC had managed to accumulate a deficit of £38 million: a situation which not only threatened the future financing of BBC Films - which was still committed to producing up to twenty television films a year - but also the unit’s long-term ambitions to release more films theatrically. As rumours circulated throughout the UK film industry that the BBC was abandoning cinema release ‘as anything more than a brief precursor to TV airing’, fears were incited that if the corporation withdrew from financing theatrical features, such a move ‘would remove one of the few active investors in UK feature film production’. In response, Shivas made a series of press statements emphasising his pride in what BBC Films had achieved so far, whilst expressing his hope that the unit would eventually become autonomous and self-financing: able to generate income, if not from the UK cinema audience (who consistently showed themselves to prefer American films in the cinema, even if it was British television they preferred to watch at home), then through the international market. However, a public statement by Simon Perry, chief executive of British Screen, in which he accused the corporation of making its first priority ‘to fill its drama schedule, leaving it unwilling to guarantee the necessary television holdback for a full theatrical feature’, continued to exacerbate industry concern
regarding the BBC’s position.\textsuperscript{36} To back his argument Perry cited the case of the Dublin-based Good Film Company, which had approached British Screen with a new project it wanted to develop jointly with the BBC. This ended up being produced solely for television with no guarantee of a cinema release, indicating - to a frustrated industry - that the corporation had little real commitment to film in the manner of Channel Four. For Perry the issue was simple: ‘If [the BBC]... want us to co-invest they have to guarantee UK theatrical release with a window of at least 18 months’.\textsuperscript{37}

Shivas attempted to play down the situation, aware that British Screen - with an annual budget from the government of £2m to invest in British films - was at that time a key co-production partner for the BBC.\textsuperscript{38} He also stressed, as did Controller of BBC One, Alan Yentob, that any BBC-financed film still had the potential for theatrical release. However, these were likely to receive only a short cinema run in the UK as Shivas remained ‘ambivalent’ about the benefit of a UK cinema release prior to a television screening, the financial rewards fewer and prestige arguably being less than the problems associated with the renegotiations of contracts and holdbacks.\textsuperscript{39} Indeed, research suggests that the historical drama \textit{The Hour of the Pig} (Megahey, 1993), a co-production with the French CiBy 2000, the European Co-production Fund and British Screen, was the only BBC Films project to be guaranteed a full theatrical window in the UK in 1994. That said, it should be noted that for BBC Films the problem of holdbacks was specific to a UK release. Films shown overseas, including \textit{The Snapper} and \textit{The Clothes in the Wardrobe}, could still perform well and enjoy an unrestricted release. Importantly, whilst Shivas’ films were designed for eventual broadcast in the \textit{Screen Two} strand, theatrical release still depended upon a number of factors including the critical and commercial reaction to
the films at festivals (where it was essential to attract the attentions of distributors) and any initial financing deals.

Meanwhile, culturally British films such as *Priest* - with its focus on homosexuality in the Catholic church - and Gillies MacKinnon’s study of Glasgow gangs in *Small Faces* (1996) filled a gap left by the disappearance of the one-off play and took on the mantel of social drama. BBC Films’ script executive, Jane Harris, championed such works, aware that powerful films made for television had an additional opportunity to reach a different audience in the cinemas, both in the UK and internationally. Indeed, films produced for television during this period covered a diverse range of issues from AIDS to domestic abuse and miscarriages of justice: material that would have been unlikely to be seen as a suitable basis for a television series or serial and therefore unlikely to have been made at all.

In 1995, Faber announced an increase in spending of £3m on single filmed dramas, taking the total budget to £51m, to be spread over the following two years. This resulted in an additional six new films on BBC2 in 1996 and 1997, although the number on BBC1 continued to average eight a year. In particular, despite the success of *Cold Comfort Farm* (Schlesinger, 1995), which attracted 9.9 million viewers even though it was screened opposite *Agatha Christie’s Poirot* (ITV, 8/1/1989-13/11/2013), *Screen One* had achieved disappointing ratings for its last series and a mixed critical reception. Only one film, *Pat and Margaret* (BBC1, 11/9/1994), written by Victoria Wood and starring Julie Walters, attracted a large audience. This led to a review of the scheduling of single television films and a consideration to abandon both the *Screen One* and *Screen Two* strands in favour of irregular one-offs. Despite the public arguments made earlier by both Shivas and
Faber for the continuation of single filmed dramas, it was thus becoming increasingly apparent that their era was almost at an end.\textsuperscript{42} In this context, the argument for an autonomous, self-financing BBC Films, able to plough its earnings back into film production rather than the general Drama department pot, gained a new urgency.

**The push for independence**

As articulated earlier, the period 1993-97 saw the BBC under increasing pressure both to produce popular ratings-winning drama and to maintain the levels of excellence on which its reputation rested. Under Birt the demands of the market economy took priority. Yet, for what appear to have been mainly political reasons, the corporation was also eager to assure critics and the licence-fee-paying public of its ‘total commitment to backing new writers, directors and single plays and films’.\textsuperscript{43} In this respect, and with the BBC Charter due for renewal in 1996, it was an ideal opportunity for BBC Films to continue to push its hand. In particular, as an increasing number of independent production companies were bringing projects to BBC Films, Shivas noted: ‘With the complete decline of singles anywhere else within the BBC, we get huge numbers of projects through the door because we’re about the only place to come’.\textsuperscript{44} Indeed, Faber recalled that Shivas ‘always tried for crossover potential’ being primarily ‘interested in the films making a splash internationally’, and exhibited ‘good taste… in terms of trying to square the circle between what made sense for a public broadcaster to fund and what might find some kind of niche in the marketplace’.\textsuperscript{45}

Still there were no guarantees of theatrical release, as illustrated by *Great Moments in Aviation* (Kidron, 1993), a project commissioned by the BBC following
the success of writer Jeanette Winterson’s television drama *Oranges Are Not the Only Fruit* (BBC2, 10/1/90-24/1/90). Replicating the same team from that drama - Winterson, director Beeban Kidron and producer Phillippa Giles - the film was originally destined for cinema. Indeed, with Miramax putting in 25% of the budget and BBC Films contributing the remaining 75%, the project may well have appeared an opportunity to repeat the success of *Enchanted April*. For here was a romantic comedy drama with a lesbian twist, set on an ocean liner in the 1950s and with a strong cast including Jonathan Pryce, John Hurt, Vanessa Redgrave and an engaging newcomer Rakie Ayola. The film also boasted a score by Rachel Portman and cinematography by Remi Adefarasin, one of the BBC’s most accomplished lighting cameramen. However, although screened at the Cannes Film Festival in 1994, it failed to find distribution. Critics cited the weaknesses of Winterson’s script, while she in turn blamed the difficulties of working with a budget of only £2.5m and Harvey Weinstein at Miramax for bullying her into changing the ending. The film was shown on television in the UK as part of the *Screen Two* season in November 1995 and later released in America on video under the title *Shades of Fear* in 1997 where it was re-branded as a mystery and distributed with the reworked final scene.

Only in 1995 do we begin to see a noticeable development and shift in BBC Films’ strategy: specifically manifested by a significant and sustained rise in the number of productions to be given a theatrical release from nine films in 1995 to twelve in 1996 and ten in 1997.\(^4\) This increase may have been due to a number of factors. Firstly, that BBC Films had begun to establish itself as a serious player in the film industry and was being offered stronger projects as a result. Secondly, and related to the previous point, that BBC Films’ projects were attracting increased interest from distributors. In this context, it is useful to note again the unit’s close
relationship with sales agency The Sales Company, whose function - to act as a middle person between the producer and the distributor - played an important role in bringing money to a project. In 1992, Palace Pictures, one of three major shareholders in the company, had collapsed. Charles Denton, then still at Zenith (which alongside British Screen was one of the other two shareholders), brokered a deal for Palace to be replaced by BBC Films. As Myer of the Sales Company recalled in interview, this required a certain amount of manoeuvring involving BBC Enterprises as in a commercial sense BBC Films didn’t ‘really exist’.\textsuperscript{47} The result, however, was that BBC Films acquired a third of The Sales Company with little publicity. When the Encyclopedia of British Film states that BBC Films possessed ‘neither an in-house distribution arm nor an international sales operation’ this is not strictly true.\textsuperscript{48} For a while it did have a stake in The Sales Company, helping to boost the unit’s effectiveness in attracting distributors to its output.

The mid-1990s was a period in which Shivas was eager to promote the economic case for BBC Films: in particular, the fact that the relatively small amounts of money he was able to put into cinema projects represented a good return on investment for the corporation with a clear potential for growth. The idea of re-launching BBC Films as a separate company was revived, with Shivas informing the press, following a series of meetings as part of an institutional ‘feasibility study’:

\textit{We are looking at tax incentives to be gained by not going through a worldwide operation. Money generated would go back to the company and would not be spread across the entire BBC - enabling us to make more films.}\textsuperscript{49}

At the same time, Faber, as Head of Singles, appeared to have his own plans and announced an intention to ‘... overhaul the single drama commissioning policy, enabling films to be commissioned well in advance of their transmission dates’.\textsuperscript{50} As he explained:
It is usually clear which films have theatrical potential. We don’t want TV films getting a half-baked cinema release before being broadcast. I’m only interested in films going on theatrical release where there is a substantial demand to see them at the cinema.\textsuperscript{51}

In this context, Born notes: ‘The drift in singles was towards producing fewer, more costly films that commanded higher profile’.\textsuperscript{52} Evidence also suggests an increasing rivalry between Singles and Films ‘which Singles appeared keen to subsume’.\textsuperscript{53} Behind it was a mixture of egos and economics. As Shivas’ diary entries from this period attest, a major source of tension centred on the fact that, at the same time as Singles was suffering severe financial cuts, BBC Films’ budget was still coming out of Faber’s department: a situation which Shivas noted would ‘reduce [Faber’s] spend and numbers horribly’.\textsuperscript{54} Attempts by Shivas to change this method of funding also appear to have failed. As he noted: ‘Charles [Denton] tells me he’s losing the argument that BBC Films budget doesn’t come out of the Single Drama budget. The BBC’s commitment to feature films has been stated by Will Wyatt to Parliament and the Governors. I’ve always assumed that would be impossible to go back on’. To which he adds the simple question: ‘Naively?’\textsuperscript{55} Indeed, following a meeting with Wyatt, Denton and Jackson, Shivas was told that after production of \textit{The Van} (Frears, 1996) everything would be ‘frozen’ in terms of his spend ‘for the rest of the year’.\textsuperscript{56} With the future of BBC Films essentially up for grabs, Singles’ ambitions to subsume the unit are perhaps understandable: in particular, given that it was appearing increasingly unlikely that the corporation would want to continue funding twenty films a year (for Screen One and Screen Two) plus theatricals for very much longer. At the same time, the heavy hand of BBC management - which appeared to have little regard for the achievements of BBC Films thus far - is revealed in a memo sent to Shivas stating that ‘BBC Films must fit into Screen One and Two’. To this
Shivas responded: ‘This sounds like I’m editorially beholden to George which is unacceptable’. As BBC Films prepared for Cannes where it was fielding *An Awfully Big Adventure* (Newell, 1995) - chosen for the Director’s Fortnight - *Land and Freedom, i.d.* (Davis, 1995), a film about football hooliganism, *Persuasion* and *Stonewall* (Finch, 1995) Shivas was writing a long memo to Wyatt ‘underlining the potentially destructive results of going back on the £5 million commitment to features’. In addition, a meeting with Jackson ‘to explain what a bargain the feature films are for him - an average budget of £500,000 and almost unlimited runs’, appears to have had only limited impact. As Shivas noted: ‘He seems persuaded but there’s more work to be done’. As a possible solution, Faber put forward a proposal ‘for amalgamating Single Drama with Films’ in which he, Shivas and producer David Thompson would ‘run a strand of theatrical films on BBC2 each year’ all made ‘under theatrical agreements’. This it appears was specifically aimed to appeal to Jackson who it was known ‘would like a strand on 2 like Film on Four’. Shivas, however, had the ‘gravest reservations about three people running a strand of anything’ and the idea appears to have been shelved in favour of plans to establish BBC Films as a separate company.

A key objective of Shivas was to create a greater recognition of the BBC Films name within the industry similar in standing to that of Channel Four. This required constant vigilance as illustrated by the occasion of a pre-Cannes press showing of *Land and Freedom* of which Shivas commented: ‘Important that the critics realise BBC Films is a part of this film’. Further reports by the industry press that increasing numbers of independent producers were seeing BBC Films as a first rather than a second port of call with their projects, however, were encouraging. For this meant not only that the unit had the potential to attract the
best scripts and talent but also essential co-production finance. Amidst reports of the BBC’s cash crisis, the flip side of this was a suggestion by the press that too many films remained ‘on the shelf’ and untransmitted. Shivas was anxious to quash this idea with regard to two BBC Films productions, Great Moments in Aviation (broadcast only after it failed to find distribution) and Two Deaths (Roeg, 1995), which had only just finished post-production.

Finally, in 1995 plans were made public for a new BBC Films set up as a limited company and as a subsidiary of the corporation with additional finance provided by BBC Worldwide (formerly BBC Enterprises). According to Shivas, the company would fund up to ten feature films a year with a range of budgets, as well as taking on some acquisitions. All would get ‘proper theatrical releases’, whilst negotiations were also underway to ensure union agreements that were more flexible and practical. Significantly, despite the acknowledged rivalries between Films and Singles, an accommodation appeared to have been reached and Faber’s involvement was also part of the plan. The new company would be a joint venture between Shivas and Faber with Charles Denton, then about to step down as Head of Drama, as its Chairman. All that was necessary was to gain approval from the Board of Governors and the government’s Department of National Heritage. As Faber declared: ‘There's a will to make it happen’, adding that BBC executives had ‘been meeting every week to sort through the complicated logistics’. A key issue to be resolved was the question of whether the company would be allowed to borrow money to finance films, as would be standard practice for an independent production company. This was complicated by the fact that the BBC had pledged to the British government that it would eliminate its current debt.
(then amounting to £624 million) and discontinue borrowing in the run-up to the corporation’s Charter review in 1996.

A major tactic in the campaign to gain support for an independent BBC Films was the use of the trade press to which both Shivas and Faber issued regular statements. Almost universally, the news of BBC Films’ ambitions was welcomed. However, the response from the popular media was not so enthusiastic, peppered with suggestions that BBC Films’ ambitions were driven by the lure of Hollywood glitz and the glamour and the perks of film-making, and should not be funded by the licence payer. Citing BBC Films’ decision to shoot part of Jude (Winterbottom, 1996) in New Zealand in 1995, The Evening Standard asked scathingly, how - at a time when the BBC was carrying such enormous debt - could the unit justify such an expensive jolly for cast and crew? For, while this may appear an example of petty sniping, it is also a telling reminder of the level of public scrutiny to which the corporation was continuously submitted and through which BBC Films also continued to find itself attacked by those who felt that filmmaking was not part of the public service broadcaster’s remit. In defence, Faber made an impassioned argument for BBC Films in The Times stating:

The BBC's decision to step up its cinematic output... is regarded in some quarters as a betrayal of the cultural tradition of the television play. Television movies, according to the critics, give the British film industry a bad name. They have limited horizons, are preoccupied with "worthy" social issues and limit the cinematic vision of the director. Worst of all, howl the traditionalists, if television continues to hurtle headlong towards movie madness, then the television play will be hijacked by the director using the opportunity as a Hollywood calling-card. It is clear that the relationship between British cinema and television drama is fraught. Despite these criticisms, I believe it is vital for the BBC to pursue a policy of cinema release not just for the renaissance of a healthy film industry here, but also for the very survival of the television play.
In the same article, Faber stated that Channel Four’s decision ‘to focus almost its entire one-off drama output on the cinema [had] lifted the aspirations of a whole generation of creative talent’ and was a policy that the BBC was then actively pursuing. Directors and writers, he argued, were attracted to the greater impact and profile achieved by films such as *Truly Madly Deeply*, *The Snapper* and *Priest*, ‘as well as the wider reach, the longer life and the greater financial rewards that cinema release… can offer’.  

1995 marked a year in which BBC Films had seven films in the cinema including *Land and Freedom* and Faber was keen to stress that British cinema could ‘attract high-level funding from international distributors… that would not necessarily be available for made-for-television dramas’. In his view, BBC licence payers received ‘value for money from such productions, benefiting not only from the increased budgets which give their films a broader canvas, but also from the sales revenue which is channelled back into new and additional programming’. To deny the benefits of a cinema release to Britain’s creative talent would mean the BBC would no longer be able to attract the best, with the licence payer ultimately being the loser. Faber was also eager to reassure critics of BBC Films that of the annual £25 million single drama budget, more than 60% would still be reserved for the production of non-cinema, made-for-television plays and films. His rhetoric of reassurance at this point included the idea that it was not BBC Films’ intention to create pale imitations of Hollywood or to ‘consign our films to a narrow art-house niche’ but to maintain the ‘original voice’ (always a stalwart of corporation speak), producing films that remained ‘true to a particular vision’. In a final call to arms, he proclaimed that the BBC was
perfectly positioned, ‘with its public service remit, to venture into the cinema with bold, challenging, entertaining films’, and to achieve commercial success.  

Shivas likewise sprang to BBC Films’ defence in response to an article by critic Derek Malcolm in which he had accused the corporation of still not sorting out its film policy, especially with regard to which films were afforded a cinema release and which were not. Listing several recent BBC Films releases, including MacKinnon's Edinburgh Film Festival winner Small Faces, Shivas defended BBC Films’ strategy to date which had been to make an average of 25 films a year for television of which a select few would be given a cinema release, usually after being seen by a distributor in the UK or America, who would make a bid to buy the theatrical rights. To Shivas a film was a film and there were good reasons, beyond the ‘industrial’, why some might be more suitable for television than for cinema, especially if that involved compromising the material in an attempt to make it ‘commercial’ enough for theatrical release. As postulated earlier, however, such demarcations could appear arbitrary given that it was almost impossible to predict what an audience would want to go to the cinema to see, and would not appear to constitute a sound basis on which to construct a film policy. Still, Shivas used the example of Priest, asking who could have predicted that a film about a homosexual priest’s crisis of faith would play theatrically all over the world. As he continued: ‘Films are perceived in different ways in different countries. Enchanted April did no business and had poor reviews [in the UK]; in America it did huge business and was nominated for three Oscars’. Finally, Shivas pointed to Persuasion, an adaptation of the Jane Austen novel which was initially given only a television screening in the UK and had been considered ‘unsellable as a feature in non-English-speaking parts’
of the world. This had reached number twenty in the US box office charts in December 1995 and took over $3m.\textsuperscript{77}

Significantly, both Shivas’ and Faber’s public rhetoric at this time appears to include a level of disingenuousness for two reasons. Firstly, by its continued emphasis on a commitment to single films when it was becoming increasingly obvious that beyond renewal of the Charter in 1996 their continuance in any regular form was highly unlikely. Secondly, by downplaying the fact that BBC Films was making its biggest push yet to become an independent company with the purpose of making theatrical features. As Caughie notes, for the 1995 Edinburgh Film Festival the BBC had taken out a full-page ad in a free preview magazine\textsuperscript{78} listing fifteen new films with which it had been involved, including *Land and Freedom*, screened as the Opening Gala.\textsuperscript{79} This constituted an ‘unprecedented number of films’ to be given a festival screening, indicative perhaps of an increase in the quality of the projects now being offered to BBC Films and of the importance of festival awards and nominations in raising the profile of the unit.\textsuperscript{80} In addition, it appears to have been a direct attempt not only to trumpet BBC Films’ wares but to outdo Film4 which in the same magazine had a half-page ad listing films with which it was ‘proud to be involved’ and declaring its position ‘at the forefront of British filmmaking’.\textsuperscript{81} If ambitions for BBC Films succeeded, the implication was that this might not be for much longer.

**No Cannes do**

In April 1996 *Screen International* made BBC Films’ bid for autonomy its headline story with a prediction that an announcement would be made at the Cannes Film Festival the following month. ‘The new venture’, it stated, ‘would be owned jointly
by BBC Television and the public broadcaster’s aggressively expanding commercial arm, BBC Worldwide’. Indeed, rumours had been circulating in the press for months with earlier expectation of a January announcement of BBC Films’ establishment as a separate film-making unit. As Shivas once noted, however: ‘The BBC doesn't move at the speed of light’, and plans were eventually fixed for a maximum-publicity launch at Cannes in May.83

Meanwhile, BBC Films was in negotiations with LA-based Lakeshore Entertainment as well as Fox Searchlight - distributors of The Van - with regard to filming Dennis Potter’s final screenplay White Clouds in Italy. In addition, the development of Blown Apart: In Search of the Assassin - a thriller based in Nicaragua and to be directed by Antonia Bird - was reported which, with a budget in the region of $15m, would have made it BBC Films’ most expensive project to date. The film had received finance from the new Greenlight Fund, ‘the nascent National Lottery fund managed by British Screen’.84 It was also only the second project to receive support from the Fund, the first being Wilde (Gilbert, 1997) with which BBC Films had also been associated. Other BBC Films projects then in development included First World War drama Regeneration (MacKinnon, 1997); Mojo (Butterworth, 1997), an adaption of Jez Butterworth’s play about Soho gangsters which had been likened to Tarantino in terms of violence; Antonia Bird’s heist movie Face (1997); Love is the Devil, a biography of Francis Bacon focussing on his relationship with George Dyer (turned down for lottery funding); and Stephen Poliakoff’s The Tribe (BBC2, 21/6/1998), which controversially was never given a cinema release. This constituted a slate which clearly demonstrates the increasingly broad range of material BBC Films was supporting at this time.
The delegation which arrived in Cannes that May included, in addition to Shivas and Faber and other BBC executives, Alan Yentob (newly appointed as Director of Programmes), who at this stage appears to have been in support of the new company. They came with three films in official selection: in the competition section, *The Van*, Michael Winterbottom’s *Jude* in the Directors’ Fortnight and Mary Harron’s *I Shot Andy Warhol* (1996), a film made for BBC Arena, which would open *Un Certain Regard*. As the press noted, whilst it was still recognised to be the case that BBC Films ‘could not compete on an equal basis with Channel Four in terms of budgets and scale of production’, the mood was one of confidence and optimism. BBC Films was poised to launch as a ‘ring-fenced, financially autonomous unit’ whose ‘future profits would be channelled back into feature production’ and which would make it ‘a first port of call for British film-makers’.

Significantly, Shivas was being described as ‘the transformer’, with ‘powers comparable to those of David Aukin… who had arrived at Cannes trailing clouds of glory’ following the success of *The Madness of King George* and more recently *Trainspotting* (Boyle, 1996). Shivas, it was claimed, now had ‘the power to green-light or to reject each one of the thousand-odd projects that land on his desk each year’, and finally seemed prepared to acknowledge publicly that the television film was becoming obsolete. As he stated:

> It’s impossible to raise money to make them any more. They are difficult to export and their cost is not hugely different from a modest budget feature. It’s more profitable to put the money into a feature film, where you can show the film as often as you like and also get a position in the profits, if any.

Faber likewise demonstrated that the unit was ready to confront the inevitable lingering criticisms surrounding the issue of licence-fee-payers’ money being
diverted from television into the business of making feature films by putting the case for BBC Films’ strategy:

A great part of our commitment to the licence payment is to get the best of British talent on to BBC TV and many of our best writers and directors have ambitions to get their work on the big screen. If we don’t give them the opportunity by embracing a full-blown feature policy for part of our output, we’re in danger of losing out.90

Cannes, therefore, represented the culmination of years of planning and frequent frustration. Only recently had long-standing issues regarding television holdbacks been resolved, seeing windows for cinema reduced to six months and a year for video, whilst problems over union agreements had now largely been overcome. After months of speculation in the press it seemed certain that BBC Films would use the festival as a platform from which to announce that the unit was to become an independent company - BBC Films Ltd. This would be a company with real autonomy from its broadcasting parent and with the ability to operate outside the corporation with its own budget of approximately £5m, ring-fenced for its own projects, and set up so that any profit would be ploughed back into production rather than into the general BBC Drama department pot as had previously been the case.

The internal written proposal for BBC Films Ltd appears a persuasive document, including an overview of the unit’s existing operation and history, in which it was noted that ‘due to the need to transmit them sooner rather than later’ several films produced to date had received ‘only a short theatrical life in the UK and in some cases no video exposure at all’.91 The result was that ‘profit was not maximised’, whilst the BBC gained a negative reputation ‘with distributors and exhibitors for not giving sufficient time to marketing its films properly’.
‘Paradoxically’, it argued, the BBC was ‘building a better reputation as a film-maker outside the UK, where theatrical windows were not compromised’.92

Putting forward an economic case, the proposal emphasised that ‘involvement in feature films provided another way for the BBC to produce ambitious and innovative programming for UK licence payers’ that would also bring in ‘significant revenues’.93 In this context, it listed those projects in which BBC Films had been a ‘substantial investor’ including *A Man of No Importance* (Krishnamma, 1994) *i.d.* and *Small Faces*, along with films in which investment had been on a rights-only basis, such as *Land and Freedom* and *An Awfully Big Adventure*. Since 1989, it stated, BBC Films had ‘raised third party and co-production investment of £22.4 million’, representing ‘38% of the total production value of £58.6 million across 32 films’. This generated revenues which were ‘54% of the original production cost’.94 Indeed, a key economic argument was that sales revenues were greater from ‘successful feature films’ than television movies and could, therefore, provide ‘further funds to the BBC for reinvestment’.95

To date, the genesis of films had varied, most having been made with the intention that they would eventually be screened as part of the Screen Two strand, and including a mixture of 16mm conversions and films shot on 35mm specifically for theatrical release. Some too had come from Faber’s Singles department and included *Stonewall, Brothers in Trouble* (Prasad, 1995) and *Different for Girls* (Spence, 1996), which had ‘recouped its production costs and went into profit before its theatrical release’.96 In the new company, Screen Two was to become ‘primarily a theatric film strand to compete with Film on Four’.97
BBC Films Ltd would also increase the number of projects in which it invested equity from five to ten feature films a year, whilst acquisitions would remain the same at five per annum. This would be ‘supported by an output guarantee with Network Television to take delivery of these films once they are available for transmission’, whilst - ‘assuming a 1996 incorporation’- the first full slate of productions ‘would be available for television broadcast in 1999/2000’.  

With regard to its operation, BBC Films Ltd was to be jointly owned on ‘a 50/50 basis’ by BBC Television and BBC Worldwide. It was also proposed that the new company would have a ‘tight Board structure’ comprising ‘shareholder representatives (from BBC Worldwide and Network Television)’, two creative directors - Shivas and Faber - each ‘editorially responsible for half of the company’s productions’ and ‘one Chairman (Head of Drama Group or nominee)’. It would also would be staffed by existing BBC personnel with ‘only three new posts’ created. And, where possible, it would continue to use The Sales Company to ‘handle the theatric distribution for BBC Films Ltd’ along with ‘a variety of feature film sales agents and distributors depending on sources of finance’.  

Amongst other benefits, as a member of PACT, BBC Films’ productions would be produced ‘under the same terms as independents enjoy’ whilst ‘the company would help to satisfy all statutory and BBC policy quotas for independent, regional and in-house production’. Importantly, the document argued, BBC Films Ltd was ‘not a speculative venture’, and ‘by virtue of its output deals’ with BBC1 and BBC2 would have ‘a secure income derived from the transmission of feature films which are part of the overall programme strategy’. A rationalisation of the BBC’s film activities within one company and under one management structure would thus ‘provide internal and external
clarity’ enabling it to deal ‘with everyone in a manner consistent with feature film custom and practice’; just as it would help to create ‘an enhanced single brand for the BBC’s feature films in an increasingly competitive marketplace’. Finally, to minimise exposure in a ‘notoriously risky’ business it was noted reassuringly that BBC Films’ productions when produced by independents would be ‘bonded by Completion Guarantors’, whilst in the case of ‘in-house theatricals… production management [would] be the responsibility of Drama Group acting as sub-contractors for BBC Films Ltd’.

An interesting feature of the proposal document is that in contrast to Channel Four’s film operations a key aim of BBC Films Ltd was to use existing BBC resources, including its own highly experienced staff. Thus it was suggested that BBC Films Ltd would ‘be able to use cinema agreements in its own right’ and would not have to ‘commission all its feature films from independent companies’. Instead, it would be able to ‘use in-house production teams where appropriate and make its contribution to the continued health of the in-house production base’. ‘Vanity publishing’ would be excluded and films commissioned would be ‘analysed in the light of their potential revenues’. All this with a confident prediction that the company would be producing films ‘totalling £101 million at a net cost to the BBC of only £35.0 million (35%) over 5 years’. Revenue assumptions which - the proposal was keen to point out - were based on recent averages and not on successes such as The Snapper and Priest.

When Shivas arrived at Cannes in May 1996, he used the forum to make public key elements of the proposal document including the prediction that BBC Films would soon be funding up to ten feature films a year: double its current
number and exactly the kind of pronouncement that the film industry wanted to hear. It was, however, a bold and bravura statement, taking no account of the fact that as late as April, Denton (acting as a consultant for BBC Films) had categorically denied that any decision over the future launch of BBC Films Ltd as a self-financed entity had been made or that the Board of Governors would be meeting imminently to approve the venture. And, indeed, no grand announcement ever came. Jude may have been given a standing ovation when it received its gala screening in the Director’s Fortnight, but as a public relations exercise for BBC Films, Cannes 1996 would best be remembered as a debacle.

Quick to save face, BBC Films’ response was to maintain the line that it was still confident the new company would be up and running within the year and that production would be stepped up in preparation for this. Faber had already been set to move from his position as Head of Single Drama to join Shivas at BBC Films and any delay, it was claimed, was due to the fact that the unit was still resolving issues such as whether to bring outside partners into the venture. In great part, however, evidence suggests that expectations raised at Cannes were essentially an exercise in hype, designed to appeal to the film industry and to make it difficult for the corporation to withdraw its support. And the fact that the BBC did - at the last minute - decide against support for such a venture consigned subsequent press releases to the realms of damage limitation. Confidence in BBC Films within the industry fell once again and the resulting impression was of a precariously placed unit within an organisation at odds with itself.112 In the inflated rhetoric of the trade press, it was a situation which sent shock waves into a permanently fragile British film industry, alarmed that such a public pulling of the rug from under the feet of Shivas and Faber could only mean that the corporation
was no longer committed to maintaining a filmmaking arm; in particular, when such a high-risk business depends, crucially, on trust.

The fallout from Cannes lasted for months as BBC Films once again found itself the victim of the very institution that supported it. Yet, as the corporation grappled with the major restructuring implemented by Birt, Shivas remained publicly optimistic, insisting that the formation of BBC Films Ltd was just a matter of time, despite the fact that by his own admission: ‘the whole place is in such a state of confusion and uproar it's impossible to say with certainty when the new company will finally get going’. Other insiders, who preferred to remain anonymous, painted a gloomier picture. ‘There are so many vested interests at the BBC’, stated one source. ‘The broadcast and production divisions are at loggerheads, films and the corporate centre are at loggerheads. In the past, so many different parts of the BBC have wanted to make movies because it's seen as a glamorous activity’. As Simon Perry of British Screen commented sympathetically: '[BBC Films] has been trying to compete with C4, which put £16m into Film on 4 last year alone, with its hands tied behind its back’. It was also suggested that whilst BBC Films had ‘the strong support of senior executives such as Alan Yentob and Michael Jackson’, any move to launch as a stand-alone film division would need to be formally approved by the governors, leading to the conclusion that:

Whether the traumas of restructuring will delay or even jeopardise the project remains to be seen. Even before it has come into being, the BBC has shown its uncanny knack for fudge, compromise and political in-fighting by deciding that its joint creative heads will be Shivas and Faber, the very two who have often been at loggerheads over money under the old system.
This raises the question, was the determining factor in the corporation’s decision not to support an independent BBC Films a late realisation that a company jointly headed by two individuals with differing agendas was unlikely to run smoothly? Or did the BBC simply get cold feet; concerned that if BBC Films should fail, it would impact badly on the reputation of the corporation? In particular, given the ‘crisis in public service broadcasting’ which had existed throughout the 1980s and 1990s under the Conservative government, and following a period of three years - leading up to renewal of the Charter on 1 May 1996 - in which the corporation had been attacked on ‘three interrelated fronts: party political, technological and ideological’, the BBC may simply have felt that an independent commercial film unit was a step too far.\textsuperscript{117}

Whilst the press reported that: ‘Neither Faber nor Shivas expects BBC Films to be jeopardised by the chaos into which Birt’s reorganisation has thrown the BBC, since the project fits so well with the Corporation’s new commercial profile’, privately the moment had been lost. It was also suggested in the press that any decision relating to the formation of BBC Films as a limited company could not have been made until after the General Election on 1 May 1997 as it would have had to be ratified by the Department of National Heritage. This serves as a reminder of what Born highlights as the contradictory relationship between the BBC and the state in which oversight of the corporation remains the responsibility of the Board of Governors (now the BBC Trust) with regard to matters of policy, strategy and management, who in turn are ‘appointed on the recommendation of the government’.\textsuperscript{118}
As rumours circulated concerning the conflicting agendas of Shivas and Faber who, it was said, had ambitions to turn White City into a mini-Hollywood, in the period post-Cannes the industry press could only reflect on what might have been:

The corporation announced a radical plan designed to provide a sound basis for its cinema ambitions. The scheme involved the setting up of BBC Films Ltd. as a separate company with dedicated funding and a clear mandate to make commercial pictures for theatrical distribution... BBC Films Ltd. should have been up and running early this fall, subject to approval from government ministers on the Beeb's commercial activities and board of management. But with the corporation grappling with re-casting itself into separate broadcasting and production units, the pic venture is no longer top priority.119

At the same time, BBC Drama continued to undergo further upheaval with Faber temporarily replaced by David Thompson, previously an executive producer in Single Drama. This move occurred amidst months of speculation that BBC staff were planning to leave the department and that BBC management had ‘been rebuffed in its repeated attempts to lure ITV controller of network drama Nick Elliott back to take up the head of drama post’.120

In December 1996, Faber resigned from the BBC, frustrated, research suggests, by a lack of movement regarding the formation of BBC Films as an autonomous company. He left to lead a bid for one of the four new Lottery franchises, each worth a potential £39 million.121 Shivas followed, departing the BBC in 1997 to resume his career as an independent producer. Further internal restructuring saw the creation of a new post - Head of Films and Single Drama - which was filled by David Thompson.
Conclusion

The years 1993-97 marked a period of growth and transformation for BBC Films, just as it also chronicled the slow decline of the single television film. It was also a period which began in turmoil and uncertainty as the future financing of films for theatrical release was brought into question. Yet by 1995 it had progressed into a phase of renewed confidence and optimism as plans for a fully autonomous unit briefly appeared that they would become a reality. Such an increase in the pace at which BBC Films was now moving and the scale of its ambition was, evidence suggests, driven by a number of factors of which an upturn in the British film industry as a whole was crucial. Allied to this was the success of recent releases such as *Priest* and *Persuasion*, combined with concern for the future of the single television film, which was rapidly becoming an anachronism.

Of almost equal importance in the struggle to persuade the BBC of the benefits of a theatrical film arm, it can be argued, was the lure of the film industry itself. This was a far more glamorous world than that of the television executive, and Shivas’ diaries (limited and selective as they are) provide a revealing insight, in this context, into the daily workings of a film executive and the nature of the film industry. (This, despite the fact that such material is compromised by their design for publication and tainted by personal agendas and image presentation as noted by Caldwell.) Lunches at Orso’s, breakfasts at the Savoy and Claridges, dinners with movie producers and co-financiers, premieres and parties, meetings at Groucho’s, networking and industry gossip, information swapping (who’s doing what and when), together form an enticing prospect beyond the bounds of Television Centre. Indeed, it is arguable that such realisation created a significant level of envy between BBC Films and Singles and other areas of Drama, just as
other BBC departments resented the profile of Drama and its spending power at a
time when budget cuts and the impact of corporate initiatives such as Producer
Choice created new pressures and concerns.

Ultimately, BBC Films’ ambitions ended in disappointment at the Cannes
Film Festival of 1996. If 1988 could be viewed as a watershed year in the narrative
of BBC Films, as the appointment of Shivas marked the revival of a process to move
the corporation into releasing films theatrically, 1997 also marked a watershed - the
year of his departure. The result was a new direction for BBC Films. The following
year, 1998, saw the transmission of the final series of Screen Two and the end of
another era: this time for the single television film. For, with Shivas and Faber both
gone, it appears there was no longer anyone left to champion it. Support was lost in
favour of a new commitment to the development of long-running series and serials
and, along with this, its once regular place in the schedules.

Endnotes for Chapter Three


2 Two further specials were broadcast on 28 October 1996 and 1 October 2006.

3 Based on a novel by Dirk Bogarde, Voices in the Garden was a French co-production, set in the
south of France and very much Shivas’ taste; it was perhaps hoped to equal the success of
Enchanted April.

Retrieved 2 September 2012 from the Nexis UK database.

5 Selected for Un Certain Regard at Cannes, Prague received only a limited theatrical release in
France.

6 Another BBC Films project, The Railway Station Man (Whyte, 1992), starring Julie Christie and
Donald Sutherland and produced by Andree Molyneux with American co-production money, had
also been destined for theatrical release but ran into budgetary and contractual problems. Personal
interview with Andree Molyneux, 19 July 2011.

7 In fact, audience figures for Screen One regularly topped 7m (see Appendix III), although many
averaged 2-3m, with Screen Two much the same. Significantly, it was those films which received a
cinema release that drew the highest viewing figures including 7.8m for Edward II and 5.3m for The
Snapper. In comparison, a serious drama serial such as Our Friends in the North (BBC2, 15/1/96-
11/3/96) averaged between 4.5-5.5m per episode. The argument against television films therefore
seems to be based largely on its lack of consistency, particularly in comparison with the soaps where even the much derided Eldorado was able to attract between 9-10m viewers at its peak.

8 Personal interview with Jonathan Powell, 1 February 2012.

9 Faber was Head of Single Drama from 1993-97 having previously been executive producer of the Screenplay annual season of films including Antonia and Jane (1990).


11 Personal interview with George Faber, 17 September 2012.


14 Personal interview with Jonathan Powell, 1 February 2012.


16 In addition, Producer Choice impacted on in-house technical staff, many of whom were offered voluntary redundancy. As Faber recalled, this meant that many of the best ‘BBC lifers’ such as cinematographer Remi Adejarasin went to become freelancers, leaving BBC producers with ‘in some cases people who weren’t so good’. The result - especially if there was a chance of a film gaining theatrical release - was to ‘always hire from outside’. Personal interview with George Faber, 17 September 2012.


18 Ibid.

19 The intention was to co-finance ‘ten films a year for three years, half of those being investments of up to £750,000, giving the BBC an equity position and a share in any profits, and half being the purchase solely of television rights for a number of screenings for around £250,000’. BBC Films Limited proposal document, 1996, p.2.

20 Although as Chief Executive of Channel Four, Jackson had been responsible for the creation in 1990 of FilmFour as a new subscription channel devoted to film, evidence suggests that he was not immediately convinced that the BBC should follow Channel Four’s example of making films for theatrical release.


22 In interview, Barbara Benedek noted that Denton thrived on conflict, ‘encouraged conflict’, and that until his arrival BBC Films had been a small but ‘happy ship’. Personal interview with Barbara Benedek, 11 September 2013.

23 Personal interview with Jonathan Powell, 1 February 2012.

24 Ibid.


Ibid.

See Appendix I.


Brown, M., The less high-profile Screenplay strand had already been axed in 1993.


Pritchard, T., Executive Suite: Mark Shivas, Screen International, 26 March 1993, p.44

Personal interview with George Faber, 17 September 2012

See Appendix V.

Personal interview with Carole Myer, 15 March 2013


Ibid.


Ibid.

Shivas diary entry 24 April 1995. BFI Special Collections.

Ibid. On the same day Shivas is given an inflatable version of Munch’s The Scream which he feels ‘seems appropriate and becomes more so’.

Shivas diary entry 24 April 1995. BFI Special Collections.

Shivas diary entry 26 April 1995, BFI Special Collections. A day later a memo from Faber to Wyatt suggested that from now on ‘all thefacic commitments should have his editorial and financial approval in the same way Screen One and Screen Two propositions currently do’. Shivas’ telling response: ‘Oh no they mustn’t. This will need more fighting back than I thought’. Shivas’ diary entry 27 April 1995, BFI Special Collections.

Shivas diary entry 1 May 1995, BFI Special Collections.
Shivas diary entry 7 June 1995, BFI Special Collections.

At a Channel Four party at which the possibility of two co-productions between the channel and BBC Films was discussed, Shivas notes of his counterpart, David Aukin: ‘How I envy the money he has to spend - almost three times ours ... the sheer simplicity of the operation and [presumably] Michael Grade’s support for it’. Shivas diary entry 3 May 1995, BFI Special Collections.

Shivas diary entry 11 May 1995, BFI Special Collections.

Ibid.


Ibid.

Ibid.

Ibid.

Ibid.

Ibid.

Ibid.


Shivas, M., Second Opinion: Little Big Screen. The Guardian (Features), 2 December 1995, p.28

Ibid.

Ibid.

Bearing both the logo of the BBC and BBC Films.


Ibid.


Duncan, C., BBC Films gets greenlight, Screen International, 24 May 1996, p.10


At Cannes this upturn would be boosted by the further acclaim given to Secrets and Lies (Leigh, 1996) which would go on to win the Palme d’Or.


Ibid.

Ibid.

BBC Films Limited proposal document, 1996, p.1

Ibid.

Ibid.

BBC Films Limited proposal document, 1996, p.2

Noted too was the fact that ‘Channel Four was able to offer more production finance derived from the revenues of previous successful feature films’. BBC Films Limited proposal document, 1996, p.2

BBC Films Limited proposal document, 1996, p.2

BBC Films Limited proposal document, 1996, p.3

BBC Films Limited proposal document, 1996, p.4
In 1996, Birt implemented significant changes to the structure of the corporation. This saw the administration of the BBC split into two main divisions: BBC Broadcast (responsible for the commissioning of programmes and the running of the channels) and BBC Production, (responsible for producing in-house programme content). The speed with which many of these changes took place caused major discontent.

Clarke, S., Future of BBC Films still hazy, *Variety*, 4-10 November, 1996, p.51


Stringer, R. Film Industry In Dash For Lottery Cash, *Evening Standard*, 27 February 1997, p.4
Chapter Four

A New Era

‘In this kind of business everybody is making it up as they go along’.

David Thompson, BBC Films

Introduction

The period under consideration in this chapter saw significant developments in policy and output at BBC Films, influenced both by changes in key personnel and by a number of government interventions in the UK film industry designed to protect and boost national film production. In an attempt to counteract the ‘commercial disadvantage’ British film had suffered as the result of ‘foreign control of distribution’ (namely Hollywood), the newly elected Labour government acted ‘rapidly and decisively’ to implement a range of strategies aimed at developing a more joined-up and self-sustaining industry. This included the launch of the Film Council and the establishment of a broader public policy that moved ‘away from cultural criteria and concerns… towards almost exclusively market-based forms of judgement and evaluation’.

The ramifications of institutional decisions on the future development of BBC Films, together with the influence of the government’s broader film policy, will form the main focus of this chapter. Firstly, with regard to the effect of government interventions to create a sustainable British film industry, and secondly through an examination of the direction taken by BBC Films as the unit manoeuvred itself through an initial period of corporate retrenchment and towards a more commercial era. Following the lead of the new FilmFour Ltd., this included aspirations to
produce bigger-budgeted movies and to forge stronger links with Hollywood, manifested by the opening of an office in Los Angeles. At the same time, BBC Films’ public service remit ensured that the unit would continue to produce less commercial, more culturally specific films, aimed at the art-house market and benefiting from the crossover potential with television. In this context, it will be argued, BBC Films’ careful exploitation of its unique position as part of the corporation - in which it simultaneously remained a producer of quality television product and established itself as a major player in the British film industry - enabled the unit not only to inhabit the Twilight Zone between film and television, but to thrive in it.

Finally, this chapter will argue that a key determinant in the unit’s ability to survive has been the flexibility of its production strategy. This will be demonstrated with reference to two case studies: Mrs Brown and one of BBC Films’ most commercially successful co-productions, Billy Elliot. In addition, the effect of a change in leadership at the corporation will be assessed as, following the appointment of Greg Dyke as Director-General in 2000, BBC Films moved towards a greater degree of autonomy.

A Sustainable Film Industry

For the newly elected Labour government in May 1997, film policy was high on the agenda. This saw, with the government’s blessing, the creation of three National Lottery-funded commercial franchises worth in total £92.25 million, to be administered by the Arts Council of England. The money was to be paid out over a period of six years and was originally planned to be divided between four consortia of filmmakers with a track record in the industry. By pooling talent through the
creation of mini-studios, the aim was to enable British companies to emulate Hollywood, albeit on a smaller scale, and to build upon the recent success of British productions such as *Trainspotting*, *The Full Monty* (Cattaneo, 1997), and *Notting Hill* (Michell, 1999) in the international market. Competition to secure the franchises was high and an announcement at Cannes revealed that only three bids had been successful: DNA Films, The Film Consortium and Pathe Pictures. Among the losers was Studio Pictures, a consortium led by George Faber and backed by BBC Films in a joint venture with Toronto-based Alliance Communications and Electric Pictures, a British distributor specialising in the distribution of independent films in the UK. However, the bid - which had been to make ‘films with leading British actors based on books by prize-winning British novelists’ - was perhaps viewed as too limited in its scope. Its loss, Faber claimed in interview, was the ‘best thing that could have happened’ in light of the subsequent failure by all three franchise holders to meet their targets for film production. As Caterer concludes, the franchises represented an ‘idea doomed to failure’, given the relatively small amounts of money awarded to the consortia in comparison with the ‘might of the Hollywood majors’ and the limits of the UK market place for British film.

Under the Conservative government, an end to the ‘separation of industrial and cultural policy’ had been achieved by transferring the main Civil Service brief for film from the DTI to a newly established ministry for culture: the Department of Culture, Media and Sport (DCMS). New Labour continued in the same direction by appointing a Film Policy Review Group whose 1998 report *A Bigger Picture*, as Hill observes, accounted ‘... for the weakness of the British film industry in terms of a “production-led and fragmented . . . cottage industry” in which distribution is “dominated by big US companies”’. Specifically, the report contributed to an economic film policy whose aims were ‘to produce a successful and sustainable industry… capable of competing for both domestic and international audiences’.
At the same time, the ‘proposal to create a single, unified body to administer all aspects of film’ marked ‘a further coming together of culture and commerce’. This eventually became a reality with the launch of the Film Council in 2000, later to become the UK Film Council in 2003. The new body ‘took over the work done by British Screen Finance, the British Film Commission... the Lottery Department of the Arts Council of England, and the film-related work of the English regional arts boards’ as well as ‘responsibility for almost all aspects of publicly funded production, distribution and exhibition’. In practice, it had a £22 million pot to be divided between a Premiere Production Fund for investment in ten to twelve ‘commercial’ films, a New Cinema Fund to ‘support and nurture new talent’ and a Film Development Fund for script development, along with a further smaller amount dedicated to training. However, although public investment was widely welcomed by the industry, some commentators sounded a note of caution, identifying the real problems of British filmmaking as: ‘The near-impossibility for independent producers to make a living, the lack of support from the US-dominated exhibition sector, the haphazardness of the route from script to screening’ and, ironically, ‘the overweening influence of the broadcasters’.

A further key and welcome change from the way National Lottery money had been awarded to this point was the removal of an ‘additionality clause’. This had stipulated that lottery funds could only be given to films that commercially would not otherwise be made. It was a clause which many believed had led to the financing of many ‘ill-judged’, even ‘execrable’ films which had either not been released at all or performed so badly at the box-office that they were almost universally condemned by the critics. In particular, Alexander Walker, film critic for the London *Evening Standard*, ‘railed against the principles behind public money...
being wasted on such speculative ventures when it might have been better used for good causes, such as keeping hospitals open’. At the same time, a wider debate focused on government emphasis on the need to make commercial films in order to build a sustainable industry, in which concern was expressed that such a policy would be to the detriment of more artistic and cultural filmmaking. BBC Films would certainly have felt the sting in the words of John Woodward, chief executive of the Film Council, who stated: ‘We are interested in films that can really play in cinemas on a Friday night, and we will not be backing films whose natural home is television’. Indeed, it is hard to imagine that such thinly veiled warnings to PSBs, combined with government demands for British filmmakers to produce bigger and more commercial pictures, did not impact on BBC Films’ film strategy during this period. For the implication in Woodward’s words was that those who sought to benefit from Film Council funding must select and develop projects most likely to be popular and profitable in the future. As widely acknowledged in the industry, however, the selection of commercial projects remains an inexact science which cannot easily ‘be formulated or even positively identified at the development stage’.

Chairman of the new Film Council was Alan Parker, a filmmaker ‘known as an outspoken advocate of big budget international production’. Board members were appointed by government from ‘a small circle of film or television senior executives’, none of whom appeared to have ‘expertise in European or non-mainstream cinema’ and who represented a ‘limited range of interests’. In effect, these were people who represented ‘the interests of mainstream producers, distributors and exhibitors’ with ‘little sympathy for the sort of film culture that might make a wider variety of types of films available’, making BBC Films’ role as
a supporter of less commercial projects during this period one of its most significant contributions. Indeed, since the abolition of the BFI Production Board it could be argued that the BBC and Channel Four were the only purveyors of a genuine cultural policy towards film. Importantly, whilst such an outcome might be desirable, BBC Films does not have to make a profit, cushioned by the licence fee, a public service remit, and the fact that a theatrical release has additional opportunities to make money beyond cinema exhibition. As BBC Films’ Head of Legal & Business Affairs, Jane Wright, confirmed in interview, the value of DVD and other markets was an area increasingly recognised by the unit during this period, which saw it no longer acquiring only UK television rights but all UK rights. This advantage, not available to independent production companies, enabled BBC Films to take creative risks and to invest in smaller, culturally British films such as Sixth Happiness (Hussein, 1997) and Titanic Town (Michell, 1998).

New beginnings

The departure of Shivas and the appointment of his successor, David Thompson, as Head of Film & Single Drama marked more than just a simple change of personnel. By merging two departments which had previously been associated with departmental jealousies, the potential for future “turf wars” was eliminated. In addition, the move served as an institutional reminder to BBC Films of its position within the television sphere following a year in which Shivas had used every opportunity to talk up the idea of launching the unit as an autonomous company and maker solely of feature films. Now, the message was clear: BBC Films was very much a part of the corporation, and producing films for theatrical release was only one part of its core activities, the other being the supply of single television dramas and mini-series to the channels.
For those who had consistently opposed the BBC’s ventures into feature filmmaking, the move could also be seen as an attempt at appeasement. Evidence from press reports of the time suggests that managerial opposition still existed and that the future continuance of BBC Films was far from assured. To some it may even have appeared an irrelevancy at a time when the corporation was without a Head of Drama - once one of the most coveted jobs in broadcasting - and would be so for almost a year following the departure of Charles Denton. The principal quest was for successful popular television drama that would bring not only ratings but also critical plaudits. In addition, ‘the debate over providing value for money and how single drama makes an impact in [the] schedules’ was, according to one report ‘no nearer to being resolved’.

In the eight years since its inception BBC Films had achieved only a handful of cinema hits and rarely high viewing figures when the films were eventually shown on the channels, making it an easy target for those who saw the unit predominantly as an exercise in vanity.

In this, developments at Channel Four may have played a part as, buoyed by a series of box-office successes, 1998 saw the separation of the commercial interests of Film Four from its broadcasting parent and the creation of a standalone company, FilmFour Ltd, under a new head, Paul Webster. Worryingly, for those concerned by BBC Films’ ambitions, these changes included ‘increased collaborations with American production companies, and a greater tendency towards populism’, in contrast to the channel’s original strategy of investment in films of modest budget, which had provided a platform for a new generation of writing and directing talent.

Crucially, it represented a departure from a strategy based on providing product for a television strand, Film on Four (in which cinema release was a bonus), to what Caughie has described as ‘the need to ensure that each product has the quality which
will enable it to find its place in the market’. By the late 1990s, FilmFour’s market had become cinema first, television second. Specifically, as Webster stated: ‘What we originally tried at FilmFour was to turn it into a standalone business that was not subsidised in effect by the television channel’.

Within the film industry continuing uncertainty as to the future of BBC Films also left independent producers who were keen to build up working relationships unsure of their position, unable to predict who they would be dealing with in a few months time. Indeed, staff defections and a general aura of chaos within the drama department made BBC Films a regular subject of speculation in both the popular and trade press as it appeared once again that it might become the victim of the institution which supported it. In this climate speculation was fuelled that the new Head of Films & Single Drama would be under pressure ‘to mount a serious challenge to Channel 4’s supremacy’. However, evidence suggests it was a challenge which Thompson (who had been acting Head of Single Drama in the period following Faber’s departure in 1996) clearly relished. As he informed the press with reference to the amalgamation of Singles and Films before he had been officially appointed to his new post:

These changes are going to make us stronger and more focused... there's a fantastic amount of synergy between the two departments. The departures are not because the BBC is in a state of collapse... We are committed to making more feature films, but a lot of films that start off as television cross over to film and make a lot of money. It's not a half-cocked policy.

Crucially, as Born suggests, BBC Drama frequently bore ‘the burden of justifying the British system of public service broadcasting as whole’, being not only the ‘largest and most costly production outfit’ but also of ‘symbolic importance’ as drama output was ‘critical for the popularity of the BBC as well as for its cultural
aspirations’. This put BBC Films, with regard to its role within the corporation, firmly in the spotlight. For, whilst its importance to filmmakers remained, of equal importance was the unit’s contribution to providing quality television for the licence-fee payer through the production of high-profile, feature-length dramas and miniseries such as *The Gathering Storm* (BBC, 12/7/02) and *The Lost Prince* (BBC1, 19/1/26/1/03) which could be scheduled as television events. This divergence of interests ensured that the issue of the BBC’s future as a maker of films for the cinema was still a contentious one, dividing senior management and senior executives. For those against it, the arguments had hardly changed: it wasn’t the BBC’s core business, the licence-fee payers should not be expected to pay again to see a television funded film in the cinema, and all programming should be available free to UK viewers before being seen anywhere else. This was a view for which Faber himself had expressed sympathy, as he explained in interview, stating that, as Head of Single Drama, his preferred model would have been to make films to be screened on television in the UK and for theatrical release abroad. To have followed such a strategy, however, would have been at the expense of what this thesis has already identified as a key factor in the unit’s success - its flexibility - and an ability to allow the material to have a life of its own.

In this context, for those in favour of the creation of a distinct filmmaking arm, the success of *Mrs Brown* (Madden, 1997) could not have been more timely. The film had originally been made for television with the intention of it being shown on *Screen One* and WGBH’s *Masterpiece Theatre* and was a co-production between BBC Films, Ecosse Films, WGBH Boston and Irish Screen. Following a screening at the Cannes Film Festival, however, where it was selected for Un Certain Regard, along with another BBC Films production, *Love and Death on Long Island*, the film
was picked up by the then Disney-owned Miramax. Miramax released and advertised the film under the title *Her Majesty Mrs Brown*, having outbid Sony Pictures Classics and October Films, and also secured the North American rights to yet another BBC Films production, *My Son the Fanatic* (Prasad, 1997).

If evidence were needed to show that BBC Films was capable of producing commercially successful films then *Mrs Brown* was it. Yet its eventual popularity had been completely unforeseen in a year which saw the highest number of BBC Films productions to date given a theatrical release.³⁷ Responsibility for the success of the film was in large part due to Harvey Weinstein, whose relationship with BBC Films (including what appears to have been an informal first look deal) dated back to early releases such as *Enchanted April*. Indeed, it was reported that Weinstein was so excited after seeing a first cut of the ‘romance’ between Queen Victoria and her ghillie, John Brown, that ‘within half an hour he was telling its gobsmacked producer [Douglas Rae] that he would be going to the Oscars next year’.³⁸ The results demonstrate the power of hype: ‘Harvey said he would make it his ’97/’98 mission to get nominations in all the major categories of the Academy Awards... and make Judi Dench as revered in America as she is in the UK’, stated one commentator. ‘That started a bidding war, with calls coming in from all the major distributors’.³⁹ Strong and tactical distribution was also a vital element in the film’s success. In the UK, the picture opened widely for a film of its type on 149 screens, where it was marketed to appeal to the older, discerning cinemagoer, exemplifying as Higson puts it: ‘intelligent filmmaking, distinct from the, by implication, trivial blockbuster cinema aimed at the young people who dominate the multiplex audience’.⁴⁰ In contrast, the film’s American release was initially small, opening on 20 July 1997 on just six screens. However, by the beginning of October this had built to 432 screens,
achieving an eventual US gross of $9,217,930; and the movie did go to the Oscars, where it received two nominations, for best actress and make-up.

**Moving on**

The 1997 Edinburgh Film Festival screened a record seven feature films made with BBC Films’ involvement which, according to *The Scotsman*, was testimony to the fact that ‘it is finally owning up to being a major producer of films intended for theatrical release from the outset’. The festival also marked an opportunity for Thompson to set out his stall. As he stated: ‘The key thing about BBC Films is promoting the brand and getting people to understand what kind of films we make’. This was important, as he acknowledged: ‘There was a time when distributors were wary of using the BBC name on films’ because of its strong association with television. It also reflected two things: the fact that many early BBC Films releases had been criticised for being too televisual, small-scale and parochial; and, that this was a consequence of the unit’s necessarily flexible approach to its projects whereby the decision as to whether a film should go theatric was often not taken until after the film had been made. Significantly, at Edinburgh, Thompson was still describing BBC Films as a ‘virtual company’ with reference to the fact that the future structure and operation of BBC Films continued to remain under discussion. This is evidenced by a memo from Benedek dated June 1997 in which she set out the situation:

> There is general agreement that there were (and are) many good reasons for creating BBC Films Ltd. However, as the company has been temporarily shelved it is not only possible but essential to gain many of the same benefits by properly structuring our feature film activity.
In relation to the suggestion that the idea of an autonomous unit might potentially be revived at some point, Benedek placed emphasis on the fact that, following the creation of the franchises and in an increasingly competitive film world, ‘talented film producers do not need to come to the BBC’, and that ‘we must make it attractive to them by creating a clear and professional support structure for feature films at the BBC’.44 This, it was suggested, would best be achieved by the creation of ‘one integrated team’ to deal with ‘all feature film activity (business affairs, distribution, marketing, co-production finance and production executives) in a manner consistent with feature film custom and practice’.45

Not only does the proposal contain some striking similarities with what would soon emerge as FilmFour Ltd., but also a subtle confirmation that whilst BBC Films’ staff continued to work for ‘three different directorates’ it was imperative to ‘resolve a number of issues [that would] otherwise cause problems’ and to ‘avoid internal conflict’.46 A further ten pages detail staffing proposals, clarification of the position of BBC Worldwide on investment in feature films (including a co-financing strategy and rights allocation), the function of distribution and marketing and - what would soon become a key issue - the need for agreement as to which ‘directorate(s) or department(s) benefit from feature film revenues’.47 Finally, in line with earlier proposals for a limited company, it was proposed that BBC Films should be involved in the production of ‘approximately 10 films per year, and the acquisition of 5 more’, entailing around ‘40 new developments… one or two conversions of TV films per year plus the occasional TV film which is produced with non-UK feature finance’. Crucially, Benedek concluded that ‘the successful reputation and effectiveness of BBC Films will be damaged if our feature film business is not managed separately from television’.48 Soon after, Benedek left BBC Films to be replaced by Jane
Wright. Thompson began to expand his team and - as will be examined in Chapter Five - BBC Films moved towards a greater degree of autonomy albeit without cutting its ties with television.

**Growing the brand**

As well as recognition of competition from the new franchises, evidence suggests this was a period in which BBC Films displayed an increased ambition to challenge the dominance of Channel Four in the low-budget, domestic market. This reflected a goal ‘to be known for making some edgier films’ and upcoming releases included *TwentyFourSeven* (Meadows, 1997), *Face, Metroland* (Saville, 1997) and *Mojo* all of which were included in the “British Renaissance” section of the 1997 Venice Film Festival, along with *Regeneration* and *Wilde*.59 As one critic put it: ‘Sure evidence that the unit was at last creeping out from under the shadow of Film Four’.50 Andrea Calderwood, BBC Scotland’s young Head of Drama, was also appointed to the dual role of executive producer for BBC Films with the aim of bringing in fresh projects with a harder edge.51 BBC Films’ remit remained much as it had been before restructuring with a budget of around £10 million, from which it was expected to co-produce and co-finance around ten theatrical films a year. This was a figure which, it should be noted, has barely increased over the subsequent period of this study. In addition, BBC Films still had projects in development for *Screen One* and *Screen Two* which would see their last seasons broadcast in 1998. Thus, there remained a fluid relationship between television and cinema whereby it was possible for a film such as *Mrs Brown* to originate as a small-screen production and later make the transition to cinema. Indeed, boundaries continued to be blurred between the two media as television series such as Poliakoff’s *Shooting the Past* (BBC2, 10/1/-
24/1/99) and *In the Land of Plenty* (BBC2, 2001) could be viewed as having a cinema aesthetic: exploring complex narratives and achieving a greater visual sophistication than many films which achieved a theatrical release.52

Ironically, despite the acknowledged success of Channel Four’s filmmaking activities and BBC Films’ increasing theatrical output, broadcaster involvement in the movie business still appeared to be viewed by some as a necessary evil. The industry needed PSBs and yet it also resented them, preferring to rejoice in the success of a film such as *The Full Monty*, which - having been turned down by both Channel Four and the BBC - had been funded by 20th Century Fox without broadcaster intervention and subsequently became the highest-grossing UK production to date. As one commentator noted of the phenomenon:

Deep down, the film industry dislikes its economic dependence on television. In the dark days of the film business… when only a handful of movies were produced in the UK each year, TV was a saviour. Now alternative sources of finance mean that TV money is needed less, and all too quickly divisions start to appear.53

When the film industry was doing well, as it was during this period, broadcasting support was over-shadowed by serious ambitions (inflated by government rhetoric) to consider itself once again as a credible competitor to Hollywood. Thus we see, more than twelve years after its establishment, Iain Sinclair refer scathingly to BBC Films as ‘that popular oxymoron’, in an article on *Dirty Pretty Things* (Frears, 2002). He writes of the film in terms of ‘TV reductionism’ and as a ‘script factory (hook, exposition, twist, get out) docudrama with a feelgood ending’, which failed to ‘articulate space’ in a cinematic way.54 Film Council chairman Alan Parker too had publicly bemoaned British cinema’s fate in the 1980s and 1990s, describing it as ‘the handmaiden’ of television.55 In his opinion, the broadcasters may have played their role briefly, keeping the cameras ticking over but with the result that: ‘For the most
part a generation of filmmakers got stuck making small-screen filmed drama and the legacy of Lean, Reed and Korda was forgotten’. However, even he had to acknowledge that the fortunes of British film and television had become inexorably intertwined and, whilst he lamented the infiltration of a small-screen aesthetic in British cinema, he also called for more broadcaster investment, citing the fact that in 2002 the BBC invested less than 1% of its entire budget in feature-film production, far less than its European counterparts.\footnote{Investing in films had advantages to PSBs as they invariably bought all rights. For independent producers, however, there was little long-term benefit beyond that of simply getting a project made. This was a problem identified by Simon Relph in his 2002 report, which highlighted the difficulties ‘for even successful producers to build up real value in their companies’, as the producer was ‘left with fees alone, and no continuing rights in the property that they have developed’.

In this climate, BBC Films continued to perform a delicate balancing act on the tightrope of crossover between film and television, in which Thompson made his defence of the decision not to launch BBC Films as an autonomous entity and to keep films and singles together in the same department:

\begin{quote}
I don’t think it mattered to anyone except the accountants. I believe there are great strengths having films and singles together... It means we can choose the right outlet for a specific project and work with a very broad sweep of writers, actors and directors, particularly new talent.
\end{quote}

Where Shivas had employed the tactic of talking-up an independent BBC Films - possibly in the hope that if enough industry buzz was created there was more likelihood of it becoming a reality - Thompson’s strategy to secure the future of BBC Films during a period of corporate upheaval appears to be anchored on an endorsement of the managerial line. Thus, Thompson diplomatically defended the position of the channel controllers as those with the commissioning power,
particularly at a time when it was increasingly necessary to ‘hit their target more precisely’:

It has to be a relationship. You have to allow people to get on and do their job, back hunches, take risks and feel free to have failures. On the other hand, I am very well aware that it is a tough climate out there. We have to make things that are going to work for the channels.60

The result was that television singles continued to remain a part of the unit’s output despite the demise of Screen One and Screen Two, with BBC Films committed to making around seven or eight films a year for BBC1 and double that number for BBC2 for a total budget of under £25 million, excluding co-productions. This arrangement obtained despite the fact that there was no longer a regular slot available for them on either of the two channels. And, ironically, it was BBC Films’ television output during this period which gained greater favour with UK critics. This included single films such as BAFTA award-winning A Rather English Marriage (BBC, 30/12/98). Thus, responding to critical acclaim, particularly in America, for the single television film Shot Through the Heart (BBC, 1998) which focused on the Yugoslav civil war, Thompson invoked the spirit of Play for Today with an assurance that: ‘The whole spirit of original, inspired pieces written from the heart and directed with passion and conviction is very much alive’.61

Utilising the crossover potential between television and film remained a key feature of the way BBC Films operated. As Thompson recognised: ‘Most major British directors, such as John Madden, Michael Winterbottom and Stephen Frears... began life directing television for the BBC’.62 There were also clear advantages in developing projects such as Mrs Brown for television, knowing that they had the possibility of future theatrical release. As one commentator suggested:
There is a symbiotic relationship between the two mediums, the best of both in terms of ideas, ambition and talent informing the other. If the British renaissance is to continue to blossom, film and television must not be at war with each other but working together to sustain the early successes with something more long-term.63

At the same time, for the benefit of the British film industry, emphasis settled on the rhetoric of expansion boosted by the mood of the time, which was optimistic and full of ambition. In addition to the bonanza of the lottery money, at last Britain appeared to have a government which was interested in film, with Culture Secretary Chris Smith pressing for a change in perception amongst UK investors to regard British films as ‘a high-reward venture’ rather than a ‘high-risk venture’64. Dazzled by the rewards of Hollywood, as many had been before him, his aim was to encourage a move away from small-budget films. As he stated: ‘One of the things I hope for is that the British movie industry's consecutive run of successes will send a good message to British investors about looking at British movies’ 65

For BBC Films this was also a period of new appointments, including that in 1998 of Jane Wright. Her brief was to raise co-production finance for theatrical features from distributors, sales agents and equity investors, as well as to manage investments from BBC Worldwide’s feature-film fund and support Thompson in promoting the films at international festivals and markets.66 The unit was expanding rapidly and at Cannes in 1998 new projects were announced, with Thompson keen to promote a slate that spanned a range of genres and budgets. This included more ‘grandiose’ projects such as a big-screen version of Dr Who and an historical drama, Mary Queen of Scots, provisionally budgeted at around £15.6 million and scripted by Jimmy McGovern, a writer who had successfully made the transition from television to film. The projects did not make it into production, yet remain evidence of a
growing ambition at BBC Films which coincided with the launch of FilmFour as a standalone company. For the most part, however, BBC Films remained a minority partner in the films it backed, enabling the unit to invest in a broad range of projects and to spread the risk. As Thompson explained:

> There are all kinds of ways to co-finance a film - it might be a case of one-stop shopping … or involve many more partners. We put in a licence fee plus often an element of equity. The total contribution is rarely more than £1 million and more often it’s around £450,000 - it’s no secret that we have less money to spend than Channel 4. If we can’t raise the equity ourselves we’ll raise it from other sources.  

Press reports also talked of plans for BBC Films to move ‘upscale’ in an attempt to avoid the ‘glut of low-budget films clogging up the UK market’, resulting from the bounty of lottery funding. The fact that this was public money was something which Thompson clearly felt had to be acknowledged as he reminded critics: ‘What we do carries on from the original Play for Today tradition - but today if you want to work with the best of British talent, you have to be involved in the film industry’. He continued:

> The prime imperative of the BBC has never been to make a profit; we have a remit to support challenging, innovative work, authored pieces by writers and directors … it’s the risk-taking projects that usually work best.

Thompson’s rhetoric thus functioned as an assurance of BBC Films’ commitment to supporting projects utilising homegrown talent and to telling stories that reflected British culture and issues, whilst providing a counterbalance to reports of the unit’s expanding ambition. A new deal with Harvest Pictures, for example, saw the development of the £3.3 million-budgeted Pandaemonium (Temple, 2000), the story of the relationship between poets Samuel Taylor Coleridge and William Wordsworth, and a £7.5 million U.K./Canadian co-production of Hans Christian Andersen's fairy tale The Snow Queen for which Cate Blanchett and Cher were in negotiations to
This showed a growing confidence in BBC Films and an indication that investors were attracted to the BBC brand in the expectation of having access to quality scripts and talent. As Harvest’s managing director stated: ‘We have been working on this project for the last six months and we are absolutely thrilled to have signed this agreement with BBC Films’.

In early 2000, a further deal was finalised with new British distributor Redbus Film Distribution ‘to handle theatrical and video release in the United Kingdom of the next eight films to be backed by BBC Worldwide from the BBC Films slate’. This followed an announcement that BBC Worldwide, then the largest television distributor in Europe, was to invest ‘more than $60 million over the next five years in four films per year’. Unlike FilmFour Ltd, which had its own distribution arm, BBC Films did not have this apparent luxury. The Redbus deal, therefore, represented not only a potential doubling of BBC Films’ annual £10m budget but guaranteed distribution with the advantage that Redbus would commit to ‘substantial’ prints and provide an ‘advertising budget for each film’. Significantly, however, it was to be FilmFour’s distribution arm which ultimately sank the company. As Rob Woodward, managing director of Channel Four’s commercial arm, 4 Ventures, the parent of FilmFour Ltd., stated: ‘Despite the efforts of everyone... we have concluded that Channel 4 does not have the scale to make a financial success of this model’. In contrast, by continuing its stronger alliance with television, operating as a division of the corporation, BBC Films’ model offered both reduced risk and greater flexibility.

Further BBC Films alliances at this time included one with Pathe Pictures, one of the new consortia that had successfully secured a Lottery franchise and whose head of production was Andrea Calderwood, former Head of Television Drama at
BBC Scotland. This resulted in a series of co-productions which benefited from Pathe’s ‘one-stop shop’ ability to take a film ‘from development, through production to distribution’, and included both smaller-budgeted projects *Ratcatcher* (Ramsay, 1999) and *The Darkest Light* (Beaufoy, 2000), as well as the considerably more expensive *The Claim* (Winterbottom, 2000). However, it was to be a change at the top which perhaps impacted most significantly on BBC Films as Director-General John Birt was replaced by Greg Dyke at the start of the new millennium. Dyke immediately signalled that filmmaking would be a ‘cornerstone of the broadcaster’s agenda’. This endorsement provided the strongest evidence yet of corporate support for BBC Films and, temporarily, ended industry speculation that Dyke might have decided to abolish the unit entirely. As one unnamed ‘BBC Films’ insider’ was quoted in the press: ‘It could have gone either way. Greg could have decided not to be involved in film at all. We told him, “you’ve got to do it or not do it, but you can’t carry on half doing it, as we have been”’. As evidence of his commitment, Dyke appointed Yentob ‘as head of a super programme-making department with the hinted intention of singling out feature filmmaking activities from the rest of drama production’. This move led to rumours that Dyke was considering trebling BBC Films’ budget in an effort to make it a major player in the British film industry, and that alongside a further reorganisation of the drama department a greater percentage of licence-fee-payers’ money would be directed back towards the creatives rather than the bureaucrats. As another report proclaimed: ‘Dyke wants to see BBC Films become more like Channel 4’s FilmFour’. Not, evidence would suggest, in the sense of it being of it being a quasi-autonomous mini-studio, but by moving the unit towards the production of higher profile and more populist material. With the launch of the new Film Council, offering co-production potential, this was well-timed.
Importantly, Dyke’s ambitions appeared to chime with government film policy to see British films succeed commercially as well as critically.

Within the new management structure, BBC Films fell under the aegis of Yentob who, as Director of Drama, Entertainment and Children’s, reported directly to Dyke. Thompson in turn took ‘all plans’ to Yentob. It was a move he greeted with enthusiasm, declaring: ‘This is incredibly good news for the BBC’s film unit. We have got total support from the highest level, and now we can move forward with the greatest conviction’. The new structure also allowed ‘the corporation to commit itself more heavily to individual projects’ (in effect to spend more than the previous average of £800,000 per film) and was, according to Dyke: ‘designed to push the BBC name to the forefront of co-production potential’. Crucially, Dyke’s support for BBC Films appears to have put an end to the ‘strong opposition from some quarters within the BBC’ which felt that the corporation’s money should not be spent on film production. In particular, controller of BBC2 Jane Root, who had openly expressed her view that she would have preferred the money to be invested in original television drama, represented ‘an acute political problem’ for Thompson as most of the unit’s films were eventually destined for that channel. Indeed, it was suggested in one press report that Root had ‘an important voice’ in the projects Thompson had ‘been able to make’ since his appointment. This spat demonstrated once again the difficulties for BBC Films in defining its own production strategy within a corporation whose first priority remained television. The appointment of Yentob, who outranked Root in his new post, was thus seen as an opportunity to ‘eliminate the ambiguity that previously existed over who shapes the destiny of BBC Films’, potentially enabling the unit to devise ‘a strategy’ that would allow it to ‘greenlight films outside the channel commissioning structure’.
context, Thompson’s earlier statements in which he both diplomatically defended the demands of the channel controllers and sought to emphasise the public service remit of BBC Films as maker of challenging, innovative work can be better understood. Indeed, it is not hard to surmise that there were others within the institution, apart from Root, who were pulling Thompson’s strings, and that his many public announcements regarding the achievements and future plans for the unit were in large part designed to quell internal opposition and to promote BBC Films as a serious force in the industry.

Only a few months after Dyke’s appointment, press speculation once again grew that plans were being made for BBC Films to set up as an independent unit away from White City, ‘armed with an increased war chest and a more tightly-defined remit’. The plan also resurrected the idea that BBC Films would concentrate on making theatrical features ‘rather than spread itself across both films and single dramas’. This included the suggestion that, whilst the television cord would not be broken completely, the new unit would predominantly ‘stay involved in small screen drama that revolve around talent and subjects that can cross to or from the big screen’. More important was the public nature of the support now afforded to BBC Films by the corporation, whilst a move away from the institution to its own office in Mortimer Street had a symbolic significance in terms of the way BBC Films was perceived by the film industry both domestically and internationally. As one commentator noted:

The decision to opt for a geographical change of surroundings might seem little more than a cosmetic change. However, a move closer to London’s filmmaking hub centred around Wardour Street, underscores, in a very literal sense, Dyke’s commitment to being at the heart of UK filmmaking.
Others remained less optimistic, including Shivas, the former head of BBC Films.

Based on his own experience of attempting to create an autonomous feature-film arm Shivas told the press that he thought it unlikely that a truly independent unit could ever be created ‘free from the constraints of broadcasting’. As he reasoned: ‘The will was not there when I was there and it’s difficult to see how the BBC will do it now’.  

In the end it appears to have been government rather than corporate management who were most concerned to see an expansion of BBC Films’ operation. Government wanted greater broadcaster involvement in the British film industry, as evidenced by the findings of the Film Policy Review Group in *A Bigger Picture*. Their report found: ‘Broadcasters are a vital and integral component of the British film industry’, but was concerned that ‘overall there is too great a mismatch between the benefits that the broadcasters reap from film... and the resources that they put back’.  

It concluded with the proposal that: ‘Following the publication of this report, DCMS should hold meetings with the broadcasters to discuss their plans for future investment in the British film industry’.  

At the same time, this extract from another film industry report indicates that both in financial and policy terms it was still felt that the BBC was not investing enough. It stated:

In evidence to the Committee on the BBC’s annual report and accounts, the Director General, Mr Greg Dyke, was almost cursory about the BBC’s approach to investment in British films. There was little to suggest that the BBC had a serious strategy. Mr Dyke could not even decide whether the £10 million put aside for film investment was the subject of serious discussion or simply as much as Mr Alan Yentob could extract from the BBC budget. We urge the BBC to review its approach and level of commitment to feature film production, in consultation with the UK Film Council, given the significant comity of interests in this area.
Tellingly, the above remarks suggest that, despite Dyke’s initial enthusiast rhetoric with regard to BBC Films and the public fanfare which accompanied it, two years on the work of the unit continued to remain marginalised within the corporation with filmmaking neither prioritised - as the government had hoped - nor seen as part of the core business of broadcasting.

**Billy Elliot (Daldry, 2000)**

In light of government pressure on the industry to take on Hollywood and BBC Films’ own stated objective to invest in higher-budget projects, it is worthwhile at this point to examine the production history of one of its most successful films of this period; a low- budget picture initially destined only for television: *Billy Elliot*.94

The film itself had a lengthy and complex provenance, eventually emerging as a co-production between Working Title Films, WT2, Tiger Aspect Pictures and BBC Films and resulting, in the wake of the film’s later status, in an ‘unseemly scramble’ to take the credit. As one report summed it up:

> The BBC says it commissioned the script in the first place. Tiger Aspect says it was the only producer there through every stage of development and shooting. Working Title says it brought Daldry to the table, used its money and its muscle to push the project into production, did all the backroom work and then drove the film into Universal's worldwide marketing machine.95

In fact, the film was a collaboration in which each party was keen to minimise their own risk and relied heavily on finance received in the form of lottery funding from the Arts Council of England. This amounted to £850,000 out of a budget of £2.8 million. As one executive involved in the project, who preferred to remain anonymous, stated: ‘There's a big reason why there are so many people involved in this film. Whatever anyone claims now, none of us, nobody in the world, really
believed in this movie apart from Daldry [director, Stephen Daldry] and Finn [John Finn, producer, WT2].” 96 Certainly, evidence points to the fact that the film was regarded throughout its development and production as a risky and uncommercial project, beginning life as an idea pitched to then Head of Single of Drama, George Faber, in 1995 by the writer Lee Hall.

Hall at this time was little known. Newcastle-born, his background had been in the theatre, working at the Live Theatre in his home town, as well as The Crucible in Sheffield (where he met Daldry) and at The Gate Theatre, London. Research also suggests that it was Faber who initially commissioned the film with a view to its being made for television, with Tessa Ross, then head of the BBC’s Independent Commissioning Group, putting in the first money for Tiger Aspect. By this time the corporation had an obligation to commission 25% of programmes from independent companies. However, a further two years passed before any progress was made towards its production and it is possible the film might never have been made at all had Hall’s friend, Daldry, not become involved. Like Hall, Daldry had a background in theatre and was at this time Artistic Director of the Royal Court. He had no experience of filmmaking except for a short film Eight made in 1998. However, Tiger Aspect, which had a first-look deal with Working Title, took it to the newly formed WT2 division, headed by producers John Finn and Natasha Wharton. Working Title convinced Daldry, who had signed a three-year deal with the company in 1997, to make it his feature-film debut, with Brenman at Tiger Aspect handing over the production role to Finn.

The film was screened under the title Dancer to cheering crowds at Cannes in May 2000 alongside other BBC Films productions of that year. Later, despite some protest from Daldry, this title was changed firstly to Raising Billy Elliot and then
simply *Billy Elliot*. A British premiere followed on 29 September 2000, when the film opened on 335 screens and went on to earn more than £18m at the UK box office, making it one of the top 10 grossing films that year. In America, the film opened on just 10 screens on 15 October 2000, but the buzz from the UK was so great that it grossed $215,681 over its first weekend. Eventually, total worldwide box office grew to $109.3m. This, however, was exceptional. Other BBC Films projects released in 2000 included a number of low-budget films whose performance could best be described as modest. Shane Meadows’ *A Room for Romeo Brass* (2000), for example, grossed a mere $18,434 in the US and *Maybe Baby* (Elton, 2000) just $20,501, although box-office performance in the UK exceeded £3m, indicating its appeal as more culturally British and less universal. Indeed, the majority of films at this time including *The Darkest Light* - likened positively by *Sight & Sound* to a *Play for Today* - and *Saltwater* (McPherson, 2000) still exhibited all the hallmarks of parochial filmmaking. This placed *Billy Elliot* in that unpredictable category of the fluke hit as exemplified by *The King’s Speech* (Hooper, 2010).

Given *Billy Elliot*’s success, it is worth examining why the film took so long to reach the cinema. Faber clearly recognised the potential of the story when it was first brought to him but may well have been nervous of the fact that it was set in the north of England, in a working-class environment and featured a specifically British concern: the miners’ strike.

The project also arrived at a time when BBC Films was attempting to establish itself as an independent company and as a maker of more ambitious cinematic films. For this reason it is not surprising that Faber saw it as small-screen material and his subsequent departure from the corporation at the end of 1996 may
well have contributed to the fact that the project was not progressed more quickly. In the end, BBC Films invested around £800,000 (half for TV rights and half equity), in line with its usual policy of spreading its relatively modest £10m budget over a range of projects. At a time when within the UK film industry small British features were viewed as offering little return, this represented a significant and crucial level of support.

Despite arguments over who was most responsible for the film’s success, it was clearly a positive result for all concerned, although it came too late to save the Arts Council of England for which this was the first commercial success in which they had invested. On 2 October 2000, its lottery-awarding powers were transferred to the Film Council which immediately tried to ‘replace the Arts Council's credit on the movie with its own, but was firmly rebuffed’.\(^9\) For Tiger Aspect, which had co-produced the comedy films Bean (Smith, 1997) and Kevin and Perry Go Large (Bye, 2000) but was known primarily a maker of television product, the film established the company as a serious player in the movie business. And it was a positive result for WT2, showing that smaller budget films could still make a profit. Indeed, this spin-off effect of BBC Films’ involvement in the film industry - from which a flexible policy of developing projects (often from an early stage) and providing initial investment to help facilitate the co-production of films which might not otherwise get made - indirectly helped other independent production companies to survive and prosper. This was one of the key reasons why the government was seeking greater support from PSBs for the film industry.

*Billy Elliot* also fulfilled an important element of BBC Films’ stated aims: to develop new talent and to keep existing British talent working, thereby preventing a feared exodus to the US. Moreover, its success provided a timely internal validation,
demonstrating that the unit provided value for money and could bring further kudos to the corporation. At the Edinburgh International Film Festival in 2000, a state-of-the-nation panel chaired by Head of FilmFour Paul Webster saw audience members hailing two BBC Films’ productions as ‘examples of low-budget UK film-making prowess’. These were *Billy Elliot* and *Last Resort*, which Robin Gutch, responsible for FilmFour's low-budget arm FilmFour Lab, described as 'an absolutely fantastic film'. Gutch pointed to a lack of interest in titles such as *Last Resort* from broadcasters, bemoaning the fact that BBC television then screened only about three such films a year and Channel Four the same. However, whatever their shortcomings, and despite the clear ambitions of both FilmFour Ltd and BBC Films to make bigger, more commercial projects, Gutch’s call to back innovative filmmaking was mainly being answered in Britain by the PSBs. Films such as *Ratcatcher*, *A Room for Romeo Brass*, *Wonderland* (Winterbottom, 1999) and *Morvern Callar* (Ramsay, 2002) were all made with the support of BBC Films within the period of focus of this chapter. And whilst these represent only a small proportion of the total number of films with which BBC Films was involved, they clearly demonstrate a commitment to investing in more challenging material. Unlike a commercial company such as Working Title which had to set up a separate arm (WT2) in order to develop more art-house projects (and then only when they were assured of distribution), BBC Films could afford to take risks, not least because of a policy of rarely investing more than £1m in a project and the fact that it had the support of the corporation behind it.
**A clear field**

In the case of FilmFour Ltd., over-ambition was a policy which turned out to be a mistake, leading to a winding down of the company by Channel Four’s new chief executive, Mark Thompson, in the summer of 2002, and resulting in ‘widespread dismay throughout the UK industry’.  

Ironically, this occurred at a time when BBC Films finally appeared to have gained a level of independence. Also, in a further curious parallel with the unit, among the suggested reasons for bringing FilmFour’s filmmaking activities back in-house on a much reduced scale was the fact that there had been little love lost between the television channel and its film arm after their separation in 1998. This led to speculation that the political imperative of Channel Four was simply to return to their core business of television. As one producer stated: ‘What FilmFour had been trying to do was very ambitious... if you look at the Hollywood studios, they sweat to find 15 to 20 films a year even with all their wealth and resources. For anyone in England to think they can find 10 or 15 films is unrealistic’. Whatever the case, the decision to close FilmFour and refocus on lower-budget movies, to be made and developed in-house, marked a symbolic moment: the end of the mini-boom and perhaps of the mini-studio concept.

In the past, BBC Films had often appeared to be one-step behind Channel Four in whatever it tried to do. Now, as the over-ambitious, standalone FilmFour proved to be failure, BBC Films took up the challenge to succeed where FilmFour had not, and with the advantage of having witnessed its mistakes. In December 2002, the editorial in *Sight & Sound* stated: ‘With the exception of the BBC, UK television is more or less getting out of the film-making business’, a situation which appeared to leave a clear field for BBC Films and a new climate in the industry. As it continued:
Time was when the UK film and television industries could afford a mutual disdain: film people knew their enterprises had a prestige and a shelf-life denied to most television works, and television people were proud that they had an instant access to the heart of the nation denied to film-makers.\textsuperscript{104}

Now, it was reported there was a ‘barely suppressed schadenfreude’ in the way ‘Channel 4 staff greeted the news of the closure of the FilmFour arm’.\textsuperscript{105} And a new mutual dependency prevailed which, some suggested, neither side really wanted.

**Tadpole with a big punch**

If the appointment of Dyke marked one significant turning point for BBC Films, the demise of FilmFour clearly marked another. This ironic change of fortunes led *The Independent* to report that ‘Channel 4 insiders’ were proclaiming: ‘The way ahead would be to follow the BBC model’.\textsuperscript{106} How did this remarkable turnaround come about? Not, evidence would suggest, by any grand design but rather more a case of muddling through. If Shivas had had a vision for BBC Films it was constantly thwarted by management, lack of institutional support and departmental jealousies. In contrast, Thompson’s approach was to adopt an upbeat pragmatism, encapsulating that key factor in BBC Films’ success and longevity: flexibility and the potential benefits of crossover between cinema and television. ‘For us the line between TV and feature films is blurred and we like it that way’, he stated. ‘There is a lot of unnecessary snobbery about the difference between a TV film [and features] and I have got no time for it’.\textsuperscript{107} Similarly, the unit also demonstrated a continued ambition to develop larger-scale projects that would perform well internationally and specifically in America.
By 2002 Thompson was claiming that he received calls from ‘top Hollywood agents every week’; and was keen to stress that, ‘if it's a case of just doing low-budget British films, which is what I hear, then that is not the BBC model’. Further deals were struck including with the American film financing group Cobalt Media with which it was planned to fund a series of bigger-budgeted projects over a period of three years. As Thompson announced at Cannes, with an investment of £106m and talk of budgets in the region of £8.5m: ‘It means we can move higher up the value chain, sharing profits 50/50 with Cobalt once costs have been recouped but we will not be putting up 50 per cent of the money’. In effect, Cobalt would provide the money for BBC Films to draw upon on a project-by-project basis allowing it to seek further investment from partnerships with other US companies.

For its part, BBC Films would ‘hold all UK rights with Cobalt… handling the rest of the world’. Significantly, given the relative absence of press statements by senior BBC management figures, Yentob took part in the announcement, stating that the deal had been contemplated for almost a year and demonstrating its importance to the growth of BBC Films. Thompson, in turn, emphasised the potential benefits:

This is a way of ensuring that talent who start with us, stay with us. It means there will be fewer projects set solely in the U.K. and an increase in the number of films with international scope… these types of scripts are not readily available in the U.K. at the moment.

Once again the talent argument came into play, as Thompson emphasised that the deal would ‘allow the corporation to hang on to talent that would otherwise go to Hollywood by giving them more expensive film productions to work on’. Likewise, he was keen to suggest that ‘the extra activity would help supply more talent for future TV projects’, deflecting any potential criticism that BBC Films was abandoning its television commitment by asserting: ‘Our film and TV operations are
very much complementary. We’re not turning our backs on smaller budget TV and feature films but want to revitalise people’s energies in this’. At the same time, Thompson was eager to avoid any suggestion that he was pleased by the closure of FilmFour and the return of its filmmaking activities in-house, stating that: ‘The loss of FilmFour is a very bad thing because it does undermine confidence’. Yet this was a development which was clearly to BBC Films’ advantage, resulting in a perception in the industry that the unit was also preparing to move into Channel Four’s edgier territory with the release of such films as *Morvern Callar*, *Dirty Pretty Things* and a much-hyped Bob Dylan project, *Masked and Anonymous* (Charles, 2003), described as Dylan’s answer to *Being John Malkovich* (Jonze, 1999).

The closure of FilmFour also made Thompson one of the most important figures in the British film industry. In this mood of confidence, and in what one industry journal described as ‘a major strategic shift’, BBC Films opened an office in Los Angeles where former USA Films executive, Peter Kalmbach, was hired ‘to spearhead a move into Hollywood’. As well as overseeing an already established collaboration between BBC Films and HBO on television projects, the aim was for him to be responsible for ‘developing and overseeing [BBC Films’] growing relationships with American producers and talent’. As Thompson stated: ‘Peter's role is to grow and sustain these relationships, which will be more important as we turn our attention to international filmmaking’. He concluded: ‘Teaming up (with) American producers is the way to bring British talent forward on the international stage… British writers need more exposure to the skills, expertise and sensibilities of Hollywood’. It was the beginning of a strategy that would become synonymous with BBC Films over the succeeding decade - that of the mixed slate - encompassing a range of both Hollywood co-productions and smaller, culturally British films.
A recurring argument was the need to retain British talent: preventing writers, directors and other key industry personnel from being snapped up by Hollywood by giving them the opportunity to work on larger co-productions with international stars such as *Sylvia* (Jeffs, 2003), a bio-pic of American poet Sylvia Plath, made with Focus Films and starring Gwyneth Paltrow. In this context Thompson argued: ‘The problem with talent in the UK is that directors, producers and writers often don't get the chance to make more than one film, so we are teaming up with American producers to give them that chance’. What these parallel production strategies offered was flexibility. As a result, a less obviously bankable project such as *Iris* (Eyre, 2001) could still have a life on television even if it had not succeeded in becoming a hit in the cinema: although, in fact, the film grossed more than triple its $5.5 million budget as well as gaining an Academy Award for actor, Jim Broadbent, and widespread critical acclaim. Occasionally, the unit did not get it right, backing such lamentable projects as *Love, Honour and Obey* (Anciano & Burdis, 2000) and losing out on the highly-praised *Hilary and Jackie* (Tucker, 1998), which BBC Films had developed but passed on to Channel Four, due to corporation guidelines that ‘barred the company from backing any fictional depiction of a living person without his or her approval or of a recently deceased person without authorization from the estate’. However, the fact that few BBC Films releases did well at the UK box office was less a reflection on the quality of the projects in which it invested and more on the state of the British film industry as a whole. Even with the support of the Film Council, British films rarely performed well - contributing to the ongoing debate over the benefit of state support for film - and it remained the case that British audiences still preferred to see American films.
As identified in *A Bigger Picture*, the poor performance of many independent British films was frequently a result of the lack of effective distribution. This was an area which BBC Films had focused on since its inception: forging relationships with both niche distributors such as Electric and Artificial Eye, as well as the more mainstream Miramax, Polygram, Entertainment and Pathe, in the knowledge that ‘distributors continue to control access to the market’. Importantly, during a period in which a brief revival of the British film industry was shaken by such events as the selling off of one of the UK’s most successful distributors, PolyGram Filmed Entertainment, by the Canadian media giant Seagram (which had taken over PolyGram from Philips) and the closure of FilmFour Ltd, BBC Films remained a small but stable force in the industry. As Thompson stated in 2007, reflecting at that time on BBC Films’ growth and its ability to punch above its weight:

> We are a tadpole in the film industry in terms of what we invest - but a tadpole with a big punch. I believe we have had a significant impact because of how we develop projects and raise funds. People are often amazed to learn we are only spending $20m (£10m) a year; our impact seems far greater.\(^{121}\)

Crucially, within the space of a few years, Thompson built up around him one of the most respected business and legal affairs teams in the industry, led by Wright and former Miramax executive Isabel Begg, and a development team headed by Tracey Scoffield. Evidence also suggests that Thompson benefited from a good relationship with the person he reported to, Alan Yentob - something his predecessor Shivas had never managed to achieve - making it possible to speculate that BBC Films’ unwritten production strategy reflected as much the personal ambitions of key personalities associated with the unit, as any institutional policy. Indeed, there is little evidence to suggest that an institutional policy was ever formulated in response
to the government’s objective of developing a sustainable film industry, although it is hard to suppose it was not a factor.

**Conclusion**

The picture that emerges from this period is a complex one. BBC Films clearly demonstrated - as evidenced by numerous public statements - a desire to move away from its art house niche market which - benefiting from the crossover potential between television and film - had produced a number of popular and critically acclaimed hits. Yet, the basis for such commercial ambitions should perhaps be viewed as part of a broader survival strategy: the result of which would be not only a strengthened position within the industry, but also within the BBC itself, earning the unit a more likely assurance of support after a decade of corporate wariness and indecision. Thus, it appears two agendas were running in parallel. One focused on the domestic and television, with output designed to accommodate the channel controllers, including BBC Films’ £2 million deal with the Film Council in which four directors were to be given the opportunity to make contemporary movies for BBC2, and of which Root stated: ‘This partnership is a way of finding the next generation of filmmakers, whose natural home is BBC2’. The other displayed more commercial ambitions and a desire to make bigger, international movies which in turn would not only increase the unit’s reputation but potentially also profits, allowing it to invest in more films in the future.

Within discourses on government film policy, as Hill points out: ‘While it has been common to comment upon the way in which cultural objectives were subordinated to economic ones’, during the period under examination in this chapter ‘the actuality was rather more complicated’. Thus, under New Labour, ‘the
interweaving of [film] policy objectives became even more evident... as a result of the way in which economic and cultural goals were linked together’, resulting in the Film Council being ‘discharged with the responsibility for not only developing a sustainable UK film industry’ but also supporting ‘film culture in the UK’. BBC Films’ production strategy during Thompson’s tenure reflects this interweaving of the economic and the cultural. We see evidence of the unit’s pursuit of the economic through a series of high profile deals such as those with Harvest Pictures and Cobalt and through the expression of ambition to work on bigger-budget, more commercial pictures with an appeal to the international market. At the same time, BBC Films’ support of the cultural is evidenced through the making of smaller, more identifiably British projects, aimed at portraying a range of British experience, including *Love is the Devil, Ratcatcher, Last Resort, Morvern Callar, Iris* and *The Mother* (Michell, 2003). In this parallel strategy, BBC Films demonstrated an acknowledgement of its place within the corporation - whose public service mission was to ‘educate, inform and entertain’ - by producing product with appeal to a broad range of audience tastes: just as the unit continued to benefit from the flexibility of crossover in which films could be made for television and later achieve a cinema release.

Finally, the period 1997-2003 illustrates yet again the futility of the British film industry in taking on the industrial might of Hollywood. If BBC Films indirectly benefitted from the closure of FilmFour Ltd and the subsequent scaling down of its operation in-house, there were lessons to be learnt regarding the folly of over-ambition. This would prove the most likely cause of the next major re-invention of BBC Films, which will be examined in the next chapter.
Endnotes for Chapter Four

4 Ex BBC head of Drama, Charles Denton, who had been chairman of the Arts Council panel responsible for making the decision, refused to say why only these had succeeded in meeting the panel’s criteria.
5 Personal interview with George Faber, 17 September 2012.
6 Over a period of six years, Pathe had pledged to make 35 films with an award of £33m; the Film Consortium to produce 39 films with an award of £30m, and DNA to make 16 films with an award of £29m. Funding, however, could only be used to finance one third of each production requiring franchise holders to attract additional sources of investment.
9 Hill, J., This is for the Batmans as well as the Vera Drakes: Economics, Culture and UK Government Film Production Policy in the 2000s, Journal of British Film & Television 9:3 (2012), Edinburgh University Press, p.351
12 Ibid.
13 James, N., Editorial: Small Change, Sight & Sound, Vol. 10, No.6, June 2000, p.3
14 Ibid.
15 In fact, ‘the original white paper had stated that the Lottery would fund only projects ‘additional’ to those that would otherwise be funded by the public through general taxation’. http://www.dsc.org.uk/PolicyandResearch/News/Cantheadditionalityprinciplesurviveausterityandthesmallerstrategicstate
16 Editorial, Small Change, Sight & Sound, Vol. 10, No.6, June 2000, p.3
18 Editorial, Small Change, Sight & Sound 10:6, June 2000, p.3
19 See Appendix VI - films supported by BBC Films which also had UKFC funding
20 Editorial, Small Change, Sight & Sound 10:6, June 2000, p.3
24 Personal interview with Jane Wright, 9 August 2013: Further examination of BBC Films’ commercial expansion is included in Chapter Five
25 Having acted as a consultant to BBC Films, advising on the setting up of the proposed new independent company, Denton now had no role and announced that he would be leaving the BBC ‘by mutual agreement’, on 1 April 1997, the same date that saw the corporation’s production and broadcast structures split into two distinct operations. Denton made it clear that he thought the new amalgamation of films and single drama was ‘a serious mistake’ which confused the two areas
of television and theatrical productions. As he stated in response to the decision to abandon plans for BBC Films Limited: ‘I am very sorry about this decision, which I feel is bizarre. The common sense, business and creative arguments in favour of a separate film company all seemed to have been accepted... making theatrical feature films is wholly different from making television drama’.

26 ‘There were times when they were in danger of disappearing completely’. Producer, Andrew Eaton, quoted in Thorpe, V., Hollywood stars opt for BBC film roles, The Observer, 2002, p.7

27 Brooke, M., Channel 4 and Film, http://www.screenonline.org.uk/film/id/1304135/

28 Caughie, J.,


30 Scotland on Sunday, 2 March 1997.

31 In fact, Shivas and Thompson had both competed for the post of Head of Film and Single Drama.

32 Scotland on Sunday, 2 March 1997.


34 The Gathering Storm was an Emmy award-winning BBC Films co-production with HBO costing an estimated $12m.

35 Written and directed by Stephen Poliakoff whose previous work had predominantly been screened on BBC2, The Lost Prince was given an 8.30pm slot on BBC1 on a Sunday night, competing with ITV’s mainstream ‘crowd-puller’ A Touch of Frost. Lawson, M., Secret History, The Guardian, 16 January 2003, http://www.theguardian.com/media/2003/jan/16/broadcasting.arts

36 Personal interview with George Faber, 17 September 2012.

37 See Appendix I


39 Ibid.


41 Gibb, E., BBC boosts movie funding, The Scotsman, 8 August 1997, p.29

42 Ibid.

43 Memorandum from Barbara Benedek to Chris Pye, Head of Commercial & Business Affairs, BBC Production, 17 June 1997, p.1

44 Ibid.

45 Ibid.

46 Ibid.

47 Ibid. p.2

48 Memorandum from Barbara Benedek to Chris Pye, Head of Commercial & Business Affairs, BBC Production, 17 June 1997, p.3

49 Gibb, E., BBC boosts movie funding, The Scotsman, 8 August 1997, p.29

50 Macnab, G., Managing the mini boom, Sight & Sound Vol.8, No.10, October 1998, p.21

51 Although BBC Films could never have produced a Trainspotting, that film’s phenomenal success, along with the earlier Shallowgrave, was most likely a factor in this strategy.


54 Sinclair, I., Heartsnatch Hotel, Sight & Sound Vol.12, No.12, December 2002, pp.32-34

55 Parker, A., Building a Sustainable UK Film Industry, A Presentation to the UK Film Industry, 5 November 2002, p.5


57 Ibid. p.7.


60 Ibid.


*ibid.*

Dawtrey, A., BBC Films taps Wright biz/marketing topper, *Variety*, 26 January – 1 February 1998, p.16


*ibid.*

Under the deal Harvest agreed to invest 50% of a film’s budget whilst BBC Films would acquire UK television rights on all Harvest co-productions and be responsible for finding the remainder of the money. They would also share revenue from ancillary sales including video, DVD and other merchandising activities.


*ibid.*


Macnab, G., Managing the mini boom, *Sight & Sound* 8:10, October 1998, p.21


Dawtrey, A., Dyke backs BBC pix: unit gets thumbs up: Yentob to pick direction, *Daily Variety*, 4 April 2000, p.2


*ibid.*

Dawtrey, A., Dyke backs BBC pix: Unit gets thumbs up, Yentob to pick direction, *Daily Variety*, 4 April 2000, p.2

*ibid.*


*ibid.*


*ibid.*


Although, of all BBC Films’ productions, *Billy Elliot* has received the most academic attention I make no apology for including it here: in terms of its financial success - which significantly raised the
profile of BBC Films - as an example of the fertile crossover territory between television and film, and of the kind of middle-brow, culturally British film that has been predominantly associated with the unit, it is a key text.

95 Dawtrey, A., Brit pic biz bullish now that Billy’s a dilly, Variety, 9-15 October 2000, p. 4
96 Ibid.
97 One suggested reason for the change of title was to avoid any confusion with the Lars Von Trier film Dancer in the Dark (2000).
98 Dawtrey, A., ‘Billy’ buoys Brits, Variety, 9 October 2000
99 Minns, A., Low budgets high on Edinburgh agenda, Screen Daily, 25 August 2000
100 Ibid.
102 Ibid.
103 Editorial, Converging Targets, Sight & Sound, Vol.12, No.12, December, 2002, p. 3
104 Ibid.
105 Editorial, Converging Targets, Sight & Sound, Vol. 12, No.12, December 2002, p.3
109 Dowell, B., BBC Films in £106m boost, The Stage, 17 May 2001, p.6
111 Dowell, B., BBC Films in £106m boost, The Stage, 17 May 2001, p.6

113 Ibid.
114 Ibid.
116 Ibid.
117 Ibid.
119 Source IMDb. According to Daily Variety, 11 February 1999, these guidelines were later quietly changed.
121 Macnab, G., BBC Films: a drama or a crisis, Screen Daily, 8 June 2007
122 BBC signs £2m film deal, Broadcast, 19 October 2001.
123 Hill, J., This is for the Batmans as well as the Vera Drakes: Economics, Culture and UK Government Film Production Policy in the 2000s, Journal of British Cinema and Television, Vol. 9, Issue 3, 2012, p.337
124 Ibid.
Chapter Five  
(2004-2007 Part I)  

Living the History

‘We weren’t making [films] for ourselves... You’re part of the BBC, you’re serving the film industry... supporting them... not doing it for yourself or for the success of your company you’re actually doing it for something much more amorphous which is the BBC’.

Tracey Scoffield, BBC Films

Introduction

The period 1997-2003 had been a highly successful one for BBC Films in which the unit had expanded in size and increased its output of films for theatrical release.¹ At its peak some 25 people including experienced business, legal affairs and marketing personnel, as well as those involved in development and production, comprised what was publicly recognised as a formidable team.² The unit also established a new level of independence following a move to its own offices in London’s Mortimer Street, closer to the heart of the British film industry. Yet, whilst an external perception of geographical separation and specificity of purpose sent out a tacit but important message to the British film production sector that the unit was now a serious player in the industry, this was also something of an illusion. BBC Films, despite its physical distance from Television Centre, remained very much a department within the corporate structure of the BBC. Unlike the studio model of FilmFour Ltd., which between 1998 and 2002 had seen Channel Four’s filmmaking subsidiary operating as an independent company with its own production, distribution and sales arms, BBC Films was never truly autonomous. So, although the unit benefited from its own ring-fenced budget and maintained a high degree of editorial control, it was still
subject to internal bureaucracy and corporate initiatives, and remained ultimately under the control of BBC management.

This chapter will examine three key determinants in the direction of BBC Films between 2004 and 2007. Firstly, the effects of broader government film policy on the unit will be assessed, including pressure on the BBC to spend more on film, and the implication that it should be more commercially-oriented. Secondly, the continuing consequences for BBC Films of the closure of FilmFour Ltd in 2002 will be examined; in particular, how, through a scaling down of its filmmaking activities and return to making smaller, more ‘British’ films, FilmFour left a gap in the market waiting to be filled. This section will consider how by filling this gap with a drive towards bigger, more commercial and international projects, BBC Films exposed itself to criticism that it was operating outside its corporate remit. One example of this kind of project will be examined in a case study of Revolutionary Road (Mendes, 2008). Finally, the conflicted positioning of BBC Films as a ‘little organisation within an organisation’ will be addressed, including how this has impacted upon the way the unit has been perceived by the film industry. This is in contrast to the relatively strong brand identity achieved by FilmFour, which in 2006 was renamed Film4 Productions to coincide with the relaunch of the FilmFour broadcast channel as Film4.

**Growth under pressure**

In his address on the opening of the Film Council in April 2000, Chairman Alan Parker stated: ‘Our intention is to use public money to make better, more popular and more profitable films in real partnership with the private sector’.

Accordingly, an examination of BBC Films’ production strategy in the mid-2000s reveals what
appears to be an attempt to pursue similar aims, with a movement to make more mainstream, commercial films which could challenge Hollywood. In the unit’s case, this translated to investment in a number of higher budget, more internationally oriented projects such as _Mrs Henderson Presents, Match Point_ (Allen, 2005) and _Miss Potter_ (Noonan, 2006), encouraged by the corporation’s pledge in 2006 to increase funding for the unit substantially. In one of many attempts to emphasise the unit’s importance to British film at this time, and to promote its new strategy, Head of BBC Films David Thompson explained: ‘There is an unprecedented range of international talent attracted to our films... We are trying to bring the best British talent together with the best international talent’.

At the same time, an awareness of the institution of which it was part and whose public purpose was its own continued to shape BBC Films’ strategy for investment, in which a responsibility to use licence fee payers’ money wisely remained paramount. This wider public service ethos and responsibility - which problematically often appeared at odds with BBC Films’ natural inclination to make commercially as well as critically successful films - was manifested in a number of ways. This included implementing an already well-established strategy of spreading risk in terms of the level of its investment, together with support for a percentage of less obviously marketable, but culturally important, films; a side-effect of which was to provide opportunities to new talent and to address issues such as diversity. As BBC Films’ Head of Development, Tracey Scoffield, explained one of the central paradoxes of the unit was that whilst it ‘would be calling the shots on the money’, at the end of the day BBC Films were public servants, servicing the film industry. The fact that the unit was a ring-fenced department made it appear ‘misleadingly as though it was a kind of independent company running an independent business but it
was not. It was still very much plugged into the bigger BBC at all levels’. Thus, BBC Films performed a range of different tasks in pursuit of a number of different agendas.

In 2008, according to a report by the UK Film Council, Britain was ‘the eleventh largest producer of films in the world in terms of the number of films made, and fifth when looking at production spend (behind the USA, Japan, France and Germany)’. However, of the 111 films produced that year with budgets over £500,000, ‘inward investment features, mainly involving US studios, accounted for 58% of the total production spend’. The average budget for a domestic UK production (of which there were 66) remained low at around £1.7m, and typically less than a tenth of the budget of single country inward investment features. These smaller domestic films also relied heavily on public funding of which the chief source of public investment was the UK film tax relief, providing an estimated £105m. Following this was the National Lottery (£50.8m), DCMS grant-in-aid to the UKFC and the NFTS (£29.1m), the National and Regional Development Agencies (£14.6m), the EU MEDIA Programme (£11.5m) and public service broadcasters BBC Films (£12.5m) and Film4 (£10.2m).

As Higson suggested in his examination of filmmaking in England during this period, although the British film industry throughout the 2000s appeared relatively stable, benefiting from the success of the Harry Potter franchise (2001-2011), box office hits such as *Love Actually* (Curtis, 2003) and the staple Bond films, a more detailed examination revealed ‘a much more precarious and unstable identity, with the business lurching uncertainly from one crisis to the next’. This was a situation which the Culture, Media and Sport Committee had also identified in its report to the House of Commons in 2003, stating that whilst there were ‘many
underlying strengths’ in the British film industry, there were also ‘longstanding chronic difficulties’. They concluded that: ‘Public policy has a role to play in strengthening the industry in order to generate substantial economic rewards and important cultural benefits’.13

In setting the goal of a sustainable film industry in Britain, the government was attempting nothing new. As noted earlier, the cycle of ‘boom and bust’ had long been a feature of British filmmaking, along with many proposals for how best to overcome it. The pattern usually saw the celebration of a few isolated hits, as was the case at the start of the new millennium with films such as Chicken Run (Park, 2000) and Bridget Jones's Diary (Maguire, 2001). However, such successes largely disguised the fact that British film production was once again in a ‘period of stagnation’ and private investors remained cautious. Public funding, as the figures quoted earlier indicate, remained crucial to the survival of the industry and the three main sources of finance upon which independent producers relied were the UKFC, Channel 4 and BBC Films. Such a ‘fragile ecology’ could also be easily upset. As one commentator noted following the closure of the independent FilmFour in 2002, ‘a wave of sadness swept over the film industry’, indicating the extent to which many British producers had come to rely on the company as one of the few sources of significant amounts of finance.14 In real terms, however, FilmFour’s budget of £31m had been nothing to compared to the continually rising budgets in Hollywood and offered no margin for error. Consequently, there were many who were not surprised by the company’s collapse. Director Stephen Frears for one observed that:

Attempts to make economic sense of British films have always ended in a mess. The figures just don't add up. American studios can make big-scale films because they have a dependable audience for domestic films. The problem is that in Britain the audiences don't really want to see British films -
they want to see American films. So you can't work on the same set of assumptions.\textsuperscript{15}

Rob Woodward, head of FilmFour’s parent division 4Ventures, also highlighted the problem, noting that in an increasingly international market it was still the US majors who were attracting most of the business and that: ‘In the UK there is no commercially successful model for a stand-alone independent film company’.\textsuperscript{16}

In this context, the government’s policy to create a sustainable British film industry had significant consequences for BBC Films, not least as a result of the mismatch between the government’s institutional relationship with the cultural bureaucracy that was the BBC and its relationship to BBC Films as a semi-autonomous unit and servant to the film industry. This was a situation highlighted particularly in the years 2006-2007 when the BBC was engaged in negotiation with the government over settlement of the licence fee and renewal of the BBC’s Royal Charter (a ten year process), and which resulted in parts of the corporation being pulled in different directions according to different agendas.

Significantly, the 2000s saw the BBC faced with an additional number of challenges allied to the switch to digital. In response to a report by the DCMS in 1999 which had recommended ‘that the BBC should fund the costs of digitalisation from a combination of cost savings and commercial revenues’, the corporation found itself committed to ‘play a leadership role in the transition from analogue to digital’.\textsuperscript{17} This was a process in which the BBC would invest in the ‘infrastructure, content and promotion of digital services’.\textsuperscript{18} For a large part of the decade, therefore, the broadcaster remained under pressure not only to take a more market-driven approach to its activities (a requirement of the 1996 Charter had been to supplement licence-fee income with commercial activities), but also to plan ahead for the digital
switchover which would place additional demands on the licence fee. As Hardy suggests, the BBC at this time was operating in an increasingly ‘hostile environment’, under attack not only from commercial rivals unhappy at the corporation’s increased competitiveness in its attempts to win audiences, but also from Ofcom (the regulator for commercially funded PSBs) which, as a result of the Communications Act of 2003, was given the ‘opportunity to make controversial recommendations about the BBC and to advance its claims for a greater role in BBC oversight’. This included a proposal that ‘the licence fee, frozen at current levels, should fund existing services, but new activities should be subscription-funded’.

It was in this context that the corporation found itself under pressure from government to do more to support the British film industry and British film talent. Indeed, institutional support for BBC Films in the first half of the decade could well be interpreted as a direct response to recommendations made by the UKFC to the government. As part of an ongoing consultation process initiated in 2003 by the Commons Select Committee, they had identified a ‘significant comity of interests’ between the UKFC and the BBC. Furthermore, in their 2005 submission the UKFC stated their belief that: ‘... as part of its public service remit the BBC should invest £40m p.a. in the development, production and acquisition of British films’.

In their opinion: ‘The current level of investment in film [by the BBC], as compared to the resources put behind other cultural sectors such as music, remains woefully inadequate’. Their conclusions put the onus on the corporation not only to confirm its commitment to British film but to see this as part of its core remit. ‘The relationship between the Government’s strategic objectives for film and the core public purposes of the BBC’, they stated, ‘is a symbiotic one’. Therefore:
In advancing the strategic objectives for film, the BBC would be directly fulfilling its main duties. The corollary is that, if the BBC were to fail to develop and implement a strategy for film consistent with the strategic objectives set out above, UK film policy would not be delivered.23

This was emotive language, utilised in the knowledge that the BBC was hoping for a favourable licence fee settlement in 2006. Indeed, the rhetoric employed in this statement can be seen as not only seeking to inflate the importance of the BBC’s role to the UK film industry, but also to imply that the corporation would be failing in its public duty if it did not take its commitment to film seriously and pursue a more robust strategy in the future. Crucially, the UKFC put forward an agenda that favoured the interests of filmmakers and, at the same time, reflected government policy with regard to building a sustainable industry that could ‘compete with Hollywood for a share of a growing global business’.24 Increased broadcaster involvement, they argued, was a vital element in achieving a stronger British film industry, whilst ‘the current level of BBC investment in new British films [was] inadequate for a public service broadcaster of the scale of the BBC’.25 Additionally, the UKFC believed that there was: ‘An opportunity for the BBC to help develop a greater number of popular yet distinctive UK films which could play on BBC1 at peak times to replace US Studio blockbusters’.26 This was an objective which had been advocated by the Annan Report as far back as 1977. Ironically, as I will show later in this chapter, it was in attempting to respond to the above recommendation that BBC Films later came under attack for being too commercial and for failing to be ‘British’ enough.27

What the above recommendations highlight was a fundamental disjunction between the priorities of a PSB and those of the film industry. Filmmakers - whose interests in this case were being represented by the UKFC - wanted greater support
for British films from the BBC and for these films to be given greater prominence when screened on television. But, from the broadcaster’s point of view, audience research suggested that in a multichannel digital era even a popular film could no longer be guaranteed a significant audience in a primetime slot. As one industry journal noted, the television premiere of a commercially successful film such as The Queen (Frears, 2006) attracted only 8 million viewers when screened on ITV in 2007 compared to the 12.7 million viewers who had watched Billy Elliot on BBC1 in 2003.

New platforms were emerging and a wide variety of movies could be viewed via dedicated film channels as well as on DVD: a market that was rapidly expanding during this period. Despite the lobbying of UK film producers for greater production support and television exposure, however, the appetite for British films amongst audiences remained low both in the cinemas and on television: a trend which has continued to the present. When interviewed for the Channel 4 and British Film Culture project in 2013, independent producer Allon Reich of DNA Films gave this summing up: ‘My feeling remains that if there’s no British films made this year [it] will not lead to one empty cinema screen next year... We make things that people don’t know they want until they see them; that’s not a definition of a good industry’.28 In contrast, he added: ‘If you make no TV drama this year people will start marching on Parliament, because one’s an industry, one’s totally about supply and demand’.

Even Thompson would admit later at the time of his departure from BBC Films in 2007: ‘If you started up a broadcaster from scratch, I don’t know if you would actually invest in film production’, although, ironically, that was exactly what Channel Four had done.30 It was not surprising, therefore, that although corporate support for BBC Films appeared to have increased since the 1990s - due in part to
the commercial and critical success of films such as *Mrs Brown*, *Billy Elliot*, *Iris* and *Mrs Henderson Presents* - the institution’s main priority was its television audience. Significantly, evidence suggests that amongst BBC management and senior personnel there were still those who felt that the unit’s modest budget was money which could have been better spent on making more television drama. As one commentator summed it up:

Channel controllers are again asking the old question: why do they need to set aside money for film production when they know films will take two or three years to be delivered and will not necessarily reach a big audience anyway. Isn't it easier just to buy the finished product rather than become embroiled in the murky, precarious world of film development and minority co-production.31

How then are we to regard the corporation’s publicly stated commitment to film during this period? I would say it has to be questioned given the underlying drivers of a need to maintain government support and to avoid public criticism. In contrast to Channel Four where film was and continues to be seen as a key feature of the channel’s brand identity, this was never the case at the BBC. Instead, as argued earlier in this thesis, investment in films for theatrical release had always been a disputed output for the corporation, and a move instigated by a number of factors. These ranged from internal pressure from producers, writers and directors who felt their work deserved cinematic exposure to an organic shift away from the production of single television films which, increasingly, were no longer wanted by the channel controllers. The influence of Channel Four in setting a precedent for a PSB to invest in theatrical features also made it hard for the corporation not to follow suit, just as calls from the industry and government to increase its support for film (in particular, domestic filmmaking and British talent) made it almost impossible for the BBC not to respond to what was, in this respect, an externally identified obligation. To
complicate the situation further, as a legacy of the Birt era and the drive to win back the position it had lost in the 1990s to ITV, the BBC also found itself accused of becoming too market and ratings driven, although much of this criticism came, unsurprisingly, from its commercial rivals. The broader argument for the BBC to invest more in British films, therefore, focused not only on its obligation as a PSB to contribute to a sustainable UK film industry, but also to fulfil a public service remit which was based not on box office success or eventual audience ratings but on cultural benefit and contribution to national identity.

**Taking on Hollywood**

As Higson notes: ’English cinema has for most of its existence been a part of a transnational film culture and film business’.\(^{32}\) In addition, the British film industry has, for most of its history, been ‘making films designed to work in American, European and Empire markets as much as in the domestic UK market’.\(^{33}\) For BBC Films, with its formidable business and production team, to seek to partner with American studios and talent at a time when the zeitgeist was still the dream of competing with Hollywood was therefore not unusual.\(^{34}\)

Unlike the ‘scattered and fragmentary nature’ of most of the UK production section or the ‘cottage industry’ identified by the report of the CMS committee in 2003, BBC Films had the advantage of a dedicated budget and the backing of a large corporation behind it. And, whilst the majority of British producers were successful at ‘delivering excellent, culturally significant but ultimately unprofitable British films’, BBC Films was ideally placed to invest in the more popular, mainstream films which Government had identified as desirable.\(^{35}\) Even with a relatively modest
budget, the unit had become adept at spreading financial risk across a slate of projects, developing a large portfolio of films at any one time of which a few would go into production, and almost always as a co-producer. Amongst these would be a number of smaller, more culturally British films such as *My Summer of Love* and *Bullet Boy* (Dibb, 2004). However, in the wider context of BBC Films’ public purpose to provide an opportunity for British talent to work on larger-scale and more international projects, co-production with Hollywood (particularly the niche arms of major studios) was virtually essential.

A further corporate imperative for BBC Films to invest in more commercial projects derived from the ‘struggle in scheduling’, as identified by Thompson in 2007 during what he described as a ‘volatile time’ at the corporation. ‘There are a number of problems with film’, he stated, one of which was that most films supported by BBC Films to this point had been ‘grown-up viewing, post watershed’.36 This almost guaranteed that their television destination would be BBC2, but also meant that any film longer than 90 minutes would not fit into the schedule on a weekday due to the positioning of *Newsnight* at 10.30pm. In response, BBC Films engaged in a number of strategies including a plan to make ‘more family-oriented features’ which could ‘screen before the watershed’.37 This resulted in the development of such projects as *Peter Pan in Scarlet* (not made) and *Swallows and Amazons*.38 The difficulty with this goal was that such projects were not only expensive but also in ‘an area in which Hollywood excels,’ making the competition ‘ferocious’.39 A more achievable objective for BBC Films was to invest in ‘star-driven vehicles’ with ‘a high-enough profile’ to screen on BBC1.40 However, as these stars were likely to be American, Thompson recognised that it was a strategy likely to cause ‘some consternation’, not only within the corporation but on a broader
front. He admitted: ‘If you put too many American actors in British films, naturally there’s going to be some disturbance’.

Despite Thompson’s reservations, an analysis of BBC Films’ projects developed during the mid-2000s indicates that it was a strategy the unit actively pursued in support of films such as The Other Boleyn Girl (Chadwick, 2008), featuring American stars Scarlett Johansson and Natalie Portman, Match Point, also starring Johansson, and Miss Potter, a romantic drama which cast US actress Renee Zelwegger as Beatrix Potter. All were commercially successful, with Match Point grossing over £4m in the UK and £23m in America - gaining the best reviews director Woody Allen had received for some time - whilst Miss Potter took sixth place in a survey of the Top Ten films at the British box office in 2006.

The value of star casting was also evident in less obviously commercial features such as The Life and Death of Peter Sellers (Hopkins, 2004), starring Geoffrey Rush and Charlize Theron, and Snow Cake (Evans, 2006), featuring Sigourney Weaver. Indeed, as casting director John Hubbard commented with regard to Notes on a Scandal (Eyre, 2006), in which Cate Blanchett played opposite Judi Dench: ‘Casting is paramount... if you go one notch down on the casting you’re really in trouble. You feel, “why aren’t we watching it on TV?”’ However, ironically, the strategy of American casting was partly to provide suitable product for BBC1 schedules.

In fact, international projects were nothing new for BBC Films which, from its inception, had often invested in films which focused on non-British subject matter including Fellow Traveller, about a Hollywood blacklisted writer exiled to Britain during the McCarthy era, Canadian mystery Swann (Benson Gyles, 1996) and Love
and Death on Long Island, a tale of obsession set in both the UK and America. A significant difference was that these had been fairly low-budget, niche-market films, making it easier for them to become an accepted part of BBC Films’ varied slate, particularly at a time when, as evidenced earlier, BBC Films appeared for many years to operate almost below the corporate radar. In contrast, by investing in higher-budget, higher-profile star vehicles - in which the stars were frequently American - Thompson not only succeeded in raising the profile of BBC Films in the industry, but also of raising the awareness of management and the government-appointed Board of Governors to what the unit was doing. To justify the unit’s strategy to back US-based films, Thompson asserted: ‘You really can't be insular in this business if you want to survive’.\(^{44}\) In the case of Fast Food Nation (Linklater, 2006) - a dramatised exposé of the American fast-food industry- he defended his decision on the grounds that it was a story with ‘international resonance’ and that it was being produced by one of Britain’s most respected producers, Jeremy Thomas, whose earlier project All the Little Animals (1999) had also received support from the unit.\(^{45}\) In addition, Thompson was adamant that he’d be ‘thrilled to bring a big American director to Britain again to work with British talent’, as had been the case with the two Woody Allen movies, Match Point and Scoop (2006), in which BBC Films had invested.

It is not hard to see why the unit’s more international strategy attracted criticism from some quarters. The issue was not about wasting licence fee-payers’ money (for most of these films were commercially successful), but rather that support for the work of established foreign directors such as Allen and Canadian David Cronenberg - with whom BBC Films developed and co-financed Eastern Promises - was not what the corporation was all about. These were directors whose
reputations were such that it was likely they would be capable of raising finance elsewhere. In contrast, with a limited number of places for British producers to go to get money, and limited opportunities for British writers and directors to make feature films, these - it was argued - were the people the unit should be supporting. It is important to note, however, that whilst BBC Films may have been investing in bigger-budget, more international projects, the amounts of those investments remained modest. As had always been the case, the unit’s strategy was to reduce risk by spreading money across a number of projects which audiences would hopefully want to see not only in the cinema but also on television when they eventually came to the channels. There is scant evidence to suggest, therefore, that support for international co-productions resulted in a neglect of the culturally-worthy, low-budget film. These continued to comprise a vital part of what was essentially a carefully balanced slate.46

Just how successful BBC Films was during this period is borne out by the number and range of productions with which it was involved: almost 50 feature films reaching the cinemas within a period of four years. As Scoffield revealed, this achievement had been built up by hard work from the highly effective but small unit Thompson had inherited from Shivas to a position where BBC Films was no longer the second port of call after Channel Four, but a key player in the industry, ‘investing in 12 to 15 feature films a year’ as well as making television drama.47 The unit’s strength lay in its relative autonomy: operating as a ‘little organisation within an organisation’.48 Amongst the BBC Films’ team were legal and business affairs personnel whose job was to ‘research co-producing partners and come up with money for feature films’ to match BBC Films’ investment.49 Also, as Scoffield was proud to recall, BBC Films provided a crucial support role for independent producers:
This team of people would raise money to make the whole of the film and that’s something producers now have to do all by themselves.\textsuperscript{50}

In answer to those who criticised the unit’s internationalism, a danger of just producing British projects was that BBC Films’ output would become too narrow when there was simply not enough good material available that audiences would pay to go and see at the cinema. In Scoffield’s opinion there were ‘... very few films that tick both that British box and the theatric audience box’, whilst the ethos of BBC Films was all about creating a balance, finding ‘some medium-ground stuff that people like’, two films which would showcase new talent, and ideally a couple of hits.\textsuperscript{51} With regard to the fact that ‘the feeling of a lot of people at the BBC was that [Match Point] ... was a commercial film’, Scoffield reasoned:

One of the questions we had to ask ourselves when we were brought projects was, ‘is this a commercial property that could be made anyway with purely commercial money, does it require public money to kind of get this made?’... It’s very, very difficult when you’re... effectively trying to run your own successful business... to say no to projects which evidently have a commercial value.\textsuperscript{52}

Indeed, her feelings on this issue highlight what was another significant dilemma for BBC Films, namely: ‘You don’t want to make lots of films which may... give new British filmmakers a start in their career but nobody ever sees them. It’s a really, really difficult balance of judgement to make’.\textsuperscript{53}

Importantly, it was not the idea that BBC Films was trying to create a balance between commercial and more culturally specific projects that raised concern within the corporation. As Hesmondhalgh affirmed in his study of the cultural industries: ‘The whole point of public service broadcasting was that it should be mixed and diverse’.\textsuperscript{54} Rather, it was the fact that BBC Films was operating in many ways as if
it was trying to run a *successful business* which made it potentially problematical for the corporation. For, although Scofield was at pains to stress that BBC Films was not a production company and should not be considered in those terms, the unit continued to forge new partnerships within the industry at a time when ‘everything had a real sense of urgency about it... and a real sense of healthy competition, appetite’. Thus, distributors such as Momentum would contact BBC Films to find out what it was developing and want to be involved. Where the unit remained unique was that it was ‘a public servant’. As Scofield concluded: ‘We weren’t making [films] for ourselves... You’re part of the BBC, you’re serving the film industry... supporting them... not doing it for yourself or for the success of your company, you’re actually doing it for something much more amorphous which is the BBC’.  

**Revolutionary Road (Mendes, 2008)**

More than any other film developed by BBC Films during this period, *Revolutionary Road* exemplifies the difficulties faced by BBC Films in balancing its response to the different imperatives of the corporation and the British film industry. As a celebrated masterwork of twentieth century American literature, Richard Yates’ 1961 novel *Revolutionary Road* (a book likened to Flaubert’s *Madame Bovary*, yet also described as ‘amongst the bleakest books ever written’) was not an obvious project for BBC Films to consider adapting for the screen. Yet this was a production which happened almost entirely as a consequence of the unit’s growing reputation, both within the industry and as part of the broader BBC, including its commitment to developing more international projects.
Long before the involvement of BBC Films others more obviously suited to the task by reason of their nationality and economic power had endeavoured to get the project off the ground. These included Sam Goldwyn Jr and director John Frankenheimer. However, any commercial prospects were complicated by the novel’s downbeat ending of which Yates himself later wrote: ‘... the movie-going public is not ready for a story of such unrelieved tragedy’. In 1965 the rights were bought by Albert S. Ruddy, who later went on to produce The Godfather (Coppola, 1972), but little progress was made and Ruddy sold them to actor Patrick O’Neal whose passion for the book led him to spend the rest of his life trying to finish a workable screenplay. Following O’Neal’s death in 1992 the project remained in limbo, eliciting interest from director Todd Field, but no further progress due to the fact that the O’Neal estate insisted the film should be shot from his script as written. Only when O’Neal’s agent, Marion Rosenberg, advised his widow, Cynthia, that the way to film Revolutionary Road was to steer clear of Hollywood entirely did the idea of British involvement become an option. In 2004 Thompson successfully purchased the rights for BBC Films together with John N Hart, founder of Evamere Entertainment, and together they began developing the project. Significantly, Cynthia O’Neal’s decision to option the work to the unit reflected both an international recognition of the BBC brand and of BBC Films’ growing reputation as a producer of quality material, including strong editorial input and commitment to development. As she explained: ‘I thought that was the way to develop the script. Under the radar, with people who understood the written word’.

Quite what attracted BBC Films to the project is open to speculation. Evidence suggests that the novel may have been a personal favourite of Thompson’s, who later expressed surprise that the book had not been filmed before, stating that
anyone who had ever read it described it as ‘one of the best things they've ever read’. Indeed, the work had a devoted following and, as another celebrated American novelist, Richard Ford, explained, *Revolutionary Road* was a book ‘cherished by a passionate and protective coven of admirers who pass it along like a secret literary handshake’. As suggested earlier, the mid-2000s was a period when BBC Films finally appeared confident to take on the mantle of FilmFour following its closure in 2002 and re-positioning within Channel Four. Thus, although the annual budget of BBC Films was now once again roughly on a par with FilmFour at £10m, whilst the latter had publicly announced its return to making the smaller-scale, edgy British films for which it had originally been celebrated, *Revolutionary Road*, can be seen to represent one of several projects supported by BBC Films at this time which filled the gap for larger-scale international co-productions that were attractive to audiences and explored universal themes rather than specific national and cultural issues. An examination of productions invested in by BBC Films during this period, also suggests that - in terms of literary adaptation - the unit was seeking to move beyond the traditional canon of British works by authors such as Austen, Hardy and Shakespeare to explore the possibilities of more international fare.

To adapt *Revolutionary Road*, BBC Films commissioned a relatively inexperienced American writer, Justin Haythe, whose previous credits included *The Clearing* (Brugge, 2004) and a novel, *The Honeymoon*, which had been nominated for the Man Booker Prize in 2004. However, although it would be pleasing to see this as evidence of BBC Films’ support for emerging talent, Haythe took a more pragmatic view, joking in interview that he got the job because he was ‘hugely affordable’, and that ‘you don’t want to front-load a project like this with a lot of unnecessary expense’.

For an early-career screenwriter the project certainly held
many difficulties, not least the fact that Yates’ novel slips in and out of the mind of one of the central characters, Frank Wheeler, revealing his thoughts and occasionally those of other characters too. As one reviewer described it: ‘Yates writes a kind of collapsing third-person narrative… The reader is always on the border of a consciousness’. 67 Added to this was the reputation of the original work. As both Haythe and later director Sam Mendes attested, the overriding reaction when telling lovers of the book of their involvement in the project was: ‘Whatever you do, don’t f**k it up’. 68 Despite such challenges, Haythe considered the book ‘could be done justice’ and had been attracted by its filmic qualities. 69 His only stipulations were that a key abortion scene remained and that the main characters drank and smoked as much as they did in the novel.

Mendes’ involvement with the film began as the result of serendipity, as both Haythe and actress Kate Winslet shared the same agency, CAA. When Haythe showed Winslet the script, she knew she wanted to play the part of April Wheeler and in turn sent it to producer Scott Rudin, asking his advice as to a director. His reply, ‘The perfect director for this lives right in your house’, referred to the fact that Winslet was at the time married to Mendes and had already tried to persuade him to take on the project, although Rudin felt that he needed ‘validation from someone who wasn’t his wife’. 70 To illustrate the complex web of relationships often required to get a feature film off the ground (especially such a challenging project as Revolutionary Road), Rudin had known Yates and had tried at one stage to buy the rights to his novel. Through his company, Scott Rudin Productions, he was also involved with other BBC Films projects - Iris, Notes on a Scandal and The Other Boleyn Girl. In turn, DreamWorks, which would later become a co-producer on the film, was a company with which Mendes had not only a first-look deal but also long-

Of Mendes, then a ‘golden boy’ of British theatre as well as director of the phenomenally successful *American Beauty*, one commentator noted: ‘It's hard to think of another British A-lister whose cinematic preoccupations have been so exclusively American’.71 The fact that *Revolutionary Road* was developed by BBC Films ‘made it Mendes’ first UK-generated project,’ with Pippa Harris, his partner in Neal Street Productions and a former development executive at BBC Films,72 credited as playing ‘a big role in making that happen’.73 As Mendes stated: ‘The authority Pippa has generated is really helpful to me. Even though *Revolutionary Road* is my film, it wouldn't have got to this point without her’.74

The final step to greenlighting the project was in the casting of Leonardo DiCaprio as the film’s co-protagonist, Frank Wheeler. For not only had DiCaprio been a friend of Winslet’s since their pairing in *Titanic* (Cameron, 1997) - allegedly inspiring her to slip Haythe’s script to him over a cup of coffee - but a combination of his star status and the prospect of an on-screen reunion gave the project the public profile it needed and the necessary commercial potential. As Rudin stressed, the key break was in securing the combination of Winslet, DiCaprio and Mendes, and with any other teaming the film may well have never been made.75

Thompson’s reaction also held no surprises, emphasising as it did BBC Films’ increased international outlook and strategy for teaming British talent with that of Hollywood. ‘We could not be more delighted at the way this film has come together’, he stated. ‘To be working with the best and brightest talent from both sides of the Atlantic is particularly exciting’.76 Thompson concluded his statement with a reminder of the unit’s public service remit, describing *Revolutionary Road* as: ‘Very
much in line with our strategy of attracting world class talent to BBC Films' projects as well as giving opportunities to new talent’.77

The $35m budget was low by Hollywood standards, but substantial for BBC Films and positioned the project awkwardly at the ‘high end’ of independent filmmaking, making casting even more crucial. However, to Rudin, the film’s dark subject matter was more of a ‘catalyst’ than an obstacle, as he explained: ‘In my experience it often works that way. The very things that to an outsider would seem daunting. Those are always the reason why people take something on’.78 Production began in the summer of 2007 as a co-production between BBC Films, Evamere Entertainment, DreamWorks SKG and Neal Street Productions. The film also assembled alongside its stellar team some of the best talent from the UK and America, including British cinematographer Roger Deakins, known for his work with the Coen Brothers, editor Tariq Anwar who had worked on two earlier BBC Films projects, Sylvia and Stage Beauty; and composer Thomas Newman, who had scored American Beauty and numerous other Hollywood movies.

As filming got under way, more stories followed inspired by reports of the hot-house atmosphere on the production in which Mendes had sought to create a claustrophobic dynamic by shooting all of the Wheeler household interiors in an actual house in Darien, Connecticut.79 Likewise, many papers featured titillating articles relating to the fact that Mendes would be directing his wife in steamy sex scenes with DiCaprio. Thus, a constant supply of pre-release publicity helped create a potentially much bigger audience for what could essentially have remained a niche product aimed at the literati.80

The film premièred in Los Angeles on 15 December 2008, and was followed by a limited American release on three screens on 26 December 2008, and a wider
release in 1,058 cinemas on 23 January 2009. It opened in Britain on 30 January 2009, showing on 252 screens and taking over £1m on its opening weekend. With Paramount Vantage handling worldwide distribution, the film was eventually released in more than 60 countries with a worldwide gross of $75,226,021. This included a total US box office of $22,911,480 and a UK total of £2,751,902, with the film performing strongly in France and Spain.\(^{81}\) *Revolutionary Road* was far from a failure on any level. Although falling short of its early Oscar promise, the film received three Academy Award nominations - including for Best Picture - losing out in a year that included *The Reader* (Daldry, 2008), *Milk* (Van Sant, 2008) and *Frost/Nixon* (Howard, 2008): all strong, character-based dramas. The film was nominated for four BAFTAs, including Best Adapted Screenplay for Haythe, and four Golden Globe Awards, although it succeeded in winning only one - Best Actress for Kate Winslet. This was a year in which Thompson had boasted that BBC Films was: ‘More than ever before... attracting major Hollywood stars, which raises the profile of films. They are challenged by the projects. You'd think there were dozens of great projects in Hollywood, but there aren't actually’.\(^{82}\) As awards hopes were raised for three other BBC Films productions, *Edge of Love* (Maybury, 2008), *The Duchess* (Dibb, 2008) and *Brideshead Revisited*, this was evidence which once again highlighted the phenomenon of British films being more greatly valued abroad than in the UK.

In terms of what the movie meant for BBC Films evidence suggests that *Revolutionary Road*’s relative international success served only to enhance, or at the very least confirm, the unit’s status as a serious player in the industry. However, in the time it had taken the film to be developed, shot and released, significant events had taken place at the corporation, including a less-than-satisfactory settlement of the
licence fee. How this affected the future of BBC Films will be the subject of the next chapter.

**Conclusion**

2004-2007 was a period in which it could be argued that BBC Films found an identity. This was aided significantly by the fact that following the demise of FilmFour Ltd., a much scaled down version of the operation was brought back in-house under the aegis of new head, Tessa Ross. Here, with a budget reduced from £31m to £10m, the new Film4 returned to the development of smaller-scale, predominantly British films (as Channel Four’s film strategy had originally set out to do), leaving a gap in the market for mid-range, international co-productions which BBC Films quickly recognised it could fill.

Issues of identity extended not only to the unit as a corporate entity but to the individuals within it as Thompson continued to build a formidable creative and business team. This was vital for, from being on arrival an astute television producer with, as Benedek noted, little knowledge of the film industry (unlike his predecessor, Mark Shivas), Thompson wisely drew on the knowledge and experience of film professionals such as Wright and Begg to build the unit’s reputation. This, together with a number of critical and commercial successes for BBC Films, also contributed to a rapid rise in Thompson’s own stature within the industry. As one puff noted:

> If you go to the cinema and see a film that opens with the distinctively dramatic fireball ident of BBC Films, don’t rush out of the building the moment the film ends; linger a little while to read the credits, and there you will see the name of David M. Thompson.\(^{83}\)

At the same time, two other factors contributed to the rise in BBC Films’ profile within the industry both at home and abroad. These included a public voicing of
institutional support for the unit from the top of the corporation following the appointment of Dyke as Director-General which, in combination with renewed calls by government for greater levels of broadcaster support for British films, increased industry confidence and resulted in BBC Films no longer being seen as the second port of call for producers but the first.

Finally, Scoffield’s observation that BBC Films was not a film company - although in many ways it operated like one - is crucial to an understanding of the unit’s function and purpose. Thus, whilst the unit had many of the same ambitions to make critically and commercially successful films as an independent company - and like a company wanted to grow and expand the range of its output - that was not its remit. Instead, BBC Films’ role was to serve television - specifically BBC licence-fee payers - through the production of films which could be shown on the channels; to serve the UK film industry through the development of projects which reflected the culture, concerns and history of Britain, and to support British talent. As the next chapter will demonstrate, it was in relation to these threefold purposes that the future of BBC Films would yet again be called into question.

Endnotes for Chapter Five

1 See Appendix I
2 This included former Miramax executive, Isabel Begg, as Head of Business and Legal Affairs, Jane Wright, Head of Film Rights and Commercial Affairs, Suzy Liddell, Head of Production and Alexei Boltho, Business Development Manager.
3 Personal interview with Christine Langan 2012
5 Others in this category include: Notes on a Scandal (Eyre, 2006), Eastern Promises (Cronenberg, 2007), Becoming Jane (Jarrold, 2007), The Other Boleyn Girl (Chadwick, 2008), The Duchess (Dibb, 2008), The Boy in the Striped Pyjamas (Herman, 2008) and Brideshead Revisited (Jarrold, 2008).
7 Personal interview with Tracey Scoffield, 7 March 2013
8 Film in the UK: A Briefing Paper, Version 3.0 21/8/09, UKFC Research and Statistics Unit, August 2009
9 Ibid.
13 Ibid.
16 Ibid.
18 Hardy p.535 cites Building Public Value (BBC 2004).
20 Ibid.
21 UK Film Council submission to DCMS Review of the BBC’s Royal Charter, 31 May 2005, p.3
22 UK Film Council submission to DCMS Review of the BBC’s Royal Charter, 31 May 2005, p.1
23 UK Film Council submission to DCMS Review of the BBC’s Royal Charter, 31 May 2005, p.3
25 UK Film Council submission to DCMS Review of the BBC’s Royal Charter, 31 May 2005, p.3
26 Ibid.
27 Further UKFC criticisms focused on the fact that Parliament had ‘repeatedly noted the insufficient level of investment by the BBC in British feature films’, concluding that: ‘in consequence the BBC is failing to contribute to the achievement of the objective set out in the Communications Act, Clause 264, paragraph 6 (b) ‘that cultural activity in the United Kingdom, and its diversity, are reflected, supported and stimulated by the representation in those services (taken together) of drama, comedy and music, by the inclusion of feature films in those services and by the treatment of other visual and performing arts’.
28 Allon Reich, DNA Films interviewed by leuan Franklin, Laura Mayne and Rachael Keene for University of Portsmouth AHRC project: Channel 4 and British Film Culture.
29 Ibid.
31 Ibid.
32 Higson, A., Film England: Culturally English Filmmaking since the 1990s, London: I.B. Tauris, 2011, p.4
33 Ibid.
34 There has been a long history in British cinema of filmmakers either trying to compete with Hollywood or of trying to create something uniquely British.
37 Ibid.
38 As of 2014, Swallows and Amazons still remains in development: a co-production with Harbour Pictures. Despite Langan’s ambition to ‘encapsulate a forgotten era of childhood adventure “from the pre-health and safety generation”, press reports suggested that ‘it had not been decided yet whether the children would be shown sailing without their life jackets’. Brown, J., Author Arthur
Ransome loathed BBC’s ‘Swallows and Amazons’, his diaries reveal, The Independent, 16 February 2014.
40 Ibid.
41 Ibid.
42 This was a role which reconfirmed her ability to play British characters following the hugely popular Bridget Jones’s Diary.
43 Macnab, G., The casting cash, Screen International, 16 February 2007, p.18
44 Ibid.
45 In 1998 Thomas also established the sales agency HanWay Films associated with a number of BBC Films productions including Brideshead Revisited (2008), Creation (2009) and Made in Dagenham (2010).
46 See Appendix I
47 Personal interview with Tracey Scoffield, 7 March 2013
48 Personal interview with Christine Langan, 28 June 2012
49 Personal interview with Tracey Scoffield, 7 March 2013
50 Ibid.
51 Personal interview with Tracey Scoffield, 7 March 2013
52 Ibid.
53 Ibid.
55 Personal interview with Tracey Scoffield, 7 March 2013.
56 Ibid.
57 McGrath, C., Kate! Leo! Gloom! Doom! Can it work?, The New York Times, 12 December 2008
58 Goldwyn Jnr had expressed an interest in adapting the novel for the screen soon after its publication.
59 Wikipedia (accessed 30 April 2013)
60 Yates had at one point offered to adapt his own work for the screen.
61 Rosenberg was later an executive producer on Revolutionary Road and in 2001 was awarded an OBE for services to the British Film industry.
63 Alberge, D., Together again, and husband makes three, The Times, 24 March 2007, p.24
64 Ibid.
65 See Appendix I
68 Censorship in quote, not author’s.
69 Haythe stated: ‘I felt there was something cinematic and dramatic... a kind of mystery... literally in the novel the two people are by the side of the road screaming at each other about which one of them is trapped in the marriage, and the film is posing the question: which one is it that is trapped?’ Haythe, J., Interview, posted 19 October 2009, http://reeldebate.wordpress.com (retrieved 6 May 2013).
71 Ibid.
72 Harris was also an executive producer in BBC Drama Serials and Head of Drama Commissioning before establishing Neal Street Productions in 2003
74 Ibid.
75 Rudin had previously overseen two successful literary adaptations: The Hours (Daldry, 2002) and No Country for Old Men (Coens, 2007).
77 Knowles, E., Mendes, Winslet and DiCaprio embark on Revolutionary Road, Screen International, 23 March 2007.
According to Haythe, Mendes ran the production like a theatre company with rehearsals on set every day as well as in the period leading up to the shoot. Of the filming Winslet recalled: ‘it wasn’t a very big budget film, so we couldn’t afford to shoot in a studio, and we were in this house which was tiny, oppressive, claustrophobic... It was like a pressure cooker every single day’. Haythe, J., *Interview*, posted 19 October 2009, http://reeldebate.wordpress.com (retrieved 6 May 2013).

Despite critical praise Yates’ ‘highly nuanced’ novel had never found a wide audience during his lifetime and had slipped in and out of print over the years. As one journalist described the material, it was ‘far from the kind of property that typically becomes a big Hollywood movie... For one thing, the book is set back in the mid-20th century - an era that, until Mad Men came along to exhume it, was thought to have about as much entertainment potential as the Bronze Age’.

http://www.goodreads.com

Source Box Office Mojo


Chapter Six
(2004-2007 Part II)

Back within earshot

‘Companies grant symbol creators a limited autonomy in the hope that the creators will come up with something original and distinctive enough to be a hit. But this means that cultural companies are engaged in a constant process of struggle to control what symbol creators are likely to come up with.’

David Hesmondhalgh

Introduction

*Revolutionary Road*’s largely positive reception came at the end of a hugely fruitful period at BBC Films in which the unit had invested in a record number of theatrical features. In total, between January 2004 and January 2009, 49 films with BBC Films’ involvement were released, including an increased number of more mainstream box-office successes such as *Match Point, Miss Potter* and *The Other Boleyn Girl*. In addition, niche-market features such as *The History Boys* (Hytner, 2006), *Red Road* (Arnold, 2006) and *Notes on a Scandal* not only garnered prizes but also demonstrated the unit’s commitment to supporting new and established British talent.

Yet it was at the height of this success - a period in which BBC Films appeared to have gone some way to filling the gap left by the closure of an independent FilmFour in 2002 with regard to support for mid-range, more international projects - that the bubble was effectively burst. This came with the announcement by the corporation at Cannes 2007 that BBC Films was to be brought back in-house: a move which not only appeared illogical to many industry observers but one that was viewed as potentially harmful to the British film industry. This chapter will endeavour to analyse what prompted such a decision. In particular, it will take a step back to consider how in a period of little more than a year the
corporation’s attitude towards BBC Films shifted from one of strong support - including the promise of a substantial increase in funding - to one in which the implementation of major institutional restructuring would eventually see the departure of Thompson, his position filled by a new BBC Films board, and what appeared to be a temporary freezing of the unit’s budget. In this context, the chapter will consider the effects of impending Charter renewal and an extended period of licence-fee negotiation with reference to a period of institutional cutbacks between 2006 and 2008.

Finally, the appointment of Jane Tranter as Head of Fiction, and the direct impact this had on BBC Films, will be assessed in the context of the role played by senior management - including specific individuals - in determining policy direction.

**Counting the chickens**

The first public announcement that BBC Films was to receive a substantial increase in funding was made at BAFTA in February 2006 and was immediately heralded by the press as a major boost to the British film industry. Newspaper and journal articles reported that future investment in British films by the BBC would be in the region of £300m and would form ‘part of a new, ambitious film strategy for the... next 10-year charter period starting in 2007’. In real terms, this meant an increase from BBC Films’ then annual budget of £10m to £15m, with a potential rise to £20m in 2008. To put this in context, it was an increase which would put BBC Films not only on a par with Film4 (now operating from within Channel Four’s drama department and whose budget had recently been secured at £10m for ‘the foreseeable future’), but in a position to overtake its long-term rival for the first time. However, as one commentator observed, Film4’s allocation still represented a larger percentage of Channel Four's overall budget, indicating that film remained a major
priority for the channel. Also, unlike at Film4, BBC Films’ budget included overhead costs, making it worth less in real terms.

In addition to a pledge by the corporation to show more British films across all its channels and to increase its acquisition budget over the next charter period to a guaranteed £50m, the proposed budget increase for BBC Films was part of a wider strategy for the BBC to ‘support British cinema’, which had been devised and launched in partnership with the UK Film Council’. Key to its implementation, however, was a favourable licence fee settlement with the Government. This was a process which had begun with an ‘initial consultation in 2003’ and the results of which would not be announced until 2007. ‘Three cheers for the BBC!’, wrote one industry commentator in an editorial which suggested that for too long Thompson had been ‘spinning out a paltry £10 million a year... to make a respectable middle-ground slate whose range falls between Mrs Henderson Presents at the softer end and In This World at the harder’. But the excitement was premature. All promises relating to future budget increases made by the corporation were linked to the outcome of the licence-fee negotiations and, as the same article pointed out, ‘a real vote of confidence would require no such caveat’. It thus noted with some cynicism that when ‘the BBC’s Charter and licence fee are up for renewal the corporation suddenly becomes much more interested in culture and much less obsessed by ratings’.

Industry excitement surrounding the proposed increases did, however, provide Thompson with a rare opportunity to spin corporate support in BBC Films’ favour. Indeed, in a statement which could be viewed as an audacious attempt to cement the unit’s place within the institution, Thompson claimed that the budget increases were ‘a ringing endorsement of the BBC's backing of films’, and a key part
of the BBC's remit ‘to help the nation reflect and examine itself and export that across the world’. ‘That’, he stated, ‘is all-encompassing in our traditions here (at BBC Films)’. It was a bold move. For here Thompson succeeded in not only inflating the idea of corporate commitment to the work of the unit through the use of the word ‘ringing’, but cleverly attributed to BBC Films an institutional history in which ‘traditions’ had now become established along with lofty ideals that could be exported internationally. The statement can also be interpreted as an attempt to fortify BBC Films’ position in the wider industry and, perhaps more importantly, within the corporation itself.

Thompson’s words also display a note of challenge, aimed at dispelling any doubts that making films had now become an accepted and essential part of what the BBC did. In contrast, a more measured response from Alan Yentob, Creative Director of the BBC, offers little insight into the degree to which the BBC could now be said to be truly committed to filmmaking as a part of its core business. ‘BBC Films’, he stated in a routine confirmation of the unit’s contribution to the UK film industry, ‘has a unique place... as a supporter of projects which would otherwise not make it onto the big screen’. However, by suggesting that ‘increased investment’ would ‘broaden the portfolio of films’ BBC Films could ‘bring to the screen enhancing the BBC’s contribution to the UK film industry’, he made the subtle implication that the corporation would be seen to be failing in its duty to the industry if it did not honour its pledges.

Crucially, these statements were made prior to the DCMS review of the Charter which was due later in 2006. In this context, further promises by the corporation to increase ‘the proportion of its acquisition budget allocated to British films, with a guaranteed £50 million ... over the next charter period’, can be seen as
an attempt to emphasise its commitment and support for the industry and to justify the additional money it was asking for from government.\textsuperscript{11} BBC Films may have represented only a very small part of the corporation as a whole, but evidence here strongly suggests a pressure on the institution to demonstrate that it had a specific film strategy, something which, as evidenced earlier, the UKFC had identified as lacking.

Meanwhile, the combined strategy for further investment in British film involving both the UKFC and BBC Films had been greeted with general approval from the industry, eliciting rare praise for the previously much-criticised UKFC. As Danny Perkins, head of distribution company Optimum Releasing, commented on their initiative: ‘Fair play to the U.K. Film Council for pushing it onto the agenda. The BBC is a very powerful corporation and its backing to films is essential’.\textsuperscript{12} Other industry figures, such as Robert Mitchell, managing director of Buena Vista International, sounded a note of caution, reflecting once again the degree to which the corporation remained under public scrutiny and accountable for its actions. ‘It is very important’, he stated, ‘that people don't just see it as a pot of money to let them have a stab at being producers. It's public money and should be used extremely wisely’\textsuperscript{13}. In addition, and possibly with a thought to the widespread criticism of projects to which National Lottery money had been allocated, he warned: ‘The media will come down very heavily on the BBC if the money is perceived to have been used unwisely’\textsuperscript{14}.

Based upon these expectations, BBC Films confidently announced its own plans to increase investment in film production and acquisition which, unsurprisingly, were also welcomed by the industry. As one anonymous observer stated: ‘The strategy and figures were so big and brash that there is probably no way the Beeb can
backtrack on such an ambitious pledge’. Moreover, Chris Auty, chief executive of sales agency The Works, felt that: ‘The move consolidates the unit's position within the BBC itself and can only be good news for the industry’. On both counts, the reality was somewhat more complicated.

Coming home to roost

Following the DCMS review of the Charter, the licence-fee settlement, as announced to the House of Commons by Secretary of State Tessa Jowell, was less favourable than the corporation had hoped. For the first part of the new ten-year Charter period, she stated:

The settlement will be for six years, with annual increases in the licence fee of 3% for the first two years and 2% in years three, four and five. There will be an increase in the sixth year (2012-13) of up to 2%, depending on a further review nearer the time.

At the same time, it was the Government’s aim to convert every television region from analogue to digital between 2008 and 2012; a plan for which Jowell noted: ‘The BBC has been given a leading role in the delivery of switchover to digital television’. What is interesting to note here is how a reduced licence-fee settlement highlighted the mixed imperatives of the government which, on the one hand, had been calling for the corporation to do more to support the British film industry and, on the other, failed to supply it with the necessary budget to make this happen.

Efficiency it seemed was key as, in a further move, the government announced that the BBC Board of Governors was to be replaced by a new BBC Trust whose remit was to work with a strengthened BBC Board of Management. Each BBC channel or service was also to have a licence setting out its purpose and
main characteristics with the Trust being given the power to review the licence if it believed the service was not fulfilling its role. Jowell made clear the government’s attitude towards the institution: ‘The people of the UK spend more of their money on... public service broadcasting, bar Germany. The new BBC Trust must ensure that licence fee payers get the best possible value for that investment. So we expect the Trust to ensure efficiency in the BBC’.  

The fact that the corporation had asked for extra money to facilitate the digital switchover and had not received it meant that the institution’s budgets were now severely strained, placing it under pressure to reduce costs. The response was to make drastic cuts across all departments, including drama, where the reported £300m that the BBC had hoped to invest in British film over the next ten years appeared unlikely to materialise. BBC Head of Fiction Jane Tranter, whose recently created empire included responsibility for drama commissioning, comedy commissioning and programme acquisitions departments, as well as overseeing BBC Films, attempted to assuage fears that the unit would be left depleted. She stated: 'There is absolutely no sense of anything other than an eventual increase on BBC spending on its film-related activities'.

**Enter Tranter**

As changes in senior personnel impacted upon all areas of the corporation, so too did they affect BBC Films. Indeed, in what is a key argument of this thesis, the role of individuals in positions of power and with the ability to influence and direct policy (bringing their own tastes and agendas) can be seen to have played a significant part in the direction of BBC Films. This would have an effect at both a strategic level and in terms of the types of projects supported by the unit. For, as Caldwell’s study
of personnel and role performance in the Hollywood film industry reminds us: ‘The executive revolving door is but one way that management decisions encroach on the creative process’.\textsuperscript{20} Born too has much to say on this theme in her anthropological study of the ‘restless institution’ which she portrays as being marked by internal divisions and conflicts.\textsuperscript{21} Her research - specific to the BBC - revealed an organisation in which a complex structure of control resulted in ‘constant shifts in status and territory’, and in which both collective and individual rivalries played their part in determining policy.\textsuperscript{22} As Born suggested, the creative and administrative are ‘intimately bound in broadcasting’ and the ‘impact of individuals’ is a key factor in a study such as this.\textsuperscript{23} Specifically, as Caldwell asserts, executives ‘create situations where companies can be exploited to “add value” to their personal careers’.\textsuperscript{24} This process of encroachment by business and legal areas into the creative sphere he describes as ‘artistic hijacking’.\textsuperscript{25}

The BBC, however, is not just a large organisation like Caldwell’s Hollywood studios, but occupies a unique position as a public service broadcaster funded by the licence fee and under constant political scrutiny. It is also, by dint of its history, a national institution with an important place in the public imagination. Factors such as changes in government (and therefore government policy), as well as the ten-yearly renewal of the BBC’s Royal Charter, have thus resulted in a corporation which is not only aware of its public purpose but also feels a constant need to reinvent itself. In this respect it shares some of the difficulties of government in a parliamentary democracy such as accountability and short-termism. Since the Broadcasting Act of 1990, the BBC has also been particularly self-conscious about its own identity, as the impact of free-market deregulation threatened its traditional integrity.
In an institution as large as the BBC - reliant on public funding and the goodwill of government - future plans could never be certain. And with management in a position of having to justify every aspect of spending, no individual or department could feel secure. From talk of huge budget increases, industry and popular press reports soon turned to speculation that the future of BBC Films was far from assured. Most significantly, after only a few years of independence, housed in their own offices in Mortimer Street close to the heart of British film-making in Soho, it was announced in Spring 2007 that BBC Films was being brought back into the fold of Television Centre. The effect was immediate. In response to the news, industry commentators quickly took an opportunity to inflate the importance of this development, writing of the alarm of UK producers who saw the move not just as a simple change of address but as ‘a retrenchment in the BBC’s commitment to theatrical film production’. As one anonymous source observed: ‘It sends a message to the rest of the world that the BBC is going backwards’. In particular, there were fears that the move would reduce BBC Films’ influence and impact overseas, especially with American studios and distributors.

Of further significance was the speed with which plans for the ‘revamping’ of BBC Films were put into place following the announcement of the less-than-hoped-for licence fee settlement at the beginning of the year. Indeed, rumours that the future independence of BBC Films was in question had already started to circulate at Cannes in May 2007, despite Thompson’s attempts to appear confident. The unit, he stated, was boasting ‘the boldest and most exciting slate of projects we have ever had’. However, Tranter’s statement made from LA - physically distant from both BBC Films and press interrogation - seriously put into question the unit’s continued investment in more international film projects such as *Death Defying Acts*
(Armstrong, 2007), *Eastern Promises* (Cronenberg, 2007) and *Revolutionary Road*. Her scepticism about whether BBC Films should be investing in ‘big-budget, star-laden international projects’ had already been noted by the press and was further demonstrated in her subsequent pronouncements regarding the future direction of the unit. ‘BBC Films’, she asserted, ‘needs to do two things: to be the first place of excellence for films in the U.K., and to make films that are BBC films’. 29

What emerges here is evidence of a growing mismatch between what the corporation wanted in terms of value for money from its film arm and what BBC Films was providing. Likewise, a widening of the gap between BBC imperatives and those of the British film industry is suggested. As far as the industry was concerned, BBC Films appeared to be getting it right and received relatively little public criticism regarding its modest investments in comparison with the UKFC, which had frequently found itself under attack from the mainstream press. Projects supported by the unit in the 2000s covered a range of genres from thrillers (*Dirty Pretty Things*), heritage dramas (*Stage Beauty*), comedies (*A Cock and Bull Story*, Winterbottom, 2005) and biopics (*Sylvia*), to forays into science fiction as with *Code 46* (Winterbottom, 2003). At the same time, an expanding and eclectic slate ranged from lower-budget, more culturally-British films such as *Bullet Boy* and *Red Road* to more mainstream international projects including *Mrs Henderson Presents*, *Match Point* and *Miss Potter*. In effect, it was a slate which appeared to offer the very opportunities for British talent that Shivas and Faber had sought in the previous decade, by furthering the careers of established actors, writers and directors, and assisting the development of new filmmakers such as Dibb and Arnold.
Despite - or because of - criticisms of the corporation’s level of support for the British film industry by the UKFC, BBC Films also appeared to be forging greater links with the funding body, and many projects were developed in collaboration, together with other co-producing partners. In addition, BBC Films had established relationships with American studios and producers such as Scott Rudin, making it possible for the unit to become involved in a number of larger-scale projects. Yet this does not appear to be what the corporation wanted. In fact, a perceived lack of Britishness, particularly evident in films such as *Fast Food Nation* and *Revolutionary Road*, appears to have developed into a serious issue. Thus, the positive benefits of BBC Films’ strategy of investing only small amounts of money across a broad range of films was spun into a negative suggestion that the unit had a very quiet voice in some of these productions and that consequently there was little ‘BBC-ness’ about them.

Unlike Film4, where according to producer Pippa Harris filmmaking had always been a ‘rather slick operation’ (even when operating with a very small team), BBC Films continued to operate with no formal strategy and may often have appeared chaotic to anyone outside the unit; perhaps even a bit flabby in terms of the number of personnel it employed.\(^{30}\) Initiatives to increase cross-fertilisation of ideas between BBC departments also bore little fruit with the exception of *The Meerkats* (Honeyborne, 2008) - a collaboration between BBC Films and the Natural History Unit - and *A Cock and Bull Story*, developed in conjunction with Revolution Films and BBC Comedy via Steve Coogan’s company, Baby Cow.

When Tranter issued the statement announcing the return of BBC Films to Television Centre - tellingly at a time when *Revolutionary Road* had just begun shooting - her key intention appears to have been to facilitate a move towards
support for more obviously British productions with the unit more closely under her control. It is also useful to note here the way in which managerial decisions at the BBC were frequently discussed in the press - particularly in trade publications - in quasi-political terms. Thus, we see stories employing the language of political discourse in which news is ‘leaked’ and provided by ‘unnamed sources’ to lend a heightened sense of drama and intrigue. Such reporting emphasised the idea of the BBC as public property, accountable for its actions and with specific duties and responsibilities, in a way that would not be the case with a commercial organisation. Likewise, the corporation, through its press office, displayed its own consummate skill at managing the media: engaging in a ‘game’ in which information was fed to the press, not only from senior executives keen to defend the latest policy, but also from individuals with personal agendas who put their own spin on the narrative. As Caldwell observed: ‘Inside knowledge is always managed; because spin and narrative define and couch any industrial disclosure’. Thus, it is possible to observe a difference between what Caldwell describes as the ‘tightly crafted’ sound bites and ‘corporate “scripts”’ most generally employed by senior management figures and the public statements of department heads and creative personnel whose motivation was more likely to come from a perspective of ‘self-interest, promotion and spin’. In the case of BBC Films, at an obvious level this might relate to a new deal negotiated or the announcement of new projects at a festival, whilst at another it becomes a subtle means of affirming the speaker’s own abilities and agendas.

Born has her own angle on this, describing the broadcaster as an organisation whose operations were suffused by ‘closure, secrecy and paranoia’ and which guarded its internal processes possessively. Indeed, as a specific example of the corporation’s dual standards, she draws attention to the fact that whilst the BBC
proudly boasted a history of award-winning ‘fly-on-the-wall’ documentary filmmaking such as *The House* (BBC2, 16/1/-20/2/96) - in which television crews were given access to intimate internal processes and managerial conflicts at the Royal Opera House - the corporation was reluctant to allow such access itself. At the same, Born views such guardedness as understandable given the ‘unceasing criticism faced by the corporation’ not only from the press but also government. For, the early years of the new millennium represented ‘one of the most serious crises in relations between the BBC and government’, following the death of David Kelly and the Hutton Report published in 2004, which led to the resignation of DG Greg Dyke. The fact that Hutton’s inquiry came at ‘the most critical phase in the BBC’s life cycle’ - namely the negotiations leading up to the renewal of the Charter - and that Hutton ultimately ‘heaped blame on the BBC’, leads Born to go so far as to suggest that the Labour government used the Charter review as a means of exacting revenge on the BBC.

In the context of BBC Films’ return to Television Centre, the operation of another agenda can also be observed in the way in which screen industry journals and trade papers slanted stories in a manner designed to promote the interests of filmmakers (their principal readership) above those of a PSB. These may well have represented a genuine fear on the part of British producers that the corporation was lessening its support for film, given the fact that since the reintegration of Film4 into Channel Four Drama, BBC Films’ importance as a funder of feature films had increased. However, it is also possible to detect an underlying message to the corporation in such reporting (representing unnamed but powerful industry voices such as the UKFC), that such a move would not be popular.
Tranter, meanwhile, was keen to put a positive spin on the move, describing it as ‘part of a desire to see all the different areas of fiction working more closely together’. Her aim appears to have been to dispel fears in the industry that a move back to Television Centre would have a detrimental effect on BBC Films’ editorial independence or the relationships they had formed with producers. Instead, she emphasised the notion of business as usual, stating that whilst there were ‘structural changes going on in the commercial and business affairs area’, BBC Films would ‘continue to have a dedicated business affairs team’, with Head of Rights and Commercial Affairs Jane Wright continuing ‘in a broader general management role and a 100% focus on film’.

What Thompson appears to have been most proud of during his tenure at BBC Films was that his ‘eccentric and free-wheeling’ unit did not simply commission and invest in films but assisted producers in putting projects together both creatively and commercially. This followed the nurturing model established at Film4 as exemplified by its head, Tessa Ross, whose willingness ‘to take a chance, take a risk to back a writer, director, producer, when others have maybe turned them away’ enabled her to champion ‘new talent’ and to seek out ‘challenging and controversial projects that were deemed too risky or unprofitable by the open market’. As she stated, a key priority was to ‘make sure the public service work - which is entirely what Film4 does - is protected’, operating from what she described as ‘a very cosy place… the safe place’. To underline the effectiveness of BBC Films and its relatively low cost to the corporation, Thompson boasted that it had been successful in raising £70m for projects it had developed. ‘Unlike most other parts of the BBC, we are totally a partnership business’, he stated, ‘... we fund almost nothing by ourselves’. Tranter’s move to bring BBC Films back into the fold,
therefore, is hard to explain in terms of the unit’s own track record which displayed an enviable creativeness at managing a small budget to produce a significant number of commercially successful and critically well-received films. In the opinion of Scoffield, who had recently left BBC Films to set up her own production company, the motivation may simply have been a matter of finance. BBC Films had historically been given a ring-fenced pot of money due to the fact that it operated outside the drama department and worked with the independent sector. This was money to be invested in independent features but, as Scoffield recalled: ‘There was always a lot of... disgruntlement from other senior executives at the BBC that we should have this ring-fenced pot of money; it was felt that it should be folded into Drama’. Tranter’s objective, therefore, seems to have been to bring BBC Films’ budget of £10m back into her own pot and perhaps ‘ultimately to make her in charge of choosing which feature films to make as well’. The danger of such a move was that Drama personnel did not understand that feature films were ‘very different to television dramas, absolutely different’ and could not be made in the same ‘mechanical way’ as a lot of television series. Neither did they understand that BBC Films’ success had in large part been due to its independence and the fact that it had not been mired in bureaucracy. As Scoffield summed up: ‘One of the reasons why we were able to stay light on our feet was because we were an outside unit. David [Thompson] did not have to take every project to committee’.

For the British film industry, a specific fear was that a BBC Films operating more obviously from within the corporation and under potentially greater control from senior management, would result in ‘small, domestic, insular British movies’, and that it would reduce the ability of producers to gain support for a range of projects. In other words, a return to the television aesthetic which had
characterised many early BBC Films productions. As the situation stood at the time, the industry’s three sources of public support (the UKFC, Film4 and BBC Films) each attracted a different sort of material. So, a project with appeal to Film4 would be different from that which might have interested BBC Films, whilst the UKFC mainly appeared to be looking for commercial projects in the face of criticism about its lack of popular box-office hits. In this context, BBC Films would have been unlikely to have taken on Slumdog Millionaire (Boyle/Tandan, 2008) or Film4 to have been interested in Mrs Henderson Presents. Yet, this very argument signifies that there was already a BBC-ness about the projects the unit supported, existing without the need of further managerial control.

Further anxiety was created in the industry as Tranter stated that her goal was to have BBC Films’ staff ‘more within earshot’: a phrase which was negatively interpreted as an intention to clip the wings of the unit. Tranter, meanwhile, preferred to describe the move as designed to ‘remind everyone of the 'BBC-ness needed for a BBC film’: a statement which she never fully explained.  

An intention to be more hands-on in the management of BBC Films also provoked further concerns that she did not sufficiently understand the film business. For, despite the fact that Tranter had worked under Thompson as a script editor in the mid-1990s, later roles (including a period as Controller of BBC1) indicated that she had become ‘very much a TV executive, far removed from the different rhythms and practices of the film business’.  

Despite BBC Films’ achievements, in what can be seen as a recurring pattern in the development and history of the unit, each time a structural change took place within the institution the question of whether the BBC should be involved in films at all was re-ignited. Gritten, writing in The Daily Telegraph at a time when there were
real fears for the unit’s future, made the case for its continuance based on cultural merit:

If we view film as an integral part of our culture, why should the BBC not nurture it, just as it supports, say, orchestras? And if it makes quality films that enhance Britain's esteem in the world, is that so different a function (on a smaller scale) from the revered World Service?52

In financial terms, BBC Films had also cost the corporation very little. The BBC’s overall budget for drama in 2006 was £427m. Out of this BBC Films’ allocation remained a mere £10m, yet its influence could be great. Here’s Gritten again:

BBC Films punches above its weight without spending a fortune. When it jointly produces a film with an American studio, its contribution may be less about investing equal amounts of money than financing the development of the script. This is cheap: often just £200,000 on a film with a $40 million budget. But crucially the script, polished and edited within the BBC, sets the entire tone of that film. Thus the corporation asserts its values for a song.53

In addition, BBC Films’ sphere of influence included having a voice on casting, making it possible to place ‘dozens of able British actors (many of them veterans of BBC TV productions) into big-budget films alongside major stars’.54 As evidenced earlier, Revolutionary Road reunited British actress Kate Winslet with Hollywood star Leonardo DiCaprio, whilst Match Point cast British actors Jonathan Rhys Myers, Emily Mortimer and Penelope Wilton alongside American star Scarlett Johansson at the same time as it offered them the chance to work with one of cinema’s most revered directors, Woody Allen. Furthermore, the unit continued to support a number of new directors such as Pawel Pawlikowski (My Summer of Love) and Andrea Arnold (Red Road) whose work was aimed at a more niche, art-house market. ‘In short’, Gritten concluded, ‘BBC Films has cachet; American studios and producers looking to make quality films want to be associated with it’.55
In little over a year, between Spring 2006 and Summer 2007, Thompson moved from a position of confidence and optimism in which he stated, ‘the broadcaster’s attitude towards film used to be downright hostile, but is now very supportive’, to the carefully diplomatic. When responding to proposed changes to the way BBC Films operated, he commented simply: ‘Major structural change and cost cutting are on the agenda throughout the BBC now, and it would be foolish to think BBC Films could be immune’. Plans were also made for two further key changes to the structural operation of BBC Films. First was a move to integrate BBC Films’ television output back into BBC Drama, suggesting that Thompson would no longer be responsible for the prestigious single television films that the unit had continued to produce. In effect, this was a reversal of the policy implemented when Thompson took over the unit from Shivas in 1997, when it was decided to combine the two areas of films made for theatrical release and single films for television under one head, whilst separating them both out from the rest of Drama. Secondly, the unit’s single head was to be replaced with a new film board. This left Thompson, who had been running BBC Films with relative autonomy for almost a decade, with the prospect of a very different and possibly diminished role and, after a period of intense press speculation, it was announced that he would leave the corporation to form his own independent production company.

Parallels with the departure of former Head of BBC Films Mark Shivas following the 1997 restructuring are hard to ignore. Both Shivas and Thompson clearly liked to run things their own way and achieved considerable success as a result of it. However, the role of the ‘maverick’ within a large institution (especially one dependent on government for its funding) is a complicated one. As Hesmondhalgh points out with regard to the cultural industries:
Companies grant symbol creators a limited autonomy in the hope that the creators will come up with something original and distinctive enough to be a hit. But this means that cultural companies are engaged in a constant process of struggle to control what symbol creators are likely to come up with.\textsuperscript{57}

In the case of BBC Films, it appears that the balance in that struggle for control may have been tipped with the unit perceived to be operating too much in favour of the British film industry and with not enough regard to its television masters. Following Thompson’s departure, Tranter made it clear that BBC Films was likely to make fewer productions set in America, indicating an intention on her part to influence the type of films that BBC Films would support in the future (although she always denied this) with a move towards those that would be more intrinsically British.

During the period under consideration, the BBC had survived Hutton, the resignation of Dyke, and severe financial cutbacks, as well as a major restructuring which saw the creation of four new super-departments including BBC Vision and BBC Fiction. At the same time, BBC Films had supported an eclectic slate of almost 100 theatrical features with appeal to both mainstream and niche and minority audiences, as well as producing award-winning television dramas such as \textit{The Gathering Storm}, \textit{Shoot the Messenger} (BBC2, 30/8/06) and \textit{Joe’s Palace} (BBC2, 4/11/07). However, the narrative of BBC Films has been one played out to a large extent in the media with internal conflicts within the corporation eliciting public responses, particularly when policies affecting the unit also affected the British film industry and the government’s stated aims for that industry. In turn, key figures such as Thompson (and Shivas before him) used the media to further the agenda of BBC Films and to cement their own personal positions - albeit with mixed success. One of Thompson’s stated goals was to support British talent by providing them with an opportunity to work on larger scale films and with international stars, with the hope
that this would enable them to expand their range of skills and further their careers. Yet, whilst this aim can be argued to have been successfully achieved and to have served the corporation’s broader public purpose, in its support for films such as *Match Point, Fast Food Nation, Revolutionary Road,* and *The Men Who Stare at Goats* (Heslov, 2009), BBC Films lay itself open to criticism that it was not British enough. In addition, evidence suggests that the choice of projects may not have reflected the right degree of BBC-ness in the eyes of BBC management and that it was felt licence-fee-payers’ money was being invested in commercial films which could have found financing elsewhere.

In fact, the above films represented only a small percentage of BBC Films’ output and between 1997-2003 and 2004-2007 the majority of projects in which BBC Films invested could be described as culturally British films as currently defined by the BFI’s Certification Unit for the purposes of applying for UK tax relief. A separate set of agendas, therefore, appears to have been at play in the decision to restructure the unit. Primarily, corporate promises of increased investment in BBC Films of the scale announced in 2006 appear to have been driven less by a genuine change in attitude to the unit than by the need to ensure a favourable licence-fee settlement and renewal of the Charter. This, at a time when the UKFC (in its response to the DCMS review of the Charter) had criticised the BBC for failing to invest sufficiently in the British film industry and to progress the Government’s goal of sustainability. With a less than favourable licence-fee settlement priorities changed. Not only was the broadcaster committed to the oversight of the transition to digital, but at a time when cuts were being made throughout the institution and when the prevailing ethos was efficiency and public value, BBC Films’ investment in larger-scale, international projects full of
Hollywood stars simply sent the wrong message. Add to this a history of internal jealousies with regard to BBC Films’ ring-fenced budget and its relatively autonomous position, along with what Born had identified as the corporation’s constant need to re-invent itself, and Thompson’s conclusion that the unit had had a ‘good innings’ seems appropriately apt.

Conclusion

In interview, current Head of BBC Films Christine Langan hinted that the restructuring of BBC Films was in part due to the success of Thompson’s relationship with the film industry. This not only set the unit apart but may have made it appear as if BBC Films had temporarily forgotten its place as a division of the television broadcaster which supported it. As Langan suggested, the danger of ‘living the history’ of its own success may in the end have made the unit vulnerable.60 Perhaps BBC Films had simply become too complacent; possibly over-staffed. Indeed, for all executives employed by large organisations there may be an optimum tenure at the end of which it is healthy to bring in new people, and to re-examine strategies and objectives and the reasons for a department’s existence. This makes BBC Films very different from the independent production sector where the founder of a company is likely to remain in-situ for life and often becomes part of the identity of that company.

The restructuring of BBC Films may also have been a symptom of the changing times. As Hesmondhalgh suggests, in the past producers (or head of departments such as Thompson) had been answerable to:
A number of higher decisions from senior management, especially regarding scheduling, overall budget and number of programmes and broad editorial directions, but their autonomy within these overall guidelines was considered the guarantee of quality within the British system.  

However, under increasing commercial pressures, such autonomy was in danger of being eroded. For the negative impact of applying market forces to a cultural organisation (as evidenced in Chapter Three with regard to the reforms made by DG John Birt) was to place emphasis on profit, ratings and on ‘measuring and monitoring the performance of employees’, rather than creative autonomy.  

By the end of Thompson’s tenure, on the basis of available evidence, it appears that the BBC, like Channel Four, had come to see film as a key part of its activities and cultural remit. However, unlike Channel Four, where film had been a part of the brand from the very beginning, the corporation continued to display an ambivalence towards the idea of being involved in film production: a fact that was frequently referred to in the press. To what extent, therefore, the corporation had genuinely embraced film and how much pledges of increased funding were simply a response to government and industry pressure to support filmmaking, in a similar way to its European counterparts, is arguable. External policy pressure from government and industry bodies for greater support of British film and internal lobbying extolling the benefits of involvement in film as a means of selling the BBC brand internationally were twin drivers. However, with an established reputation as internationally recognised as the BBC’s, the corporation did not need a filmmaking arm in order to give it a brand identity in the way that Channel Four had benefited when it was launched in 1982.
Crucially, a study of BBC Films and its position within the corporation is partly a study of ego, personality and the way people in power influence policy. During his tenure, Thompson was frequently portrayed in the press as something of a maverick, who - like Shivas before him - did not quite fit the BBC mould. As one commentator suggested: ‘Thompson's mercurial and often comically chaotic style drove his colleagues and industry partners crazy’. In her plan to create a board to run BBC Films rather than a single head, Tranter may well have been looking for an easier way to manage the unit, enabling greater accountability, and to dilute the effect of individual taste and ambitions. Likewise, there is evidence that restructuring was part of a process in which the corporation had been seeking to encourage more ‘BBC-ness’ in BBC Films’ output for some time. This may have been a factor behind Thompson’s moves to develop projects with BBC Comedy and the Natural History Unit at a time when (from the evidence of the press and personal testimony) it appeared his inclination was more towards Hollywood. As one report concluded: ‘Thompson was encouraged by BBC brass to deliver more mainstream fare’, but Tranter was ‘known to be sceptical about the way he's gone about it’.

An examination of changes in the BBC’s corporate strategy towards BBC Films in this period, therefore, offers us only a partial insight into the reasons behind the restructuring of the unit and its return to Television Centre. It is able to tell us, as Hesmondhalgh points out: ‘Only a certain amount about the environments in which creative work takes place, about the way in which... executives attempt the difficult business of managing and marketing creativity’. Far less quantifiable are the ambitions and personal agendas of individuals to influence those strategies. As Scoffield noted, somewhat philosophically, with regard to the scale and context of BBC Films’ achievements during the period under examination in this chapter:
The product of those years was based on the very hard work of the people in the department and it was felt at that time that... Channel Four were in the ascendant and then our department kind of built up and built up and built up and flourished and was the stronger of the two, but you can’t keep that sort of level of activity up forever... these things always come in waves.66

Meanwhile, the lack of joined up thinking in government with regard to the BBC as an institution and as the funder of BBC Films (whose support for the British film industry was deemed essential) had significant consequences. If the BBC had achieved a better licence-fee deal the likelihood is that it would have honoured its pledge to put more money into filmmaking and the acquisition of British films. As it did not, both BBC Films and the British film industry probably lost out.

Endnotes for Chapter Six

1 See Appendix I
2 Pham, A., BBC to invest £300m into UK films, Cineuropa, 23 February 2006
3 Mitchell, W., Film4 budget holds steady as Channel 4 unveils future vision, Screen Daily, 13 March 2008
4 Kemp, S., Great plans for BBC Films money, The Hollywood Reporter, 4 April 2006
6 James, N., Editorial: Auntie to the rescue, Sight & Sound, 16.4, April 2006, p.3
7 Ibid.
8 Kemp, S., Great plans for BBC Films money, The Hollywood Reporter, 4 April 2006
9 Pham, A., BBC to invest £300m into UK films, Cineuropa, 23 February 2006
10 Ibid.
11 Kemp, S., Great plans for BBC Films money, The Hollywood Reporter, 4 April 2006
12 Ibid.
13 Ibid.
14 Ibid.
15 Ibid.
16 Ibid.
18 Ibid.
19 Macnab, G., BBC Films: a drama or a crisis, Screen Daily, 8 June 2007


22 Ibid p. 66.
23 Ibid p. 70.
25 Ibid p.239.
26 Macnab, G., BBC Films: a drama or a crisis, Screen Daily, 8 June 2007
27 Ibid.
28 Ibid.
29 Dawtrey, A., BBC rethinks film strategy, Daily Variety, 23 May 2007, p.1
30 Personal interview with Pippa Harris, 2013
32 Ibid. p.3
33 Ibid. p.14
36 Ibid. p.17
37 Ibid. pp. 461-462.
38 Macnab, G., BBC Films: a drama or a crisis, Screen Daily, 8 June 2007
39 Ibid.
40 Gritten, D., It ain’t broke, so why fix it?, The Daily Telegraph, 20 August 2007, p.26
43 Gritten, D., It ain’t broke, so why fix it?, The Daily Telegraph, 20 August 2007, p.26
44 Personal interview with Tracey Scoffield, 7 March 2013.
45 Ibid.
46 Ibid.
47 Ibid.
48 Ibid.
49 Gritten, D., It ain’t broke, so why fix it?, The Daily Telegraph, 20 August 2007, p.26
50 Ibid.
51 Ibid.
52 At a BAFTA event on 30 September 2008, at which Tranter was introduced by interviewer Sophie Balhatchet as having a ‘radical and modernising’ vision, she significantly made no mention of BBC Films despite being the guest of an organisation set up to promote the interests of British film and television. Thus, whilst revealing a predominantly mainstream taste with regard to programmes which had inspired her, Tranter’s proudest achievement appeared to be the re-commissioning of Dr Who in 2005, about which she was able to speak at great length and unchallenged. She also made no attempt to hide the fact that her interest lay in long-running drama series, particularly ‘bigger, bolder pieces, designed to get people talking between episodes.
54 Ibid.
55 Ibid.
56 Ibid.
Including *Billy Elliot, Pandaemonium, Iris, Dirty Pretty Things, Confetti* (Isitt, 2006) and *The History Boys*.

http://www.bfi.org/film-industry/british-certification-tax-relief/cultural-text-film

Personal interview with Christine Langan, 28 June 2012


Ibid, p.155


Ibid.


Personal interview with Tracey Scoffield, 7 March 2013.
Chapter Seven
(2008-2009)

Retrenchment

'We want BBC Films literally and metaphorically to be at the centre of everything we do.'
Jane Tranter, BBC

Introduction

In the preceding two chapters, this study examined how BBC Films grew from being a relatively small operation to an internationally renowned film division and one of the three main sources of subsidised funding for filmmakers in Britain. Much too has been made of the separateness of BBC Films and its unique position within the corporation as a unit both part of yet distinct from BBC Drama. The theme of this chapter, however, is corporatisation, and how - as a consequence of Tranter’s restructuring of BBC Films in 2007/8 - the unit subsequently evolved. In particular, it considers the renewed emphasis on BBC Films’ public service and cultural remit - to support British talent and to introduce British films to a wider audience. This was achieved not only by bringing BBC Films physically back into the institution, but also through changes in personnel and management structures, including the temporary abandonment of a single head and the introduction of a new BBC Films board.

Whilst further rationalisation at the BBC was implemented as an ongoing legacy of the fact that the licence fee settlement of 2006 had been less than the corporation had hoped for, this resulted in a subtle shift of focus for BBC Films. The impact of broader institutional strategy will thus be examined within the wider context of the British film industry where - despite the negotiation of a better deal for
producers - changes to the structure and direction of BBC Films were greeted with concern: in particular, fears that the corporation might be wavering in its commitment to feature-film production.

**Corporatisation**

Following the news of Thompson’s departure and industry concerns that a new in-house BBC Films would lead to investment in smaller, more parochial films, in October 2007 Tranter felt it necessary to offer a public explanation as to why a restructuring of the unit had been necessary. It was, as one commentator observed, a ‘tough job’ given that the widely held view in the film world at the time was that there had been nothing to fix. But for Tranter it was an important opportunity to share her vision for a new, more accountable BBC Films, including plans to replace Thompson, not with another single head, but with a new BBC Films board.

The decision came in part, Tranter revealed in one press interview, from her own experience at BBC Drama where such a system was already in place. 'We've got a board that consists of the editorial heads in television drama’, she explained. 'They sit as equals around a board, chaired by myself and Ben Stephenson (head of drama commissioning). Together, we make decisions’. Tranter’s reasoning was to prevent a solo gatekeeper (or, as she put it, one person saying: 'Yes, no, yes, no’), with the implication that this had been the way BBC Films operated under Thompson’s aegis. This represented a shift away from a film industry production model - as tried by Channel Four where head of FilmFour Ltd., Paul Webster, had operated effectively as a mini-studio head - and towards a more traditional, corporate BBC model.
Tranter argued that a board would offer greater opportunities for British producers to get their films noticed:

There aren't many people to go to (for film) in the UK. By replacing David Thompson, not directly but by creating this board, there are now four people in the BBC who you can go to. Sometimes reactions to projects are quite chemical. Having this kind of board will encourage real objectivity of taste. It will mean there's always a second chance.  

An implication of this statement is that Thompson’s taste had been the predominant one and that only projects which appealed to him stood a chance of being greenlit. Indeed, it is an argument for which Managing Director of BBC Films, Jane Wright - who worked closely with Thompson for almost ten years - expressed some sympathy. She admitted in interview that ‘producer concern that there was just one taste-maker’ did exist, but also felt that ‘the board wasn’t the perfect answer either’. Specifically, Wright suggested that some British producers had been critical of what appeared to be increasing support for more international (especially American) projects with concerns raised by PACT that the unit was turning its back on British films in favour of bigger, more commercial co-productions.

As Tranter expanded her argument for the new board structure, she emphasised the benefits of not only providing ‘plurality of voice and vision’ to producers bringing projects to the unit, but also to members of the BBC Films board who as part of a ‘collaborative approach to decision-making’ would be given ‘real independence in their executive producer roles’. The question is, can we take such rhetoric at face value? Was there genuine disgruntlement amongst senior creative staff at BBC Films that they had not been given enough responsibility under Thompson, or was this merely Tranter’s attempt at justifying the restructuring, and of ensuring that existing BBC Films staff stayed put with a promise of greater
independence and creative input? In assessing the responses of the main players here, each with their own agenda, the reliability of the discourse has to be challenged. However, given the evidence, a provisional assessment would strongly suggest that the ousting of Thompson had been planned for some time, and that the creation of the new board was intended to prevent one single head gaining quite as much power and influence again. Also, as Wright suggested, it may have been in part a response to criticisms from UK producers that BBC Films was not supporting enough British films.

A BBC press release confirmed that the ‘day-to-day management of BBC Films and decision-making’ had become the collective responsibility of a newly-established BBC Films board, comprising Christine Langan, Joe Oppenheimer and Jamie Laurenson, all reporting to Tranter, and Wright reporting to Claire Evans, Head of Operations and Business Affairs at BBC Fiction. Each board member was also able to executive-produce projects and was given a specific area of responsibility. Langan managed the development slate and the development team, whilst Wright chaired the board and was responsible for day-to-day operations, including securing financing and distribution, and with some executive producing duties. In addition, Laurenson worked with the digital channel BBC4 and Head of Drama Commissioning, Ben Stephenson, on its slate of single films, whilst Oppenheimer was given responsibility to develop the unit’s creative relationship with HBO Films.

It is here that Tranter’s argument for BBC Films’ projects to be more British bears further examination. For, with regard to productions supported by the unit between 1998 and 2008, evidence reveals a broad diversity of films, many of which could be described as culturally British stories, including mainstream fare such as
Maybe Baby, Mrs Henderson Presents and Confetti and more art-house projects such as Morvern Callar, My Summer of Love, Bullet Boy and Red Road. Importantly, films in which BBC Films invested during this period employed British talent both in front of and behind the camera and many sought to pair British talent with Hollywood names in an attempt to provide opportunities for domestic talent to gain a higher international profile. Thus, Sylvia - a drama about the relationship between Sylvia Plath and Ted Hughes - paired Hollywood star Gwyneth Paltrow with British actor Daniel Craig, whilst the science-fiction film Code 46 teamed UK actress Samantha Morton with American actor Tim Robbins. Moreover, whilst certain projects championed by Thompson such as Fast Food Nation may have involved American talent and focused on American themes, such films constituted only a small percentage of BBC Films’ output.

The removal of Thompson thus appears to be a culmination of a number of determinants reflecting not only a clash of personalities between Tranter and Thompson, but also a changing management ethos: promoting a new world in which, as Peter Salmon described it: ‘The notion that you join the BBC... and stay there for the rest of your life is beginning to look a bit old-fashioned’. In this more market-driven BBC, it is possible to witness a phenomenon highlighted by Hesmondhalgh in which he noted that whilst ‘executives wanted more accountability’ from their creative teams, they were also ‘altering their strategies for managing creativity’, resulting in a potential ‘diminution of creative... autonomy in the face of commercial imperatives’.

Once again, another agenda appears to have been at work, in which the establishment of a board structure for BBC Films facilitated a greater degree of control over BBC Films’ development slate by senior executives outside the unit. In
particular, although she denied it many times in statements to the press, it was an opportunity for Tranter to impose her own taste on BBC Films and to steer it towards funding more intrinsically British projects. As she informed Wright: ‘I think the problem with BBC Films is that it’s forgotten the BBC in BBC Films’. High on her wish-list (and that of the BBC Trust) was for the unit to invest in more comedy and family films which could eventually play on BBC One. This included a live-action version of *The Jungle Book* and an adaptation of Jamila Gavin's award-winning book *The Coram Boy*, with Alan Parker in negotiations to write and direct. In this context, Tranter’s commitment to the broadcaster’s continued involvement in filmmaking appeared genuine, although her ‘creative tub-thumping for film’ was essentially linked to her own vision for the unit rather than that of Thompson or other long term members of the BBC Films team such as Wright. As one article suggested with regard to the appointment of Langan as Creative Director, Tranter would: ‘... get the right people for the job. It won't be about their convenience of position. It will be about whether they are right for where [Tranter] wants to take BBC Films’.13

Significantly, although changes to the structure of BBC Films raised initial concerns in the industry (fuelled by much press speculation), there was no discernible impact on the output of the unit. This was not surprising given the amount of time it could take to bring a feature film to the screen, meaning that the unit still had a number of existing projects yet to be completed. Under the terms of Thompson’s redundancy package, it was agreed that he would executive-produce those projects which had already been in development at the time of his departure. Indeed, of the 16 feature films supported by BBC Films and released in 2009, 11 had originally been commissioned by Thompson and continued to be executive-produced...
by him. In addition, Thompson had negotiated a three year ‘first look’ deal with BBC Films for his new production company, Origin Pictures, further maintaining his links with the unit. Launched at Cannes, 2008, Origin had the backing of Anant Singh’s production/finance company Distant Horizon, which had previously been involved in a number of BBC Films’ productions including *Sarafina!* (Roodt, 1992), *Captives* (Pope, 1994) and *The Theory of Flight* (Greengrass, 1998). According to one press report, Thompson’s ‘exit deal [had] been hammered out after four months of tricky negotiations’. However, his departure, made just four weeks after the announcement that he was leaving, also appeared to some observers as unusually swift given that his new production company was not due to be launched until the following spring. In this context, allusions were made to tensions between Thompson and Tranter.

In terms of BBC Films’ remit to ‘support a healthy UK industry’ through its ‘deep level of production knowledge’ and ‘considerable partnership expertise’, it is possible to see these periodic departures from the unit in a positive way. Over time many experienced personnel such as Shivas, Faber, Scoffield, Harris and Thompson left the corporation to set up new production companies, taking with them a high level of expertise and an established network of international industry contacts. In turn, this made financiers more likely to lend to them and therefore get films made. However, in the mixed landscape of the British film industry, the downside was that companies such as Shivas’ Headline Pictures or Scoffield’s Rainmark Films, simply added more players to an already fragmented industry in which the majority of producers struggled to find finance to get projects off the ground; in particular, with regard to the fierce competition for public funding when there were only three main places to go. At same time, the post-BBC and post-Film4 independent film sector
could be seen as constituting a halfway house, peopled by those intimate with both
the film industry and the politics and protocols of the PSB funders. Arguably, this
has been one of the major influences of PSB film subsidy on the ecology of the UK
industry.

Post-restructuring, Thompson’s company went on to produce a number of
features with support from BBC Films including *The First Grader* (Chadwick, 2010)
and *The Awakening* (Murphy, 2011). Yet, evidence suggests that life outside the
corporation remains difficult for independent producers wanting to make films and,
despite ambitious plans, more than half of Origin’s output has been for television.
As Langan indicated in interview, if producers can crack the winning formula for
good television drama the prospects are far more lucrative: ‘Even with the BBC
investing huge amounts developing ideas and improving ideas’, she stated, ‘they
gave all the rights away to the Indies, so there’s a comparable Indie sector now and
it’s largely higher earning I’d say than the film Indie sector’.

Journalist Wendy Mitchell, reporting on the launch of Origin Pictures at
Cannes, lost no time in pointing out the irony of the fact that as Thompson’s
company opened for business in Soho (the traditional heart of Britain’s film industry)
BBC Films was returning to White City. She also observed wryly that Thompson’s
aim for his new company was to do exactly what he had been trying to do at BBC
Films - utilising his ‘global relationships’ to make international projects. As
Thompson himself put it, in what could be interpreted as a slightly mischievous dig
at his former employer and Tranter’s call for more ‘Britishness’ in BBC Films’
output: 'I do think we can do more internationally, the BBC is more UK-centric'.
Taking Control

In the midst of this restructuring the corporation announced an increase in funding for BBC Films. This news came, ironically, at a time when the BBC was attempting to make its own efficiencies and even faced the prospect of strike action as it was ‘buffeted by a maelstrom of programming budget cuts and job losses’. The increase was not the £5m that had been promised in 2006 but a further £2m, taking the unit’s annual budget to £12m and slightly ahead of Channel Four’s £10m. It also formed part of Director-General Mark Thompson's six-year plan for the corporation, designed to ‘set the BBC up for the fast-changing digital age’, and which would eventually see it transformed into a much smaller organisation.

Given the cuts to other departments (News and Factual were affected the most), one anonymous BBC spokesperson was quoted as saying that a 20% budget increase for the unit demonstrated that ‘investing in film [had] remained a priority’. Indeed, in response to the news that the unit was the only BBC department to have its budget raised, Tranter described the mood at BBC Films as ‘discreetly celebratory’. At the same time, it was reported that Tranter (and Evans) had been lobbying to ensure BBC Films’ budget would be increased. 'By how much, we weren't absolutely certain’, stated Tranter. 'It has literally been right up to the wire’. The announcement followed a ‘crunch meeting’ between BBC executives and the BBC Trust on 17 October, where ‘final spending priorities’ at the corporation had been decided. The increase was designed to come into effect in 2008/2009 and for a fixed period of six years, enabling BBC Films to ‘start to plan properly’ again after the upheaval of restructuring. Tranter, meanwhile, stressed that ‘morale at BBC Films was high’ and that other BBC departments ‘did not resent’ the increase in funding. 'The filmmaking arm is small in comparison with
other genres’, she explained. ‘Yes, it is having an upward turn in its budget but the amount of money is relatively small in comparison to other things going on’.31

What appears most evident from the wealth of press material covering this period is that Tranter wanted to put her own stamp on BBC Films, reinforcing the suggestion that she had been wanting to get her hands on the unit for some time. In response to the likelihood of any further budget increases for BBC Films, Tranter revealingly commented that such a prospect would only be possible: ‘If we make amazing films and they are successful and they do all the things on behalf of the BBC that we want them to do’.32 This was an indication that the possibility of future funding increases for the unit was largely contingent on a more compliant and accountable BBC Films. Also, that Tranter’s lobbying on behalf of the unit was posited on the assumption that a re-vamped BBC Films would in future support the kind of projects that she and other unnamed management figures (possibly Evans, Jana Bennett and Mark Thompson) wanted to see made; even perhaps that the 20% budget increase could be interpreted as a reward for Tranter’s restructuring.33 She concluded: 'After the uncertainty in the summer, the confirmation that BBC Films is indeed a jewel in its crown is a good thing’.34

Despite Tranter’s wish to avoid a solo gatekeeper at BBC Films, she also made clear that the ultimate decision to greenlight a project would remain with her. This meant that although each producer would have a degree of autonomy in handling their individual projects, with the ability to authorise development funding up to £75,000, Tranter would have the final say over what went into production. As she argued: ‘These are millions of pounds we’re signing off on here of public licence fee money. Someone has got to take the blame and that will be me’.35 Interpreted positively, this could be seen as allowing the unit more breathing space with more
time for the unit to focus on creative matters. Indeed, Tranter added reassuringly that ‘someone has got to take the creative lead and that will be our producers’. However, Wright’s concern at the time, as revealed in interview, was that Tranter and a further unnamed figure [Evans?] who wanted to run BBC Films were television people and had no experience of the film industry.

To examine this more closely, what Tranter appeared to be attempting to influence was the ability of BBC Films to spend its budget as it saw fit and with total creative control. Instead, creative control would be limited to the development of projects (of which it was reported that the unit might have between 80-100 projects at various stages at any one time), but crucially not to deciding which would gain the full backing of BBC Films. Thus, with no fewer than three senior management figures - Tranter, Evans and Bennett - making public statements about the future direction of BBC Films whilst stressing that they would be on hand to ‘offer help and advice’, it appears that the corporation was now imposing the terms on which BBC Films would be run. In this context, Evans stated: ‘We aim to encourage the work of many more unique and original voices to work on an ambitious range of projects on a variety of platforms from the big screen to the laptop’, whilst Tranter sought: ‘Closer access to other key genres at the BBC, allowing for a more fluid traffic of talent’, and Bennett expressed her confidence that by bringing BBC Films under Tranter’s leadership: ‘We will be able to better serve the creative and production communities and offer our audiences even more outstanding storytelling’.

In the light of the above statements, it is helpful to ask at this point: who were the driving forces behind the restructuring of BBC Films? Tranter suggested it was Director-General, Mark Thompson, who with Bennett had been the architect of BBC
Fiction and who regarded film as 'very important'.\(^3^9\) She stated: 'Putting BBC Films into that is a clear demonstration of how important Mark and Jana see BBC Films. They want to bring it right into the heart of everything we do'.\(^4^0\) Thompson had previously been Chief Executive of Channel Four where he had overseen the closure of FilmFour Ltd and the relaunch of Film4 with a strategy of backing more modest (mainly British) films. And his statements at the time bear a similarity to much of Tranter’s rhetoric regarding the restructuring of BBC Films in which ‘British performance and production talent’ became a primary focus. Of particular importance was the notion of a return to ‘core values’ which in the case of Channel Four had meant ‘innovation, diversity and creativity’, and which for the BBC saw an increased emphasis on Britishness and “BBC-ness”.\(^4^1\) Where such parallels end, however, is that - unlike the over-stretched FilmFour - BBC Films was far from being in debt at the time of restructuring and had been riding high after a series of critical and commercial hits. As Wright described it, the early to mid-2000s had been a ‘golden period’ in which BBC Films had, almost unnoticed by anyone, made a profit of £4m in one year which could then be re-invested in more films.\(^4^2\) When Thompson closed FilmFour, his predecessor Jackson publicly agreed that it was the right thing. ‘Channel 4’s film production was something that we got wrong. We got it wrong not strategically, but creatively. The films weren't good enough’; adding that a major problem had been that Channel Four ‘absolutely misunderstood’ the film market.\(^4^3\) This was certainly not the case at BBC Films where a policy of recruiting personnel with experience and knowledge of the film world had enabled the unit to forge strong partnerships in the industry; and, where a strategy of remaining only a minority investor in most projects had successfully minimised financial risk. What
appears ironic, therefore, is that those senior management figures anxious to take control of BBC Films had no film industry experience themselves.

In the end, what can we deduce from this? In 2006, the corporation had made its most public commitment to BBC Films since its inception at a time when government was calling for greater broadcaster support for the British film industry. Promises of budget increases were made contingent upon a favourable licence fee settlement which did not materialise. At the same time, Tranter was empire-building and evidence suggests a difference in vision for BBC Films between her (and possibly other senior executives) and David Thompson, allied - or in response - to rumbling criticism from some British producers and industry organisation PACT that the unit was no longer making British films a priority. Commercial success, it appears, could still not be seen to be what the BBC was about. As one commentator put it with reference to the difference between Jackson’s time at the BBC and at Channel Four: ‘At [BBC] Television Centre the priority is to spend money rather than earn it’. No-one wanted to be criticised for wasting public money (as had been the case with the UKFC and the Arts Council before it), but at the same time, making a profit was not a priority either. From a public service perspective, therefore, was it not better to put money into a small British film which not only kept British talent employed but had a cultural significance, than to make a large amount of money from a film such as *Match Point* which - due to the high profile of its American director - was regarded as being capable of attracting private finance? In this context, the role of the BBC Trust also has to be questioned for, as Born noted, it is the Trust which remains responsible for ‘broad matters of policy and strategy’ at the same time as its own make-up is reliant on the State. Whilst the BBC is not
‘formally a direct instrument of state’, therefore, ‘government keeps it on a short lead’. And it was a government priority at this time to do so.

**Accountability**

In the period following restructuring the importance of demonstrating BBC Films’ benefit both to licence fee payers and to the film industry remained an ongoing task for the corporation and the unit itself. Thus, encouraged by the BBC Trust to engage in consultation with the independent sector, BBC Films announced a new equity recoupment deal which would make it easier for British producers to share in whatever profits their films made. Under the terms of this agreement, this would be achieved by creating a ‘corridor’ for producers to access 30% of the equity the BBC recouped on a film. This, it was reported, would promote one of the government's intentions when it had introduced the UK tax credit system in 2007, which was to increase producers' stake-holding in films and ensure that cash flowed back into the film industry. The move also followed on from an earlier agreement in which BBC Films, the UKFC and Film4 had pledged that any tax credit used to fund a film would be treated as equity funding provided by the UK producer, giving them a proportionate share of a project's initial receipts alongside the public funders and equity financiers. In addition, the Trust had suggested BBC Films should ‘consider reviewing its rights-holding position on the films which it holds the rights to but cannot foresee making use of’, on a case-by-case basis. This resulted in an agreement that the BBC's broadcast licence in the UK would be limited to a maximum of 15 years with the assurance that if, after 5 years, the corporation had no further plans to screen a film, then either the BBC or the film’s producer would be free to exploit the rights elsewhere in Britain.
The move was welcomed by producers’ organisation PACT as potentially helping British producers to build more sustainable businesses. Producer and vice-chair of PACT’s feature-film division, Andrea Calderwood, stated:

We're delighted that the BBC has shown the way forward with this initiative... Providing a genuine share of revenues to producers of successful films creates a real partnership between the BBC and producers to support a sustainable British film industry... and... to build up the quality and range of British films.48

However, as one commentator noted, an announcement of the changes just before the Cannes Film Festival - where the unit had only one film, Terence Davies’ Of Time and the City (2008) in official selection - was a clever PR move on the part of BBC Films. In particular, given that the recent budget increase of 20% had not been as substantial as anticipated, it was possible to interpret such moves as an attempt to reassure industry partners that BBC Films remained ‘a top destination’ for producers to take ‘high-end projects’.49 As Tranter re-iterated with regard to the agreement and the unit’s future position within the corporation: ‘These measures demonstrate the BBC's commitment to British Film. The development slate is in rude health and we are feeling ambitious and excited for the future’.50 This is evidence of the need to maintain industry confidence in order to attract both the best projects and future co-production partners.

Of further significance with regard to Tranter’s oversight of BBC Films at this time, is her assumption of the role of public spokesperson for the unit, ensuring that it was her vision for the unit which was widely quoted in the press. This is particularly evident in her frequent use of the word ‘we’, in which she includes herself very much in the running of BBC Films with no reference to members of the new board. Indeed, Langan - who had drawn a brief flurry of media attention on joining the unit a year earlier - remained a relatively quiet voice, reporting
occasionally on new projects in her capacity as commissioning editor. Through creation of the new board, therefore, there was no longer one person acting as the official voice of BBC Films in the way that Thompson or Shivas had been, but it was Tranter - an executive figure from outside the unit - who delivered the majority of statements relating to policy matters and to BBC Films’ future direction.

Despite her role as a high-profile spokesperson and having overseen major changes to the operation of BBC Films, by January 2009 Tranter was on her way to Los Angeles, having recently confirmed that she would be leaving BBC Fiction to take up a new post as executive vice-president of programming and production at BBC Worldwide. Ironically, this was at the same time that Revolutionary Road - the film which had been described as the ‘last straw’ for the old BBC Films - was ‘garnering good early press’, following its cinema release. The move followed weeks of speculation and rumours (denied by her at the time) and came only a year after Tranter’s restructuring of BBC Films and the return to Television Centre. Amongst those being tipped to succeed her was Revolutionary Road’s co-executive producer, Pippa Harris, described by one commentator as ‘Tranter's former lieutenant’, with reference to her previous role within BBC Drama. However, as Harris was by then successfully running Neal Street Productions with Mendes, it was thought unlikely that she would ‘turn her back on the new freedoms of life outside the BBC’.

What was evident was that Tranter left behind her a very different BBC Films from the one that existed when development on Revolutionary Road first began. As Oppenheimer put it: 'One of the sad things about [Tranter’s] departure is that it always takes a while to adjust to things and we felt we were just at the beginning of working together. We had established a way of doing that and she...
moved on’.\textsuperscript{53} This statement reveals genuine frustration within the institutional framework at rapid change, yet appears to follow a familiar pattern within the corporation and the general behaviour of executives whose \textit{modus operandi} is to make change and then move on in the constant pursuit of new challenges. Thus, it provides not only an example of what Caldwell identifies as ‘television’s corporate boardroom game of executive musical chairs’,\textsuperscript{54} but also evidence of a broader phenomenon in the cultural sector in which a more mobile generation of executives pursue ‘portfolio careers’, including ambitions to ‘take over creative functions’ aimed at strengthening their own CVs.\textsuperscript{55}

Tranter’s departure left BBC Films once again in a position of uncertainty as - in a scenario not dissimilar to that which occurred following the departure of Charles Denton as Head of Drama in 1996 - institutional decisions at a senior level had a direct impact on the future of the unit. The corporation’s first intention was to replace Tranter with a new Controller of Fiction but, in what may well have been a concession to criticism that the role had consolidated too much power in the hands of one person, it was eventually decided to divide executive responsibility. This move saw Director of Vision Jana Bennett take over the chairing of the Fiction board, with Langan becoming Creative Director of BBC Films where it was announced that she would lead the editorial strategy and commissioning of the unit’s slate. In this role, Langan had the power to greenlight new projects for development and to sign off productions. At the same time, Wright became Managing Director of BBC Films, assuming responsibility for the day-to-day running of the business operations and marketing although, as Langan suggested in interview, this was not a particularly meaningful role as she had ‘already given up the business responsibilities’ due to ‘aspirations to work in the editorial side of things’.\textsuperscript{56}
Langan, meanwhile, along with new Head of Acquisitions, Sue Deeks, joined Controller of Drama Commissioning, Ben Stephenson, and Lucy Lumsden, Controller of Comedy Commissioning, on the BBC Fiction board which met quarterly. The result, as one commentator put it, was effectively to carve up Tranter’s former responsibilities between the four of them. Meanwhile, another senior but unnamed source suggested the move was a reflection of the fact that circumstances had become ‘very different’ within the BBC where ‘efficiencies’ had to be made and the corporation saw stripping out ‘some of the layers of management’ as a key way to save money. Or, as Bennett preferred to spin it: ‘With such a strong editorial leadership in place across vision, I have decided not to recruit a new controller of fiction but instead to create a flatter, simpler editorial structure’.

At the same time, Langan’s inclusion on the Fiction board can be seen as part of a broader corporate ambition to promote greater cross-fertilisation between departments. More significantly with regard to BBC Films, it was announced in 2009 that the unit had now become part of ‘a team’ with a ‘huge ambition to seek the benefits of collaboration across the whole slate for all our audiences’. This was rhetoric which illustrated once again the subtle process of corporatisation that appeared to be taking place and in which BBC Films’ independent voice was replaced by that of management, speaking for the unit in a manner rarely seen (with the exception of an occasional supportive statement from Yentob) during the decade of Thompson’s tenure.

**Conclusion**

As demonstrated throughout the narrative of BBC Films, the unit’s autonomy had to a large extent been something of a relative concept, perpetuated by the industry press...
which for the most part only referred to BBC Films’ corporate status to report a budget increase or at times of crisis when its future was in doubt. The trade-off of this autonomy to date had been an ambivalence on the part of the corporation towards BBC Films, resulting in continued speculation by the industry (and indeed, government) as to the true level of the BBC’s commitment to feature-film production. In particular, corporate ambivalence impacted upon BBC Films’ ability to create a strong film brand as achieved by Film4, and which will be discussed further in Chapter Eight. Despite Thompson’s internationalist ambitions for BBC Films, as Film4’s head, Tessa Ross, noted: ‘the BBC stands for all our television expectations’. This considerable achievement meant that whilst Film4 had succeeded in becoming ‘a great brand because it’s a film brand… When you call something BBC Films you sound like you’re talking about television’. Evidence of the subtle shift taking place at this time also fuelled concerns in the British film industry which was both nervous of change and dependent on the unit as one of a limited number of sources of finance to support a range of projects. Any suggestion that BBC Films might be limiting the range of projects it would support, therefore, had a significant impact, especially in terms of the confidence needed to attract international co-producing partners.

In a final twist, the experiment of team management and decision-making by committee appears to have been too confusing, with a ‘lack of clarity’ as to roles and responsibilities being given as one of the reasons Wright left the unit around eighteen months later. This may have resulted from Wright’s own ambitions to be more involved in the editorial process. In 2009, the board was scrapped and Langan became Head of BBC Films with Laurenson and Oppenheimer remaining as executive producers ‘which made them senior within a small team’. Under the
revised management structure, BBC Films became part of BBC Vision with an 
increased annual budget of £12m to cover film production and development along 
with staff costs and associated BBC overheads. This was a figure which also took 
into account the fact that ‘any return on investment made by BBC Films is returned 
to BBC Films budget, and is available to BBC Films on top of the £12 million’.62 
However, it remained far short of the increases that had been promised in 2006 prior 
to the licence-fee settlement.

Crucially, the ‘creative depersonalization’ attempted by management in its 
experimentation with a board structure for BBC Films can be seen as employing 
what Caldwell describes as ‘an effective mechanism with which to promote the 
corporation as creator’.63 In this context, the call for BBC Films to produce a formal 
strategy for the first time since its inception - as the BBC itself was increasingly 
driven to demonstrate value for money - can be seen as a further step in the 
corporatizing process and will be the focus of the next chapter.

Endnotes for Chapter Seven

3 Ibid.
4 Ibid.
5 Personal interview with Jane Wright, 9 August 2013
6 BBC Controller Announces BBC Films Board, 2 October 2007, www.4rfv.co.uk/industrynews.asp?id=66538
10 Personal interview with Jane Wright, 9 August 2013.
Neither project came to fruition.


Macnab, G., The Queen producer in running for top BBC Films job, Screen International, 18 September 2007

These included An Education (Scherfig, 2009), In the Loop (Iannucci, 2009), Frequently Asked Questions About Time Travel (Carrievick, 2009), The Cry of the Owl (Thraves, 2009), Fish Tank (Arnold, 2009), Bright Star (Campion, 2009), The Men Who Stare at Goats (Heslov, 2009), Creation (Amiel, 2009), The Boys Are Back (Hicks, 2009), Nativity! (Isitt, 2009) and Edge of Darkness (Campbell, 2010).


Head of BBC Films division quits to form own company, The Independent, 15 September 2007, p.10.

BBC Films strategy, www.bbc.co.uk/bbcfilms/about/bbc_films_strategy

Also X + Y (Matthews, 2014) and What We Did on Our Holiday (Jenkin/Hamilton, 2014) which are outside the scope of this thesis.

Personal interview with Christine Langan, 28 June 2012

Mitchell, W., BBC Films former head David Thompson sets up Origin, Screen International, 14 May 2008

Ibid.


Ibid.

Ibid.

Ibid.


Ibid.


Ibid.

Evidence from current head of BBC Films, Christine Langan, expanded upon later in this chapter, disputes the fact that the £12m budget was secure for the whole of this period. Personal interview 2012


Ibid.

As a key witness for this thesis with regard to corporate policy at this time, Tranter was contacted in 2013 and initially agreed to answer questions by email. No further response has, however, been forthcoming.


Ibid.

These figures are similar to those at the scaled-down Film4 which its head, Tessa Ross, described in interview as being around 100 projects in development, 16 at various stages of production and 8-9 releases a year. Smith, J., & Mayne, L., Interview Dossier: The Four Heads of Film4, University of Portsmouth AHRC project Channel 4 and British Film Culture.


Ibid.

Ibid.

42 Personal interview with Jane Wright, 9 August 2013.
44 Ibid.
47 BBC Trust, BBC Trust Review of BBC Strategy, November 2010, p.3

50 Evans, C., BBC Films to give UK producers 30% of its actual equity recoupment, Screen International, 12 May 2008.
51 Thorpe, V., BBC Fiction begins its quest to find a new fairytale queen, The Observer, 21 September 2008, p.11.

52 Ibid.

55 Ibid. p.244
56 Personal interview with Christine Langan, 28 June 2012

58 Ibid.
59 Ibid.
60 Smith, J., & Mayne, L., Interview dossier: The Four Heads of Film4, Tessa Ross.
61 Personal interview, Christine Langan, 28 June 2012.
Chapter Eight
(2009-2013)
A Strategy for BBC Films

‘The most important thing to understand, and sometimes it’s not even understood by people within the BBC or even within BBC Films sometimes, BBC Films is not a producer. Full stop. Not a producer, shouldn’t be a producer. That’s not the job. The job is to enable producers to get their films made’.

Jane Wright, BBC Films

Introduction

After a period of more than a year in which BBC Films had ‘floundered in uncertainty over its future’, and in which Tranter’s and Evans’ attempts at ‘exerting closer control’ had resulted in ‘confusion’ as to who was ‘really in power at BBC Films’, in 2011 Christine Langan formally became the new head of the unit. This followed a period in which Langan’s job title ranged from creative editor to creative director as the corporation experimented with a more pluralistic board structure for the unit and in which the number of personnel at BBC Films was much reduced - albeit with a £2m increase in budget.

At the same time, as part of a drive to make the institution provide increased value for money, the BBC was required to produce its own corporate strategy which included a review of its involvement in filmmaking. It is the development and implementation of a formal strategy for BBC Films - for the first time since its inception - which will be the main focus of this chapter.

Within the wider British film industry changes were also taking place; most notably the closure of the UKFC in 2010 by the new Conservative/Lib-Dem coalition government. For BBC Films, this meant adjusting to new partnerships as
the UKFC’s functions were passed to the BFI, and to a new vision for the UK industry summed up by Prime Minister David Cameron’s call for state funding to be directed at more mainstream films. This was made ahead of the 2012 report - *The Future of British Film* - which would include 56 conclusions and recommendations for bolstering the British film industry.³

To illustrate a further, subtle change which can be observed in the type of projects supported by BBC Films post restructuring, the chapter includes a case study of *An Education* (Scherfig, 2008). In this film it is possible to witness a move away from investment in larger-scale, international projects to support for smaller, more culturally British stories; apparently in keeping with Tranter’s agenda. Finally, in line with previous argument about the importance of personality in setting the direction of BBC Films, the chapter will consider how a change in management (and management style) has set a fresh tone for the unit.

**Recognition and Public Purpose**

In the summer of 2009, as part of its responsibility under the Royal Charter to set the overall strategy for the BBC and determine how the corporation could best fulfil its public purposes, the BBC Trust decided to conduct a major review of that strategy. The aim was ‘to address some of the bigger questions about the underlying rationale of the organisation, its culture, behaviour and organisation’, and to ‘decide what the future direction of the BBC ought to be for [the] Charter period’.⁴ Importantly, the review was initiated with ‘an eye on the next licence fee settlement’, which the Trust ‘expected to be tough irrespective of the complexion of the Government’.⁵
In addition, it was agreed with DG Mark Thompson that ‘he and his staff should conduct their own review and put proposals to the Trust’. These were submitted in the document *Putting Quality First* in March 2010 following which the Trust then made its own responses, having sought the responses of others. In fact, the Trust’s analysis was based on three years of work in which it had consulted with the public and industry in order to assess ‘how the BBC could improve and the areas of BBC activity that most concern the market’. The conclusion reached was that there remained ‘widespread support and affection for the BBC’. However, the Trust felt that the BBC could do more to sharpen its focus on its core public service mission and to improve the value for money it provided.

In the final draft of *Putting Quality First* (published in December 2010), BBC Films earned one small mention in relation to a section on the specific remits of the channels: ‘BBC Two will also cement its role as the principal showcase for UK films in which BBC Films has invested’. This followed an announcement earlier in the year that BBC2 would become the official home for BBC Films, along with proposals for a £25m investment into BBC2 from 2012. Up to this point BBC Films had had no formal connection with any of the BBC’s channels although, as discussed earlier in this thesis, in the days when many of the BBC Films productions that received a theatrical release came from either the *Screen Two* or *Screen One* single television film strands, the majority emanated from *Screen Two*. Likewise, the nature of many of the films - art-house, social-issue dramas and literary adaptations - suited them to being screened on the broadcaster’s more cultural channel: as Wright commented in interview, often late at night on a Tuesday! The announcement, therefore, formalised a practice which extended back to the earliest BBC Films releases, yet was a decision which appears to have been at odds with the desire for
BBC Films to invest in more mainstream and family films which could play on BBC1. In addition, issues relating to the scheduling of films on BBC2 - including the positioning of *Newsnight* at 10.30 - do not appear to have been addressed.

In what appears to be a response to the Trust’s identification of increased distinctiveness as a ‘central requirement’ for all the channels, an aim of the new partnership was to boost the ‘distinctiveness’ of BBC2 and to bring ‘more quality drama to the channel’. The official launch took place in July with the screening of three BBC Films features - *Eastern Promises, Is Anybody There?* (Crowley, 2008) and *The Damned United* (Hooper, 2009) - whilst another two films, *Notes on a Scandal* and *The History Boys*, were scheduled to be screened later that year.

Controller of BBC2 Janice Hadlow championed the move as demonstrating BBC2’s commitment to ‘showing more quality fiction on the channel’, whilst also using the opportunity to emphasise BBC Films’ public value. As she stated: ‘It’s wonderful that licence fee payers will be able to see these films for free following their theatrical releases’. Langan too responded positively, although her carefully composed statement in which she claimed that: ‘Establishing a permanent home for BBC Films on BBC2 will enable us to create exciting film moments for our audiences throughout the year, reinforcing our commitment to bring original and distinctive British films to the British public’, has the somewhat hollow feel of a corporate script. Indeed, when interviewed in 2012, Langan expressed her reservations as to whether BBC2 was the right fit for BBC Films, admitting: ‘I don’t make much headway with Janice Hadlow... I’m not really 100% a fan of BBC2 as the home of BBC Films’ strategy’.

Meanwhile, as part of the Trust’s responsibility under the terms of the BBC’s Charter and Agreement to ‘have regard to the need for the BBC to have a film
strategy’, in 2009 the Trust had asked BBC Films to present its own ‘developing strategy’ to them. This was the first time that BBC Films had been required to have a formal strategy, having previously operated on a basis in which certain obligations - to support the UK film industry and British talent by investing in a range of feature films for cinema audiences and the licence fee payer when the films eventually played on the channels - were assumed and recognised, but in which no public strategy document had been deemed necessary.

As part of the review process, the Trust involved a number of industry organisations, asking them to comment on whether BBC Films’ draft strategy ‘was aligned with delivery of the BBC’s public purposes and maximising public value’. Responses were received from the UKFC, PACT, Channel 4, the BFI, the Film Distributors Association (FDA) and Film Export UK. These were then considered ‘alongside a range of other information including discussions with BBC Films’, to decide what changes the Trust wanted BBC Films to make to its initial draft, with the result that comments and recommendations made by the Trust were then incorporated into the final strategy. Significantly, the Trust’s review of BBC Films’ strategy, published in December 2010, was publicly seen as a strong endorsement of the unit’s work in supporting the British film industry. BBC Trustee and All3Media director David Liddiment summed up the Trust’s conclusions, stating: ‘BBC Films has a key role to play in supporting a healthy UK film industry and delivers real benefits to licence fee payers. The Trust would like to see BBC Films continue to take creative risks and developing UK film projects that the commercial sector might not’. In addition, the Trust felt that BBC Films should ‘invest in distinctive films,’ that the unit should utilise its place within BBC Vision to access television talent and that this would help it to fulfil the broader remit of developing UK creative talent.
This reaffirmed one of Tranter’s goals for the restructured BBC Films which had been to encourage greater cross-pollination between the unit and other BBC departments and to emphasise the unit’s position, not as separate, but at the heart of the BBC itself.

On the same day that the strategy was published, BBC Films issued its own press release entitled: ‘BBC Films performing well but should increase awareness among licence fee payers’. The headline summed up the Trust’s largely positive assessment of the work BBC Films was doing whilst at the same time highlighting what had been a long-term problem for the unit - the lack of public awareness. As discussed in earlier chapters, this was a situation which had changed little since the establishment of BBC Films at the end of the 1980s. Indeed, for a number of years the unit had suffered from being publicly positioned - to a large extent by the industry press - in the shadow of Channel Four. In this context, the Trust recommended that more should be done to ‘attract audience recognition’ and to ‘make more impact on television’ given the ‘very low awareness of BBC Films’ work among licence fee payers’.

This requirement was not going to be easy to fulfill. The fact that Channel Four’s film operation had arrived first - seven years before BBC Films released its first theatrical feature - meant that it had had the time, and the blank sheet of paper which its conception enabled, to create a distinctive brand image. Film had become established as part of Channel Four’s identity from the start and this is an association which the channel has continued to work hard to maintain to the present day. At the time of writing, brand identity for BBC Films is certainly a problem which has not gone away and may even have become more complicated. In recent years, to distinguish a Film4 production from one supported by the BBC has become more
difficult. Ex-head of Film4, Tessa Ross, admitted in interview to being often congratulated on having made We Need to Talk About Kevin, whilst other BBC Films projects including Morvern Callar and Fish Tank (Arnold, 2009) could equally have been made by Film4. In this context, perhaps it has simply not been possible for the public to grasp that there is more than one television broadcaster in Britain that invests in films for the cinema, complicated by the fact that, as the Trust itself acknowledged, low awareness of BBC Films is also a ‘reflection of the strength of the BBC’s brand on its TV and radio broadcasting networks’. As Langan was keen to stress in interview, the priority for BBC Films when working with a limited budget is to continue to put funds into development and to support as many film projects as possible, rather than to spend money on marketing the unit itself. For not only might this be seen as poor use of licence-fee-payers’ money but, within the corporation, it remains a specialist activity, handled by the BBC’s own marketing department. Thus, some respondents to the Trust’s review of BBC Films ‘raised concerns’ about the ‘legitimacy’ of using public funds to create greater recognition of the brand. Even the unit’s exploding on-screen ident in which BBC Films’ name emerges from the universal Big Bang (and which has gone through several transformations over the years), was, according to Scoffield, created as part of a broader corporate initiative, and not designed specifically to raise the profile of BBC Films. Unlike Film4 at Channel Four, BBC Films would appear to have little or no control over its own brand image. The evidence of this is nowhere more apparent than in a comparison of the two organisations’ websites and their use of social media. Where Film4’s website appears modern, bright and welcoming - encouraging users to register and to meet the team (with profiles and pictures of all personnel) - BBC Films’ web presence appears old-fashioned and corporate, offering
far fewer opportunities for interaction. Here, a much reduced team of only eleven people remain faceless - a mere list of names and job titles - with no further information as to their roles or backgrounds, whilst links to the BBC reinforce an image of the unit as part of a television institution rather than as a vital player in the UK film industry.25 Where Film4’s site invites users to submit proposals and to watch short films for free, BBC Films’ website provides little more than a catalogue of its past, current and upcoming productions alongside a selection of promotional trails and interviews.26 Most of all, it lacks a tangible sense of vision and identity, modest even in its claim: ‘BBC Films is committed to finding and developing new talent, collaborating with some of the foremost writers and directors in the industry’.27 This, in contrast to Film4’s proud boast on its related Film4 Library page: ‘Film4 has been the driving force behind a renaissance of British cinema, producing some of the most acclaimed movies in the last 25 years of British cinema history and attracting some of the world’s most exciting international talent’.28

‘Quality, originality, freshness and innovation’

In the published strategy, BBC Films defined its public purpose for the first time, setting out a broad aim ‘to develop and finance a wide range of high quality diverse films (8-10 a year) in partnership with the commercial sector’.29 As part of this, five key objectives were stated:

To provide the licence fee payer with a broad range of feature films
To maximise the impact of films on television and online
To support a healthy UK industry
To develop UK creative talent
To enhance the quality reputation of the BBC
These tenets are worth examining one by one. The first, ‘to provide the licence fee payer with a broad range of feature films’, was an area in which the Trust, whilst acknowledging that it was not its ‘role to pass judgement on the precise make up of BBC Films “slate”’, declared an ‘ambition for BBC Films’ to develop and invest in ‘distinctive films, taking creative risks, and supporting projects the commercial sector might not’. This, they considered, was a strategy which would ‘best contribute to the BBC’s public purpose “stimulating creativity and cultural excellence”’, and was a direct response to the fact that, of the eight to ten feature films invested in by BBC Films each year, the majority were ‘mainstream films’ with only ‘one or two smaller scale projects and authored pieces’.

In the published strategy, BBC Films appears to have taken these comments on board, utilising and expanding on the Trust’s suggestions to state that: ‘A BBC Film should be defined by its quality, originality, freshness and innovation’, and that any project supported by the unit would not be ‘solely driven by commercial imperatives’, or ‘cynically formulaic or purely exploitative and derivative’. Likewise, the strategy seeks to emphasise BBC Films’ public service remit with reference to the unit’s support for films with ‘UK specific cultural relevance’ (in other words exactly what Tranter had wanted), citing The Damned United and An Education as examples. At the same time, mainstream projects ‘consistent with BBC values’ did not disappear from the strategy which went on to state that ‘audiences are drawn to known brands’, including ‘adaptations’, and suggested that films ‘configured as opportunistically as possible to maximise potential impact and success’ are most likely to serve the licence fee payer. Examples given here were The Duchess, Tamara Drewe, (Frears, 2010), Brighton Rock (Joffe, 2010) and a feature film version of Doctor Who (to date not made); falling into the category of
'literary adaptations, BBC titles and recognised brands with attractive cast and filmmaking talent attached'.  

Secondly, in its review, the Trust had identified a need for BBC Films to make ‘more impact on television by attracting greater audience reach and appreciation’, and by ‘building a stronger and more consistent presence on BBC2’. This was addressed in the objective ‘to maximise the impact of films on television and online’ and, as referred to earlier, BBC2 had already been made the official home of BBC Films - in all likelihood in response to ongoing discussions between the corporation and the Trust and in anticipation of publication of the review. Once again, the strategy stressed that a film’s performance on television was ‘determined by a number of factors’ including how ‘commercially marketable’ they were, particularly in relation to stars, director and subject matter. In an argument reaching back to the inception of BBC Films, this highlighted the importance of a cinema release in terms of building value for a project’s television premiere. Indeed, BBC Films uses this section to emphasise its own industry expertise and ability to work closely with ‘distribution partners’ to ensure that a cinema release was ‘sufficient to build value’ and to secure the most advantageous UK TV rights. At the same time, the strategy highlights how the imaginative scheduling of Mrs Henderson Presents and The History Boys at Christmas time and Grow Your Own (Laxton, 2007) immediately after Gardeners’ World had hugely improved the success of those films on television. Given the poor relationship BBC Films had had with scheduling in the past, such detail indicates how even a small degree of inter-departmental co-operation and imagination, allied to a greater awareness of the unit’s output, could raise the public profile of BBC Films significantly.
Whilst publication of BBC Films’ strategy can be seen as a further part in the corporatisation process of the unit through a formal distillation of its objectives, it can also be read as a highly self-promoting document in which for the first time the unit was able to publicly raise awareness of its achievements. In this context, a third strategy objective, ‘to support a healthy UK industry’, stresses BBC Films’ ‘deep level of production knowledge’ and ‘strong international profile’, enabling it to make ‘a significant contribution to the industry’s ability to mount independently financed films’. Likewise, the strategy celebrates BBC Films’ success at ‘finding the delicate balance between standard film industry practice (which has not been designed for broadcaster involvement) and the needs of the BBC’, as will be discussed further in the conclusion of this thesis.

For the fourth objective, ‘to develop UK creative talent’, the Trust echoed Tranter’s desire for BBC Films to ‘provide a pathway for the creative community from television into film’, and used the development of In the Loop as an example of how this could be successfully achieved. It also suggested that BBC Films should use ‘short films as a testing ground for new talent’, although evidence suggests this has never been viewed as a viable strategy for the unit with both Langan and Scoffield stating in interview that they felt there was no market and no place in the schedules for short films. This is in contrast to Channel Four which has continued to support short films through a variety of initiatives from Short and Curlies (in the 1980s) to The Shooting Gallery in the 90s and 2000s.

In light of BBC Films’ reservations in this area, the strategy provides a cautious response to the Trust’s comments with a claim that the unit ‘makes a limited, targeted investment in the production of short films’, at the same time as it acknowledges that greater emphasis is given to the backing of ‘first time feature film
directors crossing over from television’. An appropriation of corporate rhetoric is also at its most visible in this section, evidenced by statements such as: ‘BBC Films is in a strong position to leverage both its place within the wider BBC creative family and its relationship with the wider pan-UK film industry’. Perhaps unfairly, references to *StreetDance 3D* (Paquini/Giwa, 2010), ‘directed by two first time feature filmmakers (one female)’ and with a young ethnically diverse cast, have all the appearance of a tick-box exercise, in particular as several respondents to the Trust’s review had felt the unit should ‘make more of a commitment to diversity and equality’.

With regard to the last key objective ‘to enhance the quality reputation of the BBC’, the strategy acknowledged what the Trust had already pointed out, namely that ‘BBC Films as a brand and the BBC’s profile in film production was found to be almost non-existent amongst consumers’. This was despite the ‘high regard within the industry for BBC Films’ and its strong international reputation for quality which ensured that films produced by the unit were regularly selected for the ‘most prestigious film festivals’ and nominated for awards. Once again, the situation contrasted strongly with Channel Four which maintained ‘a very strong association with film amongst the public’. However, measures to improve awareness - including a ‘greater presence’ in ‘trade and consumer media’ and an improved online presence - appear to lack conviction. And the Trust’s own feeling that ‘a sustained period of success on screen’ along with a ‘more consistent approach to broadcasting BBC Films on television’ is confirmed in the strategy as being the most likely way to improve the situation than anything else.

Overall, the review provided a positive endorsement of the strategies BBC Films had been pursuing for two decades, including its strong creative and editorial
role in the development of projects. ‘In some circumstances’, the Trust observed, ‘BBC Films might decide to invest in a film at a fairly late stage in its development’ and it was content with this, providing there were ‘strong public value reasons... for example to ensure a film gets made or to secure the artistic integrity of a film’.48 A number of respondents to the review also felt that BBC Films ‘could provide greater clarity about what makes it distinctive from the two main other public investors’, and the Trust agreed, suggesting that the unit should ‘do more to set out the context in which it operates... by identifying the key areas of expertise of other public investors and showing how BBC Films projects differ’. This, they felt would help identify ‘the more distinct role that BBC Films is aiming to play’, whilst addressing some concerns that the strategy focused ‘too heavily on the industrial and economic benefits of the BBC’s investment’ and not enough on the corporation’s cultural role.49 In this context, the film survey included in the conclusion of this thesis will look at this distinctive role and attempt to assess how - if at all - BBC Films’ productions have differed from those made with the support of Channel Four and the UKFC, and the extent of their cultural value. Meanwhile, although the Trust did not feel it would be ‘appropriate to pursue an increase in funding for BBC Films, at a time when the corporation... [faced] difficult decisions to meet the terms of the new licence fee settlement’, it concluded that ‘the presence of BBC Films created significant benefits for the rest of the industry’ and was keen to see BBC Films continue to develop partnerships with other organisations.50 It was all the endorsement the unit needed.
A New Landscape

As BBC Films awaited public affirmation of its strategy by the Trust, another organisation - the UK Film Council - had not been faring so well. Indeed, despite the fact that the Trust had approved BBC Films’ strategy earlier in 2010, publication was delayed until December as a consequence of the government’s announcement that it planned to abolish the UKFC. From the industry, the reaction was mainly one of ‘anger, bafflement and dismay’, provoking widespread protest, particularly as the British film industry - in one of its periodic upward swings - was enjoying its ‘best year ever’ earning ‘millions’ for the country.51

Founded in 2000 by the Labour government to develop and promote the British film industry, the UKFC had, at the time of its demise, an annual budget of £15m to invest in British films and employed 75 people. During its existence, however, there had been frequent criticism of its funding policy and latterly of the salaries paid to its senior executives. In 2010, therefore, as part of an austerity drive by the Coalition Government, the DCMS made the decision that the organisation would be axed, with Culture Secretary Jeremy Hunt stating that he wanted to establish a ‘direct and less bureaucratic relationship with the British Film Institute’.52

Anger within the industry focused on the lack of consultation, summed up by UKFC chairman and founder of Working Title, Tim Bevan, who saw it as ‘a big mistake, driven by short-term thinking and political expediency’.53 Likewise, ex-head of BBC Films, David Thompson - then running his own production company, Origin Pictures - described it as a ‘chronic blow’, particularly given that only a few weeks previously the government had announced it was abandoning any plans to merge the UKFC with the BFI.54 Indeed, the proposal put forward by the previous Labour government had been deemed unworkable by Minister for Culture, Communications
and Creative Industries, Ed Vaizey, who felt that: ‘The UKFC’s industrial mission and the BFI’s charitable remit weren't in any way compatible’.\(^5^5\)

According to a BBC press release, the Lottery-funded UKFC had ‘channelled about £160m into more than 900 films over the last 10 years’, including a significant number of BBC Films projects.\(^5^6\) As evidenced in Appendix V, BBC Films had frequently worked with the UKFC, investing in films which received financial support from both funders. These included *In the Loop* and the highly successful dance movie *StreetDance 3D*. Hunt’s response to the barrage of criticism\(^5^7\) was to focus on the economic benefits to taxpayers of abolishing the organisation, whilst reassuring the industry that: ‘Stopping money being spent on a film quango is not the same as stopping money being spent on film’.\(^5^8\)

As with the restructuring of BBC Films, the government’s closure of the UKFC appears to have been driven by ideology. Indeed, a National Audit Office report strongly criticised the axing of the UKFC, suggesting it was ‘not informed by a financial analysis of the costs and benefits of the decision’ and pointing out that whilst the organisation’s ‘entire annual budget was a reported £3m... the cost of closing it down and restructuring is estimated to have been almost four times that amount’.\(^5^9\) In the end, the UKFC went quietly and, as the initial shock passed, some industry commentators began to see the advantages of the BFI becoming the single body for film in Britain.\(^6^0\) Significantly, the purpose of the BFI as a cultural body appeared to offer greater hope to less mainstream filmmakers, given that ‘too many of the UKFC’s activities existed to help the industry turn a greater profit’, resulting in an organisation ‘too often embarrassed to treat film as culture’.\(^6^1\) Meanwhile, ‘behind closed doors’ it was suggested, the BFI’s ‘canny chairman’ and ex-Director General of the BBC, Greg Dyke, was likely to have been ‘thrilled’, not only to have
averted plans for a merger of the two organisations but also to find the BFI ‘back in the pre-2000 position of being funded by government rather than in the pay of the UKFC’. The biggest mistake of Labour’s Secretary of State for Culture, Media and Sport, Chris Smith, it was suggested, had been to: ‘subjugate the BFI, a cultural body, to the UKFC, a trade one’.62

Despite government assurances that the £15m previously given to film would be safe, speculation continued as to who would actually distribute the funds, with suggestions that a new organisation would be needed in which BBC Films and Film4 might have a role. On 29 November 2010, however, the government set out its plans for the British film industry in a speech delivered by Vaizey at BAFTA, and the speculation ended. The BFI would, he announced, take on the role of the UKFC ‘in charge of delivering the Government’s policy for film’, and from April 2011, ‘distribute lottery money to British filmmakers, decide which films would receive tax credits and oversee any strategy to support film in the regions’.63 In his speech, Vaizey also stated that he looked forward ‘to the forthcoming publication of the BBC’s film strategy’ which would ‘confirm the strong role the corporation intends to play in the production of British films’.64 In this context, he made reference to the ‘critical successes’ of two BBC Films projects - Tamara Drewe and Made in Dagenham - alongside other recent British box-office hits including The King’s Speech and the seventh Harry Potter film, which had just achieved a record opening weekend performance for any British film of £18.3m.65

Confirming the continuance of the film tax credit ‘worth over £100 million each year to British Film’, Vaizey went on to emphasise the importance of BBC Films and other public funders in a landscape where ‘the goal of a sustainable, independent British film industry [remained] as elusive as ever’.66 Crucially, by
stressing the need to ‘find ways of leveraging the wealth of creative talent’ in the UK - talent which he tellingly described as ‘gifted entrepreneurs’ - Vaizey could be seen to be making a case for the long-term contribution of broadcasters to the industry who were attempting to do just that.\textsuperscript{67}

In summary, BBC Films’ strategy defined the unit’s vital contribution to the UK film ecology as a ‘cornerstone’ financer to the industry.\textsuperscript{68} It also stressed the importance of the unit’s role as ‘one of the very few volume dealers in film in the UK’, whose ‘strong international profile’ and level of expertise made it able to support British filmmakers ‘across the entire value chain’.\textsuperscript{69} This not only made it an essential element in sustaining the industry, but also ensured that through its ‘partnering with organisations such as Miramax, Sony and Fox Searchlight’ with their ‘huge financial and international distribution power’, BBC Films was well-placed to attract Hollywood investment; or as Vaizey put it, making a beneficial contribution to the promotion of ‘our culture, our history, and our values to an international audience’.\textsuperscript{70} As Vaizey expressed his delight that Channel Four had announced earlier in 2010 that they would increase their investment in films by 50%, to £15m for the next five years, so confirmation of ‘the strong role the Corporation intends to play in the production of British films’, was by this time also expected.\textsuperscript{71}

\textit{An Education} (Scherfig, 2008)

In the period immediately following restructuring, a BBC Films project was released which appeared both to promote to an international audience the British culture, history and values desired by Vaizey, and to exhibit the BBC-ness and Britishness that Tranter had wanted in a BBC film: \textit{An Education}. 
An Education had been in development with BBC Films for some years since it had been optioned by producer Amanda Posey, then partner and later wife of writer Nick Hornby. As a result, Thompson continued to work on the project as executive producer in the months between leaving the BBC and setting up his own company. However, unlike Revolutionary Road, which, in its re-uniting of Titanic stars Winslet and DiCaprio had attracted widespread media coverage - including an increased level of attention to BBC Films’ more internationalist policy at the time - this was a small film with no major names attached. Yet, it would go on to be one of BBC Films’ most popular and critically well-received projects in the period post-restructuring.

The film was developed by New Zealand producer Finola Dwyer, whose only previous connection with BBC Films had been on the production of Opal Dream (Cattaneo, 2006). Prior to this, as Wright recalled, Dwyer’s preference had been ‘to go to Film4 first’: a strategy which only appears to have changed after the collapse of FourFour Ltd., and the growth of BBC Films’ international reputation. Dwyer developed An Education with Posey - her producing partner - whilst Hornby wrote the screenplay, all three having been drawn to the memoir on which the script was based. As Hornby told The Daily Telegraph: ‘I knew the moment I'd finished Lynn Barber's wonderful autobiographical essay in Granta, about her affair with a shady older man at the beginning of the 1960s, that it had all the ingredients for a film’.

Like most independent producers in Britain, Dwyer and Posey were not in a position to fund the film themselves and Hornby admits that the first time he had ‘a formal conversation with outsiders in the film industry about An Education, it didn't go well’. Indeed, it was ‘a pattern repeated many times over the next few years’, in
which ‘there was interest in the script, followed by doubts about whether any
investment could ever be recouped’.

Eventually, as Hornby noted in his
introduction to the published screenplay, ‘the good people at BBC Films ... saw
something in the script’, and funded the development of the film. In effect, this
meant paying Hornby to write another draft and providing Dwyer and Posey with the
necessary ‘seed money’ to take the project further. The meeting was held with
Thompson and Scoffield whose initial ‘professional scepticism’ as Hornby recalled
‘... was replaced by enthusiasm and understanding’.

Interestingly, Hornby emphasised that the importance of BBC Films’ support at this stage was not in
paying him to write another draft - money he actually didn’t need - but as having a
‘symbolic value’. As he stated: ‘BBC Films gave us a sense of purpose. They were
not in a position to fund the film, but they could help us to get the project into shape
so that others might want to’.

Initially, Beeban Kidron, a director who had earlier made two films with
BBC Films - *Antonia and Jane* and *Great Moments in Aviation* - was attached to the
project, working with Hornby on shaping the script for about a year. Hornby credits
her with helping to facilitate several key improvements, including a decision to make
the central character, Jenny, more complicit in her lover’s deceptions and the
screenplay more ‘morally complicated’.

When Kidron pulled out of the picture
due to prior commitments, however, Hornby remained keen to have a female director
given that the film’s central character was a schoolgirl and it was likely they would
be working with a young actress. This led to the selection of Danish director Lone
Scherfig, whose breakthrough international success had come with the romantic
comedy *Italian for Beginners* (2000), winner of the Silver Bear Award at the Berlin
Film Festival in 2001.
According to Dwyer, the brand name of Hornby as a best-selling novelist, three of whose books, *Fever Pitch*, *High Fidelity* and *About a Boy* had all been adapted into successful films, was key to attracting U.S. investor, Endgame. This enabled the producers to avoid some of the creative and financial compromises that would have been necessary to attract financing from other key sources such as the UKFC or the Isle of Man. As another commentator noted: ‘The American financiers Endgame Entertainment liked the script and the cast and the director; this, together with the not insubstantial contribution of the BBC, was enough to enable the film to happen’. 81

With a budget of around £5m, filming finally began in the Spring of 2008. Also crucial to the film’s eventual success was the involvement of HanWay, ‘one of Europe’s leading sales boutiques’, founded in 1998 by British producer Jeremy Thomas, whose previous involvement with BBC Films through his production company, the Recorded Picture Company, had included *All the Little Animals* and *Fast Food Nation*. In particular, HanWay had built a reputation for leaning ‘toward the kind of marketable auteurs and upscale filmmaking favoured by specialized [distributors] and the festival circuit’, whilst it maintained ‘a sharp eye for the kind of commercial hooks that such [films] need to stand out from the crowd’. 82 It was the benefit of such strong industry relationships which made the support of BBC Films (and other public funders) so essential to UK independent producers.

The film premiered at Sundance in 2009 and, as one of the most popular films at the festival, was picked up by Sony Pictures Classics for around £2.2m after a reportedly heated bidding war. *An Education* initially opened in only four theatres in America on 9 October 2009. However, against expectations, it succeeded in garnering both critical and widespread popular acclaim. And whilst some reviewers
felt the material was so ‘slight’ that it ‘should hardly ever bother your memory again’, there was almost universal praise for its young star, Carey Mulligan.\textsuperscript{83} In this context, the importance of BBC Films’ role in supporting emerging British talent is once again evident. For, although Mulligan had made her television debut in a BBC adaptation of \textit{Bleak House} (BBC1, 27/10/-16/12/05) and had a minor role in the film version of \textit{Pride and Prejudice} (Wright, 2005), \textit{An Education} was her first major film role. At the same time, it was acknowledged that without Peter Sarsgaard’s ‘restrained, morally ambiguous performance’, Mulligan ‘would not shine as brightly’.\textsuperscript{84} The film was BAFTA-nominated for Best Picture and Hornby nominated for an Academy Award for Best Adapted Screenplay, whilst Mulligan succeeded in taking a BAFTA for Best Actress in a year in which the competition included Audrey Tatou and Meryl Streep.

Despite the film’s success, however, and the much trumpeted partnership between BBC Films and its ‘permanent home’ channel BBC2, \textit{An Education} exemplifies the ongoing problem which the unit has had with scheduling.\textsuperscript{85} For, whilst this was a BAFTA award-winning, well-received film, with respectable box office, its eventual British television première was ‘buried’ in an 8.30pm slot on a Friday night on BBC2, after the transmission time had already been ‘jigged around’, leading to inaccurate listings information.\textsuperscript{86} As Langan noted in interview with some frustration: ‘What more can I do? You know, I will write you a rude, annoyed letter, because the producers who I want to keep working with are on my back about the bad treatment’.\textsuperscript{87} Her only option was to lobby for a repeat on BBC1 and, as she admitted, it was hard to balance the needs of independent film producers with those of broadcast schedulers. Thus, despite the ambitions of the BBC Trust as evidenced earlier, there is little to suggest that the relationship between BBC Films and
scheduling has improved greatly since the unit was first established: hampered as it continues to be by a lack of understanding of the film world by both schedulers and channel controllers.\textsuperscript{88}

**A place in the ecology**

During the period under consideration in this chapter, nowhere was the case for PSB involvement in the film industry made more evident than in the 2012 UK Film Policy Review. With the industry buoyed by the recent success of *The King’s Speech* and the final *Harry Potter* film, alongside BBC Films’ *Tinker, Tailor, Soldier, Spy* (Alfredson, 2011) and *We Need to Talk About Kevin*, and Channel Four’s *Shame* (McQueen, 2011) and *The Inbetweeners* (Palmer, 2011), the question was how to prolong a ‘golden period’ when such blips had been seen many times before.\textsuperscript{89} Specifically, it was felt that a way of securing ‘greater consistency in the quality and success of British film’ needed to be found.\textsuperscript{90}

In contrast to the Terry Report of 1976 (and second report in 1979) which had stressed the government’s policy for film as being not just an economic one but also cultural, the emphasis throughout was on economic benefit. Where Terry had seen film both as an art form and as providing a reflection of British life,\textsuperscript{91} the Film Policy Review spoke in terms of the film industry as making ‘a major contribution to the growth of the UK’s economy, to the development of attractive and fulfilling careers for young people, and to the creation of job opportunities across the country’.\textsuperscript{92} In this context, whilst the Review noted the problems of distribution and exhibition, the solution was to be found in a free market strategy aimed at creating a greater appetite for British films. In particular, it called for producers and funders to develop more commercial projects of the kind that audiences wanted to see: an
objective summed up in the Review’s subtitle *It Begins with the Audience*. Time and again the Review saw the generation of revenue as a key objective in which *The Inbetweeners*’ £45m or *We Need to Talk About Kevin*’s £2m equally became part of the goal of boosting the UK economy without regard to any aesthetic qualities.\(^9^3\)

Likewise, putting film at the heart of Britain’s cultural life became part of a wider objective of ‘growing and developing the overall audience for film throughout the UK, across all platforms’.\(^9^4\)

Significant to BBC Films, having looked at the levels of investment made by broadcasters in other European countries, the Review concluded that ‘television broadcasters are a critical element of the success of local film industries’.\(^9^5\) The objective, therefore, was for ‘all major broadcasters [to] engage with and support British film in a significant way on an ongoing basis’. Also, for television to ‘show a good proportion of British films, including recent British films… and for them to invest in acquisition and production’.\(^9^6\) The Review recognised ‘the value of the role BBC Films plays in UK film, its expertise, and the quality of its film output’ and wanted to see ‘this investment safeguarded and increased if possible’.\(^9^7\) In particular, it welcomed the corporation’s ‘support of the Government’s ambition to build viable independent UK film companies’, and ‘its leading role in establishing commitments to UK producer deal terms in 2008’.\(^9^8\)

Whilst the BBC was ‘required under its Charter and Agreement to have a film strategy’, this did ‘not refer specifically to British film’, and the Review made clear its desire to see more British films on BBC1 and BBC2 with the broadcaster spending more through its Acquisitions Department. This it was felt would ‘be consistent with the research’ conducted by BBC Films in preparation for the publication of its 2010 strategy document which had shown ‘respondents
unanimously agree that the BBC should spend the licence fee buying (and making) British films’. At the time of the Review, Film4’s budget had increased to £15m, placing them once again ahead of BBC Films. However, the Review’s endorsement of the unit’s role in supporting UK film appears to have strengthened its position. At the time of writing, this makes it less likely that the corporation would withdraw funding for BBC Films, at least ahead of the renewal of the licence fee in 2016.

The best of British

Interviewed during her time as Head of Film4, Tessa Ross once declared: ‘Creating an indigenous film culture has to be what we can be good at... I don't want to emulate somebody else's culture, I want to support my own’. A similar strategy might well have been expected for BBC Films and under Langan’s watch it is possible to observe what appears to be a return by the unit to support for smaller films, focusing on British subjects and stories and utilising predominantly UK talent. Films such as The Damned United, In the Loop and Made in Dagenham all fall into this category, alongside Tamara Drewe and StreetDance 3D. Interestingly, Langan also evidenced these as examples of BBC Films’ willingness to take risks, admitting in interview that there had been no ambition to release The Damned United outside Britain and that strong language had been an issue for In the Loop. This begs the question: to what extent were ‘smaller’, more indigenous films part of a permanent and planned change in direction for BBC Films, or simply a reflection of Langan’s own taste - as both Shivas’ and Thompson’s taste had influenced the development strategy and output of BBC Films in the past? It is arguable that Langan - who was not officially made Head of BBC Films until 2011 - may well have been testing the
waters in support of modest home-grown dramas which fulfilled the Trust’s criteria of British films which might not otherwise have been made: both reflecting aspects of British culture and - in the case of In the Loop - connecting with other areas of the BBC. However, some years into her tenure, the unit’s current releases may well provide a more accurate reflection of Langan’s taste and vision for BBC Films. Support for films such as We Need to Talk About Kevin also indicates that investment in non-British subjects still constitutes an important part of the unit’s slate, reflecting what senior television executives may have failed to understand: that UK creative talent does not want to be limited to the telling of British stories. Indeed, a glance at the catalogue of BBC Films’ productions in Appendix I demonstrates that films about non-British subjects, set in overseas locations, have - from the unit’s inception - comprised a vital if minority part of the unit’s overall slate.

Despite her being labelled one of the most powerful women in the British film industry, Langan’s position remains significantly different from that of the head of an independent production company who would be expected to work on projects of specific personal interest and to set a tone or style for the company. Unlike Film4 whose enduring strength remains in its brand, combined with ‘brilliant marketing’ and a narrower target audience, Langan acknowledges that BBC Films must appeal to a very broad church. Thus, whilst both Langan and Ross have admitted to instances where the two public funders found themselves competing for the same properties, BBC Films has a wider agenda in which it must reflect not only ‘BBC Values’ but also ‘the BBC and all its great diversity’. In this context, it is important for BBC Films not to be seen as ‘too partial’ in terms of the people they work with, whether production companies or distributors. In addition, it is
important for the unit to ‘spread the load’ in terms of the projects it supports, providing ‘that proper eclectic mix’.107

In practice, evidence suggests that such a strategy translates to a majority of mainstream projects - what Langan terms ‘ordinary stories’- including classic or popular adaptations, with two or three projects ‘either side of that core’ that could be described as ‘innovative’ and ‘new’.108 And, crucially, BBC Films’ productions have a double life: once when audiences go to see them in the cinema and again when they are shown on television, thus doubling the value for money to the corporation. Whilst developing closer relationships with other BBC departments appears to remain important, so too is a notional semblance of autonomy necessary in order for the unit to retain its credibility within the international film industry. As Langan asserted, her first priority is to make sure that films will work in the cinema and, whilst she is aware that ‘some things are going to score very nicely with the BBC2 audience’, she does ‘not commission on the basis that it will’.109 When asked if BBC Films’ budget could increase in future years, Langan remained politic, admitting: ‘It would depend on the BBC’s commitment to film. I’m not in a position to increase it myself, but I can make a strong argument for it because I know the public are getting great value for money’.110

As of 2013 and the BBC’s departure from Television Centre, BBC Films’ offices are ‘now in a corner of the huge Broadcasting House on Portland Place in central London - a small oasis of film folk surrounded by hundreds of TV employees’. This is a situation which once again appears to confirm the complex position of BBC Films as a ‘little organisation within an organisation’ and - perhaps more tellingly - its relative insignificance within the vastness of the corporate operation that is the BBC. In contrast to Thompson’s confident and ambitious
rhetoric, Langan’s less frequent public statements display both a modest pride in the unit’s achievements and a caution as to its long term future. She describes BBC Films primarily, as ‘a facilitator - using its contacts, industry knowledge, development skills, money and the BBC brand to help get projects off the ground’. This leveraging of the BBC Films name brings value beyond the ‘financial commitment’, whilst a budget of £11m currently funds not only 8-10 films a year (from a development slate of around 100 projects) but also ‘covers the overhead for BBC Films’ 13 staff’.111

Significantly, whilst culturally British films such as An Education and In the Loop have formed the majority of BBC Films’ slate during Langan’s tenure, the recent high-profile release of Saving Mr Banks (Hancock, 2013), focusing on the relationship between Mary Poppins author P L Travers and Walt Disney, and starring American actor Tom Hanks, suggests that the unit may again be returning to support for a few higher-budget, more international films; and that BBC Films’ strategy is one that is constantly evolving. Finally, with regard to the lack of public recognition for the BBC Films’ brand and the complex relationship between BBC Films and the corporation, it is interesting to note that Ross believed these were not difficult areas to fix and that the unit should stand for ‘the best of British’.112 Exactly what it appears that both government and those with oversight of the BBC have wanted all along.

**Conclusion**

In its 2009 review of BBC Films’ strategy, the Trust not only highlighted the unit’s objective of supporting the ‘fragile ecology’ of the UK film industry as of particular
importance, but also identified it as a ‘cornerstone’ of the industry along with other public investors such as Channel Four and the UKFC. For BBC Films, the creation of a formal strategy document also appeared to complete the process of corporatisation which began with a restructuring of the unit in 2007. In a period of three years this included the return of BBC Films to Television Centre, greater oversight of the unit by senior management and a brief experiment with the creation of a board-style structure.

In particular, in creating a hierarchy of objectives:

Provide the licence fee payer with a broad range of feature films
Maximise the impact of films on television and online
Support a healthy UK industry
Develop UK creative talent
Enhance the quality reputation of the BBC

BBC Films established for the first time a priority towards the broadcaster and its television audience with only two of the five objectives relating directly to the film industry. However, despite what Wright saw as the ‘insane’ intervention of re-structuring which threatened to dismantle much of what BBC Films had achieved during the period 1998-2007, BBC Films’ importance to the industry now appeared vital as never before. Indeed, as Wright suggested, whilst BBC Films’ output still had to provide value to the television audience as licence-fee payers, it was through the wider demands of the government’s film policy that the unit’s place now seemed assured.113

Significantly, the period 2009-2011 saw a formalisation of BBC Films’ activities through the publication of its strategy, which itself had been developed in consultation with film-industry bodies such as the UKFC, PACT, the BFI and Channel Four, emphasising once again the importance of the unit’s role to British
cinema. This was made most evident in the 2012 UK Film Policy Review, which put the case for PSB involvement in the film industry. It also marked a time of change in which the closure of the UKFC and the transfer of its functions to the BFI - historically an organisation which had been more concerned with the cultural rather than the economic value of British films - offered the potential for new creative partnerships and a landscape perhaps more in harmony with the Trust’s aims for BBC Films to take creative risks and develop projects the commercial sector might not.

In addition, 2009-2011 represented a period of creative transition which saw the release of a number of films developed under Thompson’s aegis including An Education. As Paul Webster noted with regard to the success of Touching the Void (MacDonald, 2003) and The Motorcycle Diaries (Salles, 2004), which were developed by FilmFour Ltd but not released until after its closure: ‘It’s a truism in film, the outgoing regime seeds the success of the next regime’. In this case, the success of An Education provided an auspicious start to Langan’s tenure, representing as it did what appeared to be a move towards the production of smaller-scale, more culturally British films, augmented by the likes of In the Loop and The Damned United.

Finally, the announcement that BBC2 was now the official home of BBC Films appears to have been an attempt to give the unit a stronger identity, leading to greater audience recognition as desired by the BBC Trust. This held its own problems as highlighted by Langan in interview. In particular, the creative limitations of such a move, which essentially cast the unit as the maker of more art-house, adult material, made it harder to convince the producers of more mainstream projects that BBC Films remained the place to go. In this context, a critical survey
of the output of the unit included in the conclusion of this thesis will seek to assess
BBC Films’ importance to both the cultural and economic well-being of the UK film
industry.

Endnotes for Chapter Eight

1 Personal interview with Jane Wright, 9 August 2013.

2 Dawtrey, A., Langan brings creative flair to BBC, Variety, 24-30 September 2007, p.11.

3 *A Future for British Film: It begins with the audience*, UK Film Policy Review, DCMS, 2012.


6 Ibid.

7 Ibid.

8 Ibid.

9 Ibid.

10 Personal interview with Jane Wright, 9 August 2013


13 Ibid.

14 Personal interview with Christine Langan, 28 June 2012.


16 Ibid.

17 Ibid.

18 Press release, BBC Films performing well but should increase awareness among licence fee payers, *BBC Films*, 1 December 2010.


21 BBC Trust Review of BBC Films Strategy, November 2010, p.3.

22 BBC Trust Review of BBC Films Strategy, November 2010, p.4

23 Personal interview with Christine Langan, 28 June 2012.

24 Personal interview with Tracey Scoffield, 7 March 2013.

25 During the mid-2000s under Thompson’s aegis, BBC Films’ team comprised around 25 people


27 http://www.bbc.co.uk/bbcfilms (accessed 3/10/2014)

28 Film4 Library provides - via a link with IMDb - an easily searchable database of its productions by

Title and Director http://www.film4library.com (accessed 3/10/2014)

29 BBC Films Strategy, 30 November 2010,


30 Ibid.

31 Ibid.

32 BBC Films Strategy, 30 November 2010,

http://www.bbc.co.uk/bbcfilms/about/bbc_films_strategy, p.2

33 Ibid.
Ibid. pp.2-3.
35 BBC Trust Review of BBC Films Strategy, November 2010, p.3.
37 Ibid.
38 Ibid. p.4
39 Ibid. p.4
42 Ibid.
45 Ibid.
46 Ibid.
49 Ibid.
50 Ibid. pp.4-5.
52 Macnab, G., UK industry reacts with shock to UKFC closure plans, Screen Daily, 26 July 2010.
54 Macnab, G., UK industry reacts with shock to UKFC closure plans, Screen Daily, 26 July 2010.
55 Dawtrey, A., How is the BFI suddenly able to take over from the UK Film Council?, The Guardian, 29 November 2010.
57 Petitions in support of the UKFC came not only from leading British actors and producers, but also from American filmmaker Clint Eastwood and Steven Molen, an executive from Steven Spielberg’s DreamWorks.
59 Child, B., Fade out from the UK Film Council ... to the British Film Institute, The Guardian, 1 April 2011.
60 Importantly, the BFI was established as a charity protected by royal charter and, therefore, could not be dismantled.
62 Ibid.
63 Sharp, R., Revamped BFI to take over from the UK Film Council, The Independent, 30 November 2010.
65 Ibid.
66 Ibid.
67 Ibid.
69 Ibid.
71 Ibid.
72 Opal Dream tells the story of a young Australian girl who mysteriously becomes ill when her two imaginary friends disappear.
73 Personal interview with Jane Wright, 9 August 2013
78 Ibid.
80 Scherfig's career had begun in television and advertising and she had also been involved with the Dogme 95 movement.
82 Dawtrey, A., In ten years, HanWay films has matured, Variety, 31 October 2008.
85 Cooper, S., BBC2 to become official home for BBC Films projects, Screen Daily, 30 June 2010
86 Personal interview with Christine Langan, 28 June 2012
87 Ibid.
88 At the time of writing, some changes to the scheduling of BBC Films' productions on the channels are evident with more films now screening on BBC1. In line with the corporation’s policy towards the scheduling of films in general, however, the majority of these continue to be in a late night slot, reflecting the fact that films are no longer the event on television they once were, whilst viewers now have the ability to choose when to watch them.
89 A Future for British Film: It begins with the audience, UK Film Policy Review, DCMS, 2012, p.2
90 Ibid.
92 A Future for British Film: It begins with the audience, UK Film Policy Review, DCMS, 2012, p.2
93 Ibid. p.5
94 Ibid. p.11
95 Ibid. p.53
96 A Future for British Film: It begins with the audience, UK Film Policy Review, DCMS, 2012, p.55
97 Ibid. p.55
98 Ibid. p.55
99 BBC Films Strategy, 2010
100 In interview, Langan noted that, as part of a broader programme of cost-cutting across the corporation, BBC Films' budget was reduced from £12m to £11m although this was not made public at the time.
101 Dennis, G., FilmFour - ‘not in it for the money’, The Telegraph, 12 September 2004
102 The film was a spin-off from Armando Iannucci’s television comedy series The Thick of It (BBC Four & BBC2, 19/5/05-27/10/12)
103 These include Testament of Youth (Kent, 2014), My Old Lady (Horovitz, 2014) and Pride (Warchus, 2014).
104 Personal interview with Christine Langan, 28 June 2012
105 Ibid.
106 Ibid.
107 Ibid.
108 Ibid.
109 Personal interview with Christine Langan, 28 June 2012
110 Mitchell, W., Christine Langan, BBC Films, Screen Daily, 13 December 2013
111 Dams, T., Interview: BBC Films’ Christine Langan, Televisual, 12 February 2014
112 Smith, J., & Mayne, L., Interview dossier: The Four Heads of Film4, Tessa Ross.
113 Personal interview with Jane Wright 9 August 2013.
114 Smith, J., & Mayne, L., Interview with Paul Webster, University of Portsmouth AHRC project Channel 4 and British Film Culture.
Conclusion

For the Magic or the Money

‘The state has a role in creating and facilitating a broader environment for entrepreneurship and innovation’.

David Hesmondhalgh

‘You can’t just be in it for the money because you’ll get found out ... There’s got to be some magic in there somewhere’.

Christine Langan

In endeavouring to write a history of BBC Films this thesis has pursued a chronological but often complex narrative which has sought to identify key turning points in the unit’s history. Unlike the better known story of Channel Four, the evolution of BBC Films is something of a hidden history which, given the inaccessibility of the archives, it has been necessary to tease out through extensive analysis of both popular and industry press reports and through the use of personal testimony. Detailed examination of interviews with individuals associated with BBC Films has revealed ‘recurrent’ and ‘interlocking’ themes. However, it has been established that central figures in the history of BBC Films have used both the popular and the industry press as a forum to further their own agendas. Thus, whilst public statements have provided crucial insights into the development of the unit and its place within the corporation, these have been analysed critically and with reference to the broader spheres of institutional and government policy. In addition, the ambitions of individuals and corporate, government, and film industry agendas have each had their part to play in determining the fate of BBC Films and in informing its strategy. Indeed, the particular kinds of discourse which I have drawn upon reveal much about the behaviours of creative and managerial structures (as
observed by Born) and between the different cultures of the UK film and television industries.

This original research has sought to examine the purpose of BBC Films and its contribution to the UK film industry in both economic and cultural terms. Within this it has also aimed to provide answers to the central question: What have been the reasons for the success of BBC Films? This has included an examination of the determining factors in the development of BBC Films; how the position of BBC Films within the corporation has changed over the period of study; why broadcaster support for the UK film industry has been seen as desirable by government; and the place of BBC Films in British film culture. The main research findings will be presented in two forms: conclusions about the institutional and policy determinants upon BBC Films’ emergence and structure, and an overview of its film output drawing on data compiled in Appendix I. But before we come to conclusions it may be useful first to retrace our steps.

**Summation**

The early section of this thesis mapped the arguments leading up to the genesis of BBC Films and the reasons for its long gestation period. Chapter One addressed the significance of theatrical release in the definition of film. When Trodd and others put forward the argument that many made-for-television films were of cinematic quality and therefore deserving of a theatrical release, it was based on the premise that cinema offered something extra. Dramas produced for television and presented as films within strands such as Screenplay, Screen Two and Screen One were limited
both by the way in which they were perceived and by the transitory nature of television which for the most part afforded the material only one or two screenings. Theatrical release extended the shelf life of a film: through previews at festivals, exhibition, and subsequently through broadcast and future VHS/DVD sales. Those involved in the production of single television dramas thus recognised the importance of a text to be conceptualised as a film and that this could only be fully achieved by theatrical release. In addition, a central argument for those endeavouring to drive the corporation into making films for cinema was that the BBC was in danger of losing its best creative talent if it did not do so. For not only was there the ever present lure of Hollywood but another place - Channel Four - was now successfully making and releasing feature films in the UK. Channel Four offered the opportunity for directors such as Mike Leigh, who had established their careers at the BBC, to see their work on the big screen and to benefit from the cultural cachet of cinema.

Ironically, whilst cinema release was seen as an essential step in legitimising a film, many early BBC Films productions were criticised for retaining a televisual aesthetic and were judged on this basis. This led to the assertion that television was to blame for many of the UK film industry’s ills. These arguments highlight a central inconsistency in the film industry’s relationship to PSBs which - at the same time as it castigated television for acquiring films on the cheap and for producing films that lacked a truly cinematic quality - called for greater broadcaster investment in the industry. In this context, a key theme of this thesis has been that, whilst it was questioned whether films made for television and subsequently afforded a theatrical
release could be classed as cinema, a continued convergence between the two media appeared inevitable, as observed by Caughie and others. The fact that the BBC delayed for so long in committing to theatrical release can largely be attributed to an institutional lack of will, where problems with the unions masked the more complex issue of the BBC becoming involved in commercial activities. Thus, pressure continued to be applied on the corporation from two key directions: from the British film industry and from creative talent within the BBC itself.

The complexities of the BBC’s relationship with a nascent BBC Films were further examined in Chapter Two in which the appointment of Shivas (a known advocate of theatrical releasing) as Head of Drama in 1988 marked another key turning point, suggesting the tacit support of the corporation. When the unit’s position remained contested, however, Shivas was left running an almost ‘virtual’ operation in which finding a workable model - that could present a serious challenge to Channel Four - was imperative. Opposition to BBC Films focused on the legitimacy of the BBC making films for theatrical release using licence-fee payers’ money and a reluctance on the part of the channel controllers to delay television transmission, particularly if this might result in reduced viewing figures. As a result, BBC Films’ releasing policy remained ad hoc with most films drawn from TV film strands Screen Two and Screen One. In another recurring theme, the benefits to the BBC in giving a film a theatrical release - with the value of publicity, critical attention, and the potential to generate increased viewing figures when the work was eventually shown on television - appear to have been insufficiently recognised.
Indeed, an opportunity to boost the profile of the BBC brand through more ‘lavish productions’ may have been wasted.  

**Chapter Three** examined a period of growth and transformation for BBC Films. This can be accounted for by a number of factors including the critical success of recent releases such as *Priest* and *Persuasion* and an upturn in the British film industry. However, a further theme of this thesis has been that from the outset BBC Films’ productions failed to achieve the same public impact as early *Film on Four* releases had done. This may have been a consequence of the fact that BBC Films had come late to the game, but more likely was a direct result of the unresolved issues surrounding the unit’s place within the corporation. This undermined the confidence of producers and led to it being seen as the second point of call after its more dynamic - and tried and tested - rival. 

Significantly, the decline in popularity of the single television film provided a crucial determinant in the development of BBC Films as Drama focused its attention on serials and series. In this climate, plans emerged for the unit to become a fully autonomous subsidiary of the corporation: BBC Films Ltd. That it failed to happen provides a further illustration of both the corporation’s and, it seemed, government’s dubious attitude towards the idea of BBC involvement in the film industry. Importantly, the decision as to whether BBC Films could operate as a separate, semi-commercial unit was not one that could be made by BBC management but had to be approved by the Board of Governors and the Department of National Heritage. This was further evidence of the unique position BBC Films occupies as part of a state-
funded organisation and ties into the much broader debate around the issue of
commerce versus culture.

A further theme which emerged was the attraction of the film industry itself.
Indeed, it is arguable that a desire to be part of the more prestigious cinema world
created a level of envy between BBC Films and Singles and other areas of Drama.
Significantly, a period of enormous change at the BBC - as Director-General John
Birt attempted to transform it into a more corporate, efficient, and commercially-
driven organisation - demonstrated how both the ‘macroscopic economic processes’
identified by Caldwell and the implementation of institutional policy at a
‘microsocial level’ impacted upon BBC Films.6

In Chapter Four several themes converged. When BBC Films failed in its
trypt to achieve full autonomy from the corporation in 1996, evidence points to the
late 1990s and early 2000s as a period when the unit pursued greater independence
from the parent organisation within the institutional framework. As transmission of
the final series of Screen Two represented a symbolic distancing of BBC Films from
its television origins, so too a move to its own offices in Mortimer Street indicated a
vital separation from management.7 This enabled BBC Films to consolidate and
build on its position, encouraged by what appeared to be a new corporate
commitment to the production of feature films following the appointment of Greg
Dyke as Director-General. As this thesis has observed, however, corporate support
for BBC Films usually reached its peak in the period prior to the next charter renewal,
both in 1996 and in 2006.
Crucially, this was a period which saw the language surrounding PSB support for the film industry shift from the concept of subsidy to one of investment. As developments in government policy saw increased levels of public support - including tax breaks for British cinema and funding through the National Lottery - so too a change in BBC Films’ strategy included moves to invest in larger scale (and by implication more cinematic) films. It also appears no coincidence that support for higher-budget, mainstream projects with international appeal occurred at the same time as FilmFour was operating as a separate subsidiary (with ambitions to challenge Hollywood) and that the newly created UKFC made clear its intention to invest in films with commercial potential: not ‘films whose natural home is television’. This led to aspirations to establish stronger links with Hollywood, aided by the opening of an office in Los Angeles. Yet, as this research has shown, it has been through support for more culturally specific projects that BBC Films has been most successful. Indeed, I would argue that BBC Films’ public service requirement to invest in films that might not otherwise get made has been a positive factor, contributing to the production of a range of critical (and occasionally box-office) successes. Films such as *Mrs Brown* and *Billy Elliot* - both originally destined for television - thus demonstrate a further theme: BBC Films’ ability to exploit its unique position within the corporation as a producer of quality television and cinema. In this context, the flexibility of its production strategy has been a vital factor in BBC Films’ long-term survival. However, opportunities for BBC Films to expand its operation, following the demise of FilmFour in 2002, and to create a distinct niche
for itself in the industry - including a stronger brand image - have remained largely unrealised.  

In this context, Chapter Five addressed the issue of BBC Films’ commercial success: an outcome which appeared to make the corporation uneasy. For with a drive towards bigger, more international, projects BBC Films exposed itself to criticism that it was operating outside its corporate remit. This led to attacks from the UK film industry - particularly organisations such as PACT, which felt that the unit should be supporting more “British” films and not commercial productions helmed by established US directors.

As BBC Films pursued a strategy of partnering with Hollywood studios and stars - arguing the benefits to UK talent - another theme emerged: BBC Films’ attempt to ensure that it would no longer be accused of supporting productions more suited to television and to distance itself from its television origins. Moreover, in its pursuit of commercial objectives, BBC Films could be seen as attempting to forge a more mainstream identity, distinct from FilmFour.

In a further theme of this thesis, issues of identity extended not only to the unit as a corporate entity but to the individuals within it. In this context, Thompson came to be seen as the tastemaker for BBC Films whose ambitions to secure a place in a Hollywood-dominated marketplace led to concerns that the unit had forgotten its ‘BBC-ness’. This signified a neglect of the unit’s core function and purpose: to serve television licence-fee payers through the production of films which could be shown on the channels, and to support British talent and the UK film industry through the development of projects which reflected the culture, concerns and history of Britain.
Thus, **Chapter Six** examined how - at the height of BBC Films’ success - the bubble was effectively burst. This came with an announcement that BBC Films was to be brought back in-house: a move which not only appeared illogical to many industry observers but one that was viewed as potentially harmful to the British film industry. How, it was asked, could the corporation’s attitude towards BBC Films have shifted from one of strong support, and a promised increase in funding, to a major restructuring of the unit and freezing of its budget in little more than a year? Impending Charter renewal may have been the answer as licence fee negotiations took place against a background of institutional cutbacks between 2006 and 2008. Specifically, it was hinted that the restructuring of BBC Films was in part due to the success of Thompson’s relationship with the film industry. This not only set the unit apart but may have made it appear as if BBC Films had temporarily forgotten its place as a division of the television broadcaster which supported it. At the same time, changing times and increasing commercial pressures endangered the autonomy of creative managers. This enabled senior management figures such as Tranter to have a greater impact in determining policy direction, and the corporation to find an easier way to manage the unit: requiring greater accountability and, as a result, a dilution of individual taste and ambitions. Thus, a key theme in this analysis of BBC Films and its position within the corporation has been the part played by ego, personality and the way people in power influence policy.

As **Chapter Seven** articulated, BBC Films’ autonomy has to a large extent been something of a relative concept, perpetuated by the industry press which continues to speculate as to the true level of the BBC’s commitment to feature film
production. Attempts by management to experiment with a board structure for BBC Films can therefore be seen as employing what Caldwell describes as ‘an effective mechanism with which to promote the corporation as creator’, just as the unit itself was called upon to exhibit more ‘BBC-ness’ in its output and to reaffirm its corporate identity via a physical return to Television Centre. At the same time, a lack of joined up thinking in government with regard to the BBC as an institution and as the funder of BBC Films (whose support for the British film industry was deemed essential) had its own consequences. Indeed, it could be argued that if the BBC had achieved a more advantageous licence fee settlement in 2006 the likelihood is that it would have put more money into filmmaking and the production of British films.

A vital step in the affirmation of BBC Films’ corporate identity was the creation of a published strategy, formulated in response to requirements outlined by the BBC Trust, and examined in Chapter Eight. The Trust highlighted the unit’s objective of supporting the ‘fragile ecology’ of the UK film industry as of particular importance, and identified BBC Films as a ‘cornerstone’ of the industry alongside Channel Four and the UKFC. This had particular resonance given that 2010 would see the closure of the UKFC and the transfer of its functions to the BFI. And it was reinforced by the 2012 UK Film Policy Review which put the case for PSB involvement in the film industry.

Significantly, since Langan’s appointment as the current Head of BBC Films, it has been possible to observe a greater emphasis on the unit’s role as a facilitator, utilising its ‘contacts, industry knowledge, development skills, money and the BBC brand to help get projects off the ground’. This kind of leverage, Langan argued,
brings value beyond any financial investment which ‘need not be huge’, and crucially includes the kind of ‘development know-how’ that most small independent production companies would otherwise be unable to afford without ‘tremendous strings attached’.17

**Research Findings**

We are now in a position to provide some answers to the central questions this thesis has raised about the struggles for the emergence of BBC Films and the reasons for its success. A key factor in this regard has been the identification of the role of PSBs as crucial to the maintenance of a healthy British film industry. Since the 2000s, emphasis has focused primarily on the economic benefit in which ‘a highly skilled workforce… contributes significantly to the British economy’.18 Measuring this contribution takes into account the peripheral income generated from companies which supply the film industry and from income generated through tourism and associated merchandise. This, it was calculated, ‘contributed £4.6 billion to GDP in 2009’.19 However, broadcaster investment accounts for a relatively small proportion of public funding with tax breaks and Lottery funding being the greatest contributors. Where PSBs investment has been most significant is in its support of less-commercial projects which might not otherwise have been made. Thus, whilst many films benefited from more than one source of public funding, regular financial investment by Channel Four and BBC Films over the past three decades has provided a level of stability in an unpredictable environment. The significance of this stabilising effect can best be observed in the industry’s reaction to those events
which appeared to pose a threat to public funding, including the closure of FilmFour in 2002, the abolition of the UKFC in 2010 and periods of corporate restructuring at the BBC in the late 1990s and 2000s which called into question the security of BBC Films’ future within the organisation.

During the 25 years of BBC Films’ existence, UK film production has grown significantly. Within this time period there have been peaks and troughs, yet statistics show that domestic feature film production rose from an average of 40 in the 1980s and 80 in the 1990s to 128 in 2010. By contributing to the release of between 8-10 films a year (and the development of many more), BBC Films thus helps to ensure employment for significant numbers of the UK’s skilled workforce and those employed in peripheral roles. Indeed, one of the key arguments for the creation of BBC Films was to add value to the work of UK filmmakers through theatrical release. Crucially, cinema has provided a vital initial showcase for films - including the publicity of festivals - and has acted as a ‘promotional platform for subsequent elements of the film value chain’ including DVD and television. In addition, the strength of the BBC brand has wielded particular weight in the area of distribution. This has enabled BBC Films to forge relationships with major distributors such as Entertainment and Fox Searchlight, and niche distributors such as Momentum, Metrodome and Verve Pictures, providing a vital function given the ‘fierce’ competition for UK cinema screens. Leveraging the BBC brand is clearly important to UK production companies in order to attract additional finance to a project. However, this has not always been so and an examination of the early part of BBC Films’ narrative points to an initial reluctance by producers to be associated
with the broadcaster’s film arm on the basis that projects would be thought of as ‘televisual’. A lack of recognition of the BBC Films brand by audiences was therefore highlighted by the BBC Trust in its 2009 review of the unit as a cause for concern.

In response to criticisms that PSB supported films were not proper films at all there has been a need for BBC Films to distance itself from the corporation in order to gain credibility - in particular in the public sphere of the industry. Thus, over a period of 25 years, it is possible to chart a movement away from television as BBC Films has sought to invest in larger-scale productions, suggesting even that it has now outgrown its broadcast origins. This parallels a similar development in the UK film industry as the unit increasingly endeavours to extricate itself from an historical association with television through the pursuit of grander commercial and international ambitions. At the same time, overwhelming evidence suggests that BBC Films has maintained its public-service remit - even at the height of its commercial ambitions. Crucially, in the early 2000s BBC Films was able to observe the hubris of Webster and Jackson at FilmFour and sought to do things differently within the relative security of the corporation. For, whilst it could be argued that BBC Films suffered historically from being the second PSB to invest in feature films in Britain it also had the benefit of learning from Channel Four’s mistakes.

By the end of this period of study, it appeared that the BBC, like Channel Four, had come to see film as a key part of its activities and cultural remit. However, unlike Channel Four, where film had been a part of the brand from the very beginning, the corporation continued to display an ambivalence towards the idea of
being involved in film production. External policy pressure from government and industry bodies for greater support of British film and internal lobbying extolling the benefits of involvement in film as a means of selling the BBC brand internationally were twin drivers. Yet, with an established reputation as internationally recognised as the BBC’s, the corporation did not need a filmmaking arm in order to give it a brand identity in the way that Channel Four had benefited when it was launched in 1982. Crucially, as long as BBC Films remains financially dependent on the parent institution the effect is to limit its freedom to take both financial and creative risks. This ties into the theme of the extent to which the institutional reputation of the corporation affects the creative decisions made by BBC Films and any evaluation of the films themselves. Having addressed the key institutional and policy questions which have shaped BBC Films, therefore, it would be helpful at this point to reflect on the output of the unit and to ask what conclusions we can draw with regard to BBC Films’ economic and cultural contribution to British film.

**Film survey**

During the period of this study BBC Films has contributed to the theatrical release of more than 220 films, from which has emerged an eclectic range of productions. However, if we imagine BBC Films as a small studio, to what extent is it possible to establish a clear identity from the films it has made? In particular, given that throughout its history BBC Films has been contrasted (often negatively) with FilmFour, how useful are such comparisons in shaping our understanding of BBC Films’ distinctive identity? The aim of this film survey is to provide some answers,
drawing on data assembled in Appendix I, and to examine the legacy of BBC Films both in terms of its benefit to the UK film industry and its contribution to British film culture. These observations have been organised thematically, in contrast to the chronological approach employed throughout this thesis, under the headings: Market, Talent Support and Development, Britishness, International Films, Genre, Producer as Auteur, Diversity and Brand Identity.

Market

By far the greatest proportion of BBC Films’ productions fall into the category of art-house or niche-market films. This can be accounted for by the unit’s television origins and initial releasing policy which relied, for the most part, on the TV film strand Screen Two as the source of material for theatrical release. Indeed, with a few notable exceptions, the eventual broadcast destination for the majority of films supported by BBC Films has remained almost exclusively BBC2: the channel which was made the official home of BBC Films in 2010. As BBC2 was for many years designated the broadcaster’s more high-brow channel (a role more recently assigned to BBC4) this has clearly impacted on the types of films made by BBC Films which initially tended to fall into the lower-budget but high-quality end of the market. Thus, within the broad category of art-house fare can be found an impressive range of material from strongly authored pieces such as Edward II, Small Faces, Land and Freedom, Morvern Callar, Red Road and more recently Exhibition (Hogg, 2013) to culturally British films such as i.d., Among Giants and The Damned United, and a
small number of European co-productions including Korczak and My Mother’s Courage (Verhoeven, 1995).

Interestingly, amongst BBC Films’ initial television-to-film releases can be found some of the unit’s most popular early hits including Truly, Madly, Deeply, The Snapper, Persuasion, Mrs Brown and Billy Elliot. This was not unusual given that in the global market small, nationally specific films frequently do well. However, many of these made-for-television projects were also criticised for retaining a televisual aesthetic and - in many cases - for failing to excite in the way that Channel Four’s output did: especially when My Beautiful Laundrette, Dance with a Stranger, Rita, Sue and Bob Too, The Crying Game and Shallow Grave were perceived as cutting edge, even slightly dangerous.23 In particular, more middlebrow fare such as Enchanted April and Cold Comfort Farm - whilst of appeal to American audiences - appeared familiar and tame to UK cineastes eager for something new. A positive reaction to the films in the US, therefore, was a key factor in determining these projects’ future success, outweighing the often more lukewarm reception afforded them in the UK. Importantly, many films which had originated as television material did go on to achieve critical and awards recognition as cinema: among them Go Now (Winterbottom, 1995), Small Faces, Priest and Persuasion. As such, these films can be seen as a vindication of the argument that films made by the BBC for television were deserving of the broader platform that an international theatrical release allowed. Likewise, these projects illustrate the breadth of subject matter covered by Screen Two and Screen One, from which BBC Films was able to sample. These ranged from political dramas such as Fellow Traveller to comedy in Antonia and Jane,
heritage films such as *Mrs Brown*, and explorations of sexuality and race in dramas such as *A Man of No Importance* and *Sixth Happiness*.

At the same time, throughout its history BBC Films has attempted to target a more mainstream market. This resulted post-2000 in an evolving strategy of international co-production aimed at raising the profile of the unit in the industry and attracting a wider (and more commercially attractive) range of projects which could later play on the more populist BBC1. Films in this category include *Miss Potter*, *Becoming Jane* and *The Other Boleyn Girl*. To refine this further, a key market for BBC Films has been what Higson describes as the ‘upscale art-house’, in which niche product is designed - usually by means of star casting and increased budgets - to have crossover appeal for a mainstream, multiplex audience. In this context, we see films such as *The Duchess* - budget £13.5m - *Brideshead Revisited* - budget $20m - and *Tinker, Tailor, Soldier, Spy* - budget $21m - all of which appear to have been targeted at this market. Indeed, it is as a funder of films designed for an upscale art-house market that BBC Films now appears most comfortable.

**Talent Support and Development**

As Channel Four is proud of its record of nurturing new talent, such support has also played a part in the strategy of BBC Films, fulfilling as it does a key element of its public service purpose. Amongst directors who made their big-screen debuts with the support of BBC Films can be numbered Pawel Pawlikowski whose *Last Resort*, offered ‘a close, particular image of… anomic and dislocation’, and which together with *My Summer of Love* provided a uniquely European view of England outside of...
the social-realist tradition. Others have included Lynne Ramsay, who made her feature film debut with *Ratcatcher* in 1999 and two further films with the support of BBC Films: *Morvern Callar* and *We Need to Talk About Kevin*.\(^{28}\) Likewise, Andrea Arnold (*Red Road, Fish Tank*), Gillies Mackinnon (*Small Faces, Regeneration, Hideous Kinky*),\(^ {29}\) Saul Dibb (*Bullet Boy, The Duchess*),\(^ {30}\) and Shane Meadows (*TwentyFourSeven, A Room for Romeo Brass*), owe much to the support of BBC Films in establishing their careers. Perhaps most prominent amongst the directors in this category is Michael Winterbottom, whose relationship with BBC Films began with *Butterfly Kiss* in 1995 and subsequently resulted in *Go Now, Jude* (1996), *Wonderland* (1999), *The Claim* (2000), *In This World* (2002), *Code 46* (2003) and *A Cock and Bull Story* (2006).\(^ {31}\) Significantly, the fact that Pawlikowski had previously made documentaries for the BBC and that Winterbottom had been a documentary maker and director of television drama - responsible for the 1994 BBC mini-series *Family*, written by Roddy Doyle - provides evidence of BBC Films’ fulfilment of its remit to encourage the movement of talent between television and film. Indeed, filmmakers such as Antonia Bird (*Priest, Safe*), Jon Amiel (*Creation*), Nigel Cole (*Made in Dagenham*) and Paul Greengrass (*The Theory of Flight*) all began their careers in television, illustrating the way in which BBC Films has enabled or assisted British film talent in making the transition from small to big screen.

Primarily, however, BBC Films has chosen to work with more established directors. This could be seen as a response to its requirement to support British talent in danger of being lured away to Hollywood, but equally provided a way for BBC
Films to distinguish itself from Channel Four (whose initial low-budget strategy focused on offering opportunities to fresh talent), making the unit a vital place for established talent to go. Here, Stephen Frears features most prominently, his collaborations with the unit including *The Snapper, The Van* (1996), *Liam* (2000), *Dirty, Pretty Things* (2002), *Mrs Henderson Presents* (2005), *Tamara Drewe* (2010), and *Philomena* (2013), and accounting for some of the unit’s most successful and well-known films. Other established directors feature sporadically. These include John Madden (*Mrs Brown*), Roger Michell (*Persuasion, Titanic Town, The Mother*), Ken Loach (*Land and Freedom, Sweet Sixteen*), John Schlesinger (*Cold Comfort Farm*), Richard Eyre (*Iris, Stage Beauty, Notes on a Scandal*), Nicolas Roeg (*Two Deaths*), Mike Newell (*Enchanted April, An Awfully Big Adventure, Great Expectations*), Nicholas Hytner (*The History Boys*) and Sam Mendes (*Revolutionary Road*). Indeed, BBC Films’ support for both emerging and established talent provides a roll call of Britain’s foremost filmmakers; just as it is symbolic of the dual strategy of BBC Films to invest in product suitable for a BBC2 (and less frequently BBC1) audience, together with a smaller number of more authored pieces. With the exception of Frears and Winterbottom, it is also possible to observe in the broad range of directors supported by BBC Films a need for the unit not to be seen as too partial, spreading its favours widely. This applies equally with regard to screenwriters, amongst whom are numbered Simon Beaufoy (*Among Giants, The Darkest Light, Salmon Fishing in the Yemen*), Hanif Kureishi (*My Son the Fanatic, The Mother*), Steven Wright (*Dirty, Pretty Things, Eastern Promises*), Lee Hall (*Billy Elliot*), Nick Hornby (*An Education*), Roddy Doyle (*The Snapper, The Van,
When Brendan Met Trudy), Moira Buffini (Tamara Drewe), Jimmy McGovern (Priest, Go Now), Stephen Poliakoff (She’s Been Away, Glorious 39) and Conor McPherson (I Went Down). Most significantly, perhaps, in choosing to work predominantly with established talent BBC Films has sought both to minimise risk (ensuring value for money for licence-fee payers) and to maintain the standards of quality associated with the BBC brand. This, of course, includes working with non-UK talent whose frequently award-winning reputations enhance by association the profile of BBC Films internationally. Thus, we see films by directors such Woody Allen (Match Point, Scoop), Richard Linklater (Fast Food Nation), David Cronenberg (Eastern Promises), Lone Scherfig (An Education), Tomas Alfredson (Tinker, Tailor, Soldier, Spy), Jane Campion (Bright Star), Fernando Meirelles (360) and Dustin Hoffman (Quartet).

Like Channel Four, BBC Films has over the years contributed to various micro-budget film schemes, although not to the extent of creating a specific department dedicated to new filmmakers such as FilmFour Lab. Instead, through its involvement in initiatives such as Film London’s Microwave (launched in 2006), BBC Films has provided small amounts of money to projects including Mum and Dad (Sheil, 2008), Shifty (Creevy, 2008), Freestyle (Lee, 2008) and ill Manors (Plan B, 2012), as well as Flying Blind (Klimkiewicz, 2012), made as part of Creative England’s low-budget filmmaking initiative, iFeatures, supported by the BBC, the BFI and Creative Skillset. Whilst most of these films were unlikely to have been made without the unit’s support, however, they do not constitute a core part of BBC Films’ business, as Langan confirmed in interview, admitting that she had little
personal involvement, with oversight of the films devolved to former Head of Acquisitions, Steve Jenkins. Importantly, BBC Films’ relationship to these productions is based on a requirement that the filmmakers produce works of a high enough quality to merit association with the BBC brand. At the same time, whilst the BBC takes the television rights to such productions and BBC Films is able to promote itself through the inclusion of the unit’s logo on the films and any promotional materials, low budget horror films such as *Salvage* (Gough, 2009) - funded in conjunction with Liverpool’s Digital Departures scheme - sit awkwardly with BBC Films’ predominantly mainstream, middlebrow image. Indeed, as the films make little money, the prime incentive for BBC Films to invest in such projects is that they fulfil a public purpose: namely, by targeting primarily youth and cultural minority audiences, the unit is able to address a corporate requirement to meet targets for diversity. Conversely, for the filmmakers themselves, inclusion of the films in BBC Films’ online catalogue gives them a legitimacy and the prestige associated with the BBC brand.

**Britishness**

When Tranter called for more ‘Britishness’ in the output of BBC Films, it appears that she had over-looked the vast majority of productions supported by the unit. For this is a category which includes a wealth of material from *i.d.* to *Mrs Dalloway* (Gorris, 1997), *Bullet Boy, Starter for 10* (Vaughan, 2006) and *Fish Tank*: each an exploration of aspects of British culture and experience, including the experience of those of non-British descent living in the UK such as *My Son the Fanatic, The*
_Governess_ (Goldbacher, 1998) and _Dirty Pretty Things_. Within these intrinsically British stories we see again a range of material including films aimed at a predominantly niche audience including _Mojo, Pandaemonium, The Heart of Me_ (O’Sullivan, 2003), _The Life and Death of Peter Sellers_ and _The History Boys_, and those which it was hoped would cross the divide into the mainstream, including bigger and more overtly commercial productions such as _Miss Potter, Becoming Jane_ and _The Other Boleyn Girl._

As Chanan notes, however, to define what is meant by a national cinema has always been difficult: ‘a concept no less slippery than national culture or national identity’. This has been made even harder by ‘the transnational or global context of distribution’ which Higson suggests ‘actually reinforces a particular reductive vision of Englishness’. In this context, BBC Films’ productions with ‘UK specific cultural relevance’ such as _Persuasion, The Damned United_ and _An Education_ illustrate that the greater part of BBC Films’ output has thematised what Higson refers to as ‘Englishness and its variants’, featuring ‘English places, characters and traditions and [drawing] on English literary properties’. However, it would perhaps be more appropriate to use the term Britishness as the corporation represents all of the nation’s regions and to this extent BBC Films has been less narrowly focused on England (and particularly London) than the UK film industry as a whole. This includes Dublin-based _About Adam_ (Stembridge, 2000) and _When Brendan Met Trudy_; stories from Eire such as _Saltwater_ and Northern Ireland in _The Mighty Celt_ (Elliot, 2005), _Wild About Harry_ (Lowney, 2000); Scottish dramas _Small Faces, Ratcatcher, The Governess_; and the occasional Welsh foray in _Happy Now_ (Cousins,
2001) and *The Edge of Love*. At the same time, regional films such as *Dancin’ Thru the Dark*, *Billy Elliot* and *Grow Your Own* provide evidence of what Higson identifies as the ‘national characteristics or iconographies that are so much a part of everyday life’ and which both ‘establish a sense of a distinctive national space and reinforce ideas of English identity’.35

Provocatively, Brown suggests that British film culture may be ‘basically American’ given that Hollywood films appear to be the ones that most people want to see; something which has been the case for the most part since the 1920s.36 In addition, British films generally only attract financing if they have appeal to the American market, perpetuating a UK film culture that consists of product that is primarily designed for a foreign audience. As Higson notes: ‘The bigger the budget… the more conventional and conservative the ideologies of Englishness on display’: in contrast to smaller budget films which lend themselves ‘much more readily to innovative representations of a more extensive range of social types’.37 However, as Caughie points out, even smaller, nationally specific films tend to do well because of the universality of themes and personalities portrayed within them: ‘qualities which transcend the local’ such as ‘humanity, character, and, in particular, character in adversity’.38 In this context, such films impose an ‘imaginary and marketable identity’ which is a ‘representation’ of Britain rather than being ‘representative’.39

If there is an ‘emerging consensus that national culture is best thought of as hybrid and diverse’, as Dickinson and Harvey contend, ‘... the issue is not… that Hollywood cinema is culturally foreign but… that it is controlled from somewhere
remote by company executives who have no particular concern for the national audience or the national workforce’.40 This is an argument which would suggest that BBC Films - which from its inception had its eye on the American market - serves its public service remit most closely in its support for such culturally British stories as Philomena rather than larger, primarily Hollywood-funded co-productions such as The Men Who Stare at Goats. Or, as Chanan notes with regard to small independent film: ‘These are… the films we really need, because they’re capable, with their other perspectives on the world, of opening our eyes’.41

In summary, the greater part of BBC Films’ output has consisted of modest British films such as Liam, Sweet Sixteen (Loach, 2002), Kiss of Life (Young, 2003), The Mother, Confetti and Red Road: films which told British stories, were shot in British locations and employed British actors, writers, directors and technical crew. Most significantly, these were films which - being of minimal interest to the commercial sector - might not otherwise have been made.

International Films

Films telling non-British stories represent a small but important percentage of BBC Films’ output. Amongst these are numbered: Stonewall (Finch, 1995), a dramatisation of the events leading up to the clashes which took place between police and the gay community in Greenwich Village in 1969; Painted Angels (Sanders, 1997), set in a mid-western brothel; and Shadow of the Vampire (Merhige, 2000), a fictionalised account of the shooting of F.W. Murnau’s Nosferatu (1922). Together, these provide evidence of BBC Films’ desire also to support an eclectic range of
projects not limited by nationalist or locally specific stories: in particular this links to the unit’s long-term goal of offering a stimulating viewing experience for a discerning BBC2 audience when the films were eventually screened on television. As investment in a greater number of more international projects increased in the 2000s, this resulted in productions as varied as *Masked and Anonymous*, a comedy-drama co-written and starring Bob Dylan, and post-Apartheid drama *Red Dust* (Hooper, 2004), co-starring Hilary Swank and Chiwetel Ejiofor in a story focusing on South Africa’s process of Truth and Reconciliation and providing a key example of the unit’s strategy at this time to partner British and Hollywood talent.

At the same time, greater utilisation of star casting in these films can be seen as a further example of the ways in which BBC Films attempted to minimise risk in line with Hesmondhalgh’s observations about the cultural industries and the use formatting of which the star system was a key component. Significantly, a period which saw BBC Films embark on a strategy of working with a range of star actors, writers and directors in films such as *Death Defying Acts* - starring Guy Pearce and Catherine Zeta-Jones - fitted with government ambitions to move British filmmakers beyond a ‘cottage industry’ mentality. This was controversial only in that most of the ‘top’ talent, such as *Miss Potter*’s Renee Zellweger, came from Hollywood. Indeed, these international productions melded easily with the zeitgeist of the time that British films should become less like television movies, less parochial, and exhibit the bigger budget ‘production values that cinemagoers expect’.

Further examples of BBC Films’ non-British stories thus include Canadian dramas *Swann*, based on a novel by Carol Shields, and *Snow Cake*, focusing on a
woman with autism played by Sigourney Weaver and co-starring Alan Rickman; Australian-based tales in *Opal Dream* and *The Boys Are Back* (Hicks, 2009); US projects *Fast Food Nation*, *Revolutionary Road* and *We Need To Talk About Kevin*; and dramas set in Africa such as *Shooting Dogs* (Caton-Jones), about the Rwandan genocide, *The First Grader* (Chadwick, 2010) and *Africa United* (Gardner-Paterson, 2010). Finally, another small category of non-UK stories has focused on World War II and the Holocaust as illustrated by *Korczak*, *My Mother’s Courage* and *The Boy in the Striped Pyjamas* (Herman, 2008). In keeping with BBC Films’ public-service purpose, these films exhibit both an ‘educative’ and ‘informative’ function at the same time as they seek to entertain. Indeed, such Reithian values remain characteristically evident in a significant number of BBC Films’ productions from *Fellow Traveller* and *Stonewall* to *Red Dust* and *Shooting Dogs*, as well as in domestic stories such as *Billy Elliot* and *Made in Dagenham*.

**Genre**

Identified by the film industry as a further strategy for minimising risk, genre suggests to audiences ‘the kinds of pleasure which can be attained through experiencing the product’, including the exploitation of a known commodity such as a popular novel or a remake of a film that has already been a success.\(^{45}\) In this context, BBC Films has experimented at times with fantasy in *Photographing Fairies* (Willing, 1997), science fiction in *Code 46* (Winterbottom, 2003), horror in productions such as *Shadow of the Vampire* and *The Awakening* (Murphy, 2011), mock gangster in *Bring Me the Head of Mavis Davis* (Henderson, 1997) and *Love,
Honour and Obey (Anciano/Burdis, 2000), romantic comedy in About Adam and Born Romantic (Kane, 2000) and thrillers such as Trauma (Evans, 2004) and Edge of Darkness (Campbell, 2010). Despite this, however, and consistent with an eventual broadcast destination of BBC2, the majority of BBC Films’ output has fallen into the broad category of drama. This encompasses a range of genre combinations including comedy drama, romantic drama, crime drama, historical drama, coming-of-age drama and many variations thereof.

Thus, British history (particularly the monarchy and aristocracy) has been mined in Edward II, Mrs Brown, Stage Beauty (Eyre, 2004), The Other Boleyn Girl and The Duchess, with the occasional foray into European history in oddities such as The Hour of the Pig (Megahey, 2003) and Valhalla Rising (Winding Refn, 2009). And biopics have been particularly favoured, including Pandaemonium, Iris, Sylvia, The Life and Death of Peter Sellers, The Edge of Love, Bright Star (Campion, 2009) and Creation (Amiel, 2009). In addition, regional issues - particularly the Northern Ireland troubles - have featured in films such as Titanic Town (Michell, 1998) and Shadow Dancer (Marsh, 2012).

Equally important to BBC Films has been the known commodity. This includes remakes of successful television series such as Brideshead Revisited - originally made for ITV - Edge of Darkness and Tinker, Tailor, Soldier, Spy, and spin-offs such as In the Loop and Alan Partridge: Alpha Papa (Lowney, 2013). Meanwhile, classic texts such as Jude, Persuasion, Mansfield Park (Rozema, 1999), Jane Eyre (Fukunaga, 2011) and Great Expectations (Newell, 2012) have drawn on the English literary canon, including the re-imagining of more recent texts such as
Brighton Rock. Thus, in line with the film industry as a whole - which itself ‘operates in a cultural economy marked by increasingly intense relationships between different media’ - original stories form a minority of BBC Films’ output and adaptations predominate, from novels such as Revolutionary Road and We Need to Talk About Kevin to personal memoirs - An Education and My Week with Marilyn (Curtis, 2011) - and theatre productions such as Mojo and The History Boys. Likewise, films such as Miss Potter, Bright Star and The Invisible Woman (Fiennes, 2013) provide a ‘romantic’ context to a sub-section of projects examining the lives of the creators of Britain’s literary heritage. Finally, BBC Films has invested in a small number of documentaries, including The Meerkats - made as part of a corporate initiative to forge greater links between BBC departments - Of Time and the City and Project Nim (Marsh, 2011). This reflects a trend in the film industry as a whole which has seen a recent resurgence of interest in feature length- documentaries.

The Producer as Auteur

In the period examined in this thesis there have been three heads of BBC Films: Mark Shivas, David Thompson and Christine Langan, each of whom has assumed the credit of executive producer on those projects with which they have been associated. Within each tenure, however, is it possible to identify certain individual tastes in the works supported by BBC Films? Specifically, can a ‘commissioner-as-head of production’ model be distinguished in which the heads of BBC Films can also be recognised as creative entrepreneurs? To a degree, the answer is yes. Shivas (who began his career as a film critic for Movie magazine) was known for his broad
knowledge and love of film, particularly European and World cinema. In the early years of BBC Films it is possible to observe a high proportion of non-UK material including *The Reflecting Skin, Korczak, The Hour of the Pig* and *My Mother’s Courage*, as well as films with a more European or art-house sensibility such as *Edward II, Small Faces, Land and Freedom, Stonewall* and *Two Deaths*. This period was characterised by a particularly eclectic range of films, from *Enchanted April* to *Regeneration* and from *Hideous Kinky* to *I Capture the Castle*: an eclecticism which reflected the broadness of Shivas’ own taste and which was best epitomised perhaps by two films he produced outside the BBC - *Moonlighting* and *A Private Function*. Together these combined both a European aesthetic and a particular kind of eccentric Englishness, as observed again in one of Shivas’ most successful BBC films, *Truly, Madly, Deeply.*

In contrast, Thompson was largely responsible for the development of an increasing number of more commercial and US-biased films during his tenure at BBC Films. Thus, his desire to partner UK and Hollywood talent led to a number of higher-budget projects such as *Miss Potter, Stage Beauty, Becoming Jane, Death Defying Acts* and *The Other Boleyn Girl*. Indeed, Thompson’s support for films such as Woody Allen’s *Match Point* and Cronenberg’s *Eastern Promises* perhaps best illustrates the continuing allure around the film business which itself is bound up with ‘celebrity culture and issues of stardom and glamour’ and which has remained so problematical for the public-service BBC. At the same time, development of such projects as *Revolutionary Road* and *Fast Food Nation* can be seen perhaps as a reflection of Thompson’s personal desire to see a favourite novel brought to the
screen and to work with a rising young independent filmmaker, Linklater, at a time when the American “indie” market was burgeoning. Significantly, Thompson’s success in attracting international co-producers and raising the profile of BBC Films within the industry provides evidence of the creative entrepreneur as risk-taker - for Thompson also invested in films as diverse as Danish co-production *Skagerrak* (Kragh-Jacobsen, 2003), *Doctor Sleep* (Willing, 2002) and the $27m-budget *The Statement* (Jewison, 2003) - a disappointing flop given the quality of its cast (Michael Caine, Tilda Swinton), writer (Ronald Harwood) and director.

Langan, meanwhile, has presided over a predominantly UK-oriented slate to date. This includes *The Damned United, In the Loop, Is Anybody There?* (Crowley, 2008), *An Education, StreetDance 3D, Made in Dagenham, My Week with Marilyn* and *Broken*. To what extent this could be said to reflect Langan’s own taste, however, is complicated by the fact that her appointment coincided both with calls for greater Britishness and BBC-ness in the unit’s slate and a period of experimentation with a board style of management designed to avoid the dangers of a single tastemaker. Once again perhaps, two films produced by Langan outside the BBC - *Pierrepont* (Shergold, 2005) and *The Queen* (Frears, 2006) - may come closest to identifying Langan’s commissioning bias. Significantly, in interview, Langan expressed a desire to be more adventurous - as in *Dom Hemingway* (Shepard, 2013), indicating that the inclusion of classic adaptations in BBC Films’ slate such as *Jane Eyre* and *Great Expectations* was something she had come to accept as part of what was expected of the BBC rather than a personal predilection. Five years into her tenure, and following on the from the recent successes of *Saving Mr Banks* and
Philomena, indications are that Langan recognises the importance of the upscale art-house market to BBC Films, whilst any personal bias may perhaps be seen in her support for films with strong female protagonists, including Fish Tank, An Education, Tamara Drewe, Made in Dagenham, We Need to Talk About Kevin and The Invisible Woman.

Finally, in the context of personal taste, Ellis’s observation of the danger ‘that the kind of programmes commissioned by the BBC will be taken from companies which have been formed by recent ex-BBC employees’ is worth noting. Indeed, concerns that ‘the BBC in its usual imperious fashion will want to deal with people who know its ways already’ might well apply to BBC Films given that figures such as Shivas, Faber, Harris, Scoffield and Thompson all founded their own production companies after leaving the unit and continued to develop films which would match the prevailing taste, adding to the likelihood (any pre-existing deals aside) that BBC Films would continue to work with them. Likewise, there are dangers in taking the auteur argument too far. For, whilst it is indeed possible to observe indications of individual taste within the tenures of BBC Films’ heads, this has to be balanced against the institutional requirement of BBC Films to support a range of material that would eventually play on the channels and fulfil its public service remit. Combine this with Alan Parker’s observations that ‘there are very few great scripts out there’ and that ‘you have to spread your bets’ and it seems wise to assume that the ‘producer as auteur’ is also limited by the works available. More significantly, each head’s ability to merge the creative functions of their role (dealing with actors, writers, directors, composers) with the more practical and mundane requirements of
project management (including finance) best demonstrates their success as creative entrepreneurs operating within the corporation.

Diversity

With regard to the issue of diversity, Isaac Julien, director of Channel Four’s Young Soul Rebels (1991), once noted that ‘many black directors have felt unwelcome’ at the BBC and suggested that the corporation ‘still views diversity as an add-on’.

How far this attitude could be said to apply to BBC Films is not clear, and we can only evidence the films themselves. Certainly the number of projects either made by or featuring non-whites is small: Sarafina!, Peggy Su! (Solomon, 1997), My Son the Fanatic, Anita and Me (Huseyin, 2002), Bullet Boy, being representative of a tiny minority of films amongst an output of more than two hundred, along with StreetDance 3D - originally vetoed by senior management, only to be greenlit when it had the additional support of the UKFC - Shooting Dogs (Caton-Jones, 2005), Africa United, The First Grader and Up There (Salim, 2012).

Disappointingly, but representative of the film industry as a whole, BBC Films’ record of support for women writers and directors has remained limited. Thus, the number of films with female directors has consistently averaged around ten per decade, regardless of who has been in charge - and by implication been the arbiter of taste - at BBC Films. This saw during Shivas’ era support for films by directors Beeban Kidron (Antonia and Jane), Frances-Anne Solomon (Peggy Su!), Antonia Bird (Priest, Face), Marleen Gorris (Mrs Dalloway), Angela Pope (Captives), Anna Benson Gyles (Swann), and Patricia Rozema (Mansfield Park). Under Thompson’s
watch, women filmmakers and writers also remained scarce: significantly perhaps at a time when BBC Films was attempting to raise its profile in the international film industry in which women have continued to be viewed as less commercial. Female directors in this period included Philippa Cousins (*Happy Now*), Emily Young (*Kiss of Life*), Christine Jeffs (*Sylvia*), Lynne Ramsay (*Ratcatcher, Morvern Callar, We Need to Talk About Kevin*), Debbie Issit (*Confetti, Nativity!*), Arnold Arnold (*Red Road, Fish Tank*), Jane Campion (*Bright Star*). More recently, films by Lone Scherfig (*An Education*), Sally Potter (*Ginger & Rosa*), Katarzyna Klimkiewicz (*Flying Blind*) and Joanna Hogg (*Exhibition*) suggest things may be improving under Langan’s aegis, although a recent Independent Women study from Martha Lauzen at the University of San Diego found that in the US women comprised just 26% of all directors, writers, producers, editors and cinematographers. Also, in Britain, a report by Stephen Follows suggested that in 2013 less than 2% of directors were female. The pool of fundable talent from which BBC Films draws thus remains small. At the same time, BBC Films’ record in this area relates to its place in the corporation. As one commentator noted: ‘Diversity has to start at the point of commissioning: those who have the power of the purse and the power to schedule’: an issue which links closely to the theme of “who are the tastemakers” as discussed earlier.
Brand Identity

In its significant role in the development of projects from an early stage, BBC Films has managed to maintain considerable editorial influence. This begs the question: to what extent could it be said that BBC Films’ productions have a particular tone or style which identifies them as different from a film supported by Britain’s other PSB, Channel Four? For Tessa Ross, one of the key distinctions between the two operations has been that Film4 is about ‘filmmaking’ and BBC Films is about storytelling: ‘driven by… its accessibility to the audience on television’. Also, through its historical relationship with BBC2, BBC Films has been limited in its choice of projects and ‘can only make one sort of film’. These comments may seem unfair given that throughout its history BBC Films has invested in a number of more ‘filmic’ works such as Morvern Callar, Love is the Devil, In This World and My Summer of Love. Indeed, whilst BBC Films’ primary market has been the upscale art house, this has not seen the disappearance of a number of smaller-scale, more minority-interest and traditionally authored projects such as Fish Tank, We Need to Talk About Kevin, Ginger & Rosa (Potter, 2012), Broken (Norris, 2012), and Exhibition. However, the very fact that these are also the kind of films traditionally associated with Channel Four suggests that support for higher-budget, international projects with mainstream crossover potential has offered BBC Films its strongest opportunity to create an identity distinct from its rival. At the same time, an increased focus on more commercial and mainstream films by Film4 has resulted in a recent convergence in the type of projects supported by the PSBs, adding to the difficulty of defining what exactly is a BBC Films film. Thus, Film4’s Le Weekend
(Michell, 2013) and *Hyde Park on Hudson* (Michell, 2013) might well have been made by BBC Films, whilst *Fish Tank* and *We Need to Talk About Kevin* have frequently been attributed to Film4. Perhaps the key distinguishing feature has been that certain categories of film - including those with high levels of sex or violence, or which include controversial or overtly political subject matter - still remain unlikely to gain the support of the unit, bound as it is to uphold BBC values.60 This is in contrast to Channel Four which since its inception has been able to ‘evade the conditions of balance and national consensus’.61

Specifically, in choosing to support the films it does, BBC Films in effect decides ‘whose voices are heard… and whose voices are marginalised’.62 Or, as Caldwell notes: ‘Which (and whose) forms of pleasure are sanctioned and which/whose are felt to be facile, banal, or even dangerous’.63 And, whilst these issues would apply equally to other cultural industries’ companies whose choices impact upon the way that ‘meanings and texts circulate in society’, BBC Films - by virtue of its unique position within the corporation - can be seen to represent a certain range of BBC values.64

**A place in British film**

As a PSB, the BBC has specific cultural and social obligations beyond any commercial aims. This carries through to the way in which BBC Films operates, in turn, influencing the make-up of its slate. As long as BBC Films remains financially dependent on the parent institution the effect is to limit its freedom to take both financial and creative risks. In this context, the predominance of modestly budgeted,
culturally-British films in the unit’s catalogue provides overwhelming evidence that BBC Films has maintained its public service remit, even at the height of its commercial ambitions.

Importantly, BBC Films staff can be seen as creative managers mediating between writers, directors, producers and the executives including other co-financiers and distributors.65 It is a role borne out by testimony from some of its key personnel including Langan, who sees two of the key functions of the unit as development (from an early stage) and match-making between the creative talent and in helping to find the right distributor for a project. In these two purposes BBC Films plays a crucial role in addressing the concerns raised by *A Bigger Picture*, which emphasised the film industry’s global nature and under-capitalisation as a key problem, and whose goal was to build a ‘sustainable’ British film industry. This meant a focus on popular, mainstream cinema and could be seen as a validation of BBC Films’ more commercial strategy during the 2000s; or tacit permission to venture beyond the considerations of its public service remit.

Not everyone has been happy with the idea of expanding PSB involvement in film, as acknowledged by Jane Wright at the 2007 British Screen Advisory Council film conference where she argued against ‘putting all… subsidy eggs in the broadcaster basket’.66 Indeed, for some, the acceptance of a cultural hierarchy in which film is deemed aesthetically superior to television, can be seen as a negation of television, which in turn may have contributed to a decline in the quality of original television drama. In its support of more mainstream productions with their concomitant high production values, however, BBC Films attempted to change the
perception that films made by PSBs are somehow sub-standard cinema, just as it also sought to maintain the standards of quality associated with the BBC television brand.

The irony is that whilst recent UK film policy has primarily been based on the idea that British films must be bigger in scope and more cinematic in order to appeal internationally, it has been the smaller, culturally-British films that have formed BBC Films’ greatest successes and that could be said to have contributed most to British film culture.

Significantly, there is little to suggest that an absence of British films would be of major concern to cinema audiences in the UK. For, whilst recent reports have indicated that audiences want to see British films - featuring British stories and talent - this remains inconsistent with further findings that the majority of films people actually go to see are Hollywood product. During the period of this study, British films which have been popular hits have been rare, suggesting that UK audiences will watch British films only if the right project comes along. For BBC Films this translates to more Mrs Browns, Billy Elliot, StreetDance 3Ds and Philomena, but such films represent only a part of what the unit is really about.

As the nature of television viewing continues to fragment and audience figures for films shown on terrestrial TV decline, such changes will continue to problematise BBC Films’ relationship with its television parent. In particular, the appropriateness of BBC2 as the home of BBC Films has been questioned by Langan. In January 2013, following the corporation’s decision to sell off Television Centre, BBC Films moved to its current home in Broadcasting House, back in the heart of London, emphasising the unit’s place as part of a much broader television history.
As the team now finds itself “hot-desking” in the same environment as drama, commissioning, comedy and entertainment’, it is, indeed, literally straddling the divide between film and television.

**Future work in the field**

In adopting an ‘ethnographic’ and archival approach, this thesis has interrogated a range of discourses from which the history of BBC Films has been constructed. This has provided a model which reveals new kinds of knowledge about the behaviours and practices of creative individuals within particular institutional roles. In addition, this thesis is representative of current and future work being completed in the fields of television studies, British film history and the cultural industries. This includes theoretical debates around the issues of what defines a film and the role of PSBs in contributing to a national film culture. AHRC research projects such as the University of Portsmouth’s study of *Channel 4 and British Film Culture*, and those undertaken by the University of Warwick (*A History of Television for Women in Britain: 1947-1989*) - combining a similarly innovative approach to production histories, texts, and policy; Lez Cooke’s and John Hill’s project on *The History of Forgotten Television Drama in the UK* - focusing on largely unknown productions between 1946-1982 and the University of York’s/ UEA’s upcoming *British Cinema of the 1960s*, are all evidence that the work this thesis has completed provides a vital addition to our knowledge of television and film history, including works which may have been forgotten and a fuller understanding of the role of individuals. Indeed, a
unique element of this revisionist history has been that it re-examines key British
films of the period through the prism of their PSB-sponsored production context.

In this regard, three areas of future research suggest themselves:

- As more archival material becomes available, there will be further
  opportunities to reassess any conclusions reached here. Thus, whilst
  acknowledging the limitations under which this research has been conducted,
  the possibility of future work by myself or others is there with the potential to
  draw upon fresh revelations from the Written Archives as new archival
  material becomes available. In addition, only a small proportion of the
  individuals associated with the establishment and development of BBC Films
  have been interviewed. Opportunities to expand the narrative of BBC Films
  through additional personal testimony, therefore, still exist, together with an
  opportunity to creative an archive of individual memories to be analysed
  against a backdrop of discourses from the industry.

- A further largely undiscovered field lies in the wealth of television films from
  which many early BBC Films releases were drawn. This includes the
  *Screenplay*, *Screen Two* and *Screen One* strands which together account for
  more than 1,000 films. Unlike the *Wednesday Play* or *Play for Today* whose
  place in the “golden age” of British television has been widely debated, these
  drama anthologies constitute for the most part a neglected area of study: in
particular, with regard to discourses surrounding convergence and the issue of what defines a film as a film.

- Finally, building on anthropological and ethnographic studies undertaken by Born, Caldwell and others such as Miranda Banks, the potential of these methods as an approach to assessing the roles of creative individuals within media corporations lends itself to new modes of enquiry and a greater understanding of the way creative organisations work.

Whichever direction my research takes, this thesis offers a vital starting point from which to investigate a variety of germane and compelling issues relating to the hidden history of British television, the role of PSBs, and the future of UK film.

Endnotes for Conclusion

2 Dams, T., Interview: BBC Films’ Christine Langan, *Televisual*, 12 February 2014
3 An argument expounded by, amongst others, film director and UKFC chairman, Alan Parker.
5 BBC Annual Report and Accounts 1991/92
7 Indeed, the benefits of increased independence could be likened to the creative flourishing of BBC drama at Pebble Mill under the aegis of David Rose in the 1970s.
9 FilmFour had previously opened a sales office in LA in 2000.
10 See Appendix I.
11 As evidenced by the BBC Trust’s concern in 2009 that audience recognition of BBC Films was almost non-existent and that the unit had failed to build a brand identity which clearly distinguished a BBC Films’ production from a film by Film4.
Such as Woody Allen (Match Point, Scoop).

An argument complicated by the fact that throughout its existence BBC Films has continued to produce a number of works for the small screen.

Although the fact remains that for every larger budget production there were a dozen smaller domestic pictures such as My Summer of Love or The Mighty Celt (Elliot, 2005), targeted at the art house and domestic market and in which BBC Films partnered variously with other public sources of funding such as the UKFC, regional film agencies and the BFI - see Appendix I.


Dams, T., Interview: BBC Films’ Christine Langan, Televisual, 12 February 2014

Ibid.


Ibid.

With budgets of £500,000 or more.


BBC2’s remit remains to produce programmes of ‘depth’ and ‘substance’, including ‘distinctive comedy, drama, and arts programming’.

Although much credit for this must be attributable to Channel Four’s skill at creating a brand which made the ordinary seem fresh and exciting.

As noted earlier in this thesis, not all attempts to infiltrate the higher-budget end of the market were successful: in particular with regard to the ‘family’ film, so desired by BBC1.


Miss Potter - budget $30m - and The Other Boleyn Girl - budget $35m - would also fit into this category


Ramsay’s short film Swimmer (2012) also received support from BBC Films in conjunction with Film4

MacKinnon also made The Grass Arena (1991) for BBC Films although it failed to achieve a theatrical release

And Suite Francaise (2014).

In addition, two six-part BBC television series - The Trip and The Trip to Italy - made by Winterbottom and featuring Steve Coogan and Rob Bryden were edited down into film versions released in 2010 and 2014.


Ibid. p. 36

Ibid. pp. 36-37

Brown, G., Something for Everyone: British Film Culture in the 1990s in Murphy, R., (Ed) British Cinema of the 90s, London: BFI Publishing, 2000, p.31


Ibid.p.223


In this context, a lack of marketable scripts has also played a key role in determining the make-up of BBC Films’ slate just as it continues to be an issue for the UK film industry as a whole.


Shivas had also begun development on an adaptation of Ronald Harwood’s play *Quartet* (Hoffman, 2012) shortly before his death in 2008.

This was made in with regard to the argument for more independents to be making programmes for television in the late 1980s.


And its 2012 sequel, *StreetDance 2*.

In *Peggy Su*, BBC Films made one of the few British films to feature one of the UK’s largest ethnic minorities: the Chinese.

Solomon was also executive producer on *Sixth Happiness* (1997) and *Love is the Devil* (1998).

As noted earlier some films developed during Thompson’s tenure were not released until after he had left BBC Films.

http://www.wftv.org.uk/resources/reports-and-statistics


Ibid.


In support of films such as *Dom Hemingway* (Shepard, 2013) Langan appears keen to push at these boundaries.


Ibid. p.40

Ibid.


BSAC Film Conference Report, March 2007, p.55

Exceptions being the *Harry Potter* trilogy and the Bond films.

The film achieved 4th place in a survey of the top UK independent films at the UK box office between 2001-2010, grossing £11.6m - although to put this in perspective Film4’s *Slumdog Millionaire* took first place, grossing 31.7m, and has subsequently been superseded by *The Inbetweeners* (£45m) and *The King’s Speech* (£45m) - ironically, one of the last projects to receive UKFC funding before it was axed.
BIBLIOGRAPHY

Secondary Sources

Books


Caughie, J., Television Drama: Realism, Modernism, and British Culture, Oxford: Oxford University Press, 2000


Eberts, J., My Indecision is Final, Faber & Faber, 1992


Goldman, W., Adventures in the Screen Trade, Macdonald & Co. Ltd., 1984


Grade, M., It Seemed Like a Good Idea at the Time, Pan, 2000


*Working Title, Laundrettes & Lovers: from storyboard to Billboard, 20 years of a British Film Company*, London: Boxtree, 2003

Edited Collections


Brandt, G.W., (Ed), British Television Drama in the 1980s, Cambridge: Cambridge University Press, 1993


McLoone, M., Boxed In?: The Aesthetics of Film and Television in Hill, J., & McLoone, M., (Eds) Big Picture, Small Screen: the relations between film and television, Luton: John Libbey Media, 1996, pp.76-106

322


**Primary Sources**

**Newspapers and trade journals**


Ansen, D., Revolutionary Road, *Newsweek*, 27 November 2008

Barraclough, L., BBC Films finds brand new home, *Variety*, 12-18 July 2010


Bateman, L., British Film - Film, camera, action, *Broadcast*, 12 May 2000


BBC Films launch weekend announced for BBC Two, *M2 PressWIRE*, 1 July 2010

BBC Films must build recognition, *Broadcast*, 1 December 2010

BBC Films safe from yesterday’s BBC job cuts, *Screen International*, 7 October 2011


Clarke, S., Future of BBC Films still hazy, *Variety*, 4-10 November, 1996, p.51
Cooper, S., BBC2 to become official home for BBC Films projects, *Screen Daily*, 30 June 2010

Cooper, S., BIFA comes of age, *Screen International*, 16 December 2011


Dams, T., Worldwide pumps £40m into film, *Broadcast*, 22 October 1999


Dams, T., BBC sets out film strategy, *Televisual*, 1 December 2010


Dawtrey, A., BBC leads “Renaissance”, *Variety*, 21-27 July 1997, p.9

Dawtrey, A., Dyke backs BBC pix: Unit gets thumbs up; Yentob to pick direction, *Daily Variety*, 4 April 2000, p.2


Dawtrey, A., Distrib’n, foreign sales shuttered; film prod’n merged, *Variety*, 9 July 2002

Dawtrey, A., Beeb suddenly sees Brit films as good fit, *Variety*, 27 February-5March 2006

Dawtrey, A., Star power boost BBC film unit, *Variety*, 31July-6 August 2006, p.9

Dawtrey, A., Versatile Tranter makes her mark at BBC Films, *Variety*, 28 May-3 June 2007, p.7

Dean, J., the BBC’s box-office ambition, *The Guardian (Media)*, 16 January 2006, p.10

Dennis, G., FilmFour - ‘not in it for the money’, *The Telegraph*, 12 September 2004


Dowell, B., BBC Films in GBP 106m boost, *The Stage*, 17 May 2001, p.6

Dowell, B., BBC Films gets the giggles, *The Guardian (Media)*, 5 July 2006
Dowell, B., BBC Films to be restructured, *The Guardian (Media)*, 2 October 2007


Ellis, G., The Big Picture: How Britain’s big screen industry was saved by the small screen, *Radio Times*, 11-17 November 1995, pp. 4-5


Fun in the Sun, *The Evening Standard*, 11 October 1995

Gilbert, G., The feast of Stephen, *The Independent (Features Section)*, 6 January 2006

Gritten, D., It ain’t broke, so why fix it?, *The Daily Telegraph*, 20 August 2007, p.26

Henry, G., Film’s debt to television, *Televisual*, May 1986, pp.32-34

Holmwood, L., BBC signs £2m film deal, *Broadcast*, 19 October 2001


Kennedy, M., Melvyn Bragg: time to end mockery and cliche in depictions of working class, *The Guardian*, June 2014

MacNab, G., BBC Films: a drama or a crisis, *Screen Daily*, 8 June 2007

MacNab, G., Big squeeze on the small screen, *Screen International*, 5 October 2007


McCann, P., Dyke to treble BBC’s film budget, *The Times*, 3 April 2000


Minns, A., European players unite in film drive, *Screen International*, 20 September 2000

Minns, A., BBC Films ups Scoffield, appoints Bennette, *Screen International*, 1 February 2001

Minns, A., BBC Films appoints Isabel Begg, *Screen International*, 4 March 2002

Minns, a., UK’s Channel 4 mulls FilmFour options, *Screen Daily*, 6 June 2002


Mitchell, W., BBC, Film4, UKFC and Pact come to terms on producers’ equity, *Screen International*, 15 May 2007

Mitchell, W., BBC Films to get extra $4m per year, for a total of $24m, *Screen International*, 18 October 2007

Mitchell, W., Film4 budget holds steady as Channel 4 unveils future vision, *Screen Daily*, 13 March 2008

Morrow, F., Reality bites at the Beeb, *The Independent*, 10 August 2001, p.11

Myers, K., Assault on the Odeon, *City Limits*, 3-9 January 1986

Obituary, Mark Shivas, *The Telegraph*, 16 October 2008


Sherwin, A., Exit by Willis leaves BBC film with no star, *The Times*, 18 April 2003, p.8


Summers, S., Will Auntie Remain the Poor Relation?, *The Observer*, 23 June 1996

Sutherland, A., BBC to back features with US cable company, *Screen International*, 2 April 1983

Sutherland, A., Feature film arm for the BBC?, *Screen International*, 28 January 1984

Sutherland, A., BBC invests heavily in special film projects, *Screen International*, 1 September 1984

Sutherland, A., Film on 1 and 2, *AIP & Co*, no. 64, March 1985

The Screen Saver, *Broadcast*, 21 January 2000

Thomas, A., Door opens to put BBC in the movie market, *The Stage and Television Today*, 27 November 1986


Trodd, K., Great escape to Waterloo, *The Sunday Times*, 12 August 1984


Wells, M., BBC’s £100m deal on big screen projects, *The Guardian*, 12 May 2001, p.9


Academic and Film Journals

Banks, M.J., Oral History and Media Industries: Theorizing the personal in production history, Cultural Studies 2014, Vol 28, no.4 pp.545-560


Editorial, Sight & Sound, Vol.12, No.12, December, 2002, p. 3


Hill, J., This is for the Batmans as well as the Vera Drakes: Economics, Culture and UK Government Film Production Policy in the 2000s, Journal of British Cinema and Television, Vol. 9, Issue 3, 2012, pp.333-355


James, N., Editorial: Auntie to the rescue, Sight & Sound, Vol. 16, Issue 4, April 2006, p.3


Journal of British Cinema and Television, 11.4, 2014


Published Reports


BBC Handbook, London: BBC (annually), 1982-87

*BBC Films strategy*, www.bbc.co.uk/bbcfilms/about/bbc_films_strategy, 30 November 2010

BBC Trust, *BBC Strategy Review*, March 2010

BFI Film and Television Handbooks, London: BFI Publishing (annually)

BFI Statistical Yearbook, 2011


*A Future for British Film: It begins with the audience*, UK Film Policy Review, DCMS, 2012

*The British film and television industries - decline or opportunity?* Select Committee on Communications 1st report of session 2009-10, Volume II: Evidence

BSAC Film Conference Report, *Exploring the blurring boundaries between film and other content*, 8 April 2014

BSAC Film Conference Report, March 2007

Department for Culture, Media and Sport, *Review of the BBC’s Royal Charter: A strong BBC, independent of government*, March 2005

Department for Culture, Media and Sport, Broadcasting: *An agreement between Her Majesty’s Secretary of State for Culture, Media and Sport and the British Broadcasting Corporation*, July 2006
Department for Culture, Media and Sport, *Broadcasting: Copy of Royal Charter for the continuance of the British Broadcasting Corporation*, October 2006

*Film in the UK: A Briefing Paper*, UKFC Research and Statistics Unit, August 2009


*It’s Still About the Audience: two years on from the Film Policy Review*, 2014


Seminar on the Cultural Value of UK Film, Royal Holloway, University of London/UKFC, 3 May 2005

*Stories We Tell Ourselves: The Cultural Impact of UK Film 1946-2006*, UKFC, 2009

Terry Report, 1976

UK Film Council, *Statistical Yearbooks*, London: UKFC


**Pamphlets**


**Academic Papers**


Unpublished archival material

Proposal document for BBC Films Ltd. (from Barbara Benedek’s personal archive)
Memo from Arnold-Baker to Katumi, BBC Written Archives, Caversham, 3 January 1991
Letter to Barbara Stone from James Arnold-Baker, BBC Written Archives, Caversham, 22 January 1991
Memo, Homewood to Shivas, BBC Written Archives, Caversham, 25 March 1991
Letter from James Arnold-Baker to Kuonosuke Suzuk, BBC Written Archives, Caversham, 8 August 1991.

Interviews

Personal interview with Ann Scott, 14 July 2011
Personal interview with Andree Molyneux, 19 July 2011
Personal interview with Kenith Trodd, 21 February 2012
Personal interview with Robert Cooper, 19 July 2011
Personal interview with Jonathan Powell, 1 February 2012
Personal interview with Richard Broke, 23 February 2012
Personal interview with Jane Harris, 18 April 2011
Personal interview with Tracey Scoffield, 7 August 2013
Personal interview with Pippa Harris, 2013
Personal interview with Carole Myer, 15 March 2013
Personal interview with Christine Langan, 28 June 2012
Personal interview with George Faber, 17 September 2012
Personal interview with Barbara Benedek, 11 September 2013
Personal interview with David Thompson, 2013
Personal interview with Jane Wright, 9 August 2013

Smith, J., & Mayne, L., Interview with Tim Bevan, 3 June 2013
Interview with David Rose
Interview with David Aukin
Interview with Tessa Ross
Interview with Paul Webster

Websites:

BFI Screenonline - www.screenonline.org.uk
Microwave - http://microwave.filmlondon.org.uk/get_the_funding/microwave/scheme/

Other


Selected Filmography

Titles in alphabetical order:

*About Adam*, Dir. Gerard Stembridge, UK, 2000
*Africa United*. Dir. Debs Gardner-Paterson, UK, 2010
*All the Little Animals*. Dir. Jeremy Thomas, UK, 1998
*Among Giants*. Dir. Sam Miller, UK, 1998
*An Awfully Big Adventure*, Dir. Mike Newell, UK, 1995
*An Education*. Dir. Lone Scherfig, UK/US, 2009
*Anita and Me*. Dir. Metin Huysein, UK, 2002
*Antonia and Jane*. Dir. Beeban Kidron, UK, 1990
*The Awakening*. Dir. Nick Murphy, UK, 2011
*Bedrooms and Hallways*. Dir. Rose Troche, UK/Canada, 1998
*Billy Elliot*. Dir. Stephen Daldry, UK/Canada, 2000
*Blood*. Dir. Nick Murphy, UK, 2012
*Born Romantic*. Dir. David Kane, UK, 2000
*Boys are Back, The*. Dir. Scott Hicks, Australia/Canada, 2009
*Brideshead Revisited*. Dir. Julian Jarrold, UK/Italy/Morocco, 2008
*Bright Star*. Dir. Jane Campion, UK/Italy/Morocco, 2009
*Brighton Rock*. Dir. Rowan Joffe, UK, 2010
*Broken*. Dir. Rufus Norris, UK, 2012
*Brothers in Trouble*. Dir. Udayan Prasad, UK, 1995
*Bullet Boy*. Dir. Saul Dibb, UK, 2005
*Captives*. Dir. Antonia Bird, UK, 1994
*Century*. Dir. Stephen Poliakoff, UK, 1993
*Claim, The*. Dir. Michael Winterbottom, UK/Canada, 2000
*The Clothes in the Wardrobe*. Dir. Waris Hussein, UK, 1993
*Confetti*. Dir. Debbie Isitt, UK, 2006
Creation. Dir. Jon Amiel, UK, 2009
Damned United, The. Dir. Tom Hooper, UK, 2009
Dancin’ Thru the Dark. Dir. Mike Ockrent, UK, 1990
Edge of Darkness. Dir. Martin Campbell, UK/US, 2010
Edward II. Dir. Derek Jarman, UK, 1991
Enchanted April. Dir. Mike Newell, UK, 1992
Face. Dir. Antonia Bird, UK, 1997
Fish Tank. Dir. Andrea Arnold, UK, 2009
Great Expectations. Dir. Mike Newell, UK/US, 2012
The History Boys. Dir. Nicholas Hytner, UK, 2006
The Hour of the Pig. Dir. Leslie Megahey, UK/France, 1993
I Capture the Castle. Dir. Tim Fywell, UK/South Africa, 2002
i.d. Dir. Phil Davis, UK, 1995
In the Loop. Dir. Armando Iannucci, UK, 2009
In this World. Dir. Michael Winterbottom, UK, 2002


Last Resort. Dir. Pawel Pawlikowski, UK, 1997

Liam. Dir. Stephen Frears, UK, 2000

Life and Death of Peter Sellers. Dir. Stephen Hopkins, UK/US, 2004


Love is the Devil. Dir. John Maybury, UK/France/Japan, 1998

Made in Dagenham. Dir. Nigel Cole, UK, 2010

Man of No Importance, A. Dir. Suri Krishnamma, Ireland/UK, 1994

Mansfield Park. Dir. Patricia Rozema, US/UK, 1999


Millions. Dir. Danny Boyle, UK, 2005

Miss Potter. Dir. Chris Noonan, UK/US, 2006


Morvern Callar. Dir. Lynne Ramsay, UK/Canada, 2001

Mrs Brown. Dir. John Madden, UK, 1997

Mrs Henderson Presents. Dir. Stephen Frears, UK, 2005

My Mother’s Courage. Dir. Michael Verhoeven, Germany/UK/Austria/Ireland, 1995


My Summer of Love. Dir. Pawel Pawlikowski, UK, 2004

My Week with Marilyn. Dir. Simon Curtis, UK/US, 2011


Peggy Su!. Dir. Frances-Anne Solomon, UK, 1997

Persuasion. Dir. Roger Michell, UK, 1995

Priest. Dir. Antonia Bird, UK, 1994
Quartet. Dir. Dustin Hoffman, UK, 2012
Ratcatcher. Dir. Lynne Ramsay, UK/France, 1999
Red Road. Dir. Andrea Arnold, UK, 2006
Revolutionary Road. Sam Mendes, UK/US, 2008
Room for Romeo Brass, A. Dir. Shane Meadows, UK, 1999
Saltwater. Dir. Conor McPherson, Ireland/UK, 1999
Saving Mr Banks. Dir. John Lee Hancock, UK/Australia/US, 2013
She’s Been Away. Dir. Peter Hall, UK, 1989
StreetDance 3D. Dir. Max Giwa/Dania Pasquini, UK, 2010
Sweet Sixteen. Dir. Ken Loach, UK/Germany/Spain/Italy, 2002
Tamara Drewe. Dir. Stephen Frears, UK, 2010
Tinker, Tailor, Soldier, Spy. Dir. Tomas Alfredson, France/UK/Germany, 2011
Truly, Madly, Deeply. Dir. Anthony Minghella, UK, 1992
Twentyfourseven. Dir. Shane Meadows, UK, 1997
Two Deaths. Dir. Nicholas Roeg, UK, 1995
We Need to Talk About Kevin. Dir. Lynne Ramsay,
West is West. Dir. Ayub Khan Din, UK, 2011
When Brendan Met Trudy. Dir. Kieron J. Walsh, UK/Ireland, 2000
Wilde. Dir. Brian Gilbert, UK/Germany/Japan, 1997
Wonderland. Dir. Michael Winterbottom, UK, 1999
APPENDIX I

CATALOGUE OF BBC FILMS THEATRICAL RELEASES

1988 – 2013
INTRODUCTION

This catalogue includes those films supported by BBC Films during the period 1988 -2013 which received a theatrical release in the UK or abroad. Where films originated as television productions this is indicated.

The films here are arranged in alphabetical order.
360 (2011)

UK/Austria/France/Brazil

Description: Drama/Romance

Production companies: BBC Films, UK Film Council, ORF, Unison Films, Gravity Pictures, Hero Entertainment, Prescience, EDS Pictures, Wild Bunch, Location Austria, Austrian Film Institute, Vienna Film Fund, Revolution Films, Dor Film, Fidelite Films, 02 Filmes, Muse Productions

Producers: Andrew Eaton, Chris Hanley, David Linde, Danny Krausz, Emanuel Michael

Executive producers: Peter Morgan, Christine Langan, Graham Bradstreet, Paul Brett, Klaus Lintschinger, Chris Contogouris, David Faigenblum, Steven Gagnon, Jordan Gertner, David Linde, Nikhil Sharma, Tim Smith

Director: Fernando Meirelles

Adapted Screenplay: Peter Morgan (from the play Reigen by Arthur Schnitzler)

Cinematographer: Adriano Goldman

Editor: Daniel Rezende

Principal Cast: Rachel Weisz, Jude Law, Ben Foster, Anthony Hopkins

Distributors: Artificial Eye (UK), Magnolia Pictures (US)

Sales Agent: Wild Bunch

UK release date: 10 August 2012

Running time: 110 mins

Cert. 15

Note:
The film opened the 2011 London Film Festival.
ABOUT ADAM (2000)
IE/UK/US

Description: Comedy/Romance

Production companies: BBC Films, HAL Films, Irish Film Board, Venus Productions

Producers: Anna Devlin, Marina Hughes
Executive Producers: Harvey Weinstein, David M Thompson, David Aukin, Rod Stoneman, Trea Leventhal

Director: Gerard Stembridge

Original Screenplay: Gerard Stembridge

Cinematographer: Bruno de Keyzer

Editor: Mary Finlay

Music: Adrian Johnston

Principal Cast: Kate Hudson, Frances O'Connor, Stuart Townsend

Distributors: Lionsgate/Miramax Films

Sales Agent: Miramax International

UK release date: 30 March 2001

Running time: 105 mins

Cert: 15
**AFRICA UNITED (2010)**
UK/ZA/Rwanda

<table>
<thead>
<tr>
<th>Description:</th>
<th>Drama/Adventure/Comedy</th>
</tr>
</thead>
<tbody>
<tr>
<td>Production companies:</td>
<td>Pathé Productions, Footprint Films, Link Media Production, BBC Films, Out of Africa Entertainment</td>
</tr>
<tr>
<td>Producers:</td>
<td>Mark Blaney, Jackie Sheppard, Eric Kabera</td>
</tr>
<tr>
<td>Executive producers:</td>
<td>Christine Langan, Cameron McCracken, Francois Ivernel, Neil Fox, Stefan Allesch-Taylor</td>
</tr>
<tr>
<td>Director:</td>
<td>Debs Gardner-Paterson</td>
</tr>
<tr>
<td>Original Screenplay:</td>
<td>Rhidian Brook</td>
</tr>
<tr>
<td>Cinematographer:</td>
<td>Sean Bobbitt</td>
</tr>
<tr>
<td>Editor:</td>
<td>Victoria Boydell</td>
</tr>
<tr>
<td>Music:</td>
<td>Bernie Gardner</td>
</tr>
<tr>
<td>Principal Cast:</td>
<td>Eriya Ndayambaje, Sanyu Joanita Kintu, Roger Nsengiyumva, Sherrie Silver, Yves Dusenge</td>
</tr>
<tr>
<td>Distributors:</td>
<td>Pathe / Emerging Pictures (US)</td>
</tr>
<tr>
<td>Sales Agent:</td>
<td>Pathe International</td>
</tr>
<tr>
<td>UK release date:</td>
<td>22 October 2010</td>
</tr>
<tr>
<td>US release date:</td>
<td>15 June 2011</td>
</tr>
<tr>
<td>Running time:</td>
<td>88 mins</td>
</tr>
<tr>
<td>Cert:</td>
<td>12A</td>
</tr>
</tbody>
</table>
ALAN PARTRIDGE: ALPHA PAPA (2013)
UK/France

Description: Comedy

Production companies: Baby Cow Productions, BBC Films, BFI

Producers: Kevin Loader, Henry Normal

Executive producers: Peter Baynham, Jenny Borgars, Steve Coogan, Neil Gibbons, Rob Gibbons, Armando Iannucci, Christine Langan, Joe Oppenheimer, Danny Perkins

Director: Declan Lowney

Adapted Screenplay: Peter Baynham, Steve Coogan, Armando Iannucci, Neil Gibbons, Rob Gibbons, (based on characters created by Peter Baynham, Steve Coogan, Armando Iannucci, Patrick Marber)

Cinematographer: Ben Smithard

Editor: Mark Everson

Music: Ilan Eshkeri

Principal Cast: Steve Coogan, Colm Meaney, Felicity Montagu, Simon Greenall, Phil Cornwell

Distributors: StudioCanal (UK), Magnolia Pictures (US)

Sales Agent: Embankment Films

UK release date: 7 August 2013

Running time: 90 mins

Cert. 15
**ALL THE LITTLE ANIMALS (1998)**

**UK**

**Description:** Drama

**Production companies:** Recorded Picture Company, BBC Films, British Screen, Isle of Man Film Commission, Entertainment Film Distributors, J and M Entertainment

**Producers:** Jeremy Thomas, Denise O’Dell

**Executive producer:** Chris Auty

**Director:** Jeremy Thomas

**Adapted Screenplay:** Eski Thomas (based on the book by Walker Hamilton)

**Cinematographer:** Mike Molloy

**Editor:** John Victor Smith

**Music:** Richard Hartley

**Principal Cast:** John Hurt, Christian Bale, Daniel Benzali

**Distributor:** Lions Gate Films

**UK release date:** 9 July 1999

**US release date:** 3 September 1999 (limited)

**Running time:** 112 mins

**Cert:** 15

**Note:** The film was producer Jeremy Thomas’ directorial debut.
**AMERICAN FRIENDS (1991)**

UK

Description: Comedy/Drama

Production companies: BBC Films, British Screen, Mayday Productions, Millennium Films, Prominent Features

Producers: Steve Abbott, Patrick Cassavetti

Director: Tristram Powell

Original Screenplay: Michael Palin, Tristram Powell

Cinematographer: Philip Bonham-Carter

Editor: George Akers

Music: Georges Delerue

Principal Cast: Michael Palin, Connie Booth, Trini Alvarado, Alfred Molina

Distributors: Virgin Films / Palace Pictures

UK release date: 22 March 1991
US release date: 9 April 1993

Running time: 95 min

Cert: PG
AMONG GIANTS (1998)
UK

Description: Romance/Comedy

Production companies: Arts Council of England, BBC Films, British
Screen, Capitol Films, Kudos Productions Ltd.,
Yorkshire Media Production Agency

Producer: Stephen Garrett
Executive producers: Jana Edelbaum, David M Thompson, Jane
Barclay, Sharon Harel

Director: Sam Miller

Original Screenplay: Simon Beaufoy

Cinematographer: Witold Stok

Editor: Paul Green, Elen Pierce Lewis

Music: Tim Atack

Principal cast: Pete Postlethwaite, Rachel Griffiths, James
Thornton

Distributor: Fox Searchlight Pictures

UK release date: 11 June 1999
US release date: 26 March 1999

Running time: 94 mins

Cert. 15
**AN AWFULLY BIG ADVENTURE (1995)**

**UK**

**Description:** Comedy/Drama

**Production companies:** BBC Films, British Screen Productions, Portman Productions, Wolfhound Productions, UGC Droits Audiovisuels

**Producers:** Hilary Heath, Philip Hinchcliffe
**Executive producers:** Mark Shivas, John Kelleher, John Sivers

**Director:** Mike Newell

**Adapted Screenplay:** Charles Wood (based on the novel by Beryl Bainbridge)

**Cinematographer:** Dick Pope

**Editor:** Jon Gregory

**Music:** Richard Hartley

**Principal Cast:** Alan Rickman, Hugh Grant, Georgina Cates

**Distributor:** Fine Line Features (US)

**UK release date:** 7 April 1995
**US release date:** 21 July 1995

**Running time:** 112 mins

**Cert.** 15
AN EDUCATION (2009)
UK/US

Description: Drama

Production companies: BBC Films, Finola Dwyer Productions, Wildgaze Films, Endgame Entertainment.

Producers: Finola Dwyer, Amanda Posey,
Executive Producers: Jamie Laurenson, David M Thompson, James D Stern, Douglas E Hansen, Wendy Japhet, Nick Hornby

Director: Lone Scherfig

Adapted Screenplay: Nick Hornby (based on an article by Lynn Barber in Granta)

Cinematographer: John de Borman

Editor: Barney Pilling

Music: Paul Englishby

Principal Cast: Peter Sarsgaard, Carey Mulligan, Alfred Molina, Rosamund Pike, Dominic Cooper, Olivia Williams, Cara Seymour, Emma Thompson

Distributor: eOne

Sales Agent: HanWay Films

UK release date: 30 October 2009
US release date: 16 October 2009 (limited)

Running time: 100 mins

Cert. 12A

Awards:
British Independent Film Awards 2009 - Best Actress - Carey Mulligan
Richard Attenborough Film Awards 2010 -Best Actress - Carey Mulligan
BAFTA Film Awards 2010 - Best Actress - Carey Mulligan
ANITA AND ME (2002)

UK

Description: Comedy/Drama

Production companies: Portman Films, The Film Council, BBC Films, EMMI, Icon Film Distribution, Starfield Productions, Take 3 Partnership, Chest Wigs & Flares Productions

Producers: Paul Raphael, Meera Syal

Executive Producers: Paul Trijbts, David M Thompson, Peter Carlton, Bill Allan, Tristan Whalley, Keith Evans

Director: Metin Huseyin

Adapted Screenplay: Meera Syal (based on the novel by Meera Syal)

Cinematographer: Cinders Forshaw

Editor: Annie Kocur

Music: Barry Blue, Lynsey de Paul, Nitin Sawhney

Principal Cast: Kabir Bedi, Max Beesley, Sanjeev Bhaskar, Anna Brewster, Kathy Burke, Ayesha Dharker, Lynn Redgrave, Zohra Segal, Meera Syal, Christine Tremarco, Chandeep Uppal, Mark Williams

Distributor: Icon Film Distribution

Sales Agent: Portman Film & Television

UK release date: 22 November 2002

Running Time: 92 mins

Cert. 12A
ANTONIA AND JANE (1990)
UK

Description: Comedy
Production companies: BBC Films
Producer: George Faber
Director: Beeban Kidron
Original Screenplay: Marcy Kahan
Cinematographer: Rex Maidment
Editor: Kate Evans
Music: Rachel Portman
Principal Cast: Saskia Reeves, Imelda Staunton, Brenda Bruce
Distributor: Miramax Films (US)
US release date: 25 October 1991
Running time: 65 mins

Note:
Shown at the 49th Venice Film Festival; Antonia and Jane was produced for television for the Screenplay series of one-off dramas and was given a theatrical release in America. First UK TV transmission: 18 July 1990.
**AS YOU LIKE IT** (2006)

US/UK

Description: Drama/Comedy/Romance

Production companies: HBO Films, BBC Films, Shakespeare Film Company

Producers: Kenneth Branagh, Judy Hofflund, Simon Moseley

Executive Producers: Paul Trijbits, David M Thompson, Peter Carlton, Bill Alan, Tristan Whalley

Director: Kenneth Branagh

Adapted Screenplay: Kenneth Branagh (from the play by William Shakespeare)

Cinematographer: Roger Lanser

Editor: Neil Farrell

Music: Patrick Doyle

Principal Cast: Bryce Dallas Howard, Romola Garai, Kevin Kline, Adrian Lester, David Oyelowo, Alfred Molina

Distributor: Lionsgate (UK)

Sales Agent: HBO

UK release date: 21 September 2007

Running time: 127 mins

Cert. 12A
THE AWAKENING (2011)
UK

Description: Horror

Production companies: BBC Films, Creative Scotland, Lip Sync Productions, Origin Pictures, Studio Canal, Eagle Pictures

Producers: David M. Thompson, Sarah Curtis, Julia Stannard

Executive producers: Jenny Borgars, Will Clarke, Olivier Courson, Joe Oppenheimer, Norman Merry, Carole Sheridan

Director: Nick Murphy

Original Screenplay: Stephen Volk, Nick Murphy

Cinematographer: Eduard Grau

Editor: Victoria Boydell

Music: Daniel Pemberton

Principal Cast: Rebecca Hall, Dominic West, Imelda Staunton, Isaac Hempstead Wright, Joseph Mawle

Distributor: Studio Canal (UK)

Sales Agent: Studio Canal

UK release date: 11 November 2011
US release date: 17 August 2012 (limited)

Running time: 107 mins

Cert. 15
BECOMING JANE (2007)
UK/Ireland

Description: Biography (Jane Austen) / Drama/Romance

Production companies: HanWay Films, UK Film Council, Irish Film Board, Ecosse Films, BBC Films, Blueprint Pictures, Scion Films, Octagon Films, Miramax Films, 2 Entertain

Producers: Robert Bernstein, Douglas Rae, Graham Broadbent

Executive producers: Jeff Abberley, Nicole Finnan, Tim Haslam, Julia Blackman

Director: Julian Jarrold

Adapted Screenplay: Kevin Hood, Sarah Williams (based on Jane Austen’s letters)

Cinematographer: Eigil Bryld

Editor: Emma E Hickox

Music: Adrian Johnston

Principal cast: Anne Hathaway, James McAvoy, Julie Walters, Maggie Smith

Distributors: Buena Vista International (UK) / Miramax Films (US)

Sales Agent: Hanway Films

UK release date: 9 March 2007
US release date: 3 August 2007 (limited)

Running time: 120 mins

Cert. PG
BEDROOMS AND HALLWAYS (1998)

UK

Description: Comedy/Romance

Production companies: ARP Selection, BBC Films, Pandora Cinema, Berwin & Dempsey Productions

Producers: Dorothy Berwin, Ceci Dempsey, Liz Bunton

Director: Rose Troche

Original Screenplay: Robert Farrar

Cinematographer: Ashley Rowe

Editor: Chris Blunden

Music: Ian MacPherson, Alfredo D Troche

Principal Cast: Kevin McKidd, Tom Hollander, Jennifer Ehle, James Purefoy, Harriet Walter

Distributors: Momentum Pictures (UK) / First Run Features (US)

UK release date: 9 April 1999
US release date: 5 September 1999

Running time: 96 mins

Cert. 15
**BESIEGED (1998)**

*Original title L’assedio*

UK/Italy

<table>
<thead>
<tr>
<th>Description:</th>
<th>Drama/Romance</th>
</tr>
</thead>
<tbody>
<tr>
<td>Production companies:</td>
<td>Fiction Films, Navert Film Company, Mediaset, Tele+, BBC Films</td>
</tr>
<tr>
<td>Producer:</td>
<td>Massimo Cortesi</td>
</tr>
<tr>
<td>Director:</td>
<td>Bernardo Bertolucci</td>
</tr>
<tr>
<td>Adapted Screenplay:</td>
<td>Clare Peploe, Bernardo Bertolucci, (from the short story <em>The Siege</em> by James Lasdun)</td>
</tr>
<tr>
<td>Cinematographer:</td>
<td>Fabio Cianchetti</td>
</tr>
<tr>
<td>Editor:</td>
<td>Jacopo Quadri</td>
</tr>
<tr>
<td>Music:</td>
<td>Alessio Vlad</td>
</tr>
<tr>
<td>Principal cast:</td>
<td>Thandie Newton, David Thewlis, Claudio Santamaria</td>
</tr>
<tr>
<td>Distributors:</td>
<td>Fine Line Features (US), Alliance Releasing</td>
</tr>
<tr>
<td>UK release date:</td>
<td>23 April 1999</td>
</tr>
<tr>
<td>Running time:</td>
<td>93 mins</td>
</tr>
<tr>
<td>Cert.</td>
<td>PG</td>
</tr>
</tbody>
</table>
UK/France

Description: Drama/Comedy/Music

Production companies: Working Title Films, BBC Films, Tiger Aspect, Studio Canal, WT2 Productions, Arts Council of England

Producers: Greg Brenman, Jon Finn  
Executive Producers: David M Thompson, Tessa Ross, Natascha Wharton, Charles Brand

Director: Stephen Daldry

Original Screenplay: Lee Hall

Cinematographer: Brian Tufano

Editor: John Wilson

Music: Stephen Warbeck

Principal Cast: Jamie Bell, Julie Walters, Gary Lewis

Distributors: Universal Pictures / Focus Features

Sales Agent: Universal Pictures

UK release date: 29 September 2000  
US release date: 13 October 2000

Running time: 110 mins

Cert. 15

**Awards:**

BAFTA - Best Film, Best British Film, Best Actor (Jamie Bell), Best Supporting Actress (Julie Walters)

British Independent Film Awards - Best Film, Best Director (Stephen Daldry), Best Newcomer (Jamie Bell), Best Screenplay (Lee Hall)

Evening Standard British Film Awards - Best Actress (Julie Walters), Most Promising Newcomer (Jamie Bell)
**BLOOD (2012)**

UK

Description: Crime/Drama/Thriller

Production companies: BBC Films, BFI, IM Global, Quickfire Films, LipSync Productions, Neal Street Productions, Red Production Company

Producers: Pippa Harris, Nicola Shindler, Nick Laws

Executive producers: Sam Mendes, Andrew Critchley, Christine Langan, Stuart Ford, James Atherton, Norman Merry, Peter Hampden

Director: Nick Murphy

Adapted Screenplay: Bill Gallagher

Cinematographer: George Richmond

Editor: Victoria Boydell

Music: Daniel Pemberton

Principal Cast: Paul Bettany, Mark Strong, Brian Cox, Stephen Graham

Distributor: eOne Films (UK)

Sales Agent: IM Global

UK release date: 31 May 2013

US release date: 9 August 2013

Running time: 92 mins

Cert. 15

Note:

Adapted by Bill Gallagher from his six part BBC television drama series *Conviction* (BBC Three, 7/11/04-21/11/04)
**BORN ROMANTIC (2000)**
UK

Description: Comedy

Production companies: BBC Films, Harvest Pictures, Kismet Film Company, Random Harvest Pictures

Producer: Michele Camarda

Executive Producers: David M Thompson, Alistair MacLean-Clark, Melvyn Singer

Director: David Kane

Original Screenplay: David Kane

Cinematographer: Robert Alazraki

Editor: Michael Parker

Music: Simon Boswell

Principal Cast: Craig Ferguson, Jane Horrocks, Adrian Lester, Catherine McCormack, Jimi Mistry, David Morrissey, Olivia Williams

Distributors: Studio Canal / United Artists

Sales Agent: The Works

UK release date: 9 March 2001
US release date: 28 September 2001

Running time: 96 mins

Cert. 15
BORROWED TIME (2012)

UK

Description: Drama/Comedy
Production companies: Parkville Pictures, Film London, BBC Films,
Producer: Olivier Kaempfer
Director: Jules Bishop
Original Screenplay: Jules Bishop
Cinematographer: David Rom
Editor: Fiona DeSouza
Music: Christopher Barnett
Principal Cast: Philip Davis, Theo Barklem-Biggs, Juliet Oldfield
Distributor: Parkville Pictures (UK)
Sales Agent: Film London
UK release date: 13 September 2013
Running time: 88 mins
Cert. N/A

Note:
Made as part of Film London’s low-budget Microwave scheme.
THE BOY IN THE STRIPED PYJAMAS (2008)

UK/US

Description: Drama/War

Production companies: Miramax Films, BBC Films, Heyday Films

Producers: David Heyman, Rosie Alison
Executive producers: Michael Kuhn, Richard Eyre, James D Stern, Amir Malin, Rachel Cohen, Christine Langan, Mark Herman

Director: Mark Herman

Adapted Screenplay: Mark Herman (based on the book The Boy in the Striped Pyjamas by John Boyne)

Cinematographer: Benoit Delhomme

Editor: Michael Ellis

Music: James Horner

Principal Cast: Asa Butterfield, David Thewlis, Vera Farmiga, Shelia Hancock

Distributors: Walt Disney Pictures

Sales Agent: Miramax Films

UK release date: 12 September 2008
US release date: 28 November 2008

Running time: 94 mins

Cert. 15

Awards:

British Independent Film Awards - Best Actress (Vera Farmiga)
THE BOYS ARE BACK (2009)
UK/Australia

Description: Drama

Production companies: Australian Film Finance Corporation, Screen Australia, South Australian Film Corporation, BBC Films, Hopscotch Films, Miramax Films, Tiger Aspect Productions, Southern Light Films.

Producers: Greg Brenman, Tim White
Executive Producers: David M Thompson, Jane Wright, Peter Bennett Jones, Clive Owen

Director: Scott Hicks

Adapted Screenplay: Allan Cubitt adapted from the book The Boys Are Back in Town by Simon Carr)

Cinematographer: Greig Fraser

Editor: Scott Gray

Music: Hal Lindes

Principal Cast: Clive Owen, Emma Booth, Laura Fraser

Distributor: Miramax Films

Sales Agent: HanWay Films

UK release date: 22 January 2010
US release date: 25 November 2009

Running time: 104 mins

Cert. 12A
BRIDESHEAD REVISITED (2008)
UK/Italy/Morocco

Description: Drama/Romance

Production companies: Miramax Films, UK Film Council, HanWay Films, BBC Films, Screen Yorkshire, Ecosse Films, Zak Productions, 2 Entertain

Producers: Robert Bernstein, Kevin Loader, Douglas Rae
Executive Producers: Nicole Finnan, Tim Haslam, Hugo Heppell, David M Thompson

Director: Julian Jarrold

Adapted Screenplay: Jeremy Brock, Andrew Davies (adapted from the book Brideshead Revisited by Evelyn Waugh)

Cinematographer: Jess Hall

Editor: Chris Gill

Music: Adrian Johnston

Principal Cast: Ben Whishaw, Matthew Goode, Hayley Attwell, Emma Thompson, Michael Gambon

Distributor: 2 Entertain (UK)

Sales Agent: HanWay Films

UK release date: 3 October 2008
US release date: 25 July 2008

Running time: 133 mins

Cert. 12A
**BRIGHT STAR (2009)**

UK/Australia/France

Description: Biography/Drama/Romance

Production companies: Pathé Productions, Screen Australia, Film Finance Corporation Australia, BBC Films, UK Film Council, New South Wales Film and Television Office, Hopscotch International.

Producers: Jan Chapman, Caroline Hewitt, Jane Campion

Executive producers: Christine Langan, David M Thompson, Francois Ivernel, Cameron McCracken

Director: Jane Campion

Adapted Screenplay: Jane Campion (based on biography *Keats* by Andrew Motion)

Cinematographer: Greig Fraser

Editor: Alexandre de Franceschi

Music: Mark Bradshaw

Principal Cast: Ben Whishaw, Abbie Cornish, Kerry Fox, Paul Schneider

Distributor: Pathe

Sales Agent: Pathe Pictures International

UK release date: 6 November 2009

US release date: 18 September 2009

Running time: 119 mins

Cert. 12A

**Awards:**

British Independent Film Awards 2009 - Best Technical Achievement Award (Cinematography) - Greig Fraser
**BRIGHTON ROCK (2010)**

UK

Description: Drama/Crime/Thriller

Production companies: Studio Canal Features, Optimum Releasing, BBC Films, UKFC, Kudos Pictures

Producer: Paul Webster

Executive producers: Jenny Borgas, Jamie Laurenson, Will Clarke, Olivier Courson, Ron Halpern

Director: Rowan Joffe

Adapted Screenplay: Rowan Joffe (based on the novel *Brighton Rock* by Graham Greene)

Cinematographer: John Mathieson

Editor: Joe Walker

Music: Martin Phipps

Principal Cast: Sam Riley, Andrea Riseborough, Helen Mirren, John Hurt, Andy Serkis

Distributor: Studio Canal

Sales Agent: StudioCanal

UK release date: 4 February 2011

US release date: 26 August 2011 (limited)

Running time: 111 mins

Cert. 15
BRING ME THE HEAD OF MAVIS DAVIS (1997)
UK

Description: Comedy

Productions companies: BBC Films, Goldcrest Films International

Producers: Stephen Colegrave, Joanne Reay
Executive producers: David M Thompson, John Quested, Guy Collins

Director: John Henderson

Original Screenplay: Craig Strachan, Joanne Reay (story)

Cinematographer: Clive Tickner

Editor: Paul Endacott

Music: Christopher Tyng

Principal Cast: Rik Mayall, Jane Horrocks, Danny Aielo

UK release date: 16 January 1998

Running time: 100 mins

Cert. 15

Note:
The film opened in the UK for one weekend on 59 screens grossing £46,244.
THE BRITISH GUIDE TO SHOWING OFF (2011)

UK

Description: Documentary/Biography/Comedy

Production companies: Living Cinema, BBC Films

Producer: Dorigen Hammond

Director: Jes Benstock

Original Screenplay: Jes Benstock

Cinematographer: N/A

Editor: Stephen Boucher

Music: Mike Roberts

Principal cast: Andrew Logan, Brian Eno, Grayson Perry, Zandra Rhodes (as themselves)

Distributor: Verve Pictures

Sales Agent: Film London

UK release date: 11 November 2011

Running time: 98 mins

Cert. 15

Note:
Using a mixture of live action, animation and archive material, this documentary film focuses on British artist Andrew Logan’s mounting of his 2009 *Alternative Miss World Show*. 
**BROKEN (2012)**

UK

Description: Drama

Production companies: BBC Films, BFI, Bill Kenwright Films, Lipsync Productions, Cuba Pictures

Producers: Dixie Linder, Tally Garner, Nick Marston, Bill Kenwright

Executive producers: Joe Oppenheimer, Norman Merry

Director: Rufus Norris

Adapted Screenplay: Mark O’Rowe (based on a novel by Daniel Clay)

Cinematographer: Rob Hardy

Editor: Victoria Boydell

Music: Electric Wave Bureau

Principal cast: Tim Roth, Cillian Murphy, Eloise Laurence, Rory Kinnear

Distributor: Studio Canal

Sales Agent: Wild Bunch International Sales

UK release date: 8 March 2013
US release date: 19 July 2013 (limited)

Running time: 91 mins

Cert. 15

Awards:

BIFA (2012) - Best British Independent Film, Best Supporting Actor (Rory Kinnear)
BROTHERS IN TROUBLE (1995)

UK

Description: Comedy/Drama

Production companies: Renegade Films, BBC Films, Kinowelt Filmproduktion, Mikado Films

Producer: Robert Buckler
Executive producer: George Faber

Director: Udayan Prasad

Adapted Screenplay: Robert Buckler (based on the novel by Abdullah Hussein)

Cinematographer: Alan Almond

Editor: Barrie Vince

Music: Stephen Warbeck

Principal Cast: Om Puri, Pavan Malhotra, Angeline Ball

Distributor: N/A

Sales Agent: N/A

UK release date: 11 October 1996
US release date: 14 May 1997

Running time: 102 mins

Cert. 15

Note: This was the cinema debut of Udayan Prasad who had made a number of television films for the BBC.

Awards: Thessaloniki International Film Festival - Best Feature – Udayan Prasad
**BULLET BOY (2004)**

UK

Description: Drama

Production companies: BBC Films, UK Film Council, Portman Films, Shine Productions

Producers: Marc Boothe, Ruth Caleb
Executive Producers: David M Thompson, Paul Trijbets, Paul Hamann

Director: Saul Dibb

Original Screenplay: Saul Dibb, Catherine R Johnson

Cinematographer: Marcel Zyskind

Editor: Masahiro Hirakubo, John Mister

Music: Neil Davidge, Robert del Naja, Massive Attack

Principal Cast: Ashley Walters, Luke Fraser, Claire Perkins, Leon Black

Distributor: Verve Pictures

Sales Agent: Portman Film & Television

UK release date: 8 April 2005

Running time: 89 mins

Cert. 15
**BUTTERFLY KISS (1995)**

UK

<table>
<thead>
<tr>
<th>Description:</th>
<th>Black Comedy/Drama/Thriller</th>
</tr>
</thead>
<tbody>
<tr>
<td>Production companies:</td>
<td>British Screen Productions, Dan Films, Merseyside Film Production Fund,</td>
</tr>
<tr>
<td>Producers:</td>
<td>Julia Baines, Sarah Daniel</td>
</tr>
<tr>
<td>Director:</td>
<td>Michael Winterbottom</td>
</tr>
<tr>
<td>Original Screenplay:</td>
<td>Frank Cottrell Boyce</td>
</tr>
<tr>
<td>Cinematographer:</td>
<td>Seamus McGarvey</td>
</tr>
<tr>
<td>Editor:</td>
<td>Trevor Waite</td>
</tr>
<tr>
<td>Music:</td>
<td>John Harle</td>
</tr>
<tr>
<td>Principal Cast:</td>
<td>Amanda Plummer, Saskia Reeves, Kathy Jamieson</td>
</tr>
<tr>
<td>Distributor:</td>
<td>Electric (UK)</td>
</tr>
<tr>
<td>UK release date:</td>
<td>18 August 1995</td>
</tr>
<tr>
<td>Running time:</td>
<td>88 mins</td>
</tr>
<tr>
<td>Cert.</td>
<td>18</td>
</tr>
</tbody>
</table>

**Note:**

Made for a budget of only £400,000 the film was described by *The New York Times* as a ‘twisted British answer to *Thelma and Louise*’.¹

CAPTIVES (1994)
UK

Description: Crime/Drama/Romance

Production companies: BBC Films, Distant Horizon, Miramax Films

Producer: David M Thompson
Executive producers: Mark Shivas, Anant Singh

Director: Angela Pope

Original Screenplay: Frank Deasy

Cinematographer: Remi Adefarasin

Editor: Dave King

Music: Colin Towns

Principal Cast: Julia Ormond, Tim Roth, Keith Allen

Distributors: Miramax Films (US), Entertainment (UK)

UK release date: 28 April 1995
US release date: 3 May 1996

Running time: 100 mins

Cert. 15

Note: Captives was made for Screen Two and released theatrically.
CENTURY (1993)
UK

Description: Drama

Production companies: Beambright, BBC Films, ITC

Producers: Thomas Pickard, Therese Pickard
Executive producers: Ruth Caleb, Mark Shivas, Ralph Wilton

Director: Stephen Poliakoff

Original Screenplay: Stephen Poliakoff

Cinematographer: Witold Stok

Editor: Michael Parkinson

Music: Michael Gibbs

Principal Cast: Charles Dance, Clive Owen, Miranda Richardson, Robert Stephens

Distributor: N/A

Sales Agent: N/A

UK release date: 31 December 1993

Running time: 112 mins

Cert. 15

Note:
Century was made for Screen Two and released theatrically. It was shown at the 37th London Film Festival and 9th Dublin Film Festival
THE CHILDREN (2008)

UK

Description: Horror/Mystery/Thriller

Production companies: Vertigo Films, Aramid Entertainment Fund, BBC Films, Barnsnape Films, Screen West Midlands

Producers: Allan Niblo, James Richardson

Executive producers: Simon Fawcett, Nick Love, Rob Morgan, Rupert Preston, Lee Thomas, Nigel Williams

Director: Tom Shankland

Original Screenplay: Paul Andrew Williams (story), Tom Shankland

Cinematographer: Nanu Segal

Editor: Tim Murrell

Music: Stephen Hilton

Principal Cast: Eva Birthistle, Hannah Tointon

Distributor: Vertigo Films (UK)

Sales Agent: N/A

UK release date: 5 December 2008

Running time: 84 mins

Cert.: 15

UK/France/Canada

Description: Drama/Romance/Western

Production companies: Pathé Pictures, United Artists Films, Arts Council of England, Le Studio Canal +, BBC Films, Alliance Atlantis Motion Pictures, Revolution Films, DB Entertainment, Grosvenor Park Productions

Producer: Andrew Eaton
Executive Producers: David M Thompson, Mark Shivas, Martin Katz, Andrea Calderwood, Alexis Lloyd

Director: Michael Winterbottom

Adapted Screenplay: Frank Cottrell Boyce (from the novel *The Mayor of Casterbridge* by Thomas Hardy)

Cinematographer: Alwin H. Kuchler

Editor: Trevor Waite

Music: Michael Nyman

Principal Cast: Peter Mullan, Nastassja Kinski, Wes Bentley, Sarah Polley, Milla Jovovich

Distributor: Momentum Pictures

Sales Agent: BBC Films

UK release date: 2 February 2001

US release date: 20 April 2001 (limited)

Running time: 120 mins

Cert. 15
**THE CLOTHES IN THE WARDROBE (1992)**

UK

**Description:** Drama

**Production companies:** BBC Films, NFH Productions

**Producer:** Norma Heyman

**Executive producer:** Mark Shivas

**Director:** Waris Hussein

**Adapted Screenplay:** Martin Sherman (based on the novel by Alice Thomas Ellis)

**Cinematographer:** Rex Maidment

**Editor:** Ken Pearce

**Music:** Stanley Myers

**Principal Cast:** Jeanne Moreau, Joan Plowright, Julie Walters, David Threlfall

**Distributor:** Samuel Goldwyn Company (US)

**Sales Agent:** BBC Worldwide

**US release date:** 20 December 1993

**Running time:** 79 mins

**Cert.**

**Note:**
*The Clothes in the Wardrobe* was made for *Screen Two* (broadcast on BBC2, 17 January 1993) and subsequently released theatrically in Australia and in the US as *The Summer House.*
A COCK AND BULL STORY (2005)
UK

Description: Comedy/Drama

Production companies: BBC Films, EM Media, Revolution Films, Baby Cow Productions, Scion Films

Producer: Andrew Eaton
Executive Producers: Kate Ogborn, Julia Blackman, Jeff Abberley, David M Thompson, Tracey Scofield, Henry Normal

Director: Michael Winterbottom

Adapted Screenplay: Frank Cottrell Boyce or Martin Hardy (based on the book The Life and Opinions of Tristram Shandy by Laurence Sterne)

Cinematographer: Marcel Zyskind

Editor: Peter Christelis

Music: Edward Nogria


Distributor: Lionsgate (UK)

Sales Agent: The Works

UK release date: 20 January 2006

Running time: 91 mins

Cert. 15
**CODE 46 (2003)**

**UK**

**Description:** Sci-Fi/Drama

**Production companies:** The Film Council, BBC Films, United Artists, Revolution Films

**Producer:** Andrew Eaton

**Executive Producers:** David M Thompson, Robert Jones

**Director:** Michael Winterbottom

**Original Screenplay:** Frank Cottrell Boyce

**Cinematographer:** Alwin H. Kuchler

**Editor:** Peter Christelis

**Music:** David Holmes/Stephen Hilton as The Free Association

**Principal Cast:** Tim Robbins, Samantha Morton, Om Puri

**Distributor:** Verve Pictures

**Sales Agent:** The Works

**UK release date:** 17 September 2004

**US release date:** 8 August 2004

**Running time:** 93 mins

**Cert.:** 15
COLD COMFORT FARM (1995)
UK

Description: Comedy/Drama

Production companies: BBC Films, Thames Television

Producer: Alison Gilby
Executive producers: Richard Broke, Anthony Root

Director: John Schlesinger

Adapted Screenplay: Malcolm Bradbury (based on the novel Cold Comfort Farm by Stella Gibbons)

Cinematographer: Chris Seager

Editor: Mark Day

Music: Richard Lockhart

Principal Cast: Kate Beckinsale, Joanna Lumley, Ian McKellen, Rufus Sewell

Distributor: Gramercy Pictures (US)

Sales Agent: N/A

US release date: 10 May 1996

Running time: 95 mins

Cert. PG

Note:

Made for Screen Two and released theatrically in America.
**CONFETTI (2006)**

**UK**

**Description:** Comedy

**Production companies:** BBC Films, Wasted Talent, Screen West Midlands, Confetti Productions Ltd.

**Producers:** Ian Benson, Ian Flooks

**Executive Producers:** David M Thompson, Andrew Taylor, Oliver Edwards

**Director:** Debbie Isitt

**Original Screenplay:** Debbie Isitt (from improvisations)

**Cinematographer:** Dewald Aukema

**Editor:** Nicky Ager

**Music:** Paul Englishby

**Principal Cast:** Jessica Stevenson, Martin Freeman, Alison Steadman, Jimmy Carr

**Distributor:** Fox Searchlight Pictures (US)

**Sales Agent:** 20th Century Fox

**UK release date:** 5 May 2006

**US release date:** 22 September 2006

**Running time:** 100 mins

**Cert.:** 15
CORIOLANUS (2011)
UK
Description: Drama
Production companies: Magna Films, Atlantic Swiss Productions Ltd., Lipsync Productions LLP, BBC Films, Artemis Films, Magnolia Mae Films, Synchronistic Pictures,
Producers: Colin Vaines, Julia Taylor-Stanley, Gabrielle Tana, Ralph Fiennes, John Logan
Executive producers: Anthony Buckner, Christopher Figg, Christine Langan, Norman Merry, Marko Miskovic, Robert Whitehouse, Will Young
Director: Ralph Fiennes
Adapted Screenplay: John Logan (based on the play by William Shakespeare)
Cinematographer: Barry Ackroyd
Editor: Nicolas Gaster
Music: Ilan Eshkeri
Principal Cast: Ralph Fiennes, Gerard Butler, Vanessa Redgrave, Jessica Chastain, Brian Cox, James Nesbitt
Distributor: Lionsgate
Sales Agent: Icon Entertainment International
UK release date: 20 January 2012
Running time: 123 mins
Cert. 15

Awards:
Nominated for the Golden Berlin Bear – 61st Berlin International Film Festival
BAFTA – Ralph Fiennes – nominated for Outstanding Debut by a British Writer, Director or Producer
CREATION (2009)
UK

Description: Biography (Charles Darwin)/Drama

Production companies: Pathé Productions, Film Finance Corporation Australia, BBC Films UK Film Council, New South Wales Film and Television Office, Hopscotch International, Recorded Picture Company, Ocean Pictures, HanWay Films.

Producer: Jeremy Thomas

Executive producers: Peter Watson, Christina Yao, Janice Eymann, Jamie Laurenson, David M Thompson

Director: Jon Amiel

Adapted Screenplay: John Collee (adapted from the book Annie’s Box by Randal Keynes), Jon Amiel & John Collee (story)

Cinematographer: Jess Hall

Editor: Melanie Oliver

Music: Christopher Young

Principal Cast: Paul Bettany, Jennifer Connelly

Distributors: Icon Film Distribution (UK), Newmarket Films (US)

Sales Agent: Hanway Films

UK release date: 25 Sept 2009

Running time: 108 mins

Cert. PG

UK/Germany/Canada

Description: Drama/Thriller

Production companies: BBC Films, The Harold Greenberg Fund, MACT Productions, Myriad Pictures, Sienna Films, Studio Hamburg International Productions

Producers: Antoine de Clermont-Tonnerre, Malte Grunert, Jennifer Kuwaja, Julia Sereny, Sytze van der Laan

Executive producers: Kirk D’Amico, David M Thompson, Jamie Laurenson, Stephen Ujlaki, Michael Wood

Director: Jamie Thraves

Adapted Screenplay: Jamie Thraves (from the novel by Patricia Highsmith)

Cinematographer: Luc Montpellier

Editor: David Charap

Music: Jeff Danna

Principal Cast: Paddy Considine, Julia Stiles, Karl Pruner, James Gilbert

Distributor: Myriad Pictures (US)

Sales Agent: N/A

Release dates: 19 August 2009 (France), 19 April 2010 (UK)

Running time: 100 mins

Cert. 15

Note:
The film premiered in France and Canada and received only a limited release in the UK and USA.
**DALLAS DOLL (1994)**
UK/Australia

Description: Drama

Production companies: Australian Broadcasting Corporation, BBC Films, Dallas Doll Productions

Producers: Ross Matthews, Tatiana Kennedy, Ann Turner
Executive producers: George Faber, Penny Chapman

Director: Ann Turner

Original Screenplay: Ann Turner

Cinematographer: Paul Murphy

Editor: Michael Honey

Music: David Herschfelder

Principal Cast: Sandra Bernhardt, Victoria Longley, Celia Ireland, Rose Byrne

Distributor: Artistic License (US)

Sales Agent: The Sales Company

UK release date: 10 February 1995
US release date: 23 June 1995

Running time: 100 mins

Cert. 18
**THE DAMNED UNITED (2009)**

**UK**

**Description:** Drama

**Production companies:** Columbia Pictures Corporation, BBC Films, Screen Yorkshire, Left Bank Pictures, Screen Yorkshire Production Fund

**Producers:** Andy Harries

**Executive producers:** Christine Langan, Hugo Heppell, Peter Morgan

**Director:** Tom Hooper

**Adapted Screenplay:** Peter Morgan (based on the book by David Peace)

**Cinematographer:** Ben Smithard

**Editor:** Melanie Oliver

**Music:** Rob Lane

**Principal Cast:** Michael Sheen, Timothy Spall, Jim Broadbent, Colm Meaney

**Distributor:** Colombia Pictures (Sony Pictures)

**Sales Agent:** Colombia Pictures (Sony Pictures)

**UK release date:** 27 March 2009

**Running time:** 98 mins

**Cert.:** 15
**DANCIN’ THRU THE DARK (1991)**

**UK**

**Description:** Comedy/Drama/Music

**Production companies:** Formost Films, Palace Pictures, BBC Films, British Screen

**Producers:** Andree Molyneux, Annie Russell

**Executive producers:** Richard Broke, Chris Brown, Charles Negus-Fancey

**Co-executive producers:** Nik Powell, Stephen Woolley

**Director:** Mike Ockrent

**Adapted Screenplay:** Willy Russell (based on his play *Stags and Hens*)

**Cinematographer:** Philip Bonham-Carter

**Editor:** John Stothart

**Music:** Willy Russell

**Principal Cast:** Ben Murphy, Con O’Neill, Peter Beckett, Mark Womack

**Distributors:** Palace Pictures (UK), Miramax Films (US)

**Release dates:** 27 February 1991 (France), 22 May 1992 (Netherlands)

**Running time:** 95 mins

**Cert.:** 15

**Note:**
Made for theatrical release and shown as part of the *Screen One* series on BBC1.
THE DARKEST LIGHT (1999)
France/UK

Description: Drama


Producer: Mark Blaney
Executive producers: Andrea Calderwood, Alexis Lloyd, Barbara MacKissack

Directors: Simon Beaufoy, Bille Eltringham

Original Screenplay: Simon Beaufoy

Cinematographer: Mary Farbrother

Editor: Ewa J Lind

Music: Adrian Johnston

Principal cast: Stephen Dillane, Kerry Fox, Keri Arnold

Distributor: Pathe Distribution (UK)

Sales Agent: Goldwyn Films International

UK release date: 14 January 2000

Running time: 93 mins

Cert. 12

Note:

A review of this film suggests that the spirit of Play for Today continued in some BBC Films’ productions. ‘The Darkest Light has its feet planted foursquare in the mud of real life. Co-directors Simon Beaufoy and Bille Eltringham's film is impressively thoughtful, thoroughly humane, robust in its drama, alert to its times; one means nothing but praise in asserting it's as valuable as a vintage BBC Play for Today.’ Richard Kelly, Sight & Sound, 1999
DEATH DEFYING ACTS (2007)
UK/Australia

Description: Drama/Romance/Thriller

Production companies: Australian Film Finance Corporation, BBC Films, UK Film Council, Myriad Pictures, New South Wales Film & Television Office, Macgowan Lupovitz Nasatir Films, Zephyr Films, Cinemakers, Film Finance

Producers: Chris Curling, Marian Macgowan
Executive producers: David Thompson, Kirk D’Amico, Lucas Foster, Dan Lupovitz, Marcia Nasatir, Joe Oppenheimer

Director: Gillian Armstrong

Original Screenplay: Tony Grisoni, Brian Ward

Cinematographer: Haris Zambarloukos

Editor: Nicholas Beauman

Music: Cezary Skubiszewski

Principal Cast: Catherine Zeta Jones, Guy Pearce, Timothy Spall

Distributor: Lionsgate (UK)

Sales Agent: Content Film

UK release date: 8 August 2008

Running time: 97 mins

Cert. PG
THE DESIGNATED MOURNER (1997)

Description: Drama

Production companies: BBC Films, Greenpoint Films

Producers: Mike Nichols, David Hare, Donna Grey
Executive producers: Mark Shivas, Simon Curtis

Director: David Hare

Adapted Screenplay: Wallace Shawn (from his play)

Cinematographer: Oliver Stapleton

Editor: George Akers

Music: Richard Hartley

Principal Cast: Mike Nicholls, Miranda Richardson, David de Keyser

Distributors: First Look International/ Lionsgate Films

US release date: 23 May 1997 (limited)

Running time: 94 mins

Cert. R

Note:
The film was shown on television in the UK as part of the Screen Two series on 23 August 1998.
**DIFFERENT FOR GIRLS (1996)**

UK/France

**Description:** Comedy/Romance

**Production companies:** BBC Films, CiBy 2000, National Film Trustee Company Ltd, Great Guns, X Pictures

**Producer:** John Chapman

**Executive producers:** George Faber, Laura Gregory

**Director:** Richard Spence

**Original Screenplay:** Tony Marchant

**Cinematographer:** Sean Van Hales

**Editor:** David Gamble

**Music:** Stephen Warbeck

**Principal Cast:** Rupert Graves, Steven Mackintosh, Miriam Margolyes, Saskia Reeves, Charlotte Coleman

**Distributor:** First Look International (USA)

**Running time:** 97 mins

**UK release date:** 10 April 1998

**US release date:** 12 September 1997

**Cert.:** 15

**Festivals/Awards:**

1997 - Brussels International Film Festival – Crystal Star/Best Actor – Steven Mackintosh
1997 – National Board of Review, USA – Special Recognition
**DIRTY PRETTY THINGS (2002)**

**UK**

Description: Drama

Production companies: Miramax Films, BBC Films, Celador Films, Jonescompany Productions

Producers: Tracey Seaward, Robert Jones

Executive producers: Paul Smith, David M Thompson, Tracey Scoffield, Harvey Weinstein, Bob Weinstein

Director: Stephen Frears

Original Screenplay: Steve Knight

Cinematographer: Chris Menges

Editor: Mick Audsley

Music: Nathan Larson

Principal Cast: Audrey Tautou, Chiwetel Ejiofor, Sergi Lopez, Sophie Okonedo, Benedict Wong

Distributor: Miramax

Sales Agent: Miramax International

UK release date: 13 December 2002

Running Time: 107 mins

Cert. 15

**Festivals/Awards:**

Evening Standard British Film Awards 2003 - Best Film, Best British Actor (Chiwetel Ejiofor)

British Independent Film Awards 2003 - Best Film, Best Actor (Chiwetel Ejiofor), Best Director (Stephen Frears), Best Screenplay (Steve Knight)
**DIVORCING JACK (1998)**

UK

Description: Thriller/Comedy

Production companies: Scala Productions, BBC Films

Producers: Robert Cooper

Director: David Caffrey

Adapted Screenplay: Colin Bateman (from his novel)

Cinematographer: James Welland

Editor: Nick Moore

Music: Adrian Johnston

Principal Cast: David Thewlis, Rachel Griffiths

Distributor: Mosaic Movies (UK)

UK release date: 2 October 1998

Running time: 110 mins

Cert. 15
**DOCTOR SLEEP (2002)**

UK

Description: Crime/Horror/Mystery

Production companies: BBC Films, The Film Consortium, The Film Council, Kismet Film Company, Atelier du Cinema European, British Screen

Producer: Michele Camarda

Executive producers: David M Thompson, Mike Phillips

Director: Nick Willing

Adapted Screenplay: Nick Willing, William Brookfield (from a novel by Madison Smartt Bell)

Cinematographer: Peter Sova

Editor: Niven Howie

Music: Simon Boswell

Principal Cast: Goran Visnjic, Miranda Otto, Shirley Henderson, Paddy Considine

Distributor: First Look International (US)

Release date: 16 August 2002 (Israel)

Running time: 108 mins

Cert R

Note:

Also known as *Close Your Eyes*, the film received only a limited release in the USA.
DOM HEMINGWAY (2013)

UK

Description: Comedy/Crime/Drama

Production companies: Recorded Picture Company, BBC Films, Isle of Man Film, Pinewood Films

Producer: Jeremy Thomas

Executive producers: Ivan Dunleavy, Zygi Kamasa, Steve Norris, Peter Watson, Christine Langan, Steve Christian

Director: Richard Shepard

Original Screenplay: Richard Shepard

Cinematographer: Giles Nuttgens

Editor: Dana Congdon

Music: Rolfe Kent

Principal Cast: Jude Law, Richard E Grant, Demian Bichir

Distributors: Lionsgate (UK), Fox Searchlight Pictures (US)

Sales Agent: HanWay Films

UK release date: 15 November 2013

Running time: 93 mins

Cert. 15
THE DUCHESS (2008)
UK/IT/FR/US

Description: Drama/Biography/History

Production companies: Pathé Productions, BBC Films, Pathé Renn Production, BIM Distribuzione, Qwerty Films, Magnolia Mae Films

Producers: Michael Kuhn, Gabrielle Tana
Executive Producers: Carolyn Marks Blackwood, Amanda Foreman, Francois Ivernel, Christine Langan, David M. Thompson, Cameron McCracken

Director: Saul Dibb

Adapted Screenplay: Jeffrey Hatcher, Anders Thomas Jensen (based on the biography by Amanda Foreman)

Cinematographer: Gyula Pados

Editor: Masahiro Hirakubo

Music: Rachel Portman

Principal Cast: Keira Knightley, Ralph Fiennes, Hayley Attwell, Charlotte Rampling, Dominic Cooper

Distributors: Pathe Pictures International (UK), Paramount Vantage (US)

Sales Agent: Pathe Pictures International

UK release date: 5 September 2008

Running time: 110 mins

Cert. 12A
**EASTERN PROMISES (2007)**

**UK/US/CAN**

<table>
<thead>
<tr>
<th>Description:</th>
<th>Crime/Thriller</th>
</tr>
</thead>
<tbody>
<tr>
<td>Production companies:</td>
<td>Focus Features, BBC Films, Astral Media, Corus Entertainment, Telefilm Canada, Kudos Film &amp; Television (as Kudos Pictures), Serendipity Point Films, Scion Films</td>
</tr>
<tr>
<td>Producers:</td>
<td>Robert Lantos, Paul Wesbter</td>
</tr>
<tr>
<td>Co-producer:</td>
<td>Tracy Seaward</td>
</tr>
<tr>
<td>Executive Producers:</td>
<td>Jeff Abberley, Julia Blackman, Stephen Garrett, David M. Thompson</td>
</tr>
<tr>
<td>Director:</td>
<td>David Cronenberg</td>
</tr>
<tr>
<td>Original Screenplay:</td>
<td>Steve Knight</td>
</tr>
<tr>
<td>Cinematographer:</td>
<td>Peter Suschitzky</td>
</tr>
<tr>
<td>Editor:</td>
<td>Ronald Sanders</td>
</tr>
<tr>
<td>Music:</td>
<td>Howard Shore</td>
</tr>
<tr>
<td>Principal Cast:</td>
<td>Viggo Mortensen, Naomi Watts, Vincent Cassel, Armin Mueller-Stahl</td>
</tr>
<tr>
<td>Distributors:</td>
<td>Pathe Distribution (UK), Focus Features (US)</td>
</tr>
<tr>
<td>Sales Agent:</td>
<td>Pathe Distribution</td>
</tr>
<tr>
<td>UK release date:</td>
<td>26 October 2007</td>
</tr>
<tr>
<td>Running time:</td>
<td>100 mins</td>
</tr>
<tr>
<td>Cert.</td>
<td>18</td>
</tr>
</tbody>
</table>

**Festivals/Awards:**

- Best Actor – Viggo Mortensen – British Independent Film Awards
- Best Film – Audience Prize – Toronto International Film Festival
EASY VIRTUE (2008)
UK/CAN

Description: Comedy/Romance

Production companies: Odyssey Entertainment, BBC Films, Endgame Entertainment, Fragile Films, Joe Abrams Productions, Prescience

Producers: Barnaby Thompson, Joe Abrams, James D Stern

Executive producers: James Spring, Douglas E Hansen, George McGhee, Ralph Kamp, Louise Goodisll, Paul Brett, Tim Smith

Director: Stephan Elliott

Adapted Screenplay: Sheridan Jobbins, Stephen Elliott (from the play by Noel Coward)

Cinematographer: Martin Kenzie

Editor: Sue Blainey

Music: Marius De Vries

Principal cast: Jessica Biel, Colin Firth, Kristin Scott Thomas, Ben Barnes

Distributor: Odyssey Entertainment, Pathe

Sales Agent: Ealing Metro

UK release date: 7 November 2008

Running time: 97 mins

Cert. PG
**EDGE OF DARKNESS (2010)**

**UK/US**

**Description:** Crime/Drama/Mystery

**Production companies:** GK Films, BBC Films, Warner Bros. Pictures, Icon Productions

**Producers:** Graham King, Michael Wearing, Tim Headington

**Executive producers:** E. Bennett Walsh, Gail Lyon, David M Thompson, Dan Rissner, Suzanne Warren

**Director:** Martin Campbell

**Adapted Screenplay:** William Monahan, Andrew Bovell (from an original story by Troy Kennedy Martin, based on the 1985 BBC TV serial)

**Cinematographer:** Phil Meheux

**Editor:** Stuart Baird

**Music:** Howard Shore

**Principal Cast:** Mel Gibson, Ray Winstone, Danny Huston, Bojana Novakovic, Shawn Roberts

**Distributors:** Icon Film Distribution (UK), Warner Bros. Pictures (USA)

**Sales Agent:** GK Films, Mandate Pictures

**UK Release Date:** 29th January 2010

**Running time:** 117 mins

**Cert.:** 15
THE EDGE OF LOVE (2008)
UK

Description: Biography/Drama/Romance

Production companies: Capitol Films, BBC Films, Wales Creative IP Fund, Prescience Film Fund, Prescience, Sarah Radclyffe Productions Ltd, Rainy Day Films

Producers: Rebekah Gilbertson, Sarah Radclyffe
Executive Producers: David Bergstein, Hannah Leader, Joe Oppenheimer, David M. Thompson, Tim Smith, Linda James, Paul Brett

Director: John Maybury

Original Screenplay: Sharman Macdonald

Cinematographer: Jonathan Freeman

Editor: Emma E Hickox

Music: Angelo Badalamenti

Principal Cast: Keira Knightley, Sienna Miller, Cillian Murphy, Matthew Rhys

UK Distributor: Lionsgate

Sales Agent: Lionsgate

UK Release Date: 20 June 2008

Running time: 110 mins

Cert. 15
**EDWARD II (1991)**  
UK

<table>
<thead>
<tr>
<th>Description:</th>
<th>Drama/Historical</th>
</tr>
</thead>
<tbody>
<tr>
<td>Production companies:</td>
<td>British Screen, BBC Films, Working Title Films</td>
</tr>
<tr>
<td>Producers:</td>
<td>Steve Clark-Hall, Antony Root</td>
</tr>
<tr>
<td>Executive producers:</td>
<td>Sarah Radclyffe, Simon Curtis, Takashi Asai</td>
</tr>
<tr>
<td>Director:</td>
<td>Derek Jarman</td>
</tr>
<tr>
<td>Associate director:</td>
<td>Ken Butler</td>
</tr>
<tr>
<td>Adapted Screenplay:</td>
<td>Derek Jarman, Ken Butler, Stephen McBride (based on the play <em>Edward II</em> by Christopher Marlowe)</td>
</tr>
<tr>
<td>Cinematographer:</td>
<td>Ian Wilson</td>
</tr>
<tr>
<td>Editor:</td>
<td>George Akers</td>
</tr>
<tr>
<td>Music:</td>
<td>Simon Fisher Turner</td>
</tr>
<tr>
<td>Principal Cast:</td>
<td>Steven Waddington, Tilda Swinton, Andrew Tiernan</td>
</tr>
<tr>
<td>Distributor:</td>
<td>Fine Line Features</td>
</tr>
<tr>
<td>UK Release Date:</td>
<td>18 October 1991</td>
</tr>
<tr>
<td>Running time:</td>
<td>90 mins</td>
</tr>
<tr>
<td>Cert:</td>
<td>18</td>
</tr>
</tbody>
</table>
ENCHANTED APRIL  (1991)

UK

Description: Drama/Comedy

Production company: BBC Films, Greenpoint Films, Miramax Films

Producer: Ann Scott
Executive Producers: Simon Relph, Mark Shivas

Director: Mike Newell

Adapted Screenplay: Peter Barnes (based on the novel Enchanted April by Elizabeth von Arnim)

Cinematographer: Rex Maidment

Editor(s): Dick Allen, George Akers

Music: Richard Rodney Bennett

Principal Cast: Miranda Richardson, Joan Plowright, Josie Lawrence, Polly Walker, Alfred Molina, Jim Broadbent, Michael Kitchen

Distributor: Miramax Films

Sales Agent: Miramax International

Release Date: 29 November 1991 (UK)

Running time: 95 mins

Cert. U

Note:

Produced for Screen Two and released theatrically. First UK TV transmission: 5 April 1992 (BBC2)

Awards:

Golden Globes: Best Performance by an Actress in a motion picture - Comedy/Musical - Miranda Richardson
Best Performance by an Actress in a Supporting Role in a motion picture - Joan Plowright
**EXHIBITION (2013)**

**UK**

<table>
<thead>
<tr>
<th>Description:</th>
<th>Drama</th>
</tr>
</thead>
<tbody>
<tr>
<td>Production companies:</td>
<td>Wild Horses Film Company, BFI, BBC Films, Rooks Nest Entertainment</td>
</tr>
<tr>
<td>Producer:</td>
<td>Gayle Griffiths</td>
</tr>
<tr>
<td>Executive producers:</td>
<td>Lizzie Francke, Julia Godzinskaya, Christine Langan, Michael Sackler, Ed Wethered</td>
</tr>
<tr>
<td>Director:</td>
<td>Joanna Hogg</td>
</tr>
<tr>
<td>Original Screenplay:</td>
<td>Joanna Hogg</td>
</tr>
<tr>
<td>Cinematographer:</td>
<td>Ed Rutherford</td>
</tr>
<tr>
<td>Editor:</td>
<td>Helle le Fevre</td>
</tr>
<tr>
<td>Principal cast:</td>
<td>Viviane Albertine, Liam Gillick, Tom Hiddleston, Harry Kershaw, Mary Roscoe</td>
</tr>
<tr>
<td>Distributor:</td>
<td>Artificial Eye</td>
</tr>
<tr>
<td>Sales Agent:</td>
<td>Visit Films</td>
</tr>
<tr>
<td>UK release date:</td>
<td>25 April 2014</td>
</tr>
<tr>
<td>Running time:</td>
<td>104 mins</td>
</tr>
<tr>
<td>Cert.</td>
<td>15</td>
</tr>
</tbody>
</table>
FACE (1997)

UK

Description: Drama

Production companies: BBC Films, British Screen Productions, Daigoro Face Productions Ltd

Producers: Elinor Day, David M Thompson
Executive producer: Anant Singh

Director: Antonia Bird

Original Screenplay: Ronan Bennett

Cinematographer: Fred Tammes

Editor: St John O’Rorke

Music: Paul Conboy, Adrian Corker, Andy Roberts

Principal Cast: Robert Carlyle, Ray Winstone, Steven Waddington, Phil Davis

Distributors: UIP (UK), New Line Cinema (US)

UK release date: 26 September 1997

Running time: 105 mins

Cert. 18
FAST FOOD NATION (2006)

UK/US

Description: Drama/Comedy/Romance

Production companies: Participant Productions, Recorded Picture Company, BBC Films, Fuzzy Bunny Films.

Producers: Jeremy Thomas, Malcolm McLaren
Executive Producers: Jeff Skoll, Ricky Strauss, Chris Salvaterra, Ed Saxon, Peter Watson, Eric Schlosser, David M. Thompson

Director: Richard Linklater

Adapted Screenplay: Eric Schlosser, Richard Linklater (based on Eric Schlosser’s 2001 non-fiction book Fast Food Nation: The Dark Side of the All-American Meal)

Cinematographer: Lee Daniel

Editor: Sandra Adair

Music: Bill Elm, Friends of Dean Martinez

Principal Cast: Catalina Sandino Moreno, Greg Kinnear, Ethan Hawke, Kris Kristofferson, Patricia Arquette, Avril Lavigne

Distributor: Palisades Tartan (UK)

Sales Agent: Hanway Films

UK release date: 4th May 2007

Running time: 116 mins

Cert. 15
FELLlow TRAVELLER (1991)

UK/US

Description: Drama

Production companies: BBC Films, HBO Showcase, BFI

Producer: Michael Wearing
Executive producers: Ben Gibson, Colin Callender, Colin MacCabe, Jill Pack

Director: Philip Saville

Original Screenplay: Michael Eaton

Cinematographer: John Kenway

Editor: Greg Miller

Music: Colin Towns

Principal Cast: Ron Silver, Hart Bochner, Imogen Stubbs, Daniel J Travanti

Distributor: BFI Productions (UK)

UK release date: 1990

Running time: 97 mins

Cert. 15

Note: Made for Screen Two. First UK television transmission: 10 February 1991 (BBC2).

Festivals/Awards:

Evening Standard British Film Awards - Best Screenplay – Michael Eaton
Observer Award – Best British Picture
**THE FIRST GRADER (2010)**  
UK/US/Kenya

**Description:** Drama/Biography

**Production companies:** Sixth Sense Productions, Origin Pictures, BBC Films, Blue Sky Films, First Grader Productions, Lip Sync Productions, UKFC

**Producer:** David M Thompson, Richard Harding, Sam Feuer  
**Executive producers:** Joe Oppenheimer, Anant Singh, Norman Merry, Ed Rubin, Helena Spring

**Director:** Justin Chadwick

**Original Screenplay:** Ann Peacock

**Cinematographer:** Rob Hardy

**Editor:** Paul Knight

**Music:** Alex Heffers

**Principal Cast:** Oliver Litondo, Naomie Harris, Tony Kgoroge

**Distributor:** Soda Pictures

**Sales Agent:** Distant Horizon

**Release date(s):** 24 June 2011 (Ireland), 15 May 2011 (US) limited

**Running time:** 103 mins

**Cert.:** 12A
**FISH TANK (2009)**

UK/NL

Description: Drama

Production companies: BBC Films, UK Film Council, Limelight, Kasander Film Company.

Producers: Kees Kasander, Nick Laws
Executive producers: Christine Langan, David Thompson, Paul Trijbits

Director: Andrea Arnold

Original Screenplay: Andrea Arnold

Cinematographer: Robbie Ryan

Editor: Nicolas Chaudeurge

Music: Phonso Martin

Principal Cast: Katie Jarvis, Kierston Wareing, Michael Fassbender, Rebecca Griffiths, Harry Treadaway

Distributor(s): Artificial Eye

Sales Agent: Content Film

UK release date: 11 September 2009

Running time: 123 mins

Cert. 15

Awards:

British Independent Film Awards 2009
Best Director - Andrea Arnold
Most Promising Newcomer - Katie Jarvis
BAFTA Film Awards 2010 - Best British Film
**FLYING BLIND (2013)**

UK

**Description:** Drama

**Production companies:** BBC Films, South West Screen, Matador Pictures, Cinema Six, Regent Capital, City of Bristol

**Producer:** Alison Sterling

**Executive producers:** Christopher Moll, Charlotte Walls, Steve Jenkins

**Director:** Katarzyna Kimkiewicz

**Original Screenplay:** Naomi Wallace, Bruce McLeod, Caroline Harrington

**Cinematographer:** Andrzej Wojciechowski

**Editor:** Ewa J Lind

**Music:** Jon Wygens

**Principal Cast:** Helen McCrory, Najib Oudghiri, Kenneth Cranham

**Distributor:** Soda Pictures

**Sales Agent:** Content Film

**UK release date:** 12 April 2013

**Running time:** 91 mins

**Cert.** 15
**FREESTYLE (2010)**

UK

Description: Drama/Romance/Sport

Production companies: B19 Media, Film London, Microwave

Producer: Lincia Daniel
Executive Producers: Justin Marciano, Gemma Spector

Director: Kolton Lee

Original Screenplay: Michael Maynard

Cinematographer: Steve Gray

Editor: Dominic Strevens

Music: Matt Constantine


Distributor: Revolver Entertainment (UK)

Sales Agent: Film London

UK Release Date: 26 February 2010

Cert. 12A
### FREQUENTLY ASKED QUESTIONS ABOUT TIME TRAVEL (2009)

**UK**

**Description:** Comedy/Sci-Fi

**Production companies:** BBC Films, HBO Films, Dog Lamp Films

**Producers:** Neil Peplow, Justin Anderson Smith

**Executive Producers:** Joe Oppenheimer, David M Thompson

**Director:** Gareth Carrivick

**Original Screenplay:** Jamie Mathieson

**Cinematographer:** John Pardue

**Editors:** Christopher Blunden, Stuart Gazzard

**Music:** James L Venable

**Principal Cast:** Chris O'Dowd, Marc Wootton, Dean Lennox Kelly, Anna Faris

**UK Distributor:** Lionsgate

**Sales Agent:** HBO Enterprises

**UK release date:** 24th April 2009

**Running time:** 83 mins

**Cert.** 15
GINGER AND ROSA (2012)
UK/DK/CAN/Croatia

Description: Drama

Production companies: BBC Films, BFI, Adventure Pictures, The Match Factory, Media House Capital, Ingenious, Miso Films ApS, Danish Film Institute

Producers: Christopher Sheppard, Andrew Litvin
Executive producers: Reno Antoniades, Aaron L Gilbert, Goetz Grossman, Joe Oppenheimer, Paula Alvarex Vaccaro

Director: Sally Potter

Original Screenplay: Sally Potter

Cinematographer: Robbie Ryan

Editor: Anders Refn

Music: N/A

Principal cast: Elle Fanning, Alessandra Nivola, Christina Hendricks, Timothy Spall, Oliver Platt, Jodhi May, Annette Bening, Alice Englert

Distributor: Artificial Eye

Sales Agent: The Match Factory

UK release date: 19 October 2012

Running time: 90 mins

Cert. 12A
**GLASTONBURY (2006)**

**UK**

**Description:** Documentary/Music

**Production companies:** BBC Films, Hanway Films, Newhouse Nitrate

**Producer:** Robert Richards

**Executive producers:** Jane Hawley, Tracey Scoffield, Dave Henderson, Jeremy Thomas

**Director:** Julien Temple

**Cinematographers:** Terry Flaxton, Ben Smithard, Julien Temple

**Editors:** Niven Howie, Tobias Zaldua

**Principal Cast:** Bjork, David Bowie, Billy Bragg, Nick Cave (as themselves)

**Distributor:** Pathe

**Sales Agent:** Hanway Films

**UK release date:** 14 April 2006

**Running time:** 135 mins

**Cert.** 15
GLORIOUS 39 (2009)
UK

Description: Drama/History/Thriller

Production companies: BBC Films, UK Film Council, Screen East Content Investment Fund, Quickfire Films, Momentum Pictures, Talkback Thames, Magic Light Pictures

Producers: Barney Reisz, Martin Pope
Executive producers: Sara Geater, Lorraine Heggessey, Jane Wright, James Atherton, Andy Ordonez, Sheryl Crown, Laurie Hayward

Director: Stephen Poliakoff

Original Screenplay: Stephen Poliakoff

Cinematographer: Danny Cohen
Editor: Jason Krasucki

Music: Adrian Johnston

Principal Cast: Romola Garai, Bill Nighy, Julie Christie, Eddie Redmayne, Juno Temple, Hugh Bonneville, David Tennant, Jeremy Northam, Christopher Lee

Distributor: Momentum Pictures
Sales Agent: The Works International

UK release date: 20 November 2009

Running time: 129 mins

Cert. 12A
GO NOW (1995)
UK

Description: Drama

Production companies: BBC, Polygram Filmed Entertainment, Revolution Films

Producer: Andrew Eaton
Executive producer: David M. Thompson

Director: Michael Winterbottom

Original Screenplay: Jimmy McGovern, Paul Henry Powell

Cinematographer: Daf Hobson

Editor: Trevor Waite

Music: Alastair Gavin

Principal Cast: Robert Carlyle, Juliet Aubrey, James Nesbitt

Distributor: Gramercy Pictures (US)

Release date: 1 May 1998 (US)

Running Time: 81 mins

Cert. 15
**GODS AND MONSTERS (1998)**

USA/UK

Description: Drama/Biography

Production companies: Lionsgate Films, BBC Films, Showtime, Regent Entertainment, Flashpoint, Spike Productions

Producers: Paul Colichman, Gregg Fienberg, Mark R Harris

Executive producers: Clive Barker, David Forrest, Beau Rogers, Stephen P Jarchow

Director: Bill Condon

Adapted Screenplay: Bill Condon (from the novel *Father of Frankenstein* by Christopher Bram)

Cinematographer: Stephen M Katz

Editor: Virginia Katz

Music: Carter Burwell

Principal Cast: Ian McKellen, Lynn Redgrave, Brendan Fraser

Distributor: Lions Gate Films

UK release date: 26 March 1999

US release date: 4 November 1998

Running time: 105 mins

Cert: 15

**Note:**
Premiered at the Sundance Film Festival in January 1998, the film tells the story of the last days of James Whale the director of *Frankenstein* (1931) and *Bride of Frankenstein* (1935). It won an Academy Award for Best Adapted Screenplay and nominations for Ian McKellen (Best Actor) and Lynn Redgrave (Best Supporting Actress).
**GOOD (2008)**

UK/DL

Description: Drama/Romance/War

Production companies: Aramid Entertainment, Good Films Productions, Miromar Entertainment, Laurin Entertainment, Lipsync Productions LLP, Mixer Productions Brazil, 120db Films, BBC Films.

Producers: Kevin Loader, Dan Lupovitz, Miriam Segal, Sarah Boote, Billy Dietrich

Executive Producers: Simon Fawcett, Peter Hampden, Brian O'Shea

Director: Vicente Amorim

Adapted Screenplay: John Wrathall (from the play by CP Taylor)

Cinematographer: Andrew Dunn

Editor: John Wilson

Music: Simon Lacey

Principal Cast: Viggo Mortensen, Jason Isaacs, Jodie Whittaker, Steven Mackintosh, Mark Strong, Gemma Jones

Distributor: Lionsgate (UK)

Sales Agent: Odd Lot International

UK release date: 17 April 2009

Running time: 96 mins

Cert. 15
GOOD VIBRATIONS (2012)

UK/IE

Description: Drama/Biography/Music

Production companies: BBC Films, Bord Scannan na hEireann/IFB, Northern Ireland Screen, Immaculate Conception Films, Canderblinks Film & Music, Revolution Films, Treasure Entertainment

Producers: Chris Martin, Andrew Eaton, David Holmes

Executive producers: Robert Walpole, Rebecca O'Flanagan, Bruno Charlesworth, Joe Oppenheimer, Nigel Thomas

Director: Lisa Barros D'Sa and Glenn Leyburn

Original Screenplay: Colin Carberry, Glenn Patterson

Cinematographer: Ivan McCullough

Editor: Nick Emerson

Music: David Holmes

Principal Cast: Richard Dormer, Jodi Whittaker, Michael Colgan, Karl Johnson, Liam Cunningham, Adrian Dunbar, Dylan Moran

Distributor: The Works

Sales Agent: The Works

UK release date: 29 March 2013

Running time: 103 mins

Cert. 15
**THE GOVERNESS (1998)**

**UK**

**Description:** Drama/Romance

**Production companies:** Parallax Pictures, British Screen Arts Council of England, BBC Films, Pandora Cinema

**Producer:** Sarah Curtis  
**Executive Producer:** Sally Hibbin

**Director:** Sandra Goldbacher  
**Original Screenplay:** Sandra Goldbacher

**Cinematographer:** Ashley Rowe  
**Editor:** Isabelle Lorente

**Music:** Ed Shearmur

**Principal Cast:** Minnie Driver, Tom Wilkinson, Jonathan Rhys Meyers, Harriet Walter

**Distributor:** Momentum Pictures  
**Sales Agent:** Pandora Cinema

**UK release date:** 23 October 1998  
**Running time:** 115 mins

**Cert.** 15
GRAY’S ANATOMY (1996)
UK/US

Description: Drama
Production companies: Bait and Switch Inc., BBC Films, Independent Film Channel
Producer: John Hardy
Executive producers: Jonathan Sehring, Caroline Kaplan, Kathleen Russo
Director: Stephen Soderbergh
Adapted Screenplay: Spalding Gray (based on the monologue by Spalding Gray and Renee Shafransky)
Cinematographer: Elliot Davis
Editor: Susan Littenberg
Music: Cliff Martinez
Principal Cast: Spalding Gray
Distributor: N/A
US release date: 19 March 1997
Running time: 80 mins
Cert. N/A
GREAT EXPECTATIONS (2012)
UK/US

Description: Drama

Production companies: BFI, BBC Films, Unison Films, HanWay Films, Lipsync Productions, Stephen Woolley, Elizabeth Karlsen Number 9 Films, Compton Investments

Producers: David Faigenblum, Elisabeth Karlsen, Emanuel Michael

Executive producers: Cliff Curtis, Christine Langan, Peter Hampden, Zygi Kamasa, Ed Hart, C.C. Hang, Norman Merry, Harrison Kordestani, Mike Newell

Director: Mike Newell,

Adapted Screenplay: David Nicholls (based on the book by Charles Dickens)

Cinematographer: John Mathieson

Editor: Tariq Anwar

Music: Richard Hartley

Principal cast: Helena Bonham-Carter, Ralph Fiennes, Jeremy Irvine, Robbie Coltrane, Holliday Grainger

Distributor: Lionsgate UK

Sales Agent: Hanway Films

UK release date: 30 November 2012

Running time: 129 mins

Cert. 12A
**GROW YOUR OWN (2007)**  
**UK**

**Description:** Comedy

**Production companies:** BBC Films, Warp Films, Art in Action

**Producers:** Luke Alkin, Barry Ryan  
**Executive Producers:** David M Thompson, Paul Trijbits, Christopher Moll, Mark Herbert

**Director:** Richard Laxton

**Original Screenplay:** Frank Cottrell Boyce, Carl Hunter

**Cinematographer:** David Luther

**Editor:** Joe Walker

**Music:** Martin Phipps

**Principal Cast:** Benedict Wong, Eddie Marsan, Pearce Quigley, Omid Djalili, Philip Jackson

**Distributor:** Pathe Pictures International (UK)

**Sales Agent:** Pathe Pictures International

**UK release date:** 15 June 2007

**Running time:** 97 mins

**Cert.:** PG
GYMNAST (2011)
UK

Description: Documentary

Production companies: BBC Films, Prospect Films

Producers: Todd Austin
Executive producers: Joe Oppenheimer, Louise Doffman, Jane Hawley

Director: Anthony Wonke

Cinematographer: Paul Otter, Brian Tufano

Editor: Steve Barclay, Masahiro Hirakubo, Siv Lamark, Gregor Lyon

Principal Cast: Beth Tweddle, Becky Downie, Hannah Whelan, Marisa King (as themselves)

Sales Agent: BBC Films

UK release date: 13 August 2011

Running time: 89 mins
HAPPY NOW (2002)

UK

Description: Comedy/Thriller

Production companies: Distant Horizon, BBC Films, Prokino Filmproduktion, Arts Council of Wales, Ruby Films, Celtic Productions

Producers: Alison Owen, Neris Thomas

Executive producers: Anant Singh, David M Thompson, Paul Triibits

Director: Philippa Cousins (as Philippa Collie-Cousins)

Adapted Screenplay: Belinda Bauer (from a story by Belinda Bauer and Andrew Weeraratne)

Cinematographer: Richard Greatrex

Editor: John Wilson

Music: Dario Marianelli

Principal Cast: Emmy Rossum, Paddy Considine, Ioan Gruffudd, Susan Lynch, Richard Coyle

Distributor: N/A

Sales Agent: The Sales Company

Release date: 25 October 2002 (Spain)

Running time: 97 mins

Cert. 16

Note:

The film was premiered at the Edinburgh International Film Festival 2001 but did not receive a UK theatrical release. Director Philippa Collie Cousins had previously won a BAFTA in 1999 for Best Short Film with her short comedy The Deadness of Dad (1997).
THE HAWK (1993)
UK

Description: Drama/Thriller

Production companies: BBC Films, Feature Film Company, Initial Pictures, Screen Partners Ltd.

Producers: Eileen Quinn, Ann Wingate

Executive producers: Eric Fellner, Larry Kirstein, Mark Shivas, Kent Walwin

Director: David Hayman

Adapted Screenplay: Peter Ransley (from his novel)

Cinematographer: Andrew Dunn

Editor: Justin Krish

Music: Nick Bicat

Principal Cast: Helen Mirren, George Costigan

Distributors: Feature Film Company / Castle Hill Productions

Sales Agent: BBC Films

UK Release Date: 3 December 1993
US Release Date: 10 December 1993

Running time: 88 mins

Cert. 15
THE HEART OF ME (2002)

UK/Germany

Description: Drama/Romance

Production companies: BBC Films, Take 3 Partnership, Isle of Man Film Commission, Pandora, Isle of Man Film, MP Productions, Arch Enterprises Limited

Producer: Martin Pope

Executive Producers: David M Thompson, Tracey Scoffield, Steve Christian, Keith Evans, Paul Federbush, Shebnem Askin

Director: Thaddeus O'Sullivan

Adapted Screenplay: Lucinda Coxon (based on the novel The Echoing Grove by Rosamond Lehmann)

Cinematographer: Gyula Pados

Editor: Alex Mackie

Music: Nicholas Hooper

Principal Cast: Helena Bonham Carter, Olivia Williams, Paul Bettany

Sales Agent: Pandora Cinema

UK Release Date: 2nd May 2003

Running time: 96 mins

Cert. 15

Awards include:

BRITISH INDEPENDENT FILM AWARDS
Best Actress - Olivia Williams

EVENING STANDARD BRITISH FILM AWARDS
Best Actor - Paul Bettany
HIDEOUS KINKY (1998)

UK/France

Description: Drama


Producer: Ann Scott
Executive Producers: Simon Relph, Mark Shivas

Director: Gillies MacKinnon

Adapted Screenplay: Billy MacKinnon (adapted from the novel Hideous Kinky by Esther Freud)

Cinematographer: John de Borman

Editor: Pia Di Ciaula

Music: John E Keane

Principal Cast: Kate Winslet, Said Taghmaoui, Pierre Clementi, Bella Riza, Carrie Mullan

Distributor: UIP, Columbia Pictures, AMLF (France)

Sales Agent: The Works

UK Release Date: 5th February 1999

Running time: 98 mins

Cert. 15

Awards:

Evening Standard Film Awards 1999 – Best Technical/Artistic Achievement – John de Borman
<table>
<thead>
<tr>
<th>Description:</th>
<th>Drama/Comedy</th>
</tr>
</thead>
<tbody>
<tr>
<td>Production companies:</td>
<td>BBC Films, DNA Films, Fox Searchlight Pictures, National Theatre, UK Film Council</td>
</tr>
<tr>
<td>Producers:</td>
<td>Kevin Loader, Damian Jones, Nicholas Hytner</td>
</tr>
<tr>
<td>Executive Producers:</td>
<td>Andrew Macdonald, Allon Reich, David M Thompson, Miles Ketley, Charles Moore</td>
</tr>
<tr>
<td>Director:</td>
<td>Nicholas Hytner</td>
</tr>
<tr>
<td>Adapted Screenplay:</td>
<td>Alan Bennett (from his play)</td>
</tr>
<tr>
<td>Cinematographer:</td>
<td>Andrew Dunn</td>
</tr>
<tr>
<td>Editor:</td>
<td>John Wilson</td>
</tr>
<tr>
<td>Music:</td>
<td>George Fenton</td>
</tr>
<tr>
<td>Principal Cast:</td>
<td>Richard Griffiths, Stephen Campbell Moore, Frances de la Tour</td>
</tr>
<tr>
<td>Distributor:</td>
<td>Fox Searchlight</td>
</tr>
<tr>
<td>Sales Agent:</td>
<td>Fox Searchlight</td>
</tr>
<tr>
<td>UK release date:</td>
<td>13 October 2006</td>
</tr>
<tr>
<td>Running time:</td>
<td>104 mins</td>
</tr>
<tr>
<td>Cert.</td>
<td>15</td>
</tr>
</tbody>
</table>
THE HOUR OF THE PIG (1993)
FR/UK

(Released in the USA as The Advocate)

Description: Drama

Production companies: BBC Films, British Screen Finance Ltd., CiBy 2000, European Co-production Fund

Producer: David Thompson

Executive producers: Michael Wearing, Jean-Claude Fleury, Claudine Sainderichin, Bob Weinstein, Harvey Weinstein

Director: Leslie Megahey

Original Screenplay: Leslie Megahey

Cinematographer: John Hooper / Denis Lenoir

Editor: Isabelle Dedieu

Music: Alexandre Desplat

Principal Cast: Colin Firth, Ian Holm, Amina Annabi, Nicol Williamson, Donald Pleasence

Distributor: Mayfair Entertainment (UK), Miramax Films (US)

UK release date: 21 January 1994

Running time: 112 mins

Cert. 15
UK

Description: Drama/Romance

Production companies: Distant Horizon, BBC Films, Isle of Man Film Commission, Baker Street, Isle of Man Film, Take 3 Partnership, Trademark Films

Producer: David Parfitt
Executive Producers: David M Thompson, Anant Singh, Steve Christian, Keith Evans, Mark Shivas, Mike Newell

Director: Tim Fywell

Adapted Screenplay: Heidi Thomas (based on the novel by Dodie Smith)

Cinematographer: Richard Greatrex

Editor: Roy Sharman

Music: Dario Marianelli

Principal Cast: Mark Blucas, Rose Byrne, Sinead Cusack, Tara Fitzgerald, Romola Garai, Bill Nighy, Henry Thomas

Distributor: Momentum Pictures

Sales Agent: Distant Horizon/IAC Films

UK release date: 9th May 2003

Running Time: 113 minutes

Cert. PG
| **i.d. (1995)**  
| **DL/UK** |  
| **Description:** | Drama/Crime |  
| **Production companies:** | BBC Films, Parallax Pictures, Metropolis Filmproduction, BBC, Polygram Filmed Entertainment |  
| **Producer:** | Sally Hibbin |  
| **Co-producers:** | Luciano Gloor, Christina Kallas |  
| **Executive producer:** | Mark Shivas |  
| **Director:** | Philip Davis |  
| **Screenplay:** | Vincent O’Connell, James Bannon (story) |  
| **Cinematographer:** | Thomas Mauch |  
| **Editor:** | Inge Behrens |  
| **Music:** | Will Gregory |  
| **Principal Cast:** | Reece Dinsdale, Sean Pertwee, Warren Clarke, Claire Skinner |  
| **Distributors:** | Polygram / Ventura Film |  
| **UK release date:** | 5 May 1995 |  
| **Running time:** | 107 mins |  
| **Cert.** | 18 |
I WENT DOWN (1997)
IE/UK/US

Description: Drama

Production companies: BBC Films, Irish Film Board, Euskal Media, RTE, Treasure Entertainment

Producer: Robert Walpole
Executive Producers: David Collins, Mark Shivas, Rod Stoneman

Director: Paddy Breathnach

Original Screenplay: Conor McPherson

Cinematographer: Cian de Buitlear

Editor: Emer Reynolds

Music: Dario Marianelli

Principal Cast: Brendan Gleeson, Peter McDonald, Peter Caffrey

Distributor: Buena Vista International

Sales Agent: The Works

UK release date: 26th January 1998

Running time: 107 mins

Cert. 15

Awards:
45th San Sebastian Film Festival – Best New Director – Paddy Breathnach
45th San Sebastian Film Festival – Jury Award
1997 – Thessaloniki Film Festival – Best Director – Paddy Breathnach
1998 - Bogota International Film Festival – Best Film
iLL Manors (2012)
UK

Description: Drama/Crime

Production companies: Film London (Microwave), BBC Films, Plan B Enterprises

Producers: Atif Ghani
Executive producers: Kris Thykier, Justin Marciano, Sam Eldridge, Nicky Stein, Nick Taussig, Phil Hunt, Compton Ross

Director: Ben Drew

Original Screenplay: Ben Drew

Cinematographer: Gary Shaw

Editor(s): Farrah Drabu, David Freeman, Sotira Kyriacou, Hugh Williams

Principal Cast: Riz Ahmed, Ed Skrein, Natalie Press

Distributor: Revolver

Sales Agent: Bankside Films

UK release date: 6 June 2012

Running time: 122 mins

Cert. 18
IMAGINE ME AND YOU (2006)
UK/DL

Description: Drama/Comedy/Romance

Production companies: BBC Films, Ealing Studios, Focus Features, Minotaur Film Partnership No.3, RTL Television and Filmstiftung NRW, Cougar Films, Fragile Films, X-Filme Creative Pool Production

Producers: Sophie Balhatchet, Barnaby Thompson, Andro Steinborn

Executive producers: David M Thompson, Stefan Arndt, Jim Reeve, Steve Robbins, James D Stern

Director: Ol Parker

Original Screenplay: Ol Parker

Cinematographer: Ben Davis

Editor: Alex Mackie

Music: Alex Heffes

Principal Cast: Piper Perabo, Matthew Goode, Lena Headey, Anthony Head, Celia Imrie, Sue Johnston

Distributor: UIP

Sales Agent: Focus Features

UK release date: 16 June 2006

Running time: 94 mins

Cert. 12A
IN OUR NAME (2010)
UK

Description: Drama

Production companies: Curzon Artificial Eye, NFTS, BBC Films, Front Page Films, Escape Films & A10 Films

Producers: Michelle Eastwood
Executive producers: Philip Knatchbull, Nik Powell, Daniel Chamier

Director: Brian Welsh

Original Screenplay: Brian Welsh

Cinematographer: Sam Core

Editor: Hazel Baillie

Music: Stuart Earl

Principal Cast: Joanne Froggatt, Mel Raido, Andrew Knott

Distributor: Artificial Eye

Sales Agent: High Point Films

UK release date: 10th December 2010

Running time: 93 mins

Cert. 18

Awards:

BRITISH INDEPENDENT FILM AWARDS 2010
Most Promising Newcomer - Joanne Froggatt
IN THE LOOP (2009)
UK
Description: Comedy
Production companies: BBC Films, UK Film Council, Aramid Entertainment.
Producers: Adam Tandy, Kevin Loader
Executive producers: Christine Langan, David Thompson, Simon Fawcett, Paula Jalfon
Director: Armando Iannucci
Original Screenplay: Armando Iannucci, Jesse Armstrong, Tony Roche, Simon Blackwell, Ian Martin (additional dialogue)
Principal Cast: James Gandolfini, Mimi Kennedy, Tom Hollander, Peter Capaldi, Chris Addison, Gina McKee
Distributor: Optimum Releasing / Studio Canal
Sales Agent: Protagonist Pictures/e One Films International
UK release date: 17th April 2009
Running time: 106 mins
Cert. 15

Awards include:

BRITISH INDEPENDENT FILM AWARDS 2009
Best Screenplay - Jesse Armstrong, Simon Blackwell, Armando Iannucci and Tony Roche
**IN THIS WORLD (2002)**

UK

Description: Drama

Production companies: The Film Consortium, BBC Films, the Film Council, Revolution Films

Producers: Andrew Eaton, Anita Overland
Executive Producers: David M Thompson, Chris Auty

Director: Michael Winterbottom

Original Screenplay: Tony Grisoni

Cinematographer: Marcel Zyskind

Editor: Peter Christelis

Music: Dario Marianelli

Principal Cast: Jamal Udin Torabi, Enayatullah

Distributor: ICA Projects

Sales Agent: The Works International

Theatrical release date: 28th March 2003

Running Time: 89 mins

Cert. 15

Awards/Festivals:

Berlin Film Festival 2003: Golden Bear - Best Film

British Independent Film Awards 2003: Best Achievement in Production, Best Technical Achievement - Editing

South Bank Show Awards 2003: Achievement in Cinema
**IN THE DARK HALF (2011)**

**UK**

Description: Drama/Mystery

Production companies: BBC Films, South West Screen, Matador Pictures, Cinema Six, Regent Capital

Producers: Margaret Matheson

Executive producers: Christopher Moll, Steve Jenkins, Nigel Thomas, Keith Potter, Charlotte Walls

Director: Alastair Siddons

Original Screenplay: Lucy Catherine

Cinematographer: Neus Olle

Editor: Paul Carlin

Music: Dan Jones

Principal Cast: Tony Curran, Lyndsey Marshal, Jessica Barden

Distributor: Verve Pictures

Sales Agent: Content Film

UK release date: 10th August 2012

Running time: 85 mins

Cert. 15
THE INVISIBLE WOMAN (2013)

UK

Description: Biography (Ellen “Nelly” Ternan & Charles Dickens)/Drama/History

Production companies: BBC Films, Headline Pictures, Magnolia Mae Films, Taeoo Entertainment

Producers: Christian Baute, Carolyn Marks Blackwood, Stewart Mackinnon, Gabrielle Tana

Executive producers: Maya Amsellem, Stefano Ferrari, Sharon Harel, Christine Langan, Eve Schoukroun

Director: Ralph Fiennes

Adapted Screenplay: Abi Morgan (from the book by Claire Tomalin)

Cinematographer: Rob Hardy

Editor: Nicolas Gaster

Music: Ilan Eshkeri

Principal Cast: Ralph Fiennes, Felicity Jones, Kristin Scott Thomas, Tom Hollander

Distributor: Lionsgate (UK)

Sales Agent: WestEnd Films

UK release date: 21 February 2014

Running time: 111 mins

Cert. 12A
**IRIS (2001)**

UK/USA

Description: Drama/Biography/Romance

Production companies: BBC Films, Fox Iris Productions, Intermedia Films, Miramax Films, Mirage Enterprises

Producers: Robert Fox, Scott Rudin

Executive producers: Sydney Pollack, Anthony Minghella, Guy East, David M Thompson, Tom Hedley, Harvey Weinstein

Director: Richard Eyre

Adapted Screenplay: Richard Eyre and Charles Wood (based on John Bayley's books *Iris: A Memoir* and *Elegy for Iris*)

Cinematographer: Roger Pratt

Editor: Martin Walsh

Music: James Horner

Principal Cast: Judi Dench, Jim Broadbent, Kate Winslet, Hugh Bonneville

Distributor: Buena Vista International UK

Sales Agent: Miramax International

UK Release Date: 18th January 2002

Running Time: 91 minutes

Cert. 15

Awards:

Academy Awards 2002: Best Actor in a Supporting Role - Jim Broadbent
Golden Globes 2002: Best Actor in a Supporting Role - Jim Broadbent
BAFTA Film Awards 2002: Best Actress - Judi Dench
European Film Awards Audience Award 2002: Best Actress - Kate Winslet
Evening Standard British Film Awards 2002: Best Actress - Kate Winslet
IS ANYBODY THERE? (2008)

UK

Description: Drama

Production companies: BBC Films, Big Beach Films, HeyDay Films

Producers: David Heyman, Marc Turtletaub, Peter Saraf,
Executive producers: Christine Langan, David M Thompson

Director: John Crowley

Original Screenplay: Peter Harness

Cinematographer: Rob Hardy

Editor: Trevor Waite

Music: Joby Talbot

Principal Cast: Michael Caine, Anne-Marie Duff, David Morrissey,
Bill Milner, Leslie Phillips, Elisabeth Spriggs

Distributor: Studio Canal/Optimum Releasing

Sales Agent: Hanway Films

UK Release Date: 1 May 2009

Running time: 95 mins

Cert. 12A
<table>
<thead>
<tr>
<th><strong>THE JAMES GANG (1997)</strong></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>UK</strong></td>
<td></td>
</tr>
<tr>
<td>Description:</td>
<td>Comedy/Crime</td>
</tr>
<tr>
<td>Production companies:</td>
<td>BBC Films, HandMade Films, Paragon Entertainment Corporation, Revolution Films</td>
</tr>
<tr>
<td>Producer:</td>
<td>Andrew Eaton</td>
</tr>
<tr>
<td>Executive producers:</td>
<td>David M Thompson, Jon Slan, Gareth Jones</td>
</tr>
<tr>
<td>Director:</td>
<td>Mike Barker</td>
</tr>
<tr>
<td>Original Screenplay:</td>
<td>Stuart Hepburn</td>
</tr>
<tr>
<td>Cinematographer:</td>
<td>Ben Seresin</td>
</tr>
<tr>
<td>Editor:</td>
<td>Guy Bensley</td>
</tr>
<tr>
<td>Music:</td>
<td>Bernard Butler</td>
</tr>
<tr>
<td>Principal Cast:</td>
<td>Helen McCrory, John Hannah, Jason Flemyng</td>
</tr>
<tr>
<td>UK release date:</td>
<td>29 May 1998</td>
</tr>
<tr>
<td>Running time:</td>
<td>95 mins</td>
</tr>
<tr>
<td>Cert.</td>
<td>15</td>
</tr>
</tbody>
</table>
**JANE EYRE (2011)**
UK/USA

Description: Drama/Romance

Production companies: BBC Films, Focus Features, Ruby Films, Lipsync Productions

Producers: Alison Owen, Paul Trijbits
Executive producers: Christine Langan, Peter Hampden

Director: Cary Fukunaga

Adapted Screenplay: Moira Buffini (from the novel by Charlotte Bronte)

Principal Cast: Mia Wasikowska, Michael Fassbender, Judi Dench, Jamie Bell, Sally Hawkins

Distributor: Universal Pictures

Sales Agent: Focus Features

UK release date: 9 September 2011

Running time: 120 mins

Cert. PG
**JUDE (1996)**
UK

**Description:** Drama/Romance

**Production companies:** PolyGram Filmed Entertainment, BBC Films, Revolution Films

**Producer:** Andrew Eaton
**Executive producers:** Mark Shivas, Stewart Till

**Director:** Michael Winterbottom

**Adapted Screenplay:** Hossein Amini (based on the book *Jude the Obscure* by Thomas Hardy)

**Cinematographer:** Eduardo Serra

**Editor:** Trevor Waite

**Music:** Adrian Johnston

**Principal Cast:** Christopher Eccleston, Kate Winslet, Liam Cunningham, Rachel Griffiths, June Whitfield

**Distributor:** Gramercy Pictures (I), (US), Universal Pictures, Polygram Filmed Entertainment

**Sales Agent:** The Works

**UK Release Date:** 4 October 1996
**US Release Date:** 18 October 1996

**Running time:** 123 mins

**Cert:** 15

**Awards include:**

Evening Standard British Film Awards - Best Actress - Kate Winslet
Michael Powell Award – British Film of the Year – Michael Winterbottom
Festival du Film Britannique – Jury Prize – Michael Winterbottom
**KICKS (2009)**

UK

Description: Drama

Production companies: Northwest Vision, Media & Digital Departures, Liverpool Culture Company, BBC Films, Starstruck Films

Producer: Andy Stebbing
Executive producers: Christopher Moll, Lisa Marie Russo

Director: Lindy Heymann

Adapted Screenplay: Leigh Campbell (from an original story by Laurence Coriat)

Cinematographer: Eduard Grau

Editor: Kant Pan

Principal Cast: Kerrie Hayes, Nichola Burley, Jamie Doyle

Distributor: New Wave Films

Sales Agent: Film London

UK release date: 4th June 2010

Running time: 85 mins

Cert. 15

Note:

Produced under the low budget *Digital Departures* scheme.
KISS OF LIFE  (2003)

UK/FR

Description: Drama

Production companies: The Film Council, BBC Films, France 3 Cinema, Gimages, La Sofica Gimages 6, Baker Street Media Finance Take 5, Wild Horses Film Company, Haut et Court, Hope and Glory, Autonomous.

Producer: Gayle Griffiths
Executive Producers: David M Thompson, Paul Trijbits, Bill Allan, Chiara Menage, Cat Villiers, Emma Hayter, Keith Evans

Director: Emily Young
Original Screenplay: Emily Young
Cinematographer: Wojciech Szepel
Editor: David Charap
Music: Murray Gold
Principal Cast: Ingeborga Dapkunaite, Peter Mullan, David Warner

Distributor: Artificial Eye
Sales Agent: Celluloid Dreams
UK release date: 2nd January 2004
Running Time: 87 mins or 100 minutes
Cert. 12A

Note:

Screened in the Un Certain Regard section at the 2003 Cannes Film Festival. BAFTA Award for Outstanding Debut by a British Writer, Director or Producer.
KISS THE WATER (2013)

UK/USA

Description: Documentary/Animation/Biography (Megan Boyd)

Production companies: BBC Films, Creative Scotland, Slate Films

Director: Eric Steel

Animation: Em Cooper

Distributor: Independent Cinema Office

UK release date: 10 January 2014

Running time: 80 mins

Cert. PG

Note:
The film was described by The Observer as the ‘find of the year’ when shown at the 2014 Edinburgh Film Festival. Time Out stated: ‘This is not your standard doc. This is something special’.2

---

KORCZAK (1990)

PL/DL/UK

Description: Biography/Drama


Producers: Janusz Morgenstern, Willi Segler, Daniel Toscan du Plantier, Regina Ziegler

Director: Andrzej Wajda

Original Screenplay: Agnieszka Holland

Cinematographer: Robby Muller

Editor: Ewa Smal

Music: Wojciech Kilar

Principal Cast: Wojciech Pszoniak, Ewa Dalkowska, Teresa Budzisz Krzyzanowska

Distributors: Artificial Eye / UGC

UK release date: 26 October 1990

Running time: 115 mins

Cert. PG

Note:

Based on a true story about a Jewish teacher, writer and doctor who struggled to save 200 children in his orphanage in wartime Warsaw. The film was screened out of competition at the Cannes Film Festival 1990 but received only a limited release in the USA (New York, 12 April 1991) and did poorly in Poland. Some critics (particularly in France) attacked the film for portraying the Poles in a favourable light and for a final fantasy sequence in which children rescued by Dr Korczak miraculously spill out of the train taking them to Treblinka into sunshine and freedom. Spielberg credited the film in Schindler’s List.
LAND AND FREEDOM (1995)
UK/ES/DL/IT

Description: Drama/War

Production companies: Parallax Pictures, Messidor Films, Road Movies Filmproduktion GmbH, British Screen, European Co-Production Fund (UK), TVE Television Espanola, Canal+Espana, BBC Films, Degeto Film, ARD, Filmstiftung NRW, BIM Distribuzione, Diaphana Films, Eurimages Conseil de l’Europe, Working Title Films

Producer: Rebecca O’Brien
Executive producers: Sally Hibbin, Gerardo Herrero, Ulrich Felsberg

Director: Ken Loach

Original Screenplay: Jim Allen

Cinematographer: Barry Ackroyd

Editor: Jonathan Morris

Music: George Fenton

Principal Cast: Ian Hart, Rosana Pastor, Frederic Pierrot, Tom Gilroy

Distributor: Gramercy Pictures

UK Release Date: 6 October 1995

Running Time: 109 mins

Cert. 15

Note:

Winner of the FIPRESCI International Critics Prize and the Prize of the Ecumenical Jury at the 1995 Cannes Film Festival.
**UK**

**Description:** Drama/Romance  
**Production companies:** BBC Films, BBC Documentaries

**Producer:** Ruth Caleb  
**Executive producers:** David M Thompson, Alex Holmes

**Director:** Pawel Pawlikowski

**Original Screenplay:** Pawel Pawlikowski, Rowan Joffe

**Cinematographer:** Ryszard Lenczewski

**Editor:** David Charap

**Music:** Max de Wardener

**Principal Cast:** Dina Korzun, Paddy Considine, Artiom Strelnikov, Lindsey Honey

**Distributor:** Artificial Eye

**Sales Agent:** The Works

**UK Release Date:** 16th March 2001

**Running Time:** 73 mins

**Cert.** 15

**Awards:**

Edinburgh Film Festival 2000: Michael Powell Award Best New British Feature  
BAFTA 2001: Most Promising Newcomer in British Film - Pawel Pawlikowski
THE LAST YELLOW (1999)

UK

Description: Comedy


Producer: Jolyon Symonds
Executive producers: Nik Powell, David M Thompson, Sandra Schulberg

Director: Julian Farino

Adapted Screenplay: Paul Tucker (from his stage play)

Cinematographer: David Odd

Editor: Pia Di Ciaula

Music: Adrian Johnston

Principal Cast: Samantha Morton, Charlie Creed-Miles

Distributor: Metrodome Distribution Ltd

UK Release date: 10 December 1999

Running time: 93 mins

Cert. 15
LIAM (2000)
UK/Germany/Italy/France

Description: Drama

Production companies: BBC Films, Road Movies Filmproduktion, Moving Image Development Agency, Diaphana Films, BIM, WDR/Arte, ARD, Degeto Film

Producers: Colin McKeown, Martin Tempia

Executive producers: David M Thompson, Tessa Ross, Sally Hibbin

Director: Stephen Frears

Adapted Screenplay: Jimmy McGovern (from Joseph Mckeown’s novel Back Crack Boy)

Cinematographer: Andrew Dunn

Editor: Kristina Hetherington

Music: John Murphy

Principal Cast: Anthony Borrows, Ian Hart, Claire Hackett, Anne Reid, Megan Burns

Distributor: Lions Gate Films (US)

UK release date: 23 January 2001

Running time: 91 mins

Cert: 15

Note:
Premiered at the 57th Venice International Film Festival (2000) where Megan Burns won the Marcello Mastroianni Award.
**LIFE AND LYRICS (2006)**

UK

**Description:** Drama/Music/Romance

**Production companies:** UK Film Council, BBC Films, Scion Films, Universal Pictures, Fiesta Productions.

**Producers:** Esther Douglas, Fiona Neilson

**Executive producers:** David M Thompson, Julia Blackman, Jeff Abberley, Stefan Haller

**Director:** Richard Laxton

**Original Screenplay:** Ken Williams

**Cinematographer:** John Daly

**Editor:** Tracey Wadmore-Smith

**Music:** Various

**Principal Cast:** Ashley Walters, Louise Rose, Christopher Steward, Cat Simmons

**Distributor:** UIP

**Sales Agent:** Beyond Films

**UK release date:** 29 September 2006

**Running time:** 99 mins

**Cert.:** 15

UK/US

Description: Drama/Biography

Production companies: Company Pictures, HBO Films, BBC Films, DeMann Filmed Entertainment Inc., Labrador Films, HD Vision Studios

Producer: Simon Bosanquet

Executive producers: Freddy DeMann, George Faber, Charles Pattinson, David M Thompson

Director: Stephen Hopkins

Adapted Screenplay: Christopher Markus & Stephen McFeely (based on the book by Roger Lewis)

Cinematographer: Peter Levy

Editor: John Smith

Music: Richard Hartley

Principal Cast: Geoffrey Rush, Charlize Theron, John Lithgow, Miriam Margolyes, Stephen Fry, Stanley Tucci, Emily Watson

Distributor: Icon

Sales Agent: HBO Films

UK release date: 1 October 2004

Running time: 122 mins

Cert. 15

Note:

Official Selection in Competition - Cannes Film Festival 2004. Although given a theatrical release, the film also qualified for television awards.

GOLDEN GLOBES
Best Mini-series or Motion Picture made for Television
Best Performance by an Actor in a Mini-series or Motion Picture made for Television - Geoffrey Rush
### THE LIFE OF STUFF (1997)

**UK**

**Description:** Drama

**Production companies:** Prairie Pictures, Glasgow Film Fund, BBC Films, Scottish Arts Council

**Producer:** Lynda Myles  
**Executive producers:** Mark Shivas, Eddie Dick

**Director:** Simon Donald

**Adapted Screenplay:** Simon Donald (based on his play)

**Cinematographer:** Brian Tufano

**Editor:** Justin Krish

**Music:** John Lunn

**Principal Cast:** Mabel Aitken, Liam Cunningham, Ewen Bremner, Ciaran Hinds, Gina Mackee, Jason Flemyng

**Sales Agent:** The Sales Company

**UK Release Date:** 21 August 1998

**Running time:** 90 mins
**LONDON - THE MODERN BABYLON (2012)**

UK

<table>
<thead>
<tr>
<th><strong>Description:</strong></th>
<th>Documentary/Music</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Production companies:</strong></td>
<td>BBC Arts, BBC Films, BFI, Nitrate London</td>
</tr>
<tr>
<td><strong>Producers:</strong></td>
<td>Stephen Malit, Amanda Temple, Julien Temple</td>
</tr>
<tr>
<td><strong>Executive producers:</strong></td>
<td>Christine Langan, Alan Yentob, Jonty Claypole</td>
</tr>
<tr>
<td><strong>Director:</strong></td>
<td>Julien Temple</td>
</tr>
<tr>
<td><strong>Original Screenplay:</strong></td>
<td>Julien Temple</td>
</tr>
<tr>
<td><strong>Cinematographer:</strong></td>
<td>Steve Organ</td>
</tr>
<tr>
<td><strong>Editor:</strong></td>
<td>Caroline Richards</td>
</tr>
<tr>
<td><strong>Music:</strong></td>
<td>JC Carroll</td>
</tr>
<tr>
<td><strong>Principal Cast (voice):</strong></td>
<td>Keith Allen, Michael Gambon, Steve Jones, Bill Nighy</td>
</tr>
<tr>
<td><strong>Distributor:</strong></td>
<td>BFI</td>
</tr>
<tr>
<td><strong>Sales Agent:</strong></td>
<td>Ealing Metro International</td>
</tr>
<tr>
<td><strong>UK release date:</strong></td>
<td>3 August 2012</td>
</tr>
<tr>
<td><strong>Running time:</strong></td>
<td>125 mins</td>
</tr>
<tr>
<td><strong>Cert.</strong></td>
<td>15</td>
</tr>
</tbody>
</table>
LOOK ME IN THE EYE (1994)
UK
Description: Thriller
Productions companies: BBC Films, European Co-production Fund (UK), Skreba Films, European Script Fund
Producer: Simon Relph
Executive producer: George Faber
Director: Nick Ward
Original Screenplay: Nick Ward
Cinematographer: Seamus McGarvey
Editor: Nick Ward
Music: David Chilton, Nicholas Russell-Pavier
Principal Cast: Caroline Catz, Joseph Long, Paloma Baeza, Seamus Gubbins
Distributor: The Sales Company
Running time: 85 mins

Note:
Made for Screen Two but released theatrically. This is what one critic wrote:

‘In its consistently mysterious mood, multi-layered narrative and intricate storytelling devices, Look Me in the Eye bears some resemblance to Blowup and David Hare's Wetherby. It's a tribute to the director's assurance and integrity that only seldom do the film's sensory impressions outweigh his thematic insights into Ruth's tormented persona. For connoisseurs of style and technique, pic's look and sound provide pleasures of a high cinematic order’. Emanuel Levy, Variety, 25 September 1994
A LOVE DIVIDED (1999)

UK/Ireland

Description: Drama/Biography/Romance

Production companies: BBC Films, Parallel Film Productions, RTE

Producers: Gerry Gregg, Alan Maloney, Tim Palmer

Executive producers: David Blake Knox, Barbara McKissack, Rod Stoneman

Director: Sydney Macartney

Original Screenplay: Deirdre Dowling, Gerry Gregg, Stuart Hepburn (based on a true story)

Cinematographer: Cedric Culliton

Editor: Ray Roantree

Music: Fiachra Trench

Principal Cast: Orla Brady, Liam Cunningham, Tony Doyle

Release date: 14 May 1999 (Ireland)

Running time: 98 mins

Cert. N/A

Note:

Given only a limited theatrical release, the film was described by The New York Times as ‘a sturdy example of a kind of made-for-television docudrama that flourishes in Britain but is seldom produced in the United States’. (Stephen Holden, 1 June 2001)
**LOVE + HATE (2005)**

UK/IE

Description: Drama

Production companies: UK Film Council, BBC Films, Ruby Films

Producer: Neris Thomas

Executive producers: Ruth Caleb, Robert Jones, David M Thompson

Director: Dominic Savage

Original Screenplay: Dominic Savage

Cinematographer: Barry Ackroyd

Editors: Nicolas Gaster, David G Hill

Music: Rupert Gregson-Williams

Principal Cast: Samina Awan, Tom Hudson, Nichola Burley, Wasim Zakir

Distributor: Verve Pictures

Sales Agent: The Works

UK Release Date: 5 May 2006

Running time: 86 mins

Cert. 15
**LOVE AND DEATH ON LONG ISLAND (1997)**
UK/CAN

Description: Drama

Production companies: Arts Council of England, BBC Films, British Screen Productions, Telefilm Canada, Nova Scotia Film Development Corporation, Mikado Film, Skyline Films, The Sales Company, imX Communications or Imagex Ltd

Producers: Steve Clark-Hall, Christopher Zimmer

Director: Richard Kwietniowski

Adapted Screenplay: Richard Kwietniowski (based on the novel by Gilbert Adair)

Cinematographer: Oliver Curtis

Editor: Susan Shipton

Music: Richard Grassby-Lewis, The Insects

Principal Cast: John Hurt, Jason Priestley, Fiona Loewi, Sheila Hancock

Distributor: Cinepix Film Properties, Lionsgate (US and Canada)

Sales Agent: The Sales Company

UK Release Date: 3 July 1998

Running time: 103 mins

Cert. 15
LOVE, HONOUR AND OBEY (2000)
UK
Description: Drama
Production companies: BBC Films, Fugitive Features, L H and O Limited
Producers: Dominic Anciano, Ray Burdis
Exec producers: David M Thompson, Jane Tranter, Jim Beach
Director: Dominic Anciano, Ray Burdis
Original Screenplay: Dominic Anciano, Ray Burdis
Cinematographer: John Ward
Editor: Rachael Meyrick
Principal Cast: Sadie Frost, Jude Law, Ray Winstone, Johnny Lee Miller
Distributor: UIP (UK), Keystone Pictures (US)
UK release date: 7 April 2000
Running time: 98 mins
Cert. 18

Note:
“The competition is hotting up. Already this year has given us *Fast Food* and *Rancid Aluminium*. Now comes *Love, Honour & Obey*, another strong contender for the Worst Britflick of the Year... Production values are minimal to the point of invisibility. Interior sets look like a cheap job lot from one of the more cramped television soaps, while exteriors are mostly shot on street corners and parking lots Amazingly, this wretched production was financed by the BBC, which must count as the worst use of licence-payers' money since John Birt's severance package.” Philip Kemp, *Sight & Sound*, 1999
**LOVE IS THE DEVIL (1998)**

UK/FR/JP

Description: Drama/Biography (Francis Bacon)

Production companies: BBC Films, British Film Institute, Arts Council of England, Premiere Heure, Uplink, Partners in Crime, State Films

Producer: Chiara Menage

Executive producers: Takashi Asai, Ben Gibson, Patrice Haddad, Frances-Anne Solomon

Director: John Maybury

Original Screenplay: John Maybury

Cinematographer: John Mathieson

Editor: Daniel Goddard

Music: Ryuichi Sakamoto

Principal Cast: Derek Jacobi, Daniel Craig, Tilda Swinton

Distributors: Artificial Eye (UK), Strand Releasing (US)

Sales Agent: Hanway Films

UK release date: 18 September 1998

Running time: 90 mins

Cert.: 18

**Festivals/Awards:**

EDINBURGH INTERNATIONAL FILM FESTIVAL
Pathe British Performance Award - Daniel Craig
Pathe British Performance – Derek Jacobi
Michael Powell Award for British Film of the Year – John Maybury
EVENING STANDARD BRITISH FILM AWARDS
Best Actor - Derek Jacobi
**MADE IN DAGENHAM (2010)**

UK

**Description:** Drama/Biography/Comedy

**Production companies:** BBC Films, UK Film Council, Audley Films

**Producers:** Elizabeth Karlsen, Stephen Woolley

**Director:** Nigel Cole

**Original Screenplay:** William Ivory

**Cinematographer:** John de Borman

**Editor:** Michael Parker

**Music:** David Arnold

**Principal Cast:** Sally Hawkins, Bob Hoskins, Miranda Richardson, Geraldine James, Rosamund Pike, Andrea Riseborough, Daniel Mays, Kenneth Cranham, Jaime Winstone

**Distributor:** Paramount Pictures (UK), Sony Pictures Classics (US)

**Sales Agent:** HanWay Films

**UK release date:** 1 October 2010

**Running time:** 113 mins

**Cert.:** 15

**Note:**

The film was based on real life events.
A MAN ON NO IMPORTANCE (1994)
IE/UK

Description: Drama/Comedy

Production companies: BBC Films, Little Bird, Majestic Films International

Producer: Jonathan Cavendish
Executive producers: Robert Cooper, Mark Shivas, James Mitchell, Guy East, Rod Stoneman (The Irish Film Board)

Director: Suri Krishnamma

Original Screenplay: Barry Devlin

Cinematographer: Ashley Rowe

Editor: David Freeman

Music: Julian Nott

Principal Cast: Albert Finney, Brenda Fricker, Michael Gambon, Tara Fitzgerald

Distributor: Sony Pictures Classics (US)

UK release date: 19 May 1995

Running time: 99 mins

Cert. 15
MANSFIELD PARK (1999)

UK

Description: Drama

Production companies: Miramax Films, BBC Films, Arts Council of England, HAL Films

Producer: Sarah Curtis

Executive Producers: David Aukin, Trea Hoving, Colin Leventhal, David M Thompson, Bob Weinstein, Harvey Weinstein

Director: Patricia Rozema

Adapted Screenplay: Patricia Rozema (based on the novel by Jane Austen and her letters and journals)

Cinematographer: Michael Coulter

Editor: Martin Walsh

Music: Lesley Barber

Principal Cast: Harold Pinter, Lindsay Duncan, Frances O'Connor, Jonny Lee Miller, Embeth Davidtz, Alessandro Nivola, James Purefoy, Shelia Gish

Distributors: Buena Vista International (UK), Miramax (US)

Sales Agent: Miramax International

UK release date: 31 March 2000

Running time: 112 mins

Cert. 15
MASKED AND ANONYMOUS (2003)
UK/USA

Description: Comedy/Drama/Music

Production companies: BBC Films, Intermedia Films, Spitfire Pictures, Destiny Productions, George Square Holdings, Grey Water Park Productions, Marching Bad Productions

Producers: Nigel Sinclair, Jeff Rosen

Director: Larry Charles

Original Screenplay: Bob Dylan (as Sergei Petrov), Larry Charles (as Rene Fontaine)

Cinematographer: Rogier Stoffers

Editor: Pietro Scalia, Luis Alvarez y Alvarez

Music: Bob Dylan

Principal Cast: Jeff Bridges, Bob Dylan, John Goodman, Penelope Cruz, Jessica Lange

Distributors: Sony Pictures Classics (US), Mongrel Media (Canada)

Release date: 8 August 2003 (Canada)

Running time: 112 mins

Note:

“... the movie holds its own as part of the Dylan canon: it’s knowing without always being knowledgeable, darkly humorous, full of wisdom both faux and real, and genuinely mysterious.” Ben Greenman, The New Yorker, 4 August 2003
### MATCH POINT (2006)
UK/Russia/Ireland/Luxembourg/USA

<table>
<thead>
<tr>
<th>Description:</th>
<th>Drama/Thriller/Romance</th>
</tr>
</thead>
<tbody>
<tr>
<td>Production companies:</td>
<td>BBC Films, Thema Productions SA, Jada Productions.</td>
</tr>
<tr>
<td>Producers:</td>
<td>Letty Aronson, Gareth Wiley, Lucy Darwin</td>
</tr>
<tr>
<td>Executive producer:</td>
<td>Stephen Tenenbaum</td>
</tr>
<tr>
<td>Director:</td>
<td>Woody Allen</td>
</tr>
<tr>
<td>Original Screenplay:</td>
<td>Woody Allen</td>
</tr>
<tr>
<td>Cinematographer:</td>
<td>Remi Adefarasin</td>
</tr>
<tr>
<td>Editor:</td>
<td>Alisa Lepselter</td>
</tr>
<tr>
<td>Principal Cast:</td>
<td>Brian Cox, Matthew Goode, Scarlett Johansson, Emily Mortimer, Jonathan Rhys-Meyers, Penelope Wilton</td>
</tr>
<tr>
<td>Distributors:</td>
<td>Icon Distribution (UK), Dreamworks Pictures (US)</td>
</tr>
<tr>
<td>Sales Agent:</td>
<td>Hanway Films</td>
</tr>
<tr>
<td>UK release date:</td>
<td>6 January 2006</td>
</tr>
<tr>
<td>Running time:</td>
<td>124 mins</td>
</tr>
<tr>
<td>Cert.</td>
<td>12A</td>
</tr>
</tbody>
</table>

UK

Description: Comedy/Romance

Production companies: Pandora Cinema, BBC Films

Producers: Phil McIntyre

Executive producers: Ernst Goldschmidt, David M Thompson

Director: Ben Elton

Adapted Screenplay: Ben Elton (from his novel *Inconceivable*)

Cinematographer: Roger Lanser

Editor: Peter Hollywood

Music: Colin Towns

Principal Cast: Hugh Laurie, Joely Richardson, Adrian Lester, James Purefoy, Tom Hollander, Joanna Lumley, Rowan Atkinson, Dawn French, Emma Thompson

Distributors: Lionsgate, Redbus Film Distribution

Sales Agent: Pandora

UK Release Date: 2 June 2000

Running time: 104 mins

Cert. 15
THE MEN WHO STARE AT GOATS (2009)
UK/US

Description: Drama/Comedy/War

Production companies: Winchester Capital Partners, BBC Films, Smoke House, Westgate Film Services

Producers: George Clooney, Grant Heslov, Paul Lister
Executive producers: Barbara A Hall, James Holt, Alison Owen, David M Thompson

Director: Grant Heslov

Adapted Screenplay: Peter Straughan (based on the non-fiction book of the same name by Jon Ronson)

Cinematographer: Robert Elswit

Editor: Tatiana S Riegel

Music: Rolfe Kent

Principal Cast: George Clooney, Ewan McGregor, Jeff Bridges, Kevin Spacey

Distributors: Momentum Pictures (UK), Overture Films (US)

Sales Agent: Mandate International

UK Release Date: 6 November 2009

Running time: 94 mins

Cert. 15
### THE MEERKATS (2009)
#### UK

<table>
<thead>
<tr>
<th>Description:</th>
<th>Documentary</th>
</tr>
</thead>
<tbody>
<tr>
<td>Production companies:</td>
<td>The Weinstein Company, BBC Films, BBC Natural History Unit</td>
</tr>
<tr>
<td>Producers:</td>
<td>Trevor Ingman, Joe Oppenheimer</td>
</tr>
<tr>
<td>Executive producers:</td>
<td>Neil Nightingale, David M Thompson, Bob Weinstein, Harvey Weinstein</td>
</tr>
<tr>
<td>Director:</td>
<td>James Honeyborne</td>
</tr>
<tr>
<td>Original Screenplay:</td>
<td>James Honeyborne (story) Alexander McCall-Smith (narration)</td>
</tr>
<tr>
<td>Cinematographer:</td>
<td>Barrie Britton, Tony Miller, Mark Payne-Gill</td>
</tr>
<tr>
<td>Editor:</td>
<td>Justin Krish</td>
</tr>
<tr>
<td>Music:</td>
<td>Sarah Class</td>
</tr>
<tr>
<td>Narrator:</td>
<td>Paul Newman</td>
</tr>
<tr>
<td>Distributor:</td>
<td>Fox Searchlight</td>
</tr>
<tr>
<td>Sales Agent:</td>
<td>Weinstein Company (International)</td>
</tr>
<tr>
<td>UK Release Date:</td>
<td>7 August 2009</td>
</tr>
<tr>
<td>Running time:</td>
<td>83 mins</td>
</tr>
<tr>
<td>Cert.</td>
<td>PG</td>
</tr>
</tbody>
</table>
THE MIGHTY CELT (2005)
IE

Description: Drama

Production companies: BBC Films, The Irish Film Board, The Northern Ireland Film and Television Commission, Treasure Entertainment

Producers: Robert Walpole, Paddy Breathnach, Paddy McDonald

Executive producers: David M Thompson, Tracey Scofield, Mark Wood, Brendan McCarthy

Director: Pearse Elliott

Original Screenplay: Pearse Elliott

Cinematographer: Seamus Deasy

Editor: Dermot Diskin

Music: Adrian Johnston

Principal Cast: Gillian Anderson, Robert Carlyle, Ken Stott

Distributor: Metrodome

Sales Agent: The Works

UK release date: 26 August 2005

Running time: 82 mins

Cert. 12A
**MILLIONS (2000)**

**UK**

**Description:** Drama/Comedy/Crime

**Production companies:** Pathé Pictures International, UK Film Council, BBC Films, Mission Pictures, Inside Track 2, Ingenious Film Partners, Moving Picture Company

**Producers:** Andrew Hauptman, Graham Broadbent, Damian Jones

**Executive producers:** Francois Ivernel, Cameron McCracken, Duncan Reid, David M Thompson

**Director:** Danny Boyle

**Original Screenplay:** Frank Cotterill Boyce

**Cinematographer:** Anthony Dod Mantle

**Editor:** Chris Gill

**Music:** John Murphy

**Principal Cast:** Alex Etel, Lewis McGibbon, James Nesbitt, Daisy Donovan

**Distributors:** Pathe Distribution (UK), Fox Searchlight Pictures (US)

**Sales Agent:** Pathe Pictures International

**UK release date:** 27 May 2005

**Running time:** 98 mins

**Cert.** 12A
**MISS POTTER (2006)**  
UK/US/Isle of Man

Description: Drama/Biography (Beatrix Potter)

Production companies:  
Momentum Pictures, Isle of Man, Phoenix Pictures, BBC Films, UKFC, Grosvenor Park Media

Producers:  
David Kirschner, Mike Medavoy, Arnold Messer, Corey Sienega, David Thwaites

Executive producers:  
Steve Christian, Louis Phillips, Nigel Wooll, Renée Zellweger

Director: Chris Noonan

Original Screenplay: Richard E Maltby Jr

Cinematographer: Andrew Dunn

Editor: Robin Sales

Music: Nigel Westlake

Principal Cast:  
Renée Zellweger, Ewan McGregor, Emily Watson, Bill Paterson

Distributors:  
Momentum Pictures / eOne Films

Sales Agent:  
eOne Films

UK release date: 5 January 2007

Running time: 92 mins

Cert. PG
**MOJO (1997)**

**UK**

**Description:** Drama

**Production companies:** BBC Films, British Screen Productions, Mojo Films, Portobello Pictures, British Sky Broadcasting

**Producer:** Eric Abraham

**Executive producers:** George Faber, Steve Butterworth, Nick Marston

**Director:** Jez Butterworth

**Adapted Screenplay:** Jez Butterworth (based on his play of the same name), Tom Butterworth (screenplay devisor)

**Cinematographer:** Bruno de Keyzer

**Editor:** Richard Milward

**Music:** Murray Gold

**Principal Cast:** Ian Hart, Andy Serkis

**UK release date:** 10 July 1998

**Running time:** 90 mins

**Cert.** 15
MORVERN CALLAR (2002)

UK

Description: Drama

Production companies: Alliance Atlantis, BBC Films, Company Pictures, Film Council, National Lottery, Scottish Screen, Glasgow Film Fund, H20 Motion Pictures, BBC Scotland, Morvern Callar Productions Ltd.

Producers: Robyn Slovo, Charlie Pattinson, George Faber

Executive producers: David M Thompson, Barbara McKissack, Seaton McLean, Andras Hamori, Lenny Crooks

Director: Lynne Ramsay

Adapted Screenplay: Lynne Ramsay & Liana Dognini (based on the novel by Alan Warner)

Cinematographer: Alwin H Kuchler

Editor: Lucia Zucchetti

Principal Cast: Samantha Morton, Kathleen McDermott

Distributor: Momentum Pictures (UK)

Sales Agent: Alliance Atlantis Pictures International

Release Date: 1st November 2002 (UK)

Running time: 98 mins

Cert. 15

Awards:

- BAFTA Awards, Scotland: Kathleen McDermott Best Actress in a Feature Film 2002
- British Independent Film Awards: Samantha Morton Best Actress 2002
- British Independent Film Awards: Alwin H. Kuchler (Cinematographer) Best Technical Achievement 2002
- Cannes Film Festival: Lynne Ramsay Award of the Youth - Best Foreign Film 2002
- Dinard British Film Festival: Alwin H. Kuchler Kodak Award for Best Cinematography 2002
- San Sebastian International Film Festival: Lynne Ramsay FIPRESCI Director of the Year 2002
- Stockholm Film Festival: Alwin H. Kuchler Best Cinematography 2002
- Toronto Film Critics Association Awards: Samantha Morton Best Female Performance 2002
| **THE MOTHER (2003)**  
| **UK** |
| Description: | Drama/Romance |
| Production companies: | BBC Films, Renaissance Films, Free Range Films |
| Producer: | Kevin Loader |
| Executive producers: | David M Thompson, Tracey Scoffield, Angus Finney, Stephen Evans |
| Director: | Roger Michell |
| Original Screenplay: | Hanif Kureishi |
| Cinematographer: | Alwin H Kuchler |
| Editor: | Nicolas Gaster |
| Music: | Jeremy Sams |
| Principal Cast: | Anne Reid, Daniel Craig, Anna Wilson-Jones |
| Distributors: | Sony Pictures Classics / Momentum Pictures |
| Sales Agent: | BBC Films |
| UK release date: | 14 November 2003 |
| Running time: | 112 mins |
| Cert. | 15 |
**MRS BROWN (1997)**  
UK

**Description:** Drama/Biography

**Production companies:** Ecosse Films, BBC Films, WGBH/Boston, Irish Screen

**Producer:** Sarah Curtis  
**Executive producers:** Andrea Calderwood, Rebecca Eaton, Douglas Rae, Nigel Warren-Green

**Director:** John Madden

**Original Screenplay:** Jeremy Brock

**Cinematographer:** Richard Greatrex

**Editor:** Robin Sales

**Music:** Stephen Warbeck

**Principal Cast:** Judi Dench, Billy Connolly, Geoffrey Palmer, Anthony Sher

**Distributors:** Buena Vista International (UK), Miramax Films (US)

**Sales Agent:** Miramax International

**UK release date:** 5 September 1997

**Running time:** 105 mins

**Note:**  
Made for *Screen One* and given a theatrical release.

**Awards:**

- BAFTA - Best Actress - Judi Dench  
- BAFTA - Best Costume Design - Deirdre Clancy

**GOLDEN GLOBES**  
Best performance by an actress in a motion picture - Judi Dench
**MRS DALLOWAY (1997)**

UK/US/NL

Description: Drama

Production companies: Overseas Film Group, First Look Pictures, Newmarket Capital Group, BBC Films, Bergen Film, Bayly Pare Productions, European Co-Production Fund (UK), NPS-Television Dutch Co-production Fund (COBO) The Dutch Film Fund

Producers: Lisa Katselas Pare, Stephen Bayly
Executive producers: Andrea Calderwood, Rebecca Eaton, Douglas Rae, Nigel Warren-Green

Director: Marleen Gorris

Adapted Screenplay: Eileen Atkins (based on the novel by Virginia Woolf)

Cinematographer: Sue Gibson

Editor: Michiel Reichwein

Music: Ilona Sekacz

Principal Cast: Vanessa Redgrave, Natascha McElhone, Alan Cox

Distributor: Artificial Eye (UK)

Sales Agent: Overseas Film Group

UK release date: 6 March 1998

Running time: 97 mins

Cert. PG

Awards:

1998 Evening Standard Film Awards – Best Screenplay – Eileen Atkins
**MRS HENDERSON PRESENTS (2005)**
UK

Description: Drama/Comedy/Music


Producer: Norma Heyman

Executive producers: David M Thompson, Bob Hoskins, David Aukin, Tracey Scoffield, Francois Ivernel, Cameron McCracken

Director: Stephen Frears

Adapted Screenplay: Martin Sherman, David Rose (idea), Kathy Rose (idea) - from the book by Sheila van Damm

Cinematographer: Andrew Dunn

Editor: Lucia Zuchetti

Music: George Fenton

Distributors: Pathe Pictures, The Weinstein Company

UK release date: 25 November 2005

Running time: 103 mins

Cert. 12A
**MUCH ADO ABOUT NOTHING (1993)**

UK/US

Description: Drama/Comedy/Romance

Production companies: Samuel Goldwyn Company, Renaissance Films, BBC Films, First City Features

Producers: Stephen Evans, David Parfitt, Kenneth Branagh

Director: Kenneth Branagh

Adapted Screenplay: Kenneth Branagh (from the play by William Shakespeare)

Cinematographer: Roger Lanser

Editor: Andrew Marcus

Music: Patrick Doyle

Principal Cast: Kenneth Branagh, Emma Thompson, Keanu Reeves

Distributors: Entertainment (UK), Samuel Goldwyn Company (US)

UK release date: 27 August 1993

Running time: 111 mins

Cert. PG
**MUTTERS COURAGE (1995)**
UK/DL/AT/IE
(also known as *My Mother’s Courage*)

Description: Drama/War

Production companies: Little Bird, Wega Film, Bavaria Film, Santana Filmproduktion, European Co-production Fund, BBC Films

Producers: Michael Verhoeven, Veit Heiduschka
Executive producers: James Mitchell, Christin Rothe

Director: Michael Verhoeven

Adapted Screenplay: Michael Verhoeven (from the novel by George Tabori)

Cinematographers: Michael Epp, Theo Bierkens

Editor: David Freeman

Music: Julia Nott, Simon Verhoeven

Principal Cast: Pauline Collins, Natalie Morse, George Tabori (as himself), Ulrich Tukur

Distributors: Kinowelt Filmverleih (Germany), The National Center for Jewish Film (US)

Sales Agent: The Sales Company

Release date: 7 November 1997

Running time: 93 mins

**Awards:**
Bavarian Film Awards – Producer Award – Michael Verhoeven
**MY SON THE FANATIC (1997)**

**UK/FR**

Description: Drama/Comedy


Producer: Chris Curling

Executive producer: George Faber

Director: Udayan Prasad

Original Screenplay: Hanif Kureishi

Cinematographer: Alan Almond

Editor: David Gamble

Music: Stephen Warbeck

Principal Cast: Om Puri, Rachel Griffiths, Stellan Skarsgard

Distributors: BBC Worldwide, Feature Film (UK), Miramax Films (US)

Sales Agent: BBC Worldwide, UGC

UK release date: 1st May 1998

Running time: 87 mins

Cert. 15
**MY SUMMER OF LOVE (2004)**

**UK**

**Description:** Drama/Romance  

**Production companies:** BBC Films, The Film Consortium, Baker Street, UK Film Council, Take Partnerships, Apocalypso  

**Producers:** Tanya Seghatchian, Christopher Collins  
**Executive producers:** David M Thompson, Chris Auty, Emma Hayter  

**Director:** Pawel Pawlikowski  

**Adapted Screenplay:** Pawel Pawlikowski & Michael Wynne (based on the novel by Helen Cross)  

**Cinematographer:** Ryszard Lenczewski  

**Editor:** David Charap  

**Music:** Alison Goldfrapp, Will Gregory  

**Principal Cast:** Natalie Press, Emily Blunt, Paddy Considine  

**Distributor:** Content Film  

**Sales Agent:** The Works  

**UK release date:** 22nd October 2004  

**Running time:** 87 mins  

**Cert.** 15
MY WEEK WITH MARILYN (2011)
UK/US

<table>
<thead>
<tr>
<th>Description:</th>
<th>Drama/Biography/Romance</th>
</tr>
</thead>
<tbody>
<tr>
<td>Producers:</td>
<td>David Parfitt, Harvey Weinstein</td>
</tr>
<tr>
<td>Executive producers:</td>
<td>Jamie Laurenson, Christine Langan, Bob Weinstein, Simon Curtis, Ivan Mactaggart, Kelly Carmichael</td>
</tr>
<tr>
<td>Director:</td>
<td>Simon Curtis</td>
</tr>
<tr>
<td>Adapted Screenplay:</td>
<td>Adrian Hodges (based on the books by Colin Clark - My Week with Marilyn and The Prince, the Showgirl and Me)</td>
</tr>
<tr>
<td>Cinematographer:</td>
<td>Ben Smithard</td>
</tr>
<tr>
<td>Editor:</td>
<td>Adam Recht</td>
</tr>
<tr>
<td>Music:</td>
<td>Conrad Pope</td>
</tr>
<tr>
<td>Principal Cast:</td>
<td>Kenneth Branagh, Michelle Williams, Eddie Redmayne</td>
</tr>
<tr>
<td>Distributor(s):</td>
<td>Entertainment Film Distributors (UK), The Weinstein Company (US)</td>
</tr>
<tr>
<td>Sales Agent:</td>
<td>The Weinstein Company</td>
</tr>
<tr>
<td>UK release date:</td>
<td>25 November 2011</td>
</tr>
<tr>
<td>Running time:</td>
<td>100 mins</td>
</tr>
<tr>
<td>Cert.</td>
<td>15</td>
</tr>
</tbody>
</table>
NATIVITY (2009)
UK

Description: Comedy/Family

Production companies: BBC Films, Screen West Midlands, Limelight, Mirrorball Films

Producer: Nick Jones
Executive producers: Joe Oppenheimer, Lee Thomas, David M Thompson, Michael Henry

Director: Debbie Isitt
Original Screenplay: Debbie Isitt
Cinematographer: Sean Van Hales
Editor: Nicky Ager
Music: Nicky Ager, Debbie Isitt
Principal Cast: Martin Freeman, Ashley Jensen, Marc Wootton

Distributor: eOne Entertainment
Sales Agent: Protagonist Pictures
UK release date: 27th November 2009
Running time: 105 mins
Cert. U

Awards:
• RICHARD ATTENBOROUGH FILM AWARDS 2010
• The List's Film Of The Year Award (Scotland)
• The Birmingham Mail's Film Of The Year Award
NOTES ON A SCANDAL (2006)
UK

Description: Drama/Thriller

Production companies: Fox Searchlight, DNA, UK Film Council, BBC Films, Ingenious Film Partners, Scott Rudin Productions

Producers: Scott Rudin, Robert Fox
Executive producers: Allon Reich, Andrew MacDonald, Redmond Morris

Director: Richard Eyre

Adapted Screenplay: Patrick Marber (based on the novel by Zoë Heller)

Cinematographer: Chris Menges

Editors: John Bloom, Antonia Van Drimmelen

Music: Philip Glass

Principal Cast: Cate Blanchett, Judi Dench, Andrew Simpson, Michael Maloney, Bill Nighy

UK Distributor: Twentieth Century Fox (UK), Fox Searchlight (US)

Sales Agent: Fox Searchlight

UK release date: 2nd February 2007

Running time: 92 mins

Cert. 15

Note:

Nominated for four Academy Awards - Best Actress, Best Supporting Actress, Best Adapted Screenplay, Best Original Score.
NOW IS GOOD (2012)

UK

Description: Drama/Romance

Production companies: BBC Films, Goldcrest Pictures, Blueprint Pictures, Lipsync Productions, UK Film Council

Producers: Graham Broadbent, Pete Czernin

Executive producers: Christine Langan, Adam Kulick, Peter Hampden

Director: Ol Parker

Adapted Screenplay: Ol Parker (based on the book Before I Die by Jenny Downham)

Cinematographer: Erik Wilson

Editor: Peter Lambert

Music: Dustin O’Halloran

Principal Cast: Dakota Fanning, Jeremy Irvine, Paddy Considine, Olivia Williams

Distributor: Warner Brothers (UK)

Sales Agent: tf1 International

UK release date: 19 September 2012

Running time: 103 mins

Cert. 12A
**THE OBJECT OF BEAUTY (1991)**

**UK/US**

<table>
<thead>
<tr>
<th>Description:</th>
<th>Drama/Comedy/Crime</th>
</tr>
</thead>
<tbody>
<tr>
<td>Production companies:</td>
<td>Avenue Pictures Productions, BBC Films, Winston Films</td>
</tr>
<tr>
<td>Producer:</td>
<td>Jon S Denny</td>
</tr>
<tr>
<td>Executive producer:</td>
<td>Cary Brokaw</td>
</tr>
<tr>
<td>Director:</td>
<td>Michael Lindsay-Hogg</td>
</tr>
<tr>
<td>Original Screenplay:</td>
<td>Michael Lindsay-Hogg</td>
</tr>
<tr>
<td>Cinematographer:</td>
<td>David Watkins</td>
</tr>
<tr>
<td>Editor:</td>
<td>Ruth Foster</td>
</tr>
<tr>
<td>Music:</td>
<td>Tom Bahler</td>
</tr>
<tr>
<td>Principal Cast:</td>
<td>John Malkovich, Andie MacDowell</td>
</tr>
<tr>
<td>Distributor:</td>
<td>Avenue Pictures Productions (US)</td>
</tr>
<tr>
<td>UK release date:</td>
<td>27 September 1991</td>
</tr>
<tr>
<td>Running Time:</td>
<td>103 mins</td>
</tr>
<tr>
<td>Cert.</td>
<td>12</td>
</tr>
</tbody>
</table>

**Note:**

Made for *Screen Two* and released theatrically. First UK TV transmission: 16/02/1992, BBC2 as part of the *Screen Two* series.

UK

Description: Documentary/Biography/History

Production companies: North West Vision, Media and Digital Departures, Liverpool Culture Company, BBC Films, Hurricane Films

Producers: Roy Boulter, Solon Popadopulous

Executive producers: Lisa Marie Russo, Christopher Moll

Director: Terence Davies

Original Screenplay: Terence Davies

Cinematographer: Tim Pollard

Editor: Liza Ryan-Carter

Sales Agent: HanWay Films

UK release date: 31 October 2008

Running time: 74 mins

Cert. 12A
O MARY THIS LONDON, 1994

UK

Description: Drama

Production companies: BBC Films

Producer: Helen Greaves
Executive producer: Mark Shivas

Director: Suri Krishnamma

Original Screenplay: Shane Connaughton, Gillies MacKinnon

Cinematographer: Sean Van Hales

Editor: Sue Wyatt

Music: Stephen Warbeck

Principal Cast: Jason Barry, Oba Seagrave, Dylan Tighe

Distributor: Sam Goldwyn Company

Running time: 90 mins

Note:

The New York Times described this film as an ‘intense, multi-layered British drama’, whilst Variety wrote: ‘Exquisitely written, directed and acted ... This rude and vivid film establishes Suri Krishnamma as a gifted director to watch and should be embraced by fans of new British cinema’. 16 June 1994
**THE OTHER BOLEYN GIRL (2008)**

UK/US

Description: Drama/Biography/History


Producers: Alison Owen

Executive producers: David M Thompson, Peter Fincham, Joanna Beresford, Rebecca Eaton, Scott Rudin

Director: Justin Chadwick

Adapted Screenplay: Peter Morgan (based on the book by Philippa Gregory)

Cinematographer: Kieran McGuigan

Editors: Paul Knight, Carol Littleton

Music: Paul Cantelon

Principal Cast: Scarlett Johansson, Natalie Portman, Eric Bana, David Morrissey

Distributor: Columbia Pictures

Sales Agent: Sony (US); Focus (international)

UK release date: 7th March 2008

Running time: 115 mins

Cert. 12A

Note:

The book had been previously adapted for a BBC television film in 2003.
**OPAL DREAM (2006)**

*Australia/UK*

**Description:** Drama/Family

**Production companies:** Academy Features, BBC Films, Sherman Pictures, The South Australian Film Corporation, UK Film Council

**Producers:** Lizzie Gower, Emile Sherman, Nick Morris

**Executive producers:** Finola Dwyer, Angus Finney, David M Thompson, Ben Rice, Robert Jones

**Director:** Peter Cattaneo

**Adapted Screenplay:** Peter Cattaneo, Phil Traill, Ben Rice (from the novella *Pobby and Dingan* by Ben Rice)

**Cinematographer:** Robert Humphreys

**Editor:** Jim Clark, Nicolas Gaster

**Music:** Dario Marianelli

**Principal Cast:** Sapphire Boyce, Vince Colosimo, Jacqueline McKenzie, Christian Byers

**Distributors:** Renaissance Films, Strand Releasing (US), Icon Film Distribution (AUS)

**Release date:** 13 April 2006 (Netherlands)

**Running time:** 85 mins

**Cert** PG

**Note:**

Against the wishes of the director, in the film’s original release the death of central character, Kellyanne, was not shown. The film’s editor stated: ‘The financiers thought it would have more commercial success if the girl lived, so the film was recut. This is a typical example of commercialism over artistic ambition... and the film did nothing at the box office’. (IMDb) Made for a budget of more than A$11m, the film grossed only $140,666 worldwide. It was eventually shown uncut when broadcast on BBC2 in 2008.
ORANGES AND SUNSHINE (2010)

UK/Australia

Description: Drama/History

Production companies: Screen Australia, Little Gaddesden Productions, Fulcrum Media Finance, EM Media, The South Australian Film Corporation, Deluxe Australia, Screen NSW, BBC Films, Sixteen Films, See-Saw Films

Producers: Camilla Bray, Iain Canning, Emile Sherman

Executive producers: Suzanne Alizart, Rebecca O’Brien, Arnab Banerji, Mark Gooder, Sharon Menzies

Director: Jim Loach

Adapted Screenplay: Rona Munro (from the book Empty Cradles by Margaret Humphreys)

Cinematographer: Denson Baker

Editor: Dany Cooper

Music: Lisa Gerrard

Principal Cast: Emily Watson, Hugo Weaving, David Wenham

Distributors: Icon Film Distribution (UK), Cohen Media Group (US)

Sales Agent: Icon Entertainment International

UK release date: 1 April 2011

Running time: 105 mins

Cert. 15
**PAINTED ANGELS (1997)**  
UK/CAN  
(Also known as *Prairie Dove*)

<table>
<thead>
<tr>
<th>Description:</th>
<th>Drama/Western</th>
</tr>
</thead>
<tbody>
<tr>
<td>Production companies:</td>
<td>BBC Films, British Screen Productions, Cinepix Film Properties, Greenpoint Films, Heartland Motion Pictures, Saskatchewan Opportunities Corporation, SaskFilm, Shaftesbury Films, Telefilm Canada</td>
</tr>
<tr>
<td>Producers:</td>
<td>Stephen Onda, Ann Scott, Christina Jennings</td>
</tr>
<tr>
<td>Executive producer:</td>
<td>Mark Shivas</td>
</tr>
<tr>
<td>Director:</td>
<td>Jon Sanders</td>
</tr>
<tr>
<td>Original Screenplay:</td>
<td>Anna Mottram, Jon Sanders</td>
</tr>
<tr>
<td>Cinematographer:</td>
<td>Gerald Packer</td>
</tr>
<tr>
<td>Editor:</td>
<td>Maysoon Pachachi</td>
</tr>
<tr>
<td>Music:</td>
<td>Douglas Finch</td>
</tr>
<tr>
<td>Principal Cast:</td>
<td>Brenda Fricker, Kelly McGillis, Meret Becker, Bronagh Gallagher</td>
</tr>
<tr>
<td>Distributors:</td>
<td>Artificial Eye (UK), Lions Gate Films (US)</td>
</tr>
<tr>
<td>UK release date:</td>
<td>26 February 1999</td>
</tr>
<tr>
<td>Running time:</td>
<td>108 mins</td>
</tr>
<tr>
<td>Cert.</td>
<td>15</td>
</tr>
</tbody>
</table>
PANDAEMONIUM (2000)
UK/FR

Description: Drama/Biography

Production companies: BBC Films, Mariner Films, the Film Council, Moonstone Entertainment

Producer: Nick O'Hagan
Executive Producers: David M Thompson, Mike Phillips, Tracey Scoffield

Director: Julien Temple

Original Screenplay: Frank Cottrell Boyce

Cinematographer: John Lynch

Editor: Niven Howie

Music: Dario Marianelli

Principal Cast: John Hannah, Linus Roache, Samantha Morton, Emily Woof

Sales Agent: Moonstone Entertainment

UK release date: 14th September 2001

Running time: 125 mins

Cert. 15

Awards:
- EVENING STANDARD FILM AWARDS
- Best actor - Linus Roache
PEGGY SU! (1997)
UK

Description: Comedy/Romance

Production companies: Arts Council of England, BBC Films, Merseyside Film Production Fund, Deco films and Television

Producers: Colin Rogers, Poonam Sharma

Executive producer: George Faber

Director: Frances Anne Solomon

Original Screenplay: Kevin Wong

Cinematographer: Shelley Hirst

Editor: Gregg Miller

Music: Peter Spencer

Principal cast: Pamela Oei, Adrian Pang, Sukie Smith

Release date: 14 August 1997 (Singapore)

Running time: 94 mins

Note:
The film is a rare example of a story set in a Chinese community in Britain.
PERFECT SENSE (2011)
UK/Sweden/Denmark/Ireland

Description: Drama/Romance/Sci-Fi

Production companies: BBC Films, Zentropa Entertainments, Scottish Screen, The Danish Film Institute, Film i Vast, Irish Film Board, Sigma Films, Subotica Entertainment

Producers: Gillian Berrie, Tomas Eskilsson, Malte Grunert

Executive producers: Peter Garde, Peter Aalbaek Jensen, Jamie Laurenson, David Mackenzie, Carole Sheridan

Director: David Mackenzie

Original Screenplay: Kim Fupz Aakeson

Cinematographer: Giles Nuttgens

Editor: Jake Roberts

Music: Max Richter

Principal Cast: Ewan McGregor, Eva Green, Ewen Bremner, Connie Nielsen

Distributors: Arrow Films (UK), IFC Films (US)

Sales Agent: TrustNordisk

UK release date: 7 October 2011

Running time: 92 mins

Cert. 15
PERSUASION (1995)

UK

Description: Drama/Romance

Production companies: BBC Films, WGBH Boston, Millesime, France 2

Producer: Fiona Finlay
Executive producers: George Faber, Rebecca Eaton

Director: Roger Michell

Adapted Screenplay: Nick Dear (based on the novel by Jane Austen)

Cinematographer: John Daly

Editor: Kate Evans

Music: Jeremy Sams

Principal Cast: Amanda Root, Ciaran Hinds, John Woodvine, Susan Fleetwood

Distributor: Sony Pictures Classic (US)

Release date: 27 September 1995 (US)

Running time: 103 mins

Cert. PG

Note:
Made for Screen Two and released theatrically. The budget was £1.980m of which BBC funding was £1,514,000. In America the film grossed $5,462,325. First UK TV transmission: 16 April 1995, BBC2.
**PHILOMENA (2013)**

UK/USA/France

Description: Drama/Biography (Philomena Lee)

Production companies: The Weinstein Company, Yucaipa Films, Pathe, BBC Films, BFI, Canal +, Cine +, Baby Cow Productions, Magnolia Mae Films

Producers: Steve Coogan, Tracey Seaward, Gabrielle Tana

Executive producers: Carolyn Marks Blackwood, Francois Ivernel, Christine Langan, Cameron McCracken, Henry Normal

Director: Stephen Frears

Adapted Screenplay: Steve Coogan, Jeff Pope (based on the book by Martin Sixsmith: *The Lost Child of Philomena Lee*)

Cinematographer: Robbie Ryan

Editor: Valerio Bonelli

Music: Alexandre Desplat

Principal Cast: Judi Dench, Steve Coogan, Anna Maxwell Martin

Distributors: Pathe (UK), The Weinstein Company (US)

Sales Agent: Pathe

UK release date: 1 November 2013

Running time: 98 mins

Cert. 12A

**Awards:**

BAFTA - Best Adapted Screenplay - Steve Coogan and Jeff Pope

70th Venice Film Festival - Best Screenplay - Steve Coogan and Jeff Pope

The film also received 4 Academy Award nominations and a further 3 BAFTA nominations.
PHOTOGRAPHING FAIRIES (1997)

UK

Description: Drama/Fantasy/Mystery

Production companies: Arts Council of England, BBC Films, British Screen, DH Film Service, Dogstar Films, Polygram Filmed Entertainment, Starry Night Film Co.

Producers: Michelle Carmada

Executive producers: Alan Greenspan, Mike Newell

Director: Nick Willing

Adapted Screenplay: Nick Willing, Chris Harrald (based on a book by Steve Szilagyi)

Cinematographer: John de Borman

Editor: Sean Barton

Music: Simon Boswell

Principal cast: Toby Stephens, Emily Woof, Ben Kingsley

Distributors: Entertainment (UK), Polygram Film Distribution (FR)

UK release date: 19 September 1997

Running time: 106 mins

Cert. 15
**PRAGUE (1992)**

UK/France

Description: Drama

Production companies: BBC Films, British Screen Productions, Canal +, Constellation, Hachette Premiere, The Scottish Film Production Fund, UGC

Producers: Jan Balzer, Christopher Young

Director: Ian Sellar

Original Screenplay: Ian Sellar

Cinematographer: Darius Khondji

Editor: John Bloom

Music: Jonathan Dove

Principal Cast: Alan Cumming, Sandrine Bonnaire, Bruno Ganz

Distributor: UGC Distribution (France)

Release date: 24 February 1993 (France)

Running time: 90 mins

Cert. N/A

Note:
The film was shown in the Un Certain Regard section at the 1992 Cannes Film Festival. Not released theatrically in the UK, it screened on television as part of the *Screen Two* series on 23 October 1992.
**PRIEST (1994)**

**UK**

Description: Drama

Production companies: BBC Films, BBC Worldwide, Electric Pictures, Miramax Films, Polygram Filmed Entertainment

Producers: Josephine Ward, George Faber

Executive producer: Mark Shivas

Director: Antonia Bird

Original Screenplay: Jimmy McGovern

Cinematographer: Fred Tammers

Editor: Susan Spivey

Music: Andy Roberts

Principal Cast: Linus Roache, Tom Wilkinson, Cathy Tyson, Robert Carlyle

Sales Agent: The Works

UK release date: 17 March 1995

Running time: 105 mins

Cert. 15

Awards:
- BERLIN INTERNATIONAL FILM FESTIVAL
- Teddy for Best Feature
- EDINBURGH INTERNATIONAL FILM FESTIVAL
- Best New British Feature
A PRIVATE LIFE (1989)
UK

Description: Drama

Production companies: BBC Films, Totem Productions

Producers: Francis Gerard, Roland Robinson
Executive producer: Innes Lloyd

Director: Francis Gerard

Original Screenplay: Andrew Davies

Cinematographer: Nat Crosby

Editor: Robin Sales

Music: Trevor Jones

Principal Cast: Bill Flynn, Jana Cilliers, Kevin Smith

Distributor: Hobo Film Enterprises

Release date: 12 April 1990 (South Africa)

Running time: 95 mins

Cert. 15

Note:

Shown at the 1989 London Film Festival.
PROJECT NIM (2011)

UK/USA

Description: Documentary

Production companies: Red Box Films, Passion Pictures, BBC Films

Producer: Simon Chinn

Executive producers: John Battsek, Nick Fraser, Hugo Grumbar, Jamie Laurenson, Andrew Ruhemann

Director: James Marsh

Original Screenplay: Based on the book *Nim Chimpsky: The Chimp Who Would Be Human* by Elizabeth Hess

Cinematographer: Michael Simmonds

Editor: Jinx Godfrey

Music: Dickon Hinchcliffe

Principal Cast: Nim Chimpsky as Himself (archive)

Distributors: Icon Film Distribution (UK), Roadside Attractions (US)

Sales Agent: Icon Entertainment International

UK release date: 12 August 2011

Running time: 93 mins

Cert. 12A
QUARTET (2012)

UK

Description: Comedy/Drama

Production companies: Headline Pictures, BBC Films, DCM Productions, Finola Dwyer Productions, Wildgaze Films

Producers: Finola Dwyer, Stewart Mackinnon

Executive producers: Jamie Laurenson, Dario Suter, Christoph Daniel, Marc Schmidheiny, Dickon Stainer, Xavier Marchand, Dustin Hoffman

Director: Dustin Hoffman

Adapted Screenplay: Ronald Harwood (from his play)

Cinematographer: John de Borman

Editor: Barney Pilling

Music: Dario Marianelli

Principal Cast: Maggie Smith, Pauline Collins, Tom Courtnay, Billy Connolly, Michael Gambon

Distributors: Momentum Pictures (UK), The Weinstein Company (US)

Sales Agent: HanWay Films

UK release date: 1 January 2013

Running time: 98 mins

Cert. 12A

Note:

Mark Shivas’ and Stewart Mackinnon’s company Headline Pictures originally acquired the rights to Harwood’s play and commissioned him to write the screenplay with support from BBC Films. However, Shivas died four years before the film’s release. It was Dustin Hoffman’s directorial debut.
**RATCATCHER (1999)**
UK/FR

Description: Drama

Production companies: Pathe Pictures, BBC Films, the Arts Council of England, Lazennec and Le Studio Canal+, Holy Cows Films

Producer: Gavin Emerson
Executive producers: Andrea Calderwood, Barbara McKissack, Sarah Radclyffe, Richard Hawley

Director: Lynne Ramsay

Original Screenplay: Lynne Ramsay

Cinematographer: Alwin H Kuchler

Editor: Lucia Zucchetti

Music: Rachel Portman

Principal Cast: Tommy Flanagan, Mandy Matthews, William Eadie

Distributors: Pathe, Diaphana Films

Sales Agent: MGM/United Artists

UK release date: 12th November 1999

Running time: 94 mins

Cert. 15

Note:

Screened in the Un Certain Regard section at the 1999 Cannes Film Festival. Despite winning many awards the film did not achieve a wide theatrical release.
**RED DUST (2005)**
UK/ZA

Description: Drama

Production companies: BBC Films, Distant Horizon, Videovision Entertainment, Industrial Development Corporation of South Africa

Producers: Ruth Caleb, Anant Singh, Helena Spring

Executive producer: David M Thompson

Director: Tom Hooper

Adapted Screenplay: Troy Kennedy Martin (based on the novel by Gillian Slovo)

Cinematographer: Larry Smith

Editor: Avril Beukers

Music: Robert Lane

Principal Cast: Hilary Swank, Chiwetel Ejiofor

Sales Agent: Distant Horizon

UK release date: 11th July 2005

Running time: 110 mins

Cert. 15

Note:
The film was released on 6 May 2005 in South Africa. It premiered on UK television on BBC2 on 9 July 2005.
**RED ROAD (2006)**

UK/Denmark

Description: Drama/Mystery/Thriller

Production companies: Advanced Party Scheme, BBC Films, Glasgow Film Office, Scottish Screen, Sigma Films, UK Film Council, Verve Pictures, Zentropa Entertainments, Zoma Films Ltd.

Producer: Carrie Comerford

Executive producers: Gillian Berrie, Claire Chapman, David M Thompson, Paul Trijbits, Lenny Crooks, Sisse Graum Jorgensen

Director: Andrea Arnold

Original Screenplay: Andrea Arnold, Lone Scherfig & Anders Thomas Jensen (characters)

Cinematographer: Robbie Ryan

Editor: Nicolas Chauderge

Principal Cast: Kate Dickie, Tony Curran, Martin Compston

Distributors: Verve Pictures (UK), Tartan (US)

Sales Agent: TrustNordisk

UK release date: 27 October 2006

Running time: 113 mins

Cert. 18

Note:

The film was largely shot in Dogme 95 style using hand held camera and natural light. Winner of the Jury Prize at the 2006 Cannes Film Festival. BAFTA Scotland 2006 - Best Screenplay, Best Actress in a Scottish Film (Kate Dickie), Best Actor in a Scottish film (Tony Curran), Best Director, Best Film.
THE REFLECTING SKIN (1990)
UK/CAN

Description: Drama/Horror/Thriller

Production companies: BBC Films, British Screen, Fugitive Features, Zenith Productions, Bialystock & Bloom Limited, Telefilm Canada, Ontario Media Development Corporation, National Film Trustee Company

Producers: Dominic Anciano, Ray Burdis
Executive producer: Jim Beach

Director: Philip Ridley

Original Screenplay: Philip Ridley

Cinematographer: Dick Pope

Editor: Scott Thomas

Music: Nick Bicat

Principal Cast: Viggo Mortensen, Lindsay Duncan, Jeremy Cooper

Distributors: Virgin Vision (UK 1990), Miramax Films (USA 1991)

UK release date: 9 November 1990

Running time: 95 mins

Cert. 15

Awards:

1990 Locarno International Film Festival - C.I.C.A.E. Award, the FIPRESCI Prize, the Silver Leopard – Philip Ridley.
1990 "Sitges" Catalan International Film Festival – Best Actress - Lindsay Duncan & Best Cinematography - Dick Pope
1990 Stockholm Film Festival - FIPRESCI Prize – Philip Ridley
**REGENERATION (1997)**

**UK/CAN**

**Description:** Drama/War/Biography/History

**Production companies:** Rafford Films, Norstar Entertainment, BBC Films, Arts Council of Scotland, Famous Players, The Glasgow Film Fund, Telefilm Canada, Viacom Canada, The Scottish Film Production Fund

**Producers:** Peter R Simpson, Allan Scott

**Executive producers:** Mark Shivas, Saskia Sutton

**Director:** Gillies MacKinnon

**Adapted Screenplay:** Allan Scott (based on the novel by Pat Barker)

**Cinematographer:** Glenn MacPherson

**Editor:** Pia Di Ciaula

**Music:** Mychael Danna

**Principal Cast:** Jonathan Pryce, James Wilby, Jonny Lee Miller

**Distributor:** Artificial Eye (UK)

**Sales Agent:** BBC Films (UK), Alliance Atlantis Pictures International (ROW)

**UK release date:** 21st November 1997

**Running time:** 114 mins

**Cert.:** 15
**RESSOURCES HUMAINES (1999)**

*(aka Human Resources)*

France/UK

<table>
<thead>
<tr>
<th>Description:</th>
<th>Drama</th>
</tr>
</thead>
<tbody>
<tr>
<td>Production companies:</td>
<td>La Sept-Arte, Haut et Court, Media Programme of the European Community, BBC Films, CNC, Procirep</td>
</tr>
<tr>
<td>Producers:</td>
<td>Caroline Benjo, Carole Scotta</td>
</tr>
<tr>
<td>Executive Producer:</td>
<td>Barbara Letellier</td>
</tr>
<tr>
<td>Director:</td>
<td>Laurent Cantet</td>
</tr>
<tr>
<td>Original Screenplay:</td>
<td>Laurent Cantet, Gilles Marchand</td>
</tr>
<tr>
<td>Cinematographer:</td>
<td>Matthieu Poirot-Delpech</td>
</tr>
<tr>
<td>Editors:</td>
<td>Robin Campillo, Stephanie Leger</td>
</tr>
<tr>
<td>Principal Cast:</td>
<td>Jalil Lespert, Jean-Claude Vallod, Lucien Longueville, Danielle Melador</td>
</tr>
<tr>
<td>Distributors:</td>
<td>Haut et Court (France), Shooting Gallery (US)</td>
</tr>
<tr>
<td>Release date:</td>
<td>15 January 2000 (France)</td>
</tr>
<tr>
<td>Running time:</td>
<td>100 mins</td>
</tr>
</tbody>
</table>

**Note:**

The film won the Cesar Award for Best First Feature Film and the Fassbinder Award - 2000 European Film Academy. It was shown in the US at the Museum of Modern Art as part of the 29th New Directors/New Films series. Many of the cast were non-professionals.
THE REVENGERS’ COMEDIES (1997)
UK/FR

Description: Drama/Comedy


Producer: Simon Bosanquet
Executive producers: Mark Shivas, Marina Gefter, Julia Palau, Michael Ryan

Director: Malcolm Mowbray
Adapted Screenplay: Alan Ayckbourn, Malcolm Mowbray (based on Alan Ayckbourn’s play of the same name)

Cinematographer: Romain Winding
Editor: Barrie Vince
Music: Alexandre Desplat

Principal Cast: Sam Neill, Helena Bonham-Carter, Kristin Scott-Thomas, Steve Coogan

Distributor: J&M Entertainment
Release date: 13 January 1999 (France)
Running time: 86 mins
Cert. PG-13

Note: The film was given a theatrical release in the USA under the title Sweet Revenge.
**REVOLUTIONARY ROAD (2008)**  
UK/US

<table>
<thead>
<tr>
<th>Description:</th>
<th>Drama</th>
</tr>
</thead>
<tbody>
<tr>
<td>Production companies:</td>
<td>DreamWorks Pictures, BBC Films, Evermere Entertainment, Neal Street Productions</td>
</tr>
<tr>
<td>Producers:</td>
<td>John H Hart, Scott Rudin, Sam Mendes, Bobby Cohen</td>
</tr>
<tr>
<td>Executive producers:</td>
<td>Marion Rosenburg, David M Thompson, Henry Fernaine, Pippa Harris, Peter Kalmbach</td>
</tr>
<tr>
<td>Director:</td>
<td>Sam Mendes</td>
</tr>
<tr>
<td>Adapted Screenplay:</td>
<td>Justin Haythe (based on the book <em>Revolutionary Road</em> by Richard Yates)</td>
</tr>
<tr>
<td>Cinematography:</td>
<td>Roger Deakins</td>
</tr>
<tr>
<td>Editor:</td>
<td>Tariq Anwar</td>
</tr>
<tr>
<td>Music:</td>
<td>Thomas Newman</td>
</tr>
<tr>
<td>Principal Cast:</td>
<td>Leonardo DiCaprio, Kate Winslet, Kathy Bates</td>
</tr>
<tr>
<td>Distributors:</td>
<td>Paramount Vantage/UIP</td>
</tr>
<tr>
<td>Sales Agent:</td>
<td>Dreamworks SKG</td>
</tr>
<tr>
<td>US Release Date:</td>
<td>15 December 2008</td>
</tr>
<tr>
<td>UK Release Date:</td>
<td>30 January 2009</td>
</tr>
<tr>
<td>Running time:</td>
<td>119 mins</td>
</tr>
<tr>
<td>Cert.</td>
<td>15</td>
</tr>
</tbody>
</table>
A ROOM FOR ROMEO BRASS (1999)
CAN/UK

Description: Drama/Comedy

Production companies: Alliance Atlantis, BBC Films, Arts Council of England, Company Pictures, Big Arty Productions, October Films

Producers: George Faber, Charles Pattinson
Executive producers: Andras Hamori, David M Thompson

Director: Shane Meadows

Original Screenplay: Shane Meadows, Paul Fraser, Robyn Slovo (story)

Cinematographer: Ashley Rowe

Editor: Paul Tothill

Music: Nick Hemming

Principal Cast: Bob Hoskins, Julia Ford, Paddy Considine, Andrew Shim

Distributors: Alliance Atlantis Communications / Momentum Pictures

Sales Agent: Alliance Atlantis Pictures International

UK release date: 4th February 2000

Running time: 90 mins

Cert. 15

Note:

Shown at the 1999 Edinburgh Film Festival.
SALMON FISHING IN THE YEMEN (2011)

UK

Description: Comedy/Drama/Romance

Production companies: BBC Films, UK Film Council, CBS Films, Lionsgate UK, Kudos Film and Television, Davis Films, Shine Pictures

Producer: Paul Webster

Executive producers: Guy Avshalom, Stephen Garrett, Paula Jalfon, Zygi Kamasa, Jamie Laurenson

Director: Lasse Hallstrom

Adapted Screenplay: Simon Beaufoy (from the novel by Paul Torday)

Cinematographer: Terry Stacey

Editor: Lisa Gunning

Music: Dario Marianelli

Principal Cast: Ewan McGregor, Emily Blunt, Amr Waked, Kristin Scott Thomas

Distributors: Lionsgate (UK), CBS Films (US)

Sales Agent: Lionsgate

UK release date: 20 April 2012

Running time: 107 mins

Cert. 12A
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>IE</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Description:</strong></td>
<td>Drama</td>
</tr>
<tr>
<td><strong>Production companies:</strong></td>
<td>BBC Films, Irish Film Board, Radio Telefís Éireann, Alta Films, Treasure Films</td>
</tr>
<tr>
<td><strong>Producer:</strong></td>
<td>Robert Walpole</td>
</tr>
<tr>
<td><strong>Executive producers:</strong></td>
<td>Rod Stoneman, David M Thompson, Claire Duigan</td>
</tr>
<tr>
<td><strong>Director:</strong></td>
<td>Conor McPherson</td>
</tr>
<tr>
<td><strong>Adapted Screenplay:</strong></td>
<td>Conor McPherson (based on his stage play)</td>
</tr>
<tr>
<td><strong>Cinematographer:</strong></td>
<td>Oliver Curtis</td>
</tr>
<tr>
<td><strong>Editor:</strong></td>
<td>Emer Reynolds</td>
</tr>
<tr>
<td><strong>Music:</strong></td>
<td>The Plague Monkeys</td>
</tr>
<tr>
<td><strong>Principal Cast:</strong></td>
<td>Brendan Gleeson, Brian Cox, Peter McDonald, Conor Mullen</td>
</tr>
<tr>
<td><strong>Distributor:</strong></td>
<td>Buena Vista International</td>
</tr>
<tr>
<td><strong>Sales Agent:</strong></td>
<td>The Works</td>
</tr>
<tr>
<td><strong>UK release date:</strong></td>
<td>5th January 2001</td>
</tr>
<tr>
<td><strong>Running time:</strong></td>
<td>97 mins</td>
</tr>
<tr>
<td><strong>Cert.</strong></td>
<td>15</td>
</tr>
</tbody>
</table>
SALVAGE (2009)

UK

Description: Horror
Production companies: Northwest Vision and Media, Digital Departures, The Liverpool Culture Company, BBC Films, Hoax Films
Producer: Julie Lau
Executive producers: Christopher Moll, Lisa Marie Russo
Director: Lawrence Gough
Original Screenplay: Colin O’Donnell, Lawrence Gough, Alan Pattison
Cinematographer: Simon Tindall
Editor: Anthony Ham
Music: Stephen Hilton
Principal Cast: Dean Andrews, Neve McIntosh
Distributors: Revolver (UK), Invincible Pictures (US)
Sales Agent: Jinga Films
Release dates: 19 March 2010 (UK), 6 July 2010 (US)
Running time: 81 mins
Cert. 18

Note:
Made as part of the low budget Liverpool Digital Departures scheme. It went almost straight to DVD in the UK on 22 March 2010.
SARAFINA! (1992)
South Africa/UK/France/USA

Description: Drama/Musical


Producers: Anant Singh, David M Thompson

Executive producers: Kirk D’Amico, Sudhir Pragjee, Sanjeev Singh, Helena Spring

Director: Darrell Roodt

Adapted Screenplay: Mbongeni Ngema, William Nicholson (from a play by Mbongeni Ngema)

Cinematographer: Mark Vicente

Editors: David Heltner, Peter Hollywood, Sarah Thomas

Music: Stanley Myers

Principal Cast: Leleti Khumalo, Whoopi Goldberg, Miriam Makeba

Distributors: Buena Vista Pictures (US), Les Films Ariane (FR)

UK release date: 15 January 1993

Running time: 117 mins

Cert. PG-13

Note:
The film focused on riots in Soweto where students were opposed to the implementation of Afrikaans as the language of instruction in schools. It was screened out of competition at the 1992 Cannes Film Festival but performed poorly in the US where it grossed $7,306,242.
SAVING MR BANKS (2013)
UK/Australia/USA

Description: Drama/Biography (PL Travers)/Comedy

Production companies: Walt Disney Pictures, Ruby Films, BBC Films, Essential Media and Entertainment, Hopscotch Features

Producer: Ian Collie, Alison Owen, Philip Steuer

Executive producers: Christine Langan, Troy Lum, Andrew Mason, Paul Trijbits

Director: John Lee Hancock

Original Screenplay: Kelly Marcel, Sue Smith

Cinematographer: John Schwartzman

Editor: Mark Livolsi

Music: Thomas Newman

Principal cast: Emma Thompson, Tom Hanks, Colin Farrell, Ruth Wilson, Paul Giamatti

Distributor: Walt Disney Studios Motion Pictures

Sales Agent: Disney

UK release date: 29 November 2013

Running time: 125 mins

Cert. PG
**SCOOP (2006)**

UK/USA

Description: Comedy/Mystery

Production companies: BBC Films, Ingenious Film Partners, Phoenix Wiley, Jelly Roll Productions

Producers: Letty Aronson, Gareth Wiley

Executive producers: David M Thompson, Stephen Tenenbaum, Duncan Reid, Peter Touche

Director: Woody Allen

Original Screenplay: Woody Allen

Cinematographer: Remi Adefarasin

Editor: Alisa Lepselter

Principal Cast: Scarlett Johansson, Hugh Jackman, Ian McShane, Woody Allen

Distributor: Focus Features (US)

Sales Agent: HanWay Films

Release date: 28 July 2006 (US limited)

Running time: 96 mins

Cert PG-13

Note:
The film was not given a theatrical release in the UK. Its British television premier was on BBC2 on 7 February 2009.
## SHADOW DANCER (2102)

UK/Ireland

### Description:
Drama/Thriller

### Production companies:
BBC Films, Element Pictures, Irish Film Board, Lipsync Productions, UKFS, Unanimous Pictures

### Producer:
Chris Coen, Ed Guiney, Andrew Lowe

### Executive producers:
Tom Bradby, Brahim Chioua, Rita Dagher, Vincent Maraval, Joe Oppenheimer, Norman Merry

### Director:
James Marsh

### Adapted Screenplay:
Tom Bradby (based on his novel)

### Cinematographer:
Rob Hardy

### Editor:
Jinx Godfrey

### Music:
Dickon Hinchcliffe

### Principal Cast:
Clive Owen, Andrea Riseborough, Gillian Anderson

### Distributors:
Paramount Pictures (UK), Magnolia Pictures (US)

### Sales Agent:
Wild Bunch International Sales

### UK release date:
24 August 2012

### Running time:
101 mins

### Cert.:
15
**SHADOW OF A VAMPIRE (2001)**

UK/US

**Description:** Drama/Horror

**Production companies:** Saturn Films, Long Shot Films, BBC Films, Delux Productions, Film Fund Luxembourg, Pilgrim Films Ltd.

**Producers:** Nicolas Cage, Jeff Devine

**Executive producers:** Alan Howden, Paul Brooks

**Director:** E Elias Merhige

**Original Screenplay:** Steven Katz

**Cinematographer:** Lon Bogue

**Editor:** Chris Wyatt

**Music:** Dan Jones

**Principal Cast:** John Malkovich, Willem Dafoe, Udo Kier, Cary Elwes, Catherine McCormack, Eddie Izzard

**Distributor:** Lionsgate

**Sales Agent:** Lionsgate

**UK release date:** 2nd February 2001

**Running time:** 92 mins

**Cert.:** 15
**SHE’S BEEN AWAY (1989)**

**UK**

Description: Drama

Production company: BBC Films

Producer: Kenith Trodd

Director: Peter Hall

Original Screenplay: Stephen Poliakoff

Cinematography: Philip Bonham-Carter

Editor: Ardan Fisher

Music: Stephen Edwards

Principal Cast: Peggy Ashcroft, Geraldine James, James Fox, Rachel Kempson

Distributor: The Sales Company (USA, 1990)

Release date: 20 December 1989 (Italy)

Running time: 103 mins

**Note:**

Made for *Screen One* and given limited theatrical release in the Netherlands and Australia and in New York (14 Dec, 1990). It was shown on BBC1 on 8 October 1989 BBC One. It was also Peggy Ashcroft’s last film role.

**Awards:**

Volpi Cup – Best Actress – Peggy Ashcroft (Venice)
**SHIFTY (2009)**

UK

Description: Thriller

Production companies: Film London's Microwave, BBC Films, Between the Eyes

Producers: Rory Aitken, Ben Pugh
Executive producer: Soledad Gatti-Pascual

Director: Eran Creevy

Original Screenplay: Eran Creevy

Cinematographer: Ed Wild

Editor: Kim Gaster

Music: Harry Escott, Molly Nyman

Principal Cast: Riz Ahmed, Daniel Mays, Jason Flemyng, Francesca Annis, Jay Simpson, Nitin Ganatra

Sales Agent: Film London

UK release date: 24 April 2009

Running time: 85 mins

Note:

Made for £100,000 as part of the low-budget *Microwave* scheme.
**SHOOTING DOGS (2005)**

UK

(Released in the USA as *Beyond the Gates*)

Description: Drama/History/War

Production companies: Film London's Microwave, BBC Films, Between the Eyes productions

Producers: David Belton, Pippa Cross, Jens Meurer

Executive producers: David M Thompson, Paul Trijbits, Ruth Caleb, Karsten Stoeter, Richard Alwyn

Director: Michael Caton Jones

Original Screenplay: David Wolstencroft, Richard Alwyn & David Belton (story)

Cinematographer: Ivan Strasburg

Editor: Christian Lonk

Music: Dario Marianelli

Principal Cast: John Hurt, Hugh Dancy, Claire-Hope Ashitey, Dominique Horwitz

Distributor: Metrodome (UK)

Sales Agent: Content Film

UK release date: 31st March 2006

Running time: 115 mins

Cert. 15
**SIXTH HAPPINESS (1997)**  
UK/US  

**Description:** Drama  

**Production companies:** BBC Films, BFI, Arts Council of England, Kennedy Mellor, National Film Development Corporation of India  

**Producer:** Tatiana Kennedy  
**Executive producers:** Ben Gibson, Frances-Anne Solomon  

**Director:** Warris Hussein  

**Adapted Screenplay:** Firdaus Kanger (from autobiography)  

**Cinematographer:** James Welland  

**Editor:** Laurence Mery-Clark  

**Music:** Dominique Le Gendre  

**Principal Cast:** Firdaus Kangar, Souad Faress, Khodus Wadia, Nina Wadia, Ahsen Bhatti  

**Distributor:** Regent Releasing (US)  

**UK release date:** 2 October 1998  
**Running time:** 97 mins
SKAGGERAK (2003)
UK/Denmark/Sweden/Spain/Germany/France/Switzerland

Description: Comedy/Drama/Romance

Production companies: Nimbus Film Productions, BBC Films, Film i Vast, Danmarks Radio, Memfis Film & Television, Zentropa Entertainments, Det Danske Filminstitut, Scottish Screen, Nordisk Film & TV Fond, Glasgow Film Office, Nordisk Film, Concorde Filmed Entertainment, Egmont Entertainment, Monopole-Pathe, Alta Films, Piggybank Productions, Umbrella Productions

Producers: Bo Ehrhardt, Lars Bredo Rahbek

Executive producers: Tomas Eskilsson, Tracey Scoffield, David M Thompson, Birgitte Hald, Peter Aalbeck Jensen, Lars Jonsson

Director: Soren Kragh-Jacobsen

Original Screenplay: Anders Thomas Jensen, Soren Kragh-Jacobsen

Cinematographer: Eric Kress

Editor: Valdis Oskarsdottir

Music: Jacob Groth

Principal Cast: Iben Hjele, Bronagh Gallagher, Gary Lewis, Martin Henderson

Distributor: Egmont Entertainment (Denmark)

Release date: 14 March 2003 (Denmark)

Running time: 104 mins

Cert No rating

Note: Entered into the 25th Moscow International Film Festival.
<table>
<thead>
<tr>
<th><strong>SMALL FACES (1996)</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>UK</strong></td>
</tr>
</tbody>
</table>

**Description:** Drama

**Production companies:** BBC Films, Billy MacKinnon, Skyline Films, The Glasgow Film Fund

**Producer:** Steve Clark-Hall

**Executive producers:** Andrea Calderwood, Mark Shivas, Eddie Dick

**Director:** Gillies MacKinnon

**Original Screenplay:** Billy MacKinnon, Gillies MacKinnon

**Cinematographer:** John de Borman

**Editor:** Scott Thomas

**Music:** John E Keane

**Principal Cast:** Iain Robertson, Joe McFadden, Steven Duffy

**Distributors:** October Films (US), Diaphana Films (France)

**UK release date:** 5 April 1996

**Running time:** 108 mins
**THE SNAPPER (1993)**

UK

Production companies: BBC Films (in association with BBC Worldwide)

Producers: Lynda Miles
Executive Producer: Mark Shivas

Director: Stephen Frears

Adapted Screenplay: Roddy Doyle (from his novel)

Cinematographer: Oliver Stapleton

Editor: Mick Audsley

Principal Cast: Colm Meaney, Tina Kellegher, Ruth McCabe, Eanna Macliam

Distributor: Miramax Films (US)

Sales Agents: Miramax International, The Works

UK release date: 6th August 1993

Running time: 91 mins

Cert. 15

**Note:**

Made for television but given a theatrical release.

**Awards:**

1994 - London Critics Circle Film Awards – Best Screenplay – Roddy Doyle
1994 – Prix Italia – Best Fiction Programme
SNOW CAKE (2006)
UK/CAN

Description: Drama/Romance

Production companies: UK Film Council, Telefilm Canada, Baby Cow Productions, Alliance Atlantis, BBC Films, 2Entertain, Canadian Television Fund, Revolution Films/Rhombus Media

Producers: Gina Carter, Jessica Daniel, Andrew Eaton, Niv Fichman
Executive producers: Robert Jones, Michael Winterbottom, David M Thompson

Director: Marc Evans

Original Screenplay: Angela Pell

Cinematographer: Steve Cosens

Editor: Mags Arnold

Music: Broken Social Scene

Principal Cast: Alan Rickman, Sigourney Weaver, Carrie Anne-Moss

Distributor: Momentum Pictures (UK)

Sales Agent: Fortissimo

UK release date: 8th September 2006

Running time: 112 mins

Cert. 15
**SPIKE ISLAND (2012)**

UK

Description: Drama/Music

Production companies: Bankside Films, Fiesta Productions, BBC Films, Head Gear Films, Metrol Technology, Revolver Entertainment

Producers: Fiona Neilson, Esther Douglas

Executive producers: Phil Hunt, Joe Oppenheimer, Compton Ross

Director: Mat Whitecross

Original Screenplay: Chris Coghill

Cinematographer: Christopher Ross

Editor: Peter Christelis

Music: Ilan Eshkeri, Tim Wheeler

Principal Cast: Elliott Tittensor, Jordan Murphy, Emilia Clarke, Lesley Manville, Matthew McNulty

Distributors: Vertigo Films, Universal Pictures

Sales Agent: Bankside Films

UK release date: 21 June 2013

Running time: 105 mins

Cert. 15
**STAGE BEAUTY (2004)**
UK/US/DL

Description: Drama

Production companies: Momentum Pictures, BBC Films, Qwerty Films, Tribeca, N1 European Film Produktions GmbH & Co KG and Artisan Entertainment

Producers: Hardy Justice, Jane Rosenthal, Robert De Niro

Executive producers: Michael Kuhn, Richard Eyre, James D Stern, Amir Malin, Rachel Cohen

Director: Richard Eyre

Adapted Screenplay: Jeffrey Hatcher (based on his book *Compleat Female Stage Beauty*)

Cinematographer: Andrew Dunn

Editor: Tariq Anwar

Music: George Fenton

Principal Cast: Billy Crudup, Claire Danes, Rupert Everett, Tom Wilkinson, Hugh Bonneville, Richard Griffiths, Edward Fox

Distributor: Momentum Pictures (UK)

Sales Agent: Icon Distribution

UK release date: 3rd September 2004

Running time: 106 mins

Cert. 15
**STARTER FOR TEN (2006)**

**UK/USA**

**Description:** Comedy/Drama/Romance

**Production companies:** HBO, Picturehouse, BBC Films, Playtone, Neal Street Productions.

**Producers:** Tom Hanks, Gary Goetzman, Pippa Harris

**Executive Producers:** Sam Mendes, Steven Shareshian, Nathalie Marciano, Michelle Chydzik

**Director:** Tom Vaughan

**Adapted Screenplay:** David Nicholls (adapted from his novel)

**Cinematographer:** Ashley Rowe

**Editor:** Heather Persons

**Music:** Blake Neely

**Principal Cast:** James McAvoy, Rebecca Hall, Alice Eve, Lindsay Duncan, Charles Dance, Catherine Tate

**Distributors:** Icon Distribution, Picturehouse

**Sales Agent:** HBO Enterprises

**UK release date:** 10th November 2006

**Running time:** 92 mins

**Cert:** 12A
**THE STATEMENT (2003)**
Canada/France/UK

Description: Thriller/Drama

Production companies: Serendipity Point Films, Odessa Films, Company Pictures, Astral Media, BBC Films, Telefilm Canada, Corus Entertainment, Movision, Sony Pictures Classics

Producers: Norman Jewison, Robert Lantos
Executive producers: David M Thompson, Jason Piette, Mark Musselman

Director: Norman Jewison
Adapted Screenplay: Ronald Harwood (from novel by Brian Moore)
Cinematographer: Kevin Jewison
Editor: Andrew S Eisen, Stephen E Rivkin
Music: Normand Corbeil
Principal Cast: Michael Caine, Tilda Swinton, Jeremy Northam, Alan Bates, Charlotte Rampling

Distributor: Sony Pictures Classics (US)

UK release date: 27 February 2004
US release date: 12 December 2003
Running time: 120 mins
Cert. 12A
STONEWALL (1995)
UK/USA

Description: Comedy/Drama/History

Production companies: BBC Films, Arena Productions

Producers: Christine Vachon, Ruth Caleb
Executive producers: George Faber, Anthony Wall

Director: Nigel Finch

Adapted Screenplay: Rikki Beadle-Blair (based on the book by Martin Duberman)

Cinematographer: Chris Seager

Editor: John Richards

Music: Michael Kamen

Principal Cast: Guillermo Diaz, Frederick Weller, Duane Boutte, Brendan Corbalis

Distributor: Strand Releasing (US), Vertigo Films (Spain)

UK release date: 10 May 1996
US release date: 3 September 1996

Running time: 99 mins

Cert. 15

Awards:
39th Regus London Film Festival – Best Feature Audience Award – Nigel Finch
**STRAWBERRY FIELDS (2012)**

UK

| Description: | Drama |
| Production companies: | BBC Films, Film London, Spring Pictures |
| Producers: | Liam Beatty, Lucie Wenigerova |
| Director: | Frances Lea |
| Original Screenplay: | Judith Johnson, Frances Lea |
| Cinematographer: | Dave Miller |
| Editor: | Cinzia Baldessari |
| Principal Cast: | Anna Madeley, Christine Bottomley, Emun Elliott |
| Distributor: | New British Cinema Quarterly |
| Sales Agent: | Soda Pictures |
| UK release date: | 6 July 2012 (UK) |
| Running time: | 87 mins |
| Cert. | 15 |

**Note:**

Made as part of Film London’s Microwave scheme: the film also received support from Kent County Council’s Film Office, Screen East, Screen South and the UK Film Council’s Regional Investment Fund for England.
**STREETDANCE 3D**  
UK  

<table>
<thead>
<tr>
<th>Description:</th>
<th>Drama/Music/Romance</th>
</tr>
</thead>
<tbody>
<tr>
<td>Production companies:</td>
<td>Vertigo Films, UK Film Council, BBC Films, Little Gaddesden Productions, Paradise FX Corporation</td>
</tr>
<tr>
<td>Producers:</td>
<td>Allan Niblo, James Richardson</td>
</tr>
<tr>
<td>Executive producers:</td>
<td>Christine Langan, Arnab Banerji, Paula Jafón, Nigel Williams, Rupert Preston, Nick Love</td>
</tr>
<tr>
<td>Directors:</td>
<td>Max Giwa, Dania Pasquini</td>
</tr>
<tr>
<td>Original Screenplay:</td>
<td>Jane English</td>
</tr>
<tr>
<td>Cinematographer:</td>
<td>Sam McCurdy</td>
</tr>
<tr>
<td>Editor:</td>
<td>Tim Murrell</td>
</tr>
<tr>
<td>Principal Cast:</td>
<td>Charlotte Rampling, Nichola Burley, Richard Winsor, George Sampson, Flawless and Diversity</td>
</tr>
<tr>
<td>Distributor:</td>
<td>Vertigo Films</td>
</tr>
<tr>
<td>Sales Agent:</td>
<td>Protagonist Pictures</td>
</tr>
<tr>
<td>UK Release Date:</td>
<td>21st May 2010</td>
</tr>
<tr>
<td>Running time:</td>
<td>98 mins</td>
</tr>
<tr>
<td>Cert.</td>
<td>PG</td>
</tr>
</tbody>
</table>

**Note:**  
Filmed using the latest 3-D technology, it was the first British movie to be shot in 3-D. 
# STREETDANCE 2 (2012)

**UK/Germany**

<table>
<thead>
<tr>
<th>Description:</th>
<th>Drama/Music/Romance</th>
</tr>
</thead>
<tbody>
<tr>
<td>Production companies:</td>
<td>Vertigo Films, BBC Films, BFI, Square One Entertainment, Film1, Eagle Pictures</td>
</tr>
<tr>
<td>Producers:</td>
<td>Allan Niblo, James Richardson</td>
</tr>
<tr>
<td>Executive producers:</td>
<td>Rupert Preston, Christine Langan, Nick Love, Nigel Williams, Alan Munteanu</td>
</tr>
<tr>
<td>Directors:</td>
<td>Max Giwa, Dania Pasquini</td>
</tr>
<tr>
<td>Original Screenplay:</td>
<td>Jane English (characters)</td>
</tr>
<tr>
<td>Cinematographer:</td>
<td>Sam McCurdy</td>
</tr>
<tr>
<td>Editor:</td>
<td>Tim Murrell</td>
</tr>
<tr>
<td>Principal Cast:</td>
<td>Sofia Boutella, Tom Conti, Falk Henschel</td>
</tr>
<tr>
<td>Distributor:</td>
<td>Vertigo Films (UK), Phase 4 Films (US)</td>
</tr>
<tr>
<td>Sales Agent:</td>
<td>Protagonist Pictures</td>
</tr>
<tr>
<td>UK release date:</td>
<td>30 March 2012</td>
</tr>
<tr>
<td>Running time:</td>
<td>85 mins</td>
</tr>
<tr>
<td>Cert.</td>
<td>PG</td>
</tr>
</tbody>
</table>

**Note:**
A sequel to the highly successful *Streetdance 3D* (2010): like its predecessor the film was shot in 3D.
ST IVES (1998) (aka All for Love)

UK/France/Germany/Ireland

Description: Drama/Romance

Production companies: Compagnie des Phares et Balises, Little Bird, Icon Entertainment International, Tatfilm, BBC Films

Producers: Jonathan Cavendish, James Mitchell

Executive producers: David M Thompson, Paul Tucker

Director: Harry Hook

Adapted Screenplay: Allan Cubitt (from the short story by Robert Louis Stevenson)

Cinematographer: Robert Alazraki

Editor: John MacDonnell

Music: John E Keane

Principal cast: Jean-Marc Barr, Miranda Richardson, Richard E Grant, Anna Friel

Distributor: BBC Films

Release date: 22 October 1998 (France)

Running time: 90 mins

Cert. 15

Note:

Made for television, the film was released in the UK under the title All for Love on 6 June 1999.
THE STRINGER (1998)
UK/Russia

Description: Action/Drama/Romance
Production companies: BBC Films, British Screen Productions, Pepper Pictures
Producer: Fiona Morham
Executive producers: George Faber, Waldemar Krol, Charles Pattinson, David M Thompson
Director: Pawel Pawlikowski
Original Screenplay: Gennadiy Ostrovskiy, Pawel Pawlikowski
Cinematographer: Witold Stok
Editor: William Diver
Music: Zdzislaw Szostak
Principal cast: Anna Friel, Sergei Bodrov Jr., Vladimir Ilyin
Sales Agent: The Sales Company
Release date: 1 January 1998 (Russia)
Running time: 92 mins
Cert. N/A

Note:
Shown in the Directors’ Fortnight at the 1998 Cannes Film Festival.
SUMMER (2008)

UK/Germany

Description: Drama

Production companies: UK Film Council, EM Media, Sixteen Films, Mediopolis Film, Cinema Two, Matador Pictures, BBC Films, Scottish Screen, Regent Capital, Glasgow Film Office, Filmstiftung Nordrhein-Westfalen, Hewland International

Producer: Camilla Bray

Executive producers: Rebecca O’Brien, Nigel Thomas

Director: Kenny Glenaan

Original Screenplay: Hugh Ellis

Cinematographer: Tony Slater Ling

Editor: Kristina Heatherington

Music: Stephen McKeon

Principal Cast: Robert Carlyle, Steve Evets, Rachael Blake

Distributor: Vertigo Films

Sales Agent: The Works

UK release date: 5 December 2008

Running time: 83 mins

Cert. 15
**SWANN (1996)**

Canada/UK

Description: Drama

Production companies: Greenpoint Films, Majestic Films International, Norstar Entertainment, Shaftesbury Films, BBC Films

Producers: Ann Scott, Christina Jennings

Director: Anna Benson Gyles

Adapted Screenplay: David Young (from a novel by Carol Shields)

Cinematographer: Gerald Packer

Editor: Robin Sales

Music: Richard Rodney Bennett

Principal Cast: Brenda Fricker, Miranda Richardson

Distributors: Norstar Releasing

UK release date: 7 March 1997

Running time: 95 mins

Cert.

**Note:**

Nominated for 5 Canadian Genie Awards.
**SWEET SIXTEEN (2002)**
UK/Germany/Spain

Description: Crime/Drama

Production companies: Sixteen Films, Road Movies Filmproduktion, Tornasol/Alta Films, Scottish Screen, BBC Films, with the support of Filmstiftung Nordrhein-Westfalen and The Glasgow Film Office in association with Diaphana Distribution, BIM Distribuzione, ARD/Degeto Film and WDR

Producer: Rebecca O'Brien

Director: Ken Loach

Original Screenplay: Paul Laverty

Cinematographer: Barry Ackroyd

Editor: Jonathan Morris

Music: George Fenton

Principal Cast: Martin Compston, Annmarie Fulton, William Ruane

Distributor: Icon Film Distribution (UK)

Sales Agent: The Works

UK release date: 4th October 2002

Running time: 106 mins

Cert. 18

Awards include:
- CANNES FILM FESTIVAL
- Best Screenplay - Paul Laverty
- BRITISH INDEPENDENT FILM AWARDS
- Best Film
- Most promising newcomer - Martin Compston
**SYLVIA (2003)**

**UK**

<table>
<thead>
<tr>
<th>Description:</th>
<th>Drama/Biography/Romance</th>
</tr>
</thead>
<tbody>
<tr>
<td>Production companies:</td>
<td>BBC Films, Capitol Films, Film Council, Focus Features, Ruby Films</td>
</tr>
<tr>
<td>Producer:</td>
<td>Alison Owen</td>
</tr>
<tr>
<td>Executive Producers:</td>
<td>David M Thompson, Robert Jones, Tracey Scofield, Jane Barclay, Sharon Harel</td>
</tr>
<tr>
<td>Director:</td>
<td>Christine Jeffs</td>
</tr>
<tr>
<td>Original Screenplay:</td>
<td>John Brownlow</td>
</tr>
<tr>
<td>Editor:</td>
<td>Tariq Anwar</td>
</tr>
<tr>
<td>Cinematographer:</td>
<td>John Toon</td>
</tr>
<tr>
<td>Music:</td>
<td>Gabriel Yared</td>
</tr>
<tr>
<td>Principal Cast:</td>
<td>Gwyneth Paltrow, Daniel Craig, Jared Harris, Michael Gambon</td>
</tr>
<tr>
<td>Sales Agent:</td>
<td>Capitol</td>
</tr>
<tr>
<td>Distributor:</td>
<td>Focus Features (US)</td>
</tr>
<tr>
<td>UK release date:</td>
<td>30th January 2004</td>
</tr>
<tr>
<td>Running time:</td>
<td>110 mins</td>
</tr>
<tr>
<td>Cert.</td>
<td>15</td>
</tr>
</tbody>
</table>
TAMARA DREWE (2010)

UK

Description: Comedy/Drama/Romance

Production companies: Ruby Films, BBC Films, Notting Hill Films, UK Film Council, West End Films

Producers: Alison Owen, Tracey Seaward, Paul Trijbits

Executive producers: Maya Amsellem, Sharon Harel, Christine Langan, Eve Schoukrourn

Director: Stephen Frears

Adapted Screenplay: Moira Buffini (from the comic strip and graphic novel by Posy Simmonds)

Cinematographer: Ben Davis

Editor: Mick Audsley

Music: Alexandre Desplat

Principal Cast: Gemma Arterton, Dominic Cooper, Roger Allam, Luke Evans

Distributors: Momentum Pictures (UK), Sony Pictures Classics (US)

Sales Agent: West End Films

UK release date: 10 September 2010

Running time: 111 mins

Cert. 15
**THE THEORY OF FLIGHT (1998)**

**UK**

<table>
<thead>
<tr>
<th>Description:</th>
<th>Drama/Comedy/Romance</th>
</tr>
</thead>
<tbody>
<tr>
<td>Production companies:</td>
<td>Distant Horizon, BBC Films</td>
</tr>
<tr>
<td>Producers:</td>
<td>Anant Singh, Ruth Caleb, Helena Spring</td>
</tr>
<tr>
<td>Executive Producer:</td>
<td>David M Thompson</td>
</tr>
<tr>
<td>Director:</td>
<td>Paul Greengrass</td>
</tr>
<tr>
<td>Original Screenplay:</td>
<td>Richard Hawkins</td>
</tr>
<tr>
<td>Cinematographer:</td>
<td>Ivan Strasburg</td>
</tr>
<tr>
<td>Editor:</td>
<td>Mark Day</td>
</tr>
<tr>
<td>Music:</td>
<td>Rolfe Kent</td>
</tr>
<tr>
<td>Principal Cast:</td>
<td>Helena Bonham Carter, Kenneth Branagh</td>
</tr>
<tr>
<td>Sales Agent:</td>
<td>Distant Horizon (US) Summit Entertainment (ROW)</td>
</tr>
<tr>
<td>Distributor:</td>
<td>Fine Line Features (US)</td>
</tr>
<tr>
<td>UK release date:</td>
<td>24th September 1998</td>
</tr>
<tr>
<td>Running time:</td>
<td>101 mins</td>
</tr>
<tr>
<td>Cert.</td>
<td>15</td>
</tr>
</tbody>
</table>
**TINKER, TAILOR, SOLDIER, SPY (2011)**
France/UK/Germany

Description: Drama/Mystery/Thriller

Production companies: StudioCanal, Karla Films, BBC Films, Paradis Films, Kinowelt Filmproduktion, Working Title Films, Canal+, CineCinema

Producers: Tim Bevan, Eric Fellner, Robyn Slovo

Executive producers: Liza Chasin, Olivier Courson, Ron Halpern, Debra Hayward, John le Carre, Peter Morgan, Douglas Urbanski

Director: Tomas Alfredson

Adapted Screenplay: Bridget O'Connor, Peter Straughan (from the novel by John le Carre)

Cinematographer: Hoyte Van Hoytema

Editor: Dino Jonsater

Music: Alberto Iglesias

Principal Cast: Gary Oldman, Colin Firth, Mark Strong, John Hurt

Distributors: StudioCanal (UK), Focus Features (US)

UK release date: 16 September 2011

Running time: 127 mins

Cert. 15
TITANIC TOWN (1998)
UK

Description: Drama

Production companies: Company Pictures, BBC Films, British Screen, Hollywood Partners, Northern Ireland Arts Council, Pandora

Producers: George Faber, Charles Pattison

Executive producers: David M Thompson, Robert Cooper, Rainer Mockert

Director: Roger Michell

Adapted Screenplay: Anne Devlin (from novel by Mary Costello)

Cinematographer: John Daly

Editor: Kate Evans

Music: Trevor Jones

Principal cast: Julie Walters, Ciaran Hinds, Nuala O’Neill, Ciaran McMenamin

Distributors: Alliance Atlantis (UK), The Shooting Gallery (US)

UK release date: 26 February 1999

Running time: 100 mins

Cert. 15

Awards:
Locarno international Film Festival: Prize of the Ecumenical Jury 1998
Carrousel International du Film: Camerio 1999
Emden international Film Festival: Award of the German Unions Association 1999
TOAST (2010)
UK

Description: Drama/Biography/Comedy

Production companies: BBC Films, Ruby Films, K5 International, Screen West Midlands

Producer: Faye Ward
Executive producers: Carl Clifton, Jamie Laurenson, Nicole Finnan, Peter Hampden, Dan Lawson, Norman Merry, Alison Owen, Paul Trijbits, Suzie Norton

Director: S J Clarkson

Adapted Screenplay: Lee Hall (based on the memoir by Nigel Slater)

Cinematographer: Balazs Bolygo

Editor: Liana Del Giudice

Music: Ruth Barrett

Principal Cast: Helena Bonham-Carter, Ken Stott, Freddie Highmore, Oscar Kennedy, Victoria Hamilton

Distributors: Optimum Releasing (UK), Emerging Pictures (US)

Release dates: 11 August 2011 (Germany), 23 September 2011 (US)

Running time: 96 mins

Note:
Made for television and given a limited release abroad.
**TORMENTED (2009)**  
**UK**

**Description:** Horror  
**Production companies:** Slingshot Studios, BBC Films, Screen West Midlands, Forward Films  
**Producers:** Cavan Ash, Tracy Brimm, Arvind Ethan David, Kate Myers  
**Executive producers:** Francois Ivernel, Joe Oppenheimer, Lee Thomas, Cameron McCracken  
**Director:** Jon Wright  
**Original Screenplay:** Stephen Prentice  
**Cinematographer:** Trevor Forrest  
**Editor:** Matt Platts-Mills  
**Music:** Paul Hartnoll  
**Principal Cast:** Tuppence Middleton, Dimitri Leonidas, Calvin Dean, Alex Pettyfer  
**Distributor:** Warner Bros. (UK/France)  
**Sales Agent:** Pathe Pictures International  
**UK release date:** 22 May 2009  
**Running time:** 91 mins  
**Cert.** 15
TRAUMA (2004)
UK

Description: Drama/Horror/Mystery

Production companies: Myriad Pictures, First Choice Films, BBC Films, Isle of Man Film Limited, Little Bird

Producers: Jonathan Cavendish, Nicky Kentish Barnes

Executive Producers: James Mitchell, Sue Bruce Smith, Jonathan Kelly, David M Thompson, Kirk D'Amico, Marion Pilowsky, Don A Starr, Dan J B Taylor, Steve Christian

Director: Marc Evans

Original Screenplay: Richard Smith

Cinematographer: John Mathieson

Editor: Mags Arnold

Music: Alex Heffes

Principal Cast: Colin Firth, Mena Suvari, Naomie Harris

Distributor: Warner Bros.

Sales Agent: Myriad

UK release date: 17th September 2004

Running time: 94 mins

Cert. 15
| **THE TRIAL (1993)**  
UK |  
Description: | Drama |  
Production companies: | BBC Films, Europanda Entertainment |  
Producer: | Louis Marks |  
Executive producers: | Mark Shivas, Kobi Jaeger, Reneiro Compostella |  
Director: | David Jones |  
Adapted Screenplay: | Harold Pinter (based on the novel by Franz Kafka) |  
Cinematographer: | Philip Meheux |  
Editor: | John Stothart |  
Music: | Carl Davis |  
Principal Cast: | Kyle MacLachlan, Anthony Hopkins, Jason Robards, Juliet Stevenson, Polly Walker, Alfred Molina |  
Distributor: | Angelika Films (US) |  
International Sales: | Capitol Films |  
UK release date: | 18 June 1993 |  
Running time: | 120 mins |  
Cert. | 12 |
TRUE NORTH (2006)
UK

Description: Drama/Thriller

Production companies: Ariel Films, Makar Films, Rosebud Films, Samson Films

Producers: David Collins, Eddie Dick, Sonja Ewers
Executive producers: Helmut Breuer, Claire Chapman, Jamie Laurenson, David M. Thompson

Director: Steve Hudson

Original Screenplay: Steve Hudson

Cinematographer: Peter Robertson

Editor: Andrea Mertens

Music: Edmund Butt

Principal Cast: Peter Mullan, Martin Compston, Gary Lewis, Steven Robertson, Angel Li

Distributor: Ariel Films

UK release date: 14 September 2007

Running time: 96 mins

Cert. 15
TRULY, MADLY, DEEPLY (1990)
UK

Description: Drama/Comedy/Fantasy

Production companies: BBC Films (in association with BBC Enterprises, Lionheart TV International, Winston

Producer: Robert Cooper
Executive producer: Mark Shivas

Director: Anthony Minghella

Original Screenplay: Anthony Minghella

Cinematographer: Remi Adefarasin

Editor: John Stothart

Music: Barrington Pheloung

Principal Cast: Alan Rickman, Juliet Stevenson, Michael Maloney, Bill Paterson

Distributors: The Samuel Goldwyn Co (US), Winstone Films


Running time: 106 mins

Cert. PG

Note:
Produced by BBC Films for Screen Two

First UK TV transmission: 1st March 1992 (BBC2 22.00-23.40)

Awards include:
- BAFTA Best Original Screenplay - Anthony Minghella
- Evening Standard Film Awards – Best Actor – Alan Rickman
- Evening Standard Film Awards – Best Actress – Juliet Stevenson
- Australina Film Institute – Best Foreign Film Award
TWELFTH NIGHT (1996)

UK/Ireland/USA

Description: Comedy/Drama/Romance

Production companies: Renaissance Films, BBC Films, Circus Films, Fine Line Features

Producers: Stephen Evans, David Parfitt

Executive producers: Christopher Ball, Simon Curtis, David Garrett, Bob Hayward, Ileen Maisel, Greg Smith, William Tyrer, Ruth Vitale, Patrick Wachsberger, Jonathan Weisgal

Director: Trevor Nunn

Adapted Screenplay: Trevor Nunn (from the play by William Shakespeare)

Cinematographer: Clive Tickner

Editor: Peter Boyle

Music: Shaun Davey

Principal Cast: Imogen Stubbs, Steven Mackintosh, Helena Bonham-Carter, Toby Stephens, Nigel Hawthorne

Distributors: Entertainment (UK), Fine Line Features (US)

UK release date: 25 October 1996

Running time: 134 mins

Cert. U
TWENTYFOURSEVEN (1998)
UK

Description: Drama/Comedy/Romance

Production companies: BBC Films, Scala Films
Producer: Imogen West
Executive producers: George Faber, Nik Powell, David M Thompson, Stephen Woolley

Director: Shane Meadows

Original Screenplay: Paul Fraser, Shane Meadows
Cinematographer: Ashley Rowe
Editor: William Diver

Music: Boo Hewerdine

Principal Cast: Bob Hoskins, Danny Nussbaum

Distributor: Pathe (UK)
Sales Agent: The Works

UK release date: 3rd April 1998
Running time: 96 mins

Cert. 15
TWO DEATHS (1995)

UK

Description: Drama/War

Production companies: BBC Films, British Screen Productions

Producers: Carolyn Montagu, Luc Roeg

Executive producers: Mark Shivas, Jonathan Olsberg, Geoffrey Paget, Allan Scott

Director: Nicolas Roeg

Adapted Screenplay: Allan Scott (from a novel by Stephen Dobyns)

Cinematographer: Witold Stok

Editor: Tony Lawson

Music: Hans Zimmer

Principal Cast: Sonia Braga, Patrick Malahide, Michael Gambon

Distributor: Castle Hill Productions

UK release date: 14 June 1996

Running time: 102 mins

Cert. R
**UP THERE (2012)**

UK

Description: Comedy/Drama

Production companies: UK Film Council, Creative Scotland, BBC Films, Eyeline Entertainment

Producer: Annalise Davis

Executive producers: Steve Jenkins, Andy Paterson

Director: Zam Salim

Adapted Screenplay: Zam Salim (based on his short film *Laid Off*)

Cinematographer: Ole Bratt Birkeland

Editor: Richard Graham

Music: Christian Henson

Principal Cast: Burn Gorman, Kate O’Flynn

Distributor: Wilder Films

Sales Agent: Traction Media

UK release date: 16 November 2012

Running time: 80 mins

Cert. 15

Awards:

2012 British Academy Scotland Awards - Best Feature
VALHALLA RISING (2009)
Denmark/UK

Description: Adventure/Drama/Fantasy

Production companies: BBC Films, NWR Film Productions, Nimbus Film Productions, One Eye Production, La Belle Alle Productions

Producers: Johnny Andersen, Bo Ehrhardt, Henrik Danstrup
Executive producers: Christine Alderson, Lene Borglum, Yves Chevalier, Linda James, Mads Peter Ole Olsen, Carole Sheridan, Sigurjon Sighvatsson, Thor Sigurjonsson

Director: Nicolas Winding Refn

Original Screenplay: Nicolas Winding Refn, Roy Jacobsen, Matthew Read (additional writing)

Cinematographer: Morten Soborg

Editor: Matthew Newman

Music: Peter Kyed, Peter Peter

Principal Cast: Mads Mikkelsen, Maarten Stevenson, Gordon Brown, Andrew Flanagan, Gary Lewis, Gary McCormack, Alexander Morton, Jamie Sieves, Ewan Stewart, Matthew Zajac

Distributors: Le Pacte (France), Vertigo (UK), IFC Films (US), Scanbox Entertainment (Denmark)

Release dates: 10 March 2010 (France), 30 April 2010 (UK, limited)

Running time: 93 mins

Cert. 15

Note:
The film was shot entirely in Scotland.
**THE VAN (1996)**  
UK/Ireland/USA

<table>
<thead>
<tr>
<th>Description:</th>
<th>Comedy/Drama</th>
</tr>
</thead>
<tbody>
<tr>
<td>Production companies:</td>
<td>BBC Films, Beacon Pictures, Deadly Films, Fox Searchlight Pictures</td>
</tr>
<tr>
<td>Producer:</td>
<td>Lynda Myles</td>
</tr>
<tr>
<td>Executive producer:</td>
<td>Mark Shivas</td>
</tr>
<tr>
<td>Director:</td>
<td>Stephen Frears</td>
</tr>
<tr>
<td>Adapted Screenplay:</td>
<td>Roddy Doyle (from his novel)</td>
</tr>
<tr>
<td>Cinematographer:</td>
<td>Oliver Stapleton</td>
</tr>
<tr>
<td>Editor:</td>
<td>Mick Audsley</td>
</tr>
<tr>
<td>Music:</td>
<td>Eric Clapton, Richard Hartley</td>
</tr>
<tr>
<td>Principal Cast:</td>
<td>Colm Meaney, Donal O’Kelly, Ger Ryan, Caroline Rothwell</td>
</tr>
<tr>
<td>Distributor:</td>
<td>Fox Searchlight Pictures</td>
</tr>
<tr>
<td>UK release date:</td>
<td>29 November 1996</td>
</tr>
<tr>
<td>Running Time:</td>
<td>100 mins</td>
</tr>
<tr>
<td>Cert.</td>
<td>15</td>
</tr>
</tbody>
</table>

**Note:**  
The film was shown in competition at the 1996 Cannes Film Festival.
WE NEED TO TALK ABOUT KEVIN (2011)

UK/USA

Description: Drama/Thriller

Production companies: BBC Films, UK Film Council, Footprint Investment Fund, Piccadilly Pictures, Lipsync Productions, Independent, Artina Films, Rockinghorse Films, Caemham, Panaramic, Beryl Betty, Atlantic Swiss Productions

Producers: Jennifer Fox, Luc Roeg, Robert Salerno

Executive producers: Christopher Figg, Paula Jalfon, Lisa Lambert, Christine Langan, Steven Soderbergh, Tilda Swinton, Michael Robinson, Norman Merry, Andrew Orr, Lynne Ramsay, Robert Whitehouse

Director: Lynne Ramsay

Adapted Screenplay: Lynne Ramsay, Rory Stewart Kinnear (based on the book by Lionel Shriver)

Cinematographer: Seamus McGarvey

Editor: Joe Bini

Music: Jonny Greenwood

Principal Cast: Tilda Swinton, Ezra Miller, John C Reilly, Jasper Newell

Distributors: Artificial Eye (UK), Oscilloscope Pictures (US)

Sales Agent: Independent

UK release date: 21 October 2011

Running time: 112 mins

Cert. 15

Note:
The film was shown in competition at the 2011 Cannes Film Festival.
**WEST IS WEST (2010)**

UK

**Description:** Comedy/Drama

**Production companies:** BBC Films, Assassin Films

**Producer:** Leslee Udwin  
**Executive Producers:** Jane Wright, Shaana Levy, Kim Romer

**Director:** Andy de Emmony

**Original Screenplay:** Ayub Khan Din

**Cinematographer:** Peter Robertson

**Editor:** Jon Gregory, Stephen O’Connell

**Music:** Robert Lane

**Principal Cast:** Om Puri, Linda Bassett, Aqib Khan, Emil Marwa, Jimi Mistry, Vijay Raaz, Lesley Nicol, Ila Arun

**Distributor:** D Films (Canada)

**Sales Agent:** Icon Entertainment International

**UK release date:** 25 Feb 2011

**Running time:** 103 mins

**Cert.:** 15

**Note:**

The film was a sequel to the highly successful *East is East* (O’Donnell, 1999) which BBC Films had developed but lost to FilmFour.
**WHEN BRENDAN MET TRUDY (2000)**

**UK/Ireland**

<table>
<thead>
<tr>
<th>Description:</th>
<th>Comedy/Romance</th>
</tr>
</thead>
<tbody>
<tr>
<td>Production companies:</td>
<td>BBC Films, The Irish Film Board, RTE, Collins Avenue Films, Deadly Films 2</td>
</tr>
<tr>
<td>Producer:</td>
<td>Lynda Myles</td>
</tr>
<tr>
<td>Executive Producers:</td>
<td>David M Thompson, Mike Phillips, Rod Stoneman, Clare Duignan</td>
</tr>
<tr>
<td>Director:</td>
<td>Keiron J Walsh</td>
</tr>
<tr>
<td>Original Screenplay:</td>
<td>Roddy Doyle</td>
</tr>
<tr>
<td>Cinematographer:</td>
<td>Ashley Rowe</td>
</tr>
<tr>
<td>Editor:</td>
<td>Scott Thomas</td>
</tr>
<tr>
<td>Music:</td>
<td>Richard Hartley</td>
</tr>
<tr>
<td>Principal Cast:</td>
<td>Peter McDonald, Flora Montgomery, Marie Mullen</td>
</tr>
<tr>
<td>Distributor:</td>
<td>Momentum Pictures</td>
</tr>
<tr>
<td>Sales Agent:</td>
<td>BBC Worldwide</td>
</tr>
<tr>
<td>UK release date:</td>
<td>25th May 2001</td>
</tr>
<tr>
<td>Running time:</td>
<td>95 mins</td>
</tr>
<tr>
<td>Cert.</td>
<td>15</td>
</tr>
</tbody>
</table>
**WIDE-EYED AND LEGLESS (1993)** (aka *The Wedding Gift*)

UK/USA

**Description:** Drama/Comedy

**Production companies:** BBC Films, BBC, Island World Productions

**Producer:** David Lascelles

**Executive producers:** Richard Broke, Margaret Matheson, Simon Mills

**Director:** Richard Loncraine

**Adapted Screenplay:** Jack Rosenthal (from the book *Diana’s Story* and *Lost for Words* by Deric Longden)

**Cinematographer:** Remi Adefarasin

**Editor:** Ken Pearce

**Music:** Colin Towns

**Principal Cast:** Julie Walters, Jim Broadbent, Thora Hird

**Distributor:** Miramax

**Release date:** 15 July 1994 (US)

**Running time:** 90 mins

**Cert.:** N/A

**Note:**

Made for television for *Screen One*, the film screened on BBC1 on 5 September 1993. It was given a limited release in the USA where it was known as *The Wedding Gift* and grossed $214,380.

UK/Ireland/Germany

<table>
<thead>
<tr>
<th>Description:</th>
<th>Romance/Comedy/Drama</th>
</tr>
</thead>
<tbody>
<tr>
<td>Production companies:</td>
<td>BBC Films, Scala Films, Northern Ireland Film and Television, Wave Pictures, Winchester Films, MBP</td>
</tr>
<tr>
<td>Producers:</td>
<td>Laurie Borg, Robert Cooper</td>
</tr>
<tr>
<td>Executive producers:</td>
<td>Nik Powell, David M Thompson, Rainer Mockert</td>
</tr>
<tr>
<td>Director:</td>
<td>Declan Lowney</td>
</tr>
<tr>
<td>Original Screenplay:</td>
<td>Colin Bateman</td>
</tr>
<tr>
<td>Cinematographer:</td>
<td>Ron Fortunato</td>
</tr>
<tr>
<td>Editor:</td>
<td>Tim Waddell</td>
</tr>
<tr>
<td>Music:</td>
<td>Murray Gold</td>
</tr>
<tr>
<td>Principal Cast:</td>
<td>Brendan Gleeson, Amanda Donohoe, James Nesbitt</td>
</tr>
<tr>
<td>Distributor:</td>
<td>UIP (UK)</td>
</tr>
<tr>
<td>UK release date:</td>
<td>26 October 2001</td>
</tr>
<tr>
<td>Running time:</td>
<td>91 mins</td>
</tr>
<tr>
<td>Cert.</td>
<td>15</td>
</tr>
</tbody>
</table>
**WILDE (1997)**
UK/Germany/Japan

Description: Biography/Drama/History


Producers: Marc Samuelson, Peter Samuelson

Executive producers: Alan Howden, Deborah Raffin, Michael Viner, Alex Graham, Michiyo Yoshizaki

Director: Brian Gilbert

Adapted Screenplay: Julian Mitchell (based on the Pulitzer Prize-winning biography *Oscar Wilde* by Richard Ellman)

Cinematographer: Martin Fuhrer

Editor: Michael Bradsell

Music: Debbie Wiseman

Principal Cast: Stephen Fry, Jennifer Ehle, Jude Law, Vanessa Redgrave

Distributors: Dove International (US), Polygram Filmed Entertainment (UK)

UK release date: 17 October 1997

Running time: 118 mins

Cert. 15
**WONDERLAND (1999)**

UK

<table>
<thead>
<tr>
<th><strong>Description:</strong></th>
<th>Drama</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Production companies:</strong></td>
<td>BBC Films, Kismet Film Company, PolyGram Filmed Entertainment, Revolution Films, Universal Pictures</td>
</tr>
<tr>
<td><strong>Producers:</strong></td>
<td>Michelle Carmada, Andrew Eaton, Gina Carter</td>
</tr>
<tr>
<td><strong>Executive producers:</strong></td>
<td>David M Thompson, Stewart Till</td>
</tr>
<tr>
<td><strong>Director:</strong></td>
<td>Michael Winterbottom</td>
</tr>
<tr>
<td><strong>Original Screenplay:</strong></td>
<td>Laurence Coriat</td>
</tr>
<tr>
<td><strong>Cinematographer:</strong></td>
<td>Sean Bobbitt</td>
</tr>
<tr>
<td><strong>Editor:</strong></td>
<td>Trevor Waite</td>
</tr>
<tr>
<td><strong>Music:</strong></td>
<td>Michael Nyman</td>
</tr>
<tr>
<td><strong>Principal cast:</strong></td>
<td>Shirley Henderson, Gina McKee, Molly Parker, Ian Hart, John Simm</td>
</tr>
<tr>
<td><strong>Distributor:</strong></td>
<td>Universal Pictures</td>
</tr>
<tr>
<td><strong>Sales Agent:</strong></td>
<td>BBC Films</td>
</tr>
<tr>
<td><strong>UK release date:</strong></td>
<td>14 January 2000</td>
</tr>
<tr>
<td><strong>Running time:</strong></td>
<td>108 mins</td>
</tr>
<tr>
<td><strong>Cert.</strong></td>
<td>15</td>
</tr>
</tbody>
</table>
YOU INSTEAD (2011)

UK

Description: Comedy/Drama/Music

Production companies: Sigma Films, Head Gear Films, Metrol Technology, BBC Films, Creative Scotland

Producer: Gillian Berrie

Executive producers: Malte Grunert, Phil Hunt, Jamie Laurenson, Christine Langan, Robbie Allen, Carole Sheridan, Compton Ross, Geoff Ellis, David Mackenzie

Director: David Mackenzie

Original Screenplay: Thomas Leveritt

Cinematographer: Giles Nuttgens

Editor: Jake Roberts

Music: Brian McAlpine

Principal Cast: Luke Treadaway, Natalie Tena, Alastair Mackenzie

Distributors: Icon (UK), Roadside Attractions (US)

Sales Agent: Bankside Films

UK release date: 16 September 2011

Running time: 80 mins

Cert. R

Note:

Also known as Tonight You’re Mine, this low budget film was shot in 5 days at the T in the Park music festival.
**SCREEN TWO**

A series of single television films made by the BBC to be shown on BBC2: the first film was broadcast on 06/01/1985 and the series continued until 1998 producing 140 films. Those films which were selected for theatrical release are highlighted.

<table>
<thead>
<tr>
<th>FILM TITLE</th>
<th>WRITER</th>
<th>DIRECTOR</th>
<th>PRODUCER(S)</th>
<th>FIRST TV TX DATE</th>
</tr>
</thead>
<tbody>
<tr>
<td>CONTACT</td>
<td>A.F.N. Clarke</td>
<td>Alan Clarke</td>
<td>Terry Coles,</td>
<td>06/01/85</td>
</tr>
<tr>
<td>POPPYLAND</td>
<td>William Humble</td>
<td>John Madden</td>
<td>Richard Broke</td>
<td>13/01/85</td>
</tr>
<tr>
<td>UNFAIR EXCHANGES</td>
<td>Ken Campbell</td>
<td>Gavin Millar</td>
<td>Kenith Trodd</td>
<td>20/01/85</td>
</tr>
<tr>
<td>KNOCKBACK</td>
<td>Brian Phelan (based on book by Peter Adams &amp; Shirley Cooklin)</td>
<td>Piers Haggard</td>
<td>Philip Hinchcliffe</td>
<td>27/01/85</td>
</tr>
<tr>
<td>LENT</td>
<td>Michael Wilcox</td>
<td>Peter Barber-Fleming</td>
<td>Tom Kinnimont</td>
<td>10/02/85</td>
</tr>
<tr>
<td>THE UNKNOWN SOLDIER</td>
<td>Raymond Hitchcock</td>
<td>Mike Vardy</td>
<td>Rosemary Hill</td>
<td>17/02/85</td>
</tr>
<tr>
<td>THE BURSTON REBELLION</td>
<td>Elaine Morgan</td>
<td>Norman Stone</td>
<td>Ruth Caleb</td>
<td>24/02/85</td>
</tr>
<tr>
<td>SPACE STATION MILTON KEYNES</td>
<td>Leslie Stewart</td>
<td>Leslie Stewart</td>
<td>Colin Rogers</td>
<td>03/03/85</td>
</tr>
<tr>
<td>IN THE SECRET STATE</td>
<td>Brian Phelan (based on book by Robert McCrum)</td>
<td>Christopher Morahan</td>
<td>Ann Scott</td>
<td>10/03/85</td>
</tr>
<tr>
<td>THE MCGUFFIN</td>
<td>Michael Thomas (based on book by John Bowen)</td>
<td>Colin Bucksey</td>
<td>Kenith Trodd</td>
<td>12/01/86</td>
</tr>
<tr>
<td>THE SILENT TWINS</td>
<td>Marjorie Wallace (based on her book)</td>
<td>Jon Amiel</td>
<td>Martin Thompson</td>
<td>19/01/86</td>
</tr>
<tr>
<td>TIME AFTER TIME</td>
<td>Andrew Davies (based on book by Molly Keane)</td>
<td>Bill Hays</td>
<td>Terry Coles</td>
<td>26/01/86</td>
</tr>
<tr>
<td>FRANKIE AND JOHNNIE</td>
<td>Paula Milne</td>
<td>Martin Campbell</td>
<td>Graham Benson</td>
<td>02/02/86</td>
</tr>
<tr>
<td>HONEST, DECENT AND TRUE</td>
<td>Les Blair</td>
<td>Les Blair</td>
<td>Graham Benson</td>
<td>09/02/86</td>
</tr>
<tr>
<td>SONG OF EXPERIENCE</td>
<td>Martin Allen</td>
<td>Stephen Frears</td>
<td>Innes Lloyd</td>
<td>16/02/86</td>
</tr>
<tr>
<td>THE INSURANCE MAN</td>
<td>Alan Bennett</td>
<td>Richard Eyre</td>
<td>Innes Lloyd</td>
<td>23/02/86</td>
</tr>
<tr>
<td>HOTEL DU LAC</td>
<td>Christopher Hampton (based on book by Anita Brookner)</td>
<td>Giles Foster</td>
<td>Sue Birtwistle</td>
<td>02/03/86</td>
</tr>
<tr>
<td>THE RUSSIAN SOLDIER</td>
<td>Brian Phelan</td>
<td>Gavin Millar</td>
<td>Alan Shallcross</td>
<td>09/03/86</td>
</tr>
<tr>
<td>BLOOD HUNT</td>
<td>Neil M. Gunn</td>
<td>Peter Barber-</td>
<td>Norman</td>
<td>16/03/86</td>
</tr>
<tr>
<td>Title</td>
<td>Director</td>
<td>Writer</td>
<td>Actors</td>
<td>Date</td>
</tr>
<tr>
<td>--------------------------------------</td>
<td>----------------</td>
<td>---------------------------------</td>
<td>---------------------------------</td>
<td>-------------</td>
</tr>
<tr>
<td>Shergar</td>
<td>Bill Morrison</td>
<td>Nigel Finch, Ruth Caleb</td>
<td>Nigel Finch, Ruth Caleb</td>
<td>23/03/86</td>
</tr>
<tr>
<td>Hard Travelling</td>
<td>Hugh Stoddart</td>
<td>Colin Gregg, Andre Molyneux</td>
<td>Colin Gregg, Andre Molyneux</td>
<td>30/03/86</td>
</tr>
<tr>
<td>Double Image</td>
<td>Stephen Davis</td>
<td>Mick Jackson, Graham Massey</td>
<td>Peter Woodward, Graham Massey</td>
<td>06/04/86</td>
</tr>
<tr>
<td>Coast to Coast</td>
<td>Stan Hey</td>
<td>Sandy Johnson, Graham Benson</td>
<td>John Glenister, Martin Thompson</td>
<td>04/01/87</td>
</tr>
<tr>
<td>Will You Love Me Tomorrow</td>
<td>Adrian Shergold, David Snodin</td>
<td>Adrian Shergold, David Snodin</td>
<td>Adrian Shergold, David Snodin</td>
<td>18/02/87</td>
</tr>
<tr>
<td>After Pilkington</td>
<td>Simon Gray</td>
<td>Christopher Morahan, Keneth Trodd</td>
<td>Christopher Morahan, Keneth Trodd</td>
<td>25/01/87</td>
</tr>
<tr>
<td>East of Ipswich</td>
<td>Michael Palin</td>
<td>Tristram Powell, Innes Lloyd</td>
<td>Tristram Powell, Innes Lloyd</td>
<td>01/02/87</td>
</tr>
<tr>
<td>Naming the Names</td>
<td>Anne Devlin</td>
<td>Stuart Burge, Chris Parr</td>
<td>Anne Devlin, Stuart Burge, Chris Parr</td>
<td>08/02/87</td>
</tr>
<tr>
<td>Northanger Abbey</td>
<td>Maggie Wadey</td>
<td>Giles Foster, Louis Marks</td>
<td>Maggie Wadey, Giles Foster, Louis Marks</td>
<td>15/02/87</td>
</tr>
<tr>
<td>Visitors</td>
<td>Dennis Potter</td>
<td>Piers Haggard, Keneth Trodd</td>
<td>Dennis Potter, Piers Haggard, Keneth Trodd</td>
<td>22/02/87</td>
</tr>
<tr>
<td>Heaven on Earth</td>
<td>Peter Pearson, Margaret Atwood, Nancy Trites-Botkin</td>
<td>Allan Kroeker, Pat Ferns</td>
<td>Peter Pearson, Margaret Atwood, Nancy Trites-Botkin, Allan Kroeker, Pat Ferns</td>
<td>01/03/87</td>
</tr>
<tr>
<td>Inappropriate Behaviour</td>
<td>Andrew Davies</td>
<td>Paul Seed, Terry Coles</td>
<td>Andrew Davies, Paul Seed, Terry Coles</td>
<td>08/03/87</td>
</tr>
<tr>
<td>Going Home</td>
<td>Christopher Green</td>
<td>Terry Ryan, Ray Marshall</td>
<td>Christopher Green, Terry Ryan, Ray Marshall</td>
<td>15/03/87</td>
</tr>
<tr>
<td>Quartermaine’s Terms</td>
<td>Simon Gray</td>
<td>Bill Hays, Louis Marks</td>
<td>Simon Gray, Bill Hays, Louis Marks</td>
<td>29/03/87</td>
</tr>
<tr>
<td>On the Palm</td>
<td>David Sheasby</td>
<td>Michael Whyte, Keneth Trodd</td>
<td>David Sheasby, Michael Whyte, Keneth Trodd</td>
<td>05/04/87</td>
</tr>
<tr>
<td>Hedgehog Wedding</td>
<td>Elizabeth Spender</td>
<td>Tim King, Innes Lloyd</td>
<td>Elizabeth Spender, Tim King, Innes Lloyd</td>
<td>17/04/87</td>
</tr>
<tr>
<td>The Children of Dynmouth</td>
<td>William Trevor</td>
<td>Peter Hammond, Rosemary Hill</td>
<td>William Trevor, Peter Hammond, Rosemary Hill</td>
<td>24/04/87</td>
</tr>
<tr>
<td>The Vision</td>
<td>William Nicholson</td>
<td>Norman Stone, David Thompson</td>
<td>William Nicholson, Norman Stone, David Thompson</td>
<td>10/01/88</td>
</tr>
<tr>
<td>Dead Lucky</td>
<td>Barbara Rennie (based on book by Ruth Rendell)</td>
<td>Barbara Rennie, Ann Scott</td>
<td>Barbara Rennie, Ann Scott</td>
<td>17/01/88</td>
</tr>
<tr>
<td>Sweet as You Are</td>
<td>William Nicholson</td>
<td>Angela Pope, Ruth Caleb</td>
<td>William Nicholson, Angela Pope, Ruth Caleb</td>
<td>24/01/88</td>
</tr>
<tr>
<td>Stanley</td>
<td>Elaine Morgan</td>
<td>Anna Benson, Gyles</td>
<td>Elaine Morgan, Anna Benson, Gyles</td>
<td>31/01/88</td>
</tr>
<tr>
<td>Border</td>
<td>Based on a story by Jiri Stanislav</td>
<td>Misha Williams, Terry Coles</td>
<td>Based on a story by Jiri Stanislav, Misha Williams, Terry Coles</td>
<td>07/02/88</td>
</tr>
<tr>
<td>Love Birds</td>
<td>Barry Collins</td>
<td>Stephen Whittaker, Chris Parr</td>
<td>Barry Collins, Stephen Whittaker, Chris Parr</td>
<td>06/03/88</td>
</tr>
<tr>
<td>Shadow of the</td>
<td>David Kane</td>
<td>Chris Bernard, David M</td>
<td>David Kane, Chris Bernard, David M</td>
<td>13/03/88</td>
</tr>
<tr>
<td>Title</td>
<td>Directors</td>
<td>Writers</td>
<td>Date</td>
<td></td>
</tr>
<tr>
<td>------------------------------</td>
<td>-------------------------------------</td>
<td>---------------------------------------</td>
<td>------------</td>
<td></td>
</tr>
<tr>
<td>EARTH</td>
<td>P.G. Duggan, Jim Goddard, Martyn Auty</td>
<td>Thompson</td>
<td>27/03/88</td>
<td></td>
</tr>
<tr>
<td>REASONABLE FORCE</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>THE TEMPTATION OF EILEEN HUGHES</td>
<td>Brian Moore (from his novel)</td>
<td>Tristram Powell, Martin Thompson</td>
<td>03/04/88</td>
<td></td>
</tr>
<tr>
<td>LUCKY SUNIL</td>
<td>Andrew Davies (from original work by Tariq Yunus)</td>
<td>Michael Caton-Jones, Andre Molyneaux</td>
<td>17/04/88</td>
<td></td>
</tr>
<tr>
<td>RUN FOR THE LIFEBOAT</td>
<td>Douglas Livingstone, Douglas Livingstone, Carol Parks</td>
<td>24/04/88</td>
<td></td>
<td></td>
</tr>
<tr>
<td>DEATH OF A SON</td>
<td>Tony Marchant, Ross Devenish, Martin Thompson</td>
<td>08/01/89</td>
<td></td>
<td></td>
</tr>
<tr>
<td>ANGEL VOICES</td>
<td>Stephen Wakelam, Michael Darlow, Andree Molyneaux</td>
<td>15/01/89</td>
<td></td>
<td></td>
</tr>
<tr>
<td>FLYING IN THE BRANCHES</td>
<td>Anna Fodorova, Eva Kolouchova, Martyn Auty</td>
<td>22/01/89</td>
<td></td>
<td></td>
</tr>
<tr>
<td>WORDS OF LOVE</td>
<td>Philip Norman, Colin Nutley, Brian Eastman</td>
<td>29/01/89</td>
<td></td>
<td></td>
</tr>
<tr>
<td>LEAVING</td>
<td>Daniel Boyle, Sandy Johnson, Barry Hanson</td>
<td>05/02/89</td>
<td></td>
<td></td>
</tr>
<tr>
<td>VIRTUOSO</td>
<td>Brenda Lucas Ogden, Michael Kerr, Tony Smith, Philip Hinchcliffe</td>
<td>12/02/89</td>
<td></td>
<td></td>
</tr>
<tr>
<td>THE PICNIC</td>
<td>Lesley Bruce, Paul Seed, Terry Coles</td>
<td>19/02/89</td>
<td></td>
<td></td>
</tr>
<tr>
<td>THE FIRM</td>
<td>Al Hunter, Alan Clarke, David M Thompson</td>
<td>26/02/89</td>
<td></td>
<td></td>
</tr>
<tr>
<td>HERE IS THE NEWS</td>
<td>G.F. Newman, Udayan Prasad, Kenith Trodd</td>
<td>05/03/89</td>
<td></td>
<td></td>
</tr>
<tr>
<td>ICE DANCE</td>
<td>Stephen Lowe, Alan Dosser, Michael Wearing</td>
<td>12/03/89</td>
<td></td>
<td></td>
</tr>
<tr>
<td>SITTING TARGETS</td>
<td>Peter Ransley, Jenny Wilkes, Andree Molyneaux</td>
<td>19/03/89</td>
<td></td>
<td></td>
</tr>
<tr>
<td>DEFROSTING THE FRIDGE</td>
<td>Ray Connolly, Sandy Johnson, Terry Coles</td>
<td>26/03/89</td>
<td></td>
<td></td>
</tr>
<tr>
<td>OLD FLAMES</td>
<td>Simon Gray, Christopher Morahan, Kenith Trodd</td>
<td>14/01/90</td>
<td></td>
<td></td>
</tr>
<tr>
<td>THE MAN FROM THE PRU</td>
<td>Robert Smith, Rob Rohrer, Roger Gregory</td>
<td>21/01/90</td>
<td></td>
<td></td>
</tr>
<tr>
<td>DROWNING IN THE SHALLOW END</td>
<td>Leigh Jackson, Colin Gregg, Susi Hush</td>
<td>28/01/90</td>
<td></td>
<td></td>
</tr>
<tr>
<td>CLOSE RELATIONS</td>
<td>Stanley Price, Adrian Shergold, Ruth Caleb</td>
<td>04/02/90</td>
<td></td>
<td></td>
</tr>
<tr>
<td>THE IMPOSSIBLE SPY</td>
<td>Marty Ross, Douglas Livingstone, Jim Goddard, Graham Massey, David Goldstein</td>
<td>11/02/90</td>
<td></td>
<td></td>
</tr>
<tr>
<td>HE’S ASKING FOR ME</td>
<td>Boleslaw Sulik, Witold Starecki, Kenith Trodd</td>
<td>18/02/90</td>
<td></td>
<td></td>
</tr>
<tr>
<td>SOMETIME IN AUGUST</td>
<td>Bernard MacLaverty, John Glenister, Norman McClandish</td>
<td>25/02/90</td>
<td></td>
<td></td>
</tr>
<tr>
<td>SMALL ZONES</td>
<td>Jim Hawkins (from an original idea by Simon Thirsk), Michael Whyte, Terry Coles</td>
<td>04/03/90</td>
<td></td>
<td></td>
</tr>
<tr>
<td>CIRCLES OF DECEIT</td>
<td>Stephen Wakelam, Stuart Burge, Louis Marks</td>
<td>11/03/90</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Title</td>
<td>Writer(s)</td>
<td>Director(s)</td>
<td>Producer(s)</td>
<td>Date</td>
</tr>
<tr>
<td>-------------------------------</td>
<td>-----------------------------------------------</td>
<td>---------------------------------------------</td>
<td>------------------------------------------</td>
<td>------------</td>
</tr>
<tr>
<td>THE LORELEI</td>
<td>Nick Dunning</td>
<td>Terry Johnson</td>
<td>Robert Cooper</td>
<td>18/03/90</td>
</tr>
<tr>
<td>CHILDREN CROSSING</td>
<td>Trevor Preston (based on novel by Verity Bargate)</td>
<td>Angela Pope</td>
<td>David M Thompson</td>
<td>25/03/90</td>
</tr>
<tr>
<td>KREMLIN FAREWELL</td>
<td>Nigel Williams</td>
<td>Tristram Powell</td>
<td>David M Thompson</td>
<td>01/04/90</td>
</tr>
<tr>
<td>HEADING HOME</td>
<td>David Hare</td>
<td>David Hare</td>
<td>Rick McCallum</td>
<td>13/01/91</td>
</tr>
<tr>
<td>HALLELUJAH ANYHOW</td>
<td>Jean ‘Binta’ Breeze, Matthew Jacobs</td>
<td>Matthew Jacobs</td>
<td>David Stacey, Mark Shivas, Colin McCabe (exec prod)</td>
<td>27/01/91</td>
</tr>
<tr>
<td>FELLOW TRAVELLER</td>
<td>Michael Eaton</td>
<td>Philip Saville</td>
<td>Michael Wearing</td>
<td>10/02/91</td>
</tr>
<tr>
<td>102 BOULEVARD HAUSSMANN</td>
<td>Alan Bennett</td>
<td>Udayan Prasad</td>
<td>Innes Lloyd</td>
<td>17/02/91</td>
</tr>
<tr>
<td>A PRIVATE LIFE</td>
<td>Andrew Davies</td>
<td>Francis Gerard</td>
<td>Francis Gerard</td>
<td>24/02/91</td>
</tr>
<tr>
<td>THE LAUGHTER OF GOD</td>
<td>Tony Bicat</td>
<td>Tony Bicat</td>
<td>Bill Shapter</td>
<td>03/03/91</td>
</tr>
<tr>
<td>MORPHINE AND DOLLY MIXTURES</td>
<td>Karl Francis</td>
<td>Karl Francis</td>
<td>Ruth Kenley-Letts, Ruth Caleb (exec prod)</td>
<td>10/03/91</td>
</tr>
<tr>
<td>DO NOT DISTURB</td>
<td>Timberlake Wertenbaker</td>
<td>Nicolas Renton</td>
<td>Simon Passmore</td>
<td>17/03/91</td>
</tr>
<tr>
<td>DREAMING</td>
<td>William McIlvanney</td>
<td>Michael Alexander</td>
<td>Andy Park</td>
<td>24/03/91</td>
</tr>
<tr>
<td>THEY NEVER SLEPT</td>
<td>Simon Gray</td>
<td>Udayan Prasad</td>
<td>Kenith Trodd</td>
<td>31/03/91</td>
</tr>
<tr>
<td>AIMEE</td>
<td>Guy Hibbert</td>
<td>Pedr James</td>
<td>Michael Wearing</td>
<td>07/04/91</td>
</tr>
<tr>
<td>THE GRASS ARENA</td>
<td>Frank Deasy (based on novel by John Healy)</td>
<td>Gillies McKinnon</td>
<td>Ruth Baumgarten, Mark Shivas (exec prod)</td>
<td>19/01/92</td>
</tr>
<tr>
<td>FLEA BITES</td>
<td>Stephen Lowe</td>
<td>Alan Dosser</td>
<td>Peter Kendal, Alan Dosser, Mark Shivas (exec prod)</td>
<td>26/01/92</td>
</tr>
<tr>
<td>THE COUNT OF SOLAR</td>
<td>David Nokes (based on a “When the Mind Hears” episode – Harlan Lane)</td>
<td>Tristram Powell</td>
<td>Ruth Caleb, Mark Shivas (exec prod)</td>
<td>02/02/92</td>
</tr>
<tr>
<td>THE LOST</td>
<td>Sean Mathias</td>
<td>Nigel Finch</td>
<td>Ruth Caleb, Mark</td>
<td>09/02/92</td>
</tr>
<tr>
<td>Title</td>
<td>Director(s)</td>
<td>Writers</td>
<td>Production</td>
<td>Release Date</td>
</tr>
<tr>
<td>----------------------------</td>
<td>--------------------------------------------------</td>
<td>--------------------------------------------------</td>
<td>-------------------</td>
<td>--------------</td>
</tr>
<tr>
<td><strong>LANGUAGE OF CRANES</strong></td>
<td>Michael Lindsay-Hogg, Jon S. Denny, Alex Gohar</td>
<td></td>
<td>Shivas (exec prod)</td>
<td>16/02/92</td>
</tr>
<tr>
<td><strong>THE OBJECT OF BEAUTY</strong></td>
<td>Michael Lindsay-Hogg</td>
<td>Lesley Manning</td>
<td>Ruth Baumgarten,</td>
<td>23/03/92</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Mark Shivas (exec</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>prod)</td>
<td></td>
</tr>
<tr>
<td><strong>MY SISTER WIFE</strong></td>
<td>Meera Syal (based on idea by Asmaa Pirzada)</td>
<td>Lesley Manning</td>
<td>Ruth Baumgarten,</td>
<td>23/03/92</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Mark Shivas (exec</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>prod)</td>
<td></td>
</tr>
<tr>
<td><strong>TRULY, MADLY, DEEPLY</strong></td>
<td>Anthony Minghella</td>
<td>Anthony Minghella</td>
<td>Robert Cooper</td>
<td>01/03/92</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Mark Shivas (exec</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>prod)</td>
<td></td>
</tr>
<tr>
<td><strong>COMMON PURSUIT</strong></td>
<td>Simon Gray</td>
<td>Christopher Morahan</td>
<td>Kenith Trodd</td>
<td>08/03/92</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>UTZ</strong></td>
<td>Hugh Whitemore, George Sluizer</td>
<td>George Sluizer</td>
<td>John Goldschmidt</td>
<td>15/03/92</td>
</tr>
<tr>
<td></td>
<td>(based on novel by Bruce Chatwin)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>THE LAW LORD</strong></td>
<td>John Cooper</td>
<td>Jim Goddard</td>
<td>Simon Passmore</td>
<td>22/03/92</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>THE LAST ROMANTICS</strong></td>
<td>Nigel Williams</td>
<td>Jack Gold</td>
<td>David M Thompson,</td>
<td>29/03/92</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Barry Hanson (exec</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>prod)</td>
<td></td>
</tr>
<tr>
<td><strong>ENCHANTED APRIL</strong></td>
<td>Peter Barnes (based on the novel by Elizabeth</td>
<td>Mike Newell</td>
<td>Ann Scott, Mark</td>
<td>05/04/92</td>
</tr>
<tr>
<td></td>
<td>von Arnim)</td>
<td></td>
<td>Shivas (exec prod)</td>
<td></td>
</tr>
<tr>
<td><strong>MEMENTO MORI</strong></td>
<td>Alan Kelley, Jeanie Sims, Jack Clayton</td>
<td>Jack Clayton</td>
<td>Louis Marks,</td>
<td>19/04/92</td>
</tr>
<tr>
<td></td>
<td>(based on novel by Muriel Spark)</td>
<td></td>
<td>Mark Shivas (exec</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>prod)</td>
<td></td>
</tr>
<tr>
<td>**THE CLOTHES IN THE</td>
<td>Martin Sherman</td>
<td>Waris Hussein</td>
<td>Norma Heyman,</td>
<td>17/01/93</td>
</tr>
<tr>
<td>WARDROBE**</td>
<td>(based on novel by Alice Thomas-Ellis)</td>
<td></td>
<td>Mark Shivas (exec</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>prod)</td>
<td></td>
</tr>
<tr>
<td><strong>EDWARD II</strong></td>
<td>Derek Jarman, Stephen McBride, Ken Butler</td>
<td>Derek Jarman</td>
<td>Antony Root,</td>
<td>24/01/93</td>
</tr>
<tr>
<td></td>
<td>(based on original work by Christopher</td>
<td></td>
<td>Steve Clark-Hall,</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Marlowe)</td>
<td></td>
<td>Sarah Radclyffe,</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Simon Curtis</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>(exec prods)</td>
<td></td>
</tr>
<tr>
<td><strong>THE LONG ROADS</strong></td>
<td>John McGrath</td>
<td>Tristram Powell</td>
<td>Peter Kendal,</td>
<td>31/01/93</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Mark Shivas (exec</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>prod)</td>
<td></td>
</tr>
<tr>
<td><strong>FEMME FATALE</strong></td>
<td>Simon Gray</td>
<td>Udayan Prasad</td>
<td>Kenith Trodd,</td>
<td>07/02/93</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Mark Shivas (exec</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>prod)</td>
<td></td>
</tr>
<tr>
<td><strong>DEAD ROMANTIC</strong></td>
<td>Jan Ashdown (based on novel by Simon Brett)</td>
<td>Patrick Lau</td>
<td>Chris Griffin,</td>
<td>14/02/93</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Barry Hanson (exec</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>prod)</td>
<td></td>
</tr>
<tr>
<td><strong>THE CORMORANT</strong></td>
<td>Peter Ransley</td>
<td>Peter Markham, Nigel Marven (Nature Unit)</td>
<td>Ruth Kenley-Letts,</td>
<td>21/02/93</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Ruth Caleb, Mark</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Shivas (exec prod)</td>
<td></td>
</tr>
<tr>
<td>Title</td>
<td>Director</td>
<td>Writer</td>
<td>Producer</td>
<td>Date</td>
</tr>
<tr>
<td>-------------------------------</td>
<td>------------------------</td>
<td>----------------------</td>
<td>---------------------------------------------</td>
<td>------------</td>
</tr>
<tr>
<td><strong>PRAGUE</strong></td>
<td>Ian Sellar</td>
<td>Ian Sellar</td>
<td>Christopher Young, Jan Balzer</td>
<td>28/02/93</td>
</tr>
<tr>
<td><strong>VOICES IN THE GARDEN</strong></td>
<td>Lee Langley (based on novel by Dirk Bogarde)</td>
<td>Pierre Boutron</td>
<td>Peter Jefferies, Christian Charret, Mark Shivas (exec prod)</td>
<td>07/03/93</td>
</tr>
<tr>
<td><strong>MARIA’S CHILD</strong></td>
<td>Malcolm McKay</td>
<td>Malcolm McKay</td>
<td>Kenith Trodd, Mark Shivas (exec prod)</td>
<td>28/03/93</td>
</tr>
<tr>
<td><strong>THE SNAPPER</strong></td>
<td>Roddy Doyle (from his novel)</td>
<td>Stephen Frears</td>
<td>Lynda Myles, Mark Shivas (exec prod)</td>
<td>04/04/93</td>
</tr>
<tr>
<td><strong>THE TRIAL</strong></td>
<td>Harold Pinter (based on novel by Franz Kafka)</td>
<td>David Jones</td>
<td>Louis Marks, Mark Shivas (exec prod)</td>
<td>19/12/93</td>
</tr>
<tr>
<td><strong>THE RAILWAY STATION MAN</strong></td>
<td>Shelagh Delaney (based on novel by Jennifer Johnston)</td>
<td>Michael Whyte</td>
<td>Andree Molyneaux, Roger Randall-Cutler, Mark Shivas (exec prod)</td>
<td>30/12/93</td>
</tr>
<tr>
<td><strong>GENGHIS COHN</strong></td>
<td>Stanley Price (from original work by Romain Gary)</td>
<td>Elijah Moshinsky</td>
<td>Ruth Caleb, Mark Shivas (exec prod)</td>
<td>02/03/94</td>
</tr>
<tr>
<td><strong>SKALLAGRIGG</strong></td>
<td>Nigel Williams (from book by William Horwood)</td>
<td>Richard Spence</td>
<td>John Chapman, Barry Hanson, Mark Shivas (exec prods)</td>
<td>09/03/94</td>
</tr>
<tr>
<td><strong>ALL THINGS BRIGHT AND BEAUTIFUL</strong></td>
<td>Barry Devlin</td>
<td>Barry Devlin</td>
<td>Katy McGuinness, Robert Cooper, Mark Shivas (exec prods)</td>
<td>16/03/94</td>
</tr>
<tr>
<td><strong>THE REFLECTING SKIN</strong></td>
<td>Philip Ridley</td>
<td>Philip Ridley</td>
<td>Dominic Anciano</td>
<td>23/03/94</td>
</tr>
<tr>
<td><strong>O MARY THIS LONDON</strong></td>
<td>Shane Connaughton</td>
<td>Suri Krishnamma</td>
<td>Helen Greaves, Mark Shivas (exec prod)</td>
<td>30/03/94</td>
</tr>
<tr>
<td><strong>DIRTY SOMETHING</strong></td>
<td>Peter Salmi, Carl Prechezer</td>
<td>Carl Prechezer</td>
<td>Peter Salmi, George Faber, Ann Skinner (exec prods)</td>
<td>06/04/94</td>
</tr>
<tr>
<td><strong>RETURN TO BLOOD RIVER</strong></td>
<td>Douglas Livingstone</td>
<td>Jane Howell</td>
<td>Peter Goodchild, George Faber (exec prod)</td>
<td>13/04/94</td>
</tr>
<tr>
<td><strong>HENRI</strong></td>
<td>John Forte</td>
<td>Simon Shore</td>
<td>Colin Tucker, Robert Cooper, George Faber (exec prods)</td>
<td>20/04/94</td>
</tr>
<tr>
<td><strong>ZINKY BOYS GO UNDERGROUND</strong></td>
<td>Adisakdi Tantimedh</td>
<td>Paul Tickell</td>
<td>Tatiana Kennedy, George Faber, Ben Gibson (exec prods)</td>
<td>27/04/94</td>
</tr>
<tr>
<td><strong>ETHAN FROME</strong></td>
<td>Richard Nelson (from novella by)</td>
<td>John Madden</td>
<td>Stan Wlodkowski</td>
<td>04/05/94</td>
</tr>
<tr>
<td>Title</td>
<td>Director(s)</td>
<td>Writer(s)</td>
<td>Executive Producers</td>
<td>Date</td>
</tr>
<tr>
<td>------------------------------------------------</td>
<td>------------------------------</td>
<td>----------------------------------</td>
<td>---------------------</td>
<td>------------</td>
</tr>
<tr>
<td>HOPE IN THE YEAR TWO</td>
<td>Trevor Griffiths</td>
<td>Edith Wharton</td>
<td>Elijah Moshinsky</td>
<td>11/05/94</td>
</tr>
<tr>
<td>SIN BIN</td>
<td>Catherine Johnson</td>
<td>George Case</td>
<td>Charles Pattinson</td>
<td>18/05/94</td>
</tr>
<tr>
<td>MEN OF THE MONTH</td>
<td>Rona Munro</td>
<td>Jean Stewart</td>
<td>Caroline Oulton,</td>
<td>25/05/94</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>George Faber</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>(exec prod)</td>
<td></td>
</tr>
<tr>
<td>A LANDING ON THE SUN</td>
<td>Michael Frayn</td>
<td>Nicholas Renton</td>
<td>David Snodin,</td>
<td>08/06/94</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>George Faber</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>(exec prod)</td>
<td></td>
</tr>
<tr>
<td>IN THE COLD LIGHT OF DAY</td>
<td>Richard Monks</td>
<td>Richard Monks</td>
<td>Tatiana Kennedy,</td>
<td>15/06/94</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>George Faber</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>(exec prod)</td>
<td></td>
</tr>
<tr>
<td>CRIMINAL</td>
<td>Vincent O’Connell</td>
<td>Corin Campbell-Hill</td>
<td>Hilary Salmon,</td>
<td>22/06/94</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>George Faber</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>(exec prod)</td>
<td></td>
</tr>
<tr>
<td>THE BLUE BOY</td>
<td>Paul Murton</td>
<td>Paul Murton</td>
<td>Kate Swan,</td>
<td>02/09/94</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Andrea Calderwood,</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Rebecca Eaton</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>(exec prods)</td>
<td></td>
</tr>
<tr>
<td>MIDNIGHT MOVIE</td>
<td>Dennis Potter</td>
<td>Renny Rye</td>
<td>Dennis Potter,</td>
<td>26/12/94</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Mark Shivas,</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Ruth Caleb</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>(exec prods)</td>
<td></td>
</tr>
<tr>
<td>A VERY OPEN PRISON</td>
<td>Guy Jenkin</td>
<td>Guy Jenkin</td>
<td>Geoffrey Perkins,</td>
<td>26/03/95</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>David M</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Thompson</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>(exec prods)</td>
<td></td>
</tr>
<tr>
<td>LIFE AFTER LIFE</td>
<td>Graham Reid</td>
<td>Tim Fywell</td>
<td>Tony Rowe,</td>
<td>02/04/95</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Robert Cooper,</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>George Faber</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>(exec prods)</td>
<td></td>
</tr>
<tr>
<td>PERSUASION</td>
<td>Nick Dear</td>
<td>Roger Michell</td>
<td>Fiona Finlay,</td>
<td>16/04/95</td>
</tr>
<tr>
<td></td>
<td>(from novel by Jane Austen)</td>
<td></td>
<td>George Faber</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Rebecca Eaton</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>(exec prods)</td>
<td></td>
</tr>
<tr>
<td>CRAZY FOR A KISS</td>
<td>Greg Snow</td>
<td>Chris Bould</td>
<td>Clive Brill,</td>
<td>23/04/95</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>George Faber</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>(exec prod)</td>
<td></td>
</tr>
<tr>
<td>THE ABSENCE OF WAR</td>
<td>David Hare (from his play)</td>
<td>Richard Eyre</td>
<td>Simon Curtis,</td>
<td>18/05/95</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>George Faber</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>(exec prod)</td>
<td></td>
</tr>
<tr>
<td>MRS HARTLEY AND THE GROWTH CENTRE</td>
<td>Philippa Gregory</td>
<td>Noella Smith</td>
<td>Debbie Shewell,</td>
<td>21/05/95</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>George Faber</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>(exec prod)</td>
<td></td>
</tr>
<tr>
<td>BLACK EASTER</td>
<td>David Pirie</td>
<td>Ben Bolt</td>
<td>Peter Goodchild,</td>
<td>04/06/95</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>David M</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Thompson,</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>George Faber</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>(exec prod)</td>
<td></td>
</tr>
<tr>
<td>BLISS</td>
<td>Les Blair</td>
<td>Les Blair</td>
<td>Lynn Horsford,</td>
<td>11/06/95</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>George Faber</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Sarah Curtis</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>(exec prods)</td>
<td></td>
</tr>
<tr>
<td>Title</td>
<td>Writer(s)</td>
<td>Director(s)</td>
<td>Producer(s)</td>
<td>Date</td>
</tr>
<tr>
<td>--------------------------------------------</td>
<td>----------------------------------</td>
<td>-------------------------------------------</td>
<td>-----------------------------------------------------------</td>
<td>---------</td>
</tr>
<tr>
<td>GO NOW</td>
<td>Jimmy Mcgovern &amp; Paul Henry Powell</td>
<td>Michael Winterbottom</td>
<td>Credited as the BBC</td>
<td>16/09/95</td>
</tr>
<tr>
<td>LOVED UP</td>
<td>OI Parker</td>
<td>Peter Cattaneo</td>
<td>Andy Rowley (series Associate Producer)</td>
<td>23/09/95</td>
</tr>
<tr>
<td>RUFFIAN HEARTS</td>
<td>David Kane</td>
<td>David Kane</td>
<td>Ian Madden</td>
<td>30/09/95</td>
</tr>
<tr>
<td>GREAT MOMENTS IN AVIATION</td>
<td>Jeanette Winterson</td>
<td>Beeban Kidron</td>
<td>Phillippa Giles</td>
<td>11/11/95</td>
</tr>
<tr>
<td>PRIEST</td>
<td>Jimmy McGovern</td>
<td>Antonia Bird</td>
<td>George Faber, Josephine Ward, Mark Shivas (exec prod)</td>
<td>18/11/95</td>
</tr>
<tr>
<td>STREETLIFE</td>
<td>Karl Francis</td>
<td>Karl Francis</td>
<td>Ruth Caleb</td>
<td>25/11/95</td>
</tr>
<tr>
<td>NERVOUS ENERGY</td>
<td>Howard Schuman</td>
<td>Jean Stewart</td>
<td>Ann Scott, Andrea Calderwood (exec prod)</td>
<td>02/12/95</td>
</tr>
<tr>
<td>SAIGON BABY</td>
<td>Guy Hibbert</td>
<td>David Attwood</td>
<td>Josh Golding, George Faber (exec prod)</td>
<td>16/12/95</td>
</tr>
<tr>
<td>THE HAWK</td>
<td>Peter Ransley (based on his novel)</td>
<td>David Hayman</td>
<td>Eileen Quinn, Ann Wingate, Mark Shivas (exec prod)</td>
<td>24/12/95</td>
</tr>
<tr>
<td>THE HOUR OF THE PIG</td>
<td>Lesley Megahey</td>
<td>Lesley Megahey</td>
<td>David M Thompson</td>
<td>26/12/95</td>
</tr>
<tr>
<td>HALF THE PICTURE SCENES FROM THE SCOTT “ARMS TO IRAQ” INQUIRY</td>
<td>John McGrath, Richard Norton-Taylor (from idea by Nicolas Kent)</td>
<td>Nicolas Kent</td>
<td>John McGrath, George Faber (exec prod)</td>
<td>18/02/96</td>
</tr>
<tr>
<td>CAPTIVES</td>
<td>Frank Deasy</td>
<td>Angela Pope</td>
<td>David M Thompson, Mark Shivas (exec prod)</td>
<td>11/05/96</td>
</tr>
<tr>
<td>A MAN OF NO IMPORTANCE</td>
<td>Barry Devlin</td>
<td>Suri Krishnamma</td>
<td>Jonathan Cavendish</td>
<td>18/05/96</td>
</tr>
<tr>
<td>THE CEMENT GARDEN</td>
<td>Andrew Birkin (based on novel by Ian McKewan)</td>
<td>Andrew Birkin</td>
<td>Bee Gilbert Ene Vanaveski</td>
<td>25/05/96</td>
</tr>
<tr>
<td>BAD BOY BLUES</td>
<td>Biyi Bandele-Thomas</td>
<td>Andy Wilson</td>
<td>Gub Neal, George Faber (exec prod)</td>
<td>01/06/96</td>
</tr>
<tr>
<td>THE PRECIOUS BLOOD</td>
<td>Graham Reid</td>
<td>John Woods</td>
<td>Tony Rowe, Robert Cooper, George Faber, Robert Cooper (exec prods)</td>
<td>08/06/96</td>
</tr>
<tr>
<td>CENTURY</td>
<td>Stephen Poliakoff</td>
<td>Stephen Poliakoff</td>
<td>Therese Pickard, Mark Shivas, Ruth Caleb (exec prods)</td>
<td>15/06/96</td>
</tr>
<tr>
<td>A RELATIVE STRANGER</td>
<td>Marcus Lloyd</td>
<td>Endaf Emlyn</td>
<td>Zanna Northam, Ruth Caleb, David M Thompson (exec prods)</td>
<td>31/07/96</td>
</tr>
<tr>
<td>CROSSING THE FLOOR</td>
<td>Guy Jenkin</td>
<td>Guy Jenkin</td>
<td>Lissa Evans, David M Thompson</td>
<td>05/10/96</td>
</tr>
<tr>
<td>Title</td>
<td>Director(s)</td>
<td>Writer(s)</td>
<td>Production Company</td>
<td>Date</td>
</tr>
<tr>
<td>--------------------------</td>
<td>------------------------------------</td>
<td>----------------------------------------</td>
<td>--------------------</td>
<td>--------</td>
</tr>
<tr>
<td>DEADLY VOYAGE</td>
<td>Stuart Urban</td>
<td>John MacKenzie</td>
<td>John MacKenzie, George Faber (exec prod)</td>
<td>12/10/96</td>
</tr>
<tr>
<td>LOVING</td>
<td>Maggie Wadey (from original work by Henry Green)</td>
<td>Diarmuid Lawrence</td>
<td>Louis Marks, George Faber, Robert Cooper (exec prods)</td>
<td>19/10/96</td>
</tr>
<tr>
<td>FLOWERS OF THE FOREST</td>
<td>Michael Eaton</td>
<td>Michael Whyte</td>
<td>Norman McCandlish, Andrea Calderwood (exec prod)</td>
<td>26/10/96</td>
</tr>
<tr>
<td>LOOK ME IN THE EYE</td>
<td>Nick Ward</td>
<td>Nick Ward</td>
<td>Simon Ralph, George Faber (exec prod)</td>
<td>02/11/96</td>
</tr>
<tr>
<td>PRELUDE TO A KISS</td>
<td>unknown</td>
<td>unknown</td>
<td>unknown</td>
<td>09/11/96</td>
</tr>
<tr>
<td>DALLAS DOLL</td>
<td>Ann Turner</td>
<td>Ann Turner</td>
<td>Ross Matthews, George Faber (exec prod)</td>
<td>16/11/96</td>
</tr>
<tr>
<td>BRAZEN HUSSIES</td>
<td>Martin Hesford</td>
<td>Elijah Moshinsky, Tatiana Kennedy, George Faber, Daphne Spink</td>
<td>02/12/96</td>
<td></td>
</tr>
<tr>
<td>KING GIRL</td>
<td>Philomena McDonagh</td>
<td>Sam Miller</td>
<td>Hilary Salmon</td>
<td>09/12/96</td>
</tr>
<tr>
<td>GIVING TONGUE</td>
<td>Emma Fortune</td>
<td>Stefan Schwartz</td>
<td>Colin Ludlow</td>
<td>16/12/96</td>
</tr>
<tr>
<td>CRUEL TRAIN</td>
<td>Émile Zola (novel), Malcolm McKay</td>
<td>Malcolm McKay</td>
<td>Mervyn Gill-Dougherty</td>
<td>22/12/96</td>
</tr>
<tr>
<td>BURN YOUR PHONE</td>
<td>Andrew Wallace</td>
<td>Alan Cumming</td>
<td>Dixie Linder</td>
<td>31/12/96</td>
</tr>
<tr>
<td>STONEWALL</td>
<td>Rikki Beadle-Blair (from book by Martin Duberman)</td>
<td>Nigel Finch</td>
<td>Ruth Caleb, Christine Vachon, George Faber (exec prod)</td>
<td>17/05/97</td>
</tr>
<tr>
<td>I.D.</td>
<td>Vincent O’Connell (from original story by James Bannon)</td>
<td>Philip Davis</td>
<td>Sally Hibbin, Mark Shivas (exec prod)</td>
<td>01/06/97</td>
</tr>
<tr>
<td>STONE SCISSORS PAPER</td>
<td>Richard Cameron</td>
<td>Stephen Whittaker</td>
<td>Laurence Bowen, Sally French, Tessa Ross (exec prod)</td>
<td>07/06/97</td>
</tr>
<tr>
<td>BUTTERFLY KISS</td>
<td>Frank Cottrell Boyce (from an idea by Frank Cottrell Boyce &amp; Michael Winterbottom)</td>
<td>Michael Winterbottom</td>
<td>Julie Baines</td>
<td>14/06/97</td>
</tr>
<tr>
<td>BROTHERS IN TROUBLE</td>
<td>Robert Buckler, Abdullah Hussein (novel)</td>
<td>Udayan Prasad</td>
<td>Robert Buckler</td>
<td>21/06/97</td>
</tr>
<tr>
<td>Title</td>
<td>Director</td>
<td>Writer(s)</td>
<td>Producer(s)</td>
<td>Date</td>
</tr>
<tr>
<td>--------------------------------------</td>
<td>--------------</td>
<td>-----------------------------------------------</td>
<td>--------------------------------------------------</td>
<td>------------</td>
</tr>
<tr>
<td>EIGHT HOURS FROM PARIS</td>
<td>Philippa Lowthorpe</td>
<td>Philippa Lowthorpe</td>
<td>Philippa Lowthorpe</td>
<td>16/11/97</td>
</tr>
<tr>
<td>BUMPING THE ODDS</td>
<td>Rona Munro</td>
<td>Rob Rohrer</td>
<td>Ian Madden</td>
<td>07/12/97</td>
</tr>
<tr>
<td>IN YOUR DREAMS</td>
<td>Ol Parker</td>
<td>Simon Cellan Jones</td>
<td>Elinor Day</td>
<td>14/12/97</td>
</tr>
<tr>
<td>The PERFECT BLUE</td>
<td>Nick Collins</td>
<td>Kieron J. Walsh</td>
<td>Elinor Day</td>
<td>21/12/97</td>
</tr>
<tr>
<td>MOTHERTIME</td>
<td>Matthew Jacobs (from novel by Gillian White)</td>
<td>Matthew Jacobs</td>
<td>Josh Golding, David Thompson (exec prod)</td>
<td>28/12/97</td>
</tr>
<tr>
<td>SMALL FACES</td>
<td>Gillies MacKinnon, Billy MacKinnon</td>
<td>Gillies MacKinnon</td>
<td>Steve Clark-Hall, Billy MacKinnon, Mark Shivas, Andrea Calderwood (exec prods)</td>
<td>01/01/98</td>
</tr>
<tr>
<td>GETTING HURT</td>
<td>Andrew Davies</td>
<td>Ben Bolt</td>
<td>Gareth Neame</td>
<td>08/03/98</td>
</tr>
<tr>
<td>STAND AND DELIVER</td>
<td>Les Blair, Pat Condell (stand-up material)</td>
<td>Les Blair</td>
<td>Sally Hibbin</td>
<td>15/03/98</td>
</tr>
<tr>
<td>GUILTRIP</td>
<td>Eugene O’Connor</td>
<td>Gerard Stembridge</td>
<td>unknown</td>
<td>22/03/98</td>
</tr>
<tr>
<td>ANORAK OF FIRE</td>
<td>unknown</td>
<td>Elijah Moshinsky</td>
<td>unknown</td>
<td>05/04/98</td>
</tr>
<tr>
<td>THE TRIBE</td>
<td>Stephen Poliakoff</td>
<td>Stephen Poliakoff</td>
<td>George Faber, Anita Overland</td>
<td>21/06/98</td>
</tr>
<tr>
<td>SWANN</td>
<td>unknown</td>
<td>unknown</td>
<td>unknown</td>
<td>19/07/98</td>
</tr>
<tr>
<td>AN AWFULLY BIG ADVENTURE</td>
<td>Charles Wood</td>
<td>Mike Newell</td>
<td>Hilary Heath, Philip Hinchliffe, Victor Glynn</td>
<td>26/07/98</td>
</tr>
<tr>
<td>TWO DEATHS</td>
<td>Stephen Dobyns (novel), Allan Scott</td>
<td>Nicholas Roeg</td>
<td>Carolyn Montagu, Luc Roeg</td>
<td>14/06/96</td>
</tr>
<tr>
<td>PEGGY SU!</td>
<td>Kevin Wong</td>
<td>Frances-Anne Soloman</td>
<td>Hilary Heath, Philip Hinchliffe, Victor Glynn</td>
<td>16/08/98</td>
</tr>
<tr>
<td>THE DESIGNATED MOURNER</td>
<td>Wallace Shawn (play), Wallace Shawn</td>
<td>David Hare</td>
<td>Donna Grey, David Hare, Mike Nichols</td>
<td>23/08/98</td>
</tr>
<tr>
<td>TOUCH AND GO</td>
<td>Martin Allen</td>
<td>Tim Fywell</td>
<td>Alan Wright</td>
<td>15/09/98</td>
</tr>
<tr>
<td>TED AND RALPH</td>
<td>Paul Whitehouse, Charlie Higson</td>
<td>Christine Gernon</td>
<td>Paul Schlesinger</td>
<td>27/12/98</td>
</tr>
<tr>
<td>A RATHER ENGLISH MARRIAGE</td>
<td>Andrew Davies (from novel by Angela Lambert)</td>
<td>Paul Seed</td>
<td>Jo Willett, David M Thompson, Alex Graham (exec prods)</td>
<td>30/12/98</td>
</tr>
</tbody>
</table>
SCREEN ONE

A series of television films made by the BBC to be shown on BBC1: the first transmission was on 10/09/1989 (see also SCREEN ONE SPECIAL)

The series was executive produced by Richard Broke and later by Margaret Matheson and others and ran until 1998. Films given a theatrical release are highlighted.

<table>
<thead>
<tr>
<th>FILM TITLE</th>
<th>WRITER</th>
<th>DIRECTOR</th>
<th>FIRST TV TX DATE</th>
</tr>
</thead>
<tbody>
<tr>
<td>ONE WAY OUT</td>
<td>Mick Ford</td>
<td>Robert Young</td>
<td>10/09/89</td>
</tr>
<tr>
<td>1996</td>
<td>G F Newman</td>
<td>Karl Francis</td>
<td>17/09/89</td>
</tr>
<tr>
<td>THE ACCOUNTANT</td>
<td>Geoffrey Case</td>
<td>Les Blair</td>
<td>24/09/89</td>
</tr>
<tr>
<td>HOME RUN</td>
<td>Andy Armitage</td>
<td>Nicholas Renton</td>
<td>01/10/89</td>
</tr>
<tr>
<td>SHE’S BEEN AWAY</td>
<td>Stephen Poliakoff</td>
<td>Peter Hall</td>
<td>08/10/89</td>
</tr>
<tr>
<td>THE MOUNTAIN AND THE MOLEHILL</td>
<td>David Reid</td>
<td>Moira Armstrong</td>
<td>15/10/89</td>
</tr>
<tr>
<td>BLORE MP</td>
<td>Robin Chapman</td>
<td>Robert Young</td>
<td>22/10/89</td>
</tr>
<tr>
<td>FIRST AND LAST</td>
<td>Michael Frayn</td>
<td>Alan Dosser</td>
<td>12/12/89</td>
</tr>
<tr>
<td>BALL-TRAP ON THE COTE SAUVAGE</td>
<td>Andrew Davies</td>
<td>Jack Gold</td>
<td>27/12/89</td>
</tr>
<tr>
<td>NEWS HOUNDS</td>
<td>Les Blair (uncredited)</td>
<td>Les Blair</td>
<td>02/09/90</td>
</tr>
<tr>
<td>FRANKENSTEIN’S BABY</td>
<td>Emma Tennant</td>
<td>Robert Bierman</td>
<td>09/09/90</td>
</tr>
<tr>
<td>THE POLICE</td>
<td>Arthur Ellis</td>
<td>Ian Knox</td>
<td>16/09/90</td>
</tr>
<tr>
<td>SWEET NOTHING</td>
<td>Vincent O’Connell</td>
<td>Tony Smith</td>
<td>23/09/90</td>
</tr>
<tr>
<td>CAN YOU HEAR ME THINKING?</td>
<td>Monty Haltrecht &amp; Beverley Marcus</td>
<td>Christopher Morahan</td>
<td>30/09/90</td>
</tr>
<tr>
<td>ONE LAST CHANCE</td>
<td>Andrew Kazamia</td>
<td>Gabrielle Beaumont</td>
<td>07/10/90</td>
</tr>
<tr>
<td>STICKY WICKETS</td>
<td>Fletcher Watkins</td>
<td>Dewi Humphreys</td>
<td>14/10/90</td>
</tr>
<tr>
<td>SURVIVAL OF THE FITTEST</td>
<td>Julian Mitchell</td>
<td>Martyn Friend</td>
<td>21/10/90</td>
</tr>
<tr>
<td>DARK CITY</td>
<td>David Lane</td>
<td>Chris Curling</td>
<td>11/12/90</td>
</tr>
<tr>
<td>HAPPY FEET</td>
<td>Michael Bradwell</td>
<td>Michael Bradwell</td>
<td>01/01/91</td>
</tr>
<tr>
<td>SKULDUGGERY</td>
<td>Philip Davis</td>
<td>Philip Davis</td>
<td>20/06/91</td>
</tr>
<tr>
<td>HANCOCK</td>
<td>William Humble</td>
<td>Tony Smith</td>
<td>01/09/91</td>
</tr>
<tr>
<td>TELL ME THAT YOU LOVE ME</td>
<td>Adrian Hodges</td>
<td>Bruce MacDonald</td>
<td>08/09/91</td>
</tr>
<tr>
<td>FILIPINA DREAMGIRLS</td>
<td>Andrew Davies</td>
<td>Les Blair</td>
<td>15/09/91</td>
</tr>
<tr>
<td>DANCIN THRU THE DARK</td>
<td>Willy Russell</td>
<td>Mike Ockrent</td>
<td>22/09/91</td>
</tr>
<tr>
<td>EX</td>
<td>William Humble</td>
<td>Paul Seed</td>
<td>29/09/91</td>
</tr>
<tr>
<td>PRINCE</td>
<td>Julie Burchill</td>
<td>David Wheatley</td>
<td>06/10/91</td>
</tr>
<tr>
<td>ALIVE AND KICKING</td>
<td>Al Hunter Ashton</td>
<td>Robert Young</td>
<td>13/10/91</td>
</tr>
<tr>
<td>A QUESTION OF</td>
<td>Alan Bennett</td>
<td>John Schlesinger</td>
<td>20/10/91</td>
</tr>
<tr>
<td>ATTRIBUTION</td>
<td>ADAM BEDE</td>
<td>Maggie Wadey</td>
<td>Giles Foster</td>
</tr>
<tr>
<td>------------------------------</td>
<td>--------------------</td>
<td>--------------</td>
<td>-------------</td>
</tr>
<tr>
<td>A VERY POLISH PRACTICE</td>
<td>Andrew Davies</td>
<td>David Tucker</td>
<td></td>
</tr>
<tr>
<td>DISASTER AT VALDEZ aka DEAD AHEAD: THE EXXON VALDEZ DISASTER</td>
<td>Michael Baker</td>
<td>Paul Seed</td>
<td></td>
</tr>
<tr>
<td>BORN KICKING</td>
<td>Barry Hines</td>
<td>Mandie Fletcher</td>
<td></td>
</tr>
<tr>
<td>BLACK AND BLUE</td>
<td>G F Newman</td>
<td>David Hayman</td>
<td></td>
</tr>
<tr>
<td>SECONDS OUT</td>
<td>Lynda La Plante</td>
<td>Bruce MacDonald</td>
<td></td>
</tr>
<tr>
<td>RUNNING LATE</td>
<td>Simon Gray</td>
<td>Udayan Prasad</td>
<td></td>
</tr>
<tr>
<td>LOSING TRACK</td>
<td>Roger Eldridge</td>
<td>Jim Lee</td>
<td></td>
</tr>
<tr>
<td>TRUST ME</td>
<td>Tony Sarchet</td>
<td>Tony Dow</td>
<td></td>
</tr>
<tr>
<td>THE HUMMINGBIRD TREE</td>
<td>Jonathan Falla</td>
<td>Noella Smith</td>
<td></td>
</tr>
<tr>
<td>GHOST WATCH</td>
<td>Stephen Volk</td>
<td>Lesley Manning</td>
<td></td>
</tr>
<tr>
<td>WIDE EYED AND LEGLESS</td>
<td>Deric Longden &amp; Jack Rosenthal</td>
<td>Richard Loncraine</td>
<td></td>
</tr>
<tr>
<td>A FOREIGN FIELD</td>
<td>Roy Clarke</td>
<td>Charles Sturridge</td>
<td></td>
</tr>
<tr>
<td>DOWN AMONG THE BIG BOYS</td>
<td>Peter McDougall</td>
<td>Charles Gormley</td>
<td></td>
</tr>
<tr>
<td>ROYAL CELEBRATION</td>
<td>William Humble</td>
<td>Ferdinand Fairfax</td>
<td></td>
</tr>
<tr>
<td>TENDER LOVING CARE</td>
<td>Lucy Gannon</td>
<td>Dewi Humphreys</td>
<td></td>
</tr>
<tr>
<td>MONEY FOR NOTHING</td>
<td>Tim Firth</td>
<td>Mike Ockrent</td>
<td></td>
</tr>
<tr>
<td>WALL OF SILENCE</td>
<td>Maurice Gran &amp; Laurence Marks</td>
<td>Philip Saville</td>
<td></td>
</tr>
<tr>
<td>THE BULLION BOYS</td>
<td>Jim Hitchmough</td>
<td>Christopher Morahan</td>
<td></td>
</tr>
<tr>
<td>BAMBINO MIO</td>
<td>Colin Welland</td>
<td>Edward Bennett</td>
<td></td>
</tr>
<tr>
<td>A BREED OF HEROES</td>
<td>Charles Wood</td>
<td>Diarmuid Lawrence</td>
<td></td>
</tr>
<tr>
<td>PAT AND MARGARET</td>
<td>Victoria Wood</td>
<td>Gavin Millar</td>
<td></td>
</tr>
<tr>
<td>TWO GOLDEN BALLS</td>
<td>Maureen Chadwick</td>
<td>Anya Camilleri</td>
<td></td>
</tr>
<tr>
<td>MEAT</td>
<td>John Madden</td>
<td></td>
<td></td>
</tr>
<tr>
<td>MURDER IN MIND</td>
<td>Jenny Diski</td>
<td>Robert Bierman</td>
<td></td>
</tr>
<tr>
<td>DOGGIN AROUND</td>
<td>Alan Plater</td>
<td>Desmond Davis</td>
<td></td>
</tr>
<tr>
<td>COLD COMFORT FARM</td>
<td>Malcolm Bradbury</td>
<td>John Schlesinger</td>
<td></td>
</tr>
<tr>
<td>THE PLANT</td>
<td>Jonathan Lewis</td>
<td>Jonathan Lewis</td>
<td></td>
</tr>
<tr>
<td>THE GREAT KANDINSKY</td>
<td>Terry Winsor &amp; Julian Dyer</td>
<td>Terry Winsor</td>
<td></td>
</tr>
<tr>
<td>THE AFFAIR</td>
<td>Pablo Vendes &amp; Bryan Golubof</td>
<td>Paul Seed</td>
<td></td>
</tr>
<tr>
<td>IT MIGHT BE YOU</td>
<td>Nigel Williams</td>
<td>Christopher Morahan</td>
<td></td>
</tr>
<tr>
<td>TRIP TRAP</td>
<td>Lucy Gannon</td>
<td>Danny Hiller</td>
<td></td>
</tr>
<tr>
<td>WITNESS AGAINST HITLER</td>
<td>Jack Emery</td>
<td>Betsan Morris Evans</td>
<td></td>
</tr>
<tr>
<td>Title</td>
<td>Director(s)</td>
<td>Writer(s)</td>
<td>Date</td>
</tr>
<tr>
<td>-----------------------</td>
<td>-----------------------------</td>
<td>-----------------------------------------------------</td>
<td>------------</td>
</tr>
<tr>
<td>ESKIMO DAY</td>
<td>Jack Rosenthal</td>
<td>Piers Haggard</td>
<td>05/04/96</td>
</tr>
<tr>
<td>DEEP SECRETS</td>
<td>Hossain Amini</td>
<td>Diarmuid Lawrence</td>
<td>06/04/96</td>
</tr>
<tr>
<td>LORD OF MISRULE</td>
<td>Guy Jenkin</td>
<td>Guy Jenkin</td>
<td>05/05/96</td>
</tr>
<tr>
<td>KILLING ME SOFTLY</td>
<td>Rebecca Frayn (from original work by Jennifer Nadel)</td>
<td>Stephen Whittaker</td>
<td>07/07/96</td>
</tr>
<tr>
<td>TRUTH OR DARE</td>
<td>Mike Barnes &amp; Russell Lewis (both uncredited)</td>
<td>John Madden</td>
<td>31/08/96</td>
</tr>
<tr>
<td>GOBBLE</td>
<td>Ian Hislop, Nick Newman</td>
<td>Jimmy Mulville</td>
<td>15/02/97 (postponed from 21/12/96)</td>
</tr>
<tr>
<td>DEACON BRODIE</td>
<td>Simon Donald</td>
<td>Philip Saville</td>
<td>08/03/97</td>
</tr>
<tr>
<td>HOSTILE WATERS</td>
<td>Troy Kennedy Martin</td>
<td>David Drury</td>
<td>26/07/97</td>
</tr>
<tr>
<td>THE FIX</td>
<td>Paul Greengrass</td>
<td>Paul Greengrass</td>
<td>04/10/97</td>
</tr>
<tr>
<td>SEX AND CHOCOLATE</td>
<td>Tony Grounds</td>
<td>Gavin Millar</td>
<td>26/10/97</td>
</tr>
<tr>
<td>THE STUDENT PRINCE</td>
<td>Lee Hall</td>
<td>Simon Curtis</td>
<td>29/11/97</td>
</tr>
<tr>
<td>COLD ENOUGH FOR SNOW</td>
<td>Jack Rosenthal</td>
<td>Alan Parker</td>
<td>31/12/97</td>
</tr>
<tr>
<td>OUR BOY</td>
<td>Tony Grounds</td>
<td>David Evans</td>
<td>15/02/98</td>
</tr>
<tr>
<td>MY SUMMER WITH DES</td>
<td>Arthur Smith (credited as &quot;creator&quot;)</td>
<td>Simon Curtis</td>
<td>25/05/98</td>
</tr>
<tr>
<td>THE GIFT</td>
<td>Lucy Gannon</td>
<td>Danny Hiller</td>
<td>05/07/98</td>
</tr>
<tr>
<td>SPEEDY DEATH</td>
<td>Simon Booker</td>
<td>Audrey Cooke</td>
<td>31/08/98</td>
</tr>
<tr>
<td>BIG CAT</td>
<td>Lucy Gannon</td>
<td>Richard Spence</td>
<td>06/09/98</td>
</tr>
<tr>
<td>MRS BROWN</td>
<td>Jeremy Brock</td>
<td>John Madden</td>
<td>27/12/98</td>
</tr>
</tbody>
</table>
**Key Players**

(in alphabetical order)

**Barbara Benedek**

During the 1990s Benedek was Head of Drama Co-productions and later Head of Commercial Affairs, BBC Films. In this capacity she helped to draw up the proposals for BBC Films Ltd as an autonomous subsidiary of the corporation.

**John Birt**

Director-General of the BBC, 1992-2000. Birt implemented a radical restructuring and modernisation of the corporation which impacted upon BBC Films.

**Richard Broke (1943-2014)**

Broke was the first executive producer of the *Screen One* series of single television films: a job which he described to *The Guardian* as the best in television. During his time at the BBC he was responsible for the production of around 50 films, culminating in *Cold Comfort Farm* (Schlesinger, 1995). He also produced and wrote the screenplay for *Doctor Fischer of Geneva* (1985).

**Andrea Calderwood**


**Robert Cooper**


**Charles Denton**

Managing Director, Zenith. Denton was Head of Drama Group, BBC (1993-1996) and a key figure in plans to launch BBC films as an autonomous company.
Greg Dyke

Director-General of the BBC (2000-2004), Dyke’s appointment was viewed positively, in particular with regard to the need to raise staff morale following a period of upheaval and discontent under Birt. Dyke undertook further reorganisation of the institution with the aim of ensuring that the corporation’s income was spent more on programmes and less on management. Whilst restoring the popularity of the BBC amongst viewers, however, critics accused him of ‘dumbing down’. He resigned over the Hutton Report in 2004.

Claire Evans

Head of Operations & Business Affairs, Commissioning, BBC Vision. Evans was one of two senior management figures who it was suggested had ambitions to run BBC Films following the departure of David Thompson: the other was Jane Tranter.

George Faber

Head of Single Drama from 1993-97. Faber had been executive producer of the Screenplay annual season of twelve television films, including Antonia and Jane (Kidron, 1990). As Head of Single Drama he oversaw the production of numerous plays and films including theatrical releases Priest (Bird, 1994), Twenty Four Seven (Meadows, 1997), Persuasion (Michell, 1995), Cold Comfort Farm (Schlesinger, 1995) and Mrs Brown (Madden, 1997). On leaving the BBC, Faber began his own production company.

Peter Goodchild

Head of Plays 1984-89. Goodchild was one of the key early supporters of theatrical releasing and the establishment of a BBC filmmaking arm. He initiated the single film strand Screen Two in 1985.

Alan Howden

General Manager Programme Acquisition at the BBC 1983-91. Howden’s role included buying television series and the rights to films. Suggestions have been made that there was rivalry between Shivas and Howden with regard to the form a semi-autonomous BBC Films might take, and who would head it.

Michael Jackson

As Controller of BBC 2 (1993-96) Jackson was responsible for raising the profile of the channel and increasing its audience viewing figures with the commissioning of Our Friends in the North (1996), This Life (1996, 1997 and 2007) and American import The X-Files (1993-2002). He later moved to Channel Four.
Christine Langan

Current Head of BBC Films. Langan succeeded David Thompson in 2009. In this role she has overseen the production of films such as *In the Loop* (Iannucci, 2009), *An Education* (Scherfig, 2009) and *We Need to Talk About Kevin* (Ramsay, 2011). In 2015 she accepted a special BAFTA award on behalf of BBC Films in recognition of its outstanding British contribution to cinema.

Carole Myer

Head of The Sales Company. Myer assisted the theatrical release of many early BBC Films productions.

Jonathan Powell

Head of Drama (1985-87), Powell was succeeded by Mark Shivas. In his role as Controller of BBC1 (1987-93) Powell was sceptical of the benefits of a BBC film arm and concerned that a policy of theatrical releasing would be to the detriment of producing high-quality television drama. He was succeeded by Alan Yentob.

Mark Shivas (1938-2008)

Head of BBC Drama (1988-93) and Head of BBC Films (1993-1997). Shivas produced a number of award-winning BBC drama series and, as an independent producer, the feature films *Moonlighting* (1982) and *A Private Function* (1984). On his return to the BBC, Shivas played a key role in the establishment of BBC Films. He later formed his own production company, Perpetual Motion Pictures.

Tracey Scoffield

Head of Development at BBC Films during its most commercial period in the early-mid 2000s. Scoffield is credited as executive producer on numerous films including *Mrs Henderson Presents* (Frears, 2005) and *The Mother* (Michell, 2003). On leaving the BBC she formed her own production company, Rainmark Films.

Aubrey Singer

Managing Director of BBC Television (1982-84), Singer has been described as the best Director-General the corporation never had. He was also an early advocate of a BBC filmmaking arm. As Controller of BBC2 (1974-78) Singer was closely involved with some of BBC2’s strongest drama, including Frederic Raphael’s *The Glittering Prizes* (1976), produced by Mark Shivas. On leaving the BBC, Singer set up independent production company White City Films.
David M. Thompson

Head of Films and Single Drama (1998-2007). Prior to his appointment Thompson had worked in the Plays department and produced numerous television dramas for the BBC including Shadowlands (1985) and productions for Screenplay (1986-93) and Screen Two (1985-94). On leaving the BBC Thompson began his own production company, Origin Pictures, and has produced a number of films including The Awakening and The First Grader.

Mark Thompson

Director-General, BBC, 2004-12. Thompson was appointed following the resignation of Greg Dyke in 2004. He oversaw a period which included renegotiation of the licence fee in 2006 and considerable restructuring at the corporation. Previously, as Chief Executive of Channel Four, Thompson had overseen the closure of FilmFour Ltd in 2002.

Jane Tranter

Television executive, including as executive producer at Carlton TV (1992-97). Tranter’s early career included working as a script editor on single film series Screen One and Screen Two. She was Controller of Drama Commissioning (2000-06). As BBC Controller of Fiction (2006-08) Tranter oversaw a major reorganisation of BBC Films which eventually led to the departure of Thompson and the short-lived introduction of a new BBC Films board. She is currently Vice-President of programming and production at BBC Worldwide, LA.

Kenith Trodd

Drama producer. Trodd worked on BBC’s Play for Today and in collaboration with Dennis Potter on drama serials Pennies from Heaven and The Singing Detective. A key figure in the movement to create a BBC film arm, he produced many films for Screen Two as well as Caught on a Train (Poliakoff, 1980), A Month in the Country (Channel 4, 1987) and She’s Been Away (Hall, 1989).

Jane Wright

Responsible for Legal and Business Affairs at BBC Films during the early 2000s. She played a key role alongside David Thompson in raising the profile of the unit. Managing Director of BBC Films 2009-10.

Alan Yentob

<table>
<thead>
<tr>
<th>TITLE</th>
<th>YEAR</th>
<th>Description</th>
<th>AWARD (£)</th>
<th>BUDGET (£)</th>
<th>SOURCE</th>
<th>UK BOX OFFICE (£m)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Glastonbury the Movie</td>
<td>1995</td>
<td>Documentary</td>
<td>36,000</td>
<td>125,000</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Wilde</td>
<td>1997</td>
<td>Biographical drama/ Period</td>
<td>1,500,000</td>
<td>5,600,000</td>
<td>ACE</td>
<td>1.878</td>
</tr>
<tr>
<td>Photographing Fairies</td>
<td>1997</td>
<td>Drama/Period</td>
<td>890,000</td>
<td>5,200,000</td>
<td>ACE</td>
<td>0.104</td>
</tr>
<tr>
<td>Peggy Su!</td>
<td>1997</td>
<td>Drama</td>
<td>500,000</td>
<td>1,091,766</td>
<td>ACE</td>
<td></td>
</tr>
<tr>
<td>Regeneration</td>
<td>1997</td>
<td>War/Drama/ Period</td>
<td>1,000,000</td>
<td>2,750,000</td>
<td>SAC</td>
<td>0.649</td>
</tr>
<tr>
<td>Love and Death on Long Island</td>
<td>1997</td>
<td>Drama/Comedy</td>
<td>750,000</td>
<td>2,696,630</td>
<td>ACE</td>
<td>0.395</td>
</tr>
<tr>
<td>My Son the Fanatic</td>
<td>1997</td>
<td>Drama/Comedy</td>
<td>750,000</td>
<td>2,150,000</td>
<td>ACE</td>
<td>0.131</td>
</tr>
<tr>
<td>The Life of Stuff</td>
<td>1997</td>
<td></td>
<td></td>
<td></td>
<td>SAC</td>
<td></td>
</tr>
<tr>
<td>Among Giants</td>
<td>1998</td>
<td>Drama</td>
<td>665,000</td>
<td>2,325,000</td>
<td>ACE</td>
<td>0.091</td>
</tr>
<tr>
<td>Titanic Town</td>
<td>1998</td>
<td>Drama</td>
<td>150,000</td>
<td>3,022,000</td>
<td>ACNI</td>
<td>0.026</td>
</tr>
<tr>
<td>Sixth Happiness</td>
<td>1998</td>
<td>Drama</td>
<td>469,727</td>
<td>820,345</td>
<td>ACE</td>
<td>0.002</td>
</tr>
<tr>
<td>The Revengers’ Comedies</td>
<td>1998</td>
<td></td>
<td>950,000</td>
<td>4,302,836</td>
<td>ACE</td>
<td></td>
</tr>
<tr>
<td>Love is the Devil</td>
<td>1998</td>
<td>Biographical drama</td>
<td>364,551</td>
<td>729,103</td>
<td>ACE</td>
<td>0.278</td>
</tr>
<tr>
<td>Hideous Kinky</td>
<td>1998</td>
<td>Drama</td>
<td>1,000,000</td>
<td>2,000,000</td>
<td>ACE</td>
<td>0.794</td>
</tr>
<tr>
<td>Divorcing Jack</td>
<td>1998</td>
<td>Black comedy</td>
<td>800,000</td>
<td>2,744,859</td>
<td>ACE</td>
<td>0.470</td>
</tr>
<tr>
<td>The Governess</td>
<td>1998</td>
<td>Period/ Romantic drama</td>
<td>907,075</td>
<td>2,803,326</td>
<td>ACE</td>
<td>0.137</td>
</tr>
<tr>
<td>Ratcatcher</td>
<td>1999</td>
<td>Drama</td>
<td>615,000</td>
<td>1,980,000</td>
<td>ACE</td>
<td>0.430 or 0.432</td>
</tr>
<tr>
<td>Mansfield Park</td>
<td>1999</td>
<td>Heritage/ Adaptation</td>
<td>1,000,000</td>
<td>6,460</td>
<td>ACE</td>
<td>0.567 or 0.587</td>
</tr>
<tr>
<td>A Room for Romeo Brass</td>
<td>1999</td>
<td>Drama</td>
<td>850,000</td>
<td>3,350,000</td>
<td>ACE</td>
<td>0.098</td>
</tr>
<tr>
<td>The Last Yellow</td>
<td>1999</td>
<td>Comedy</td>
<td></td>
<td></td>
<td>ACE</td>
<td></td>
</tr>
<tr>
<td>St Ives</td>
<td>1999</td>
<td>Historical drama /Adaptation</td>
<td>100,000</td>
<td>3,000,000</td>
<td>ACNI</td>
<td></td>
</tr>
<tr>
<td>Billy Elliot</td>
<td>2000</td>
<td>Drama/musical</td>
<td>850,000</td>
<td>2,834,446</td>
<td>ACE</td>
<td>18.230</td>
</tr>
<tr>
<td>Pandaemonium</td>
<td>2000</td>
<td>Biographical drama/ Period</td>
<td>617,935</td>
<td>3,359,935</td>
<td>ACE/Film Council</td>
<td>0.073</td>
</tr>
<tr>
<td>Wild About Harry</td>
<td>2000</td>
<td>Comedy drama</td>
<td>100,000</td>
<td>3,300,000</td>
<td>ACNI</td>
<td></td>
</tr>
<tr>
<td>The Darkest Light</td>
<td>2000</td>
<td>Drama</td>
<td>708,000</td>
<td>1,946,000</td>
<td>ACE</td>
<td>0.018</td>
</tr>
<tr>
<td>Millions</td>
<td>2000</td>
<td></td>
<td></td>
<td></td>
<td>UKFC</td>
<td></td>
</tr>
<tr>
<td>The Claim</td>
<td>2000</td>
<td>Drama/ Period/ Adaptation</td>
<td>2,000,000</td>
<td>12,500,000</td>
<td>ACE</td>
<td>0.245</td>
</tr>
<tr>
<td>Morvern Callar</td>
<td>2002</td>
<td>Drama</td>
<td>500,000</td>
<td>2,997,000</td>
<td>ACNI</td>
<td></td>
</tr>
<tr>
<td>Anita and Me</td>
<td>2002</td>
<td>Comedy drama</td>
<td>600,000</td>
<td>2,980</td>
<td>FC: New Cinema Fund</td>
<td></td>
</tr>
<tr>
<td>Tomorrow La Scala *</td>
<td>2002</td>
<td>Drama/Music</td>
<td>162,500</td>
<td></td>
<td>ACNI</td>
<td></td>
</tr>
<tr>
<td>Doctor Sleep</td>
<td>2002</td>
<td>Crime drama</td>
<td>600,000</td>
<td>4,900,000</td>
<td>ACE</td>
<td></td>
</tr>
<tr>
<td>Film Title</td>
<td>Year</td>
<td>Genre(s)</td>
<td>Budget</td>
<td>Notes</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---------------------</td>
<td>------</td>
<td>---------------------------</td>
<td>--------</td>
<td>-------------------------------------------</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sweet Sixteen</td>
<td>2002</td>
<td>Drama</td>
<td>500,000</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sylvia</td>
<td>2003</td>
<td>Biographical drama</td>
<td>500,000</td>
<td>UKFC: Premiere Fund</td>
<td></td>
<td></td>
</tr>
<tr>
<td>In This World</td>
<td>2002</td>
<td>Drama</td>
<td>12,804</td>
<td>Film Council The Film Consortium</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Skaggerak</td>
<td>2003</td>
<td>Comedy drama</td>
<td>21,580</td>
<td>Scottish Screen</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Kiss of Life</td>
<td>2003</td>
<td>Drama</td>
<td>7,113</td>
<td>UKFC: New Cinema Fund</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Skin</td>
<td>2003</td>
<td>Drama</td>
<td>31,000</td>
<td>UKFC: Development Fund</td>
<td></td>
<td></td>
</tr>
<tr>
<td>My Summer of Love</td>
<td>2004</td>
<td>Drama</td>
<td>412,000</td>
<td>The Film Consortium</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Love + Hate</td>
<td>2005</td>
<td>Drama</td>
<td>802,903</td>
<td>UKFC: Premiere Fund</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Notes on a Scandal</td>
<td>2006</td>
<td>Drama</td>
<td></td>
<td>UKFC</td>
<td></td>
<td></td>
</tr>
<tr>
<td>The History Boys</td>
<td>2006</td>
<td>Drama/Comedy</td>
<td></td>
<td>UKFC</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Life and Lyrics</td>
<td>2006</td>
<td></td>
<td></td>
<td>UKFC</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Red Road</td>
<td></td>
<td>Drama</td>
<td>1,062</td>
<td>UKFC D/ Fund New cinema Fund Dist &amp; Exh</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Coram Boy**</td>
<td></td>
<td>Period drama/ Adaptation/ Children’s</td>
<td>69,291</td>
<td>UKFC</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bomber**</td>
<td></td>
<td>Drama</td>
<td>75,475</td>
<td>UKFC</td>
<td></td>
<td></td>
</tr>
<tr>
<td>My Week with Marilyn</td>
<td></td>
<td>Biographical drama</td>
<td>51,277</td>
<td>UKFC</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Brideshead Revisited</td>
<td></td>
<td>Drama/Period/ Adaptation</td>
<td>37,000</td>
<td>UKFC: Dev fund Premiere fund</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Death Defying Acts</td>
<td></td>
<td>Biographical drama/Period</td>
<td>1,450,888</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Of Time and the City</td>
<td>2008</td>
<td>Doc</td>
<td>49,595</td>
<td>Dist &amp; Exh</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Man on Wire</td>
<td>2008</td>
<td>Doc</td>
<td>385,000</td>
<td>New cinema Fund Dist &amp; Exh</td>
<td></td>
<td></td>
</tr>
<tr>
<td>The Edge of Love</td>
<td>2008</td>
<td>Bio/Drama</td>
<td>200,000</td>
<td>Dist &amp; Exh</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bright Star</td>
<td>2009</td>
<td>Biographical drama/Period</td>
<td>564,010</td>
<td>UKFC: New Cinema Fund</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Glorious 39</td>
<td>2009</td>
<td>War/Period</td>
<td>970,000</td>
<td>UKFC</td>
<td></td>
<td></td>
</tr>
<tr>
<td>In The Loop</td>
<td>2009</td>
<td>Comedy/Drama</td>
<td>515,000</td>
<td>UKFC</td>
<td></td>
<td></td>
</tr>
<tr>
<td>The Damned United</td>
<td></td>
<td>Bio/Drama</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Fish Tank</td>
<td>2009</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Nativity!</td>
<td>2009</td>
<td>Comedy</td>
<td>36,650</td>
<td>UKFC Dev fund</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Is Anybody There?</td>
<td>2009</td>
<td>Drama</td>
<td>173,042</td>
<td>Dist &amp; Exh</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tamara Drewe</td>
<td>2009</td>
<td>Comedy/Drama</td>
<td>882,257</td>
<td>Dev &amp;</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Title</td>
<td>Year</td>
<td>Genre</td>
<td>Premiere Fund</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>-------------------------------</td>
<td>------</td>
<td>--------------------</td>
<td>--------------------------</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Shifty</td>
<td>2009</td>
<td>Dist &amp; Exh</td>
<td>UKFC Premiere Fund</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Streetdance 3D</td>
<td></td>
<td>Music/Drama</td>
<td>UKFC</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Made in Dagenham</td>
<td>2010</td>
<td>Drama/Comedy</td>
<td>UKFC: Premiere Fund</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tamara Drewe</td>
<td></td>
<td>Comedy/Drama</td>
<td>UKFC</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>We Need to Talk About Kevin</td>
<td>2011</td>
<td>Drama</td>
<td>UKFC</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Salmon Fishing in the Yemen</td>
<td>2012</td>
<td>Drama/Comedy</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

*no theatrical release     ** developed but not made

**Abbreviations:**
ACE – Arts Council of England
ACNI – Arts Council of Northern Ireland
FC – Film Council
UKFC – United Kingdom Film Council (re-named in 2000)

Figures obtained from UKFC Awards Database
### Postgraduate Research Student (PGRS) Information

<table>
<thead>
<tr>
<th>Category</th>
<th>Information</th>
</tr>
</thead>
<tbody>
<tr>
<td>Candidate Name</td>
<td>Anne Woods</td>
</tr>
<tr>
<td>Department</td>
<td>SCAFIM</td>
</tr>
<tr>
<td>First Supervisor</td>
<td>Justin Smith</td>
</tr>
<tr>
<td>Start Date (or progression date for Prof Doc students)</td>
<td>1 February 2011</td>
</tr>
</tbody>
</table>

### Study Mode and Route

<table>
<thead>
<tr>
<th>Mode</th>
<th>Route</th>
<th>Selected Options</th>
</tr>
</thead>
<tbody>
<tr>
<td>Part-time</td>
<td>MPhil</td>
<td>Yes</td>
</tr>
<tr>
<td>Full-time</td>
<td>MD</td>
<td>Yes</td>
</tr>
<tr>
<td></td>
<td>PhD</td>
<td>Yes</td>
</tr>
<tr>
<td></td>
<td>Integrated Doctorate (NewRoute)</td>
<td>No</td>
</tr>
<tr>
<td></td>
<td>Prof Doc (PD)</td>
<td>No</td>
</tr>
</tbody>
</table>

### Title of Thesis


### Thesis Word Count

89,646 (excluding ancillary data)

---

If you are unsure about any of the following, please contact the local representative on your Faculty Ethics Committee for advice. Please note that it is your responsibility to follow the University’s Ethics Policy and any relevant University, academic or professional guidelines in the conduct of your study.

Although the Ethics Committee may have given your study a favourable opinion, the final responsibility for the ethical conduct of this work lies with the researcher(s).

---

**UKRIO Finished Research Checklist:**

(If you would like to know more about the checklist, please see your Faculty or Departmental Ethics Committee rep or see the online version of the full checklist at: [http://www.ukrio.org/what-we-do/code-of-practice-for-research/](http://www.ukrio.org/what-we-do/code-of-practice-for-research/))

<table>
<thead>
<tr>
<th>Checklist Item</th>
<th>YES/</th>
</tr>
</thead>
<tbody>
<tr>
<td>a) Have all of your research and findings been reported accurately, honestly and within a reasonable time frame?</td>
<td>YES/ *</td>
</tr>
<tr>
<td>b) Have all contributions to knowledge been acknowledged?</td>
<td>YES/</td>
</tr>
<tr>
<td>c) Have you complied with all agreements relating to intellectual property, publication and authorship?</td>
<td>YES/</td>
</tr>
<tr>
<td>d) Has your research data been retained in a secure and accessible form and will it remain so for the required duration?</td>
<td>YES/</td>
</tr>
<tr>
<td>e) Does your research comply with all legal, ethical, and contractual requirements?</td>
<td>YES/</td>
</tr>
</tbody>
</table>

*Delete as appropriate
Candidate Statement:

I have considered the ethical dimensions of the above named research project, and have successfully obtained the necessary ethical approval(s)

**Ethical review number(s) from Faculty Ethics Committee (or from NRES/SCREC):**

| Ethical review number(s) | FO: 06/13 -0072 |

**Signed:**

(Student) Anne Woods

**Date:** 20 May 2015

If you have *not* submitted your work for ethical review, and/or you have answered ‘No’ to one or more of questions a) to e), please explain why this is so:

**Signed:**

(Student)

**Date:**