

# Stories we tell ourselves

## The Cultural Impact of UK Film 1946–2006

### A study for the UK Film Council

By Narval Media / Birkbeck College / Media Consulting Group



Get Carter



Look Back in Anger



Young Soul Rebels

## Appendices

June 2009

## Appendices

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# I Database of British films

## Methodology

Research for this study was partly based on building, for the first time, a database of all UK feature-length films known to have been released over the reference period 1946–2006. The database was then used to produce two samples: the intuitive list of 200 UK films and the random list. For further details please contact the Research and Statistics Unit at the UK Film Council.

- **Intuitive list of UK films 1946–2006**

This list contains 200 of the UK films that have been regarded by critical consensus as the best in the canons of national cinema. The selection was based on intuitive criteria which took into account existing scholarship and film review literature, ongoing contemporary demand for those films in new media such as DVD or downloads, and evidence of those films being referred to, quoted or evoked in the wider context of UK culture.

The list is not comprehensive; by definition, any such list cannot be, because it is based on largely subjective criteria which are not stable over time, as templates of taste and popular appeal are in a constant state of flux. However, the authors have taken particular care to ensure that the sample does not merely reflect the taste range and aesthetic preoccupations of a chosen elite, but features as wide a range of films as possible in terms of genre, form, themes and audience appeal. Finally, in order to obtain a more objective sense of the cultural make-up of UK cinema over the period, a separate random sample of 200 films was also compiled (see next appendix).

The films are listed in chronological order.

Intuitive film list sorted by year/title			
Year released	Title	Director(s)	Lead actor(s)
1943	The Life and Death of Colonel Blimp	Michael Powell Emeric Pressburger	James McKechnie Neville Mapp
1945	Brief Encounter	David Lean	Celia Johnson Trevor Howard
1946	Caravan	Arthur Crabtree	Stewart Granger Jean Ken
1946	Men of Two Worlds	Thorold	Phyllis Calvert

Intuitive film list sorted by year/title			
Year released	Title	Director(s)	Lead actor(s)
		Dickinson	Eric Portman
1947	Black Narcissus	Michael Powell Emeric Pressburger	Deborah Kerr Sabu
1947	Brighton Rock	John Boulting	Richard Attenborough Hermione Baddeley
1947	Holiday Camp	Ken Annakin	Flora Robson Dennis Price
1947	It Always Rains on Sunday	Robert Hamer	Googie Withers Jack Warner
1947	Odd Man Out	Carol Reed	James Mason Robert Newton
1948	The Red Shoes	Michael Powell Emeric Pressberger	Anton Walbrook Marcus Goring Moirá Shearer
1948	Scott of the Antarctic	Charles Frennd	John Mills Derek Bond
1948	Spring in Park Lane	Herbert Wilcox	Anna Neagle Michael Wilding
1949	Kind Hearts and Coronets	Robert Hamer	Dennis Price Valerie Hobson
1949	Passport to Pimlico	Henry Cornelius	Stanley Holloway Hermione Baddeley
1949	The Queen of Spades	Thorold Dickinson	Anton Walbrook Edith Evans
1949	The Third Man	Carol Reed	Joseph Cotten Alida Valli
1950	The Astonished Heart	Antony Darnborough Terence Fisher	Noel Coward Celia Johnson
1950	The Blue Lamp	Basil Dearden	Jack Warner Dirk Bogarde

Intuitive film list sorted by year/title			
Year released	Title	Director(s)	Lead actor(s)
1950	Gone to Earth	Michael Powell Emeric Pressburger	Jennifer Jones David Farrar
1950	Night and the City	Jules Dassin	Richard Widmark Gene Tierney
1950	Seven Days to Noon	Roy Boulting	Barry Jones Andre Morell
1951	The Lavender Hill Mob	Charles Crichton	Alec Guinness Sid James
1951	The Magic Box	John Boulting	Richard Donat Margaret Johnston
1951	The Man in the White Suit	Alexander Mackendrick	Alec Guinness Joan Greenwood
1951	The Tales of Hoffmann	Michael Powell Emeric Pressburger	Moira Shearer Robert Rounseville
1952	Cry the Beloved Country	Zoltan Korda	Canada Lee Charles Carson
1952	Mandy	Alexander Mackendrick	Phyllis Calvert Jack Hawkins
1953	Genevieve	Henry Cornelius	Dinah Sheridan John Gregson
1953	Trouble in Store	John Paddy Carstairs	Norman Wisdom Moira Lister
1954	Doctor in the House	Ralph Thomas	Dirk Bogarde Muriel Pavlow
1955	Above Us the Waves	Ralph Thomas	John Mills John Gregson
1955	The Dam Busters	Michael Anderson,	Richard Todd Michael Redgrave
1955	A Kid for Two Farthings	Carol Reed	Celia Johnson Diana Dors
1955	The Ladykillers	Alexander	Alec Guinness

Intuitive film list sorted by year/title			
Year released	Title	Director(s)	Lead actor(s)
		Mackendrick	Cecil Parker
1955	The Quatermass Xperiment	Val Guest	Brian Donlevy Jack Warner
1956	The Battle of the River Plate	Michael Powell Emeric Pressburger	Peter Finch John Gregson
1956	Reach for the Sky	Lewis Gilbert	Kenneth More Muriel Pavlow
1957	The Bridge on the River Kwai	David Lean	William Holden Alec Guinness
1957	Lucky Jim	John Boulting	Ian Carmichael Terry Thomas
1958	Dracula	Terence Fisher	Peter Cushing Christopher Lee
1958	Look Back in Anger	Tony Richardson	Richard Burton Claire Bloom
1958	A Night to Remember	Roy Baker	Kenneth More David McCallum
1958	A Tale of Two Cities	Ralph Thomas	Dirk Bogarde Dorothy Tutin
1959	Carry on Nurse	Gerald Thomas	Joan Sims Kenneth Connor
1959	Expresso Bongo	Val Guest	Laurence Harvey Sylvia Syms
1959	The Horse's Mouth	Ronald Neame	Alec Guinness Kay Walsh
1959	The Hound of the Baskervilles	Terence Fisher	Peter Cushing Andre Morell
1959	I'm All Right Jack	John Boulting	Ian Carmichael Terry Thomas
1959	Room at the Top	Jack Clayton	Simone Signoret Laurence Harvey

Intuitive film list sorted by year/title			
Year released	Title	Director(s)	Lead actor(s)
1959	Sapphire	Basil Dearden	Nigel Patrick Yvonne Mitchell
1959	Tiger Bay	J Lee Thompson	John Mills Horst Buchholz
1960	The Angry Silence	Guy Green	Richard Attenborough Pier Angeli
1960	Beat Girl	Edmond T Greville	David Farrar Adam Faith
1960	The Entertainer	Tony Richardson	Laurence Olivier Joan Plowright
1960	Our Man in Havana	Carol Reed	Alec Guinness Burl Ives
1960	Peeping Tom	Michael Powell	Carl Boehm Maira Shearer
1960	Saturday Night and Sunday Morning	Karel Reisz	Albert Finney Shirley-Ann Field
1961	Flame in the Streets	Roy Baker	John Mills Sylvia Syms
1961	The Innocent	Jack Clayton	Deborah Kerr Michael Redgrave
1961	A Taste of Honey	Tony Richardson	Rita Tushingham Dora Bryan
1961	Victim	Basil Dearden	Dirk Bogarde Sylvia Syms
1962	Dr No	Terence Young	Sean Connery Ursula Andress
1962	A Kind of Loving	John Schlesinger	Alan Bates June Ritchie
1962	Lawrence of Arabia	David Lean	Peter O'Toole Alec Guinness
1962	The Loneliness of the Long Distance	Tony Richardson	Michael Redgrave Tom Courtenay



Intuitive film list sorted by year/title			
Year released	Title	Director(s)	Lead actor(s)
	Runner		
1963	Billy Liar	John Schlesinger	Tom Courtenay Julie Christie
1963	Dr Strangelove; or, How I Learned to Stop Worrying and Love the Bomb	Stanley Kubrick	Peter Sellers George C Scott
1963	The Servant	Joseph Losey	Dirk Bogarde Sarah Miles
1963	Tom Jones	Tony Richardson	Albert Finney Susannah York
1963	Zulu	Cy Endfield	Stanley Baker Jack Hawkins
1964	A Hard Day's Night	Richard Lester	John Lennon Paul McCartney
1964	The Masque of the Red Death	Roger Corman	Vincent Price Hazel Court
1965	Darling	John Schlesinger	Dirk Bogarde Julie Christie
1965	Doctor Zhivago	David Lean	Omar Sharif Julie Christie
1965	Repulsion	Roman Polanski	Catherine Deneuve Ian Hendry
1966	Alfie	Lewis Gilbert	Michael Caine Shelley Winters
1966	A Man for All Seasons	Fred Zinnemann	Paul Scofield Robert Shaw
1967	Blow Up	Michelangelo Antonioni	Vanessa Redgrave Sarah Miles
1967	The Dirty Dozen	Robert Aldrich	Lee Marvin Ernest Borgnine
1967	Far from the Madding Crowd	John Schlesinger	Julie Christie Terence Stamp

Intuitive film list sorted by year/title			
Year released	Title	Director(s)	Lead actor(s)
1967	To Sir, With Love	James Clavell	Sidney Poitier Christian Roberts
1968	2001: A Space Odyssey	Stanley Kubrick	Keir Dullea Gary Lockwood
1968	Carry on Up the Khyber	Gerald Thomas	Sid James Kenneth Williams
1968	The Charge of the Light Brigade	Tony Richardson	Trevor Howard Vanessa Redgrave
1968	Chitty Chitty Bang Bang	Ken Hughes	Dick Van Dyke Sally Ann Howes
1968	If...	Lindsay Anderson	Malcolm McDowell David Wood
1968	Oliver!	Carol Reed	Ron Moody Shani Wallis
1969	Battle Of Britain	Guy Hamilton	Harry Andrews Michael Caine
1969	The Italian Job	Peter Collinson	Michael Caine Noel Coward
1969	Kes	Ken Loach	David Bradley Freddie Fletcher
1969	Women in Love	Ken Russell	Alan Bates Oliver Reed Glenda Jackson
1970	Get Carter	Mike Hodges	Michael Caine Ian Hendry
1970	The Go-Between	Joseph Losey	Julie Christie Alan Bates
1970	Performance	Donald Cammell Nicolas Roeg	James Fox Mick Jagger
1971	The Devils	Ken Russell	Vanessa Redgrave Oliver Reed
1971	Dr Jekyll and Sister	Roy Ward Baker	Ralph Bates

Intuitive film list sorted by year/title			
Year released	Title	Director(s)	Lead actor(s)
	Hyde		Martine Beswick
1971	Gumshoe	Stephen Frears	Albert Finney Billie Whitelaw
1971	Straw Dogs	Sam Peckinpah	Dustin Hoffman Susan George
1971	Sunday, Bloody Sunday	John Schlesinger	Peter Finch Glenda Jackson
1972	A Clockwork Orange	Stanley Kubrick	Malcolm McDowell Patrick Magee
1972	Macbeth	Roman Polanski	Jon Finch Francesca Annis
1972	My Childhood	Bill Douglas	Stephen Archibald Hughie Restorick
1973	Don't Look Now	Nicolas Roeg	Donald Sutherland Julie Christie
1973	No Sex Please – We're British	Cliff Owen	Ronnie Corbett Beryl Reid
1973	O Lucky Man!	Lindsay Anderson	Malcolm McDowell Ralph Richardson
1973	That'll Be the Day	Claude Whatham	David Essex Ringo Starr
1973	The Three Musketeers	Richard Lester	Oliver Reed Charlton Heston
1974	The Man With The Golden Gun	Guy Hamilton	Roger Moore Christopher Lee
1975	Monty Python and the Holy Grail	Terry Gilliam Terry Jones	Graham Chapman John Cleese
1975	The Rocky Horror Picture Show	John Sharman	Richard O'Brien Susan Sarandon
1976	Bugsy Malone	Alan Parker	Scott Baio Jodie Foster
1977	Black Joy	Anthony Simmons	Norman Beaton Trevor Thomas

Intuitive film list sorted by year/title			
Year released	Title	Director(s)	Lead actor(s)
1977	Winstanley	Kevin Brownlow Andrew Mollo	Miles Halliwell Jerome Willis
1978	Jubilee	Derek Jarman	Jenny Runacre Nell Campbell
1979	Alien	Ridley Scott	Tom Skerrit Sigourney Weaver
1979	Monty Python's Life of Brian	Terry Jones	Terry Gilliam Graham Chapman John Cleese
1979	Nighthawks	Ron Peck Paul Hallam	Ken Robertson Tony Westrope
1979	Porridge	Dick Clement	Ronnie Barker Richard Beckinsale
1979	Quadrophenia	Franc Roddam	Phil Daniels Leslie Ash
1979	Scum	Alan Clarke	Ray Winstone Phil Daniels
1980	Babylon	Franco Rosso	Brinsley Forde Karl Howman
1980	The Elephant Man	David Lynch	Anthony Hopkins John Hurt
1980	Rude Boy	Jack Hazan David Mingay	Ray Gange Joe Strummer
1981	Chariots of Fire	Hugh Hudson	Nicholas Farrell Nigel Havers
1981	The French Lieutenant's Woman	Karel Reisz	Meryl Streep Jeremy Irons
1981	Gregory's Girl	Bill Forsyth	John Gordon Sinclair, Dee Hepburn
1981	The Long Good Friday	John MacKenzie	Bob Hoskins Helen Mirren
1981	Time Bandits	Terry Gilliam	John Cleese Sean Connery

Intuitive film list sorted by year/title			
Year released	Title	Director(s)	Lead actor(s)
1982	Angel	Neil Jordan	Stephen Rea Marie Kean
1982	The Draughtsman's Contract	Peter Greenaway	Anthony Higgins Janet Suzman
1982	Gandhi	Richard Attenborough	Ben Kingsley Candice Bergen
1982	Moonlighting	Jerzy Skolimowski	Jeremy Irons Eugene Lipinski
1983	Educating Rita	Lewis Gilbert	Michael Caine Julie Walters
1983	Local Hero	Bill Forsyth	Burt Lancaster Peter Riegert
1984	The Company of Wolves	Neil Jordan	Angela Lansbury David Warner
1984	The Hit	Stephen Frears	John Hurt Tim Roth
1984	The Killing Fields	Roland Joffe	Sam Waterston John Malkovich
1984	Nineteen Eighty-Four	Michael Radford	John Hurt Richard Burton
1985	Brazil	Terry Gilliam	Jonathan Pryce Robert De Niro
1985	Dance With a Stranger	Mike Newell	Miranda Richardson Rupert Everett
1985	My Beautiful Laundrette	Stephen Frears	Saeed Jaffrey Roshan Set
1986	Caravaggio	Derek Jarman	Nigel Terry Sean Bean
1986	Comrades	Bill Douglas	Robin Soans Imelda Staunton
1986	Mona Lisa	Neil Jordan	Bob Hoskins Cathy Tyson

Intuitive film list sorted by year/title			
Year released	Title	Director(s)	Lead actor(s)
1986	The Passion of Remembrance	Maureen Blackwood Isaac Julien	Anni Domingo Joseph Charles
1986	Playing Away	Horace Ove	Norman Beaton Robert Urquhart
1986	A Room With a View	James Ivory	Maggie Smith Denholm Elliott
1987	Cry Freedom	Richard Attenborough	Kevin Kline Denzel Washington
1987	The Dead	John Huston	Anjelica Huston Donal McCann
1987	Hope and Glory	John Boorman	Sarah Miles Ian Bannen
1987	The Last of England	Derek Jarman	Tilda Swinton Spencer Leigh
1987	Prick Up Your Ears	Stephen Frears	Gary Oldman Alfred Molina
1987	White Mischief	Michael Radford	Charles Dance Greta Scacchi
1987	Withnail & I	Bruce Robinson	Richard E Grant Paul McGann
1988	Dangerous Liaisons	Stephen Frears	Glenn Close John Malkovich
1988	Distant Voices, Still Lives	Terence Davies	Freda Dowie Pete Postlethwaite
1988	A Fish Called Wanda	Charles Crichton	John Cleese Jamie Lee Curtis
1988	On the Black Hill	Andrew Grieve	Mike Gwilym Robert Gwilym
1988	Stormy Monday	Mike Figgis	Melanie Griffith Tommy Lee Jones
1989	The Cook, the Thief, His Wife and Her	Peter Greenaway	Richard Bohringer Michael Gambon

Intuitive film list sorted by year/title			
Year released	Title	Director(s)	Lead actor(s)
	Lover		
1989	Henry V	Kenneth Branagh	Kenneth Branagh Derek Jacobi
1989	Hidden Agenda	Ken Loach	Frances McDormand Brian Cox
1990	The Krays	Peter Medak	Gary Kemp Martin Kemp
1990	Life is Sweet	Mike Leigh	Alison Steadman Jim Broadbent
1991	The Commitments	Alan Parker	Robert Arkins Andrew Strong
1991	Riff-Raff	Ken Loach	Robert Carlyle Elmer McCourt
1992	The Crying Game	Neil Jordan	Stephen Rea Jaye Davidson
1992	Into the West	Mike Newell	Gabriel Byrne Ellen Barkin
1992	Orlando	Sally Potter	Tilda Swinton Billy Zane
1993	Naked	Mike Leigh	David Thewlis Lesley Sharp
1993	The Remains of the Day	James Ivory	Anthony Hopkins Emma Thompson
1994	Four Weddings and a Funeral	Mike Newell	Hugh Grant Andie MacDowell
1996	Brassed Off	Mark Herman	Pete Postlethwaite Tara Fitzgerald
1996	The English Patient	Anthony Minghella	Ralph Fiennes Juliette Binoche
1996	Secrets and Lies	Mike Leigh	Brenda Blethyn Marianne Jean-Baptiste

Intuitive film list sorted by year/title			
Year released	Title	Director(s)	Lead actor(s)
1996	Trainspotting	Danny Boyle	Ewan McGregor Ewen Bremner
1997	Bean	Mel Smith	Rowan Atkinson Peter MacNicol
1997	The Full Monty	Peter Cattaneo	Robert Carlyle Tom Wilkinson
1998	Elizabeth	Shekhar Kapur	Cate Blanchett Geoffrey Rush
1999	Notting Hill	Roger Michell	Julia Roberts Hugh Grant
1999	Ratcatcher	Lynne Ramsay	William Eadie Tommy Flanagan
2000	Billy Elliot	Stephen Daldry	Jamie Bell Julie Walters
2000	East is East	Damien O'Donnell	Om Puri Linda Bassett
2000	Sexy Beast	Jonathan Glazer	Ray Winstone Ben Kingsley
2001	Bridget Jones's Diary	Sharon Maguire	Renee Zellweger Gemma Jones
2002	28 Days Later	Danny Boyle	Alex Palmer Bindu de Stoppani
2002	About a Boy	Chris Weitz Paul Weitz	Hugh Grant Nicholas Hoult
2002	Bend it Like Beckham	Gurinder Chadha	Nagra Parminder Keira Knightley
2002	Gosford Park	Robert Altman	Maggie Smith Michael Gambon
2002	In this World	Michael Winterbottom	Jamal Udin Torabi Enayatullah
2003	Johnny English	Peter Howitt	Rowan Atkinson Tasha de Vasconcelos



Intuitive film list sorted by year/title			
Year released	Title	Director(s)	Lead actor(s)
2003	The Mother	Roger Michell	Anne Reid Peter Vaughan
2004	Bullet Boy	Saul Dibb	Ashley Walters Luke Frazer
2004	Harry Potter and the Prisoner of Azkaban	Alfonso Cuaron	Daniel Radcliffe Richard Griffiths
2004	Shaun of the Dead	Edgar Wright	Simon Pegg Nick Frost
2004	Touching the Void	Kevin Macdonald	Brendan Mackey Nicholas Aaron
2004	Vera Drake	Mike Leigh	Imelda Staunton Richard Graham
2006	The Queen	Stephen Frears	Helen Mirren Michael Sheen
2006	Red Road	Andrea Arnold	Kate Dickie Tony Curran
2006	This is England	Shane Meadows	Shaun Turgoose Stephen Graham

- **Random list of UK films 1946–2006**

This list contains 200 UK films selected using a random method and covering the reference period for the study. The random list was devised as a check against the unavoidable subjectivity of the intuitive list. Taken together, the two lists provide a reliable sample of the cultural make-up of UK cinema over the reference period, by incorporating in the same data set the known films, ie those with discernible cultural impact, and those whose impact was either negligible or was not sustained for long after initial release. Many films which reflected transient aspects of UK culture back at itself at the time of their release had a measure of impact then, even though their cultural shelflife may have been short. Others belonged to marginal genres (eg erotica) which precluded their achieving any lasting cultural impact. No snapshot of UK cinema culture would be accurate without these ephemeral films being also included in the frame.

For further detail on database and sampling methodology, see Appendix I.

The films are listed in chronological order.

Random film list sorted by year/title			
Year released	Title	Director(s)	Lead actor(s)
1946	Lisbon Story	Paul L Stein	Patricia Burke
1946	Spring Song	Montgomery Tully	Carol Raye Peter Graves
1947	Bush Christmas	Ralph Smart	Chips Rafferty John Fernside
1948	The Calendar	Arthur Crabtree	Greta Gynt John McCallum
1948	Here Come the Huggetts	Ken Annakin	Jack Warner

Random film list sorted by year/title			
Year released	Title	Director(s)	Lead actor(s)
1948	Quartet	Ken Annakin Arthur Crabtree Harold French Ralph Smart	Hermione Baddeley Dirk Bogarde
1948	The Story of Shirley Yorke	Maclean Rogers	Derek Farr
1948	Woman Hater	Terence Young	Stewart Granger Edwige Feuillere
1949	Edward, My Son	George Cukor	Spencer Tracy Deborah Kerr
1949	The Interrupted Journey	Daniel Birt	Richard Todd
1949	A Run for Your Money	Charles Frennd	Donald Houston Meredith Edwards
1950	Soho Conspiracy	Cecil Williamson	Jacques Labreque Zena Marshall
1950	State Secret	Sidney Gillat	Douglas Fairbanks, Jr Glynis Johns
1950	Trio	Ken Annakin Harold French	Jean Simmons Michael Rennie
1951	No Resting Place	Paul Rotha	Michael Gough
1951	There is Another Sun	Lewis Gilbert	Susan Shaw Laurence Harvey
1951	Worm's Eye View	Jack Raymond	Ronald Shiner Diana Dors
1952	The African Queen	John Huston	Humphrey Bogart Katharine Hepburn
1952	Cry the Beloved Country	Zoltan Korda	Canada Lee Sidney Poitier
1952	Little Big Shot	Jack Raymond	Ronald Shiner Marie Lohr
1953	It's a Grand Life	John E Blakeley	Frank Randle Diana Dors

Random film list sorted by year/title			
Year released	Title	Director(s)	Lead actor(s)
1953	Spaceways	Terence Fisher	Howard Duff
1954	Aunt Clara	Anthony Kimmins	Ronald Shiner Margaret Rutherford
1954	The Black Knight	Tay Garnett	Alan Ladd
1954	The Green Scarf	George More O'Ferrall	Michael Redgrave Leo Genn
1954	Meet Mr Callaghan	Charles Saunders	Derrick de Marney Harriette Johns
1954	The Stranger's Hand	Mario Soldati	Richard O'Sullivan Trevor Howard
1955	As Long as They're Happy	J Lee Thompson	Jack Buchanan
1956	Home and Away	Vernon Sewell	Jack Warner Kathleen Harrison
1956	The Intimate Stranger	Joseph Losey	Richard Basehart
1956	Moby Dick	John Huston	Gregory Peck Richard Basehart
1957	The Bridge On the River Kwai	David Lean	William Holden Alec Guinness
1957	Fire Down Below	Robert Parrish	Rita Hayworth Robert Mitchum
1957	Heaven Knows, Mr Allison	John Huston	Deborah Kerr Robert Mitchum
1957	A King in New York	Charles Chaplin	Charles Chaplin
1957	Man in the Shadow	Montgomery Tully	Zachary Scott Faith Domergue
1957	The Prince and the Showgirl	Laurence Olivier	Laurence Olivier Marilyn Monroe
1957	Seven Waves Away	Richard Sale	Tyrone Power Mai Zetterling

Random film list sorted by year/title			
Year released	Title	Director(s)	Lead actor(s)
1957	These Dangerous Years	Herbert Wilcox	George Baker Frankie Vaughan
1957	Windom's Way	Ronald Neame	Peter Finch
1957	Zarak	Terence Young	Victor Mature Michael Wilding
1958	Harry Black	John Brabourne	Stewart Granger Barbara Rush
1958	High Hell	Burt Balaban	John Derek Elaine Stewart
1958	Next to No Time	Henry Cornelius	Kenneth More Betsy Drake
1958	No Time to Die	Terence Young	Victor Mature Leo Genn
1958	Passionate Summer	Rudolph Cartier	Virginia McKenna Bill Travers
1958	The Truth About Women	Muriel Box	Laurence Harvey
1959	The 39 Steps	Ralph Thomas	Kenneth More Taina Elg
1959	The Bridal Path	Frank Launder	Bill Travers George Cole
1959	Carry on Teacher	Gerald Thomas	Ted Ray Kenneth Connor
1959	The Doctor's Dilemma	Anthony Asquith	Leslie Caron Dirk Bogarde
1959	The Horse's Mouth	Ronald Neame	Alec Guinness Kay Walsh
1959	North West Frontier	J Lee Thompson	Kenneth More Lauren Bacall
1959	Yesterday's Enemy	Val Guest	Stanley Baker Guy Rolfe
1960	The Challenge	John Gilling	Jayne Mansfield Anthony Quayle

Random film list sorted by year/title			
Year released	Title	Director(s)	Lead actor(s)
1960	Faces in the Dark	David Eady	John Gregson Mai Zetterling
1960	Oscar Wilde	Gregory Ratoff	Robert Morley Ralph Richardson
1960	Too Young To Love	Muriel Box	Thomas Mitchell Pauline Hahn
1961	Dentist On the Job	C M Pennington- Richards	Bob Monkhouse Kenneth Connor
1961	The Greengage Summer	Lewis Gilbert	Kenneth More Danielle Darrieux
1961	No Love for Johnnie	Ralph Thomas	Peter Finch Stanley Holloway
1962	Lawrence of Arabia	David Lean	Peter O'Toole Alec Guinness
1962	Night of the Eagle	Sidney Hayers	Peter Wyngarde Janet Blair
1962	The Road to Hong Kong	Norman Panama	Bing Crosby Bob Hope
1962	Stork Talk	Michael Forlong	Tony Britton Anne Heywood
1963	Clash By Night	Montgomery Tully	Terence Longdon Jennifer Jayne
1963	From Russia With Love	Terence Young	Sean Connery Daniela Bianchi
1963	Heavens Above!	John Boulting Roy Boulting	Peter Sellers Cecil Parker
1963	It's All Happening	Don Sharp	Tommy Steele Michael Medwin
1963	Jason and the Argonauts	Don Chaffey	Todd Armstrong Nancy Kovack
1963	The Party's Over	Guy Hamilton	Oliver Reed David Clifford
1963	The Running Man	Carol Reed	Laurence Harvey

Random film list sorted by year/title			
Year released	Title	Director(s)	Lead actor(s)
			Lee Remick
1964	The Black Torment	Robert Hartford-Davies	Heather Sears John Turner
1964	Catacombs	Gordon Hessler	Gary Merrill Jane Merrow
1964	It Happened Here	Kevin Brownlow Andrew Mollo	Pauline Murray Sebastian Shaw
1965	Doctor in Clover	Ralph Thomas	Leslie Phillips James Robertson Justice
1965	Dracula - Prince of Darkness	Terence Fisher	Christopher Lee Barbara Shelley
1965	The Murder Game	Sidney Salkow	Ken Scott Marla Landi
1965	The Secret of My Success	Andrew L Stone	Shirley Jones Stella Stevens
1965	She	Robert Day	Ursula Andress Peter Cushing
1965	A Study in Terror	James Hill	John Neville Donald Houston
1965	Up Jumped a Swagman	Christopher Miles	Frank Ifield Annette Andre
1966	Alfie	Lewis Gilbert	Michael Caine Shelley Winters
1966	Death is a Woman	Frederic Goode	Patsy Ann Noble Mark Burns
1966	The Idol	Daniel Petrie	Jennifer Jones Michael Parks
1966	It!	Herbert J Leder	Roddy McDowall Jill Haworth
1967	Assignment K	Val Guest	Stephen Boyd Camilla Sparv

Random film list sorted by year/title			
Year released	Title	Director(s)	Lead actor(s)
1967	The Deadly Bees	Freddie Francis	Suzanna Leigh Frank Finlay
1967	Privilege	Peter Watkins	Paul Jones Jean Shrimpton
1967	Some May Live	Vernon Sewell	Joseph Cotton Martha Hyer
1967	Sumuru	Lindsay Shonteff	Frankie Avalon George Nader
1968	Chitty Chitty Bang Bang	Ken Hughes	Dick Van Dyke Sally Ann Howes
1968	Dracula Has Risen from the Grave	Freddie Francis	Christopher Lee Rupert Davies
1968	Hammerhead	David Miller	Vince Edwards Judy Geeson
1968	Till Death Do Us Part	Norman Cohen	Warren Mitchell Dandy Nichols
1969	The Nine Ages of Nakedness	George Harrison Marks	George Harrison Marks Max Wall
1969	Twinky	Richard Donner	Charles Bronson Susan George
1969	Zeta One	Michael Cort	Dawn Addams Charles Hawtrey
1970	The Buttercup Chain	Robert Ellis Miller	Hywel Bennett Leigh Taylor-Hunt
1970	The Executioner	Sam Wanamaker	George Peppard Joan Collins
1970	Incense for the Damned (Doctors Wear Scarlet)	Robert Hartford-Davis	Patrick Macnee Peter Cushing
1970	Love is a Splendid Illusion	Tom Clegg	Simon Brent Andree Flamand
1970	Percy	Ralph Thomas	Hywel Bennett



Random film list sorted by year/title			
Year released	Title	Director(s)	Lead actor(s)
			Denholm Elliott
1970	The Reckoning	Jack Gold	Nicol Williamson Ann Bell
1970	You Can't Win 'Em All	Peter Collinson	Tony Curtis Charles Bronson
1971	A Town Called Bastard	Robert Parrish	Robert Shaw Stella Stevens
1971	Love and Marriage	Terry Gould ( <i>aka</i> David Grant)	Carol Jones James Patterson
1971	Suburban Wives	Derek Ford	Eva Whishaw Peter May
1971	The Devils	Ken Russell	Oliver Reed Vanessa Redgrave
1972	The Ragman's Daughter	Harold Becker	David Rouse Victoria Tennant
1972	Universal Soldier	Cy Endfield	George Lazenby Benito Carruthers
1972	Young Winston	Richard Attenborough	Robert Shaw Anne Bancroft
1973	The Final Programme	Robert Fuest	Jon Finch Jenny Runacre
1973	Sunstruck	James Gilbert	Harry Secombe Maggie Fitzgibbon
1974	Mahler	Ken Russell	Robert Powell Georgina Hale
1974	Vampira	Clive Donner	David Niven Teresa Graves
1975	Ain't Misbehavin'	Peter Neal Anthony Stern	George Formby Nat 'King' Cole
1975	The Rocky Horror Picture Show	Jim Sharman	Tim Curry Susan Sarandon
1976	The Bawdy Adventures of	Cliff Owen	Joan Collins Arthur Lowe

Random film list sorted by year/title			
Year released	Title	Director(s)	Lead actor(s)
	Tom Jones		
1976	Exposé	James Kenelm Clarke	Udo Kier Linda Hayden
1976	Man Friday	Jack Gold	Peter O'Toole Richard Roundtree
1976	Pleasure at Her Majesty's	Roger Graef Jonathan Miller	Alan Bennett John Bird
1977	Black Joy	Anthony Simmons	Norman Beaton Trevor Thomas
1977	The Devil's Advocate	Guy Green	John Mills Paola Pitagora
1977	Double Exposure	William Webb	Anouska Hempel Harold Pinter (as David Baron)
1977	March or Die	Dick Richards	Gene Hackman Terence Hill
1977	A Portrait of the Artist as a Young Man	Joseph Strick	Bosco Hogan T P McKenna
1977	Valentino	Ken Russell	Rudolf Nureyev Leslie Caron
1978	Rosie Dixon Night Nurse	Justin Cartwright	Debbie Ash Caroline Argyle
1978	What's Up Superdoc!	Derek Ford	Christopher Mitchell Julia Goodman
1978	Wombling Free	Lionel Jeffries	Bonnie Langford Frances de la Tour
1979	Porridge	Dick Clement	Ronnie Barker Richard Beckinsale
1980	McVicar	Tom Clegg	Roger Daltrey Adam Faith
1981	Outside In	Stephen Dwoskin	Stephen Dwoskin Claudia Boulton

Random film list sorted by year/title			
Year released	Title	Director(s)	Lead actor(s)
1983	Ascendancy	Edward Bennett	Julie Covington Ian Charleson
1983	The Boys in Blue	Val Guest	Tommy Cannon Bobby Ball
1983	Heat and Dust	James Ivory	Greta Scacchi Julie Christie
1983	Monty Python Live at the Hollywood Bowl	Terry Hughes Ian McNaughton	Graham Chapman John Cleese
1984	Comfort and Joy	Bill Forsyth	Bill Paterson Eleanor David
1985	A View to Kill	John Glen	Roger Moore Christopher Walken
1986	Captive	Paul Mayersberg	Irina Brook Oliver Reed
1986	Nanou	Conny Templeman	Imogen Stubbs Jean-Philippe Écoffey
1987	Full Metal Jacket	Stanley Kubrick	Matthew Modine Adam Baldwin
1988	The Dressmaker	Jim O'Brien	Joan Plowright Pete Postlethwaite
1988	Soursweet	Mike Newell	Sylvia Chang Danny Dun
1988	A Summer Story	Piers Haggard	James Wilby Imogen Stubbs
1988	Vroom	Beeban Kidron	Jim Broadbent Clive Owen
1989	In Fading Light	Murray Martin	Joe Caffrey Maureen Harold
1990	Living Doll	George Dugdale Peter Mackenzie Litten	Mark Jax Katie Orgill
1991	Under Suspicion	Simon Moore	Liam Neeson

Random film list sorted by year/title			
Year released	Title	Director(s)	Lead actor(s)
			Laura San Giacomo
1992	Immaculate Conception	Jamil Dehlavi	James Wilby Melissa Leo
1992	Peter's Friends	Kenneth Branagh	Hugh Laurie Kenneth Branagh
1992	The Railway Station Man	Michael Whyte	Julie Christie Donald Sutherland
1992	Waterland	Stephen Gyllenhaal	Jeremy Irons Sinead Cusack
1993	Century	Stephen Poliakoff	Charles Dance Clive Owen
1993	Decadence	Stephen Berkoff	Stephen Berkoff Joan Collins
1993	The Secret Rapture	Howard Davies	Juliet Stevenson Joanne Whalley
1993	Shadowlands	Richard Attenborough	Anthony Hopkins Deborah Winger
1994	Sirens	John Duigan	Hugh Grant Tara Fitzgerald
1995	The Englishman Who Went Up a Hill but Came Down a Mountain	Christopher Monger	Hugh Grant Tara Fitzgerald
1995	Haunted	Lewis Gilbert	Aidan Quinn Kate Beckinsale
1995	The Neon Bible	Terence Davies	Gena Rowlands Denis Leary
1995	Savage Hearts	Mark Ezra	Jamie Harris Maryam d'Abo
1995	Thin Ice	Fiona Cunningham Reid	Charlotte Avery Sabra Williams
1996	In the Bleak Midwinter	Kenneth Branagh	Michael Maloney Joan Collins

Random film list sorted by year/title			
Year released	Title	Director(s)	Lead actor(s)
1996	Jude	Michael Winterbottom	Christopher Eccleston Kate Winslet
1997	Darklands	Julian Richards	Craig Fairbrass Rowena King
1998	Amy Foster	Beeban Kidron	Vincent Perez Rachel Weisz
1998	The Big Lebowski	Joel Coen	Jeff Bridges John Goodman
1998	Croupier	Mike Hodges	Clive Owen Gina McKee
1998	A Midsummer Night's Dream	Adrian Noble	Lindsay Duncan Alex Jennings
1998	My Life So Far	Hugh Hudson	Colin Firth Rosemary Harris
1998	Swept from the Sea	Beeban Kidron	Rachel Weisz Ian McKellan
2000	Elephant Juice	Sam Miller	Emmanuelle Béart Sean Gallagher
2000	The Filth and The Fury	Julien Temple	The Sex Pistols
2000	Human Traffic	Justin Kerrigan	John Simm Lorraine Pilkington
2000	I Could Read the Sky	Nichola Bruce	Dermot Healy Maria Doyle Kennedy
2000	It was an Accident	Metin Huseyin	Chiwetel Ejiofor Max Beesley
2000	Miss Julie	Mike Figgis	Saffron Burrows Peter Mullan
2000	Starry Night	Paul Davids	David Abbott Lisa Waltz
2000	Women Talking Dirty	Coky Giedroyc	Helena Bonham Carter Gina McKee

Random film list sorted by year/title			
Year released	Title	Director(s)	Lead actor(s)
2001	Bridget Jones's Diary	Sharon Maguire	Renée Zellweger Colin Firth
2001	Chicken Run	Peter Lord Nick Park	Mel Gibson Julia Sawalha
2001	Dead Babies	William Marsh	Paul Bettany Olivia Williams
2001	Lucky Break	Peter Cattaneo	James Nesbitt Olivia Williams
2002	24 Hour Party People	Michael Winterbottom	Steve Coogan John Thomson
2002	The Announcement	Troy Miller	Mark Addy David Baddiel
2002	Room 36	Jim Groom	Paul Herzberg Portia Booroff
2003	Die Another Day	Lee Tamahori	Pierce Brosnan Halle Berry
2004	A Different Loyalty	Marek Kaniévka	Sharon Stone Rupert Everett
2004	Five Children and It	John Stephenson	Tara Fitzgerald Freddie Highmore
2004	Frozen	Juliet McKoen	Shirley Henderson Roshan Seth
2004	My Summer of Love	Pawel Pawlikowski	Nathalie Press Emily Blunt
2004	A Place to Stay	Marcus Thompson	Colm O'Maonlai Amanda Ray-King
2004	Things To Do Before You're 30	Simon Shore	Dougray Scott Jimi Mistry
2005	Mirror Mask	Dave McKean	Rob Brydon Gina McKee
2005	Oliver Twist	Roman Polanski	Ben Kingsley Barney Clark
2006	Dead Man's Cards	James Marquand	Paul Barber

Random film list sorted by year/title			
Year released	Title	Director(s)	Lead actor(s)
			Tom Bell
2006	Kinky Boots	Julian Jarrold	Joel Edgerton Chiwetel Ejiofor
2006	Scenes of a Sexual Nature	Edward Blum	Holly Aird Eileen Atkins

## II Film case studies

This appendix contains additional information about the 30 individual films referenced as case studies in section 5 of the study, (ppxx–xx.).

The case studies were selected from the intuitive list of 200 of the most well-regarded British films of all times (Appendix I). They were deliberately chosen to reflect, as far as possible, the full range of epochs, genres and themes of British cinema. A balance was also sought between those films regarded as more upscale and those with wide popular appeal (although this distinction did not apply to all films, eg *Gandhi*).

The films are profiled here in chronological order.

### **The Life and Death of Colonel Blimp (1943)**

After extensive press reports of government hostility to what Winston Churchill believed was an unpatriotic project (because it resurrected the pre-war stereotype of Colonel Blimp), Michael Powell and Emeric Pressburger's film attracted wide public interest on its release in 1943. Many respondents to a 1943 Mass Observation inquiry about film preferences recorded it as one of their favourites of the year (and it was in fact joint top UK box office attraction). Drastically cut for its US release, in the belief that it would be too long and complex, it became effectively invisible for 30 years. In 1985, after a campaign to raise funds that included Derek Jarman and a Sainsbury family trust, it was restored by the BFI National Archive and given a successful commercial re-release, attracting wide press coverage which focused on the original 1943 controversy and Churchill's role in particular. It was subsequently released on video, laserdisc and DVD, with special annotated DVD editions in the US, and recently in France. An annotated script was published 1994, as well as a BFI monograph by the novelist A L Kennedy (1997).



The film was ranked 23 in *Time Out's* 1995 '100 Best Films'; 45 in the BFI's 1999 'Britain's 100 Greatest Films'; and 47 in the BFI National Library Users poll. Considered one of the greatest of all films by Martin Scorsese and by Derek Jarman, and as a national epic to rival *Citizen Kane*, the film has gained currency in discussions of Britishness (see EU Referendum website, posting 27.7.05) and in exchanges on Amazon's customer reviews. One recent Amazon post states: "I'm 16 and this film is definitely an eye opener, and I already know [it] has changed my view on things". The successful music video production company Colonel Blimp is named after the film.

### **Brief Encounter (1945)**

*Brief Encounter* depicts an impossible love affair, conducted in the station tea-room and on the balcony of a suburban cinema, with its bravely repressed emotion played out to the soundtrack of Rachmaninov's Second Piano Concerto. David Lean and Noel Coward had already explored the stifling conventions of middle class English family life more optimistically in *This Happy Breed*. But *Brief Encounter* is striking for the intensity of its emotion, entirely conveyed in voice-over and through occasional flashes of expressionistic editing, in a tightly controlled display that seemed distinctly modern in 1946. Joint winner of the first Cannes Film Festival's Palme d'Or and well-received by critics in the UK, US and France, it apparently met with some audience resistance. Between the 1960s and 1980s, its reputation declined sharply. It came to be regarded as something of an embarrassment, before it began to be discovered by a younger generation who saw it in an historical perspective. The critic Raymond Durnat recorded intense audience hostility towards it by the mid-1960s, but by the 1990s it had attracted a new following, indicated by its high listing in many 'best film' and 'best of British' polls, and a 1993 monograph by Richard Dyer. Along the curve of its reputation, it has been frequently quoted, parodied and even briefly seen in later films, indicating that it has sunk deep into the collective memory. The fictitious film seen by its illicit lovers, *Flames of Passion*, has been

used as the title of several short films, including the noted 1989 gay romance by Richard Kwietniowski.

### **Brighton Rock (1947)**

*Brighton Rock* was based on a pre-World War II novel by Graham Greene and directed by John Boulting. Its violence and portrayal of a seedy underworld in the south coast resort were strikingly at odds with much of British cinema of this era, but chimed with audiences' awareness of a post-war crimewave, while offering something stronger than usual. Its violence proved an obstacle to *Brighton Rock* achieving US distribution for several years, although it performed relatively well at the UK box office.<sup>1</sup> *Brighton Rock* ranked 15 in the BFI's 1999 poll of greatest British films, and has now been commemorated in an exhibition and a stage musical.<sup>2</sup>

### **Kind Hearts and Coronets (1949)**

One of the most revered of all Ealing comedies, Robert Hamer's black comedy based on an obscure Edwardian novel, tells of an Anglo-Italian who sets out to murder his way to claiming an inheritance, and persuades audiences to side with a serial killer. However, the fact that all the victims are played by Alec Guinness gives the proceedings an air of pantomime. Many early reviews described the film as 'sophisticated' or 'cynical', as if to excuse a comedy based on cold-blooded murder so soon after the war. But it is often cited to explain the distinctive irony and detachment of English humour, a film counterpart to Oscar Wilde and a riposte to Orwell's 1946 essay *The Decline of the English Murder*. For its initial US release, the ending – which does not confirm that Mazzini betrays himself after being released from prison – was changed to meet Production Code requirements to show that his memoirs were found by the warders. It

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<sup>1</sup> *Brighton Rock* was released during the US-UK 'film war' and faced severe competition from Hollywood *films noirs*. *The Long Good Friday* was begun as a television production and converted to a cinema film, but entered distribution when UK exhibition was approaching its historic lowest ebb.

<sup>2</sup> The film itself was based on a West End stage adaptation of Greene's novel. This progression through different media has become a notable feature of the contemporary entertainment industry.

was the top comedy in the 1999 BFI top 100 films, ranked number 6 overall; and a monograph appeared in 2008.

***Trouble in Store (1953)***

Norman Wisdom's first feature film set the theme and style for this *quintessentially English comedian's subsequent 15 outings*. Always *playing* the little man, in the Chaplin mould, he is patronised and badly treated by his social superiors, only to triumph by showing his resourcefulness and ability to woo a pretty girl. Here he works in a department store stock room, with ambitions to become a window dresser, but is instead fired. However, with a fellow employee he manages to foil criminals intending to rob the store and all ends happily.

Wisdom's broad, sentimental comedy, based on pratfalls and grimaces, divided Britain sharply along class lines: he had a loyal popular following and appeared regularly on television from the late 1940s to the 1970s, but was often derided by middle class critics and viewers. Like other popular British comedians, such as Benny Hill and Rowan Atkinson, he has had a large international audience, and enjoyed the rare distinction of being hugely admired in Albania, where his films were apparently read as parables of capitalist oppression. Wisdom's work has been frequently revived, and this and others of his films are available on DVD.

**The Dam Busters (1955)**

Based on two books about the secret project to develop a 'bouncing bomb' in order to target a German dam, and scripted by the author of *Journey's End*, R C Sheriff, *The Dam Busters* was central to a group of mid-1950s films that celebrated British World War II exploits. The true story combines two enduring English types, the maverick scientist, Barnes Wallis (Michael Redgrave) and the daredevil flyer Guy Gibson (Richard Todd). The tension builds through the process of trial and error up to the mission itself, which was intended to flood a large part of the Ruhr and so disable German war production.

Of all British World War II films, *The Dam Busters* has perhaps settled deepest in the national psyche as emblematic of the 'good war'. Not only is Leighton Lucas' score almost as well known as *Land of Hope and Glory*, but it has developed similar associations and is widely sung at football matches. Likewise, the action of pretending to fly with arms outstretched is easily interpreted as a reference to the film. The film itself is regarded by many with awe for its supposed documentary quality and air of quiet patriotic efficiency in the face of what proved to be an incredibly dangerous mission.

### **Dracula (1958)**

After British writers had largely created the genre of gothic fiction in the 18<sup>th</sup> century, they continued to produce many of the founding works of modern fantasy fiction, from Mary Shelley's *Frankenstein* to Robert Louis Stevenson's *Dr Jekyll and Mr Hyde* and Bram Stoker's *Dracula*. Yet the gothic and the fantastic were sharply downgraded during the early 20<sup>th</sup> century, considered juvenile in comparison to psychological fiction. Cinema developed an early appetite for recycling the stage adaptations that had been a staple of popular entertainment, but it was not until the late 1950s that a British studio, Hammer, found a workable style and potential stars (Christopher Lee, Peter Cushing) to launch their horror cycle with *The Curse of Frankenstein* (1957) and *Dracula*.

### **Look Back in Anger (1958)**

Literature and theatre have provided a vital bedrock for much filmmaking, and in Britain's case the post-war generation of regional writers and 'angry young men' provided the impetus for a burst of provocative filmmaking in the late 1950s. Much of the impact of Tony Richardson's screen version of John Osborne's play *Look Back in Anger* derived from the notoriety of the play and its anti-establishment rage. But the attention the film attracted served to launch Woodfall Films and led to a series of location-based films, including *Saturday Night and Sunday Morning* (1960) and *A Taste of Honey* (1961). These combined literary and cinematic impact in a wholly new way, speaking directly to a rising post-war generation in the UK who shared similar

values and experiences. They also created a new international image for British cinema in the era of New Waves and 'youth cinema'.

### **Lawrence of Arabia (1962)**

There had been attempts to bring the story of T E Lawrence to the screen even while he was still alive, and these continued fitfully either side of World War II until the forceful American independent producer Sam Spiegel brought together David Lean, fresh from his success with *Bridge on the River Kwai* and Robert Bolt, an avowed anti-imperialist who brought a sceptical attitude to scripting the Lawrence myth. The result, filmed over a year in Jordan and Spain, was an epic tale of desert soldiering combined with a probing attitude towards Lawrence's masochistic motivation for his reckless bravery, greatly helped by Peter O'Toole's hyper-sensitive intensity.

The heroic devotion of cast and crew paid off when the film won seven Academy Awards and became one of the most successful of all blockbusters. It was admired as much for its sweeping desert landscapes and haunting music, as it was for the unsentimental precision of its explanation of Britain's war aims and how Lawrence fitted into these. Above all, O'Toole's performance has worn extraordinarily well, winning new admirers in each generation, and if anything adding complexity to the Lawrence myth.

### **Dr No (1962)**

The first of Ian Fleming's modern spy adventure novels to reach the screen, *Dr No*, enjoyed a runaway success, laying the foundations for the continuing James Bond franchise that has survived multiple changes of casting.

Central to it has been a cultivated sense of Britishness which has proved marketable both domestically and internationally. The Bond franchise showcased extravagant design, elaborately orchestrated stunts and action sequences, combined with a sardonic play of Buchanesque English manners in a world of Cold War geopolitics and international crime.

### **A Hard Day's Night (1964)**

Equally important for this generation was the emergence of British popular music that drew on American rock n roll and blues, but had its own, often regional, identity – as in the case of The Beatles and other Liverpool bands. The Beatles' first film, *A Hard Day's Night* marked a decisive break with traditional pop musicals, using a battery of stylistic devices taken from television, *cinema-vérité* documentary and other New Wave cinema, and even amateur film. The resulting film created a distinctive image of the band that helped to set them apart their contemporaries and influenced all subsequent pop presentation, from the Monkees television series of 1966 to the Arctic Monkeys of today. By remaining a quasi-documentary (unlike the fantasy of *Help!*), *A Hard Day's Night* also created an influential template for youth identity and behaviour in the 1960s.

### **A Man for All Seasons (1966)**

Robert Bolt's play about the Catholic martyr Thomas More had been a success in London in 1960 and on Broadway, which led Columbia to option it for filming. By the time it went into production in 1965, London was swinging and this austere account of a tenacious lawyer who refuses to bend to Henry VIII's will and goes to his death must have seemed an unpromising risk. Budgeted at only \$2 million, it played second fiddle in Columbia's UK production to the Bond spoof *Casino Royale*.<sup>3</sup> But in Fred Zinnemann's conscientious hands, with Paul Scofield reprising his stage role and Robert Shaw as an impetuous Henry, it proved a triumph, completely upstaging the ruinous Bond fiasco.

Part of the reason for its broad appeal lay in that way that Bolt successfully made the complex argument between More and Henry a clear issue of conscience. This appealed to the many people who were in revolt against authority in the 1960s – including Bolt himself, as an agnostic and anti-nuclear campaigner. The film's quiet authority and

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<sup>3</sup> For details of the production, see Fred Zinnemann, *An Autobiography*, 1992.

necessarily simplified design struck a welcome note of dignified calm for reviewers and audiences at a time of public turmoil on both sides of the Atlantic, and it went on to win six Oscars®, seven BAFTAs and many other awards. During the intervening 40 years, it has remained a touchstone for the successful screen adaptation of sober historical fiction..

### **The Go-Between (1970)**

The idea that period films tell us as much about the time of their making as they do about the time they portray, is now widely accepted. So too is the important role that film has played in Britain to popularise a sense of the past and its continuing relevance (see chart 5.1 in the study, showing the historical periods most portrayed in British film). However, since the 1970s the impact of film cannot easily be separated from that of television, with its classic serials and costume dramas. So, for instance, the evident rise in interest in stately homes of the last 25 years undoubtedly reflects the impact of films such as *The Go-Between* (1970, filmed at Melton Constable Hall in Norfolk), as well as *The Draughtsman's Contract* (1982, filmed at Groombridge Place, Kent), and Granada Television's *Brideshead Revisited* (1981, filmed at Castle Howard in Yorkshire). Despite their very different ideologies and styles, all of these offer rueful perspectives on apparently idyllic country estates, contributing at one level to a growing interest in the fabric and terrain of rural Britain (reflected in tourist trends), but also to an awareness of the oppressive social framework on which this idyll depended, as portrayed most recently in *Gosford Park* (2001).

### **A Clockwork Orange (1972)**

Stanley Kubrick had established a reputation as a singular, highly independent producer-director during the 1960s, with films ranging from *Spartacus* to *A Space Odyssey*. Part of his distinction lay in the sheer variety and unpredictability of his films, several of which had provoked outrage. Yet when he collaborated with Anthony Burgess to adapt the latter's experimental novel, the resulting scandal became almost as much a test-case for British attitudes towards the portrayal

of violence in the media, as the publication of *Lady Chatterley's Lover* had been for sexual explicitness in 1960. Kubrick's adaptation of Burgess's near-future dystopia created strong identification with its ultra-violent hero, Alex, and his gang of hooligans, who engage enthusiastically in rape and random assault. Cases of youth violence were quickly blamed on the influence of the film<sup>4</sup>, which was subsequently withdrawn from distribution by Kubrick after threats were made to his family, feeding into a vigorous debate about media effects on behaviour which continues today.

This unavailability of the film for several decades may have influenced attitudes toward the film, as with Hitchcock's long-unavailable 60s classics. Like Kubrick's *Space Odyssey*, *A Clockwork Orange* has become a touchstone – a point of reference for films in the same genre – and the fascination of its almost playful attitude towards Alex and the drastic therapy designed to cure him has boosted IMDb votes to the highest number of all among these cast studies (139, 303) and a correspondingly high evaluation with a rating of 8.5.

### **My Childhood, My Ain Folk, & My Way Home (1972–78)**

Bill Douglas's autobiographical trilogy remains the main achievement of his tragically short, sparse career. The first film, *My Childhood*, won three international awards, in Berlin, Venice and London, indicating that a major new talent had emerged after British cinema's successes a decade earlier. Such reputation as the films acquired in the UK owed much to the advocacy of George Hoellering of Academy Cinemas, who gave them extended runs in a prestigious venue. But at a time when cinema attendances were falling and video had yet to emerge as a way of building communities of interest, the Douglas trilogy became more an object of ritual acknowledgement in histories of British cinema than a living presence. Video and later DVD publication has made them accessible, but the extremely low number of IMDb votes (77 for *My Childhood*) is an indication of the difficulty that independent films have faced in registering with later generations.

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<sup>4</sup> Serious pockets of violence at London school, QC says, *The Times*, 21 March 1972; *Clockwork Orange* link with boy's crime, *The Times*, 4 July 1973.



The long-term impact of the Douglas film, however, can be seen in the autobiographical trilogy made by Terence Davies in 1984, and less directly in the profusion of other first-person films that have appeared since.

### **Monty Python and the Holy Grail (1975)**

The Monty Python team's first feature to be constructed around a single narrative (following the 1971 compilation of sketches, *And Now for Something Completely Different*), offered a burlesque of King Arthur's quest for the grail, filmed largely on location in the Scottish Highlands and containing a full complement of their trademark gags. It was marketed under the tag-line 'makes *Ben-Hur* look like an epic'. The initial response from UK critics was uniformly positive, with many noting how much care had gone into the parody of Arthurian and holy grail conventions – a theme picked up by US reviews, with the *LA Times* noting "the erudition of the Pythons, several of whom were steeped in medieval history", and concluding that, "they cherish nonsense for its own sake, but they also skewer stupidity, ignorance, an unquestioning acceptance of conventional pieties and wisdom".

British reviews tended to compare the Python team with great comedy teams from the past, such as the Marx Brothers and the Crazy Gang, and to relish the send-up of conventions of all kinds, from the television lecturer to the radio-style coconut shell hoof beats. American reviews were equally enthusiastic, but in several cases suggested that beneath the humour there might be a serious theme, as a commentary on the folly and brutality of war, when it opened simultaneously with news of the fall of Saigon.

Monty Python has proved a surprising durable international brand, with frequent re-runs and re-releases; both the television series and the films have been republished in successive video formats. The stage musical *Spamalot*, which emerged in 2005 from the group's occasional stage shows, is billed as "lovingly ripped from the motion picture" (based on the line "we eat ham, and jam and spam a lot") and

continues as a substantial and surprisingly durable international success.

### **Jubilee (1979)**

In reaction to the mood of national celebration that marked the Queen's Jubilee in 1977, Derek Jarman made his second feature film as a deliberate provocation to the nation. Queen Elizabeth I is shown the future of her realm by her court magician, and discovers an anarchic battleground where punks and sexual deviants engage in desultory violence, while Buckingham Palace is occupied by a crazed music producer. Punk supplied much of the attitude and trappings of *Jubilee*, and also gave it a high profile as a timely expression of the movement, with a riotous screening in Cannes and wide underground appeal elsewhere.

*Jubilee* had an immediate impact by spreading awareness of punk style through such performers as Little Nell, Jordan and Adam Ant, and it has retained the reputation of being British punk's only authentic document.<sup>5</sup> It also belongs to a distinctively British strand of dystopian fiction, dating back to the late 19<sup>th</sup> century, which imagines the end of modern civilisation. Since Jarman's early death in 1994, it has assumed an important place in the canon of his work, which is now seen as a key part of international 'queer culture' and a vital component of the UK's independent film heritage. Although modern commentators note its roughness compared with conventional features (and the film has a notably low number of user votes on IMDb, just 636), it features in the Criterion Collection's prestigious DVD series as well as extensively on YouTube, and is discussed in a large number of writings on Jarman.

### **Porridge (1979)**

*Porridge* was a highly successful television sit-com. Set in prison, it was built around the comic personality of Ronnie Barker, who plays the resourceful, experienced inmate Fletcher, and his younger cell-mate Lennie (Richard Beckinsale) whom he both jibes and protects. The

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<sup>5</sup> Various articles, including Julian Upton, Anarchy in the UK: Derek Jarman's *Jubilee* Revisited, *Bright Lights*, 2000.

authoritarian warder Mr McKay completes a human triangle which proved highly attractive to viewers across the social spectrum, despite the apparent grimness of the setting. Written by the experienced team of Dick Clements and Ian La Frenais, the TV series ran for three seasons between 1974 and 1977.

Almost inevitably, a feature film beckoned on the strength of the sit-com's success, and Clements directed from his and La Frenais's script. The premise for the expansion of the 30 minute television format is a football match, which provides the cover for an attempted escape. In the spirit of the TV series, Fletcher is highly conformist and wants no part of the escape plan, so is forced to break back into jail to avoid becoming part of it. Reviewers, like audiences, generally felt that the sit-com format was an insufficient basis for cinema entertainment. Despite its strong writing and acting credentials, and its keeping faith with the ethic and humour of the series, the film provided a conclusive argument against the strategy of trying to project television values into cinema. The following decade would, instead, see a new model launched with Channel 4's Film on Four.

### **The Long Good Friday (1980)**

Harold Shand, a London gangster played with visceral energy by Bob Hoskins, is about to close a lucrative property deal with the American Mafia, when he comes under violent attack from the Provisional IRA and tries to fight back. A distinctively topical take on the traditional turf war story by the playwright Barrie Keefe, this low-budget production (£930,000) relied heavily on television talent and funding to create what was quickly recognised as a state of the nation portrait of Britain caught between old battles and new commercial opportunities. Shand's scheme involves developing the East India Docks as a marina, a decade before it actually became the Canary Wharf business district. After festival screenings, the film did good business, albeit as the UK theatrical market plunged to its lowest level, and was a modest success on international release. Re-released in 2000 and with a US re-make recently promised, it has come to be regarded as prophetic of 1980s aggressive capitalism and London's

ruthless modernisation, and is a strong contender for Britain's best gangster film.

*The Long Good Friday* contributed to, and then benefited from, Bob Hoskins' emergence as an international star. Martin Scorsese has praised its nuanced portrayal of a new European gangster lifestyle (and has cast both Ray Winstone and Ben Kingsley in his own films), while American reviewers and audiences were impressed by the film's structural originality, comparing it in retrospect with films by Quentin Tarantino (*Pulp Fiction*) and Bryan Singer (*The Usual Suspects*).

### **Chariots of Fire (1981)**

*Chariots of Fire* was first released in March 1981, then won four Academy Awards in March 1982, which triggered a re-release that coincided with the Falklands conflict. Set at the time of the 1924 Olympic Games in Paris, the film's evocation of a period when traditional British imperial values were coming into question, but when class and other differences could still be set aside in order to win, struck a popular chord. As a recent writer notes, the film provided a contemporary allegory, suggesting that "the enterprise culture encouraged by the British Prime Minister Margaret Thatcher rewarded the kind of dogged, individualistic enterprise exhibited by Abrahams and Liddell and supported the film's patriotic motifs, especially during the Falklands War".<sup>6</sup>

### **The Draughtsman's Contract (1982)**

*The Draughtsman's Contract* appeared at a significant moment in the respective fortunes of the British Film Institute (BFI)'s production board, the new Channel 4 and an *avant-garde* cinema that was beginning to attract wider attention beyond its traditional niche. Although it was not the BFI's first 35mm feature – earlier instances were *Herostratus* (1967) and *Radio On* (1980) – Peter Greenaway's debut feature was certainly its most successful at the box office, and

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<sup>6</sup> Ellis Cashmore, *Chariots of Fire: bigotry, manhood and moral certitude in an age of individualism*, *Sport in Society*, Volume 11, Issue 2-3, March 2008, p159-173.

became a surprise arthouse hit in the early 1980s before appearing in Channel 4's Film on Four series. The film's knowing references to Alain Resnais's celebrated puzzle film, *Last Year at Marienbad* (1961), helped to insert it into a tradition that British films rarely aspired to, and Michael Nyman's pastiche of Baroque music became independently successful, helping to establish his career as an international film and concert-hall composer.

The film launched Greenaway's international career, leading to a series of internationally-financed films (and awards) over the next 20 years. It was widely featured in international retrospectives of 'new British cinema', serving as a counterbalance to the perceived strength of the social realist tradition, and helping to pave the way for the later development of gallery-based artist-filmmakers. As well as remaining available in video formats, the film has since been conspicuously referenced in at least two films: Philippe Rousselot's *The Serpent's Kiss* (1997) and Michael Winterbottom's *A Cock and Bull Story* (2005).

### **Gandhi** (1982)

Richard Attenborough's biography of Mahatma Gandhi, the father of modern independent India, was a labour of love and devotion, undertaken because Attenborough believed no Indian filmmaker would ever be able to tell the story in such a way that it would reach the world. Mobilising vast resources and negotiating many obstacles, Attenborough managed to convey both the epic scale of Gandhi's struggle to develop a non-violent mass movement that would dislodge the British, and the price he and his fellow countrymen paid for this struggle when he failed to keep the Muslim north inside the new nation and was assassinated by a Hindu fanatic.

Received at first respectfully, the film won wide praise in India and was hailed around the world for its sincerity and for Ben Kingsley's committed performance – although some critics objected to the simplification of Gandhi's complex character and beliefs, apparently for the West's benefit. After winning a record eight Oscars, Attenborough would go on to make a similarly epic film about South African activist Steve Biko before turning to more conventional

entertainment subjects, but *Gandhi* continues to resonate as a noble project that has more than fulfilled its aims. An eloquent posting on IMDb by an Indian user notes that Indian broadcaster Doordarshan TV transmits the film annually on the anniversary of Gandhi's assassination as a national ritual. The film is also widely used in history teaching.

### **My Beautiful Laundrette (1985)**

Originally intended for television transmission as part of Channel 4's Film on Four strand, *My Beautiful Laundrette* was diverted to a successful cinema release after being acclaimed at the Edinburgh International Film Festival for its boldly irreverent treatment of homosexual love across class and ethnic boundaries. In a film that caught the entrepreneurial tone of the Thatcher era, the son of ambitious Pakistani immigrants joins forces with a white skinhead, as they develop both their relationship and the laundrette business. But it was as a social comedy that refused to behave like a 'problem film' that *My Beautiful Laundrette* came to stand for a new acceptance of fluid sexual and ethnic identities in rainbow Britain. Although the refusal of Omar and Johnny to conform to their parents' or peers' expectations echoes to some extent Jimmy Porter's protests in *Look Back in Anger*, the film has been widely interpreted as pointing optimistically towards a more tolerant British society.

### **Riff-Raff (1991)**

Based on a script by Bill Jesse that drew on his own experience of building site work, and using actors who all had building experience, Ken Loach's *Riff-Raff* created a microcosm of Britain at the end of a decade of Thatcherism. This is London at the end of the Lawson boom, where old houses are being torn down to create luxury apartments for the rich who are flooding in, while workers are unable to find more than squats and temporary housing for themselves. Despite its potentially grim subject, as in Robert Tressell's classic account of building workers *The Ragged Trousered Philanthropists*, there is much humour in *Riff-Raff*. Unlike Tressell's world, this is a multi-ethnic London and Loach provides a sharp, unsentimental view of contemporary race and class relations, with Robert Carlyle and Ricky

Tomlinson both making their feature debuts. In another insight into the times, Carlyle forms a relationship with a girl who aspires to become a singer, but leaves her when he realises she is sinking into drug addiction.

*Riff-Raff* was due for early television transmission without a cinema release, but Channel 4 – who had funded it – was persuaded to allow a window for screenings. The UK press was enthusiastic and the film's subsequent success on a much greater scale across Europe, eventually winning the European Film Academy Award as best European film and taking the Fipresci prize at Cannes, led to Loach's triumphant return to cinema production after a decade of working in television. The film's success in Europe probably benefited from the film's diverse accents being subtitled or dubbed, but almost all American reviews commented on the difficulty of understanding its dialogue without subtitles.

### **The Crying Game (1992)**

Having already tackled the Northern Irish Troubles in his first film, *Angel*, and race and sexuality in *Mona Lisa* (1988), Neil Jordan brought these together in a potentially explosive combination in *The Crying Game*. But if the materials were familiar, the theme was new (though perhaps an extension of the sexualised fairy tale that was *Company of Wolves*). An IRA volunteer who has been involved in kidnapping a black British soldier in Northern Ireland travels to England in search of the soldier's partner, Dil, and then discovers that 'she' is a transvestite. Despite its sensational twist, the film is at pains to play down any sense of scandal and to involve the audience in a love story, as Fergus stays with Dil and tries to protect 'her' from his comrades' murderous plans.

The film received mixed UK reviews, with admiration tempered by reservations about its structure and theme, not helped by a rise in mainland IRA bombing activity. It was better received in Ireland, with a readier appreciation of the unusual romantic theme and of Jordan's courage in challenging so many stereotypes, But it was in the US that the film achieved a spectacular breakthrough, winning near universal

praise, comparisons with Hitchcock and achieving massive box office success, far beyond the supposed ceiling for an art-house release. The number and range of international awards garnered by *The Crying Game* remains exceptional, indicating a response that perhaps has still not been fully acknowledged in the UK.

#### **Four Weddings and a Funeral (1994)**

Richard Curtis's model for his highly successful reinvention of the romantic comedy may well have been PG Wodehouse; the sunny, picturesque England that his middle class characters inhabit seems remarkably like the idyllic landscape of Wodehouse's genteel comedies, while the witty dialogue contains echoes of the master. The central idea, of a man who can't commit to a relationship with a beautiful and willing American woman, while everyone around him is getting married, also seems Wodehousian. At any rate, the plot serves to keep the merry gang of friends happily moving from one social event to another, and any untoward sense of reality at bay.

The image of England and the (mostly) English that *Four Weddings and a Funeral* served up proved immensely popular almost everywhere, including Britain. It laid the groundwork for a new English rom-com franchise, and confirmed Hugh Grant's star status. The box office results in the US were extremely impressive (\$52 million gross) and results in France, Germany and Sweden were equally good. Unexpectedly, the film's use of a poem by WH Auden at its one funeral helped bring the poet to a new, wider public.

#### **The Full Monty (1997)**

The story of how a group of long-term unemployed Sheffield steel workers take up stripping to earn some money, proved to be a potent metaphor for Britain on the brink of abandoning Conservatism and throwing in its lot with New Labour. Yet it was not its scenario that propelled *The Full Monty* to such extraordinary box office success, but the whiff of a novel scandal that attached to its theme: men down on their luck selling their bodies, or at least flashing them for cash. In some ways, this appeal could be linked to that of Donald McGill's



traditional saucy postcards, with their frequently crushed and embarrassed males; or even to a traditional platoon movie, where the gang stick together and make it against all the odds.

Much cruder than the previous year's comedy of unemployment, *Brassed Off*, with a strip show instead of an Albert Hall band concert, *The Full Monty* struck a near-universal note of triumphant vulgarity, and created a new sexual stereotype in its gauche but enthusiastic male strippers. Having been famously re-shaped and drastically shortened by its producer to achieve its full potential, it then proceeded to become involved in a series of improbable contests that helped define its iconic status, such as losing out at the Oscars to the mighty *Titanic* and inspiring a dole-queue performance at Prince Charles's 50<sup>th</sup> birthday party.

### **Sexy Beast (2000)**

Updating the traditional London gangster genre, *Sexy Beast* drags its protagonist back from idyllic retirement in Spain for a reluctant last job. In the hands of former music video and commercials director Jonathan Glazer, the story of Ray Winstone being bullied by a terrifying emissary, played with relish by Ben Kingsley, is stylised with dream images and mysterious flashbacks, and the final heist in a London bank vault next to a Turkish bath has a surreal quality. Part celebration of the gangster genre, with grimly comic dialogue and an uneasy sexuality attaching to all its characters, and part parody in its visual and verbal excess, the film was launched at the Toronto Festival and widely released by Fox Searchlight in the US. It achieved higher penetration than most of its generic UK predecessors and consequently attracted more recognition. Martin Scorsese has praised it as dramatising a new gangster lifestyle, alongside its other famous antecedent *The Long Good Friday*. Most American reviewers and audiences seem to have been impressed by Kingsley's *tour de force* and the film's structural originality, making comparisons with other modernisers of the gangster movie such as Quentin Tarantino and Bryan Singer.

### **Bend It Like Beckham (2002)**

Inspired by the 1998 World Cup, Gurinder Chadha set out to explore the appeal of football for girls, as she had observed and felt it during the competition, and the impact of such appeal on a conventional Sikh family and their plans for their daughter. Having already looked at the way in which traditional Indian values can be challenged in an English setting in *Bhaji on the Beach* (1993), Chadha here tackled a more complex set of conflicts and so managed to produce a film of much wider appeal. In fact, the film seems to have entirely transcended the category of race-relations and tapped into a wider set of concerns about girls being stereotyped, female friendships and the worldwide passion for football.

Like *Gregory's Girl* a decade earlier, the film caught the national imagination and appealed to an exceptionally wide demographic, helped by excellent word-of-mouth recommendation. After breaking records at the UK box office, earning more than any previous British-financed and distributed film, it went on to set new records for a UK film in both the US and India, and was released in over 40 countries. Its impact also went far beyond the cinema. According to the BBC's correspondent in India, Jaswinder, or 'Jess', had become a national heroine and role-model for Indian girls, encouraging many to take up football and leading to the formation of a girls' league. As India is predicted to take up soccer on a large scale, *Bend it like Beckham* may turn out to have had a profound, long-term effect on the international game.

### **Harry Potter and the Prisoner of Azkaban (2004)**

Both of British cinema's most successful original adaptation series – James Bond and the Hammer horrors – extrapolated from the fiction that gave birth to them. The eventual adaptation of JRR Tolkien's *Lord of the Rings* trilogy by Peter Jackson succeeded in satisfying most fans of the novels and winning vast new audiences for these high-budget fantasies.<sup>7</sup> The films based on JK Rowling's Harry Potter books have

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<sup>7</sup> On attitudes towards cult fiction, such as *Lord of the Rings* and its screen adaptation, see Martin Barker's study, in Barker and Ernest Mathejis, *Watching Lord of the Rings*:

been produced in a much closer relationship to their originals, with the author able to exert considerable control over the visualisation of the novels. The production deal with Warner Bros has allowed the films to be made in the UK with a predominantly British cast and crew, while benefiting from the studio's global reach and influence.

An important part of the films' cultural impact lies in extending and developing the original literary premise, creating fantastic visual worlds which inspire enthusiasm and devotion among fans, who also recognise that the films cannot be literally true to the novels. The third in the Potter series, *Harry Potter and the Prisoner of Azkaban* took an important step towards introducing more adult issues in a darker-toned film (directed by Alberto Cuarón) that attracted new admirers outside the novels' established readership.

While Hammer remained within the framework of low budget domestic production, Bond moved successfully into the international and digital era that the Harry Potter films have exploited from the outset. However, in terms of cultural impact, although the sources and creative personnel of all three franchises are overwhelmingly British, neither the Bond nor Harry Potter films are invariably recognised as distinctively British by their vast international audiences, being more often perceived as US studio products from their marketing. Only Hammer has remained a British icon, apparently not resurrectable and appropriately commemorated in the era of email by a special series of postage stamps. Harry Potter, meanwhile, remains a remarkable and probably unique example of UK fiction becoming a world commodity, in the tradition of Scott, Dickens and Stevenson – but in so doing, losing its specific British identity.

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*Tolkein's World Audience*, Peter Lang, 2007. Barker shows that such adaptation can create a new and wider appreciation of what has become an 'intertext' between book and screen.

### III Statistical analysis of UK film releases in Europe and the the US<sup>8</sup>

#### Definitions of UK films

Before looking at the statistical analysis, it is important to note that the definition of what constitutes a UK film varies from one source to another:

##### 1. CNC (France) and Centro Studi – Cinecittà Holding (Italy)

The definition of UK films covers 100% British films and British co-productions, defined on the basis of recognition of the co-production under international co-production treaties. Films entirely financed by foreign companies and filmed in the UK, such as *Harry Potter and the Philosopher's Stone* (2001) and *Harry Potter and the Chamber Secrets* (2002) are not included.

##### 2. European Audiovisual Observatory (EAO)

Except for data from the Lumiere database, the EAO data is based on the same definition of UK films as above.

In the Lumiere database, the nationality of a film produced as a co-production is given that of the majority co-production country, so each film is assigned only one nationality. Films produced in the UK with US inward investment are not categorised as UK films but as GB inc/US films. For example, *Harry Potter and the Goblet of Fire* (2005) and *Charlie and the Chocolate Factory* (2005) are considered to be of UK origin but produced using US capital (GB inc/US).

##### 3. British Film Institute (BFI) and UK Film Council

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<sup>8</sup> Ref. main study, section 8

The UK Film Council defines UK films as films that are certified under the Films Act 1985 or capable of being so certified. This includes films made by British production companies in whole or part in the UK, majority and minority UK co-productions and inward investment films such as *Harry Potter and the Philosopher's Stone* (2001) and *Harry Potter and the Chamber Secrets* (2002).

## The release of UK films in France

The CNC provided data from 1992 to 2007. These data covers 100% British films and British co-productions, defined on the basis of recognition of the co-production under international co-production treaties. Films entirely financed and filmed by foreign companies in the UK are not included.

The UK Film Council provided the Nielsen data in which the UK films released from 2000 to 2007 were flagged according to UK Film Council criteria. UK films are defined here as films produced in the UK or with a UK financial involvement. They include majority and minority co-productions.

We also analysed the data from the EAO (1996–2006), which is based on approximately the same definition of UK films as the CNC data, and information from the Lumiere database (1999–2006). In this database, films produced in the UK with US inward investment are not categorised as UK films but as “GB inc/US” films; UK films include only 100% British films and majority British co-productions.

In the CNC data, the number of UK films released in France increased continuously from 1992 to 1998, with a marked surge in 1998 (39 films). It remains relatively high until 2001 (over 30 films), peaking in 2000 (40 films). *See Graph 1.*

The years 2005 and 2006 are also marked by the release of a significant number of UK films in France. However, 2002 is a particularly poor year with only 19 UK films released in France.

### Graph 1

*Source: MCG on the basis of CNC data*

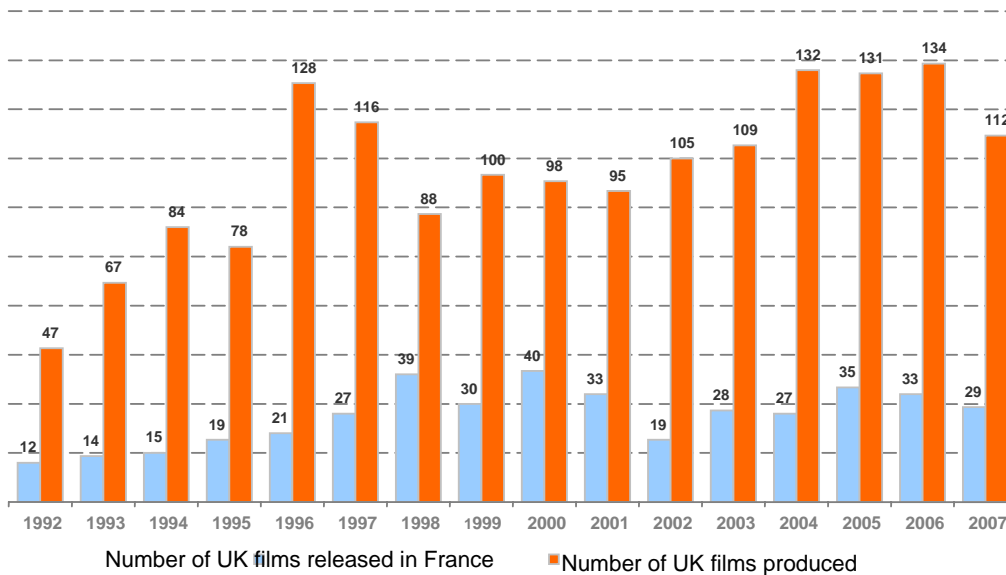
*NB: Admissions data is related to the year of release of films in France.*

The high level of UK film production may explain, at least in part, the high number of UK films released in France over the period 2005–2006 (see Graph 2).

However, there is no correlation between the number of UK films produced and the number of UK films released in France over the period 1998–2001. On the contrary, the level of UK film production over this period is lower than in periods before and after.

**Graph 2**

### Number of UK films produced vs number of UK Films released in France



Source: MCG on the basis of BFI, UKFC, CNC data

*NB: The annual number of UK films produced comes from UK Film Council (from 2002) and BFI (previous years). It includes films entirely financed and filmed by American companies in the UK whereas the CNC data does not.*

The number of admissions generated by UK films in France peaked in 2005 at 22.79 million (see Graph 1). The high number of UK films (35 films) released in France that year could be one reason, but it is definitely not the only one since there is no observed correlation between the number of films released and the number of admissions they generate. In fact, in 1998, the 39 UK films released in France generated only 4.8 million admissions, while the 15 films released in 1994 generated 7.69 million admissions, and the 19 films released in 2002 generated 8.34 million admissions.

The individual success of several UK films released in France in 2005 seems to be a more convincing reason: eight UK films released that year have generated more than one million tickets in France. Six of them are among the top 30 UK films over the period 1992–2007 (see Table 1).



The huge success of the three *Harry Potter* films largely explains the peaks in the number of admissions in 2004, 2005 and 2007. In 2004, *Harry Potter and the Prisoner of Azkaban* generated 7.05 million admissions: that is more than 50% of total admissions for UK films released in France that year.

**Table 1**  
**Top UK films in France according to admissions**  
**(1992–2007)**

	Title	Film DIRECTOR	Distributor	Year	Admissions (in million)
1	HARRY POTTER AND THE PRISONER OF AZKABAN	CUARON Alfonso	WARNER BROS FRANCE	2004	7,05
2	HARRY POTTER AND THE GOBLET OF FIRE	NEWELL Mike	WARNER BROS FRANCE	2005	6,99
3	HARRY POTTER AND THE ORDER OF THE PHOENIX	YATES David	WARNER BROS FRANCE	2007	6,09
4	FOUR WEDDINGS AND A FUNERAL	NEWELL Mike	PAN EUROPEENNE	1994	5,34
5	NOTTING HILL	MICHELL Roger	UNIVERSAL	1999	4,43
6	CHARLIE AND THE CHOCOLATE FACTORY	BURTON Tim	WARNER BROS FRANCE	2005	4,24
7	DIE AN OTHER DAY	TAMAHORI Lee	UGC DISTRIBUTION	2002	3,69
8	BRIDGET JONES'S DIARY	MAGUIRE Sharon	MARS FILMS	2001	3,25
9	BEAN	SMITH Mel	PARAMOUNT PICTURES FRANCE	1997	3,03
10	CASINO ROYALE	CAMPBELL Martin	GAUMONT COLUMBIA TRISTAR FILMS	2006	2,84
11	THE WORLD IS NOT ENOUGH	APTED Michael	PARAMOUNT PICTURES FRANCE	1999	2,83
12	TROY	PETERSEN Wolfgang	WARNER BROS FRANCE	2004	2,71
13	TOMORROW NEVER DIES	SPOTTISWOODE Roger	PARAMOUNT PICTURES FRANCE	1997	2,33
14	THE FULL MONTY	CATTANEO Peter	UGC DISTRIBUTION	1997	2,27
15	THE BEACH	BOYLE Danny	UGC DISTRIBUTION	2000	2,25
16	THE GOLDEN COMPASS	WEITZ Chris	METROPOLITAN FILM EXPORT	2007	2,23
17	WALLACE AND GROMIT IN THE CURSE OF THE WERE-RABBIT	PARK Nick	PARAMOUNT PICTURES FRANCE	2005	2,23
18	THE ENGLISH PATIENT	MINGHELLA Anthony	GAUMONT	1997	2,14
19	GOLDENEYE	CAMPBELL Martin	PARAMOUNT PICTURES FRANCE	1995	1,97
20	SHAKESPEARE IN LOVE	MADDEN John	PARAMOUNT PICTURES FRANCE	1999	1,61
21	EYES WIDE SHUT	KUBRICK Stanley	WARNER BROS TRANSATLANTIC INC	1999	1,60
22	THE BOURNE ULTIMATUM	GREENGRASS Paul	PARAMOUNT PICTURES FRANCE	2007	1,54
23	THE BROTHERS GRIMM	GILLIAM Terry	METROPOLITAN FILM EXPORT	2005	1,49
24	SPY GAME	SCOTT Tony	METROPOLITAN FILM EXPORT	2002	1,46
25	MATCH POINT	ALLEN Woody	TF1 INTERNATIONAL	2005	1,45
26	SECRETS AND LIES	LEIGH Mike	CIBY DISTRIBUTION	1996	1,42
27	EARTH	FOTHERGILL Alastair	GAUMONT	2007	1,39
28	CORPSE BRIDE	BURTON Tim	WARNER BROS FRANCE	2005	1,36
29	THE AVENGERS	CHECHIK Jeremiah S	WARNER BROS TRANSATLANTIC INC	1998	1,32
30	CHICKEN RUN	LORD Peter / PARK Nick	PATHE DISTRIBUTION	2000	1,32
					<b>83,85</b>

*Source: MCG on the basis of CNC data*

The impact of the Harry Potter films is confirmed by the comparison between:

the market share of UK films released in France on the basis of admissions registered in the Lumiere database, which does not include films produced in the UK with US inward investment such

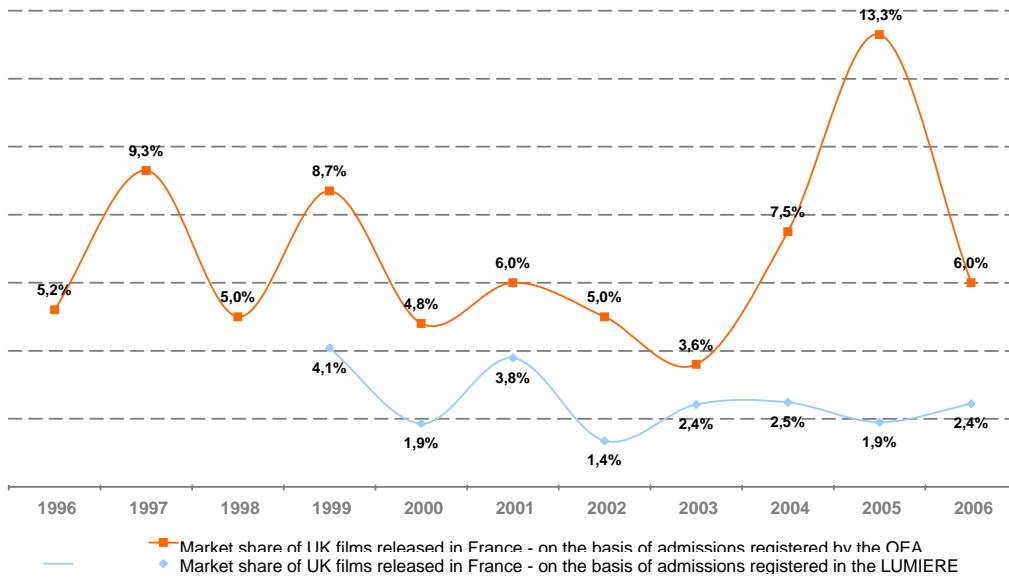
as *Harry Potter and the Goblet of Fire* (2005) or *Charlie and the Chocolate Factory* (2005);

and

the market share of UK films released in France on the basis of admissions registered by the EAO, which does include them (see Graph 3).

**Graph 3**

**Market share of UK films released in France - Comparison between 2 sources**

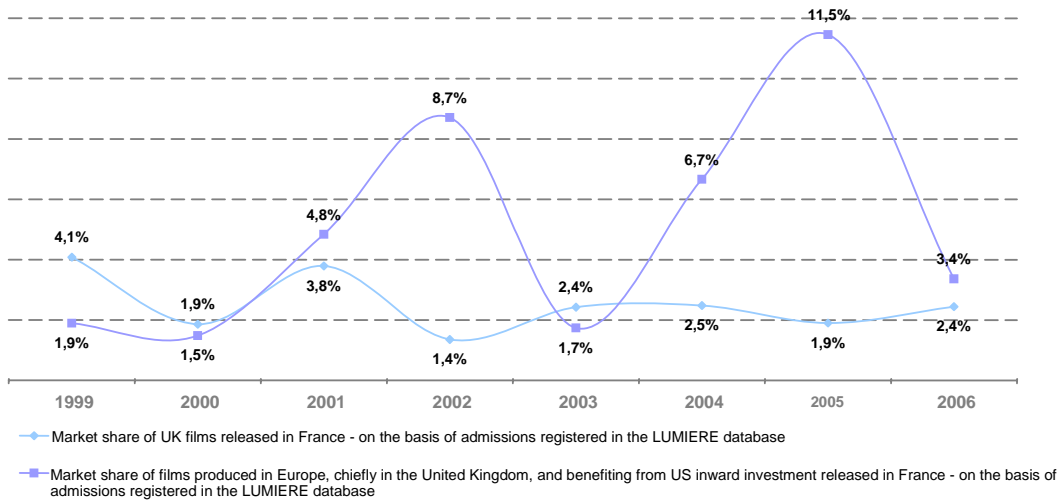


*Sources: MCG on the basis of EAO, LUMIERE database*

The evolution of the market share of UK films released in France on the basis of admissions registered in the Lumiere database shows no peak in 2004 and 2005, whereas the evolution of the market share of UK films with US inward investment released in France does (see Graph 4).

**Graph 4**

**Market share of "UK films" and "UK films benefiting from US inward investment" released in France on the basis of admissions registered in the LUMIERE database**

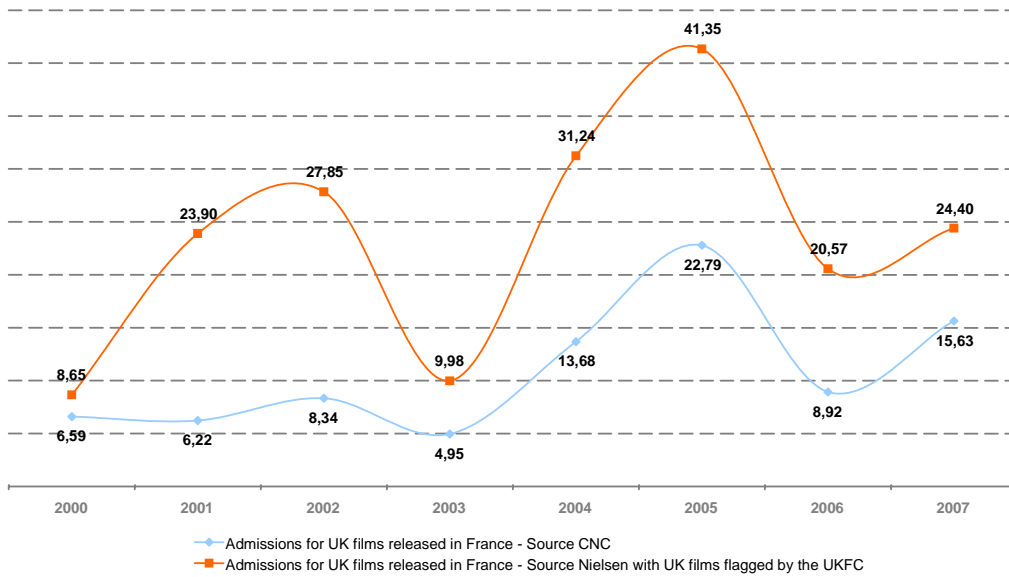


Source: MCG on the basis of LUMIERE database

The immense success of *Harry Potter* also largely explains the peaks in the number of admissions in 2001 and 2002 on the basis of the UK Film Council data. *Harry Potter and the Philosopher's Stone* (2001) and *Harry Potter and the Chamber Secrets* (2002), which are not included in the CNC data, generated 9.39 million and 9.14 million admissions respectively (see Graph 5).

**Graph 5**

Admissions for UK films released in France - Comparison between 2 sources (in million)

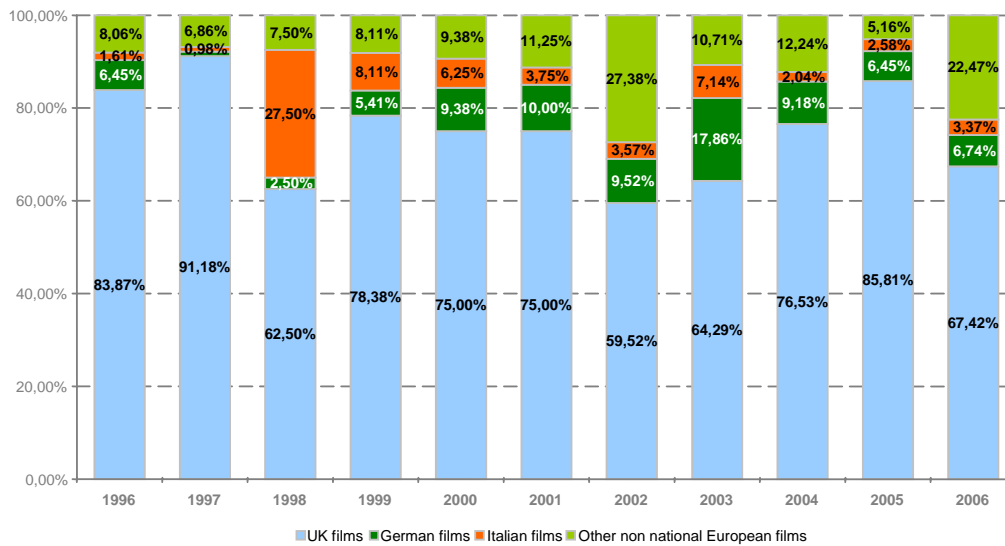


Sources: MCG on the basis of CNC, Nielsen  
(with UK films flagged by the UK Film Council) data

UK films had by far the highest annual market share among non-national European films released in France between 1992 and 2007 (see Graph 6).

**Graph 6**

**Market share of UK films among non-national European films released in France - Comparison with market share of other European films released in France**

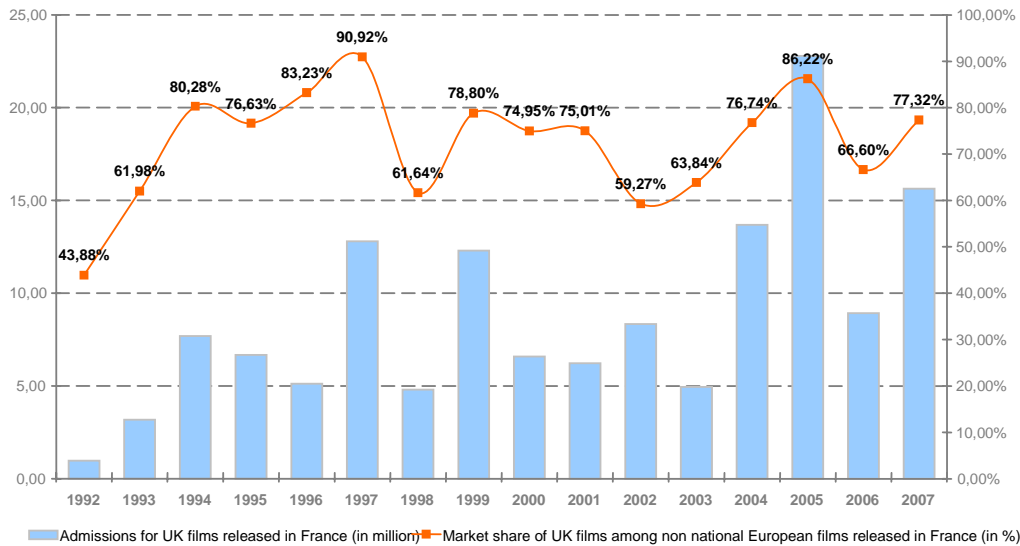


*Source: MCG on the basis of EAO data*

The pattern of the market share of UK films among non-national European films released in France reflects the pattern of admissions for UK films with peaks in 1997, 1999, 2004, 2005 and 2007 (see Graph 7).

**Graph 7**

**Market share of UK films among non-national European films released in France vs admissions for UK films released in France**



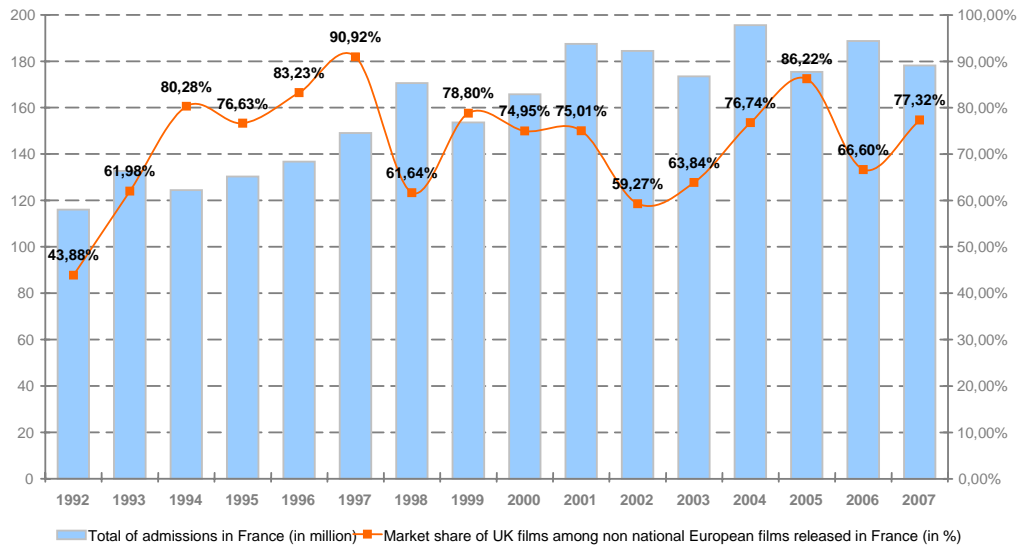
Source: MCG on the basis of CNC data

However, these figures should be analysed in the context of the overall pattern of admissions in France. The sharp increase in admissions from 1998 onwards explains why the market share of UK films is so high between 1994 and 1997 despite a relatively low number of admissions. The average annual number of admissions in France was 131.52 million between 1994 and 1997 compared with 177.31 million between 1998 and 2007 (see Graph 8). It is interesting to note that this increase has benefited non-national European films as a whole.

The surprisingly low market share of UK films in 2002, given the number of admissions (8.34 million or 59.27%), is due to the success of Spanish films that year: they gained 24.09% of the French market when they usually take under 5%.

**Graph 8**

**Market share of UK films among non-national European films released in France vs total of admissions in France**



Source: MCG on the basis of CNC data

Looking at the distributors of UK films in France, Paramount Pictures France released the greatest number of British films in the period 1992–2007 with 31 (see Table 2).

However, there are some distributors who have generated a lot of admissions with relatively few films (see Tables 2 & 3):

- Warner Bros France has generated the most admissions for the UK films it distributed, despite having released only seven (19<sup>th</sup> place in terms of number released);
- The four UK films released in France by Pan Européenne (35<sup>th</sup> place in terms of number released) also met with massive success: the distributor is 5<sup>th</sup> according to the number of admissions generated by those films;
- The three UK films released by Universal in 1999 (39<sup>th</sup> place in terms of number released), put the distributor in 10<sup>th</sup> place according to the number of admissions.

There are also some distributors who have relatively few admissions despite a large number of UK films released:



- BAC Films: 3.73 million tickets for 25 films (14<sup>th</sup> place according to admissions / 3<sup>rd</sup> place according to number of films);
- Société nouvelle de distribution: 0.88 million tickets for 16 films (23<sup>rd</sup> place / 9<sup>th</sup> place).

**Table 2**  
**Top distributors according to the number of UK films they released in France**  
**(1992-2007)**

	<b>Distributor</b>	<b>Total of films (1992-2007)</b>
1	PARAMOUNT PICTURES FRANCE	31
2	DIAPHANA DISTRIBUTION	26
3	BAC FILMS	25
4	UGC DISTRIBUTION	22
5	METROPOLITAN FILM EXPORT	19
6	PATHE DISTRIBUTION	17
7	SOCIETE NOUVELLE DE DISTRIBUTION	16
8	COLUMBIA TRISTAR FILMS	13
9	CTV INTERNATIONAL	12
10	MARS FILMS	12
	OTHER DISTRIBUTORS	228

*Source: MCG on the basis of CNC data*

**Table 3**

**Top distributors according to the admissions generated by the UK films they released in France (1992-2007)**

	<b>Distributor</b>	<b>Total of admissions (1992-2007) (in million)</b>
1	WARNER BROS FRANCE	29,07
2	PARAMOUNT PICTURES FRANCE	20,57
3	UGC DISTRIBUTION	12,08
4	METROPOLITAN FILM EXPORT	9,12
5	PAN EUROPEENNE	6,51
6	MARS FILMS	5,52
7	DIAPHANA DISTRIBUTION	4,94
8	PATHE DISTRIBUTION	4,81
9	COLUMBIA TRISTAR FILMS	4,54
10	UNIVERSAL	4,53
	OTHER DISTRIBUTORS	101,68

*Source: MCG on the basis of CNC data*

## The release of UK films in Italy

Cinecittà Holding provided data from 1994 to 2007. This covers 100% British films and British co-productions, defined on the basis of recognition of the co-production under international co-production treaties. Films entirely financed and filmed by foreign companies in the UK are not included.

We also analysed the data from the EAO (1996–2006), which is based on approximately the same definition of UK films as the Cinecittà Holding data, as well as information from the Lumiere database (1999–2006). In this database, films produced in the UK with US inward investment are not categorised as UK films but as GB inc/US films; UK films include only 100% British films and majority British co-productions.

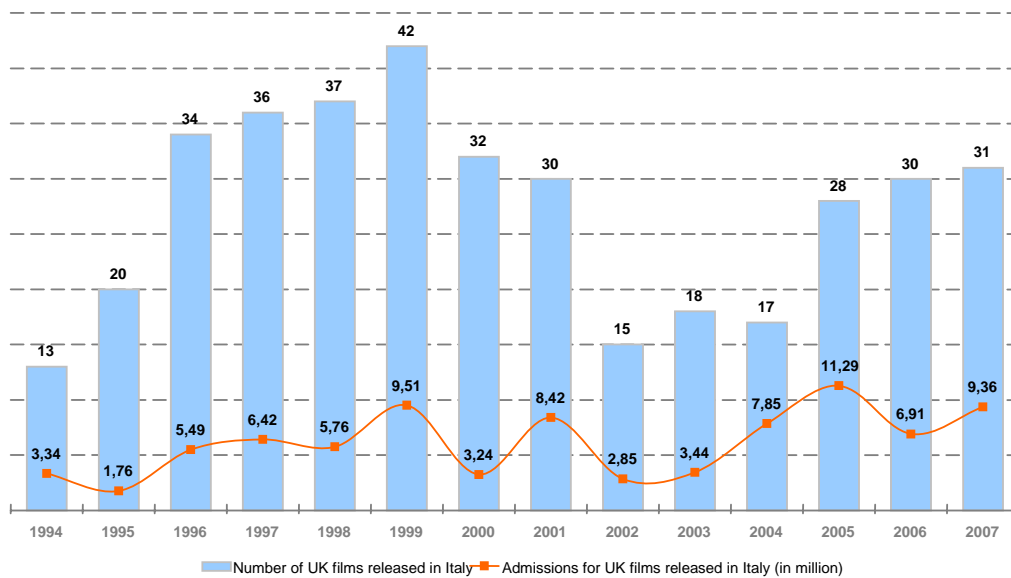
Nielsen data was not available for Italy.

Looking at the Cinecittà Holding data, there is a real surge in the number of UK films released in Italy in 1996, which marks the beginning of a particularly abundant period until 1999 (*see* Graph 9). The years 2005–2007 are also marked by the release of a significant number of UK films in Italy. However, the period 2002–2004 is particularly poor.

The number of admissions generated by UK films in Italy peaked in 2005 at 11.29 million (*see* Graph 9). Five UK films released that year have generated more than one million admissions in Italy and appear in the top 30 UK films over the period 1994–2007 (*see* Table 4).

Graph 9

UK films released in Italy



Source: MCG on the basis of Centro Studi – Cinecittà Holding data

NB: Admissions figures are related to the year of release of films in Italy.

Peaks in admissions are due more to the fact that certain films have been particularly successful with audiences, than to the number of UK films released. The top 30 UK films over the period 1994–2007 includes four films released in 1999, four released in 2001, three released in 2004 and three released in 2007 – years when peaks in admissions are observed (see Table 4).

**Table 4**  
**Top UK films according to admissions they generated in Italy (1994–2007)**

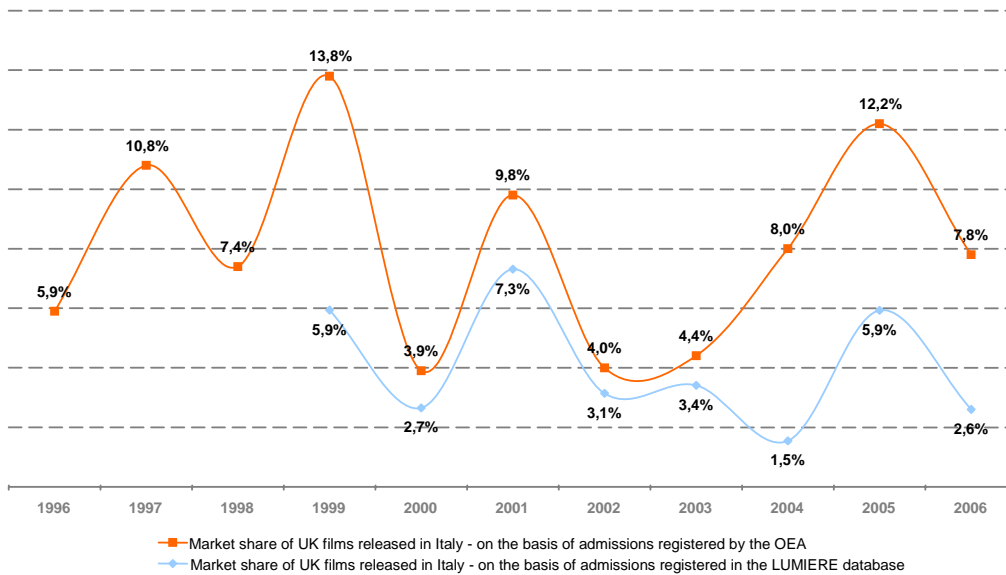
	Title	Film DirectorR	Distributor	YEAR	Admissions (in million)
1	HARRY POTTER AND THE GOBLET OF FIRE	M. NEWELL	WARNER BROS ITALIA S.P.A.	2005	3,38
2	HARRY POTTER AND THE ORDER OF THE PHOENIX	D. YATES	WARNER BROS ITALIA S.P.A.	2007	3,20
3	HARRY POTTER AND THE PRISONER OF AZKABAN	A. CUARON	WARNER BROS ITALIA S.P.A.	2004	2,78
4	TROY	W. PETERSEN	WARNER BROS ITALIA S.P.A.	2004	2,59
5	NOTTING HILL	R. MICHELL	UNIVERSAL PICTURES ITALY	1999	2,47
6	BRIDGET JONES'S DIARY	S. MAGUIRE	UIP-UNITED INT.PICTURES S.R.L.	2001	2,35
7	SHAKESPEARE IN LOVE	J. MADDEN	UIP-UNITED INT.PICTURES S.R.L.	1999	2,32
8	MR. BEAN: THE ULTIMATE DISASTER MOVIE	M. SMITH	WARNER BROS ITALIA S.P.A.	1997	2,21
9	CHARLIE AND THE CHOCOLATE FACTORY	T. BURTON	WARNER BROS ITALIA S.P.A.	2005	1,87
10	THE FULL MONTY	P. CATTANEO	20TH CENTURY FOX ITALIA S.P.A.	1998	1,85
11	SLIDING DOORS	P. HOWITT	MEDUSA FILM S.P.A.	1998	1,78
12	EYES WIDE SHUT	S. KUBRICK	WARNER BROS ITALIA S.P.A.	1999	1,65
13	BRIDGET JONES, THE EDGE OF REASON	K. BEEBAN	UIP-UNITED INT.PICTURES S.R.L.	2005	1,64
14	MATCH POINT	W. ALLEN	MEDUSA FILM S.P.A.	2006	1,56
15	CHOCOLAT	L. HALLSTROM	EAGLE PICTURES S.P.A.	2001	1,49
16	THE ENGLISH PATIENT	A. MINGHELLA	C.G.D.-CECCHI GORI DIST. S.R.L	1997	1,44
17	FOUR WEDDINGS AND A FUNERAL	M. NEWELL	IIF-ITALIAN INTERNATIONAL FILM	1994	1,31
18	CASINO ROYALE	M. CAMPBELL	SONY PICT. ITALIA S.R.L.	2007	1,29
19	SPY GAME	T. SCOTT	MEDUSA FILM S.P.A.	2001	1,21
20	BATMAN BEGINS	C. NOLAN	WARNER BROS ITALIA S.P.A.	2005	1,16
21	BILLY ELLIOT	S. DALDRY	UIP-UNITED INT.PICTURES S.R.L.	2001	1,16
22	LOVE ACTUALLY	R. CURTIS	UIP-UNITED INT.PICTURES S.R.L.	2003	1,12
23	ENTRAPMENT	J. AMIEL	MEDUSA FILM S.P.A.	1999	1,12
24	EVITA	A. PARKER	C.G.D.-CECCHI GORI DIST. S.R.L	1996	1,10
25	INTERVIEW WITH THE VAMPIRE	N. JORDAN	WARNER BROS ITALIA S.P.A.	1994	1,07
26	FINDING NEVERLAND	M. FORSTER	BUENA VISTA INT. ITALIA S.R.L.	2005	1,03
27	KING ARTHUR	A. FUQUA	BUENA VISTA INT. ITALIA S.R.L.	2004	0,99
28	DIE ANOTHER DAY	L. TAMAHORI	20TH CENTURY FOX ITALIA S.P.A.	2003	0,95
29	TRAINSPOTTING	D. BOYLE	MEDUSA FILM S.P.A.	1996	0,92
30	MR. BEAN'S HOLIDAY	S. BENDELACK	UNIVERSAL S.R.L.	2007	0,87
					<b>49,88</b>

Source: MCG on the basis of Centro Studi – Cinecittà Holding data

As in France, the huge success of the three *Harry Potter* films largely explains the peaks in the number of admissions in 2004, 2005 and 2007. For each of these three years, *Harry Potter* generated around one third of the admissions for UK films released in Italy. However, the impact of UK films benefiting from US inward investment on the market share of UK films released in Italy is less clear than in France, except in 2004 (see Graphs 10 & 11).

**Graph 10**

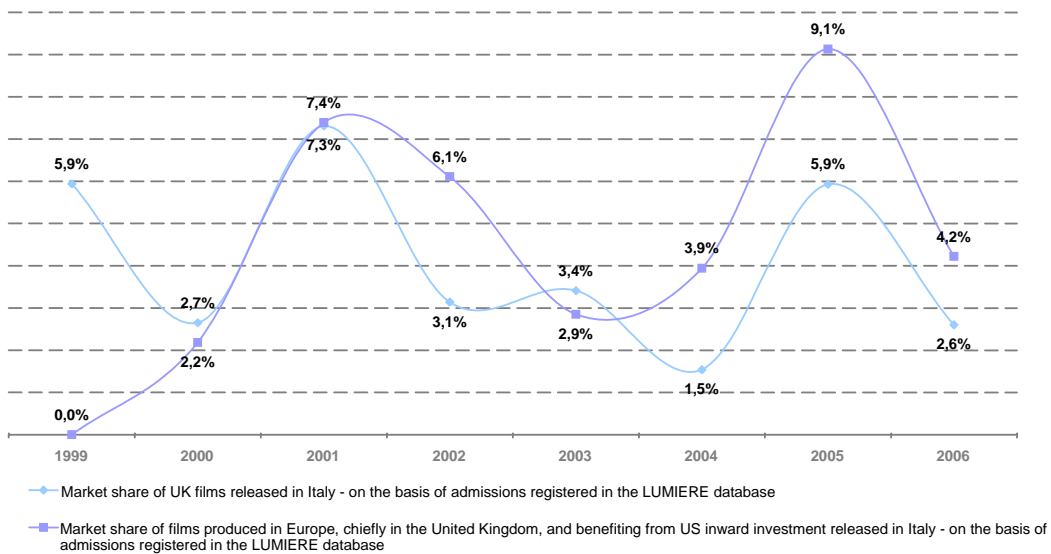
**Market share of UK films released in Italy - Comparison between 2 sources**



Sources: MCG on the basis of EAO, LUMIERE database

**Graph 11**

**Market share of "UK films" and "UK films benefiting from US inward investment" on the basis of admissions registered in the LUMIERE database**



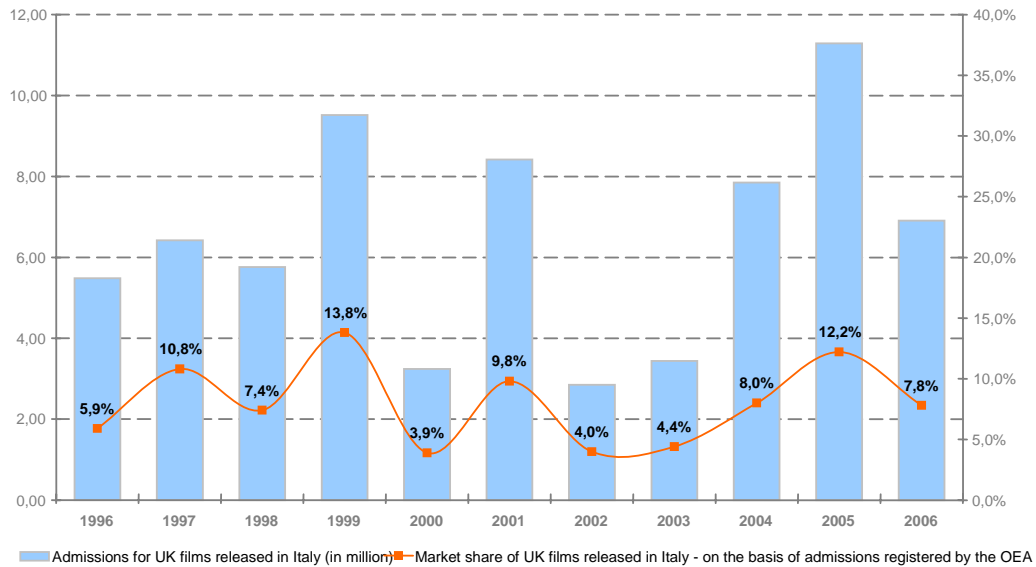
Source: MCG on the basis of LUMIERE database

Over the period 1996–2006, the pattern of the market share of UK films released in Italy overall reflects the pattern of admissions for UK films (*see* Graph 12).



Graph 12

Market share of UK films released in Italy vs admissions for UK films

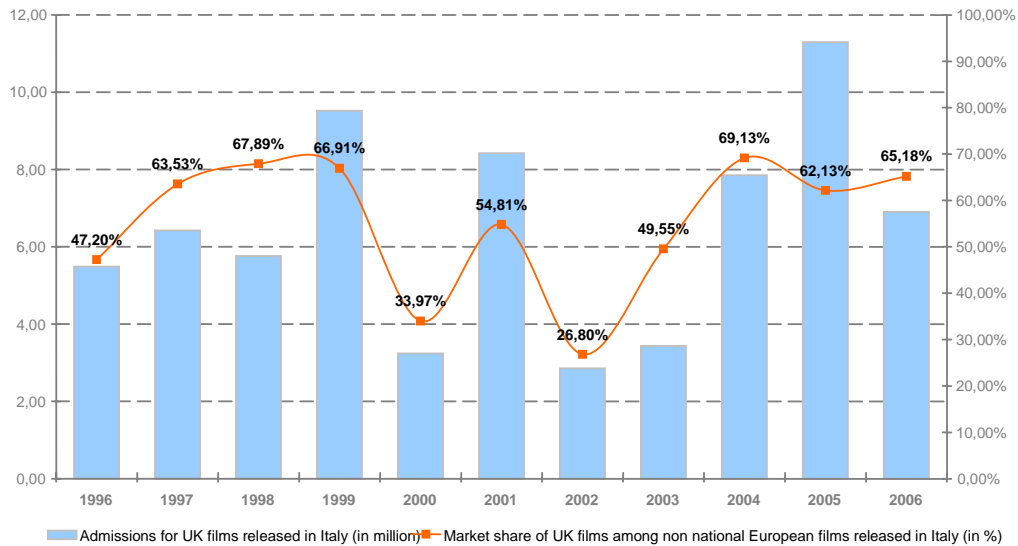


Sources: MCG on the basis of EAO, Centro Studi - Cinecittà Holding data

UK films had by far the highest annual market share among non-national European films released in Italy for most of years between 1997 and 2006. They were exceeded by French films in 2000 (33.97% for UK films; 52.33% for French films) and 2002 (26.80% for UK films; 45.18% for French films). See Graphs 13 & 14.

Graph 13

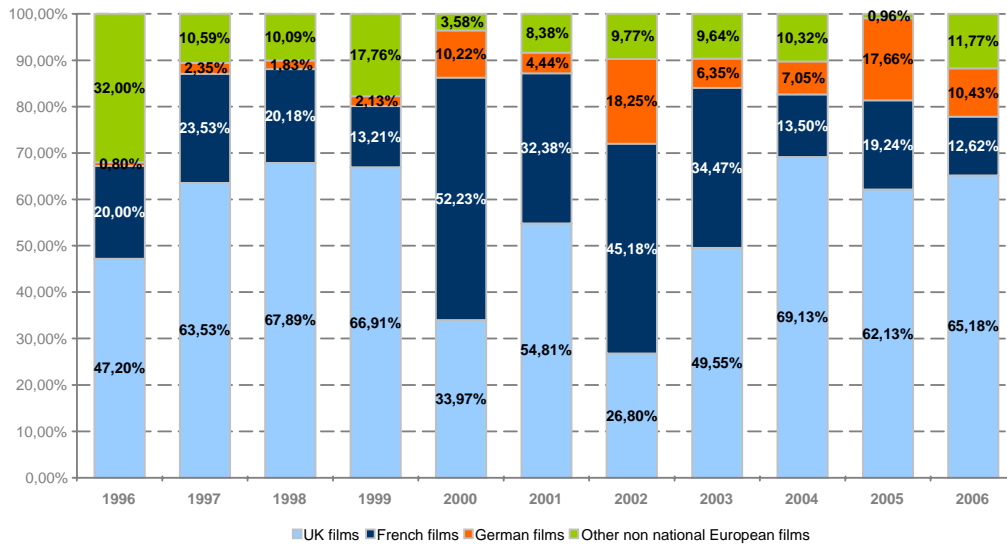
**Market share of UK films among non-national European films released in Italy vs admissions for UK films released in Italy**



Sources: MCG on the basis of EAO, Centro Studi – Cinecittà Holding data

**Graph 14**

**Market share of UK films among non-national European films released in Italy - Comparison with market share of other European films released in Italy**



Source: MCG on the basis of EAO data

Looking at the distributors of UK films in Italy, Sony Pictures Italia released the greatest number over the period 1994–2007, with 46 films. (see Table 5).

There are some distributors who have generated a lot of admissions with relatively few films (see Tables 5 & 6):

- Despite having distributed only five UK films (20<sup>th</sup> place in terms of number released), Universal generated 2.6 million admissions for them (8<sup>th</sup> place);
- The two UK films released in Italy by Universal Pictures Italy (29<sup>th</sup> place in terms of number released) also met with massive success, putting the distributor in 9<sup>th</sup> place according to the number of admissions;
- Warner Bros Italia released 7% of UK films in Italy and generated 26% of admissions for UK films in Italy.

There are also some distributors who have relatively few admissions, despite having released a relatively large number of UK films:

- Mikado Films: 2.11 million tickets for 30 films (12<sup>th</sup> according to admissions / 3<sup>rd</sup> according to number of films);
- Lucky Red Distribution: 2.45 million tickets for 26 films (10<sup>th</sup> / 5<sup>th</sup>).

**Table 5**  
**Top distributors according to the number of UK films they released in Italy**  
**(1994-2007)**

	<b>Distributor</b>	<b>Total of films (1994-2007)</b>
1	SONY PICT. ITALIA S.R.L.	46
2	MEDUSA FILM S.P.A.	39
3	MIKADO FILM S.P.A.	30
4	UIP-UNITED INT.PICTURES S.R.L.	29
5	LUCKY RED DISTRIB.	26
6	WARNER BROS ITALIA S.P.A.	25
7	C.G.D.-CECCHI GORI DIST. S.R.L	24
8	20TH CENTURY FOX ITALIA S.P.A.	21
9	BUENA VISTA INT. ITALIA S.R.L.	17
10	IIF-ITALIAN INTERNATIONAL FILM	17
	OTHER DISTRIBUTORS	109

*Source: MCG on the basis of Centro Studi - Cinecittà Holding data*

**Table 6**  
**Top distributors according to the admissions generated by the UK films they**  
**released in Italy (1994-2007)**

	<b>Distributor</b>	<b>Total of admissions (1994-2007) (in million)</b>
1	WARNER BROS ITALIA S.P.A.	22,71
2	UIP-UNITED INT.PICTURES S.R.L.	15,42
3	MEDUSA FILM S.P.A.	10,89
4	SONY PICT. ITALIA S.R.L.	5,57
5	20TH CENTURY FOX ITALIA S.P.A.	4,03
6	C.G.D.-CECCHI GORI DIST. S.R.L	3,23
7	BUENA VISTA INT. ITALIA S.R.L.	2,71
8	UNIVERSAL S.R.L.	2,60
9	UNIVERSAL PICTURES ITALY	2,48
10	LUCKY RED DISTRIB.	2,45
	OTHER DISTRIBUTORS	13,55

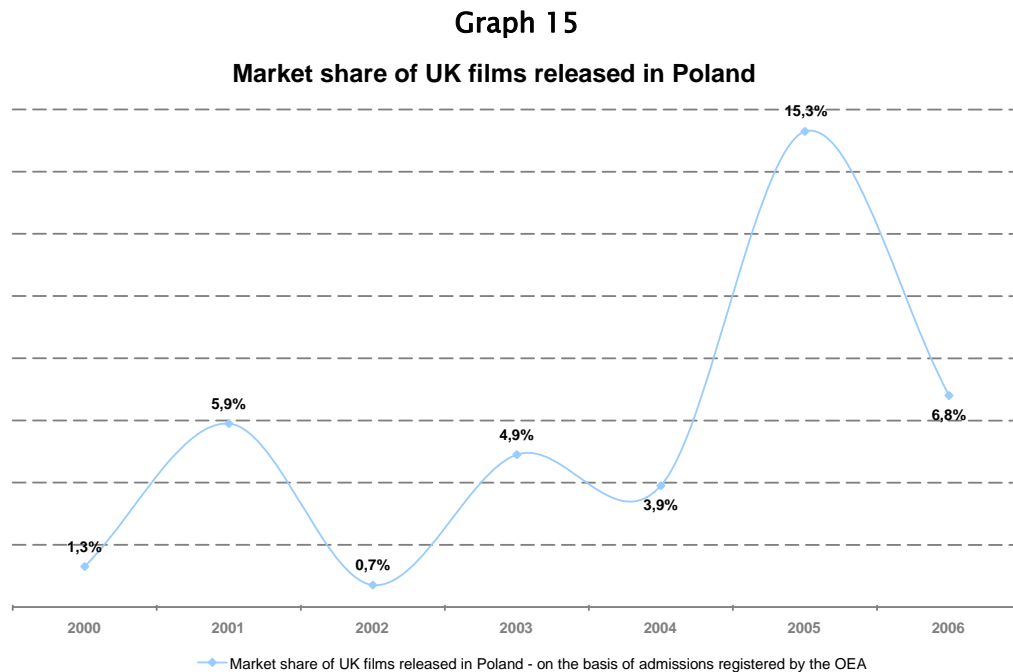
*Source: MCG on the basis of Centro Studi - Cinecittà Holding data*

## The release of UK films in Poland

We could only analyse the data from the EAO (2000–2006), which covers 100% British films and British co-productions, defined on the basis of recognition of the co-production under international co-production treaties, not including films entirely financed and filmed by foreign companies in the UK, as well as information from the Lumiere database (1999–2006). In this database, films produced in the UK with US inward investment are not categorised as UK films but as GB inc/US films; UK films include only 100% British films and majority British co-productions.

Nielsen data was not available for Poland.

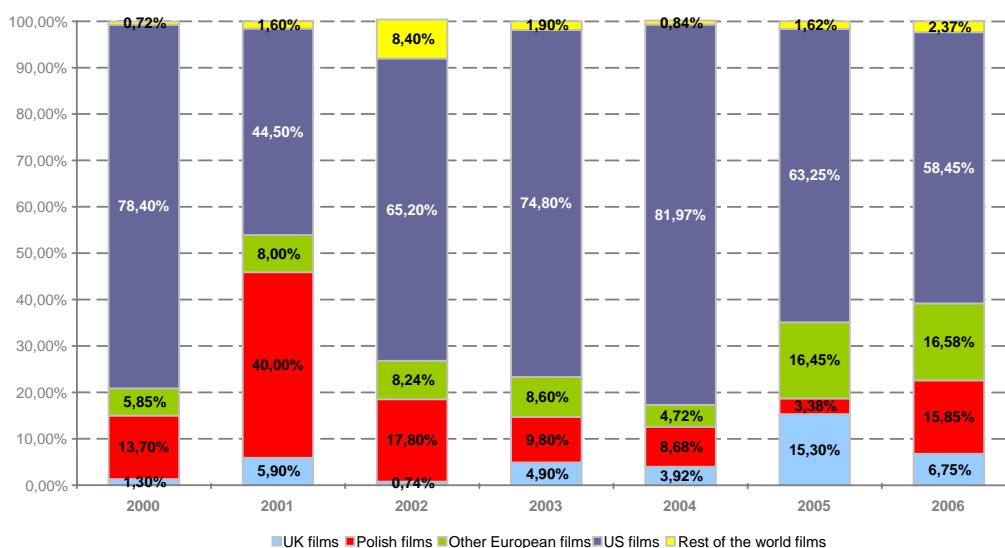
The market share of UK films released in Poland reached a peak in 2005 at 15.3% (see Graphs 15 & 16). However, it is particularly weak in 2000 and 2002.



*Source: MCG on the basis of EAO data*

**Graph 16**

**Market share of UK films released in Poland - Comparison with market share of other films released in Poland**

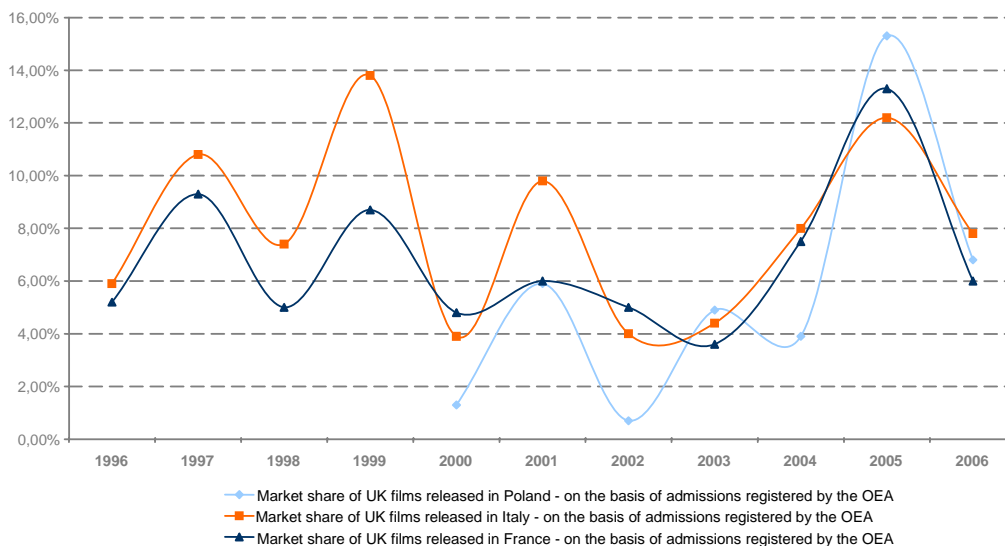


Source: MCG on the basis of EAO data

There is also a rebound in the market share of UK films released in Poland in 2003, which seems surprising as it has not been observed in France and Italy (see Graph 17).

**Graph 17**

**Market share of UK films released in Poland - Comparison with market share of France and in Italy (on the basis of admissions)**

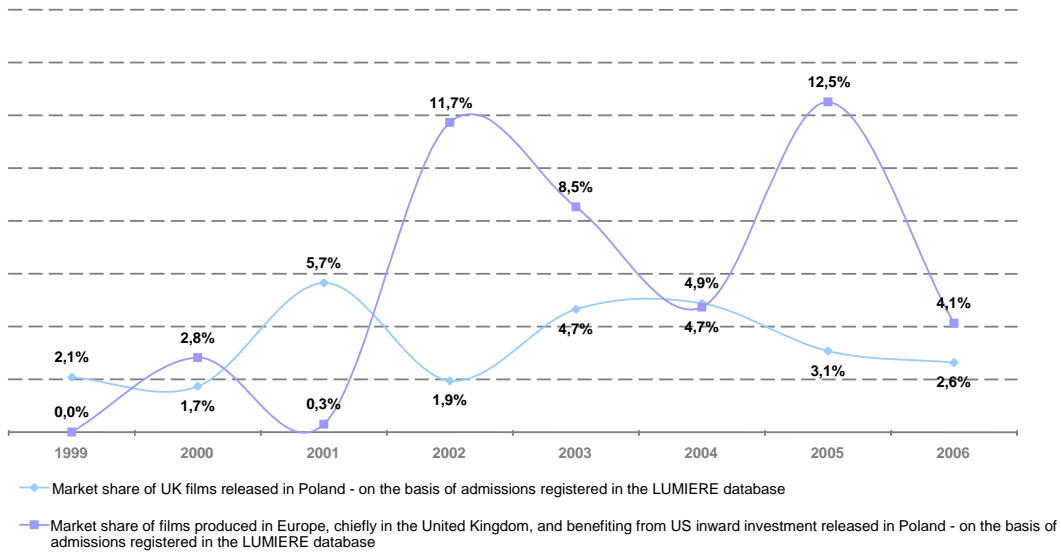


Source: MCG on the basis of EAO data

The peak market share of 2005 is due to UK films that benefited from US inward investment, which reach a market share over 12% (see Graph 18).

**Graph 18**

**Market share of "UK films" and "UK films benefiting from US inward investment" released in Poland  
- on the basis of admissions registered in the LUMIERE database**

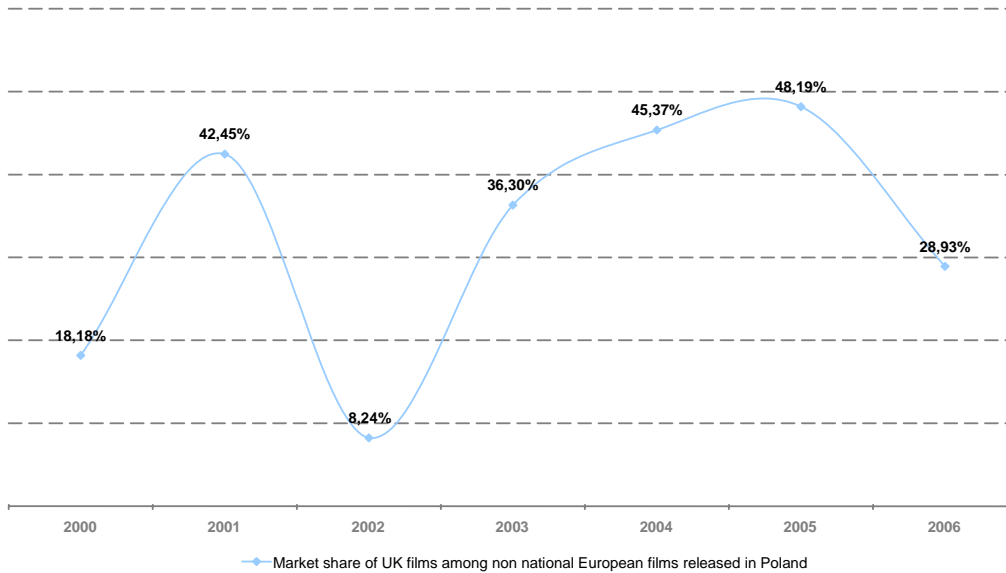


*Source: MCG on the basis of LUMIERE database*

Although UK films generally took the highest annual market share among non-national European films released in Poland over the period 2000–2006, it remained relatively low (under 50%) in comparison with their market share in France and in Italy (see Graphs 19 & 20).

**Graph 19**

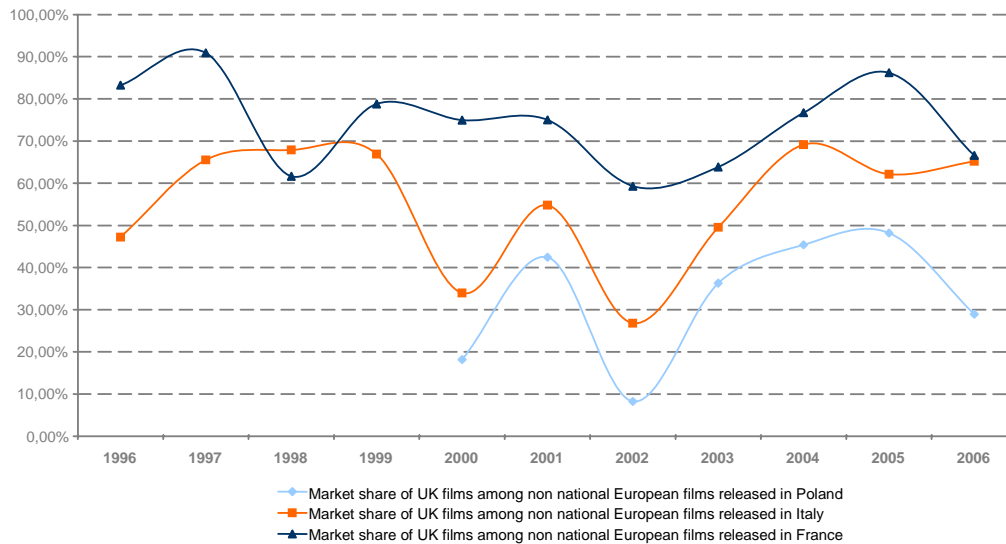
**Market share of UK films among non-national European films released in Poland**



Source: MCG on the basis of EAO data

**Graph 20**

**Market share of UK films among non-national European films released in Poland - Comparison with market share of UK films released in France and in Italy**



Source: MCG on the basis of EAO data

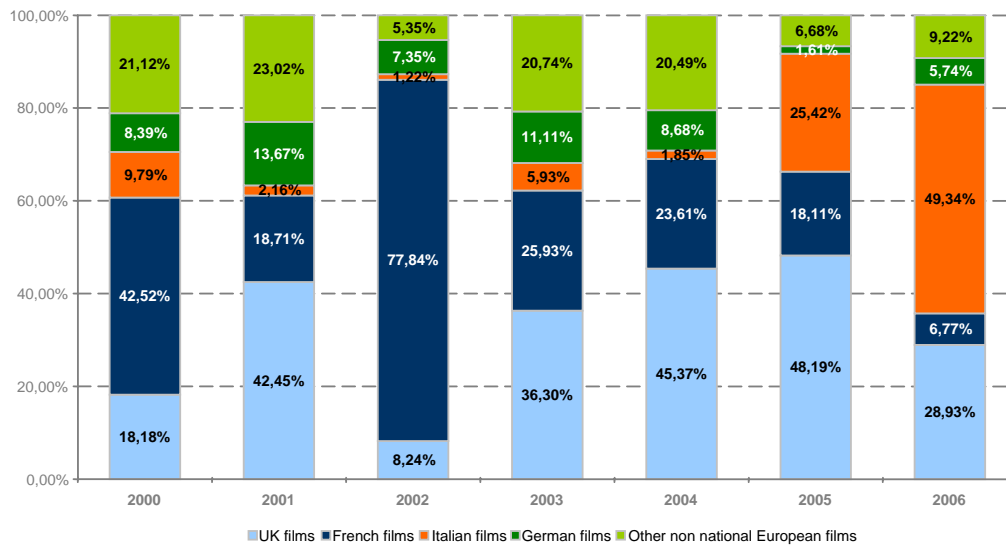
The market share for UK films was exceeded by that for French films in 2000 and 2002, and for Italian films in 2006 (see Graph 21).





Graph 21

Market share of UK films among non-national European films released in Poland - Comparison with market share of other european films released in Poland



Source: MCG on the basis of EAO data

## The release of UK films in the US

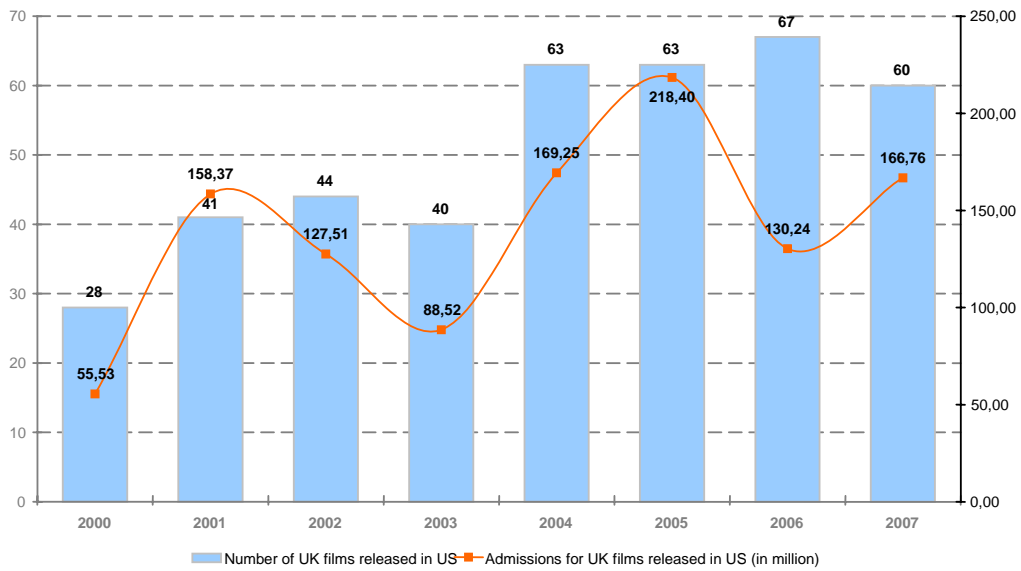
The UK Film Council provided us with the Nielsen data in which UK films released from 2000 to 2007 were flagged according to UK Film Council criteria as described at the beginning of this appendix. UK films are defined here as films produced in the UK or with a UK financial involvement. They include majority and minority co-productions.

We also analysed the data from the EAO (1996–2006), which covers 100% British films and British co-productions, defined on the basis of recognition of the co-production under international co-production treaties, not including films entirely financed and filmed by foreign companies in the UK, as well as information from the Lumiere database (1999–2006). In this database, films produced in the UK with US inward investment are not categorised as UK films but as GB inc/US” films; UK films include only 100% British films and majority British co-productions.

Looking at the Nielsen data with UK films flagged by the UK Film Council, the number of UK films released in the US rose considerably from 2004 onwards (by about 50%). *See Graph 22.*

### Graph 22

### UK films released in US

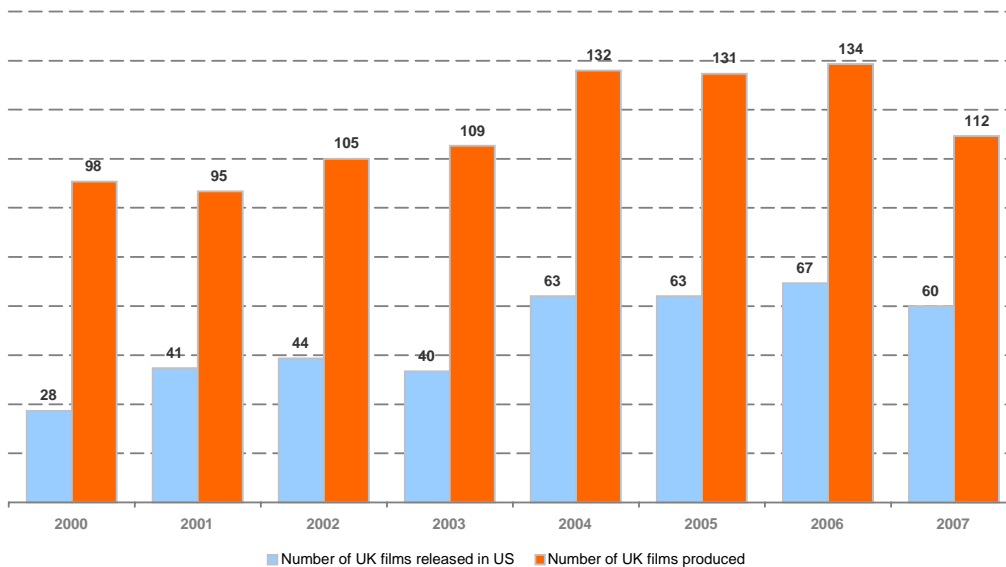


Source: MCG on the basis of Nielsen (with UK films flagged by the UKFC) data

This sudden increase would appear to be linked to the number of UK films produced (see Graph 23).

Graph 23

Number of UK films produced vs number of UK Films released in US



Sources: MCG on the basis of Nielsen (with UK films flagged by the UK Film Council), BFI, UKFC data

The number of admissions generated by UK films in the US peaked in 2005 at 218.40 million (see Graph 22). The high number of UK films (63) released in the US that year is not reason enough, as there is no observed correlation between the number of films released and the number of admissions they generate. In fact, in 2006 the 67 UK films released in the US generated only 130.24 million admissions, while the 41 films released in 2001 generated 158.37 million admissions. The individual success of several UK films released in US in 2005 seems to be more of an explanation. Five UK films released that year are among the top 30 UK films over the period 2000–2007 (see Table 7).

**Table 7**  
**Top UK films according to admissions they generated in US**  
**(2000–2007)**

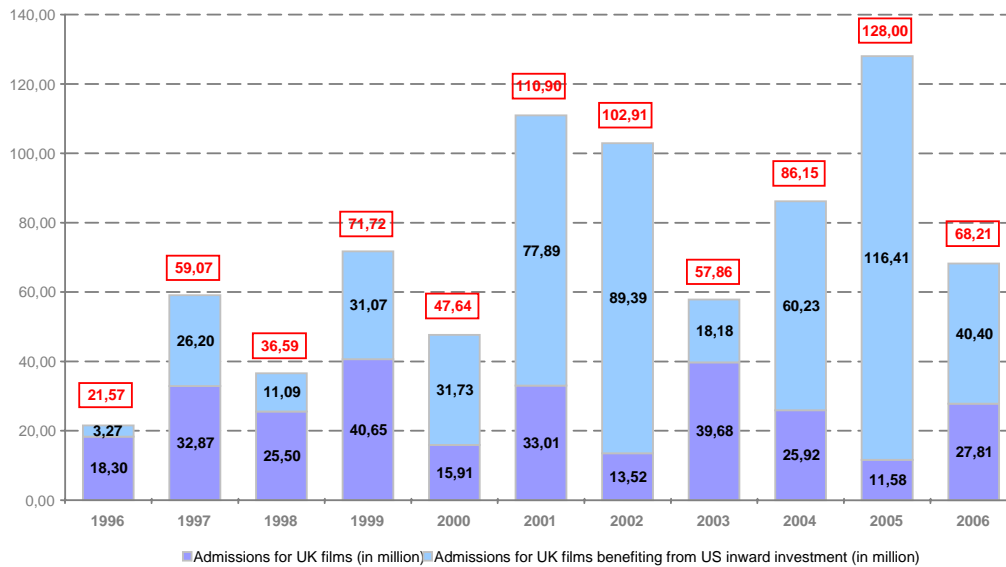
	<b>Title</b>	<b>Year</b>	<b>Admissions (in million)</b>
1	HARRY POTTER SORCERER'S STONE	2001	56,15
2	HARRY POTTER AND THE GOBLET OF FIRE	2005	45,24
3	HARRY POTTER CHAMBER SECRETS	2002	45,11
4	HARRY POTTER AND THE ORDER OF THE PHOENIX	2007	43,26
5	HARRY POTTER PRISONER AZKABAN	2004	40,18
6	THE MUMMY RETURNS	2001	35,72
7	THE BOURNE ULTIMATUM	2007	33,70
8	DA VINCI CODE	2006	33,21
9	CHARLIE AND THE CHOCOLATE FACTORY	2005	32,21
10	BATMAN BEGINS	2005	32,04
11	DIE ANOTHER DAY	2002	27,71
12	CASINO ROYALE	2006	25,50
13	LARA CROFT: TOMB RAIDER	2001	23,19
14	TROY	2004	21,46
15	CHICKEN RUN	2000	19,83
16	COLD MOUNTAIN	2003	15,86
17	CHOCOLAT	2000	13,27
18	ALIEN VS. PREDATOR	2004	12,93
19	BRIDGET JONES'S DIARY	2001	12,65
20	LARA CROFT TOMB RAIDER THE...	2003	10,89
21	V FOR VENDETTA	2006	10,76
22	SAHARA	2005	10,71
23	FRED CLAU	2007	10,67
24	1408	2007	10,66
25	THE GOLDEN COMPASS	2007	10,39
26	FLUSHED AWAY	2006	9,87
27	LOVE ACTUALLY	2003	9,85
28	THE COUNT OF MONTE CRISTO	2002	9,34
29	ENEMY AT THE GATES	2001	9,09
30	WALLACE AND GROMIT IN THE CURSE OF THE WERE-RABBIT	2005	8,75
			<b>680,21</b>

*Source: MCG on the basis of Nielsen (with UK films flagged by the UKFC) data*

The number of admissions according to the Lumiere database, including films produced in the UK with US inward investment (GB inc/US), follows the same pattern (see Graph 24). It also demonstrates that the peaks in admissions observed in 2001, 2002, 2004 and 2005 are due to a number of UK films that benefited from US inward investment.

Graph 24

Admissions for UK films on the North American market



Source: MCG on the basis of LUMIERE database

The influence of the US inward investment films is confirmed by the comparison between:

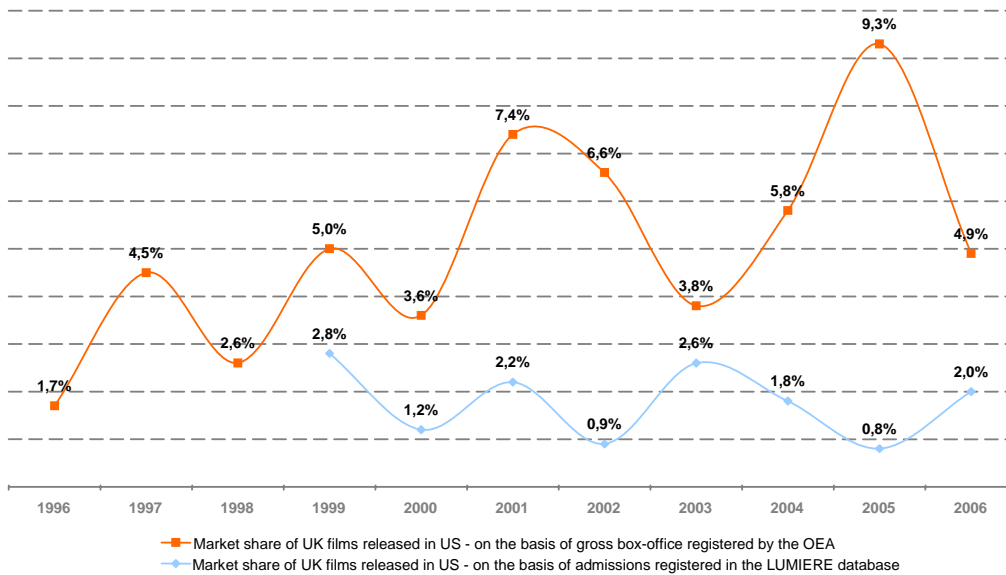
the market share of UK films released in the US on the basis of admissions registered in the Lumiere database, which does not include films produced in the UK with US inward investment such as *Harry Potter and the Goblet of Fire* (2005) or *Charlie and the Chocolate Factory* (2005);

and

the market share of UK films released in the US on the basis of admissions registered by the EAO, which does include them (see Graph 25).

Graph 25

Market share of UK films released in US - Comparison between 2 sources



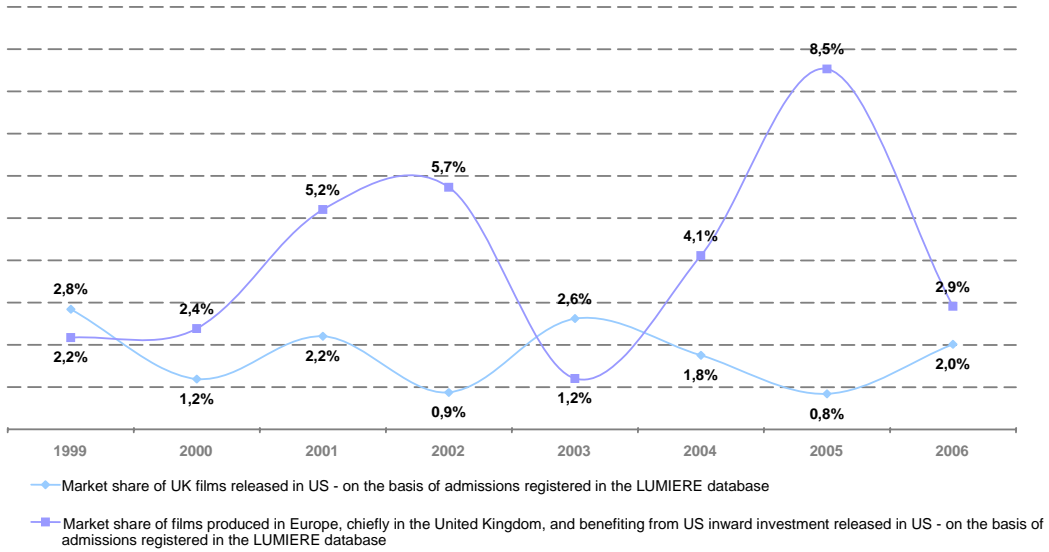
Sources: MCG on the basis of EAO, LUMIERE database

The graph of the market share of UK films released in US on the basis of admissions registered in the Lumiere database shows no peak in 2001, 2002, 2004 and 2005, whereas the graph of the market share of UK films with US inward investment released in US does (see Graph 26).

Graph 26



**Market share of "UK films" and "UK films benefiting from US inward investment" released in US - on the basis of admissions registered in the LUMIERE database**

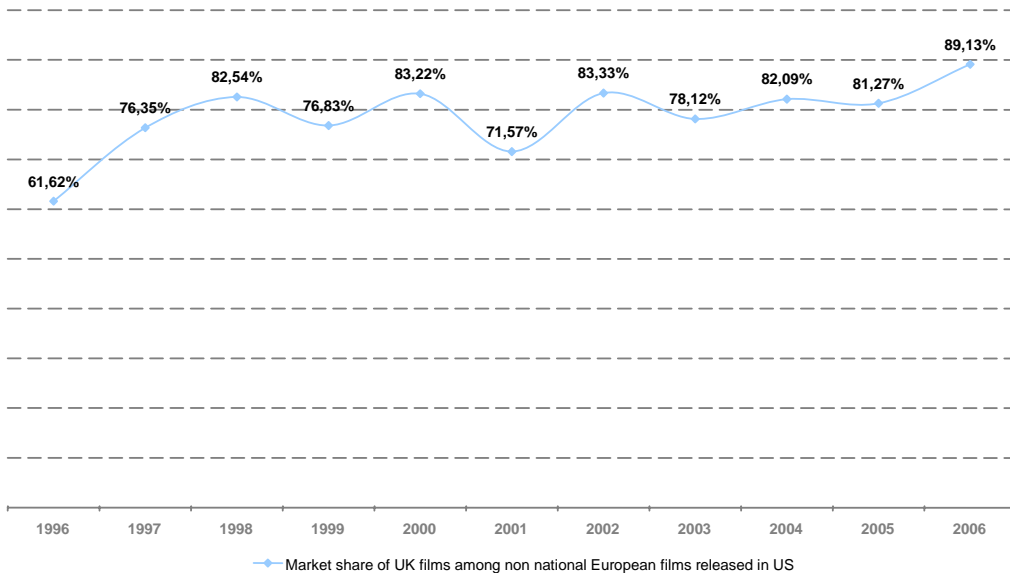


Source: MCG on the basis of LUMIERE database

UK films attained by far the highest annual market share among European films released in US between 1996 and 2006 (see Graphs 27 & 28).

**Graph 27**

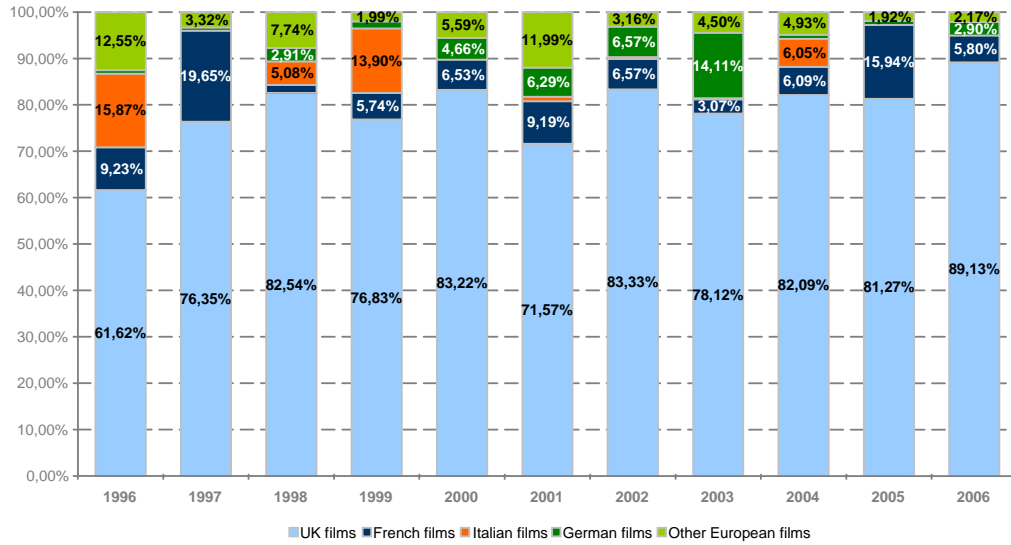
**Market share of UK films among European films released in US**



Source: MCG on the basis of EAO data

**Graph 28**

**Market share of UK films among European films released in US -  
Comparison with market share of other European films**



*Source: MCG on the basis of EAO data*

## UK films supported by the MEDIA Programme for their release

The following data is related to the selective support, automatic support and support to sales agents granted by the Media programme from 1996 to 2007.

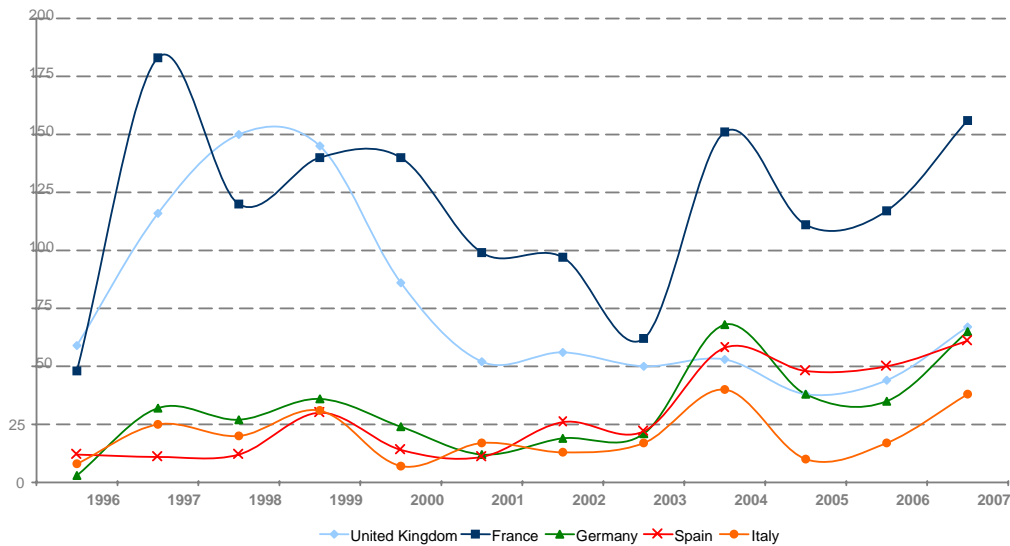
After the period 1997–2000, during which UK films obtained a really large annual number of selective soft loans (86 to 150), the number dropped and the Media Programme gave only 40 to 70 selective soft loans per year for UK films (*see Graph 29*). Note that the steep falls observed in 2000 and 2001 correspond to the reduction of selective support allocated by the Media programme (521 in 1999, 356 in 2000 and 259 in 2001).

From 1996 to 2003, far more UK films received selective soft loans than Spanish, Italian or German films, a discrepancy which is particularly striking between 1997 and 1999.

From 2004, the number of loans granted by the Media Programme to UK films has been overtaken by that of Spain and Germany, while French films have obtained 110 to 160 selective soft loans.

**Graph 29**

Number of awards granted by the MEDIA Programme according to the country of origin  
 - Selective support -



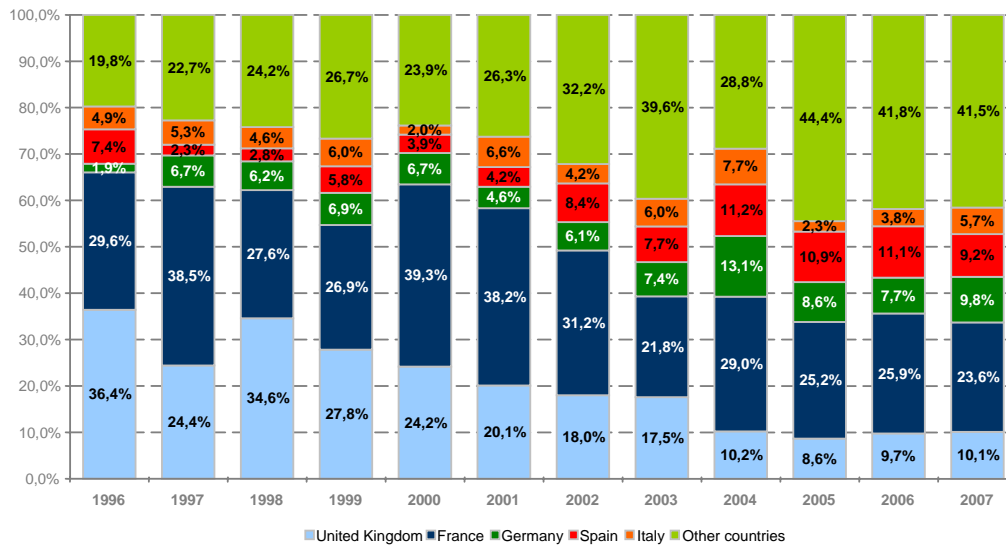
Source: MCG on the basis of MEDIA Programme data

The breakdown of selective soft loans granted by the Media Programme according to the film's country of origin shows that there are three four-year trends concerning UK films (see Graph 30):

- 1996–1999: UK films (and French films in 1997) received the highest annual part of selective soft loans;
- 2000–2003: despite a decrease, the proportion of selective soft loans obtained by UK films remained relatively high, around 20% (second after French films);
- 2004–2007: the proportion of selective soft loans obtained by UK films falls to 10%, around that of Spanish and German films.

Graph 30

Breakdown of awards granted by the MEDIA Programme according to the country of origin  
- Selective support -



Source: MCG on the basis of MEDIA Programme data

After the period 1998–2000, while UK films obtained a large number of automatic awards (75 to 100 per year), there was been a sudden drop in 2001 with only 32 automatic awards (see Graph 31).

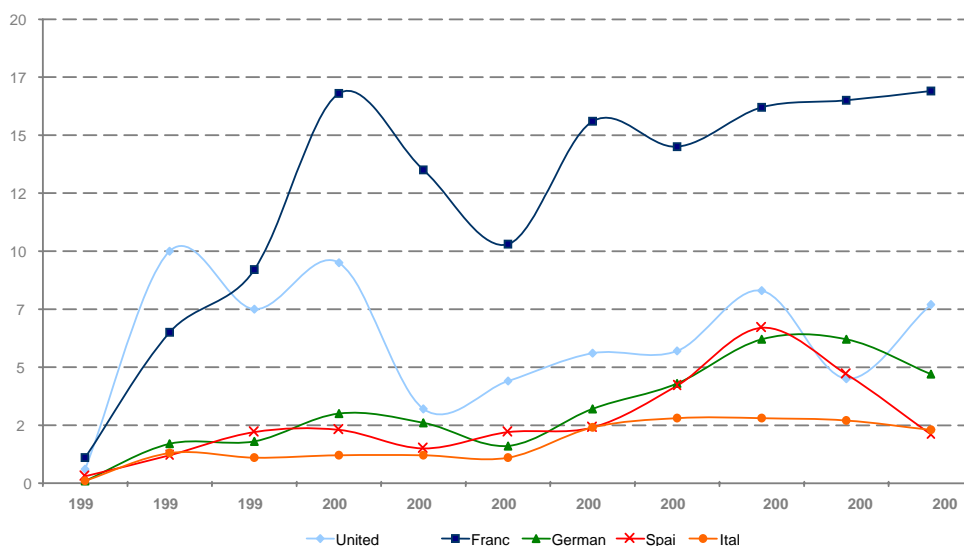
Although this corresponds to the overall reduction in the total automatic awards allocated by the Media Programme (from 416 in 2000 to 287 in 2001), this decrease is particularly severe in comparison with other countries.

However, from 2001 to 2005, the number of automatic awards to UK films kept growing, reaching 83 in 2005.

After another drop to 45 automatic awards in 2006 (below German and Spanish films), UK films regained their second place ranking in 2007 with 77 automatic awards.

Graph 31

Number of supports granted by the MEDIA Programme according to the country of  
- Automatic support



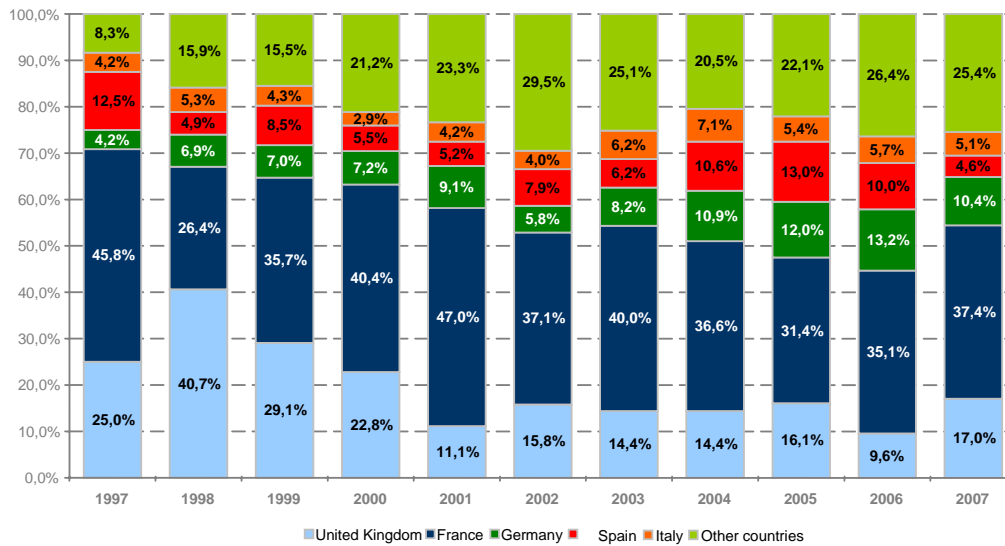
Source: MCG on the basis of MEDIA Programme data

After the period 1998–2000, the proportion of automatic awards made by the Media Programme to UK films suddenly dropped in 2001 (see Graph 32).

After that, it remains between 14.5% and 17%, except in 2006 (9.6%).

Graph 32

**Breakdown of supports granted by the MEDIA Programme according to the country of origin  
- Automatic support -**



*Source: MCG on the basis of MEDIA Programme data*

The number of Media Programme awards to sales agents allocated to UK films has never exceeded three per year or 11.1% (see Tables 8 & 9).

**Table 8**

**Number of awards made by the MEDIA Programme  
according to the country of origin of the film – Support to sales agents**

Year of distribution	United Kingdom	France	Germany	Spain	Italy	Other countries	Total
2002	0	6	1	1	1	2	11
2003	1	15	1	2	1	7	27
2004	0	1	1	0	2	0	4
2005	1	0	1	5	6	19	32
2006	3	0	2	3	4	15	27
2007	1	0	1	1	3	12	18
<b>Total</b>	<b>6</b>	<b>22</b>	<b>7</b>	<b>12</b>	<b>17</b>	<b>55</b>	<b>119</b>

*Source: MCG on the basis of MEDIA Programme data*

**Table 9**

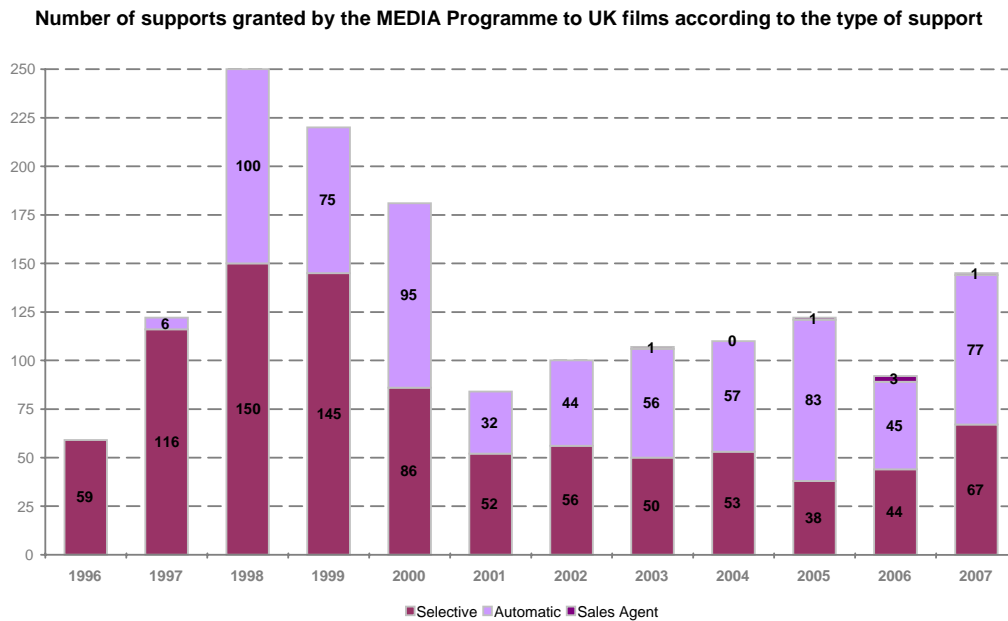
**Breakdown of awards made by the MEDIA Programme  
according to the country of origin of the film – Support to sales agents**

Year of distribution	United Kingdom	France	Germany	Spain	Italy	Other countries
2002		54,5%	9,1%	9,1%	9,1%	18,2%
2003	3,7%	55,6%	3,7%	7,4%	3,7%	25,9%
2004		25,0%	25,0%		50,0%	
2005	3,1%		3,1%	15,6%	18,8%	59,4%
2006	11,1%		7,4%	11,1%	14,8%	55,6%
2007	5,6%		5,6%	5,6%	16,7%	66,7%

*Source: MCG on the basis of MEDIA Programme data*



Taking all categories of support into consideration, after a huge fall in 2001 the total number of Media Programme awards for UK films has continuously increased up until 2007, apart from 2006 (see Graph 33).



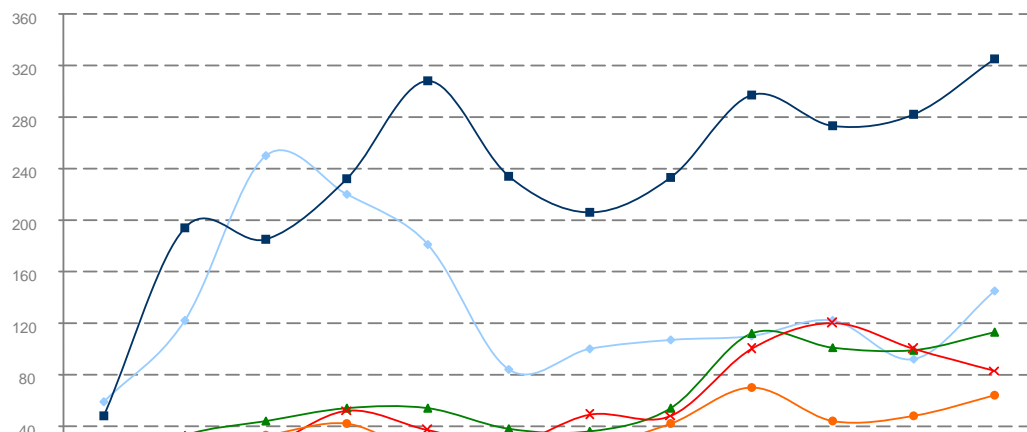
**Graph 33**

*Source: MCG on the basis of MEDIA Programme data*

Since 2003, the number of awards granted by the Media Programme to UK films is similar to that for Spanish and German productions (see Graph 34).

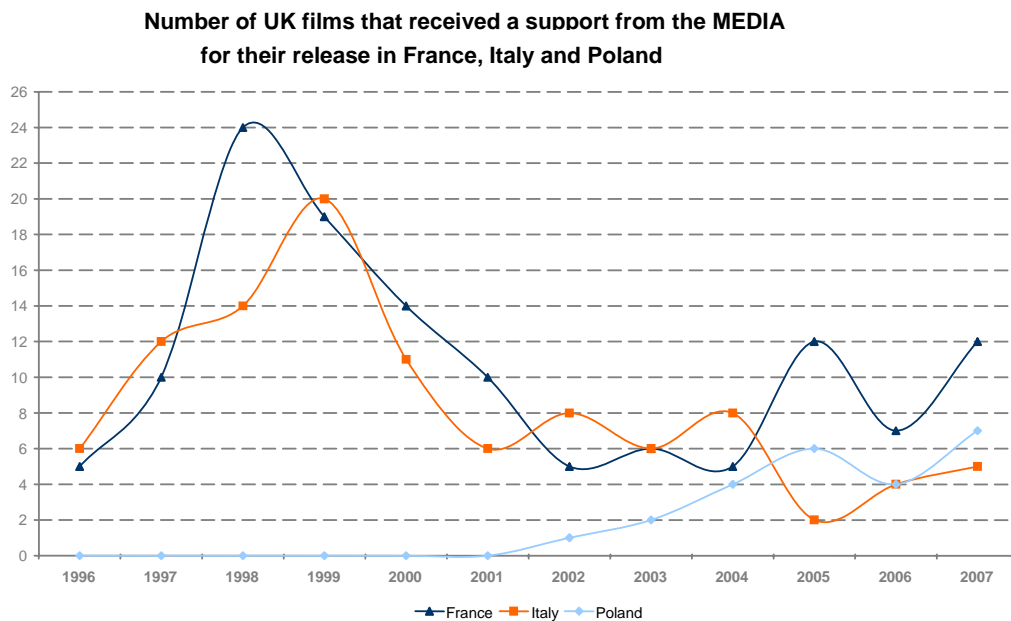
**Graph 34**

**Number of supports granted by the MEDIA program according to the country of origin - Selective support, automatic support and support to sales agents -**



## MEDIA Programme support for UK films in France, Italy and Poland

The number of UK films that received support from the Media Programme for their release is particularly important in France and in Italy between 1997 and 2000 (*see Graph 35*).



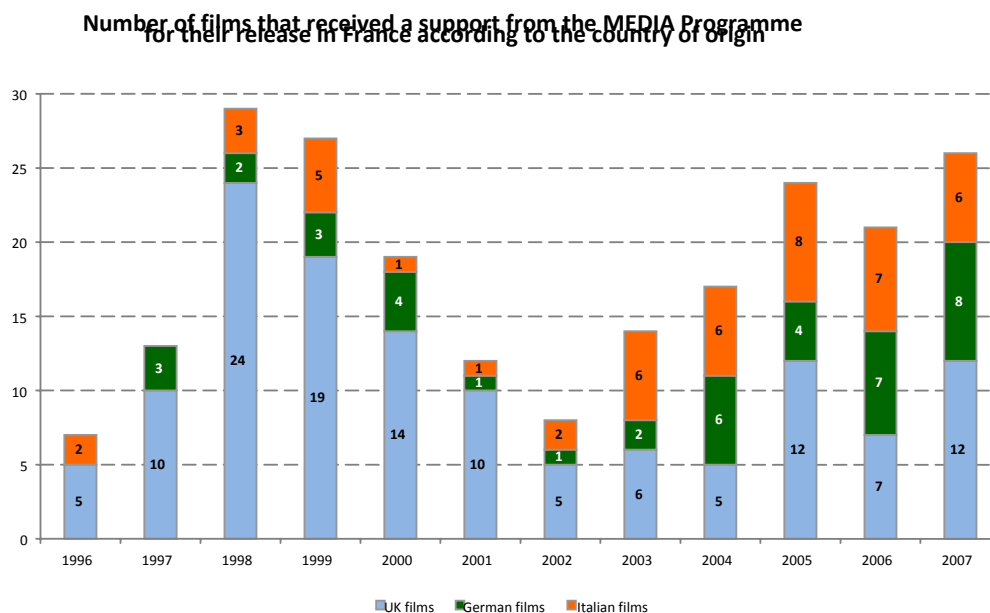
The number of UK films supported for their release in Poland has generally increased, even if it remains relatively low.

**Graph 35**

*Source: MCG on the basis of MEDIA Programme data*

NB: Films that received more than one award for their release in one country are counted only once, the year when they received their first support.

In France, the number of UK films released with the support of the



Media Programme is generally higher than the number of German and Italian films (*see* Graph 36). However, the number of Italian films supported has clearly increased since 2002.

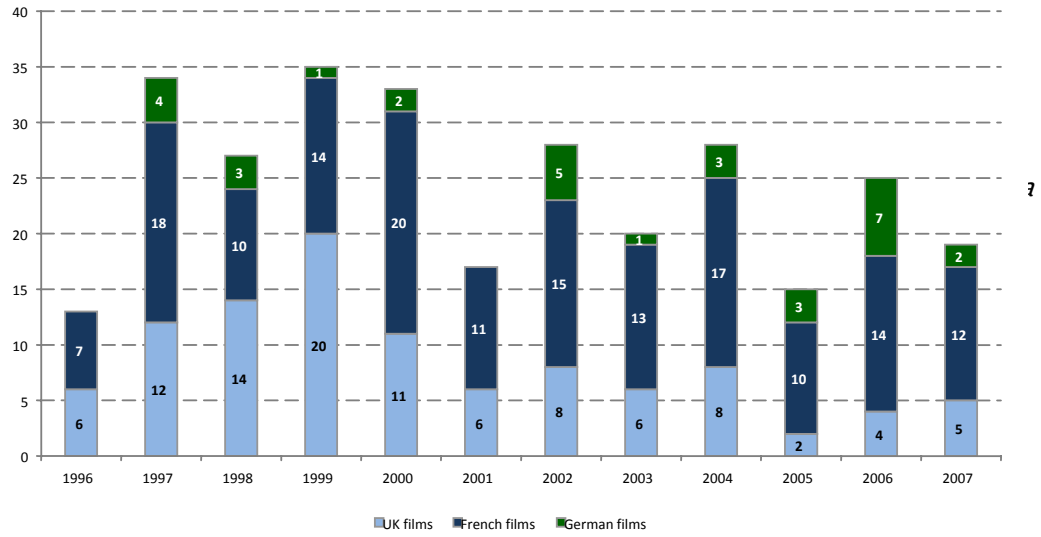
**Graph 36**

*Source: MCG on the basis of MEDIA Programme data*

In Italy, except in 1998 and 1999, the Media Programme supported more French films than UK films (*see* Graph 37). There are even fewer UK films than German films supported by the Media programme in 2005 and 2006.

**Graph 37**

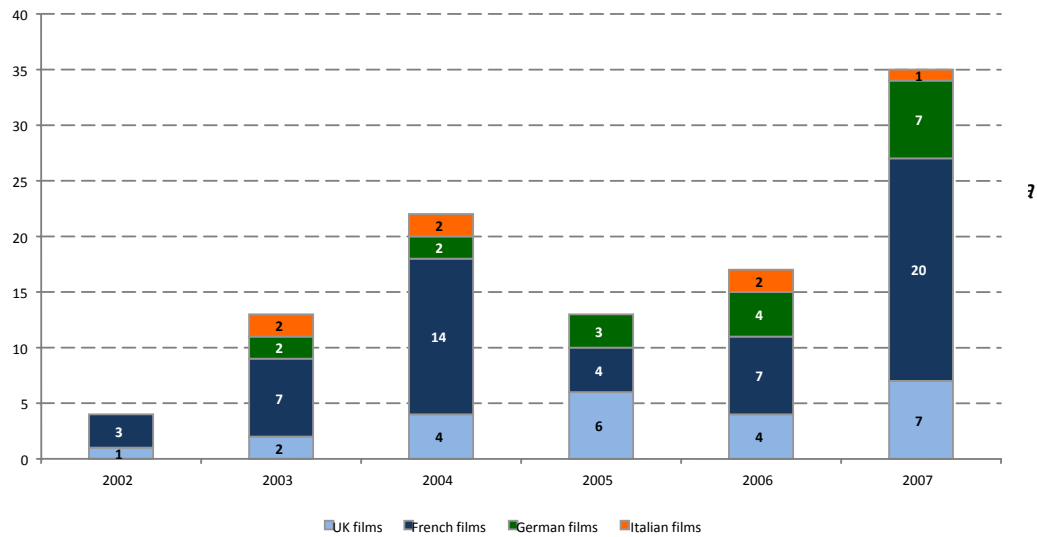
**Number of films that received a support from the MEDIA Programme  
for their release in Italy according to the country of origin**



In comparison with French films, the number of UK films supported for their release in Poland is really low (see Graph 38).

**Graph 38**

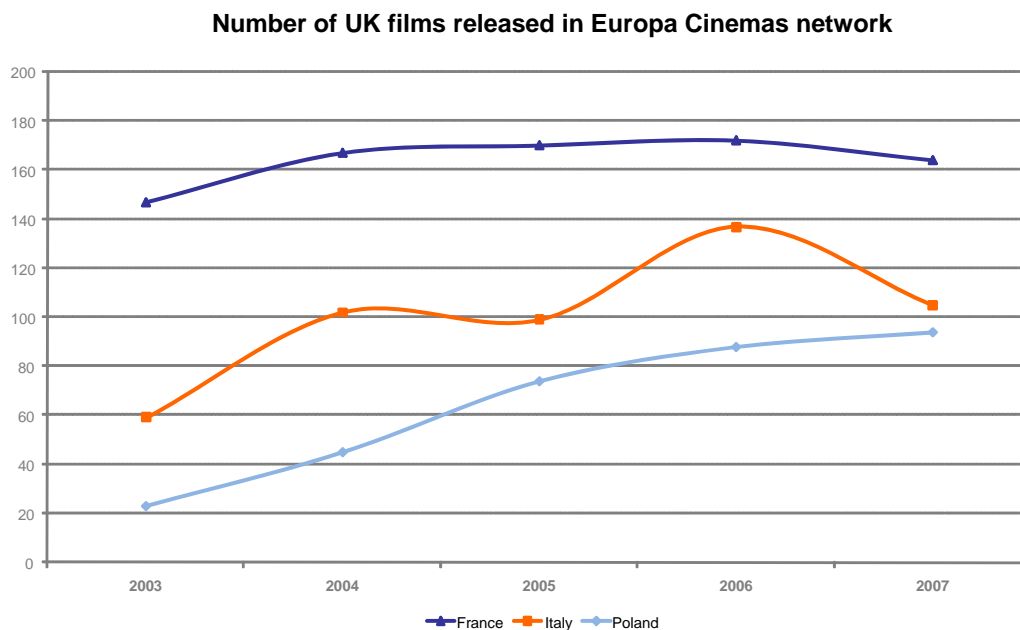
**Number of films that received a support from the MEDIA Programme for their release in Poland according to the country of origin**



## UK films released in the Europa Cinemas network

Europa Cinemas provided data from 2003 to 2007. These figures relate to the films released in the Europa Cinemas network in France, Italy and Poland. The data includes old films released in the network from 2003 to 2007.

Compared with Italy and Poland, France has the highest number of UK films released in the Europa Cinemas network. The number of UK films released in the Europa Cinemas network generally increased between 2003 and 2006. This increase is particularly marked in Poland,



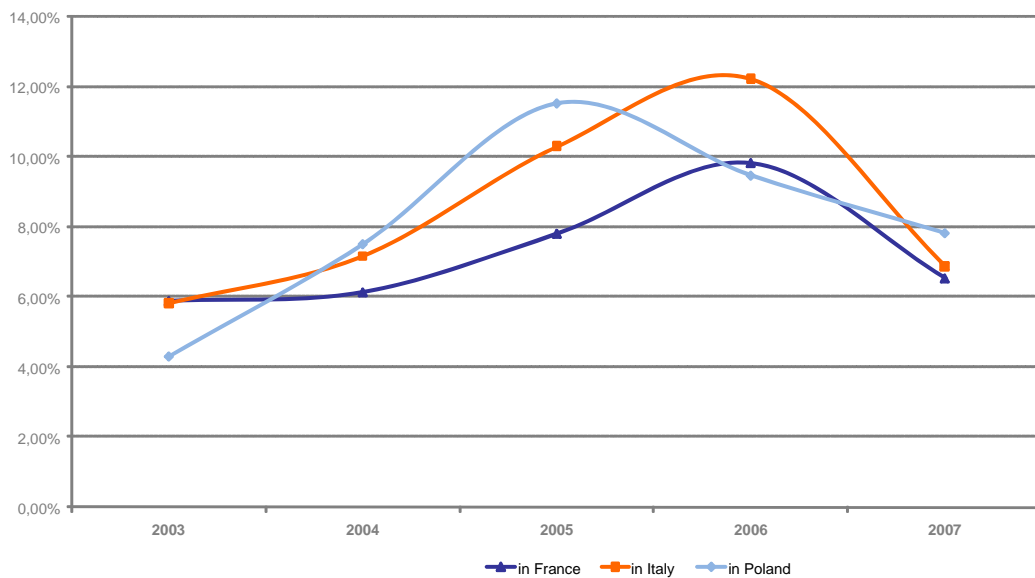
although the number of UK films remains low compared with France and Italy (see Graph 39).

**Graph 39**

*Source: MCG on the basis of Europa Cinemas data*

- The market share of UK films among films released in the French Europa Cinemas network rose from 5.89% to 9.83% between 2003 and 2006 (see Graph 40).
- The market share of UK films among films released in the Italian Europa Cinemas network rose from 5.83% to 12.24% over the same period.
- The market share of UK films among films released in the Polish Europa Cinemas network rose from 4.31% to 11.52% between 2003 and 2005.
- In each of these countries, the market share of UK films among films released in the Europa Cinemas network decreased in

**Market share for UK films among films released in Europa**



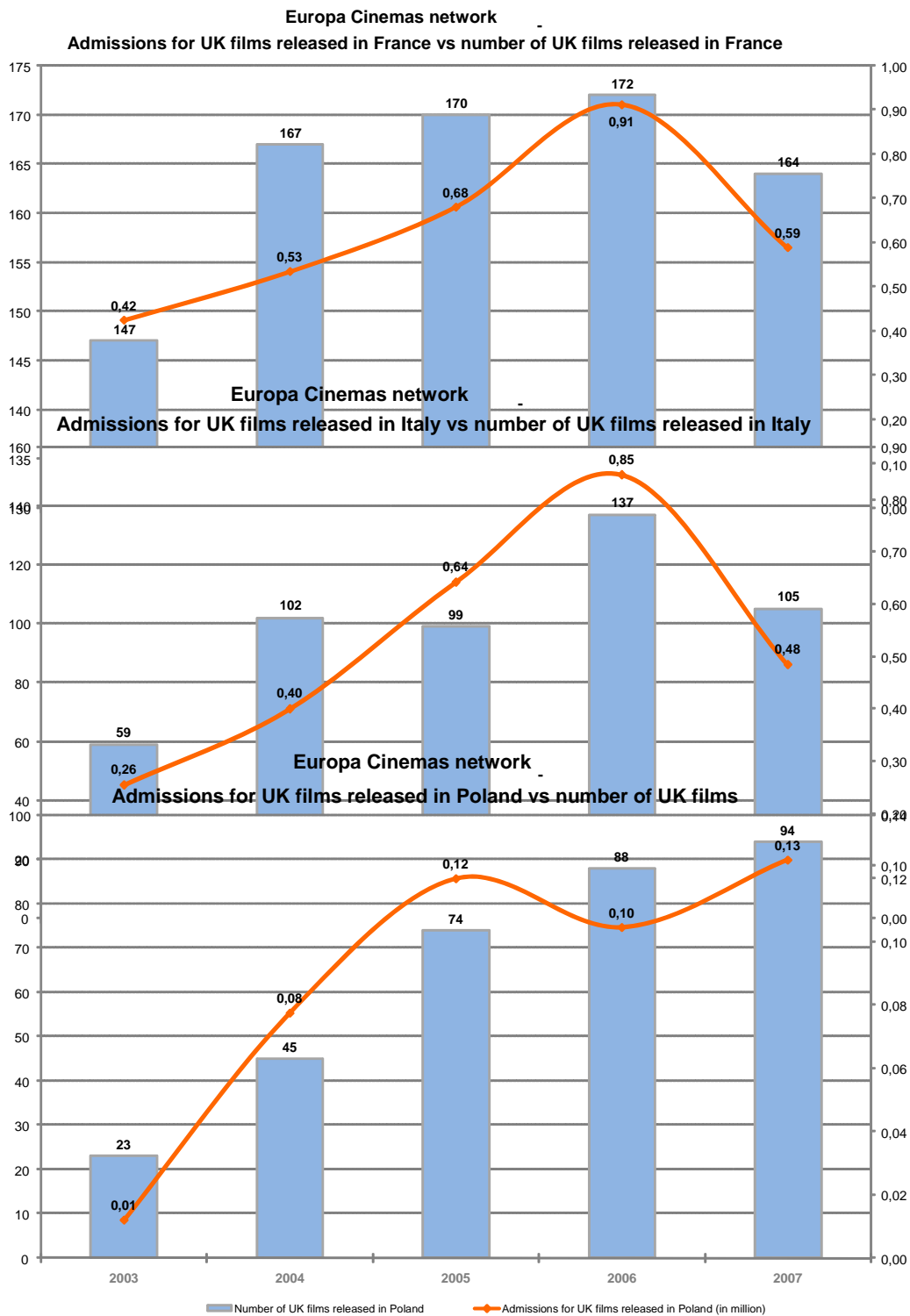
2007.

**Graph 40**

*Source: MCG on the basis of Europa Cinemas data*

In France and in Italy, the number of admissions generated by UK films released in the Europa Cinemas network increased from 2003 to 2006 and then dropped in 2007 (see Graphs 41 & 42). The pattern in Poland appears to be different: it dropped in 2006 before rising again in 2007 (see Graph 43).

**Graph 41**





## IV Marketing case studies<sup>9</sup>

In this appendix, we give some examples of the marketing of UK films in France and Italy.

### The marketing of British films in France

#### The Full Monty

By Peter Cattaneo

French Distributor: UGC

Release date: 22 October 1997

*The Full Monty* is a good example of a social realist movie which captured a large large audience in France.

The film was released by UFD, a subsidiary of French distribution/exhibition giant UGC. UFD's distribution department staff loved the film but approached its release very carefully. The decision was taken to promote the film before its cinema release, by means of pre-screenings or '*avant-premières*' in French cities during the summer. Exhibitors were also persuaded that the film could be successful despite the very specific English *milieu* and accents. At UFD's request, the exhibitors organised special *soirées* at which the film was shown to an invited audience, mostly young people (and predominantly university students) who were then invited to a post-screening party. The strategy helped build up strong, early word of mouth before the film's opening. Local TV and radio stations also supported the soft promotional campaign. These *avant-premières* took place right across France, and totalled 200, an exceptionally high number; in standard pre-release campaigns, they rarely exceed 20 to 30.

Neither the actors nor the director accompanied the film on a promotional tour. This was a deliberate choice by UFD, because they knew that the cast had no previous reputation in France. The promotional campaign relied almost exclusively on the incremental strength of word of mouth.

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<sup>9</sup>

Ref main Study, section 8.

The film was then released on 250 prints, which made it a very wide release for a low-budget British film with no stars, and which was set among a group of unemployed working class men from the north of England. It was released both in the original version with subtitles and in the French dubbed version, the latter in order to reach audiences in small cities. In both cases, the title of the film remained the same as the English original. UFD had conservatively projected 800,000 admissions. *Full Monty*, however, became a phenomenon: after a slow opening, it stayed in cinemas for a year without any sudden rise in admissions but generating solid business throughout. It ended its run at two million admissions.

In retrospect, the film was an unexpected success perhaps because of the happy balance it achieved between the serious theme of unemployment and its human consequences (one that is at the core of French social preoccupations), and the up-beat story which shows how family and friendship can see people through all hardships.

## **The marketing of British films in Italy / 1**

### **The Magdalene Sisters**

By Peter Mullan

Release date: 30 August 2002

### **Bend it like Beckham**

By Gurinder Chadha

Release date: 13 December 2002

Italian Distributor: Lucky Red

*The Magdalene Sisters* and *Bend it like Beckham* are the two major British successes of specialist Italian film distributor Lucky Red.

At first, *The Magdalene Sisters* was promoted as a film in the particular genre which the Italian public identifies as 'indictment films'. However, after the film won the Golden Lion at the Venice Film Festival, the campaign was re-oriented. Because film was released soon after Venice, the campaign simply focused on it being the year's Golden Lion winner, helping the public to make the connection

between the posters and trailers and press coverage of the award which was still fresh in their minds. In essence, the award became the heart of the promotional campaign.

Gurinder Chadha's *Bend it like Beckham*, a huge hit in the UK, was released at Christmas time in Italy. It was first booked into specialised cinemas but having proved a success there, its release was rapidly expanded to the commercial multiplexes. *Bend it like Beckham* proved a solid cross-over film, capable of breaking the boundaries between specialised and mainstream audiences.

In neither of these two cases was the British origin or the 'Britishness' of the films an essential message of the marketing campaign. Their success, in fact, may be attributed to their capacity to attract audience identification with universal themes.

## The marketing of British films in Italy /2

### East is East

By Damien O' Donnell

Italian distributor: Lady Film

Release date in Italy: 15 December 1999

French Distributor: Ocean Films

Release date in France: 2 February 2000

In the UK, the film, which starred well-known young TV actors, was aimed at a young audience. In Italy, the actors were entirely unknown to the public. The Italian distribution company therefore built its marketing campaign around an adult audience who could be sensitive and responsive not only to the film's comic elements, but also to the social drama it contained: the problem of mixed marriages, integration and family conflicts.



The choice of the poster design was essential to the film's repositioning for the Italian market. Instead of the original British posters, which stressed the idea of a light-hearted teen movie, the Italian poster showed all the family gathered together, with the actors looking up. A similar approach was developed for the trailer. The film was released during the Christmas holidays and stayed in cinemas until April the following year. It conveyed a new image of Britain as a dynamic ethnic

melting pot.

### *The Italian poster*

The French distributor chose to change the title of the film, not to a French translation, but to the alternative English title of *Fish and Chips*. The French distributor was aware that the presence of characters who did not look ethnically English, required a device which



would somehow associate those 'non-English' faces to an English comedy. The words 'fish and chips' in France remain a strong cultural shorthand for Englishness, conveying an ironic sense of bad food and rainy seaside holidays.

*The French poster*

## V Analytical tables<sup>10</sup>

### Analysis of data in two sample databases of films 1946–2006

Databases are

- i. Intuitive, ie memorable and
- ii. Random, ie chosen from all films with British release

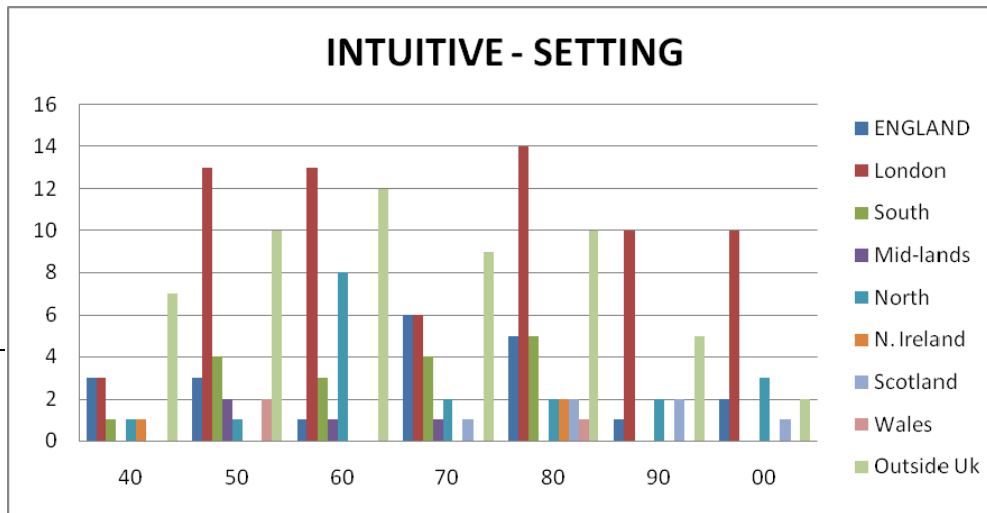
Each database contains 200 film titles

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<sup>10</sup> Ref main study, section 5

**ANALYSIS OF THE \*SETTING\* CATEGORY IN  
BRITISH FILMS 1946 - 2006  
FOR INTUITIVE SAMPLE DATABASE**

Decade	ENGLAND	Londo n	South	Mid- lands	North	N. Irelan d	Scotlan d	Wales	Outside UK	Total
40	3	3	1		1	1			7	16
50	3	13	4	2	1			2	10	35
60	1	13	3	1	8				12	38
70	6	6	4	1	2		1		9	29
80	5	14	5		2	2	2	1	10	41
90	1	10			2		2		5	20
00	2	10			3		1		2	18
<b>Total</b>	<b>21</b>	<b>69</b>	<b>17</b>	<b>4</b>	<b>19</b>	<b>3</b>	<b>6</b>	<b>3</b>	<b>55</b>	<b>197<sup>11</sup></b>



**ANALYSIS OF THE \*SETTING\* CATEGORY IN  
BRITISH FILMS FROM 1946 - 2006 FOR RANDOM SAMPLE DATABASE**

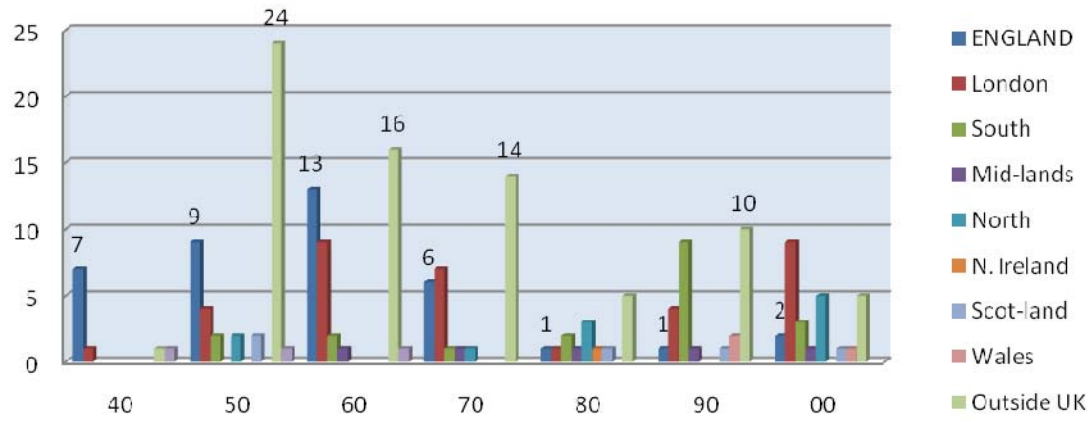
Decade	ENGLAND	London	South	Mid-lands	North	N. Ireland	Scotland	Wales	Outside UK	Various	Total
40	7	1							1	1	10
50	9	4	2		2		2		24	1	44
60	13	9	2	1					16	1	42
70	6	7	1	1	1				14		30
80	1	1	2	1	3	1	1		5		15
90	1	4	9	1			1	2	10		28
00	2	9	3	1	5		1	1	5		27
<b>Total</b>	<b>39</b>	<b>35</b>	<b>19</b>	<b>5</b>	<b>11</b>	<b>1</b>	<b>5</b>	<b>3</b>	<b>75</b>	<b>3</b>	<b>196<sup>12</sup></b>

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<sup>12</sup> Out of 200 films in the sample, four were categorised as 'unclear' for setting



## RANDOM - SETTING



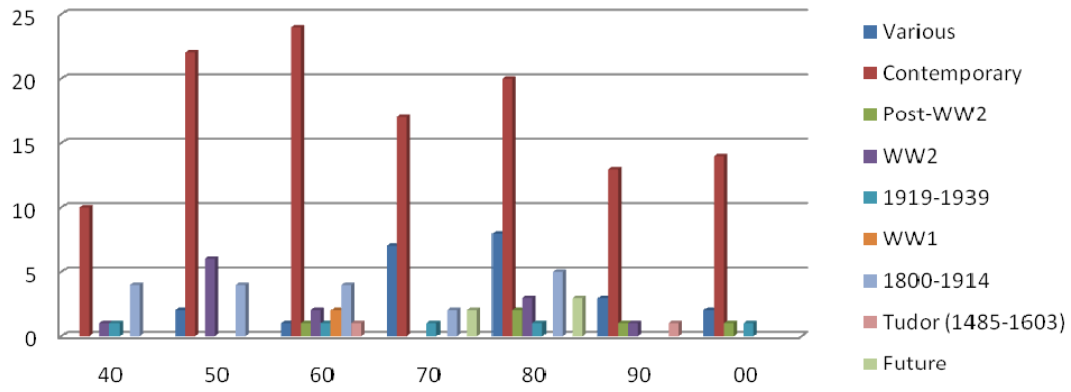
**ANALYSIS OF THE \*PERIOD\* CATEGORY IN  
BRITISH FILMS 1946 - 2006 FOR INTUITIVE SAMPLE DATABASE**

Decade	Various	Contemporar y	Post- WW2	WW2	1919- 1939	WW1	1800- 1914	Tudor (1485- 1603)	Future	Total
40		10		1	1		4			16
50	2	22		6			4			34
60	1	24	1	2	1	2	4	1		36
70	7	17			1		2		2	29
80	8	20	2	3	1		5		3	42
90	3	13	1	1				1		19
00	2	14	1		1					18
<b>Total</b>	<b>23</b>	<b>120</b>	<b>5</b>	<b>13</b>	<b>5</b>	<b>2</b>	<b>19</b>	<b>2</b>	<b>5</b>	<b>194<sup>13</sup></b>

<sup>13</sup>

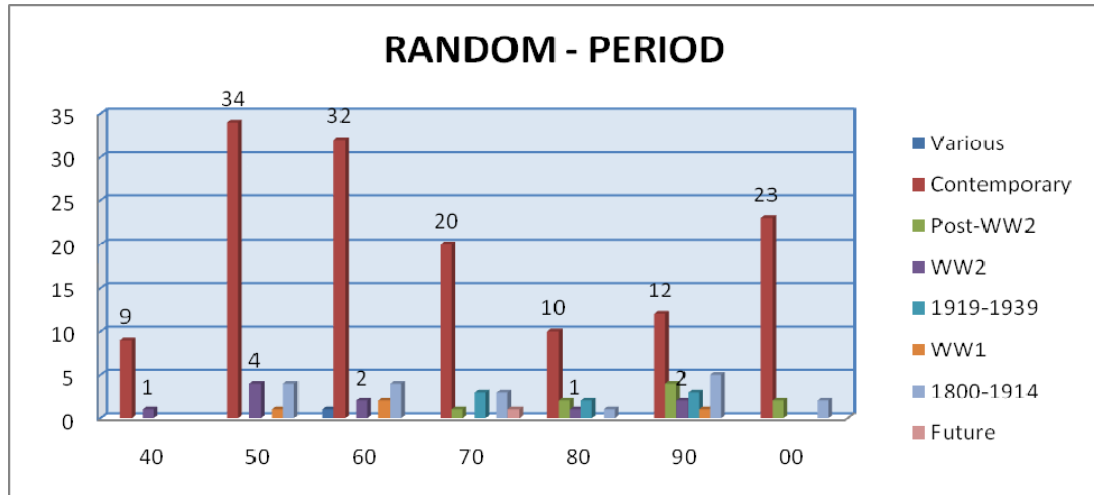
Out of 200 films in the sample, six were categorised as 'unclear' for Period

### INTUITIVE - PERIOD



**ANALYSIS OF THE \*PERIOD\* CATEGORY IN  
BRITISH FILMS 1946 – 2006 FOR RANDOM SAMPLE DATABASE**

<b>Decade</b>	<b>Variou s</b>	<b>Contempora ry</b>	<b>Post- WW2</b>	<b>WW2</b>	<b>1919 – 1939</b>	<b>WW1</b>	<b>1800 – 1914</b>	<b>Future</b>	<b>Total</b>
40		9		1					10
50		34		4		1	4		43
60	1	32		2		2	4		41
70		20	1		3		3	1	28
80		10	2	1	2		1		16
90		12	4	2	3	1	5		27
00		23	2				2		27
<b>Total</b>	<b>1</b>	<b>140</b>	<b>9</b>	<b>10</b>	<b>8</b>	<b>4</b>	<b>19</b>	<b>1</b>	<b>192</b> 14



### ANALYSIS OF THE \*GENRE\* CATEGORY IN BRITISH FILMS 1946 - 2006 FOR INTUITIVE SAMPLE DATABASE

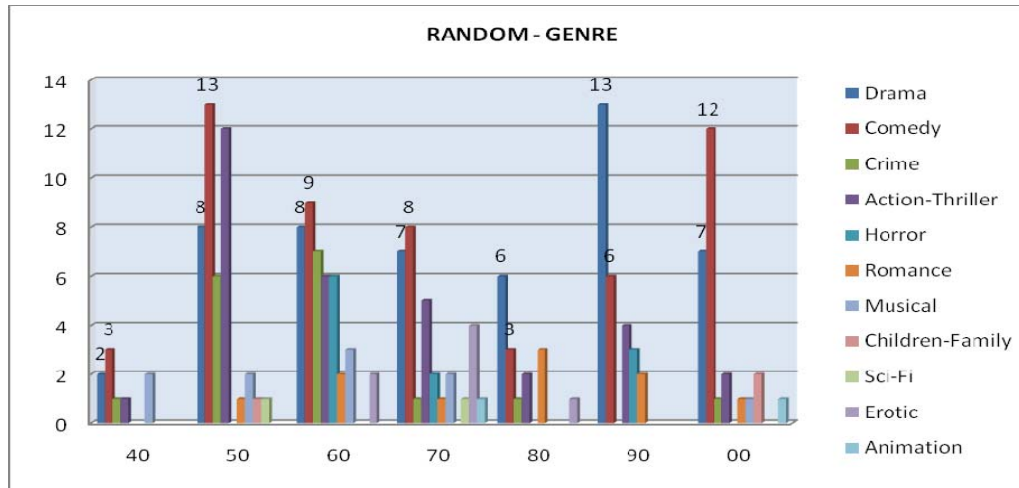
Decade	Drama	Comedy	Crime	Action-Thriller	Horror	Romance	Musical	Children-Family	Sci-Fi	Erotic	Total
40	4	4	4	2		1	1				16
50	16	9	4	1	2	1	2				35
60	24	5		5	2		1	2	1		40
70	10	6	4	3	3		2		1		29
80	21	7	7	1	1	3			1	1	42
90	12	4	1			2		1			20
00	9	6		1	1			1			18
<b>Total</b>	<b>96</b>	<b>41</b>	<b>20</b>	<b>13</b>	<b>9</b>	<b>7</b>	<b>6</b>	<b>4</b>	<b>3</b>	<b>1</b>	<b>200</b>



**ANALYSIS OF THE \*GENRE\* CATEGORY IN  
BRITISH FILMS 1946 – 2006 FOR RANDOM SAMPLE DATABASE**

Decade	Drama	Comedy	Crime	Action - Thriller	Horror	Romance	Musical	Children- Family	Sci-Fi	Erotic	Animation	Total
40	2	3	1	1			2					9
50	8	13	6	12		1	2	1	1			44
60	8	9	7	6	6	2	3			2		43
70	7	8	1	5	2	1	2		1	4	1	32
80	6	3	1	2		3				1		16
90	13	6		4	3	2						28
00	7	12	1	2		1	1	2			1	27
<b>Total</b>	<b>51</b>	<b>54</b>	<b>17</b>	<b>32</b>	<b>11</b>	<b>10</b>	<b>10</b>	<b>3</b>	<b>2</b>	<b>7</b>	<b>2</b>	<b>199<sup>15</sup></b>

<sup>15</sup> Out of 200 films in the sample, one was categorised as 'unclear' for Genre



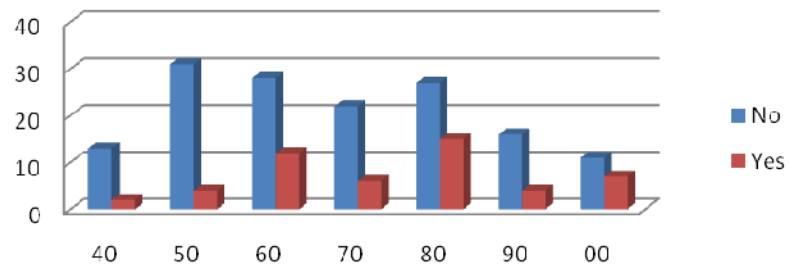
**ANALYSIS OF THE \*ETHNIC DIVERSITY\* CATEGORY IN BRITISH FILMS 1946 - 2006 FOR INTUITIVE SAMPLE DATABASE**

Decade	No	Yes	Total
40	13	2	15
50	31	4	35
60	28	12	40
70	22	6	28
80	27	15	42
90	16	4	20
00	11	7	18
<b>Total</b>	<b>148</b>	<b>50</b>	<b>198<sup>16</sup></b>

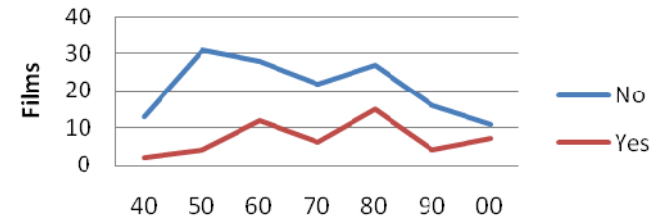
<sup>16</sup> Out of 200 films in the sample, two were categorised as 'unclear' for Ethnic Diversity



### INTUITIVE - ETHNIC DIVERSITY



### INTUITIVE - ETHNIC DIVERSITY



**ANALYSIS OF THE \*ETHNIC DIVERSITY\* CATEGORY IN  
BRITISH FILMS 1946 – 2006 FOR RANDOM SAMPLE DATABASE**

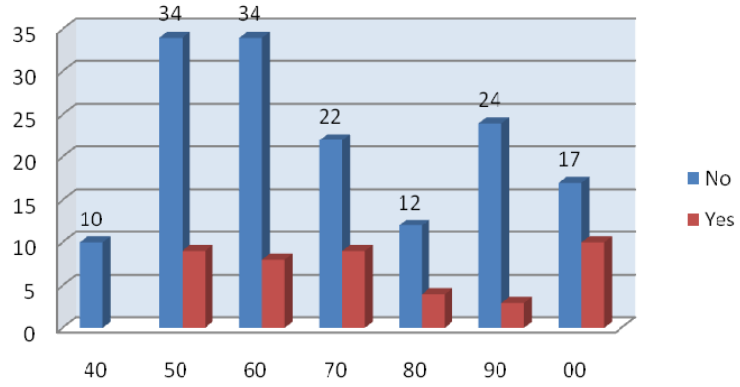
<b>Decade</b>	<b>No</b>	<b>Yes</b>	<b>Total</b>
40	10		10
50	34	9	43
60	34	8	42
70	22	9	31
80	12	4	16
90	24	3	27
00	17	10	27
<b>Total</b>	<b>153</b>	<b>43</b>	<b>196<sup>17</sup></b>

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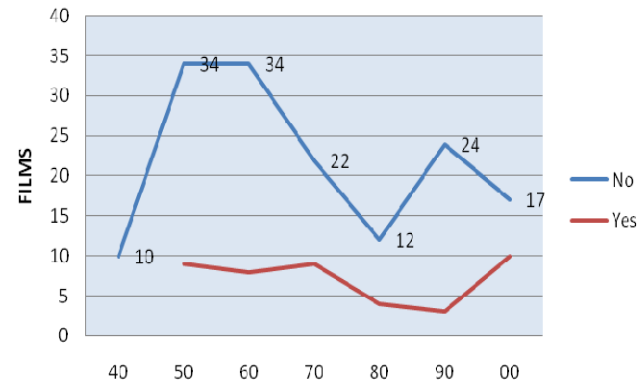
<sup>17</sup>

Out of 200 films in the sample, four were categorised as 'unclear' for Ethnic Diversity

### RANDOM - ETHNIC DIVERSITY



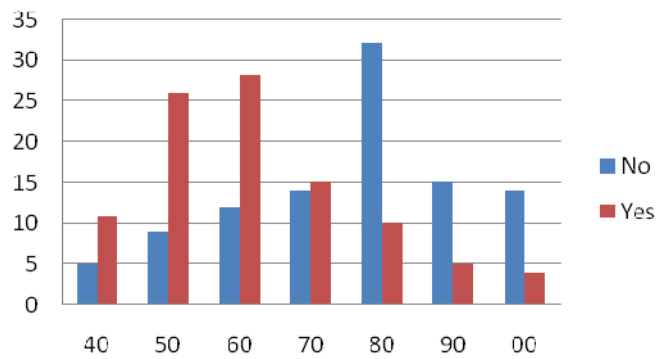
### RANDOM - ETHNIC DIVERSITY



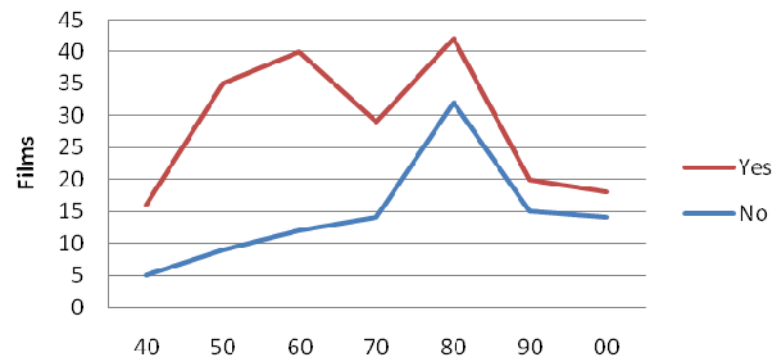
ANALYSIS OF THE \*LITERARY ADAPTATION\* CATEGORY IN  
BRITISH FILMS 1946 - 2006 FOR INTUITIVE SAMPLE DATABASE

Decade	No	Yes	Total
40	5	11	16
50	9	26	35
60	12	28	40
70	14	15	29
80	32	10	42
90	15	5	20
00	14	4	18
<b>Total</b>	<b>101</b>	<b>99</b>	<b>200</b>

## INTUITIVE - LITERARY ADAPTATION



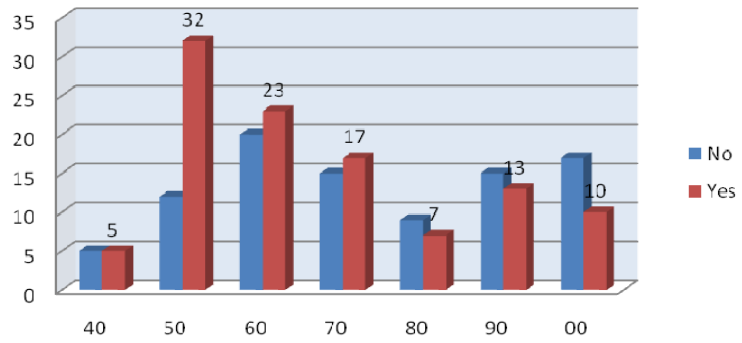
## INTUITIVE - LITERARY ADAPTATION



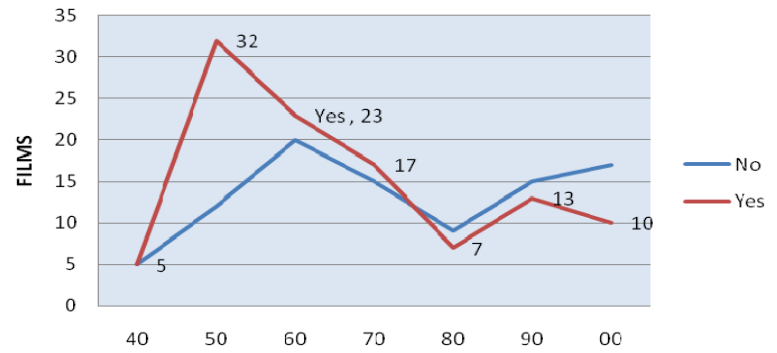
ANALYSIS OF THE \*LITERARY ADAPTATION\* CATEGORY IN  
BRITISH FILMS 1946 – 2006 FOR RANDOM SAMPLE DATABASE

Decade	No	Yes	Total
40	5	5	10
50	12	32	44
60	20	23	43
70	15	17	32
80	9	7	16
90	15	13	28
00	17	10	27
<b>Total</b>	<b>93</b>	<b>107</b>	<b>200</b>

### RANDOM - LITERARY ADAPTATION



### RANDOM - LITERARY ADAPTATION



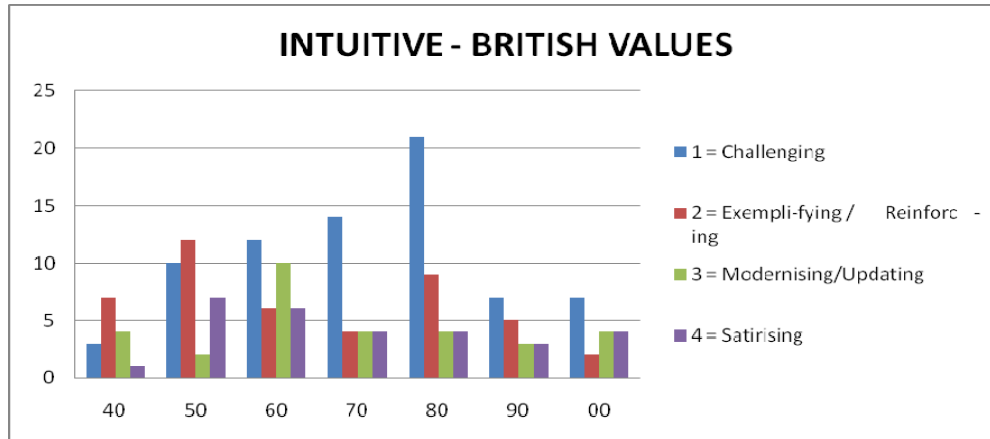
**ANALYSIS OF THE \*BRITISH VALUES\* CATEGORY IN  
BRITISH FILMS 1946 - 2006 FOR INTUITIVE DATABASE**

<b>Decade</b>	<b>1 = Challenging</b>	<b>2 = Exemplifyin g /Reinforcing</b>	<b>3 = Modernising/ Updating</b>	<b>4 = Satirising</b>	<b>Total</b>
40	3	7	4	1	15
50	10	12	2	7	31
60	12	6	10	6	34
70	14	4	4	4	26
80	21	9	4	4	38
90	7	5	3	3	18
00	7	2	4	4	17
<b>Total</b>	<b>74</b>	<b>45</b>	<b>31</b>	<b>29</b>	<b>179<sup>18</sup></b>

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<sup>18</sup> Out of 200 films in the sample, 21 were categorised as 'unclear' for British Values

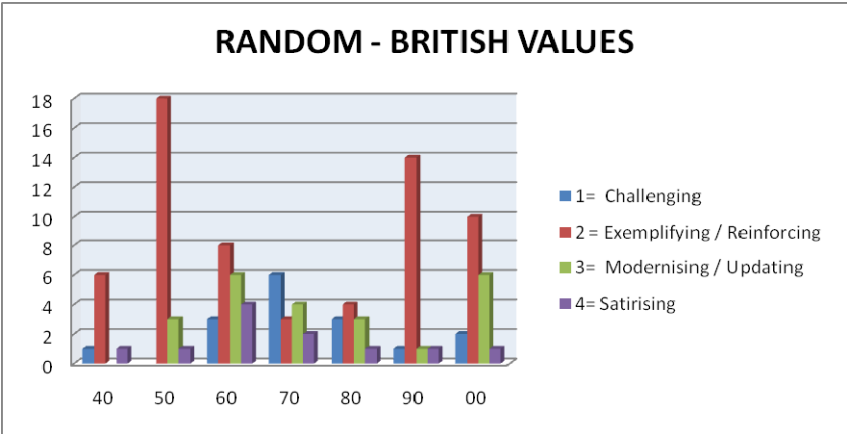




**ANALYSIS OF THE \*BRITISH VALUES\* CATEGORY IN  
BRITISH FILMS 1946 - 2006 FOR RANDOM DATABASE**

Decade	1 = Challenging	2 = Exemplifying / Reinforcing	3 = Modernising / Updating	4 = Satirising	Total
40	1	6		1	8
50		18	3	1	22
60	3	8	6	4	21
70	6	3	4	2	15
80	3	4	3	1	11
90	1	14	1	1	17
00	2	10	6	1	19

<b>Total</b>	<b>16</b>	<b>63</b>	<b>23</b>	<b>11</b>	<b>113<sup>19</sup></b>
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<sup>19</sup> Out of 200 films in the sample, 87 were categorised as 'unclear' for British values

## VI Image Clearances

Many thanks to all of the companies that kindly gave us permission to use their images in the main report:

Henry V by courtesy of ITV GE  
Young Soul Rebels by courtesy of BFI  
The Red Shoes by courtesy of ITV GE  
My Way Home by courtesy of BFI  
Charge of the Light Brigade by courtesy of MGM  
Whisky Galore! by courtesy of Canal+  
Genevieve by courtesy of ITV GE  
Look Back In Anger by courtesy of MGM  
Saturday Night and Sunday Morning by courtesy of MGM  
Get Carter by courtesy of Warner Brothers  
Local Hero by courtesy of Goldcrest Films  
Trainspotting by courtesy of Film4  
Above us the Earth by courtesy of BFI  
Odd Man Out by courtesy of ITV GE  
Bloody Sunday by courtesy of Content Film Sales  
Sapphire by courtesy of ITV GE  
Pressure by courtesy of BFI  
Burning an Illusion by courtesy of BFI  
My Beautiful Laundrette by courtesy of Film4  
Dirty Pretty Things by courtesy of Buena Vista International  
In This World by courtesy of Revolution Films  
Bullet Boy by courtesy of Verve Pictures  
Jubilee by courtesy of Whaley Malin Productions  
Kes by courtesy of MGM  
Black Narcissus by courtesy of ITV GE  
The Life and Death of Colonel Blimp by courtesy of ITV GE