



FILM OPPORTUNITIES IN THE UK





FOREWORD

BY MINISTER FOR FILM SHAUN WOODWARD, MP
AND STEVE NORRIS, UK FILM COUNCIL

The UK is a nation of film lovers. We have great actors, post production facilities, locations, animators...the list goes on and on.

So it's hardly surprising that the undisputable priority for the UK Government is the sustainability of our film industry. We can only achieve sustainability by ensuring the UK is an attractive place for filmmakers from around the world to come to and by making sure the whole world knows about the fantastic talent for filmmaking we have here.

That's why we have introduced a new tax break system to give big and small budget films generous deductions if they choose to film in the UK and use our world-class facilities.

The new tax system should prove to be much more flexible. For instance, it will allow producers making films with long production schedules, such as animations, to claim tax relief as the production progresses.

Big budget films are already committed to working in the UK. *Harry Potter, the Order of the Phoenix* is the fifth in the blockbuster franchise to film here and follows a string of high budget films which have used our locations, studios, crew and talent including *The Da Vinci Code, Basic Instinct 2, Children of Men, V for Vendetta* and *Match Point*.

But filmmakers haven't chosen to come and film in the UK purely for financial reasons.

Producers come to the UK because, alongside our filmmaking talent, some of the best production and post facilities in the world are located here. We can also offer production crews help and advice if they want to come and film here – the UK Film Council being an excellent first port of call to anyone who wants to get the cameras rolling on British soil.

And in London – the undisputed capital of film production in Europe – we not only have world-class studios, facilities, locations and crew, but we also have the London Filming Partnership. This aims to help facilitate all filming needs in the capital, including a specialist film unit within the Metropolitan Police.

When I say we're a nation of film lovers, I don't just mean in front of and behind the cameras. I mean in front of the screen too. Last year UK audiences bucked international trends. In almost every other country the amount of money spent at the box office fell. Not in the UK. We spent more at the cinema.

So we don't just have great creative and technical talent and superb locations. We also have audiences who appreciate a good film. The whole package just goes to show what a great place the UK is to make a movie.



Shaun Woodward, MP
Minister for Film

“Big budget films are already committed to working in the UK. *Harry Potter, the Order of the Phoenix* is the fifth in the blockbuster franchise to film here and follows a string of high budget films which have used our locations, studios, crew and talent including *The Da Vinci Code, Basic Instinct 2, Children of Men, V for Vendetta* and *Match Point*.”

The UK Film Council is the Government-backed lead agency for film in the UK ensuring that the economic, cultural and educational aspects of film are represented effectively at home and abroad.

Creativity – encouraging the development of new talent, skills, creative and technological innovation in UK film and assisting new and established filmmakers to produce successful and distinctive British films.

Enterprise – supporting the creation and growth of sustainable businesses in the film sector, providing access to finance and helping the UK film industry compete successfully in the domestic and global marketplace.

Imagination – promoting learning and an appreciation and enjoyment of cinema by giving UK audiences access to the widest range of UK and international cinema, and by supporting film culture and heritage.

A hub for the international film industry

Boosting the UK film industry's opportunities to become the hub for international filmmaking outside the USA has been one of the UK Film Council's key objectives since we were set up by the Government in 2000.

The UK's reputation as a leading international filmmaking destination has long been built upon the fact that we have all of the essential assets to be so, including top-class production facilities, services and crew, a continuous stream of creative talent working both in front of and behind the camera, financial incentives and a film-friendly Government. These factors have been largely responsible for the growth of the UK film industry which is now worth billions in inward investment and export earnings each year.

However, our work to support the development of the UK film industry has taken a giant leap forward over the past 18 months. We have worked hand-in-hand with Government and industry on strategic and practical initiatives which are now paying off for UK film by its increasing competitiveness in a growing global business and its creative value for international partners.

Leading those moves has been the introduction of a new tax regime for film which benefits films of all budget levels and which targets benefits directly to the filmmakers. The new system working alongside a new Cultural Test for British Films recognises more fully the commercial and cultural reality of the UK's role in filmmaking and will promote further growth of a more robust UK production industry.

Our Government is also working internationally to set up new co-production treaties with India, South Africa, China, Jamaica and Morocco to support the UK film industry in building new creative and commercial film partnerships with those countries, as well as strengthening relationships with many of our current treaty partners.

At home, the £17 million a year that we are directly investing in film development – we have the biggest development fund in Europe – and production is leveraging additional substantial investment from the commercial sector. At the same time this investment is establishing stronger partnerships between production, distribution, sales and broadcasters. In addition to the UK Film Council's own investment in production, our work on broadcasting has resulted in the BBC make a commitment to double its investment in the production and acquisition of British films to £300 million over the next ten years.

Our investment in skills, training the industry of the present and the future, is generating a total investment of £50 million in our workforce over five years. Part of that investment is creating a chain of screen academies and a film business school. In addition, we are also investing in opportunities for young people from 7-18 years old across the UK to make films through our First Light project and more than 4,000 youngsters have done so to date.

The British film industry's investment in cutting-edge digital development has

placed it in an unparalleled position outside the US in producing cinematic magic. However, the UK is also leading the digital revolution in taking a wider range of films to audiences. By autumn 2006, the UK Film Council will have established 250 state of the art digital screens across the UK.

From school to script to screen, the investment being made in the UK film industry underlines the commitment that the Council, our industry and our Government has made to ensuring that Britain is a country with which you want to do business.

If I have learned anything from making films around the world, it's that Britain is the best place to base any production in the world. Since the beginning of cinema, filmmakers around the world have been putting Britain and British talent into their pictures. Our mission is to help put Britain into yours.



Steve Norris
British Film Commissioner
UK Film Council



THE UK'S FILM TALENT LEADS THE WORLD

“We had all talent and no stars, everyone had a good time. We couldn’t have done it in America. All of the actors I’ve encountered in Britain have theatrical experience. In America that’s very rare. There just isn’t any better training for films than that.”

Robert Altman, Filmmaker,
Gosford Park

British acting talent has a formidable track record around the world-winning awards and the hearts of audiences. Actors range from the more established such as Sir Sean Connery, Sir Anthony Hopkins, Dame Judi Dench, Dame Maggie Smith, Ralph Fiennes, Charlotte Rampling, Daniel Day-Lewis and Ewan McGregor to those who are emerging on the international stage such as Rachel Weisz, Adrian Lester, Keira Knightley, Martin Freeman, Thandie Newton, Kevin McKidd, Kate Beckinsale, Ashley Walters, Nathalie Press, James McAvoy, Chiwetel Ejiofor, Sam West and Matthew McFadyen, to name just a few.

However, it isn’t just the actors that support the UK’s reputation. The UK has an outstanding pool of creative and

technical talent such as script writers, animators, production designers and visual effects technicians behind the camera. Films are brought to the UK by foreign filmmakers keen to work with British talent and that talent also makes great British films reach audiences world wide.

In the past year over 123 films were made with UK involvement. Production spending reached £559 million and the use of British talent illustrates the incredible range and depth of talent the UK has to offer.

UK films include:

- Ron Howard's *The Da Vinci Code* starring Tom Hanks and Audrey Tatou;
- Alfonso Cuarón's *Children of Men* with Clive Owen and Julianne Moore;
- *Scoop* starring Scarlett Johansson and Ian McShane. This was director Woody Allen's second film to be made in London (the first being *Match Point*);
- Michael Caton-Jones' *Basic Instinct 2: Risk Addiction* with Sharon Stone and David Morrissey;
- Anthony Minghella's *Breaking and Entering* with Jude Law and Juliette Binoche;
- James McTeigue's *V for Vendetta* with Natalie Portman and John Hurt;

- Amy Heckerling's *I Could Never Be Your Woman* with Henry Winkler and Mackenzie Crook;
- Ridley Scott's *A Good Year* with Aaron Eckhart and Russell Crowe
- Jonny Campbell's *Alien Autopsy* with Declan Donnelly and Anthony McPartlin (household names in the UK as TV's top rating duo Ant and Dec);
- Richard Eyre's *Notes on a Scandal* with Cate Blanchett and Bill Nighy;
- Danny Boyle's *Sunshine* with Cillian Murphy and Michelle Yeoh;
- Roger Michell's *Venus* with Peter O'Toole and Vanessa Redgrave;
- Kevin McDonald's *The Last King of Scotland* with Forest Whitaker and James McAvoy;
- Alek Keshishian's *Love and Other Disasters* with Gwyneth Paltrow and Orlando Bloom;
- Ken Loach's *The Wind that Shakes the Barley* starring Cillian Murphy and Liam Cunningham;
- Stephen Frears's *The Queen* with Helen Mirren and Sylvia Syms;
- *Red Road*, the feature debut of Oscar® winning short film maker Andrea Arnold; and
- Edward Blum's *Scenes of a Sexual Nature* starring Ewan McGregor and Adrian Lester.

AND THE WINNER IS....

UK films and film talent win awards world wide showcasing the creative and technical excellence of those working in front of and behind the camera. Over the past year these include:

Wallace & Gromit: the Curse of the Were-Rabbit

- American Academy Oscar® for Best Animated Film; and
- BAFTA's Alexander Korda Award (Outstanding British Film).

The Constant Gardener

- American Academy Oscar® Best Supporting Actress, Golden Globe and Screen Actors Guild awards for actress Rachel Weisz;
- Evening Standard Awards for Best British Film and actor Ralph Fiennes;
- BIFA's Best British Independent Film, Best Actor and Best Actress;
- BAFTA's Best Editing Award for Claire Jennings; and
- nominations include four American Academy Awards, three Golden Globes, ten BAFTAs, Writers Guild of America and Venice Golden Lion.

Crash

- BAFTA for Best Supporting Actress Thandie Newton.

Pride & Prejudice

- BAFTA's Carl Foreman Award (Special Achievement by a British Director, Writer or Producer in their First Feature Film) for director Joe Wright; and
- nominations include four American Academy Awards, six BAFTAs and two Golden Globes.

Harry Potter and the Goblet of Fire

- BAFTA for Best Production Design for Stuart Craig; and
- nominations include one American Academy Award and three BAFTAs.

The Road to Guantánamo

- Berlin Film Festival Silver Bear for directors Michael Winterbottom and Mat Whitecross.

Festival

- BIFA's Douglas Hickox Award for director Annie Griffith;
- BAFTA Scotland Awards for Annie Griffith and actor Chris O'Dowd; and
- nominated for two BAFTAs.

The Proposition

- Inside Film Awards in Sydney for Best Feature Film, Best Cinematography, Best Music and Best Production Design; and
- nominations include IF Awards for the British producers Cat Villiers and Chiara Menage and actress Emily Watson.

Antonio's Breakfast

- BAFTA for Best Short Film for Howard Stogdon/Amber Templemore-Finlayson/Daniel Mulloy.

Six Shooter

- American Academy Oscar® for Best Live-Action Short for writer/director Martin McDonagh; and
- nominated for one BAFTA.





FILMMAKING IN THE UK – GREAT LOCATIONS AND PRODUCTION FACILITIES

Ron Howard's *The Da Vinci Code*, Michael Caton-Jones' *Basic Instinct 2*, Julian Jarrold's *Becoming Jane*, Kirk Jones' *Nanny McPhee*, Chris Noonan's *Miss Potter*, Woody Allen's *Match Point* and *Scoop*, all the *Harry Potters*, Christopher Nolan's *Batman Begins* and Joe Wright's *Pride & Prejudice* all play cinematic testament to British scenic backdrops.

Locations

The UK's rich landscape and extensive variety of ancient and contemporary buildings support Britain's position as one of the most visited and visually appealing countries in the world.

Our ten national parks are home to magnificent scenery – craggy mountain ranges, expansive lakes, rugged dramatic cliffs, long sandy beaches, cosy coves, vast rolling moorlands and fjord-like inlets. It is a landscape that has inspired artists, composers, writers and filmmakers.

The UK is a compact territory, an important factor when planning film shoots. The UK Film Council can direct location enquiries through the network of national and regional screen agencies operating across England, Scotland, Wales and Northern Ireland. These agencies offer on the ground support to

filmmakers through their relationships with key local contacts for locations, services and production personnel. The UK Film Council also provides further information on location libraries, researchers and managers.

The Production Guild

The guild is the leading industry association representing and servicing the interests of the largest and most experienced group of senior production executives and accountants in the UK's feature film, TV and visual media industries. They are used and trusted by UK, European and international film productions in the UK and abroad.

“In June 2005 we closed Whitehall for three nights and regulated traffic around Trafalgar Square and Parliament Square in order to put in tanks and a heavily armed force of a thousand paramilitary troops. Appearing as if from nowhere, demonstrators wearing cloaks and Guy Fawkes masks to hide their identities, converged on the troops. At the stroke of midnight, Parliament blew up.

“*V for Vendetta* was made through working with Film London and Westminster City's Special Events office which liaised with those government, police, military and diplomatic departments which were going to be affected by the closure. Witnessing the events unfolding before them, their co-operation for this unusual sequence of events was radically breathtaking.”

Nicholas Daubeny, Location Supervisor, *V for Vendetta*

“I have just finished making *Amazing Grace*, a US\$26 million bio-pic about William Wilberforce and his 25-year battle to get his anti-slavery bill passed by Parliament. It has been one of the most enjoyable experiences of my career and it really has been a shining example of how best to make a period costume drama. We were helped enormously by the UK Film Council and the regional agencies in discovering the hidden Georgian treasures of England. We were allowed to access their libraries of suitable locations which saved us much time and money. Having established the perfect setting for our London Docks scenes, South West Screen aided our request to all the authorities and owners and helped us set up some very impressive scenes at Gloucester Docks.

Mark Cooper, Co-producer,
Amazing Grace

London calling

London and the south east of England have been host to a third of the highest grossing films of the last decade with more than 160,000 shooting days in a given year. London is, of course, a massive and complex city and in recognition of that reality Film London, the capital's screen agency, has launched a range of initiatives to demonstrate that London is a film-friendly city.

The London Film Partnership is an agreement to which all the signatories involved in film production in the city – including the 33 local authorities, public agencies, private locations and the industry itself – have a formal commitment to make filming as smooth and cost-effective as possible. Following recommendations from the Partnership, a Metropolitan Police Service Film Unit has been set up to liaise with all police departments from traffic and transport to property services. Its purpose is to provide general advice to filmmakers on police procedure and to co-ordinate police involvement for particularly complicated shoots or productions requiring police assistance across several boroughs. A team of officers, fully trained

in filming issues and associated police procedures, now provide a single point of contact and an integrated, streamlined service for filming requests across the capital.

“The launch of the Metropolitan Police Service Film Unit is a major step forward for filming in the capital, marking a radical change to filming on the ground. With our other initiatives, filming in the capital is now faster, easier and cheaper,” explains Adrian Wootton, Chief Executive Officer, Film London.

The London Plus network brings together the major studios in London and the south east with the regional agencies, the Production Guild and UK Post to provide a one-stop-shop for production enquiries.

For more information see
www.filmlondon.org.uk



FILMMAKING IN THE UK – WORLD CLASS CREWS AND FACILITIES

“With regards to the London Symphony Orchestra and those who are lucky enough to work with them, the standard of musicianship and technique is extraordinary and I am continually amazed and moved by their professionalism and commitment to my music and music in general.”

Patrick Doyle, Composer, *Harry Potter and the Goblet of Fire* and *Nanny McPhee*

Aside from great locations and world-class production services, international filmmakers bringing productions to the UK can be assured of the most important asset in filmmaking – securing talented and experienced crew. Across the full range of skills, from production managers to set designers, special effects, hair and make-up artists, musicians and editors, British crews reflect decades of tradition and offer a spectrum of skills that is hard to find anywhere else.

Talent and skills development

Investing in British craftspeople is a key priority of the UK Film Council and its partner, Skillsset, the organisation responsible for skills development in the audio-visual sector. These organisations together with the industry are investing £10 million over five years in the on-going development of those working in film in the UK.

“British crews are renowned for their skill, creativity and flexibility. They can survive anything,” says Iain Smith, Producer of *Children of Men*. “Whilst filming *Children of Men* we shot close to 50 different

locations over 80 days, including hefty locations in central London. The British crew made it all seem easy. Britain is the only place in the world, outside of California, which has the same capacity and expertise as Hollywood.”

Studios and services

British film studios have a long and celebrated history of being home to some of the most successful films ever made. There's Ealing's classic history of films including *The Lavender Hill Mob*, Elstree was home to *Star Wars* and *Indiana Jones*, as was Twickenham for *Oh What a Lovely War* and *Sunday Bloody Sunday*. Pinewood has had *James Bond* and *Alien* and Shepperton *The African Queen* and *The Elephant Man*. Today Pinewood, Shepperton and Teddington are all part of one group offering Europe's biggest and most sophisticated studio set-up with 39 stages, one of Europe's largest exterior water tanks and new dedicated underwater stage, and full production support services.



Over the past 20 years,
a third of all Oscars® have
been won by British talent.

Each of these studios along with 3 Mills is within easy travelling distance of London. The UK also offers smaller studios across the country.

The Pinewood group uniquely provides customers with access to a high-speed secure network (Sohonet), designed specifically to give fast and reliable media file transfer between the studios and locations in the UK, Europe and the USA.

The UK is also home to other unique production services such as amoures Baptys, the world's largest costume company Angels, and animatronics experts Artem.

Post, audio, special and visual effects and animation

The UK's post-production sector is one of the top three producers of visual effects for the global film industry. An incredible international reputation driven by innovation, excellence and talent not only keeps indigenous work in the UK, but also continues to secure major contracts from around the world. The sector has a combined annual turnover in excess of £1.39 billion with a substantial and highly skilled workforce comprising more than 15,000 people.

The UK's post, special and visual effects sector is continuously investing in its skills base and is pioneering the use of leading-edge digital technology in film.

Visual effects is without doubt the fastest growing sector of the global film industry and, in the last few years, the capacity to handle visual effects work has quadrupled in London. The capital's visual effects community has the capacity and resources to work on a number of major films at the same time. International award-winning facilities such as MPC, Framestore-CFC, Double Negative and Cinesite, are world-leaders in their field, consistently producing ever-more sophisticated and spectacular results on screen.

Britain also has a long tradition and world-class reputation for special physical effects and model-making seen in features such as *Charlie and the Chocolate Factory*, *Reign of Fire*, *The Brothers Grimm* and the *Harry Potter* series.

Audio and post-production is yet another specialist area in which the UK has achieved much international respect.

British film animation skills and creativity have long been highly regarded worldwide. International filmmakers continue to come to the UK to work with our creative talent. Recent successes include the Vanguard-produced big budget animation *Valiant* co-funded by the UK Film Council and other partners, and Aardman Animation's phenomenal success and Oscar®-winning *Wallace and Gromit: the Curse of the Were-Rabbit*.

"We had a great experience making *Valiant* in the UK. London is such a magnet city that we were able to attract top CG animators from 17 different countries as well as working with a spectacular group of UK animators. We are looking forward to making other films in the UK, and the new government incentives will help immensely," John Williams, Producer, *Valiant*.

Communications

Britain's advanced communications technology delivers global networking via broadband fibre-optic and satellite solutions.

As the first and largest broadband connector for the global entertainment industry, Sohonet offers a secure path for transferring digital content. Studios, facilities and productions based in the UK are at the epicentre of Sohonet's worldwide operation, and benefit from their production content being delivered safely, securely and with exceptional speed anywhere in the world.

UK Post

The industry body for the UK's post-production and special effects sector is UK Post. It represents the commercial interests of companies involved in the creation and manipulation of images and sound for the broadcast, commercial and feature film industries.

For more information see www.ukpost.org.uk

Setting the score

Britain is recognised worldwide for its film music and much of the British music industry's £4 billion a year turnover is generated via film scoring and recording. The UK offers world-class music and technical facilities such as Abbey Road, Air Lyndhurst and Angel, and our talented composers, arrangers, orchestrators, copyists and musicians have been involved in successes such as *The Constant Gardener*, *Kingdom of Heaven*, *Batman Begins*, *Charlie and the Chocolate Factory*, *The Da Vinci Code* and *Breaking and Entering*.

Our session players are amongst the best in the world and producers have a choice of freelance ensembles such as the London Session Orchestra and Millennia Strings or established classical orchestras such as The London Symphony, the RPO and the Philharmonia. Two of our orchestras are connected to the biggest grossing film franchises of all time – *Lord of the Rings* (LPO) and *Star Wars* (LSO). The availability of a great variety of specialist performers and soloists, from ethnic, classical, Latin, contemporary and jazz backgrounds, further marks the UK as the best option for scoring.



FILM TAX RELIEF – ENCOURAGING INVESTOR CONFIDENCE

“The new film tax relief system is good news for the British film industry because it makes the UK an attractive place to make film and, as a result, will help the UK consolidate its position as the most important international film industry in the world after the US.”

John Woodward, Chief Executive Officer, UK Film Council

The UK has always valued the importance of building relationships with international filmmakers to bring film business to the UK and to develop creative and business partnerships with other countries. Over the past 12 months, the UK Government has been working on a series of new initiatives that offer real support in the shape of tax relief for filmmakers, a forward-thinking cultural framework to encourage international collaboration and new co-production treaties. As a result, new measures are now coming online.

A new tax relief specifically structured for filmmaking has been introduced from 1 April 2006 to replace the former Section 42 and Section 48. This new system will ensure that tax incentives for all films are provided on a coherent and consistent basis by offering:

1. lower budget films (up to £20 million) a guaranteed minimum benefit worth 20 per cent of qualifying production costs where they spend 80 per cent or more of their budgets in the UK;
2. higher budget films (£20 million and over) a benefit typically worth 16 per cent of qualifying production costs where they spend 80 per cent or more of their budgets in the UK; and
3. a minimum UK expenditure threshold of 25 per cent.



The level of tax relief applies to expenditure within the UK during pre-production, principal photography and post-production. Eligible expenditure will be based on expenditure on the filmmaking services used and goods supplied.

The overall aim of this new system is to provide a solid base for the production of independent British films such as *Pride & Prejudice* and *Mrs Henderson Presents*, and internationally to maximise opportunities for the UK to continue to attract big budget internationally-financed films such as *The Da Vinci Code*, *Harry Potter and the Order of the Phoenix* and *Miss Potter*, all of which have been made in the UK.

For more details on the new tax relief see www.hmrc.gov.uk/budget2006/bn04.htm and www.hm-treasury.gov.uk/media/20F/2F/bud06_cha_134.pdf

What is the Cultural Test for British Films?

The Cultural Test for British Films is a new legislative measure that replaces some of the former British Qualification Criteria in Schedule 1 of the Films Act 1985. It has been created to better identify culturally British films that might be considered eligible for the new tax relief. The final Framework of the Cultural

Test (including the guidelines setting the requirements to pass the test) can be found with other useful documents on the Department for Culture, Media and Sport website.

www.culture.gov.uk/global/publications/archive_2006/culturaltestguidance.htm

Co-production – building international relationships

International partnership is vital to making films and building film businesses – and the UK has a great track-record in forging international film alliances. To further develop the UK's international potential, the Department for Culture, Media and Sport (DCMS) and other UK industry bodies have been working to modernise the UK's approach to film co-production agreements in the context of bringing real cultural and economic benefits to the UK.

A new set of treaties will better reflect the reality of modern co-production and aim to maximise the cultural and filmmaking benefits to the UK and its partners. New co-production agreements are being progressed with India, China, Jamaica, Morocco and South Africa. The

main body of the Indian co-production treaty was signed in New Delhi on 5 December 2005 and negotiations are currently progressing on the Annex to that agreement. Negotiations on the treaty with South Africa have been completed and the treaty is expected to be signed and entered into force before the end of 2006.

For more details on the UK's co-production agreements with other countries see: www.culture.gov.uk/creative_industries/film/co_prod_news_feb06.htm



THE UK IS A NATURAL DESTINATION FOR GLOBAL FILM INVESTMENT

UK Film Council – selling the UK

The UK film industry's success as a key filmmaking centre within a global production business lies in its world recognised ability to operate as a creative and commercial centre.

Attracting inward investment, in terms of international productions coming into the UK to use its talent and services, is a key priority for the UK Film Council, alongside supporting the export of its production talent, infrastructure services and finished films. These dual aims combine to ensure that the UK can develop further as a European hub for international film business.

The UK Film Council works closely with all the leading production service organisations including the production studios, post and visual effects houses, entertainment financiers and lawyers, trade bodies, unions and its partners in the regions. Together they have one

over-riding aim – to ensure that the UK retains a competitive edge in providing talent and facilities, and that the experience of filming in the UK is as positive and straightforward as possible.

The UK Film Council provides a fast, flexible and free service that is the first stop for any film-related enquiry. Its information service covers all aspects of filming and working in the UK from budgeting enquiries to work permits to locating crew for specific film projects.

For more details on filming and working in the UK, see:
www.ukfilmcouncil.org.uk/filminguk

“It’s very easy to film in London, and the weather is cool and grey day after day which I like very much and is good for photography. I had no problems at all. The crews were as nice as could be and the city was completely co-operative.”

Woody Allen on making *Match Point* and *Scoop* in London

The UK film production industry is a substantial business directly employing 31,000 people and supporting 97,500 jobs overall. The industry contributed £3.1 billion to UK GDP in 2004 and around £850 million to the Government's Exchequer, of which £550 million came from inward investment films.

New tax incentives for film production

Last year saw 25 inward investment productions in the UK, a 25 per cent increase on 2004. Of these, 19 were single country productions worth £240.8 million and six were co-productions worth £71.1 million. Films that were made in the last year include the big-budget comic book adaptation *V for Vendetta* for Warner Bros, Michael Caton-Jones's *Basic Instinct 2* starring Sharon Stone for Intermedia, Alfonso Cuarón's *Children of Men* starring Julianne Moore and Clive Owen for Universal Pictures, and Ron Howard's *The Da Vinci Code* for Sony Pictures/Imagine Entertainment.

Export promotion

Providing support to the UK industry for the export of UK films, talent, technical skills, facilities and services is a key part of the UK Film Council's international work.

UK film industry exports were £843 million in 2004, an increase of £210 million on the previous year. The US is the largest market for UK film exports, taking 47.5 per cent of total exports in 2004.

The UK Film Council works closely with UK Trade & Investment, with activity around film export promotion co-ordinated through the Film Exports Group (FEG). This sub-group of the Government's Creative Export Group, brings together the UK Film Council, government departments, culture and trade groups, along with representatives from the public and private sectors of the UK film industry.

For further information on export services available to UK film businesses, please visit the creative and media sections at www.uktradeinvest.gov.uk

London UK Film Focus

Initiatives supporting commercial exports include the London UK Film Focus, a three-day event produced by Film London in association with the UK Film Council, Film Export UK, London Development Agency and UK Trade & Investment. This showcase encourages international sales for UK films and promotes UK talent by bringing 190 top international distributors and acquisitions executives to see new British feature films.

The UK Film Centre at the Cannes Film Festival promotes UK talent and services to the international market through a series of events, and provides business services to the UK film industry. Umbrella offices for UK companies to support the sale of British films are set up at the American Film Market (Los Angeles) and the Hong Kong FILMART.

The UK Film Council's International Festival Sales Support scheme boosts the promotion of UK films at key international festivals.

The transatlantic partnership

Much of the UK Film Council's work in the US is delivered through the UK Film Council US. Based in Los Angeles, the US office works to develop relationships with the US film industry by raising the profile of UK films, talent and skills and supporting activities initiated out of the Council's UK base.

Providing information to the US film industry and directing enquiries to the right people in the UK is all part of the US office's services. It also supports UK companies' selling UK films at the American Film Market; supporting screenings in LA of UK films for BAFTA®; and helping to deliver UK talent initiatives such as Breakthrough Brits, which raised the US profile of 13 highly talented women in film from the UK.

The US office also works on projects such as The Big Idea. This UK Film Council Development Fund/Skillset initiative brought US production and finance executives together with British producers, writers and development executives to share ideas and experiences on making feature films.





UK FILM INDUSTRY KEY CONTACTS

The UK Film Council provides a fast, flexible and free service and is the first stop for any film related enquiry.

UK Film Council
www.ukfilmcouncil.org.uk

UK Film Council US
www.ukfilmcouncil-us.org

AMPS (Association of Motion Picture Sound)
www.amps.net

ASPEC (Association of Studio and Production Equipment Companies)
www.aspec-uk.com

BAFTA (British Academy of Film and Television Arts)
www.bafta.org

BBFC (British Board of Film Classification)
www.bbfc.co.uk

BECTU (Broadcasting Entertainment Cinematograph and Theatre Union)
www.bectu.org.uk

BKSTS (British Kinematograph Sound and Television Society)/
The Moving Image Society
www.bksts.com

British Academy of Composers & Songwriters
www.britishacademy.com

British Actors' Equity
www.equity.org.uk

British Council
www.britishcouncil.org
www.britfilms.com

British Film Designers Guild
www.filmdesigners.co.uk

British Film Institute
www.bfi.org.uk

British Society of Cinematographers
www.bsccine.com

BSAC (British Screen Advisory Council)
www.bsac.uk.com

Directors Guild of Great Britain
www.dggb.co.uk

Film Artistes' Association
www.bectu.org.uk

Film Distributors' Association
www.launchingfilms.com

Guild of British Camera Technicians
www.gbct.org

Guild of Location Managers
www.golm.org.uk

Musicians' Union
www.musiciansunion.org.uk

New Producers Alliance
www.npa.org.uk

PACT (Producers Alliance for Cinema and Television)
www.pact.co.uk

PRA (Producers Rights Agency Limited)
www.pact.co.uk/pr

Production Managers' Association
www.pma.org.uk

Production Guild of Great Britain
www.productionguild.com

Skillset: the Sector Skills Council for the Audio Visual Industries
www.skillset.org

UK Post (trade body representing post-production and special effects industries)
www.ukpost.org.uk

Women in Film and Television
www.wftv.org.uk

Writers' Guild of Great Britain
www.writersguild.org.uk

Government

Department for Culture, Media and Sport
www.culture.gov.uk

Department for Trade and Industry
www.dti.gov.uk

Foreign and Commonwealth Office
www.fco.gov.uk

Inland Revenue
www.hmrc.gov.uk

Office of Public Sector Information
www.opsi.gov.uk

UK Trade & Investment
www.ukinvest.gov.uk

National and Regional Screen Agencies

England

EM Media
www.em-media.org.uk

Film London
www.film london.org.uk

Northern Film & Media
www.northernmedia.org

North West Vision
www.northwestvision.co.uk

Screen East
www.screeneast.co.uk

Screen South
www.screensouth.org

Screen West Midlands
www.screenwm.co.uk

Screen Yorkshire
www.screenyorkshire.co.uk

South West Screen
www.swscreen.co.uk

Northern Ireland

Northern Ireland Film and Television Commission
www.niftc.co.uk

Scotland

Scottish Screen
www.scottishscreen.com

Wales

Wales Screen Commission
www.walescreencommission.co.uk

Studios

Ealing
www.ealingstudios.co.uk

Elstree
www.elstreefilmtv.com

Pinewood Shepperton & Teddington
www.pinewoodshepperton.com

3 Mills
www.3mills.com

Twickenham
www.twickenhamstudios.com



**UK Trade & Investment – the Government organisation
helping international business realise their potential**

UK Trade & Investment is the Government organisation that supports companies in the UK doing business internationally and overseas enterprises seeking to set up or expand in the UK.

With commercial teams based in offices around the world, and a network of specialists throughout the UK, we are uniquely positioned to help your business across national boundaries.

www.ukinvest.gov.uk

Supported by
 **The National Lottery**®

URN 06/1155
© Crown Copyright

Batman Begins courtesy of Warner Bros
Mrs Henderson Presents courtesy of Pathé Pictures
Flyboys courtesy of Double Negative/Electric Entertainment
Harry Potter and the Goblet of Fire courtesy of Warner Bros
The Constant Gardener courtesy of Potboiler Productions/UIP