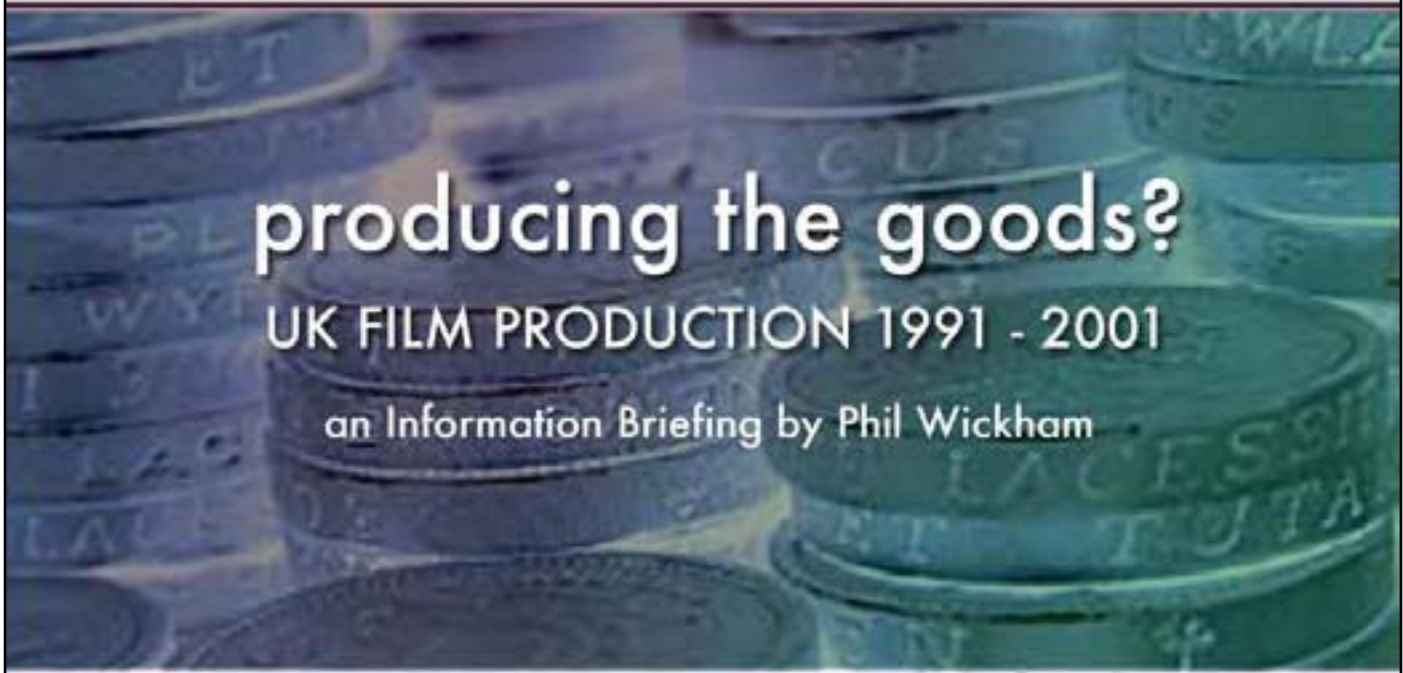




producing the goods?

UK FILM PRODUCTION 1991 - 2001

an Information Briefing by Phil Wickham



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Producing the Goods?

UK Film Production 1991 - 2001

by Phil Wickham



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This work would not have been possible without the co-operation of a number of bodies who have provided us with information since 1991. This particularly includes Screen Finance magazine, Screen Digest magazine and, in many cases, film producers and distributors themselves.

This is the first of a planned series of reports and publications by the bfi Information Services Unit. An Information Briefing on UK production in the 1980s is forthcoming. Also, don't miss our statistics database ("The Stats") of all our audiovisual statistics from 1991 to 2001 which will be available later this year. For further details please contact the Information Services Unit at the following email:

www.bfi.org.uk/filmtvinfo/services/ask

INTRODUCTION

The BFI Information Service has been compiling data on the moving image industries in the UK for the BFI Film and Television Handbook since 1991. One of the key tables each year is a list of all film productions with any UK involvement.

After over ten years of putting together this information it is a good time to look back over the last decade and see how the British film industry, and the structures and audiences that support it, have progressed. It is particularly interesting to look at the films themselves to see what production patterns have emerged, and how they have shaped the industry. What becomes evident is that the same problems, hopes and debates keep reoccurring in British film culture. We want to encourage reflection and discussion on these defining issues and offer some analysis of the future, present and recent past of British film.

To do this the report surveys the ups and downs in the UK production sector since 1991, considering different aspects of the production business – indigenous filmmaking, foreign co-productions, and the influence of Hollywood on these shores. We look at the life (and sometimes death) of the handful of major production companies that have had an impact during this time and also examine the, sometimes labyrinthine, history of state funding and government support for film production.

In addition, our data over the years has been reconfigured into an alphabetical database of all 966 films that we believe were made in Britain, or had some British involvement, between 1991 and 2001. You can search this resource easily for particular titles to find out production details, including budgets and box office information (see pages 18-40).

DEFINITIONS

In a global economy like the film industry what is a British film anyway? The official definition under the 1985 Films Act and its subsequent amendments (see Appendix 1) unhelpfully manages to be both excessively functional yet vague, referring just to a combined proportion of spend, personnel and controlling companies from the European Union. Although the act is loose, its qualifying criteria still excludes a number of titles that do have a major British contribution, either because they were filmed here (such as *Harry Potter and the Chamber of Secrets*), or because British production companies, and therefore British money, were involved. The cultural dimension is also overlooked. Surely an important definition of nationality is the degree to which the film reflects British society and culture and whether a viewer would experience it in that light.

To this end we like to think we have created a list that is a bit more meaningful than just the films that fit the provisions of the Act, or a raw list of films that have the slightest British connection, however remote. We like to categorise the titles so that there is some sense of how 'British' they might appear to be to an audience, as well as in their financing. The categories we have devised are as follows:

CATEGORY A – Feature films where the cultural and financial impetus is from the UK and where the majority of personnel are British.

CATEGORY B – Majority UK Co-productions. Films in which, although there are foreign partners, there is a UK cultural content and a significant amount of British finance and personnel.

CATEGORY C – Minority UK Co-Productions. Foreign (non US) films in which there is a small UK financial involvement. Most titles would not appear to be British films to the audience.

CATEGORY D – American financed, or part-financed, films made in the UK. Most titles have a UK cultural content.

CATEGORY E – American films with some British financial involvement.

Other sources categorise the year's films differently – Screen Finance for instance class films according to whether or not shooting took place in the UK, as do UK Film Council International.

Our other criteria are that the film should be a feature (which we define as over 72 minutes long) and that it was made with the realistic intention of a theatrical release. Thus we do not include the 'home-made' features shot primarily as calling cards (for details on these we suggest you look at the British Council's website www.britfilms.com). Realistic intentions do not always come to fruition of course and a number of titles have never reached a cinema near you. The films included do not have to be fiction. We are proud that in recent editions we have included a number of feature length documentaries (for instance *THE FILTH AND THE FURY*) These films are, after all, getting distribution deals now in numbers that did not seem possible in 1991.

That was then, this is now: From 1991 to 2003

So what happened to the British film industry in the decade from 1991? The following table shows the figures for films made and production value (adjusted to 2002 prices) from 1991-2001.

| Year | No. of Films | Prod. Value (£m) |
|------|--------------|------------------|
| 1991 | 59 | 312.1 |
| 1992 | 47 | 228.4 |
| 1993 | 67 | 276.8 |
| 1994 | 84 | 550.6 |
| 1995 | 78 | 483.0 |
| 1996 | 128 | 860.2 |
| 1997 | 116 | 637.8 |
| 1998 | 88 | 558.5 |
| 1999 | 100 | 584.9 |
| 2000 | 98 | 843.3 |
| 2001 | 95 | 544.5 |

Source: Screen Finance/BFI

In 1991 the film industry in the UK was just emerging from the murky depths of the 1980s, a decade that had proved its nadir. Admissions to cinemas hit an all-time low of 54 million in 1984. By 1991 they had almost doubled to 100.29 million and have kept on climbing ever since, hitting a 31-year high of 176.91 in 2002. There is little mystery about how this renaissance happened, indeed we can tell you when and where it started. In 1985, in Milton Keynes, AMC opened The Point cinema – Britain's first multiplex. Audiences embraced this new environment in which to watch films wholeheartedly, flocking to cinemas once more as new multiplexes sprang up all over the country. Prior to this the number of sites and screens had been dropping fast, as older buildings became dilapidated or were transformed into bingo halls.

As admissions kept on rising the economic argument for making films was strengthened. Of course most people were visiting the multiplex to watch Hollywood blockbusters but at least the potential was there – perhaps they could be tempted to try some local produce. This idea took some time to be established however. The production low point was 1989 when a truly miserable 30 films with any British involvement were made. By 2002 the number of feature films had stabilised at around the 100 mark.

The structure of the industry at the beginning of the 1990s was loose, to say the least. A variety of bodies oversaw aspects of film culture; although they did valuable work they offered little in the way of cash or cohesion. Now there is a government department specifically dealing with the cultural industries (Department of Culture, Media and Sport) and a new super body in the UK Film Council (formerly just The Film Council) co-ordinating support and directing funding in order to create a sus-

tainable industry.

The way that we consume films has changed beyond recognition since 1991. Back then the Internet was but a gleam in a boffin's eye, now it is the main way in which business, and many individuals, find and disseminate information. While the net can be an effective promotional tool, much of the industry sees it as a threat.¹ The ability to copy and stream films can affect audiences and potentially damages copyright and profit. There is a terror that the film business could go the way of the music industry and lose its ability to mediate between product and consumer.

There has been a much less problematic relationship with another transforming piece of technology – the DVD player, now the fastest selling piece of entertainment hardware on record.² DVD puts money back into the industry by reinvigorating companies' back catalogues and opening up new revenue streams for productions. Hopefully some of this money will be directed into new material.

Despite these advances it has been far from plain sailing for the film industry in this period. Commercial successes have been followed by sudden financial failures, debates about the role of subsidy have raged (see the 'Government Funding' section), and there has proved to be a systemic vulnerability to events beyond its control such as world economic downturns and the strength of the pound.

The film industry in Britain has its own particular problem. The common language with America brings opportunities for export and investment but has its difficulties too. Unlike other national cinemas British films are unwittingly forced into competition with Hollywood – a competition in which the muscle of Hollywood will win every time. In addition British audiences are a strange paradox. Overwhelmingly they want to watch British TV programmes – US shows are screened on minority channels and the most popular (Friends) has an audience of just 4 million. However equally clearly they prefer to go and see American films. The % box office of UK only films was still a mere 1.05 in 2001. It remains tough to find audiences for British productions, and the lack of revenue generated by them means that distributors and exhibitors alike treat British films with caution.

Typically British: Fully UK Funded Films

The big money in the investment figures in the graph often comes from a handful of US visitors each year; however the real health of the industry in Britain should be gauged from the state of fully funded UK productions. These films form the bulk of the production numbers but often a minority of the total expenditure figure. This is simply because the indigenous industry does not have the size and financial scope to make big budget films without foreign assistance – a wholly British film with a budget of over £5 million is a rare thing indeed.

In 1991 the number of totally British films was a paltry 18, but it is interesting to look at some of the titles as portends of trends that underpinned British film production in the following decade. HOWARD'S END and THE ENCHANTED APRIL were 'heritage' films – the costume dramas based on literary sources that had come to symbolise British films in the late 1980s. This genre, particularly the work of Merchant Ivory (seen as quintessentially English despite their Indian/American ownership) who made HOWARD'S END, tended to be reviled by critics at home but were feted abroad, giving some sort of profile to British film at the time. The heritage film has gradually lessened in prominence but is still a reliable standby for producers working in the UK.

TRULY, MADLY, DEEPLY was a romantic comedy-drama initially made for television that managed to pull in older, wealthier, audiences that rarely ventured to the cinema at that time.³ Romantic comedies have become something of a cottage industry for British cinema; received wisdom has had it that this is what we can do best. Heritage Cinema (for example MRS. BROWN, Shakespeare in Love, The Wings of a Dove) and 'romcoms' (Notting Hill, Sliding Doors, This Year's Love et al) have formed the bedrock for the industry - when all else looks bleak it is considered that Britain has some authority in these films, with both investors and with audiences.

Derek Jarman's EDWARD II and Terence Davies' THE LONG DAY CLOSES are examples of another kind of British cinema – auteur works that are short on box office receipts but high on cultural kudos. They bring an intellectual and artistic weight to the industry and are also distinctively British in their sensibility. The industry and financiers have not always been receptive to these arguments however, and filmmakers like Davies have found funding projects difficult through the last decade. In 1992 we see works by Ken Loach (RAINING STONES) and Mike Leigh (NAKED) and it is these two directors that have been the standard bearers for British cinema with international festivals and critics in the last decade, although audiences, and to some degree critics, have been harder to please on these shores. Even Loach and Leigh have been unable to work with purely UK funding and have become

reliant on money from France, Germany and Spain.

Lastly 1991 saw a film that achieved the Holy Grail for the UK industry; an international crossover hit. Neil Jordan's THE CRYING GAME became a conversation piece, racked up Oscar nominations, got good reviews and managed some American commercial success⁽⁴⁾ ironically after distribution problems on the initial UK release hindered box office receipts in the UK.

These trends in 1991 have largely informed the story of the British film industry ever since. If we look at other years, we can see the same pattern. There is a reliance on a couple of tried and trusted genres, an intermittent auteur cinema that struggles for finance, and the occasional break out hit that causes a rather temporary air of excitement. This was particularly the case with FOUR WEDDINGS AND A FUNERAL, made in 1993 and released in May 1994, and THE FULL MONTY, made in 1996 and released in August 1997.

Both did unexpectedly well in the American market and also proved that British audiences would come out to see British films if they struck the appropriate chord – the £52 million receipts for THE FULL MONTY have been a dream that the rest of the production community has clung on to ever since. Added to this the relative commercial success of the gritty Trainspotting (1995) also gave producers hope that hard-hitting visions of contemporary Britain could also inspire audiences to visit cinemas and support local product.

The big box office hits led to an enthusiasm for investing in British films. At its peak – 128 films (53 UK only) were made in 1996 – this was an unsustainable high. The distribution apparatus to screen so many British titles, and maybe the public's appetite to see them, was just not there. So what is the measure of success, if it is not numbers of productions or even average budgets? Surely it lies in the ratio of films that people actually get to see and ultimately their commercial or artistic success (ideally both!) On that score there is clearly some way to go because of the films made in 2000 as many as 51% were unreleased with no plans to do so 18 months later. In fact our database of 966 films in the decade shows us that a profoundly depressing 317 were never released – that's a whopping 32.82%.

Clearly there has been more supply than demand for British films; many titles are made on micro budgets primarily as calling cards or are spurred on by possible tax incentives. Too much product, much of it not of top quality, overstretches resources in an industry without the finance or infrastructure to deliver a large number of films to domestic audiences.

Helping Hands: Co-Productions and Europe

Even leaving aside Hollywood interventions the last decade has seen an ever-increasing reliance on foreign money. Very few titles can make a profit from a domestic audience alone and globalisation means the idea of a national cinema for most countries is now a cultural, rather than an economic, concept.

This international funding market works in many different ways. We have already mentioned that European backers have helped such quintessentially British filmmakers such as Mike Leigh and Ken Loach continue to make their films – Leigh receiving backing particularly from France and Loach from Germany and Spain. Happily some European financiers and funders still see British films as a sound investment, even if they are about the problems of folk in Greenock (Loach's *SWEET SIXTEEN* in 2001) or Greenwich (Leigh's *All or Nothing* made the same year). Mike Leigh has traditionally received support from French companies like Films Alain Sarde, while Road Movies of Germany and Tornaso Alta of Spain have helped fund Ken Loach's recent work. There seem to be fewer qualms about localised elements such as strong regional accents than with American investors. The Germans in particular have helped to fund many films; either through sales companies such as Senator and Meredien, TV Stations like ZDF or through the funding boards attached to the regional Lander. Co-Productions can be an organic process of collaboration between different producers and financiers or be part of formal trade agreements between governments. Britain has seven official agreements with other nations; France, Germany, Italy, Norway, New Zealand, Australia and Canada; and films made under these treaties qualify for substantial benefits (see Appendix 2). The arrangement with Canada has proved particularly well used over the years, from big budget thrillers with a visiting Hollywood star (*The 51st State* 2000) to small scale psychological dramas from literary sources (*REGENERATION*, 1996). Alternatively producers have explored more informal arrangements with partners with whom they have built happy relationships or gone to countries that fit in with the stories they wish to tell.

As well as gaining foreign backing to help British audiences see culturally specific British films there has been some reciprocation – British companies contributing finance to essentially foreign films. These films form the 'Category C' section of our production tables. Some of the films have been successful, but would not strike audiences as British, for example Australian comedy *THE ADVENTURES OF PRISCILLA, QUEEN OF THE DESERT* (1993) or Irish dramas *THE GENERAL* and *DANCING AT LUGHNASA* (1997). More often than not the Category C titles have been disregarded, unreleased or gained limited metropolitan outings. However even if they do not swell box office numbers these titles

play a role in establishing British producers as part of the international industry with the goodwill and mutual co-operation that brings.

Naturally co-productions with foreign investors are subject to the whims of the global economy and at various points within the last decade numbers and value have peaked and dipped. In 1992 overseas funders were prominent in the production of some high budget titles; such as *DAMAGE*, made with a French director and a high Gallic investment; *Little Buddha* made by Jeremy Thomas's Recorded Picture Company but with a Chinese theme, American Star and Italian director; and *ORLANDO*, which sought money from as far afield as Russia and Japan. There has not really been the same kind of emphasis on large scale international films since within the British industry, apart from Thomas's company although The Film Consortium under former Recorded Picture Company executive Chris Auty has recently announced its intention to reactivate this area.

1998 saw a big drop in co-production numbers to a more feasible level, reflecting the limited possibilities for release for a lot of these titles. However happier economic conditions following the introduction of the Euro led to a new surge in co-productions in 2002. Investment from abroad, especially Europe, is understood by both government and Wardour Street to be necessary to preserve the character of British filmmaking, particularly as a viable alternative to Hollywood. The market in co-productions seems to have matured, moving away from the much derided 'Europuddings' of the early 90s – which attempted to please all participating countries and ended up lacking cohesion and identity – to a system of mutual collaboration and support between different European national cinemas.

No longer does the artistic vision have to be compromised by casting or a change in location. Take last year's homegrown smash hit *Bend It Like Beckham*. It got a helping financial hand with its modest £2.7 million budget from a raft of German production companies, investors and regional film funds but remains resolutely of, and about contemporary Britain in its depiction of second generation Indian womanhood, Middlesex suburbia and football.

An interesting development in the last few years has been the growth of Indian films shooting in the UK. Initially producers came to shoot dance sequences in dramatic locations, with a particular predilection for Scottish castles. As a new exhibition sector for Bollywood films developed in Britain with astounding success Indian companies started to use British locations to connect with this British Asian market as well as to provide colourful backdrops. Thus a range of locales from Southall to Blenheim Palace have added a useful sum of money to the film economy and increased interest in the possibilities of filming in this country. The dynamics between Britain and India have developed to the extent that London filmmaker Asif Kapadia shot

his British film *The Warrior* in Hindi and Indian director Shekhar Kapur has filmed the quintessentially British stories *ELIZABETH* and *THE FOUR FEATHERS*.

A Special Relationship? American investment in Britain

The British Film Industry has long been reliant on its variation of the 'special relationship' – American blockbusters filming in Britain. Sometimes, as in the making of *STAR WARS EPISODE 1: THE PHANTOM MENACE*, studios are here to utilise studio space and perceived technical expertise. On other occasions the reasons are as much cultural. For the credibility of the production it is preferable to make the *HARRY POTTER* films, or *BRIDGET JONES'S DIARY*, or the period dramas that Miramax have backed, in this country. These films are usually adapted from other media and have audience recognition as British. Changing this brand identity would pose a commercial risk.

These factors have helped Britain to maintain a profile in Hollywood over the decade but the scale of success has varied considerably from year to year – the boom year of 2000 being quickly followed by disaster in 2001, for example. The problem has been that, while British studio's technical prowess and the quality of actors and stories are acknowledged, the business of filming in the UK is very susceptible to difficulties beyond the control of the British film industry, from terrorist alerts to threatened actors' strikes in the US. Most culpable of all is the economic climate, particularly the rate of exchange between the dollar and sterling. A strong pound might be desirable to keep inflation low but it means less return on the studio dollar as exportable goods, like post-production facilities costs and crew wages, become too expensive. Cheaper locations like Hungary or the Czech Republic are chosen to double for London, as with the Hughes Brothers film about Jack the Ripper – *FROM HELL*, filmed in Prague. When the pound is weak national economic consequences might be severe but Hollywood executives will be knocking on our doors.

In recent years the government has seen the economic potential in bringing American productions to the UK. The British Film Commission (now UK Film Council International) was established in 1991 and a British Film Office set up in Los Angeles to encourage filmmakers to shoot here. However although we do reap the benefit of money coming in during the shoot – ensuring studios still function and technicians stay on these shores – Britain does not cash in on the profits of hit films made here as this revenue returns to the American parent company. No one can seriously deny however that the US injection of money has been vital in ensuring that there is something approaching a film industry in the UK, on many occasions Wardour Street and Pinewood Studios have had cause to be grateful for

the announcement of a new James Bond film, and now they are toasting the advent of the Harry Potter franchise. (5)

It's not just huge blockbusters that have represented American filmmaking in Britain in this period. The vogue for period films and literary adaptations brought companies like Miramax regularly to Britain and a number of smaller American companies, and indeed majors, have invested in predominantly British features that they considered had some international audience sales potential. To list but the most recent example *CALENDAR GIRLS* – the toast of Cannes in 2003 – couldn't appear more quintessentially English with its tale of stripping W.I ladies in the Dales with Julie Walters, Celia Imrie and all, yet the film was made possible by the financial backing of the all American Disney Corporation.

Doing the Business: Leading British Companies

The film industry is dominated by American majors (and their Japanese parent companies in many cases), who are vertically integrated operations. They control production, distribution, exhibition of product, and in some cases the hardware on which it plays. British companies have rarely had the financial clout to be able to do this and unfortunately those that have tried have often been brought down by their ambition. Big Hollywood studios have the volume, the reach and the back catalogues to absorb failure. Even in famous cases where films go vastly over-budget then fail at the box office – for instance *Heaven's Gate* for United Artists in 1979 – the operation can continue. In the British context one or two medium budget misfires and a couple of bad investments can destroy years of steady growth. The fall from power and profit in the 1980s of Goldcrest after *Revolution*, Handmade Films after *Shanghai Surprise*, and Palace Pictures after *Absolute Beginners* are still emblematic of the eternal dilemma of the British film industry – do you stay small scale with modest dividends or do you risk the business on expensive ventures that can make or break the company?

Only a handful of companies have had the capacity to make a real and sustained impact on British film production. Many of those have had a chequered history or have failed to keep going in the face of adversity. It is worth looking in some detail at the history of these companies to see how they fared in this period. We have identified 5 companies that made a significant impression as producers since 1991. These are:

FilmFour
Working Title
PolyGram
BBC Films
Recorded Picture Company

Such is the small, and occasionally incestuous nature, of the British film business that more than one of these companies has frequently been involved in the same productions –and indeed vied for the credit. Three companies for instance, Working Title, PolyGram and Film Four, could lay claim to the success of *Four Weddings and a Funeral*.

FilmFour

When in 2002 Channel 4 decided to close FilmFour as a stand alone film operation –ceasing distribution and sales and reducing production activity to low-budget ventures made in house – many felt that the rug had been pulled from beneath the British film industry’s feet. For 20 years the various incarnations of FilmFour had ensured that at least some films were being made in the UK. Certainly the dark days of the 1980s would have been even murkier without the company and films like *MY BEAUTIFUL LAUNDRETTE*, *LETTER TO BREZHNEV* and *DANCE WITH A STRANGER*. The best hope for the new FilmFour is that it will replicate this 80s model, creating interesting films for television that frequently have a theatrical life.

As the 1990s progressed FilmFour expanded upon these early successes and released a number of titles in cinemas each year. Some of these were fully funded productions and others were films made by other companies where Channel 4 stumped up pre-sale cash, ensuring TV rights. When in 1994 they hit the jackpot with PolyGram’s *Four Weddings and a Funeral* (£27 million at the UK box office and 11 million viewers on its first TV transmission) FilmFour felt encouraged to capitalise on their triumphs by expanding their business.

Eventually in 1998 FilmFour was set up as an autonomous feature division under Paul Webster. The plan was to invest in larger films with an international potential, supported by a UK distribution arm, a sophisticated sales operation, and a pay TV channel to showcase product, in addition to the main terrestrial TV business. After an early success with *East is East*, however, the company ran into difficulties with overheads and margins. The relative failure of expensive investments like *LUCKY BREAK*, *CHARLOTTE GRAY* and *DEATH TO SMOOCHY*, even if this was more perception than fact, weakened the company’s position. More important however were the commercial pressures facing the parent broadcaster at a time when there was a slump in advertising revenues. Finally in July 2002 the new Managing Director Mark Thompson decided to pull the plug on the feature division and return film-making commissioning to the station. Tessa Ross, the new head of FilmFour, has announced a string of ambitious projects that they will be supporting in 2003. There is therefore hope that the company will make a vital artistic contribution, but their industry influence will be diminished – Ross will not take Executive Producer credits and sales and rights will lie elsewhere.

Significant FilmFour titles at the UK Box Office 1991-2002

| Title | Year | Budget (£m) | UK B.O (£m) |
|----------------------------------|------|-------------|-------------|
| Howard’s End | 1991 | 4.00 | 4,027,466 |
| Naked | 1992 | 2.50 | 456,280 |
| Four Weddings and a Funeral | 1993 | 2.00 | 27,762,648 |
| Shallow Grave | 1993 | 0.90 | 5,101,342 |
| Trainspotting | 1995 | 1.76 | 12,433,450 |
| Brassed Off | 1995 | 2.53 | 3,388,319 |
| Secrets and Lies | 1996 | 2.50 | 1,969,910 |
| My Name is Joe | 1997 | 2.50 | 949,228 |
| East is East | 1998 | 2.40 | 10,374,926 |
| The House of Mirth | 1999 | 7.50 | 709,216 |
| Lucky Break | 2000 | 4.00 | 1,254,772 |
| Charlotte Gray | 2001 | 14.00 | 1,567,185 |
| Once Upon a Time in the Midlands | 2001 | 3.00 | 494,281 |

Source: BFI/Screen Finance/Nielsen EDI

BBC Films

The commercial fortunes of the BBC as a broadcasting corporation have risen dramatically over the last decade. BBC Films, formed at the beginning of the 1990s, have been a factor in this ascent and at the time of writing have established themselves at the forefront of the film industry in the UK.

Pre- 1990 the BBC had the reputation as a great engine room of British talent. Its long-running series, great sitcoms, classic adaptations and hard-hitting topical single plays were probably more culturally significant, and certainly more popular with audiences than the British films being made for theatrical release at the time. The dictates of the market, financial constraints and more commercial competition from Sky and others were starting to make their mark however. This was particularly the case with the TV single play as the cheap, studio based production style fell out of favour and it became harder to attract audiences for non-returning programmes. Instead some BBC executives began to see the value in moving into feature film both as an alternative showcase for talent and to attract additional revenue streams.

To begin with the newly constituted BBC Films Department remained fairly low-key, largely producing single films (on film, with international sales potential) for the SCREEN ONE and SCREEN TWO slots. By 1993 they had gained sales rights to these films and some, such as *TRULY, MADLY, DEEPLY*, *THE HAWK* and *THE SNAPPER*, began to be released theatrically. A deal struck in 1991 with Arnon Milchan’s US company New Regency then allowed the possibility of working on larger scale international projects. Gradually the emphasis has moved onto theatrical fare sometimes, as in the case of their biggest hit, *MRS BROWN*, after success at festivals has encouraged them to put the film into cine-

ma distribution prior to a TV screening. BBC Films, although now a private company, is inextricably linked to the BBC's central TV operation. Many of its biggest successes have been as a secondary backer for productions – putting presale money in to acquire TV rights. Lynne Ramsay's *Ratcatcher* is one of the films to have benefited from this funding.

BBC Films, under the management of first Mark Shivas and then David Thompson, have maintained a mix of UK art house films like Ramsay's work and Pawel Pawlikowski's *LAST RESORT*, with more expensive titles such as *Wilde* and *Iris*. Rivals might argue that their stability has been achieved because of the BBC's favoured funding position over its competitors but at least that stability allows some of the UK's best and most challenging filmmakers to continue to make films in Britain.

Significant BBC Films titles at the UK Box Office 1991-2002

| Title | Year | Budget (£m) | UK B.O (£m) |
|----------------------|------|-------------|-------------|
| Truly, Madly, Deeply | 1991 | 0.75 | 603,479 |
| The Snapper | 1992 | 0.50 | 615,132 |
| Priest | 1994 | 1.20 | 1,047,332 |
| Jude | 1995 | 5.70 | 1,025,126 |
| Small Faces | 1995 | 2.00 | 391,492 |
| Face | 1996 | 3.00 | 1,197,547 |
| Wilde | 1996 | 6.40 | 1,877,942 |
| Mrs. Brown | 1996 | 1.00 | 4,119,127 |
| Regeneration | 1996 | 3.90 | 649,175 |
| TwentyFourSeven | 1997 | 1.40 | 235,126 |
| Ratcatcher | 1998 | 2.00 | 431,617 |
| Last Resort | 2000 | 0.75 | 160,048 |
| Iris | 2001 | 3.00 | 1,197,547 |

Source: BFI/Screen Finance/Nielsen EDI

Working Title Films

Most industry observers in the UK would probably agree that the most successful, adaptable and prolific company in the last decade has been Working Title Films. Despite a bewildering history of ownerships in both Europe and America the company has managed to preserve a British identity. Working Title also has its own distinctive profile as a company. There is a wide range of product but recurrent success is built through long-running relationships with stars like Hugh Grant and directors like the Coen Brothers. Grant is probably the only British based actor to qualify as a star – both through having a recognisable persona with the public and a marketable marquee value. While ownership by larger corporations has certainly helped give them a security that some of their rivals have lacked they can also point to continued commercial triumphs.

Working Title was formed in 1983 by producers Sarah Radclyffe and Tim Bevan. Throughout the 80s they were involved in TV production and low

budget, but prestigious, British films, such as *MY BEAUTIFUL LAUNDRETTE* and *A WORLD APART* – often in association with Channel Four.

In the 1994 Working Title finally found commercial joy with their brand of low budget British films when *FOUR WEDDINGS AND A FUNERAL* broke box office records in Britain and enjoyed considerable success in the US. It established a winning formula of sophisticated romantic comedies that hit the jackpot again with *NOTTING HILL* (1998), *BRIDGET JONES'S DIARY* (2000) and *ABOUT A BOY* (2001). It's not all Hugh Grant however – other big Working Title hits have ranged from costume thriller *ELIZABETH* to slapstick comedy *BEAN* (1996).

In 1988 the company began an association with the European conglomerate PolyGram, which moved into 100% ownership in 1993. In 1993 Radclyffe left to set up her own company (Sarah Radclyffe Productions – makers of *THE WAR ZONE* and *THERE'S ONLY ONE JIMMY GRIMBLE*) and was replaced by American producer Eric Fellner. Appropriately enough by this time Working Title had started operating in the US, beginning a collaboration with actor/director Tim Robbins with the film *Bob Roberts* (and continued with *DEAD MAN WALKING*) and over the next few years making a number of well received (and relatively commercially successful) films with the Coen Brothers. American links were forged still closer in 1999 when, on the demise of parent company PolyGram the company was bought by Universal.

Working Title is now a wholly owned Universal subsidiary but very much retains its own brand, with offices in both London and Los Angeles. The LA part of the company makes US pictures, sometimes with a British angle, like the relocated adaptation of Nick Hornby's novel *HIGH FIDELITY* (1999), but the company remains an integral part of the British industry as well.

As if to underline their commitment to Britain a new low-budget arm, WT2, was set up in 1999. The gamble immediately paid off with a huge worldwide hit, *BILLY ELLIOT*, but the division has also attempted to reintroduce the notion of commercial films primarily for the home market, such as *ALI G INDA HOUSE* (2001). The company's skill at comedy hits means that they have always proved very astute in turning TV successes, such as *ALI G* and *MR. BEAN*, into lucrative big screen earners. Most recently they resurrected a character Rowan Atkinson played ten years earlier in some Barclaycard Adverts into the £15 million plus hit *JOHNNY ENGLISH*. This skill in using properties the public is already familiar with, from TV comics to best selling novels, combined with their understanding of the importance of marketing, star power and the wants of the international audience, means Working Title could continue at the top for some years to come.

Significant Working Title titles at the UK Box Office 1991-2002

| Title | Year | Budget (£m) | UK B.O (£m) |
|----------------------------|------|-------------|-------------|
| Bob Roberts | 1991 | 2.20 | 460,592 |
| Fargo | 1995 | 4.80 | 1,673,895 |
| Bean | 1996 | 16.20 | 17,972,562 |
| Elizabeth | 1997 | 13.00 | 5,536,790 |
| Plunkett and Maclean | 1997 | 10.00 | 2,779,315 |
| Notting Hill | 1998 | 15.00 | 31,006,109 |
| High Fidelity | 1998 | N/A | 5,078,025 |
| Billy Elliot | 1999 | 2.80 | 18,386,715 |
| Bridget Jones's Diary | 2000 | 14.00 | 42,007,008 |
| Captain Corelli's Mandolin | 2000 | 13.00 | 9,793,071 |
| About a Boy | 2001 | 13.50 | 16,850,239 |
| Ali G Indahouse | 2001 | 4.00 | 10,296,604 |

Source: BFI/Screen Finance/Nielsen EDI

PolyGram Filmed Entertainment

PolyGram managed to be a hugely influential company in British production without actually technically being British at all. The scion of Dutch electronics giant Phillips, PolyGram were long established in the music industry before starting an involvement with the film industry in the late 1970s. Although international in scope, London came to be the base for their film business.

Slowly PolyGram built up a production slate, often as a funding partner of other production operations, as we have seen with Working Title, but also with Hollywood outfits like Propaganda and Interscope. Most importantly the company understood the importance of distribution. An international distribution network was gradually put into place, including the UK, France, and ultimately ownership of Gramercy pictures in the US. Rights libraries like Britain's ITC collection were also acquired. The company's distribution outlets and the associated sales operations meant that it maximised revenue from its own product and gave it the muscle to act as a benefactor to developing talent. As Sir Alan Parker argued vigorously in his speech to BAFTA in November 2002, with distribution comes profit and power and without its enabling qualities production can become something of an academic exercise - as British filmmakers have frequently found to their cost.

The model that PolyGram's executives - notably Michael Kuhn, the LA based president, and Stewart Till, head of PolyGram Film International in London - were keen to follow was of the Hollywood studios. Kuhn was very open about his ambitions to create a European rival to the US majors and he very nearly pulled it off. In the mid 1990s PolyGram were a vital part of the international industry and British titles were a key part of that success from *Trainspotting* to *JUDE* to *LOCK, STOCK AND TWO SMOKING BARRELS*. The production division,

PolyGram Filmed Entertainment, was developing hits and making astute third party purchases like the three films named above - indeed Polygram had a hand in many of the titles already discussed under other companies. The distribution and sales functions were hugely successful - the marketing campaigns for *Trainspotting* and *The Usual Suspects* helped get crowds into potentially difficult material and will warm many an ad exec's heart for years to come.

Alas in 1998 it all came to an end. Parent Company Phillips decided to cash in on their software assets and sold PolyGram to Canadian drinks conglomerate Seagram, who already owned Universal. PolyGram's operations, despite the protestations of Kuhn and Till, were merged with Universal's production and distribution wings. In a bitterly ironic move Universal were quickly purchased by French utilities firm Vivendi - a Hollywood studio was now in the hands of Europeans but not the way that had been intended, with creative control.

Significant PolyGram films by UK Box Office 1991 - 2001

(Not including Working Title Films or productions involving BBC Films or FilmFour)

| Title | Year | Budget (£m) | UK B.O (£m) |
|-------------------------------------|------|-------------|-------------|
| Backbeat | 1993 | 2.90 | 1,870,001 |
| Shallow Grave | 1994 | 0.90 | 5,101,342 |
| Jack and Sarah | 1994 | 2.70 | 2,567,453 |
| The Portrait of a Lady | 1995 | 16.25 | 681,082 |
| The Usual Suspects | 1995 | N/A | 5,071,622 |
| A Life Less Ordinary | 1996 | 7.70 | 3,517,683 |
| Lock, Stock and Two Smoking Barrels | 1997 | 2.60 | 11,784,141 |
| Spice World | 1997 | 4.00 | 11,401,855 |
| Being John Malkovich | 1998 | N/A | 2,304,883 |

Source: BFI/ Screen Finance/Nielsen EDI

Recorded Picture Company

Jeremy Thomas's Recorded Picture Company has ploughed an entirely different furrow to the other companies featured in this section. At no point has he tried to set up the company as an alternative to the Hollywood studios, nor has there been a slew of romantic comedies or tales of heart-warming struggle against the odds. Instead Thomas has kept the torch burning for the '60s and '70s ideal of the international, large-scale, art house film. A vindication of this often unfashionable policy is that, where others examined here are no more, the Recorded Picture Company continues to enjoy success on its own terms.

Recorded Picture Company started up in the late 1970s, quickly making an impression with Nicolas Roeg's controversial classic *BAD TIMING*. Jeremy Thomas, the son of Doctor in the House director

Ralph Thomas, was raised in the most parochial traditions of British cinema but has paradoxically spent his own career keeping the principles of the European art film alive in Britain. The company's strategy has been to support the careers of a small number of International auteurs by working in close partnership with them, sometimes consistently as with Bernardo Bertolucci, with others, like David Cronenberg, on an occasional basis.

Many of the productions have been fairly lavish but the company has been able to bear the cost because of their skill (through subsidiary HanWay Films) in selling the films to the international market. Thomas has proved his mettle in tackling risky material from the rows with Rank over *Bad Timing* in 1980 to the enormous furore over Cronenberg's version of J.G. Ballard's novel *Crash* in 1996. Most of the films produced by the Recorded Picture Company, often with American or Italian settings, are not British films in a cultural sense that would be evident to most of the audience. Ironically the company changed direction somewhat for its last big hit *SEXY BEAST*, a black comedy about British gangsters from a first time director, Jonathan Glazer, but it still proved a hit with critics worldwide. Their next film, *YOUNG ADAM*, manages to combine this British focus with the values and ambitions of the European art film - shown by its warm reception at Director's Fortnight in Cannes 2003.

Although until recently the company may have lacked identifiable 'Britishness' their films add to the sense of Britain as a player in the international filmmaking community. Although not particularly prolific and not obviously commercial, the Recorded Picture Company succeeds in achieving its aims. It produces films that it believes in and conducts its business in a way that allows this to continue, without being distracted from its course or overreaching its capabilities.

Significant Recorded Picture Company Films at the UK Box Office 1991-2002

| Title | Year | Budget (£m) | UK B.O (£) |
|------------------------|------|-------------|------------|
| The Naked Lunch | 1991 | 10.00 | 542,019 |
| Little Buddha | 1992 | 18.00 | 254,561 |
| Crash | 1995 | N/A | 733,326 |
| Blood and Wine | 1995 | 18.00 | 305,976 |
| Stealing Beauty | 1995 | 7.00 | 928,186 |
| All the Little Animals | 1997 | 3.50 | 3,376 |
| Sexy Beast | 2000 | 4.38 | 774,942 |

Source: BFI/ Screen Finance/Nielsen EDI

The State of Things: Government Funding and the Film Industry

The most contentious area of debate in the British film industry in the last decade has been over the role of the state. In 2003 this subject remains as problematic as ever. Commentators share little consensus on the matter and fail to agree on basic principles such as whether the government should offer more financial support to the film industry or whether such subsidy is an inappropriate use of our hard earned taxes, let alone on what shape such funding from government should take.

At the end of the 1980s funding was feeble indeed. The old Eady levy, a complex arrangement returning ticket money to producers, was abolished in the Films Act of 1985. The only direct national subsidies in place were either through a private company set up under the act, British Screen Finance, assisting mainly in medium budget pictures or the British Film Institute's Production Board. Although the Production Board specialised in experimental and low budget material, producing the films of auteurs like Terence Davies, Derek Jarman and Peter Greenaway, it also developed the careers of many technicians, not to mention mainstream directors such as Ridley Scott. The Board encouraged work by social groups often sidelined by the industry, from women directors like Sally Potter to black filmmakers like Isaac Julien and Horace Ové. The financial support to the National Film and TV School (still maintained) performed a similar role in realising new talent, from Terence Davies to their latest star alumni, Lynne Ramsey. Similarly the regional funds that Ramsey was able to take advantage of in making her first short through Scottish Screen have given small amounts of money for very low-budget filmmaking. However to make bigger projects the indirect funding that came through subsidised TV stations like Channel 4 was the only realistic option for many producers to obtain funds in the early 1990s.

Cultural subsidy was thought by many to be against the principles of the then Thatcher government, particularly after an article by conservative academic Norman Stone in *The Sunday Times* in January 1988, criticising British feature films for their supposed anti-Tory bias. However the Iron Lady surprised them all when she called various film dignitaries (Attenborough, Puttnam et al) to a seminar at Downing Street on 15th June 1990 with the aim to make Wardour Street great once more – and, some suspected, for films to wave the flag. Working parties were put into place but many hopes foundered on Thatcher's departure a few months later and on the scepticism of the treasury. The one concrete achievement was the formation of The British Film Commission (now renamed UK Film Council International) to encourage foreign investment into UK facilities – a strategy that continues to this day and has had some success in attracting overseas spend and ensuring a co-ordi-

nated service for foreign film shoots in Britain. There were also plans to increase opportunities for co-production but the government resisted entry into the EC's Eurimages programme much to the chagrin of producers.

Britain's approach to film funding lies somewhere in the middle of the range of possibilities adopted over the world by governments (see Appendix 3 for comparisons). Those that believe in production funding from the state at all have tended to fall into two camps. The first believe that money should come through direct grants to particular productions, or as became more fashionable later in the decade, to a slate of productions that could build up towards a sustainable industry. The second school of thought has considered tax to be the most effective instrument of change, particularly write-offs on production costs. At various times the powers that be have listened to the tax arguments and provided legislative backing for investors – notably in Section 48 Finance (No.2) Act of 1997. However fears of abuse by crafty producers has led to a pattern of useful loopholes opening only to be swiftly closed again. Non-film specific breaks like the Enterprise Investment Scheme and the Business Expansion Scheme have also been used by filmmakers at different times.

The direct grant idea in various forms has developed into the fairly complex funding landscape that faces us in 2003, which by its nature seems to be in a process of constant change and refinement. The motor for this system proved to be the establishment of the National Lottery in 1994, with its promise of bounty for deserving causes. Film productions were taken to be, in effect, the capital projects that lottery rules dictated money had to be put towards. The Arts Councils' of the home nations were entrusted with the allocation of monies and from 1995 started to grant awards. The underwhelming results of the first couple of years of this led people to conclude that what was lacking was any kind of cohesion. Titbits to disparate (and largely unsuccessful) projects do not an industry make. The time was right to think again about how to best exploit this potential new cash cow. As it happened this coincided with a change of ruling political party – after 18 years Labour was in power again.

One of the first acts of the new Labour government after their election in May 1997 was to announce at the Cannes Film Festival that much of the lottery grants would now go through three new film franchises. Although nominally overseen by the Arts Council of England these three companies - DNA Films, The Film Consortium and Pathé- would nurture a slate of films from development to screen. The idea was that these conglomerates of various producers would come to resemble mini-studios, working towards that all-important critical mass that would allow good material to reach an audience through some sort of sustainable structure. Needless to say this was easier said than done.

The Labour Government's cinema working group published a strategy document on the industry called *A Bigger Picture* in March 1998, replete with prodigious action plans full of good intentions about all-industry contributory funds and greater training support. The former never materialised, but the training body for media, Skillset, was considerably strengthened and career support improved. However the most significant industry development of the decade, which emerged just a few months later, was not a direct recommendation from the report at all. The Department of Culture, Media and Sport (as the overseeing Whitehall department was now known) picked up on *A Bigger Picture*'s vague call for 'sustainable industry structures' and set up a rationalised film super-body incorporating the myriad of film organisations under one direct controlling hand. This body became The Film Council, officially launched in October 1999 and active from January 2000. In May 2003 it was renamed the UK Film Council.

The main function of the UK Film Council is to build up structures to enable a cohesive film industry to take shape. The most pressing task on formation was to reinvigorate the subsidised production sector, which under the Arts Council's auspices had been dubbed a resounding failure. They have attempted to do this through setting up a trio of funds – the big budget Premiere Fund, the New Cinema Fund for edgier, less mainstream work and a Development Fund.

After nearly three years they can claim some success. In 2002 *GOSFORD PARK*, *BEND IT LIKE BECKHAM* and *MIKE BASSETT: ENGLAND MANAGER*, all proved to be box office hits and films like *Morvern Callar* won critical plaudits. In November 2002 there was also the irony of a fully fledged hit from the much criticised lottery franchises, *DNA Films 28 Days Later* reaching number one at the box office just as the end of their contracts hove into view.

Greater success for lottery assisted films has not led to a ceasefire from the critics of the scheme however, notably from the most vocal protester, Alexander Walker, the film critic of the *London Evening Standard*. His point is one of principle – public money should not be used for what are at heart commercial ventures, particularly when hospitals and schools are under funded. Even for those with a less purist view on the matter, the issue of state funding gets caught in the same cleft stick every time. What kind of films should be funded? If you fund films that large numbers of people wish to see and that will do well at the box office there may be some return to the exchequer (and ultimately the taxpayer) but if they are going to make money wouldn't the industry make them anyway? As Walker points out this could lead to citizens funding already profitable businesses.

Alternatively the state could support filmmaking that would not otherwise be funded by a market driven industry, as indeed the *bfi Production Board* did do for many years. However the problem here

is that a large number of people end up contributing their money to work that is often not to their liking. This perhaps makes for a better economic and cultural argument but there is an understandable political sensitivity to the suggestion that the earnings of the masses should keep the loft dwellers of Shoreditch in clover. Until we resolve these philosophical dilemmas about the state funding of film the controversy will keep on raging.

What Next?

After a decade of significant progress and fundamental change the British Film Industry finds itself at a crossroads once more. Despite ever-rising attendances, greater lottery dividends, and some interesting new talent there has been a slump in production investment with the inevitable impact on jobs and business in 2002/3. A wider media recession has meant that the TV companies, for so long the core providers of films in Britain, have had to downsize or withdraw their film divisions. The money spent at cinemas is by and large going straight back to Los Angeles. The recurrent industry dilemmas that have been highlighted in this report continue to be mainly unresolved:

- Should companies be ambitious and expand or should they remain smallscale and stick to what they know?
- Should British films be subsidised and if so should be put money into popular hits or films that would otherwise not be made?
- How do we get British audiences to come and watch British films, other than James Bond and the occasional TV comedy spin-off?
- Is there really such a thing as a British film industry at all?

When you look through our database of nearly one thousand films you will see the full extent of the problems we face. A third of films made over ten years have never even made it to the big screen. Of those that have had a release the box office is often dispiritingly low.

Given the enormous expense of films and the huge amount of human effort that goes into making a feature it can make one feel that the whole process is futile. A lack of connection with the audience is often to blame. Sometimes the reasons have been a lack of script development, or an unseemly haste bringing half realised ideas to camera. Sometimes there has been a cynical attempt to try and copy the blueprint of the last big hit, which has easily been spotted by an unconvinced public. Sometimes the idea itself is just not going to drag busy people to a cinema for two hours of their life. However there are also times when we might have to think about blaming ourselves, the audience. As TV has

also found, in an age of instant gratification it can be hard to get audiences for potentially difficult material, no matter how good it is. The films of Shane Meadows; critically praised, full of warmth, and an understanding of the problems of contemporary Britain are a case in point. Meadows himself has said how keen he is to get wide audiences but box office figures have consistently been low, even with supportive marketing and wide opening releases.

The seriousness of the industry's problems was highlighted by Chairman of The Film Council, Sir Alan Parker's speech to BAFTA in November 2002, which seemed to mark a line in the sand for the industry. There was a significant change of emphasis in the speech about the way in which support should be structured. Parker told his audience that: "...bluntly, direct subsidy solely to production will never, ever form the basis of a successful film industry – even if we double, triple or quadruple the money presently on offer."

The Film Council's intentions to switch support to distribution, exhibition and training are laudable in many ways. Audiences outside London often complain that they do not get the chance to see all but the most mainstream of British films and there is always a need to top up the talent base. The emphasis on development in The Film Council is undoubtedly wise in contributing to a more consistent quality of product. Similarly the new Distribution and Exhibition strategy has prioritised the implementation of digital delivery to cinemas. This has the potential to bring costs right down and allow cinemas to show a greater range of films – although equally it could produce the reverse effect and lead to every cinema in town showing a Harry Potter or Matrix sequel to keep up with demand.

What may be more debatable in Parker's vision are his views on what British films should be. He imagines a future with Britain as a 'film hub' providing services, talent, and a supply of films for the international market. He (probably correctly) warns that budgeting and the mechanics of production need to be radically rethought. The Relph Report (written by experienced independent producer Simon Relph) that followed the speech gives a detailed analysis on the problems and possible solutions of budgeting – and indeed technical advances in digital cameras are already having an impact here. What Parker also rejects however is the idea of a national cinema in the traditional sense. He claims that: "We need to abandon forever the 'little England' vision of a UK industry comprised of small British film companies delivering parochial British films. That, I suspect, is what many people think of when they talk of a 'sustainable' British film industry. Well, it's time for a reality check. That 'British' film industry never existed, and in the brutal age of global capitalism, it never will."

Much of this is realistic and right. There is a good case that there is not, and has never been, a real film industry in the UK of any influence – rather that great talents and great films have occasionally emerged in spite, rather than because, of the structures around them. What is perhaps more open to question is the use of the word parochial, a rather overused term of scorn these days. Great works of art, after all, take the local and make it universal. It is possible to make something that deals with life in Oban (MORVERN CALLAR), or Uttoxeter (ONCE UPON A TIME IN THE MIDLANDS) or indeed Sheffield (THE FULL MONTY) and Hounslow (BEND IT LIKE BECKHAM) and make it interesting for anyone. Audiences lap up films set in New York and Los Angeles, but aren't they parochial too? 6

It would be a great pity if British films lost a connection with Britain's culture and society. This is particularly worrying, as broadcasting, which unquestionably has been a great industry in the UK, has entered a state of turmoil. In the 1970s the woeful state of the film industry was compensated for by the continued brilliance of the single dramas, serials and sitcoms on the BBC and the Independent TV stations. Obviously great TV shows, such as THE OFFICE and STATE OF PLAY, are still being made and seen, but we cannot be certain that the stable structures that supported an environment of bold, risky work will survive. Thus there is a necessity for film to contribute to the national culture and offer fresh voices.

For all the travails and painstaking upheavals within the industry since 1991; for all the poor distribution, mishandled subsidies, and times of panic; there was a significant and interesting body of films produced that displayed British talent and had something interesting to say. As the structure of the industry continues to improve, as the additional revenue streams come from DVD, and as audiences continue to pour into cinemas, let's hope that that remains the case.

Footnotes

1. 'Broadband Blues' by David Wood Screen International 17/11/2000
So does the MPAA think there is a problem? "Absolutely " admits its senior vice-president of worldwide anti-piracy Ken Jacobsen. " We are very concerned about what will happen to our product on the internet in the future".
2. Screen Digest November 2002 p.341
After its first five years DVD hardware had penetrated 5.6% of television households worldwide. By comparison, the VCR achieved only 1.6% penetration of television households globally over the same period.
3. In 1990 only 49% of people over 35 ever went to the cinema and only 3% regularly. By 2001 this had increased to 73% and 15% respectively.
Source: CAA/CAVIAR
4. The Crying Game made \$62.5 million in the US.
Source: ACNielsen/EDI
5. The James Bond films are produced by London based Eon Productions but the films are largely funded by MGM/United Artists. The Harry Potter films are produced by Englishman David Heyman's company Heyday Films, but funded by Warner Brothers.
6. Funding through the regional bodies now affiliated to the Film Council has played an important role in developing some of Britain's most important filmmakers. Shane Meadows' early films received financial support from bodies in his East Midlands base and Michael Winterbottom's first feature Butterfly Kiss was part funded by MIDA in Liverpool. National funders like Scottish Screen and the Arts Council of Northern Ireland have been even more prominent players, helping to finance the work of Lynne Ramsey for example.

APPENDICES

Appendix 1: 1985 Films Act

This act remains the primary piece of legislation governing film production in the UK.

The Act repealed previous legislation and set out criteria – albeit vague - on what constitutes a British film. These are that:

The producer was at the time of filming an EC Resident, or the production company was based in the EC.

The film was shot primarily in an EC or Commonwealth country

75% of the film's labour costs (with exception given for Hollywood leading players) are paid in the EC or the Commonwealth

70% of total expenditure on production to be spent in the United Kingdom

The act was amended in 1997 and 1999 to allow a film to be defined as British even if post-production took place outside the UK – Little Voice had been used as an example of a film with an obviously British cultural imperative that was not classed as a British film under the Act because of this cost element.

Appendix 2: UK Co-Production Treaty agreements

There are seven official UK Co-Production agreements. These are with the governments of France, Germany, Italy, Norway, New Zealand, Australia and Canada. The texts of the agreements are listed on the department of Culture, Media and Sport's website at www.culture.gov.uk/creative/index.html

Making a film under these agreements allows access to tax benefits in the UK, such as production write-offs. It also allows the co-

production partner in the non-UK country to access appropriate benefits there – effectively giving the production a double subsidy.

Appendix 3: Government Funding Comparisons

It is interesting to note alternative government funding strategies in other countries when looking at the situation in the UK. The United States and France form the ends of the subsidy spectrum – one has a negligible programme of aid and the other a complex system of support.

The United States as the premier worldwide commercial filmmaking nation largely eschews central support for filmmaking. However there are a num-

ber of tax breaks and incentives available at State and City level to encourage production in their area. These are administered through a competing network of Film Commissions. In a general sense, of course, the main industry organisation, the Motion Picture Association of America is a hugely influential lobbyist for a favourable tax and competition environment.

In contrast, France sees an important indigenous film industry as a vital part of the national culture. There is a complex system of production aid through box office receipts, which are administered by government film organisation the Centre National de la Cinematographie (www.cnc.fr). In addition there are generous provisions of interest free loans for development and production and tax relief on private investment. TV companies also play an important funding role.

KEY WEBSITES

www.bfi.org.uk

The website for the British Film Institute.

www.bfi.org.uk/filmtvinfo

The Facts on Film section of the bfi's site. You will statistics about the British film industry, sections of the BFI Film and Television Handbook, and advice on researching film and television.

www.bfi.org.uk/filmtvinfo/gateway/categories

The Film Links Gateway section of the bfi site. Links to useful film and TV websites are organised under appropriate headings and there are now options to search by keyword.

www.ukfilmcouncil.org.uk

The website for the UK Film Council, giving details of their funding schemes, current projects and lottery awards.

www.screendaily.com

The website for the trade journal Screen International, giving daily film news from around the world.

www.skillset.org

The website for Skillset, the training organisation for the media industries.

www.britfilms.co.uk

The website for the British Council's film department. The British Council exists to promote British culture around the world and this site has a self-entry listing of British films year by year, details of international film festivals, and a Directory of British Filmmakers.

www.entdata.com

The website for Entertainment Data Inc. This US company researches box office information for films around the world.

www.pact.co.uk

The website for PACT (Producers, Alliance for Cinema and Television), the largest organisation representing producers in the UK.

www.shootingpeople.org

A website set up to give advice and services to film-makers. Contains briefing documents on copyright, employment laws and other useful information.

The site operates a registration system.

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Report on Production of Lower Budget Films - The Relph Report
<http://www.filmcouncil.org.uk/filmindustry/?p=relphreport&q=relph&st=site>

Film Industry Research Group (FIRG) – University of Hertfordshire - website
www.herts.ac.uk/business/groups/film.htm

Guardian Unlimited
www.guardianunlimited.co.uk

Building a sustainable UK film industry - Alan Parker Presentation Nov 5 2002 <http://www.film-council.org.uk/filmindustry/>

NOTES TO TABLE**TITLE**

English language release titles used in all cases.

BUDGET

Figures are given in GBPS (£) unless otherwise stated.

CO-PRODUCING COUNTRIES

The following key to country codes is taken from those codes employed in the British Film Institute's database, SIFT (Summary of Information on Film and Television)

| Code | Country |
|------|----------------|
| AR | ARGENTINA |
| AT | AUSTRIA |
| AU | AUSTRALIA |
| BE | BELGIUM |
| CA | CANADA |
| CH | SWITZERLAND |
| CT | CROATIA |
| CZR | CZECH REPUBLIC |
| DK | DENMARK |
| DL | GERMANY |
| ES | SPAIN |
| FI | FINLAND |
| FR | FRANCE |
| GR | GREECE |
| HK | HONG KONG |
| HU | HUNGARY |
| IE | IRISH REPUBLIC |
| IN | INDIA |
| IS | ICELAND |
| IT | ITALY |
| JP | JAPAN |
| LU | LUXEMBOURG |
| MAC | MACEDONIA |
| NL | NETHERLANDS |
| NO | NORWAY |
| NZ | NEW ZEALAND |
| PK | PAKISTAN |
| PT | PORTUGAL |
| RO | ROMANIA |
| RU | RUSSIA |
| SA | SAUDI ARABIA |
| SE | SWEDEN |
| US | UNITED STATES |
| YU | YUGOSLAVIA |
| ZA | SOUTH AFRICA |
| ZW | ZIMBABWE |

BFI HANDBOOK CATEGORY

The BFI Handbook categories referred to in the database of films (column G) are the way that we have classified different kinds of British films over the years in the BFI Film and Television Handbook. We believe this kind of classification helps readers to understand the degree of 'Britishness' of the film and get a sense of its production background. The categories are defined as follows:

A = feature films where the cultural and financial impetus is from the UK and where the majority of personnel are British.

B = majority UK Co-productions. Films in which, although there are foreign partners, there is a UK cultural content and a significant amount of British finance and personnel.

C = minority UK co-productions. Foreign (non US) films in which there is a small UK involvement in finance and personnel.

D = American financed or part-financed films in the UK. Most titles have a UK cultural content.

E = American films with some British financial involvement.

BOX OFFICE

Figures are given in GBPS (£). Figures marked with an asterisk (*) indicate an estimated total.

A-Z of Films with British involvement produced 1991 - 2001

| Title | Production Companies | Budget (£m) | Co-Producing Countries | Year of Production | Category according to BFI Handbook | UK Box Office (£m) as of May 2003 |
|---|---|-------------|------------------------|--------------------|------------------------------------|-----------------------------------|
| Steal | Spice Factory/ Transfilm/ Mandarin Films/ TF1/ Miramax | 8.57 | CA/FR/US | 2001 | C | x |
| 101 Dalmations | Great Oaks/ Disney | 32.20 | | 1995 | D | 20.660 |
| 102 Dalmations | Walt Disney | 36.00 | | 1999 | D | 11.880 |
| 24 Hours in London | One World Films | 1.30 | | 1998 | A | 0.005 |
| 28 Days Later | DNA Films/ Fox Searchlight/ Film Council | 10.40 | | 2001 | D | 6.240 |
| 51st State | Momentum Pictures/ Focus Films/ Alliance Atlantis/ Film Consortium/ Artists Production Group | 19.38 | CA | 2000 | B | 3.790 |
| The Abduction Club | Pathe/ Gruber and Samson Films/ KC Meridien | 6.00 | IE/DL | 2000 | B | 0.061 |
| Aberdeen | Freeway Films/ Norsk Films/ Scottish Film Council | 3.80 | NO | 1999 | C | x |
| About Adam | Exchequer Film Co/ BBC/ HAL/ Venus/ Irish Film Board | 3.28 | IE | 1999 | C | 0.076 |
| About a Boy | Working Title/Universal/Canal+ | 13.50 | | 2001 | D | 16.935 |
| Accelerator | Imagine Films/ Gazboro/ Irish Film Board/ Irish Section 48 Tax Incentive | 2.60 | IE | 1998 | B | 0.177 |
| The Acid House | Channel Four/Picture Palace North/Umbrella Productions/Yorkshire Screen Development Agency/Glasgow Film Fund/European Regional Development Fund | N/A | | 1998 | A | x |
| The Advenuteres of Pinnocchio | Allied/Savoy/ Kushner-Locke/ Davis Films/ Polygram | 15.50 | | 1995 | E | 1.851 |
| The Adventures of Priscilla, Queen of the Desert | Specific Films/Latent Image | 1.30 | AT | 1993 | C | 1.544 |
| Al's Lads | Alchemy Pictures/ Evolution Films | 3.50 | | 2000 | A | x |
| Ali G in da House | WT2 | 4.00 | | 2001 | A | 10.297 |
| Alien Blood | West Coast Films | 1.00 | | 1997 | A | x |
| Alien Love Triangle (Part 1) | Figment Films/ Miramax/ Dimension Films | 3.00 | | 1998 | D | x |
| Alien3 | Twentieth Century Fox | 24.00 | | 1991 | D | 6.573 |
| Alive and Kicking | Indian Summer/ Channel Four | 2.00 | | 1995 | A | 0.02 |
| All For Love | Little Bird/ Tatfilm/ BBC/ WDR/ Compagnie des Phares et Balises/ Arts Council of Northern Ireland | 3.40 | IE/DL | 1997 | C | x |
| All Men are Mortal | Nova Film/ Sigma/ Rio/ ECF/ BSKyB/ Eurimages | 2.80 | NL/FR | 1994 | C | 0.008 |
| All or Nothing | Thin Man Films/ Canal+/ Films Alain Sarde | 6.00 | FR | 2001 | B | 0.673 |
| All the Little Animals | Recorded Picture Co/ BBC/ British Screen | 3.50 | | 1997 | A | 0.003 |
| Alone | CF1 Evolution Films | 6.00 | | 2000 | A | x |
| Ama | Efiri Tete/ Channel Four | 0.40 | | 1991 | A | 0.008 |
| Amateur | Zenith/ UGC | 2.50 | | 1993 | E | 0.672 |
| American Werewolf in Paris | Delux/ Comet/ Hollywood Pictures/ J and M | 15.60 | FR/DL/US | 1996 | C | 1.234 |
| Among Giants | Kudos/ BBC/ British Screen/Arts Council of England/ Yorkshire Media Prod Fund | 2.50 | | 1997 | A | 0.091 |
| Amy Foster | Tapson Steel/ Canal +/ Sony/ Arts Council of Wales | 9.20 | | 1996 | D | 0.049 |
| Anchoress | bfi/ Corsan | 1.00 | | 1992 | A | 0.003 |
| And now Ladies and Gentlemen.. | Les Films 13 | 14.00* | FR | 2001 | C | tbr |
| An Angel For May | Spice Factory/ Barzo Productions/ Children's Film and TV Foundation/ Gentian Prods | 1.50 | | 2001 | A | x |
| Angels and Insects | Playhouse International/ Samuel Goldwyn | 3.00 | | 1994 | D | 0.176 |
| Anita and Me | Starfield Prods/ Film Council/ BBC Films/ East Midlands Film Initiative/ Chest Wig and Flares | 2.90 | | 2001 | A | 1.851 |
| Another Life | Boxer Films/ Arts Council of England | 2.50 | | 1999 | A | 0.011 |
| Antonia's Line | Primitive Pictures/ Bergen/ Prime Time/ NOS/ ECF/ BSKyB | 1.50 | NL/BE | 1994 | C | 0.183 |
| Anxiety | Mortal Films | 1.00 | | 1998 | A | x |
| The Apocalypse Watch | Watch Prods/ABC/ Hallmark | 30.00 | | 1996 | D | x |

A-Z of Films with British involvement produced 1991 - 2001

| Title | Production Companies | Budget (£m) | Co-Producing Countries | Year of Production | Category according to BFI Handbook | UK Box Office (£m) as of May 2003 |
|---------------------------------|--|-------------|------------------------|--------------------|------------------------------------|-----------------------------------|
| Appetite | The Alternative Cinema Company/ Loud Mouse/ 101 Films/ Schlemmer Films | 1.53 | DL | 1997 | B | x |
| Arlington Road | Samuelson Prods/ Lakeshore Entertainment/ PolyGram | 16.83 | | 1998 | E | 1.865 |
| Arzoo | Dayavanti Pictures | 2.00 | IN | 1997 | C | x |
| As You Like It | Sand/ Aim/ Reinhart | 1.00 | | 1991 | A | 0.012 |
| Ashes to Ashes | Red Moon Films | 1.00 | | 1998 | A | x |
| Au Pair | Teliesyn/ Hermes Film | 0.35 | DL | 1993 | C | x |
| August | Granada Film | 3.70 | | 1994 | A | 0.125 |
| The Avengers | Jerry Weintraub Prods/ Warner Brothers | 45.00 | | 1997 | D | 2.270 |
| An Awfully Big Adventure | Portman/Wolfhound/ British Screen | 3.00 | | 1994 | A | 0.635 |
| B. Monkey | Scala Prods/ Synchronistic Prods | 6.80 | | 1996 | A | x |
| Baby Juice Express | Spice Factory/ Phantom Pictures/ Great British Films | 0.60 | | 2001 | A | x |
| Babymother | Formation Films/ Channel Four/Arts Council of England | 2.00 | | 1997 | A | 0.062 |
| The Baby of Macon | Allarts/ UGC/Cine Electra/ Channel Four/ Schlemmer Films/ North Rhine Westphalian Film Fund | 2.00 | NL/DL | 1992 | B | 0.122 |
| Backbeat | Scala Prods with Royal Films (Germany)/ Channel Four/ Polygram | 2.90 | | 1993 | A | 1.870 |
| Bad Behaviour | Parallax Pictures for Film Four International and British Screen | 1.05 | | 1992 | A | 0.144 |
| Basil | Showcase/ Kushner Locke | 9.00 | | 1997 | D | x |
| The Beach | Figment Films/Twentieth Century Fox | 23.50 | | 1999 | D | 13.333 |
| Beach Boys | Ragged Films | 0.10 | | 1997 | A | x |
| Bean | WorkingTitle/ TigerAspect/ Polygram | 16.20 | | 1996 | A | 17.973 |
| Beautiful Creatures | Creatures Ltd/ DNA/ Arts Council of England | 4.00 | | 1999 | A | 0.204 |
| Beautiful Mistake | Boda Films/ S4C/ Arts Council of Wales | 0.50 | | 2000 | A | x |
| Beautiful People | Tall Stories Prods/ FilmFour/ bfi / MIDA/ British Screen/Arts Council of England | 1.11 | | 1998 | A | 0.117 |
| Beautiful Thing | World Prods/ Channel Four | 1.50 | | 1995 | A | 0.480 |
| Bedrooms and Hallways | Berwin and Dempsey Prods/ BBC | 3.00 | | 1997 | A | 0.117 |
| Before the Rain | Aim Prods/ Vardar Film/ Noe Prods | 2.25 | MAC/FR | 1993 | C | 0.067 |
| Before You Go | Big Fish Productions/ Pacificus/ Entertainment/ Isle of Man Film Commission | 3.75 | | 2001 | A | 0.134 |
| Beg! | Beg Prods Ltd/ Robert Golden | 0.75 | | 1993 | A | x |
| Beginner's Luck | Late Night Pictures/ Angel Eye Films | 1.30 | | 2001 | A | x |
| Being Considered | Serendipity Films | 1.00 | | 1998 | A | x |
| Being Human | Enigma Films/ Warner Brothers | 13.00 | | 1992 | D | x |
| Below | Dimension Films/ Miramax | 20.00 | | 2001 | D | x |
| Bend it Like Beckham | Bilb Productions/ Kintop/ Film Council/ British Screen/ Hamburg Film Fund/ Future Films/ Roc Media | 2.70 | DL | 2001 | B | 11.552 |
| Bent | Channel Four/ Arts Council of England/ Bent Prods | 2.01 | | 1996 | A | 0.028 |
| Best | Smoke and Mirrors/ Pembridge Prods/ BskyB/ Isle of Man Film Commission | 5.00 | IE | 1998 | B | 0.009 |
| Between Two Women | Julie Woodcock Prods/ North Country Pictures | 5.00 | | 1999 | A | x |
| Beyond Bedlam | Metrodome Films backed by Business Expansion Scheme | 0.75 | | 1993 | A | 0.053 |
| Bhaji on the Beach | Umbi Films/ Film Four International | 1.00 | | 1992 | A | 0.310 |
| Biggie and Tupac | Lafayette Films | 0.60 | | 2001 | A | 0.094 |
| The Big Lebowski | Working Title | 13.00 | | 1997 | E | 1.893 |
| The Big Swap | Moonlit Pictures/ Dandelion | 0.64 | | 1996 | A | 0.031 |
| The Big Tease | Crawford Prods/ Warner Brothers | 1.00 | | 1998 | D | 0.096 |
| Billy Elliot | Tiger Aspect/ WT2/ BBC Films/ Arts Council of England | 2.80 | | 1999 | A | 18.387 |
| The Biographer | First Biographer Films/ Pipeline | 4.66 | DL | 2000 | C | x |
| Birthday Girl | Portobello Pictures/FilmFour/HAL/Miramax | 10.00 | | 1999 | D | 0.784 |
| The Bishop's Story | De Facto Film & Video/ K-Films/ B-Film/ Cinegel | 1.00 | IE/FR | 1993 | C | x |

A-Z of Films with British involvement produced 1991 - 2001

| Title | Production Companies | Budget (£m) | Co-Producing Countries | Year of Production | Category according to BFI Handbook | UK Box Office (£m) as of May 2003 |
|---|---|-------------|------------------------|--------------------|------------------------------------|-----------------------------------|
| Bitter Moon | Timothy Burrill/ RP Productions | 7.00 | FR | 1991 | C | 0.532 |
| Black and White | Scala/ Duo Art | 5.27 | AU | 2001 | C | tbr |
| Black Beauty | Warner Brothers | 8.00 | | 1993 | D | 1.504 |
| Blame it on the Bellboy | Prominent Features/ Disney | 5.00 | | 1991 | D | 2.607 |
| Blonde Fist | Blue Dolphin | 1.10 | | 1991 | A | 0.003 |
| Blood | Cantor Markham/ Loud Mouse/ Yorkshire Media Production Agency | 1.00 | | 1999 | A | x |
| Blood and Wine | Recorded Picture Co/ Fox Searchlight/ Majestic | 18.00 | | 1995 | E | 0.306 |
| Bloody Sunday | Granada Film/ Hell's Kitchen/ Film Council/ Irish Film Board, Section 481 Irish Government tax incentives | 3.00 | IE | 2001 | B | 0.005 |
| Blow Dry | Intermedia/ Miramax/ West 11 Films/ Mirage Enterprises/ Internationale Medien | n/a | | 2000 | D | 0.123 |
| Blue | Basilisk with Uplink (Japan) | 0.09 | | 1993 | A | 0.004 |
| Blue Black Permanent | bfi / Viz Film/ Channel Four/ Scottish Film Production Fund | 0.50 | | 1992 | A | 0.006 |
| Blue Ice | Blue Ice Productions | 5.00 | | 1992 | A | 0.211 |
| Blue Juice | Skreba | 2.50 | | 1994 | A | 0.256 |
| Bob Roberts | Working Title | 2.20 | | 1991 | E | 0.461 |
| Bob's Weekend | Erinfilm | 1.00 | | 1995 | A | x |
| Bodysong | Hot Property/ FilmFour Lab/ Film Council/ MEDIA + | N/A | | 2001 | A | tbr |
| Bogwoman | De Facto Film and Video/ Hindsight/ RTE/ ZDF/ Arts Council of Northern Ireland/ Irish Film Board/Section 35 | 0.62 | IE/DL | 1996 | C | x |
| Bollywood Queen | Spice Factory/ Enterprise Films/ Great British Films | 0.60 | | 2001 | A | tbr |
| The Book of Eve | Focus Films/ Rose Films/ Telefilm Canada/SODEC | 3.00 | CA | 2001 | C | tbr |
| Borderline | Forever Films/ Mythos/ Greek Film Centre | 0.60 | GR | 1993 | C | x |
| Born Romantic | Kismet Films/ BBC/ Harvest Pictures/ Redbus | 3.20 | | 2000 | A | 0.382 |
| The Borrowers | Working Title | 29.00 | | 1996 | A | 8.004 |
| Boston Kickout | Boston Films | 1.00 | | 1994 | A | 0.057 |
| The Boy from Lucky Village | Brook/ Moonglobe | 1.50 | | 1991 | A | x |
| The Boy from Mercury | Blue Rose/ Mercurian Prods/ Blue Dahlia/ RTE/ Canal +/ Irish Film Board | 1.30 | IE/FR | 1995 | C | 0.005 |
| Boy Meets Girl | Kino Eye | 0.35 | | 1993 | A | x |
| Brassed Off | Prominent Features/ Channel Four | 2.53 | | 1995 | A | 3.388 |
| The Brave | Recorded Picture Co/ Majestic/ Gaja/ Bac/ BMG/ Mikado | 6.40 | ES/FR/DL | 1996 | B | x |
| Braveheart | Icon Prods/ Alan Ladd Prods | 35.00 | | 1994 | D | 12.649 |
| Breaking the Waves | Zentropa/ Trust/ Liberation/ Channel 1/ Arte/ ZDF/ Canal +/ Danish Film Inst. | 6.50 | SE/DK/NO | 1995 | C | 0.712 |
| Breathtaking | September Films/ Sky Pictures | 3.40 | | 1999 | A | x |
| Bridget Jones' Diary | Working Title/ Universal/Miramax | 14.00 | | 2000 | D | 42.007 |
| Bring Me the Head of Mavis Davis | The Mission/ BBC/ Goldcrest | 3.00 | | 1996 | A | 0.064 |
| The Browning Version | Paramount British | 6.50 | | 1993 | D | 0.237 |
| The Bruce | Bruce Pictures/ Cromwell Prods/ BSKyB | 0.50 | | 1995 | A | 0.008 |
| The Brylcreem Boys | Sherwood Films/ Rough Magic Films | 4.80 | | 1995 | A | 0.007 |
| Buffalo Soldiers | Film Four/ Good Machine/ Gorilla Entertainment/ Odeon Pictures/ Grosvenor Park | 10.34 | | 2000 | D | tbr |
| Bullet to Beijing | Harry Palmer Prods/ J and M | 6.00 | | 1994 | A | x |
| Bundy | Teddy Films/ Tartan Films | 1.28 | | 2001 | E | 0.010 |
| The Bunker | Millennium Pictures | 1.92 | | 2000 | A | 0.004 |
| A Business Affair | Film and General/ Osby Film Connexion/ Cartel | 2.89 | FR/DL/ES | 1993 | B | 0.028 |
| Buskers | Lyndania Films | 0.06 | | 1997 | A | x |
| The Butterfly Effect | Kestrel Two/ Colomo/ Mainstream/ Canal +/ TVE/ Eurimages | 2.35 | ES/FR | 1995 | C | x |
| Butterfly Kiss | Dan Films/ British Screen/ BBC/ MIDA | 0.60 | | 1994 | A | 0.207 |
| Butterfly Man | De Warrenne Pictures/ Harmonic Film | 0.70 | TH | 2001 | B | 0.005 |

A-Z of Films with British involvement produced 1991 - 2001

| Title | Production Companies | Budget (£m) | Co-Producing Countries | Year of Production | Category according to BFI Handbook | UK Box Office (£m) as of May 2003 |
|--|--|-------------|------------------------|--------------------|------------------------------------|-----------------------------------|
| Callas Forever | Medusa/ Cattelya/ Business Affair Productions/ Galfin/Alquimia/Mediapro | 14.00 | IT/ES/FR/RO | 2001 | C | tbr |
| Cameleon | Elidir/ S4C | 1.00 | | 1996 | A | x |
| Camilla | Skreba/Shafesbury Films | 4.40 | CA | 1993 | C | 0.010 |
| Canvas | Mark Forstater/ Optima | 1.50 | CA | 1991 | C | x |
| Captain Corelli's Mandolin | Working Title/ Universal/ Canal+ | 13.00 | | 2000 | D | 9.793 |
| Captain Jack | Viva Films/ Granada/ Winchester Films/ Arts Council of England | 3.50 | | 1997 | A | 0.017 |
| Captives | BBC/ Distant Horizon | 1.50 | | 1993 | A | 0.101 |
| Career Girls | Thin Man Films/ Channel Four | 1.50 | | 1996 | A | 0.493 |
| Carla's Song | Parallax Pictures/ Road Movies/ Tornaso/ TVE/ Channel Four/ Glasgow Film Fund/ Filmstifung Nordrhein-Westfalen | 2.80 | DL/ES | 1995 | B | 0.326 |
| Carolina | IAC Productions/ Martin Bregman Prods/ BIL | 15.00 | | 2001 | E | tbr |
| Carrington | Freeway/ Cinea/ Pyramide/ Polygram | 5.60 | FR | 1994 | B | 0.834 |
| Carry on Columbus | Island World/ Comedy House Productions | 2.50 | | 1992 | A | 1.672 |
| The Case | Screen Production Associates/ Chana Film | 0.80 | | 2001 | A | x |
| The Castle of Monkeys | Steve Walsh Prods/ La Fabrique/ Les Films du Triangle/ Kershermetfilm/ Canal +/ BSKyB/ Eurimages/ ECF/ CNC/ Filmstiftung Nordrhein Westfalen | 5.00 | FR/HU/DL | 1995 | C | x |
| The Cat's Meow | Dan Films/ Cat's Meow/ KC Medien (Germany) | 4.30 | DL | 2000 | C | x |
| Caught in the Act | Midsummer Films | 1.50 | | 1995 | A | x |
| The Cement Garden | Neue Constantin/ Laurentic Films/ Toni Prods | 1.90 | FR/DL | 1992 | B | 0.107 |
| Chaplin | Carolco/ Lambeth Productions | 16.67 | | 1991 | D | 1.814 |
| Charlotte Gray | Ecosse Films/ FilmFour/ Pod Films | 14.00 | AU | 2001 | B | 1.567 |
| Chasing the Deer | Chasing the Deer Plc | 0.40 | | 1994 | A | 0.090 |
| Chicken Run | Pathe/ Aardman Animations/ Dreamworks SKG | 27.40 | | 1998 | D | 29.514 |
| Chinese Portraits | Polar Prods/Ima Films/ UGC/ President Films/ Iberoamericana/ Channel Four/ ECF | 3.50 | FR/ES | 1995 | C | 0.077 |
| Chocolat | David Brown Prods/ Miramax | 18.00 | | 2000 | D | 7.348 |
| Christie Malry's Own Double Entry | Movie Masters/ Woodline | 2.98 | IE | 1999 | C | 0.002 |
| A Christmas Carol: The Movie | Scala/ Illuminated Film Company/ Film Consortium/ Channel Four/ Winchester/ UIP/ Medien Beteiligungs | 10.00 | | 2000 | D | 1.462 |
| A Christmas Reunion | Y Wennol | 0.70 | | 1993 | A | x |
| Chunky Monkey | Open Roads Films | 0.15 | | 2000 | A | x |
| Circus | Film Development Corp/ Columbia TriStar | 6.00 | | 1999 | D | 0.332 |
| City of Joy | Lightmotive/ Pricel/ Majestic | 13.00 | | 1991 | D | 0.927 |
| The Claim | Pathe/ Revolution Films/ United Artists/ BBC/ Canal + | 12.50 | | 2000 | D | 0.245 |
| Clandestine Marriage | Portman Productions | 5.00 | | 1998 | A | 0.016 |
| Clockwork Mice | Metrodome/ BSKyB/ British Screen | 1.30 | | 1994 | A | 0.069 |
| The Closer You Get | Redwave/ Fox Searchlight | 4.72 | | 1998 | D | 0.257 |
| Club le Monde | Screen Associates | 0.63 | | 2000 | A | 0.009 |
| Cold Fish | Opus Pictures | 2.00 | | 1999 | A | x |
| Comic Act | Spider Pictures | 1.20 | | 1997 | A | x |
| The Commissioner | New Era/ Metropolis/ Saga/ Eurimages/Canal +/ Filmboard Berlin Brandenburg | 3.70 | DL/BE | 1997 | C | x |
| The Company Man | Studio Eight/ Prophecy Pictures | 1.40 | CA | 1999 | C | x |
| Complicity | Talisman Films/ Carlton/ Scottish Arts Council/ British Screen | 4.60 | | 1999 | A | 0.096 |
| Conquest | Shaftesbury Films/ Greenpoint | 1.50 | CA | 1998 | C | x |
| Conspiracy of Silence | Conspiracy of Silence/ Little Wing | 3.00 | | 2001 | A | x |
| The Conspirators of Pleasure | Koninck/ Athanon/ Delfilm/ ICA/ Eurimages/ Czech and Swiss Govts | 0.90 | CZR/CH | 1996 | C | 0.005 * |
| County Kilburn | Watermark Films | 1.00 | | 1999 | A | x |
| Cousin Bette | Sarah Radclyffe Prods/ Septieme Prods/ Fox Searchlight | 5.00 | FR/US | 1996 | B | 0.123 |

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|--------------------------------|--|-------------|------------------------|--------------------|------------------------------------|-----------------------------------|
| Crimetime | Focus Films/ Pandora/ Kinowelt/ Channel Four/ Eurimages/ Trimark/ Arts Council | 4.30 | DL/FR | 1995 | B | 0.013 |
| The Criminal | Christopher Johnson Company/ Storm Entertainment/ Palm Pictures | 2.50 | | 1999 | D | 0.041 |
| Crossmaheart | Lexington Films/ Arts Council of Northern Ireland | 0.52 | | 1997 | A | x |
| Croupier | Little Bird/ Tatfilm/ Channel Four/ WDR | 3.50 | DL | 1997 | B | 0.582 |
| The Crows of St.Vincent | The Spice Factory/ Taiga/ Europa 7/ KRO/ Dutch Film Fund/ Eurimages | 1.39 | NL/PT | 1995 | C | x |
| Crush | Pipedream Pictures/ Lee Thomas Productions/ FilmFour/ Film Council | 4.30 | | 2000 | A | 0.170 |
| Crush Proof | Woodline Films/ Liquid Films/ Continent Films/ ECF | 3.00 | IE/DL | 1997 | C | 0.012 |
| Crust | Giant Films/ Jolyon Symonds Prods/ Little Wing | 2.80 | | 2001 | A | tbr |
| The Crying Game | Palace/ British Screen | 2.18 | | 1991 | A | 2.025 |
| Dad Savage | Sweet Child Films/ PolyGram | 3.50 | | 1997 | A | 0.0015 |
| Daddy | Imaginary Films | 1.50 | | 2000 | A | x |
| Damage | NEF/ Skreba Films/ Studio Canal+ and the European Co-Prod Fund | 6.60 | FR | 1992 | B | 1.908 |
| The Dance | Oxford Film Co/ Island/ ECF | 1.00 | IS | 1997 | C | x |
| Dance of the Wind | Illuminations/ Pandora Films/ Arte/ WDR/ ECF/ German State Govts Funding | 0.70 | DL | 1996 | C | 0.058 |
| Dancing at Lughnasa | Ferndale/ Pandora/ Sanisa/ Channel Four | 7.00 | IE/FR/DL | 1997 | C | 0.872 |
| Dangerous Obsession | Working Title/ Film Development Corp/ Alberto Ardissoni/ ZDF | 1.90 | DL | 1997 | B | 0.001 |
| Dark Blue World | Helkon Media/ Portobello/ Czech Film Fund/ Phoenix Investments/ Fandango/ Eurimages | 4.00 | DL/CZR | 2000 | C | 0.199 |
| The Darkest Light | Footprint Films/ Pathe/ Becker Pictures/ BBC | 2.00 | | 1998 | A | 0.018 |
| Darklands | Metrodome/ Lluniau Lliw/ Victor/ Arts Council of Wales | 1.00 | | 1996 | A | 0.005 * |
| Day Release | Bolt-On Media | 0.25 | | 1997 | A | x |
| Daybreak | Daybreak Films/ FilmFour/ Traumwerk/ Scottish Arts Council/ Scottish Screen | 1.00 | | 1999 | B | x |
| Dead Babies | Gunter/ Film Consortium/ Outer Edge Films | n/a | | 1999 | A | 0.004 |
| Dead Bolt Dead | It's Alright Ma Productions | 1.00 | | 1999 | A | x |
| Dead Creatures | Long Pig Productions | 0.10 | | 2000 | A | x |
| Dead Funny | Koninck/ Channel Four | 2.00 | | 1994 | E | x |
| Dead in the Water | Spice Factory/ Redbarn/ Enterprise Films | 2.40 | | 2000 | A | x |
| Dead Lucky | Cross Sound Prods | 0.35 | | 1993 | A | x |
| Dead Man Walking | Working Title/ Havoc/ Polygram/ Gramercy | 7.80 | | 1995 | E | 2.836 |
| Deadline | Alchemy Prods | 0.20 | | 1996 | A | x |
| Deadly Advise | Zenith/ Mayfair | 2.00 | | 1993 | A | 0.249 |
| Deadly Voyage | Union/ Viva/ BBC/ HBO | 3.54 | | 1995 | A | x |
| Deadly Wake | Yellowbill Productions/ Producers Network Assocs/ Concorde New Horizon/ Canadian Govt Funding/ Screen Partners | 1.63 | CA | 1996 | C | x |
| Death and the Maiden | Capitol/ Flach/ Channel Four/ Telemunchen/ Polygram | 8.50 | FR/DL | 1994 | C | 0.323 |
| Death Machine | Fugitive Features/ Entertainment/ Victor (Japan) | 2.50 | | 1993 | A | 0.001 |
| Death to Smoochy | Warner Brothers/FilmFour | 20.00 | | 2001 | E | tbr |
| Death Train | British Lion/ Jadran | 2.30 | CT | 1992 | C | x |
| Deathwatch | Working Title/ F and AME/ Apollo | 3.50 | DL | 2001 | C | 0.968 |
| The Debt Collector | Dragon Pictures/ FilmFour/ Glasgow Film Fund | 3.00 | | 1998 | A | 0.108 |
| Decadence | Vendetta Films/ Schlemmer (Germany)/ DeLuxe (Luxembourg) | 1.70 | | 1993 | A | 0.025 |
| Deception | Studio Eight/ GFT Kingsborough/ Next Film | 3.60 | CA/FR | 1999 | C | x |
| Demon in My View | First City/ Project Filmverlag | 2.00 | DL | 1991 | C | x |

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|--|--|-------------|------------------------|--------------------|------------------------------------|-----------------------------------|
| The Designated Mourner | Greenpoint Films/ BBC | 1.00 | | 1996 | A | 0.001 |
| The Devil and the Deep Blue Sea | Mark Forstater Films/ Mans Films/ Hyperion/ BRN/ Eurimages | 2.80 | BE/DL | 1994 | C | x |
| The Devil's Snow | Eye-Cue Prods | 0.03 | | 1997 | A | x |
| The Devil's Tattoo | KCD Films/Scottish Screen | 0.50 | | 2001 | A | x |
| Diana and Me | Gemini Films/ Matt Carroll Films/ Village Roadshow/ Australian Film Finance Commission | 3.80 | AU | 1996 | C | x |
| Different for Girls | X-Pictures/ BBC/ Great Guns | 1.50 | | 1995 | A | 0.012 |
| Dirty British Boys | Firestorm Pictures | 1.00 | | 1997 | A | x |
| Dirty Pretty Things | Celador/ Miramax/ BBC Films | 6.10 | | 2001 | D | 0.829 |
| Dirty Weekend | Scimitar Films | 2.30 | | 1992 | A | 0.518 |
| The Disappearance of Finbar | First City/ Samson Films/ Victoria Film/ Channel Four/ Eurimages | 2.50 | NL/PT | 1995 | C | 0.020 |
| Disco Pigs | Temple Films/ Renaissance Films/ Irish Film Board/ Irish Govt section 481 tax incentives | 3.08 | IE | 2000 | C | 0.117 |
| Divorcing Jack | Scala/ I ma Films/ BBC/ Arts Council of England/ Arts Council of Northern Ireland | 2.70 | FR | 1997 | B | 0.47 |
| Doctor Sleep | Kismet Film Company/ Film Council/The Film Consortium/ BBC Films | 4.90 | | 2001 | A | x |
| Dog Eat Dog | Tiger Aspect/ FilmFour/ Shona Prods | 1.60 | | 2000 | A | 0.004 |
| Dog Soldiers | Kismet Ent Corp/ Carousel/Noel Gay Motion Picture Company | 4.50 | LU | 2001 | B | 2.070 |
| Don't Go Breaking My Heart | Bill Kenwright Films | 5.00 | | 1997 | A | 1.019 |
| Don't Look Back | New Forest Pictures | 1.63 | | 2001 | A | tbr |
| Double Vision | Cameras Continentales/ Steve Walsh/ Gemini/ Astral | 1.70 | CA/FR | 1991 | C | x |
| Double X | String of Pearls | 0.35 | | 1991 | A | 0.003 |
| Downtime | Scala/ Pilgrim Films/ Ima Films/ Pandora/ Channel Four/ BSkyB/ Arts Council of England/ British Screen/ Merseyside Production Fund | 1.90 | FR | 1996 | B | 0.028 |
| Dragon World | Paramount/ WLS/ Full Moon Entertainment | 2.00 | | 1993 | D | x |
| Draum Spel | Unni Straume Filmproduksjon/ Trust/ Nordic Film and TV Fund | 1.00 | NO/SWE | 1993 | C | x |
| Dream | Final Cut/ Scandinavian Entertainment | 1.43 | SE | 2000 | C | x |
| Dream On | Amber Films/British Screen/ Channel Four | 0.43 | | 1991 | A | 0.002 |
| Dreaming of Joseph Lees | Midsummer Films/ Fox Searchlight | 2.00 | | 1998 | D | 0.009 |
| Driven | Earthbound Pictures | 0.15 | | 1995 | A | 0.366 |
| Dust | Palm Oil Prods | 0.03 | | 1996 | A | x |
| Dust | History dreams/ Film Consortium/ Ena Films/ Fandango Prods/ Sky/ European Co-Prod Fund/ Filmstiftung/ Shadow Doel | 11.00 | DL/IT/MAC | 2000 | C | 0.004 |
| Dust Devil | Palace/ British Screen | 2.99 | | 1991 | D | 0.003 |
| E=MC Squared | E=MC Squared* | 1.00 | | 1994 | A | x |
| East is East | Assassin Films/ FilmFour/ BBC | 2.40 | | 1998 | A | 10.375 |
| Eden Valley | Amber Films | 0.10 | | 1994 | A | 0.002 |
| The Education of Little Tree | Allied Filmmakers/ Largo Entertainment | 8.30 | | 1996 | E | x |
| Edward II | Working Title/ BBC/ British Screen | 0.85 | | 1991 | A | 0.064 |
| Eight and a Half Women | Woodline/ Movie Masters/ Delux/ Continent/ TF1/ Dutch Film Fund/ Eurimages | 8.24 | NL/FR/DL/LU | 1998 | B | 0.033 |
| The Eighth Day | Working Title/ Polygram/ Home Made Films/ TF1/ Eurimages/ DA Films | 7.80 | FR/BE | 1995 | C | 0.097 |
| Elenya | bfi / S4C/ Frankfuter Films/ ZDF/ Ffilmiau Llifon | 0.75 | DL | 1991 | B | 0.002 |
| Elephant Juice | HAL Films | 5.00 | | 1998 | A | 0.018 |
| Elizabeth | Working Title/ Channel Four | 13.00 | | 1997 | A | 5.537 |
| Emma | Matchmaker Films/ Miramax | 6.32 | | 1995 | D | 5.283 |
| Emotional Backgammon | Corazon | 0.01 | | 1999 | A | x |
| The Emperor's New Clothes | Redwave/ FilmFour | 6.00 | | 2000 | A | tbr |
| Enchanted April | BBC/ Greenpoint | 1.10 | | 1991 | A | 0.064 |
| End Game | Various Films | 3.50 | | 2000 | A | x |

A-Z of Films with British involvement produced 1991 - 2001

| Title | Production Companies | Budget (£m) | Co-Producing Countries | Year of Production | Category according to BFI Handbook | UK Box Office (£m) as of May 2003 |
|---|--|-------------|------------------------|--------------------|------------------------------------|-----------------------------------|
| The End of the Affair | Columbia TriStar | 20.00 | | 1999 | D | 3.58 |
| The Engagement | Cornwall Films/ First Foot Films | 0.35 | | 2001 | A | tbr |
| The Englishman who Came up a Hill and Went Down a Mountain | Parallax/ Miramax | 3.00 | | 1994 | D | 1.563 |
| The Escapist | Sky Pictures/ Jolyon Symonds Productions/ Little Bird | 5.00 | IE | 2001 | B | x |
| The Escort | Pathe/ Renn Prods/ UGC | 4.20 | FR | 1998 | C | 0.069 |
| Essex Boys | Granada Films | 3.00 | | 1999 | A | 0.533 |
| Esther Kahn | Zephyr/ Why Not Films/ Canal +/ Films Alain Sarde/Arts Council of England/ British Screen | 7.00 | FR | 1998 | C | 0.003 |
| Event Horizon | Impact/ Paramount | 29.00 | | 1996 | D | 3.610 |
| An Everlasting Piece | Dreamworks/ Columbia TriStar/ Bayakite/ Baltimore/ Everlasting Prods | n/a | | 2000 | D | 0.070 |
| Everybody Loves Sunshine | The Mission Prods/ Isle of Man Film Commission | 2.20 | | 1998 | A | x |
| Evita | Robert Stigwood Organisation/ Cinergi/ Dirty Hands/ Paramount | 40.00 | | 1996 | E | 14.212 |
| Extreme Measures | Simian Films/ Castle Rock | 22.00 | | 1996 | E | 1.194 |
| Eye of the Eagle | Metronome/ Victoria Films/ Nordic Screen Prod/ TV2/ Danish, Swedish and Norwegian Film Institutes/ Nordic Fund/ Eurimages (UK Locations) | 2.40 | SE/DK/NO | 1996 | C | x |
| Eyes Wide Shut | Hobby Films/ Warner Bros | 50.00 | | 1996 | D | 5.259 |
| Face | Diagaro Face/ BBC/ BSkyB/ Distant Horizon/ British Screen | 3.00 | | 1996 | A | 1.198 |
| Fairytale - A True Story | Icon Prods/ Wendy Finerman Prods/ Paramount | 11.00 | | 1996 | D | 2.467 |
| Fanny and Elvis | Film Consortium/ Scala Prods/ ITV | 3.20 | | 1998 | A | 0.162 |
| Far Better and Far Worse | Steve Walsh/ Gemini/ Astral | 1.70 | CA/FR | 1991 | C | x |
| Fargo | Working Title/ Polygram | 4.80 | | 1996 | E | 1.674 |
| Fast Food | Fast Food Films | 1.00 | | 1997 | A | 0.003 |
| A Feast at Midnight | Kwai River Productions | 0.65 | | 1994 | A | 0.021 |
| The Feast of July | Peregrine Pictures/ Merchant Ivory | 5.00 | | 1994 | D | 0.007 |
| Fed Rotten | Cake Media | 0.20 | | 1999 | A | x |
| Felicia's Journey | Marquis Films/ Alliance/Artisan | 4.00 | CA/US | 1998 | B | 0.283 |
| Fever Pitch | Wildgaze/ Channel Four | 1.75 | | 1996 | A | 1.863 |
| Fierce Creatures | Fish Prods/ Jersey Films/ Universal | 20.00 | | 1995 | D | 4.311 |
| The Fifth Element | Sony/ Zalman/ Gaumont(France) | 50.00 | | 1996 | D | 7.089 |
| The Fifth Province | Strawberry Vale/ Ocean Films/ Geissendorfer Film/ BSkyB/ Chrysalis/ Irish Film Board/ British Screen/ Eurimages/ ECF/ Section 35 | 1.60 | IE/DL | 1996 | C | x |
| The Filth and the Fury | Film Four/ Sex Pistols/ Jersey Shore/ Nitrate Film | 0.60 | | 2000 | A | 0.117 |
| The Final Curtain | Young Crossbow/ DNA | 4.00 | | 2000 | A | x |
| The Final Cut | Fugitive Features | 1.00 | | 1997 | A | 0.105 |
| Firelight | Carnival/ Wind Dancer/ Hollywood Pictures | 5.15 | | 1995 | D | 0.048 |
| First Knight | Columbia TriStar | 30.00 | | 1994 | D | 4.421 |
| A Fistful of Fingers | Wrightstuff Productions | 0.05 | | 1994 | A | 0.002 |
| Five Seconds to Spare | Scala/ Wildgaze/ BBC Films/ Matrix Film and TV | 3.00 | | 1999 | A | x |
| Follow the Moonstone | Pelicala/BBC/Arts Council of Scotland | 0.18 | | 1996 | A | x |
| Following | Syncopy Films | 0.10 | | 1998 | A | 0.021 |
| Food For Love | Intrinsic/ M.P Films/ Channel Four/ Arts Council of England | 2.10 | FR | 1996 | B | 0.002 |
| Foreign Affairs | Stagescreen/ Interscope/ Turner Entertainments | 3.00 | | 1992 | D | x |
| The Four Feathers | Belhaven Prods/ High Command Prods/ Paramount/ Miramax | 26.00 | | 2000 | D | tbr |
| Four Weddings and a Funeral | Polygram/Channel Four/ Working Title | 2.00 | | 1993 | A | 27.763 |
| The Fourth Angel | Rafford Films/ Norstar Filmed Entertainment/ Sky | 9.69 | CA | 2000 | B | x |
| Frankie Starlight | Ferndale/ Rimb Prods/Fine Line/ Eurimages/ RTE/ Channel Four | 4.00 | IE/FR/US | 1994 | C | 0.040 |
| Freak Out | Beyond Therapy Entertainment | 0.10 | | 1998 | A | x |
| Freddie's Gone to Washington | Hollywood Road | 12.00 | | 1991 | D | x |
| French Kiss | Working Title/ Fandango/ Polygram | 25.00 | | 1994 | E | 3.057 |

A-Z of Films with British involvement produced 1991 - 2001

| Title | Production Companies | Budget (£m) | Co-Producing Countries | Year of Production | Category according to BFI Handbook | UK Box Office (£m) as of May 2003 |
|---|--|-------------|------------------------|--------------------|------------------------------------|-----------------------------------|
| Friends | Friends Prods/ British Screen/ European Co-Prod Fund | 1.45 | SA | 1992 | B | 0.014 |
| The Full Monty | Bodger Films/ Redwave Films/ Fox Searchlight | 1.60 | | 1996 | D | 52.232 |
| Funny Bones | Suntrust/ Buena Vista | 8.70 | | 1994 | D | 0.178 |
| The Funny Man | Nomad Pictures/ Redman Entertainments | 0.65 | | 1993 | A | 0.010 |
| A Further Gesture | CSL Films/ Samson Films/ Channel Four/ Pandora/ Eurimages/ Road Movies/ Irish Film Board/ Filmstiftung Nordrhein Westfalen | 3.10 | IE/DL | 1995 | B | 0.004 |
| Gabriel and Me | Samuelson Prods/ Film Consortium/ British Screen/ Isle of Man Film Commission | 3.75 | | 2000 | A | 0.029 |
| Gallivant | <i>bfi</i> | | | 1996 | A | 0.016 |
| The Gambler | Gambler Prods/ Hungry Eye/ Objektiv Filmstudio/ Channel Four/ KRO TV/UGC/ Dutch Film Fund/ Eurimages/ Cobo Fund | 3.90 | NL/HU/FR | 1996 | C | 0.022 |
| Gangster No.1 | Tiger Aspect/ WT2/ BBC Films/ Arts Council of England | 4.15 | DL | 1999 | B | 0.329 |
| The Gathering | Samuelson Productions/ Granada film/ Isle of Man Film Commission | 11.50 | | 2001 | A | tbr |
| The General | Merlin/J and M | * | IE | 1997 | C | 1.699 |
| The German Undertaker | Claussen and Woebke/ Media II/ German Lander funding | 2.30 | DL | 1998 | C | x |
| Get Real | Graphite Films/ B Sky B/ Distant Horizon/ British Screen/ Arts Council of England | 1.80 | | 1997 | A | 0.151 |
| The Ghost of Greville Lodge | Renown Pictures | 0.75 | | 1999 | A | x |
| The Gift | Jam Pictures/ Mark Forstater | 0.80 | CA | 1991 | C | x |
| The Girl with Brains in her Feet | Lexington Films | 1.00 | | 1996 | A | 0.021 |
| Girls' Night | Granada/ ITV/ Showtime | 3.00 | | 1997 | A | 0.718 |
| Gladiator | Dreamworks SKG/ Universal | 92.00 | | 1999 | D | 31.201 |
| Glastonbury the Movie | Videodrome | 0.10 | | 1993 | A | 0.001 |
| Global Heresy | GFT Entertainment/ Ultimate Pictures | 5.13 | | 2000 | D | x |
| Glory Glory | Peakviewing/ Transatlantic | 7.36 | ZA | 1999 | B | x |
| Going off Big Time | KT Films/ MIDA | 1.50 | | 1999 | A | 0.093 |
| The Golden Bowl | Merchant Ivory/ Miramax/ TF1 | 9.62 | | 1999 | D | 0.659 |
| Goldeneye | Eon Prods/ United Artists | 17.00 | | 1995 | D | 18.246 |
| The Good Thief | Alliance Atlantis/ Company of Wolves/ Metropolitan Films/ TNVO | 10.66 | CA/IE | 2001 | C | tbr |
| Goodbye Charlie Bright | Cowboy Films/ Imagine Films | 4.00 | | 1999 | A | 0.083 |
| Gosford Park | Capitol Films/ USA Films/ Premiere Fund | 13.50 | | 2001 | D | 12.259 |
| The Governess | Parallax Pictures/ BBC/ British Screen/ Arts Council of England | 2.80 | | 1997 | A | 0.137 |
| Great Moments in Aviation | BBC | 2.50 | | 1992 | A | x |
| Greenfingers | Boneyard Ent/ Xingu Pictures/ Motion Picture Partners | 2.42 | | 1999 | D | 0.067 |
| Greenwich Mean Time | Anvil Films/ Icon Entertainment | 5.00 | | 1998 | D | 0.014 |
| Gregory's Two Girls | Lake Young Prods/ FilmFour/ Scottish Arts Council | 3.50 | | 1998 | A | 0.128 |
| Grey Owl | Grey Owl Ajawaan Prods/ Richard Attenborough Prods/ Largo Entertainment | 15.00 | CA/US | 1998 | B | 0.151 |
| The Grotesque | Xingu Films | 4.50 | | 1995 | A | 0.003 |
| Guardians | World Productions/ Channel Four | 2.00 | | 1995 | A | x |
| Guest House Paradiso | Phil McIntyre Prods/ House Films/ Vision Video | 4.00 | | 1999 | A | 1.503 |
| Guru in Seven | Balhar Prods/ Ratpack Films | 0.10 | | 1997 | A | 0.020 |
| Gypsy Woman | Sky Pictures/ Starfield Productions/ Imagico/ Wave Pictures/ Isle of Man Film Commission | 2.90 | | 2000 | A | x |
| Hackers | United Artists | 10.00 | | 1994 | D | 0.313 |
| Hamlet | Fishmonger/ Castle Rock | 11.12 | | 1996 | D | 0.605 |
| Happy Now | Ruby Films/ BBC Films/ Distant Horizon/ Arts Council of Wales | 3.11 | | 2000 | A | tbr |
| Harald | Jolyon Symonds Prods/ Kinowelt/ SDR/ ECF/ German State Govt Film Boards | 1.75 | DL | 1996 | C | x |
| Hard Edge | DMS Films | 0.85 | | 1997 | A | x |

A-Z of Films with British involvement produced 1991 - 2001

| Title | Production Companies | Budget (£m) | Co-Producing Countries | Year of Production | Category according to BFI Handbook | UK Box Office (£m) as of May 2003 |
|---|---|-------------|------------------------|--------------------|------------------------------------|-----------------------------------|
| Hard Men | Venture Movies/ Ima/ UGC | 1.20 | FR | 1996 | B | 0.022 |
| Hard News Soft Money | Bolt on Media/ Atlantic Celtic | 1.00 | | 1999 | A | x |
| Harry Potter and the Chamber of Secrets | Heyday Films/ Warner Bros | 90.00 | | 2001 | D | 54.139 |
| Harry Potter and the Philosopher's Stone | Warner Brothers | 90.00 | | 2000 | D | 66.096 |
| Haunted | Double A/ Zoetrope/ Lumiere | 6.50 | | 1994 | D | 0.193 |
| The Hawk | BBC /Initial Films and TV | 1.80 | | 1992 | A | 0.240 |
| The Hawk and the Dove | Palm Tree Films UK | 1.40 | | 2001 | A | x |
| Heart | Granada | 5.00 | | 1997 | A | 0.034 |
| The Heart of Me | Martin Pope Productions/ BBC Films/ Take 3-Baker Street/ Isle of Man Film Commission | 4.20 | | 2001 | A | 0.183 # |
| Heartlands | Revolution Films/ Vestry Entertainment/ DNA/ Miramax | 2.86 | | 2001 | D | 0.072 # |
| Hideous Kinky | Greenpoint/ L Films/ BBC/ Arts Council of England - The Film Consortium | 3.00 | FR | 1997 | B | 0.794 |
| High Boot Benny | First City | 1.50 | IE/IT | 1992 | C | x |
| High Heels and Low Lifs | Fragile Films/ Buena Vista | 6.50 | | 2000 | D | 1.630 |
| Highlander III | Fallingcloud/ Transfilm/Initial | 17.00 | FR/CA | 1994 | C | 2.014 |
| Hilary and Jackie | Oxford Film Co/ Channel Four/ British Screen/ Arts Council of England | 4.90 | | 1997 | A | 1.041 |
| The Higher Mortals | Children's Film Unit | 0.09 | | 1993 | A | x |
| The HiLo Country | Working Title | 10.00 | | 1997 | E | 0.065 |
| Himalaya - A Chief's Childhood | Antelope/ Galatee' films/ JMH/Canal +/ ECF/ CNC | 3.00 | FR/CH | 1997 | C | 0.220 |
| Hold Back the Night | Parallax Pictures/ Channel Four/Arts Council fo England/ Colofisiers/ Wave Films/ Alta Films | 1.76 | FR/ES/DK | 1998 | B | 0.008 |
| The Hole | Cowboy Films/ Granada/ Impact/ Pathe | 4.16 | | 2000 | A | 2.302 |
| The Hollow Reed | Scala Prods/ Iberoamericana/ Senator/ Channel Four/ Eurimages | 2.80 | ES/DL | 1995 | B | 0.048 |
| Honest | Honest Prods/ Pathe/Pandora | 6.10 | FR | 1999 | B | 0.190 |
| The Honeytrap | Honeytrap Prods | 0.83 | | 2000 | A | x |
| Honour thy Father | GMT/ Transfilm/ Spice Factory | 3.20 | FR/CA | 2001 | C | x |
| Hope Springs | Fragile Films/ Buena Vista | 6.00 | | 2001 | D | 1.023 # |
| Hostage | Portman/ Independent Image/Jempsa | 1.80 | AR | 1991 | B | x |
| Hostile Waters | World Prods/ BBC/ HBO/ UFA/ Flach | 4.50 | US/FR/DL | 1996 | B | x |
| Hotel Splendide | Renegade Films/ FilmFour/ Canal +/ British Screen | 3.20 | FR | 1999 | B | 0.004 |
| The Hour of the Pig | BBC/ CiBy 2000/ British Screen/ European Co-Prod Fund | 1.45 | FR | 1992 | B | 0.110 |
| The Hours | Scott Rudin Films/ Paramount | 16.00 | | 2001 | D | 4.611 |
| House of America | September Films/ Bergen Films/ BSKyB/ HTV/ Chrysalis/ ECF/ Dutch Film Fund/ Arts Council of Wales/ British Screen | 1.25 | NL | 1996 | B | 0.022 |
| House! | Wire Films/ Arts Council of England/ British Screen/CFI | 2.00 | | 1999 | A | 0.114 |
| The House of Mirth | Three Rivers/ FilmFour/ Granada Films/ Arts Council of England/ Scottish Arts Council/ Glasgow Film Fund | 7.50 | | 1999 | A | 0.709 |
| Howards End | Merchant Ivory | 4.00 | JP | 1991 | B | 4.027 |
| How's Business | Children's Film Unit/ Children's Film and TV Foundation | 0.16 | | 1991 | A | x |
| The Hudsucker Proxy | Working Title/ Silver Prods | 16.80 | | 1992 | D | 0.456 |
| Human Traffic | Fruit Salad Films/ BBC Wales | 2.20 | | 1998 | A | 2.271 |
| The Hurting | Fluid Films | 0.50 | | 1994 | A | x |
| Hysteria | Yellowbill Prod/ Hysteria Prods/ August Entertainment/ Screen Partners | 4.20 | CA | 1996 | C | x |
| I Capture the Castle | Trademark/ BBC Films/ Distant Horizon/ Take 3-Baker Street/ Isle of Man Film Commision | 5.50 | ZA | 2001 | B | 0.617 # |
| I Could Read the Sky | Hot Property/ Spider Pictures/ Liquid Films/ <i>bfi</i> / Channel Four/Arts Council of England/ Irish Film Board | 0.48 | IE | 1998 | B | 0.011 |
| I Love Paris | NTTS Prods/Odessa Film/ M6 | 10.00 | FR | 1996 | C | x |

A-Z of Films with British involvement produced 1991 - 2001

| Title | Production Companies | Budget (£m) | Co-Producing Countries | Year of Production | Category according to BFI Handbook | UK Box Office (£m) as of May 2003 |
|--|---|-------------|------------------------|--------------------|------------------------------------|-----------------------------------|
| I Love You - I Love You Not | Polar Prods/ Die Hauskunst/ Rimo/Canal +/ Chrysalis/ Filmstiftung Nordrhein Westfalen | 2.70 | FR/DL | 1995 | C | x |
| I Want You | Revolution Films | 3.00 | | 1997 | A | 0.017 |
| I Went Down | Treasure/ BBC/ Irish Film Board/ RTE/ Euskal | 1.80 | GR | 1996 | C | 0.662 |
| i.d | Parallax/ BBC/ Metropolis/ British Screen/ ECF | 1.00 | | 1994 | A | 0.305 |
| In Custody | Merchant Ivory/ Likproof | 1.00 | IN | 1993 | B | 0.009 |
| An Ideal Husband | Scorpio Prods/ Wilde Films | 1.00 | | 1998 | A | x |
| An Ideal Husband | Pathe/ Fragile Films/ Miramax/ Icon Entertainment | 6.50 | | 1998 | D | 2.893 |
| The Importance of Being Earnest | Fragile Films/ Film Council/ Miramax/ Grosvenor Park | 10.50 | | 2001 | D | 3.520 |
| In Love and War | New Line | 26.00 | | 1996 | D | 1.141 |
| In the Bleak Midwinter | Midwinter Films | 2.00 | | 1995 | A | 0.374 |
| In the Light of the Moon | Tartan Films/ Flying High/ Santelmo | 3.68 | | 1999 | E | x |
| In the Name of the Father | Hell's Kitchen/ Universal | 9.10 | | 1993 | D | 4.936 |
| Inbetweeners | Britpack Films | 1.00 | | 1999 | A | 0.019 |
| Incognito | ReProductions/ Morgan Creek/ Warner Brothers | 8.00 | | 1996 | D | 0.033 |
| Injustice | Migrant Media | 0.25 | | 2000 | A | 0.005 * |
| The Innocent | Lakehart/ Norma Heyman/ Chris Sievernich Wieland Schultz-Keil Prods | 8.25 | DL | 1992 | B | 0.086 |
| Innocent Lies | Umbrella Films/ Polygram | 8.00 | | 1994 | E | 0.064 |
| The Innocent Sleep | Timedial | 2.70 | | 1994 | A | 0.109 |
| Inside Outside Lydia's Head | Covent Garden Films | 0.80 | | 1999 | A | x |
| The Institute Benjamenta | Koninck/ Channel Four | 1.10 | | 1994 | A | 0.016 |
| The Intended | Parallax Pictures/ Projekt Inc/ Produktionselskabet/ Danish Broadcasting Corp/ Film Council/ Danish Film Institute/ Film Consortium | 3.00 | DK | 2001 | B | tbr |
| Interview with the Vampire | Geffen/ Warner Brothers | 30.00 | | 1993 | D | 10.675 |
| Intimacy | Greenpoint/ Telema/ CNC/ Canal + | 4.00 | FR | 2000 | C | 0.412 |
| Intimate Relations | Handmade Films/ Boxer Films/ Paragon | 1.20 | | 1995 | A | 0.145 |
| Intimate With a Stranger | Independent International Pictures | 1.00 | | 1993 | A | 0.002 |
| Into the West | Little Bird/ Majestic/ Channel Four/ British Screen/ Miramax | 3.56 | | 1991 | D | 0.223 |
| The Intruder | Steve Walsh Prods/ GFT Kingsborough | 2.90 | CA | 1999 | C | x |
| Invincible | Werner Herzog FilmProduktion/ Tatfilm/ Little Bird/ FilmFour/ Arte WDR/ BR | 4.50 | DL | 2000 | C | 0.013 |
| Iris | Mirage Enterprises/ Robert Fox Prods/ Scott Rudin Films/ BBC Films/ Miramax/ Intermedia | 3.00 | | 2001 | D | 4.226 |
| Is Harry on the Boat? | Sky/ Ruby Films/ Rapido | 1.00 | | 2000 | A | x |
| The Island on Bird Street | April Prods/ Connexion/ M and M/ WDR/ Moonstone Ent/ Eurimages/ FNW/ Nordic Fund/ Danish Film Institute | 6.50 | DL/DK | 1996 | C | x |
| It Was an Accident | Bukett Pictures/ Litmus Pictures/ Pathe/ Arts Council of England | 2.60 | | 1999 | A | 0.031 |
| It's All About Love | Nimbus Film/ FilmFour/ Danish Film Institute/ Swedish Film Institute/ Dutch Filmfund/ Zentropa/ A.M.A | 7.00 | DK/SE/NL/DL | 2001 | C | tbr |
| Jack and Sarah | Granada/ BSKyB/ Polygram | 2.70 | | 1994 | A | 2.567 |
| Jackal | Universal | 30.00 | | 1996 | D | 4.918 |
| Jack Brown and the Curse of the Crown | Little Wing Films/ SDA Prods | 14.50 | | 2000 | A | x |
| The James Gang | Revolution Films/BBC/Handmade | 1.60 | | 1996 | A | 0.025 |
| Jane Eyre | Rochester Films/ Flach Films/ Cinerito/ Eurimages | 9.00 | FR/IT | 1994 | B | 1.168 |
| Janice Beard 45wpm | Film Consortium/ Dakota Films/ FilmFour | 2.50 | | 1998 | A | 0.009 |
| Janus | Imaginary Pictures | 1.00 | | 1996 | A | x |
| Jefferson in Paris | Merchant Ivory/ Disney | 8.00 | | 1994 | E | 0.137 |
| Jesus the Curry King | Aylesbury Films | 0.01 | | 2000 | A | x |

A-Z of Films with British involvement produced 1991 - 2001

| Title | Production Companies | Budget (£m) | Co-Producing Countries | Year of Production | Category according to BFI Handbook | UK Box Office (£m) as of May 2003 |
|-----------------------------------|---|-------------|------------------------|--------------------|------------------------------------|-----------------------------------|
| Jilting Joe | Warner Sisters/ BBC Scotland/ British Screen | 1.00 | | 1997 | A | x |
| Jimmy Fizz | Little Wing | 3.00 | | 2001 | A | x |
| Jinnah | Petra Films | 3.00 | PK | 1997 | C | x |
| Joe, My Friend | Portman Prods/ Gemini Film/ Eurimages/ Irish Film Board/ Filmstiftung Nordrhein Westfalen | 1.70 | IE/DL | 1995 | C | x |
| The Jolly Boys Last Stand | Jolly Pics/ Bigger Picture Company/ Function Films | 0.10 | | 1997 | A | 0.002 * |
| Jude | Revolution Films/ BBC/ Polygram | 5.70 | | 1995 | A | 1.025 |
| Judge Dredd | Cinergi | 50.00 | | 1994 | D | 7.319 |
| Julie and the Cadillacs | Parker Mead | 1.50 | | 1996 | A | 0.014 |
| Jump the Gun | Parallax Films/ Xencat Films/ Channel Four | 1.00 | ZA | 1996 | C | 0.023 |
| Just Like a Woman | Zenith/ LWT/ British Screen/ Rank | 2.30 | | 1991 | A | 0.314 |
| Keep the Aspidistra Flying | Bonaparte Films/ UBA/ Sentinel Films/ Arts Council of England | 4.00 | | 1997 | A | 0.111 |
| Kevin and Perry go Large | Tiger Aspect/ Fragile Films | 4.00 | | 1999 | A | 10.461 |
| Kid | Portobello Pictures/ Biograf/ Pandora/ CZTV/ Eurimages | 0.85 | CZ/FR | 1995 | C | x |
| The Killer Tongue | The Spice Factory/ Iberoamericana/ Noel Gay/ ECF/ British Screen | 2.50 | ES | 1995 | C | x |
| Killing Me Softly | Montecito Pictures/ MGM | 16.50 | | 2000 | D | 0.069 |
| Killing Time | Pilgrim Films/ Metrodome | 1.00 | | 1995 | A | x |
| The Killing Zone | Seventh Twelfth Collective | 0.01 | | 1998 | A | x |
| Kin | Bard Entertainment/ M-Net/ Arts Council of England/ British Screen | 4.50 | ZA | 1999 | B | 0.001 |
| A Kind of Hush | The First Film Co/ British Screen/ Arts Council of England | 2.20 | | 1997 | A | 0.006 |
| Kini and Adams | Polar/ Noe Productions/ BSkyB/ Canal +/ Sales Co/ EDF/ CNC | 1.60 | FR | 1996 | C | 0.002 * |
| Kiss Kiss Bang Bang | Pagoda Films/ Sky Pictures/ Television Production Company PLC | 4.30 | | 2000 | A | x |
| Korea | Black Star/ Cathal Black/ RTYE/ NOS/ Arte/ Irish Film Board | 1.00 | IE/NL | 1994 | C | 0.001 |
| La Femme Francaise | Recorded Picture Company/ UGC/ Studio Babelsburg | 10.00 | FR/DL | 1994 | C | 0.050 |
| La Passione | Fugitive Films | 1.50 | | 1996 | A | 0.005 |
| Ladybird, Ladybird | Parallax Pictures/ Channel Four/ UIP | 1.00 | | 1993 | A | 0.196 |
| Laid Up | Rented Films | 0.02 | | 1997 | A | x |
| Lalla | Frankfurter Film/ ZDF | 1.05 | DL | 1998 | C | x |
| Land and Freedom | Parallax/ Messidor/ Road Movies/ BBC/ British Screen/ ECF/ Eurimages | 3.00 | DL/ES | 1994 | B | 0.890 |
| The Land Girls | Greenpoint Films/ West 11 Films/ Camera One/ Arena Films/ Channel Four/ Arts Council of England | 5.00 | FR | 1997 | B | 1.574 |
| Lara Croft Tomb Raider | Paramount | 60.00 | | 2000 | D | 12.283 |
| Large | Picture Palace North/ FilmFour/ Film Consortium/ Yorkshire Media Production Agency | 1.40 | | 2000 | A | 0.017 |
| The Last Great Wilderness | Sigma Films | 0.50 | | 2001 | A | 0.025 |
| The Last Minute | Venom Entertainment/ Summit Entertainment/ Palm Pictures | 1.82 | | 1999 | D | x |
| The Last of the High Kings | Northolm Ent/ Parallel Films/ Nordisk/ RTE/ Irish Film Board/ Eurimages | 2.65 | IE | 1995 | C | 0.322 |
| Last Orders | Scala prods/ MBP/ Metrodome | 8.30 | DL | 2000 | B | 0.947 |
| Last Resort | BBC Films | 0.75 | | 2000 | A | 0.160 |
| The Last Seduction 2 | Specific Films/ Ty Cefn/ Polygram | 1.50 | | 1997 | A | x |
| The Last September | Scala/ Ima Films/ Zaglos/ BSkyB/RTE/ British Screen/ Irish Film Board | 4.00 | IE/FR | 1998 | B | 0.085 |
| The Last Yellow | Scala Prods/ Jolyon Symonds Film/ BBC/Arts Council of England | 2.00 | | 1998 | A | 0.005 |
| Late Night Shopping | Ideal World/Film Four/Glasgow Film Office/Scottish Screen | 1.60 | | 2000 | A | 0.104 |
| Lava | Sterling Pictures/ Waking Point/ Orange Top/ Ernst and Young | 1.00 | | 1999 | A | 0.005 |
| Lawless Heart | Martin Pope Productions/ Isle of Man Film Commission/ British Screen/ Film Council/ October | 1.50 | | 2000 | A | 0.321 |
| Lawn Dogs | Toledo Pictures/ Rank | 5.15 | | 1996 | E | 0.063 |
| The Lawnmower Man | Allied Vision | 4.50 | | 1991 | D | 3.623 |

A-Z of Films with British involvement produced 1991 - 2001

| Title | Production Companies | Budget (£m) | Co-Producing Countries | Year of Production | Category according to BFI Handbook | UK Box Office (£m) as of May 2003 |
|--|---|-------------|------------------------|--------------------|------------------------------------|-----------------------------------|
| Lawnmower Man II | Allied Vision/ Fuji 8 | 9.90 | JP | 1994 | C | 0.090 |
| Le Confessional | Enigma/ Cinemaginaire/ Ciea/ Channel Four/ ECF | 2.00 | CA/FR | 1994 | C | 0.102 |
| Le Roi de Paris | Adventure Pictures/ Rio | 3.80 | FR | 1993 | C | x |
| The Leading Man | Leading Man Prods/ J and M | 5.60 | | 1996 | A | 0.046 |
| Leon the Pig Farmer | Leon the Pig Farmer Plc | 0.50 | | 1992 | A | 0.675 |
| Les Miserables | Sarah Radclyffe Prods/ Etic/ Mandalay Entertainment | 25.00 | | 1997 | E | 0.297 |
| Let's Stick Together | Indio Pictures | 0.96 | | 1996 | A | x |
| Letters from the East | Lantern East/ Lichblick/ Axel/ British Screen/ BSKyB/ Eurimages | 2.50 | DL | 1994 | C | x |
| Liam | BBC Films/ MIDA | 1.60 | | 2000 | A | 0.070 |
| The Life and Extraordinary Adventures of Private Ivan Chonkin | Portobello Pictures/ MK2/ KF/ Trite/ Fandango/ Channel Four/ European Co-Production Fund | 1.30 | CZR/FR/RU/IT | 1993 | C | 0.002 |
| A Life Less Ordinary | Figment Films/Channel Four/ Polygram/ Fox | 7.70 | | 1996 | E | 3.518 |
| The Life of Stuff | Prairie Pictures/ BBC/ Scottish Arts Council/ Glasgow Film Fund | 2.00 | | 1997 | A | 0.001 |
| A Lift to Heaven | Gargantua/ Crisaldi/ Flach Film/ Eurimages | 2.00 | IT/FR | 1995 | C | x |
| Lighthouse | Winchester Ent/ Tungsten Pictures/ British Screen/ Arts Council of England | 1.50 | | 1998 | A | 0.006 |
| Like Father | Amber Films | 0.50 | | 2000 | A | 0.002 |
| Little Buddha | Recorded Picture Company/ CiBy 2000 | 18.00 | FR | 1992 | B | 0.255 |
| The Little Vampire | Cometstone/ First look/ Filmstiftung | 13.94 | NL/DL | 1999 | C | 4.339 |
| Little Voice | Miramax/ Scala | 4.20 | | 1997 | D | 8.502 |
| Loaded | New Zealand Film Commission/ bfi / British Screen/ Channel Four/ Strawberry Vale/ Movie Partners | 1.00 | NZ/DL | 1993 | B | 0.004 |
| Loch Ness | Working Title/ Polygram | 7.00 | | 1994 | D | 2.576 |
| Lock, Stock and Two Smoking Barrels | Ska Prods/ Steve Tisch/ Paragon Entertainment | 2.60 | | 1997 | D | 11.784 |
| Londinium | Sun-Lite Pictures | 5.00 | | 1999 | D | x |
| London | Koninck/ bfi / Channel Four | 0.14 | | 1993 | A | 0.012 |
| London Blues | Prince World Ent | 1.00 | | 1999 | A | x |
| London Kills Me | Working Title/ BBC/ British Screen | 1.57 | | 1991 | A | 0.031 |
| The Long Day Closes | bfi / FilmFour International | 1.70 | | 1991 | A | 0.212 |
| Long Hot Summer | Summer Films | 0.05 | | 1996 | A | x |
| Long Time Dead | WT2/ Universal/ Lola Productions | 3.20 | | 2000 | D | 1.774 |
| Los Angeles Without a Map | Dan Films/ Marianna Films/ Euro American Films/ Arts Council of England/ Yorkshire Media Prod Agency/ Finnish Film Foundation | 4.90 | FR/FI | 1997 | B | x |
| Loss of Sexual Innocence | Red Mullet/ New Line | 2.40 | | 1997 | D | 0.017 |
| Lost in Africa | Hotspur Prods | 2.50 | | 1992 | A | x |
| Lost in Space | New Line/ Prelude Pictures | 45.00 | | 1997 | D | 10.664 |
| The Lost Son | Film Consortium/ Scala/ Ima Films/ FilmFour/ Canal +/ TF1 | 7.00 | FR | 1998 | B | 0.056 |
| Love and Death on Long Island | Skyline/ ImageX/ BBC/ BSKyB/ Telefilm Canada/ British Screen/ Arts Council of England | 2.70 | CA | 1996 | B | 0.394 |
| Love is the Devil | State Films/ bfi / BBC/ Arts Council of England | 1.00 | | 1997 | A | 0.277 |
| Love the One You're With | Palm Tree Prods/ British Council/ Big Issue Scotland | 0.50 | | 1999 | A | 0.001 |
| Love, Honour and Obey | Fugitive/ BBC Films | 2.00 | | 1999 | A | 1.202 |
| Love's Labour's Lost | Pathe/ Miramax/ Intermedia | 8.50 | | 1999 | D | 0.531 |
| The Lover | Burrill Productions/ Renn | 10.00 | FR | 1991 | B | 1.376 |
| The Low Down | Oil Factory/ Sleeper Films/ FilmFour/ British Screen | 1.00 | | 1999 | A | 0.043 |
| Lucan | Yellowbill Prods/ Film Eireann/ Screen Partners/ Section 35 | 2.50 | IE | 1996 | B | x |
| Lucia | Lexington Films | 1.00 | | 1997 | A | 0.002 |
| Lucky Break | Fragile Films/ FilmFour/ Senator Films | 4.00 | DL | 2000 | B | 1.255 |
| The Luzhin Defence | Renaissance/ ICE/ Egmond/ Lantia | 5.50 | FR/IT | 1999 | B | 0.172 |
| Ma Vie en Rose | Freeway Films/ Haut et Court/ WFE/ La Sept/ TF1/ Canal +/ RTBF/ CNC/ ECF/ Eurimages | 2.60 | FR/BE | 1996 | C | 0.410 |

A-Z of Films with British involvement produced 1991 - 2001

| Title | Production Companies | Budget (£m) | Co-Producing Countries | Year of Production | Category according to BFI Handbook | UK Box Office (£m) as of May 2003 |
|---|---|-------------|------------------------|--------------------|------------------------------------|-----------------------------------|
| MacBeth | Cromwell Films/ La Mancha Prods/ Grampian | 0.50 | | 1996 | A | x |
| Mad about Mambo | First City/ Plurabelle/ ACNI/ Irish Film Board | 5.00 | IE | 1998 | B | x |
| Mad Cows | Flashlight Films/ Entertainment | 2.20 | | 1998 | A | 0.291 |
| Mad Dogs | Roaring Mice Films | 0.50 | | 2000 | A | x |
| Mad Dogs and Englishmen | Movie Screen/ Moor Street | 1.20 | | 1994 | A | 0.076 |
| Madagascar Skin | Dan Films/ <i>bfi</i> | 0.45 | | 1994 | A | 0.007 |
| Made in Japan | Turn on Productions | 0.50 | | 1996 | A | x |
| The Madness of King George | Mad George Films/ Samuel Goldwyn | 3.50 | | 1994 | A | 4.638 |
| Magdalene | PFP Films/ Film Council/ Scottish Screen/ Temple Films | 1.60 | FR/IE | 2001 | B | 2.058 |
| Make Believe | Make Believe Prods | 0.25 | | 1998 | A | x |
| The Making of Maps | Gaucho/ BBC/ S4C | 1.00 | | 1994 | A | x |
| A Man of No Importance | Little Bird/ BBC/ Irish Film Board/ Majestic | 1.80 | IE | 1994 | C | 0.081 |
| The Man Who Cried | Adventure Films/ Working Title/ Canal + | 15.00 | FR | 1999 | B | 0.091 |
| The Man Who Knew Too Little | Polar/ Warner Bros | 13.00 | | 1996 | D | 0.222 |
| The Man With Rain in His Shoes | CLT/ Escima/Mandarin/ UFA | 2.20 | ES/FR/DL | 1997 | C | x |
| Mandragora | Hamilton Prods/ Kopecky Group/ Kratky Film | 0.42 | CZR | 1996 | C | x |
| Mansfield Park | Miramax Hal/ BBC/ Arts Council of England | 6.64 | | 1998 | D | 0.587 |
| Map of the Human Heart | Working Title/ Films Ariane/ Sunrise/ AFC | 8.00 | AU/FR/CA | 1991 | B | 0.272 |
| The Mapmaker | Oil Factory/ Grand Pictures/ Irish Film Board/ Section 41 Irish Government tax incentives/ Arts Council of Northern Ireland/ Northern Ireland Film Commission/ Arte | 0.92 | IE/FR | 2001 | C | x |
| Margaret's Museum | Skyline/ ImageX/ BSKYB/ British Screen | 3.50 | CA | 1994 | C | 0.022 |
| Married/Unmarried | Spice Factory/ Meltemi Entertainment | 2.42 | | 2001 | A | x |
| Martha Meet Frank, Daniel and Laurence | Banshee/ Channel Four | 3.00 | | 1997 | A | 1.366 |
| The Martins | Tiger Aspect/ Isle of Man Film Commission | 3.00 | | 2000 | A | 0.980 |
| Mary Reilly | Hyde Films/Tristar | 30.00 | | 1994 | D | 0.025 |
| Mary Shelley's Frankenstein | TriStar Pictures/ American Zoetrope | 19.00 | | 1993 | D | 6.035 |
| Mary's House | Amy International/ Deluxe | 1.50 | LU | 1994 | B | x |
| The Match | Rafford Films/ Propaganda/ PolyGram | 4.20 | | 1998 | D | 0.030 |
| The Matchmaker | Working Title/ Polygram/ Section 35 | 6.10 | IE | 1996 | C | x |
| Max | Natural Nylon/ Jap Film/ Alliance Atlantis | 7.60 | HU/CA | 2001 | C | tbr |
| Maybe Baby | Phil McIntyre Prods/ BBC/ Pandora | 3.25 | LU | 1999 | B | 3.475 |
| Me Without You | Dakota Films/ Isle of Man Film Commission/ British Screen/ Banque Luxembourg/ Matrix Film/ Britannia | 3.70 | LU | 2000 | B | 0.128 |
| The Mean Machine | Ska Films/ Paramount/ Ruddy Morgan Prods/ Brad Grey Prods | 2.70 | | 2001 | D | 4.470 |
| The Meeksville Ghost | Peakviewing Prods | 2.34 | | 2000 | A | x |
| Mesmer | Levergreen/ Satel Film/ Accent Films/ Filmstudios Babelsberg | 5.60 | AT/CA/DL | 1993 | C | x |
| Metroland | Blue Horizon/ Mact Productions/ Filmania/ BBC/ Canal +/ Pandora/ Arts Council of England/ Eurimages | 2.99 | ES/FR | 1996 | B | 0.049 |
| Mickey Blue Eyes | Simian Films/ Castle Rock | 22.00 | | 1998 | E | 5.193 |
| Middleton's Changeling | High Time | 1.60 | | 1997 | A | 0.001 |
| Midnight in St. Petersburg | Harry Palmer Prods/ J and M | 6.00 | | 1994 | A | x |
| Midnight Movie | BBC/ Whistling Gypsy | 2.00 | | 1993 | A | x |
| A Midsummer Nights Dream | Edenwood/ Channel Four/ Capitol/ Arts Council | 2.50 | | 1995 | A | 0.026 |
| Mike Bassett:England Manager | Gruber/ Entertainment/ Film Council/ Hallmark Entertainment | 3.50 | | 2001 | D | 3.568 |
| Milk | Gumfluh Films/ BSKYB | 2.00 | | 1998 | A | x |
| Miranda | Feelgood Fiction/ FilmFour/ Premiere Fund | 3.50 | | 2001 | A | tbr |
| The Misadventures of Margaret | Lunatics and Lovers/ Granada/ Mandarin/ TF1/ Canal +/ ECF | 4.50 | FR | 1997 | B | 0.004 |
| Miss Julie | Red Mullet/ Moonstone Entertainment | 4.25 | | 1999 | D | 0.029 |

A-Z of Films with British involvement produced 1991 - 2001

| Title | Production Companies | Budget (£m) | Co-Producing Countries | Year of Production | Category according to BFI Handbook | UK Box Office (£m) as of May 2003 |
|--------------------------------------|--|-------------|------------------------|--------------------|------------------------------------|-----------------------------------|
| Miss Monday | Metropolitan Films/ Sunny Side Up | 0.65 | JP | 1996 | C | x |
| Mission:Impossible | Cruise and Wagner/ Paramount | 48.30 | | 1995 | D | 18.654 |
| Mistress of the Craft | Armadillo Films | 0.80 | | 1997 | A | x |
| Mojo | Portobello/ BBC/ BSKyB/ British Screen | 2.20 | | 1996 | A | 0.027 |
| Monarch | Hourglass Productions | 1.00 | | 1996 | A | x |
| Monk Dawson | De Warrenne Productions | 1.00 | | 1996 | A | 0.007 |
| A Month by the Lake | Anuline/ Miramax | 3.50 | | 1994 | E | 0.096 |
| Moondance | Lodge Prods/ Little Bird/ MFG | 1.90 | IE/DL | 1993 | C | 0.018 |
| Moonlight | Spice Factory/ Staccato Films/ DeLux | N/A | NL/LU | 2001 | C | x |
| Moonlight and Valentino | Working Title/ Polygram | 8.00 | | 1994 | E | 0.687 |
| Mortal Kombat 2: Annihilation | Outworld/ Threshold/ New Line | 19.00 | | 1996 | D | 0.632 |
| Morvern Callar | BBC Films/ Company Pictures/ Film Council/ Scottish Screen/ Glasgow Film Fund | 3.00 | | 2001 | A | 0.387 |
| Mr.In-Between | Spice Factory/ Phantom Films | 2.60 | | 2001 | A | x |
| Mrs Brown | Ecosse Films/ WGPH/ BBC | 1.00 | | 1996 | A | 4.119 |
| Mrs Dalloway | Overseas Group/ Bergen Film/ BBC/ Bill Shepherd Prods | 2.60 | | 1996 | D | 0.237 |
| Mrs. Caldicot's Cabbage War | Cabbage Films | 3.00 | | 2000 | A | 0.016 |
| Much Ado About Nothing | Renaissance Films/ Samuel Goldwyn Company | 5.60 | | 1992 | D | 5.506 |
| Mumbo Jumbo | Mumbo Jumbo Prods/ Firelight/ Apollo Media | 2.84 | DL | 2000 | B | x |
| The Mummy | Universal Pictures | 30.35 | | 1998 | D | 17.797 |
| The Mummy Returns | Universal/ Alphaville Prods | 72.00 | | 2000 | D | 20.390 |
| The Muppet Christmas Carol | Jim Henson Prods/ Walt Disney | 8.00 | | 1992 | D | 2.588 |
| The Muppet Treasure Island | Jim Henson/ Walt Disney | 8.00 | | 1995 | D | 3.062 |
| My Brother Tom | Trijbits Productions/ Film Council/ FilmFour/ British Screen/ Media II/ Filmboard Berlin-Brandenburg | 1.00 | DL | 2000 | B | 0.005 |
| My Kingdom | Close Grip Films/ Primary Pictures/ Sky Pictures | 5.00 | | 2000 | A | 0.014 |
| My Life so Far | Miramax/ Enigma Films/ Scottish Arts Council | 3.70 | | 1997 | D | 0.028 |
| My Little Eye | WT2 | 2.00 | | 2001 | A | 2.693 |
| My Mother's Courage | Little Bird/ ECF/ BSKyB/ BBC/ Eurimages/ Bavaria Film Fund/ Austria Film Fund | 5.00 | DL/AT | 1994 | C | 0.006 |
| My Name is Joe | Parallax Pictures/ Road Movies/ Channel Four/ Arte/ Scottish Arts Council/ Glasgow Film Fund/ Filmstiftung Nordrhein-Westfalen | 2.50 | DL/FR | 1997 | B | 0.949 |
| My Son the Fanatic | Zephyr Films/ BBC/ UGC/ Arts Council of England | 2.00 | FR | 1996 | B | 0.131 |
| Mystery of Edwin Drood | Bevanfield Films/ First Standard Media | 2.00 | | 1992 | A | 0.002 |
| Naked | Thin Man Films/ FilmFour International/ British Screen | 2.50 | | 1992 | A | 0.456 |
| The Naked Lunch | Recorded Picture/ Telefilm Ontario | 10.00 | CA | 1991 | C | 0.542 |
| Napoleon | GMT/Transfilm/ Spice Factory | 24.00 | FR/CA | 2001 | C | x |
| Nasty Neighbours | Ipsa Facto/ Glenrinnnes/ MPCE/ Northern Production Fund/ West Midland Support Agencies | 1.50 | | 1999 | A | 0.008 |
| The Navigators | Parallax Pictures/ Road Movies/ Tornasol/ Alta/ FilmFour/ Film Consortium | 1.70 | ES/DL | 2000 | B | 0.009 |
| The Near Room | Inverclyde/ BSKyB/ British Screen/ Glasgow Film Fund/ Smart Egg | 1.00 | | 1995 | A | 0.029 |
| The Neon Bible | Scala/ Channel Four | 2.75 | | 1994 | A | 0.106 |
| Never Say Never Mind | Revenge Films/ Evolution Films | 3.00 | | 2001 | A | x |
| New Year's Day | Imagine Films/ Alchymie/ Flashpoint/ British Screen | 2.50 | | 1999 | A | 0.011 |
| Nightwatch | British Lion/ J and M/ Jadran/ Fine Line | 3.80 | CT/US | 1994 | C | x |
| Nil by Mouth | The Smoking Room/Films du Dauphin/Gaumont | 1.40 | FR | 1995 | B | 0.789 |
| The Nine Lives of Tomas Katz | Strawberry Vale/ GFF | 0.40 | DL | 1999 | B | 0.002 |
| No Worries | FilmFour International/ British Screen/ Palm Beach / Initial Film and TV in association with Southern Star | 2.70 | AU | 1992 | B | x |
| Nobody Someday | Century Films/ IE Prods | N/A | | 2001 | A | 0.071 |

A-Z of Films with British involvement produced 1991 - 2001

| Title | Production Companies | Budget (£m) | Co-Producing Countries | Year of Production | Category according to BFI Handbook | UK Box Office (£m) as of May 2003 |
|---|---|-------------|------------------------|--------------------|------------------------------------|-----------------------------------|
| Nostradamus | Allied Entertainments/Vereingte Film | 6.12 | DL | 1993 | C | 0.177 |
| Nothing Personal | Little Bird/ Channel Four/ British Screen Finance/ Irish Film Board | 2.00 | IE | 1995 | B | 0.097 |
| The Nutcracker Prince | Sands Films/ IMAX Corporation | 5.00 | CA | 1997 | B | x |
| Off Key | Lola Films | 6.37 | ES | 2000 | C | x |
| Offending Angels | Pants Prods | 1.00 | | 1999 | A | 0.001 |
| The Ogre | Recorded Picture Co/ Bebelsberg/ Renn Prods/ Filmstiftung Nordrhein Westfalen/ Filmboard Berlin-Brandenburg | 11.25 | DL/FR | 1995 | C | x |
| On Connait la Chanson | Greenpoint Films/ Arena Films/ ECF | 5.00 | FR/CH | 1997 | C | 0.076 |
| Once Upon a Time in the Midlands | Slate Films/ Big Arty/ FilmFour/ Film Council/ East Midlands Film Initiative | 3.00 | | 2001 | A | 0.494 |
| The One and Only | Assassin Films/ TF1/ Pathe | 3.50 | FR | 2001 | B | 0.111 |
| One Life Stand | Elemental Films | 0.50 | | 1999 | A | x |
| One of the Hollywood Ten | Alibi Films/ Arts Council of Wales/ BBC/ Canal + Spain/ Morena/ Bloom Street/ Saltire Entertainment/ TVE | 4.00 | ES | 2000 | B | x |
| Onegin | Onegin Prods/ Entertainment/ Rysler Ent | 8.40 | | 1998 | D | 0.721 |
| The Opium War | Film City | 6.00 | HK | 1996 | C | x |
| Ordinary Decent Criminal | Little Bird/ TATfilm/ Icon/ Greenlight Fund/ Irish Film Board/ Irish Section 35 Tax Incentive | 7.34 | IE/DL/US | 1998 | C | 0.373 |
| Orlando | British Screen/ Rio SA/ Mikado Films/ Sigma Films/ Lenfilm | 6.60 | JP/FR/RU | 1992 | B | 1.520 |
| Orphans | Antonine Green Bridge Prods/ Channel Four/ Scottish Arts Council/ Glasgow Film Fund | 1.70 | | 1997 | A | 0.413 |
| Oscar and Lucinda | Meridian/ Artisan Films/ Dalton Films/ Fox Searchlight/ Australian Film Finance Corp | 7.60 | AU | 1996 | C | 0.280 |
| Othello | Imminent Films/ Dakota Films/ Castle Rock | 6.00 | | 1995 | D | 0.488 |
| Out of Depth | Out of Depth plc | 0.52 | | 1998 | A | 0.003 |
| Owd Bob | Allied Vision/ Kingsborough/ Greenlight Films | 3.10 | CA | 1997 | C | x |
| Owning Maloney | Alliance Atlantis/ Natural Nylon | 11.20 | CA | 2001 | C | tbr |
| Painted Angels | Greenpoint/ Shaftesbury Films/ Heartland/ BBC/ BSKyB/ CFP/ British Screen/ Telefilm | 4.00 | CA | 1996 | C | 0.012 |
| Palookaville | Redwave Films/ Playhouse International/ Goldwyn | 2.50 | | 1997 | E | 0.269 |
| Pandemonium | Mariner prods/ BBC Films/ Arts Council of England | 3.76 | | 1999 | A | 0.073 |
| Panther | Working Title/ Tribeca/ Polygram | 10.00 | | 1994 | E | 0.19 |
| Paper Marriage | Mark Forstater/ Zodiac | 1.40 | PL | 1991 | C | 0.002 |
| Paradise Grove | Paradise Grove plc/ Enterprise Investment Scheme | 1.03 | | 1999 | A | x |
| Paranoia | Trijbits Productions/ Sky/ Isle of Man Film Commission | 3.14 | | 1999 | A | x |
| The Parent Trap | Meyers-Schyer Prods/ Walt Disney/ Stansbury Prods | 24.00 | | 1997 | D | 5.292 |
| The Parole Officer | DNA/ Fiment Films/ Toledo/Universal | 5.99 | | 2000 | D | 3.284 |
| Parting Shots | Scimitar Films | 4.00 | | 1997 | A | 0.102 |
| The Passion of Darkly Noon | Fugitive/ Hauskunst | 2.00 | DL | 1994 | B | 0.018 |
| Pasty Faces | Noel Gay Motion Picture Co/ Victor Film Co/ Metrodome/ Lone Wolf | 0.50 | | 2000 | A | x |
| Patriot Games | Paramount | 20.00 | | 1991 | D | 6.542 |
| Peggy Su! | Deco Films/ BBC/ Arts Council of England/ Merseyside Film Production Fund | 1.10 | | 1996 | A | x |
| The Perfect Husband | Portman/ Jempsa/ Ion/ Barrandov | 1.80 | ES/AR/CS | 1991 | C | x |
| Pervirella | Exotic Entertainments | 0.50 | | 1996 | A | x |
| Peter's Friends | Renaissance Filmis | 2.00 | | 1992 | A | 3.354 |
| The Phoenix and the Magic Carpet | Magic Carpet Films/ Smart Egg Pictures/ Zoran Films International | 3.00 | | 1993 | D | x |
| Photographing Fairies | Starry Night Film Co/ BBC/ BSKyB/ Polygram/ Entertainment/ British Screen/ Arts Council of England | 3.60 | | 1996 | A | 0.104 |

A-Z of Films with British involvement produced 1991 - 2001

| Title | Production Companies | Budget (£m) | Co-Producing Countries | Year of Production | Category according to BFI Handbook | UK Box Office (£m) as of May 2003 |
|-----------------------------------|--|-------------|------------------------|--------------------|------------------------------------|-----------------------------------|
| The Pillow Book | Woodline Films/ Kasander-Wigman Prods/ Channel Four/ Polygram/ Eurimages/ Dutch Film Fund | 2.00 | NL | 1995 | B | 0.507 |
| A Pin for a Butterfly | Skreba/ Heureka/ British Screen/ Channel Four | 1.66 | CZR | 1993 | C | x |
| The Plague | Pepper Prince/ CFC/ Oscar Kramer | 1.80 | FR/AR | 1991 | C | x |
| Plato's Breaking Point | Robark Pictures/ Shawthing Media | 0.75 | | 2000 | A | x |
| The Playboys | Green Umbrella | 2.00 | | 1991 | D | 0.545 |
| Playmaker | New Era/ Steinhardt-Baer | 2.70 | | 1993 | E | x |
| Plotz with a View | Spice Factory/ Lou Horowitz Org/ Snowfull | 6.00 | CA | 2001 | B | tbr |
| Plunkett and MacLeane | Working Title | 10.00 | | 1997 | A | 2.779 |
| The Portrait of a Lady | Propaganda/ Polygram/ Gramercy | 16.25 | | 1995 | D | 0.681 |
| Posse | Working Title | 6.00 | | 1992 | E | 0.131 |
| Possession | Baltimore Spring Creek/ Warner Brothers/ USA Films | 20.39 | | 2000 | D | 0.322 |
| The Power of One | Warner Brothers/ Regency International | 8.50 | | 1991 | D | 0.282 |
| Prague | Christopher Young/ Constellations/ British Screen/ UGC/ SFPF | 1.90 | FR | 1991 | B | 0.016 |
| Preaching to the Perverted | Cyclops Vision/ Entertainment/ Victor Film Co | 1.20 | | 1996 | A | 0.044 |
| A Price Above Rubies | Channel Four/ Miramax | 3.50 | | 1997 | E | 0.015 |
| Priest | BBC Films | 1.20 | | 1994 | A | 1.047 |
| The Priest and the Pirate | Video in Pilton | 0.10 | | 1993 | A | x |
| Prime Time | Imagine/ Praxino/ HD / Cinergetique | 2.00 | NL/FR | 1994 | C | x |
| The Prince of Jutland | Woodline Films/ Allarts/ Films Ariane/ Kenneth Madsen Filmproduktion | 3.63 | NL/DK/FR | 1993 | C | x |
| Prince Valiant | Lakeshore/ Summit/ Constantin(Germany)/ Entertainment | 13.00 | | 1996 | D | x |
| Princesca | Parallax Pictures/ BIM/ Road Movies | 0.97 | IT/DL | 2000 | C | x |
| The Princess Caraboo | Artisan/ Longfellow Pictures/ Beacon Communications | 4.00 | | 1993 | D | 0.127 |
| The Principles of Lust | Blast Films/ Film Four Lab | 0.90 | | 2001 | A | x |
| Prometheus | Holmes Associates/ Michael Kustow Prods/ Channel Four/ Arts Council of England | 1.60 | | 1997 | A | 0.006 |
| Proof of Life | Castle Rock/ Warner Brothers Bel Air Entertainment/ Anvil Films | 47.00 | | 2000 | D | 3.236 |
| The Proposition | S4C/ Peakviewing/ Transatlantic | 2.00 | | 1995 | A | 0.017 |
| Proteus | Metrodome/Victor Films/ Trimark | 3.00 | | 1995 | A | x |
| Prowokator | Mark Forstater/ Filmcontract/ Balzar/ PRT/ Eurimages | 0.10 | PL/CZR | 1994 | C | x |
| Psychotherapy | bfi / TiMe/ Skyline/ Mervyn Film/ NWR film foundation/ WDR | 1.30 | DL | 1992 | B | x |
| Puckoon | Insight Ventures/ Northern Ireland Film Commission/ Arts Council of Northern Ireland/ Irish Govt Section 481 Tax Incentives/ MBP | 3.50 | IE/DL | 2000 | B | 0.006 |
| Pulse | Roaring Fire/ La Mancha/ Victor | 0.50 | | 1996 | A | x |
| The Punk | Videodrome | 0.20 | | 1991 | A | 0.005 |
| Purely Belter | Mumbo Jumbo/ FilmFour | 4.00 | | 1999 | A | 0.774 |
| The Queen of Clubs | Santana/ Vital Productions | 1.00 | | 1993 | A | x |
| Quicksand | Geoffrey Reeve Film/ Cinesand/ Visionview/ Cinerenta | 6.33 | DL | 2000 | B | x |
| Quills | Charenton Prods/ Fox Searchlight | 9.00 | | 1999 | D | 0.742 |
| Raging Earth | Eagle Films/ REA Productions | 8.80 | | 1993 | D | x |
| The Railway Station Man | Turner Pictures/ BBC/ First Film Company/ Sand Productions | 2.90 | | 1991 | D | x |
| Rainbow | Winchester Pictures/ Screen Partners/ Filmline/ Vereinigte/ Vine International | 6.60 | CA/DL | 1994 | B | x |
| Raining Stones | Parallax Pictures/ FilmFour International | 0.75 | | 1992 | A | 0.301 |
| Rancid Aluminium | Fiction Factory/ Entertainment | 4.72 | | 1998 | A | 0.325 |
| Randall's Flat | Stage to Screen | 1.50 | | 2000 | A | x |
| Rat | Universal/ Jim Henson Company/ Ruby Films | 5.20 | | 1999 | D | 0.035 |
| Ratcatcher | Pathe/ BBC | 2.00 | | 1998 | A | 0.432 |
| Razor Blade Smile | Eye Deal/ Beatnik | 0.35 | | 1996 | A | 0.008 |
| The Real Howard Spitz | Metrodome/ImageX/ Telefilm Canada/ Nova Scotia Development Corp | 4.60 | CA | 1997 | C | 0.012 |

A-Z of Films with British involvement produced 1991 - 2001

| Title | Production Companies | Budget (£m) | Co-Producing Countries | Year of Production | Category according to BFI Handbook | UK Box Office (£m) as of May 2003 |
|---------------------------------------|--|-------------|------------------------|--------------------|------------------------------------|-----------------------------------|
| Rebecca's Daughters | RDL/ Delta/ British Screen/ Astra/ BBC Wales | 2.86 | DL | 1991 | B | 0.007 |
| The Reckoning | Renaissance Films/ KanZaman/ MDA Films | 9.62 | ES | 2000 | B | x |
| Red Mercury | Red Mercury Ltd | 0.02 | | 1997 | A | x |
| The Red Violin | Rhombus Media/ Mikado/ Channel Four/ Telefilm Canada | 6.20 | CA/IT | 1997 | C | 0.084 |
| Redemption Road | Spice Factory/ Great British Films/ Enterprise | 3.00 | | 2001 | A | x |
| Regeneration | Rafford Films/ Norstar Entertainment/ BBC/ Arts Council of Scotland | 3.90 | CA | 1996 | B | 0.649 |
| Reinventing Eddie | BBG Pictures/ Great British Films | 2.50 | | 2001 | A | x |
| Relative Values | Midsummer Films/ Overseas FilmGroup/ Isle of Man Film Commission | 3.00 | | 1999 | D | 0.253 |
| The Remains of the Day | Columbia TriStar/ Merchant Ivory | 6.00 | | 1992 | D | 4.456 |
| Remember Me? | Talisman Films/ Channel Four | 1.40 | | 1996 | A | 0.008 |
| Resident Evil | Constantin/Impact Pictures/New Legacy/Davis Film | 46.50 | DL | 2001 | C | 2.768 |
| Respect | Intense Productions | 0.08 | | 1995 | A | x |
| Restoration | Oxford Film Co/ Miramax | 8.00 | | 1994 | D | 0.293 |
| Resurrection Man | Revolution Films | 3.50 | | 1997 | A | 0.121 |
| Revelation | Romulus Films | 4.13 | | 2000 | A | 0.019 |
| The Revenger's Comedies | Artisan Films/ Ima/ BBC/ J and M/ Arts Council of England | 4.30 | FR | 1996 | B | x |
| The Revenger's Tragedy | Bard Entertainment | 2.00 | | 2001 | A | 0.042 |
| Rhinoceros Hunting in Budapest | Serious Pictures/ Davis Films/ KanZaman | 0.90 | FR | 1996 | C | x |
| Richard III | First Look/ BSKyB/ United Artists/ Mayfair/ British Screen | 8.00 | | 1995 | D | 0.845 |
| Rob Roy | Talisman Films/ United Artists | 16.00 | | 1994 | D | 4.352 |
| Robert Ryland's Last Journey | Buxton Films/ Integral/ TVE/ Luna Films | 1.60 | ES/DL | 1995 | C | x |
| The Rocket Post | Ultimate Pictures | 4.50 | | 2001 | A | x |
| Rogue Trader | David Paradine Prods/ Granada/ Newmarket Capitol Group | 7.27 | | 1997 | A | 1.025 |
| Romance and Rejection | Bloomsbury/ Leopard | 1.25 | | 1996 | A | x |
| Romeo is Bleeding | Working Title/ Hilary Henkin | 6.00 | | 1992 | E | 0.171 |
| Room 36 | Nirvana Films | 0.50 | | 1994 | A | x |
| A Room for Romeo Brass | Company Pictures/ BBC/ ACE | 3.20 | | 1998 | A | 0.098 |
| Room to Rent | Renegade Films/ Canal + / Ima/ FilmFour/ Arts Council of England/ <i>bfi</i> | 2.20 | FR | 1999 | B | 0.009 |
| Roseanna's Grave | Hungry Eye/ Trijbits and Worrell/ Spelling/ Fine Line | 4.10 | | 1996 | E | 0.18 |
| Sabotage | Spice Factory/ Cine B/ Kinovision/ Basque regional subsidies | 6.25 | ES/FR | 1999 | C | x |
| Safe Haven | Insight Films/ Pilgrim | 0.70 | | 1994 | A | x |
| The Safety of Objects | Renaissance Films/ Infilm/ Killer Films/ Clear Blue Sky Prods | 4.86 | | 2000 | D | x |
| The Saint | Paramount | 30.00 | | 1996 | D | 2.464 |
| Saintly | Cool Beans Prods | 2.00 | | 1998 | A | x |
| Salt on Our Skin | New Constantin | 8.50 | DL/FR/CA | 1991 | C | x |
| Saltwater | Treasure Films/ BBC Films/ Irish Film Board | 2.08 | IE | 1999 | C | 0.132 |
| Savage Hearts | First Look | 1.80 | | 1994 | A | x |
| Savage Play | Koninck/ Channel Four | 1.00 | AU | 1994 | C | x |
| Saving Grace | Homerun/ Wave Pictures/ Sky Movies/ Portman/ Rich Pickings | 3.00 | | 1999 | A | 2.017 |
| Saving Private Ryan | Dreamworks SKG/ Paramount/ Cloud 9/ Irish Section 35 tax incentives | 50.00 | | 1997 | D | 19.234 |
| The Scar | Amber Films/ BBC/ Northern Arts | 0.25 | | 1996 | A | x |
| The Scarlet Tunic | Scarlet Films-Scorpio Productions | 0.75 | | 1996 | A | 0.062 |
| The Sea Change | Winchester Films/ Granite Films/ Sogedesa | 2.00 | ES | 1997 | B | x |
| The Seagull's Laughter | Isfilm/ Hope and Glory/ Archer Street/ Icelandic Film Fund/ Eurimages/ Nordic Film and TV/ Film Board Berlin Brandenburg | 2.50 | IS/DL | 2001 | C | x |
| The Search for John Gissing | Sunlight Prods | 6.00 | | 2000 | D | x |
| Seaview Knights | Seaview Knights Prods backed by Business Expansion Scheme | 0.75 | | 1993 | A | x |

A-Z of Films with British involvement produced 1991 - 2001

| Title | Production Companies | Budget (£m) | Co-Producing Countries | Year of Production | Category according to BFI Handbook | UK Box Office (£m) as of May 2003 |
|-------------------------------------|---|-------------|------------------------|--------------------|------------------------------------|-----------------------------------|
| Second Best | Sarah Radclyffe Prods/ New Regency | 3.00 | | 1993 | A | 0.039 |
| Second Generation | Second Generation Films | 1.00 | | 1999 | A | 0.002 |
| The Secret Agent | Heyman Hoskins/ Fox Searchlight/ Capitol | 4.00 | | 1995 | D | 0.014 |
| Secret Friends | Whistling Gypsy/Film Four/Briar Patch | 1.50 | | 1991 | A | 0.002 |
| The Secret Garden | Warner Brothers/ Zoetrope | 8.00 | | 1992 | D | 3.820 |
| The Secret Laughter of Women | Elba Films/ Paragon Ent/ Septieme/ ECF/ Arts Council of England | 3.40 | FR | 1997 | B | 0.007 |
| The Secret Passage | Delux Prods/ Zephyr Films/ Parnasse | 14.20 | LU/FR | 2001 | C | x |
| The Secret Rapture | Greenpoint Films/ Channel Four/ British Screen | 1.50 | | 1992 | A | 0.054 |
| Secret Society | Focus Film Prods/ Ena Film/ WDR/ Filmstiftung/ Isle of Man Film Commission/ Yorkshire Media Production Agency | 3.33 | DL | 1999 | B | x |
| Secrets | LATV/ VPS | 0.80 | | 2001 | A | x |
| Secrets and Lies | Ciby 2000/ Thin Man Films/ Channel Four | 2.50 | FR | 1995 | B | 1.967 |
| Semana Santa | Schlemmer/ Wandering Star/ Senator/ Septieme | 4.77 | DL/FR | 2000 | C | x |
| Sense and Sensibility | Sensible Prods/ Mirage/ Columbia TriStar | 9.40 | | 1995 | D | 13.633 |
| The Serpent's Kiss | Red Parrott/ Nes Filmproduktion/ Berryer/ Canal +/Z DF /J and M/ Eurimages/ Section 35 | 8.40 | FR/DL/IE | 1996 | C | x |
| The Seventh Floor | Portman Entertainment/ Sogovision/ Channel 10 | 1.70 | AU/JP | 1993 | C | x |
| Sexy Beast | Recorded Picture Company/ FilmFour/ Fox Searchlight | 4.38 | | 1999 | D | 0.775 |
| Shadow Run | Shadow Run | 1.70 | | 1997 | A | x |
| Shadowchaser | Shadowchaser Productions | 1.40 | CA | 1991 | B | x |
| Shadowlands | Savoy Pictures/ Spelling Films International | 15.00 | | 1993 | D | 4.862 |
| Shaheed Udham Singh | Surjit Movies | 0.20 | IN | 1999 | C | x |
| Shakespeare in Love | Miramax/ Universal/ Bedford Falls | 15.00 | | 1998 | D | 20.815 |
| Shallow Grave | Figment Films/ Channel Four | 0.90 | | 1993 | A | 5.101 |
| Shiner | Wisecroft Productions/ IAC/ Geoffrey Reeve Film and TV | 7.00 | | 2000 | A | 0.034 |
| Shooters | CoolBeans Films/Catapault Prods | 1.20 | NL | 1999 | B | 0.007 |
| Shooting Fish | Gruber Bros/ Tomboy Films/ Entertainment/ Arts Council of England | 2.90 | | 1996 | A | 4.024 |
| Shopping | Impact Pictures/ Polygram/ Channel Four | 2.30 | | 1993 | A | 0.101 |
| Shoreditch | Miraster Films | 0.60 | | 2001 | A | x |
| A Shot at Glory | Butchers Run/ Eagle Beach/ Seven Arts | 4.00 | | 1999 | D | 0.043 |
| Silent Cry | Little Wing/ First Foot Films | 3.00 | | 2001 | A | x |
| Simon | Simon Film Prods | 2.50 | | 2001 | A | x |
| Simon Magus | Silesia Films/ Jonescompany/ FilmFour/ Arts Council of England | 3.00 | | 1998 | A | 0.013 |
| Simple Men | Zenith/ True Fiction | 1.20 | | 1991 | E | 0.052 |
| Sirens | Sarah Radclyffe Prods/ Samson Prods/ British Screen/ Australian Film Finance Corp | 2.00 | AU | 1993 | B | 2.640 |
| Sista Dansen | Sandrews/ Shibsted Film/ Metronome | 1.50 | SWE/DK/NO | 1993 | C | x |
| Sister My Sister | NFH Films/ British Screen Finance/ Channel Four | 1.50 | | 1993 | A | 0.015 |
| The Sixth Happiness | bfi / BBC/ Arts Council/ National Film Development Corp of India | 0.90 | IN | 1996 | B | 0.002 |
| The Slab Boys | Skreba/ Channel Four/ Arts Council of England and Scotland/ Glasgow Film Fund | 2.20 | | 1996 | A | 0.016 |
| The Sleeping Dictionary | Fine Line | 6.00 | | 2000 | D | x |
| Sleepy Hollow | Scott Rudin Films/ Paramount | 42.00 | | 1998 | D | 10.047 |
| Sliding Doors | Mirage Enterprises/ Miramax/ British Screen/ Sliding Doors Project | 1.80 | | 1997 | D | 12.458 |
| Small Faces | Skyline/ Easterhouse Prods/ BBC/ Glasgow Film Fund | 2.00 | | 1995 | A | 0.391 |
| Small Time Obsession | Solo Films/ Seventh Twelfth Collective | 0.45 | | 1998 | A | 0.005 |

A-Z of Films with British involvement produced 1991 - 2001

| Title | Production Companies | Budget (£m) | Co-Producing Countries | Year of Production | Category according to BFI Handbook | UK Box Office (£m) as of May 2003 |
|--|--|-------------|------------------------|--------------------|------------------------------------|-----------------------------------|
| Snakes and Ladders | Nova Films/ Livia Films/ Sievernich Films/ ZDF/ RTE/ Irish Film Board/ Filmboard Berlin-Brandenburg/ Arts Council of Ireland | 2.50 | IE/DL | 1995 | C | x |
| The Snapper | BBC Films | 0.50 | | 1992 | A | 0.615 |
| Snatch | Ska Films/ Sony Pictures | 4.50 | | 1999 | D | 12.338 |
| Soft Top, Hard Shoulder | Gruber Brothers | 0.20 | | 1992 | A | 0.229 |
| Soldier | Impact/ Jerry Weintraub Prods/ Warner Bros/ Morgan Creek | 30.00 | | 1998 | D | x |
| A Soldier's Daughter Never Cries | Merchant Ivory/ British Screen | 6.20 | | 1997 | A | 0.028 |
| Solitaire for Two | Cavalier | 1.50 | | 1994 | A | 0.185 |
| Some Voices | Dragon Pictures/ FilmFour/ British Screen | 2.00 | | 1999 | A | 0.030 |
| Someone Else's America | Intrinsica/ Macht/ Lichtblick/ Staffi/ BSKyB/ Pandora/ ECF/ Eurimages | 3.25 | FR/DL | 1994 | C | 0.002 |
| Something to Believe In | The Grade Company | 9.40 | | 1996 | A | 0.029 |
| Son of the Pink Panther | MGM | 13.00 | | 1992 | D | x |
| The Sorcerer's Apprentice | Peakviewing Transatlantic | 2.35 | | 2000 | A | 0.007 |
| Sorted | Jovy Junior Enterprises/ Advanced Medien | 4.00 | DL | 1999 | C | 0.091 |
| Soul's Ark | Weston Union | 0.03 | | 1999 | A | x |
| South Kensington | Medusa | 4.84 | IT | 2001 | C | x |
| South West Nine | Fruit Salad Films/ Irish Screen | 2.00 | | 2000 | A | 0.082 |
| Spaghetti Slow | Fantastic Films/ Clesi Cinema/ Film master Film/ The Good Film Co | 1.47 | FR/IT | 1995 | C | x |
| Spanish Fly | Pinnacle/ Parallel/ Star Line | 2.25 | ES | 1996 | C | x |
| Speak Like a Child | Leda Serene/ BBC/ bfi / Arts Council of England | 1.00 | | 1997 | A | x |
| Spice World: The Movie | Fragile Films/PolyGram | 4.00 | | 1997 | A | 11.402 |
| Spider | Catherine Bailey Productions/ Spider Films/ AIN/ Grosvenor Park | 8.50 | CA | 2001 | B | 0.326 |
| Split Second | Challenge Films/ Muse Productions | 2.50 | | 1991 | A | 0.375 |
| Splitting Heirs | Prominent Features | 4.50 | | 1992 | A | 1.325 |
| Spy Game | Universal/ Beacon Pictures | 55.00 | | 2000 | D | 4.023 |
| Staggered | The Big Nowhere plc backed by Business Expansion Scheme | 1.00 | | 1993 | A | 1.149 |
| Star Wars - Episode One: The Phantom Menace | Lucasfilm/ Jak Prods | 25.00 | | 1997 | D | 51.064 |
| The Steal | Poseidon Pictures/ HBO | 2.50 | | 1994 | D | 0.02 |
| Stealing Beauty | Recorded Picture Co/ Fiction Film/ UGC/ Fox Searchlight | 7.00 | FR/IT | 1995 | C | 0.928 |
| Stella Does Tricks | Compulsive Viewing/ bfi / Sidewalk/ Channel Four/ Scottish Film Production Board/ Arts Council of Scotland | 0.45 | | 1996 | A | 0.042 |
| Stiff Upper Lips | Cavalier Features/ Impact Films/Filmania/ Yorkshire TV/ Chrysalis/ Isle of Man Govt | 3.93 | ES | 1996 | B | 0.203 |
| Still Crazy | Marmot Tandy/ Columbia TriStar/ Greenlight Fund | 7.00 | | 1998 | D | 0.934 |
| Stone Man | Stone Man Films | 0.30 | | 1996 | A | x |
| Stonewall | BBC | 1.00 | | 1994 | A | 0.049 |
| Straight Shooter | Perathon/ Senator/ German Lander funding | 3.90 | DL | 1998 | C | x |
| Strictly Sinatra | Blue Orange/ DNA | 4.00 | | 1999 | A | 0.018 |
| The Stringer | BBC | 1.00 | | 1996 | A | x |
| Such a Long Journey | Amy Intl/ Filmworks/ British Screen | 1.96 | CA | 1997 | C | x |
| Sugar, Sugar | Sweet Tooth Films | 0.60 | | 1997 | A | x |
| Suite 16 | Corsan/ Thorema/ BRTN/ Eurimages/ Screen Partners | 2.50 | BE/DL | 1994 | C | 0.028 |
| Summer Rain | Enterprise Films | 1.00 | | 1998 | A | x |
| Sunset Heights | Scorpio Prods/ Northlands Film/ Arts Council of Northern Ireland/ Irish Film Board/ Irish Section 35 tax scheme | 2.00 | IE | 1997 | B | x |
| Superstition | Woodline/ Movie Masters/ De Lux Productions | 4.50 | NL/LU | 2000 | C | x |
| Surviving Picasso | Merchant Ivory/ Warner Brothers | 10.13 | | 1995 | D | 0.484 |
| Suspicious River | Tartan Films/ Okulitch Pedersen | 4.80 | | 1999 | E | 0.007 |
| Swann | Greenpoint Films/ Shaftesbury Films/ BBC/ Telefilm Canada | 1.70 | CA | 1995 | C | 0.012 |

A-Z of Films with British involvement produced 1991 - 2001

| Title | Production Companies | Budget (£m) | Co-Producing Countries | Year of Production | Category according to BFI Handbook | UK Box Office (£m) as of May 2003 |
|--|---|-------------|------------------------|--------------------|------------------------------------|-----------------------------------|
| Sweet Angel Mine | Handmade/ Mass Productions/ Imagex/ BSKyB/ British Screen Finance/ Telefilm Canada | 2.40 | CA | 1995 | B | 0.002 |
| Sweet Killing | Burrill Productions/ Makifilms/ BleuBlancRouge | 3.40 | FR/CA | 1991 | C | x |
| Sweet Sixteen | Nehetan International | 3.00 | IN | 1996 | C | x |
| Sweet Sixteen | Parallax Pictures/ Road Movies/ Tornaso Alta/ BBC Films/ Scottish Screen/ Glasgow Film Office/ Filmstiftung Nordrhein-Westfalen | 2.40 | DL/ES | 2001 | B | 0.825 |
| Swept Away | Ska Films/ Columbia | 4.50 | | 2001 | D | x |
| Swing | Last Time Prods/ Entertainment/ Kushner Locke Co. | 4.00 | | 1998 | D | 0.399 |
| Table 5 | Raw Talent Prods | 0.01 | | 1997 | A | x |
| Tabloid TV | Ultimate Pictures | 5.00 | | 2000 | A | x |
| Taboo | LJ Pictures/ Ghana Films | 0.50 | | 1994 | A | x |
| Tale of a Vampire | State Screen Productions | 0.60 | | 1992 | A | 0.007 |
| Talisman | Ealing Touch Film Prods | 0.40 | | 1997 | A | x |
| The Tango Lesson | Adventure Pictures/ Alpha Film/ Pandora Film/ Sigma Film/ BSKyB/ Arts Council of England/ British Screen/ ECF/ Eurimages/ Baden-Wurtemberg Filmfond | 2.30 | FR/DL/NL | 1996 | B | 0.216 |
| Tea with Mussolini | Film and General/ Medusa/ Cineritmo | 8.50 | IT | 1998 | C | 1.900 |
| Teenage Kicks-The Undertones | Perfect Cousin Prods/ Arts Council of Northern Ireland/ Irish Film Board/ BBC | 0.14 | IE | 2001 | B | x |
| The Testimony Of Taliesin Jones | Frontier Features/ Snake River/ CPI/ HTV/ Arts Council of Wales | 3.75 | | 1999 | D | x |
| Texas Funeral | TF Prods/ J and M | 4.20 | | 1998 | E | x |
| That Eye in the Sky | Working Title/ Entertainment Media | 1.70 | AU | 1993 | B | x |
| That Girl From Rio | Casanova Films/ Lola Films | 3.75 | ES | 1999 | B | 0.001 |
| The Theory of Flight | BBC/ Distant Horizon | 3.00 | | 1997 | A | 0.017 |
| There is Only One Jimmy Grimble | Sarah Raddlyffe/Impact/Pathe | 3.00 | | 1999 | A | 0.355 |
| Thin Ice | Thin Ice Films | 0.50 | | 1994 | A | 0.004 |
| This Filthy Earth | FilmFour/ Tall Stories/ Sky/ Yorkshire Media Production Agency/ East London Film Fund | 1.10 | | 2000 | A | 0.007 |
| This is Not a Love Song | Footprint Films/ Strange Dog/ Film Council New Cinema Fund | 0.40 | | 2001 | A | tbr |
| This is the Sea | Judy Counihan Films/ Pembridge/ BSKyB/ ECF/ Irish Film Board | 2.85 | IE | 1995 | C | 0.015 |
| This Year's Love | Kismet Film Company/ Entertainment/ Scottish Arts Council | 2.75 | | 1998 | A | 3.601 |
| Thomas and the Magic Railway | Britt Allcroft Co/ Destination Films/Icon | 12.50 | | 1999 | D | 2.106 |
| Thon | Rumneyvision Prods | 0.05 | | 1996 | A | x |
| Three Businessmen | Exterminating Angel/ VPRO (Netherlands) | 0.73 | | 1998 | D | x |
| Three Days | Austin Hill | 0.10 | | 1998 | A | x |
| Three Guesses | Thirdwave | 1.00 | | 2001 | A | x |
| The Three Musketeers | Walt Disney/ Caravan Pictures | 13.00 | | 1993 | D | 3.478 |
| Three Steps to Heaven | Maya Films | 0.45 | | 1994 | A | x |
| Thunderpants | Dragon Pictures/ Pathe | 5.00 | | 2001 | A | 1.970 |
| The Tichborne Claimant | The Bigger Picture Co/ Merseyside Film Prod Fund | 3.10 | | 1997 | A | 0.101 |
| The Ticking Man | Roaring Fire Film Productions | 0.12 | | 2001 | A | x |
| Time Enough | Time Films | 0.20 | | 1997 | A | x |
| A Time for Witches | Mark Forstater Prods/ Casting Service Film/ Elnor/ Odra-Film/ Max-Film | 0.30 | PL | 1993 | C | x |
| Titanic Town | Company Pictures/ BBC/ British Screen/ Arts Council of Northern Ireland | 3.00 | | 1997 | A | 0.026 |
| To Catch a Yeti | String of Pearls | 0.40 | | 1993 | A | x |
| To Die For | TDF/ London Lighthouse/ British Screen | 0.50 | | 1994 | A | 0.016 |
| To Walk with Lions | Studio Eight/ Kingsborough Greenlight/ Cavco | 10.30 | CA | 1998 | B | 0.011 |

A-Z of Films with British involvement produced 1991 - 2001

| Title | Production Companies | Budget (£m) | Co-Producing Countries | Year of Production | Category according to BFI Handbook | UK Box Office (£m) as of May 2003 |
|--------------------------------------|---|-------------|------------------------|--------------------|------------------------------------|-----------------------------------|
| Tom and Viv | New Era/ UGC-DA/ITC/ Entertainment/British Screen/ IRS Media | 4.70 | | 1993 | A | 0.265 |
| Tom's Midnight Garden | Eastern and Hyperion/ BBC | 3.30 | | 1997 | A | 0.067 |
| Tomorrow Never Dies | United Artists/ Eon Prods/ Danjaq | 40.00 | | 1997 | D | 19.884 |
| Topsy Turvy | Pathe/ Thin Man Films/ Greenlight Fund | 13.50 | | 1998 | A | 1.174 |
| Total Eclipse | Portman/ Fit Prods/ SFP/ K2/ Capitol/ New Line/ Eurimages/ ECF | 3.50 | FR/BE/US | 1995 | C | 0.015 |
| The Touch | Mark Forstater/ Tor/ DFI/ British Screen/ Metronome | 1.42 | PL/DK | 1991 | C | x |
| Trainspotting | Figment Films/ Channel Four/ Polygram | 1.76 | | 1995 | A | 12.433 |
| Treasure Island | Allied Vision/ Kingsborough/ Greenlight | 2.50 | CA | 1997 | C | x |
| The Trench | Blue PM/ Skyline/ Galatee/ Entertainment/ Portman/Arts Council of England/ British Screen/ European Coproduction Fund | 2.20 | FR | 1998 | B | 0.086 |
| The Trial | BBC/ Santa Ana | 4.00 | | 1992 | A | 0.018 |
| The Tribe | Deep City/ BBC | 2.80 | | 1996 | A | x |
| The Triumph of Love | Recorded Picture Company/ Fiction | 3.50 | IT | 2000 | C | x |
| Trojan Eddie | Initial/ Cairndown/ Channel Four/ Eurimages/ Irish Film Board | 3.09 | IE | 1995 | C | 0.060 |
| Trouble on Earth | Rollercoaster Films | 1.00 | | 1998 | A | x |
| True Blue | Film and General/ Rafford/ Channel Four/ Arts Council of England/ Booker Entertainment | 3.50 | | 1996 | A | 0.152 |
| Truly, Madly, Deeply | BBC/ Samuel Goldwyn | 0.75 | | 1991 | A | 0.603 |
| The Truth Game | Screen Productions Associates | 0.85 | | 1999 | A | 0.004 |
| The Turn of the Screw | Michael White Prods/ Lakedell Ltd/ Cinemax | 2.00 | | 1992 | A | x |
| Twelfth Night | Renaissance/ BBC/ Fine Line | 3.41 | | 1995 | D | 0.648 |
| Twenty Four Hour Party People | Revolution Films/ Film Council/ Film Consortium/ FilmFour | 4.30 | | 2001 | A | 1.036 |
| TwentyFourSeven | Scala/ BBC | 1.40 | | 1997 | A | 0.235 |
| Twin Town | Figment Films/ Twin Town Prods/ Channel Four | 2.00 | | 1996 | A | 0.709 |
| Two Bad Mice | April Films | 0.10 | | 1998 | A | x |
| Two Blind Mice | Kill the Real Films | 0.10 | | 1995 | A | x |
| Two Deaths | BBC/ Dakota Films/ British Screen | 2.00 | | 1994 | A | 0.010 |
| Two Men Went to War | Little Wing/ Ira Trattner | 3.00 | | 2001 | A | 0.016 |
| UFO | Busybrave/ Polygram | 1.40 | | 1993 | A | 0.410 |
| Unconditional Love | Avery Pix/ New Line/ Zucca Bros | 20.00 | | 2000 | D | x |
| Under Pressure | Videodrome | 0.60 | | 1994 | A | x |
| Under Suspicion | Columbia Pictures/ Rank/ LWT/ Carnival Films | 4.60 | | 1991 | D | 0.809 |
| Under the Skin | Strange Dog/ Channel Four/ Merseyside Production Fund/ bfi / Rouge Film | 0.66 | | 1996 | A | 0.050 |
| Underground | Creative Film Sources | 0.07 | | 1997 | A | x |
| Understanding Jane | DMS Films/ Flashpoint Pictures | 0.50 | | 1997 | A | x |
| Unknown Things | Approaching Fish Prods/ HBO | 1.00 | | 1996 | A | x |
| Up 'N' Under | Touchdown Films/ Colour Features/ Llanieu Lliew Cyff | 2.00 | | 1997 | A | 3.207 |
| Up on the Roof | Carnival Films/ Granada/ Rank/ Production Line | 2.40 | | 1996 | A | 0.006 |
| Urban Ghost Story | Living Spirit | 0.50 | | 1997 | A | 0.004 |
| Utz | Viva/ NDR/ BBC/ Academy/ Mainstream | 1.42 | DL | 1991 | B | x |
| Velvet Goldmine | Killer Films/ Zenith Prods/ Channel Four | 4.50 | | 1997 | D | 0.454 |
| Vent de Colere | Millenium Films/ CNC/ CLC Prods/ ECF/ Rhones-Alpes Cinema/ Conseil General de la Drome | 1.30 | FR | 1997 | C | x |
| Very Annie Marie | Dragon Pictures/ FilmFour/ Canal +/ Arts Council of England/ Arts Council of Wales | 3.09 | FR | 1999 | B | 0.149 |
| Vicious Circles | Scala/ BSKyB/ Pandora/ Trimark/ Senator/ Kazai | 1.90 | FR/US/DL/JP | 1996 | B | x |

A-Z of Films with British involvement produced 1991 - 2001

| Title | Production Companies | Budget (£m) | Co-Producing Countries | Year of Production | Category according to BFI Handbook | UK Box Office (£m) as of May 2003 |
|---|--|-------------|------------------------|--------------------|------------------------------------|-----------------------------------|
| Victory | Telescope/ UGC/ Babelsburg/ BSKyB/ Eurimages/ ECF/ Recorded Picture Company | 8.60 | FR/DL | 1994 | B | 0.011 |
| Vigo: A Passion for Life | Impact Pictures/ Nitrate Films/ Little Magic/ Mact Films/ Road Movies/ Tomasol/ Channel Four/ Canal +/ Arte/ European Script Fund | 3.40 | FR/DL/ES/JP | 1997 | B | 0.005 |
| Villa des Roses | Dan Films/ Favourite Films/ Isabella Films/ Samsa Films | 2.40 | BE/NL/LU | 2000 | C | 0.005 |
| Virtual Sexuality | Noel Gay Co/ Canal +/ Sony | 3.70 | | 1998 | D | 0.750 |
| Virtual Terror | The Film Co | 1.00 | | 1995 | A | x |
| Vol-au-Vent | John McKenzie Prods/ Winchester Films | 1.20 | | 1996 | A | x |
| Waking Ned | Tomboy Films/ Gruber Bros/ Mainstream/ Bonaparte/ Canal + | 3.10 | FR | 1997 | B | 7.055 |
| Walking and Talking | Zenith/ Channel Four/ Ciby 2000/ Good Machine | 1.58 | | 1995 | E | 0.119 |
| The War Bride | Random Harvest/ DB Entertainment/ Vanguard Entertainment | 3.70 | CA | 2000 | C | 0.006 |
| War of the Buttons | Enigma/ Les Productions de la Geauville/ Fujisankel | 5.00 | FR/JP/IE | 1993 | B | 0.654 |
| The War Zone | FilmFour/ Sarah Radclyffe Prods/ Portobello Pictures | 2.00 | | 1998 | A | 0.102 |
| The Warrior | The Bureau/ FilmFour | 2.50 | IN | 2001 | B | 0.147 |
| Warrior Sisters | Frank Scantori Films | 0.01 | | 1999 | A | x |
| Waterland | Palace/ British Screen/ Fine Line/ Pandora Cinema/ Channel Four Films | 3.58 | | 1991 | D | 0.275 |
| Weak at Denise | Peninsula Films | 1.00 | | 1998 | A | 0.002 |
| The Wedding Tackle | Viking Films | 1.00 | | 1998 | A | 0.041 |
| The Weekend | Granada Films/ Yellow Room Productions | 5.00 | | 1998 | E | x |
| Weep No More My Lady | Cameras Continentales | 1.70 | FR | 1991 | C | x |
| Welcome to Sarajevo | Dragon/ Channel Four/ Miramax | 5.00 | | 1996 | D | 0.334 |
| Welcome II the Terrordome | Non-Aligned Prods | 0.20 | | 1993 | A | 0.004 |
| Welcome to Woop-Woop | Scala/ Unthank Prods/ Samuel Goldwyn Co/ Australian Film Finance Commission | 5.00 | AU | 1996 | C | x |
| What Rats Won't Do | Working Title Films | 3.00 | | 1997 | A | x |
| Whatever Happened to Harold Smith? | West Eleven Films/Intermedia/Arts Council of England | 5.64 | | 1999 | A | 0.254 |
| When Brendan Met Trudy | Deadly Films/ BBC Films/ Irish Film Board | 3.00 | IE | 1999 | C | 0.779 |
| When Saturday Comes | Pint o' Bitter Prods/ Capitol Films | 1.70 | | 1995 | A | 0.727 |
| White Angel | Living Spirit Prods | 0.25 | | 1992 | A | 0.018 |
| Widow's Peak | Jo Manuel Prods/ British Screen | 4.50 | | 1993 | A | 0.205 |
| Wild About Harry | Scala/ BBC/ Northern Ireland Film Commission/ Medien Betelligungs | 3.16 | DL | 1999 | B | 0.015 |
| Wild West | Initial/ British Screen/ Channel Four | 1.32 | | 1991 | A | 0.030 |
| Wilde | Samuelson Prods/ BBC/ BSKyB/ Polygram/ Capitol Films/ Dove International/ NDF/ Pony Canyon/ Pandora Films/ Arts Council of England | 6.40 | JP/DL | 1996 | B | 1.878 |
| Willie's War | Children's Film Unit/ Channel Four | 0.11 | | 1994 | A | x |
| The Wind in the Willows | Davrod Prods/ Allied Filmmakers/ Guild | 9.75 | | 1995 | A | 1.303 |
| The Wings of the Dove | Renaissance/ Miramax | 8.70 | | 1996 | D | 2.247 |
| The Winslow Boy | Sony Pictures Classics | 6.00 | | 1998 | D | 0.325 |
| The Winter Guest | Pressman-Lipper/ Capitol/ Film Four/ Fine Line/ Arts Council of Scotland | 5.00 | | 1996 | D | 0.251 |
| The Wisdom of Crocodiles | Zenith Prods/ Arts Council of England | 3.50 | | 1997 | A | 0.019 |
| With or Without You | Revolution Films/ Miramax/ FilmFour | 2.40 | | 1998 | D | 0.002 |
| Wittgenstein | Bandung Films/ bfi / Channel Four | 0.23 | | 1992 | A | 0.025 |
| The Wolves of Kramer | Discodog Prods | 0.80 | | 1997 | A | x |
| Women Talking Dirty | Rocket Pictures/ Sweetland Films/ Jean Doumanian Prods | 3.00 | | 1999 | D | 0.021 |
| Wonderland | Revolution Films/ Kismet Film Company/ BBC/ PolyGram | 4.00 | | 1998 | A | 0.423 |
| The Woodlanders | River Films/ Channel Four/Chargeurs/ Arts Council | 4.00 | | 1995 | A | 0.177 |
| Words Upon the Window Pane | Pembridge/ Northpro/ British Screen/ Calypso/ DeLux | 2.50 | IE/DL/LU | 1993 | C | x |

A-Z of Films with British involvement produced 1991 - 2001

| Title | Production Companies | Budget (£m) | Co-Producing Countries | Year of Production | Category according to BFI Handbook | UK Box Office (£m) as of May 2003 |
|--|--|-------------|------------------------|--------------------|------------------------------------|-----------------------------------|
| The World is Not Enough | Eon Prods/United Artists | 50.00 | | 1999 | D | 28.577 |
| Woundings | Stone Canyon Ent/ Muse Prods. | 2.00 | | 1997 | D | x |
| The Wrong Guy | Handmade Films/ Paragon Entertainment/ CFP/ Hollywood Pictures | 5.15 | CA | 1996 | C | x |
| Wuthering Heights | Paramount | 6.00 | | 1991 | D | 0.183 |
| Year of the Comet | Castle Rock | 12.00 | | 1991 | D | x |
| You Can Keep the Animals | Sterling/ Winchester | 1.00 | | 1996 | A | x |
| The Young Americans | Working Title/ Trijbits Worrell Associates | 3.00 | | 1992 | A | 0.300 |
| The Young Poisoners Handbook | Mass Productions/ Kinowelt/ Haut en Cour/ BSKyB/ Eurimages | 1.35 | DL | 1994 | B | 0.211 |
| Source: <i>bfi</i> / Screen Finance/ Nielsen EDI | | | | | | |
| KEY | | | | | | |
| x - unreleased | | | | | | |
| * estimated figure | | | | | | |
| tbr - reasonable expectation of a release after June 2003 | | | | | | |
| # - still on release. Box Office as of June 1 2003. | | | | | | |