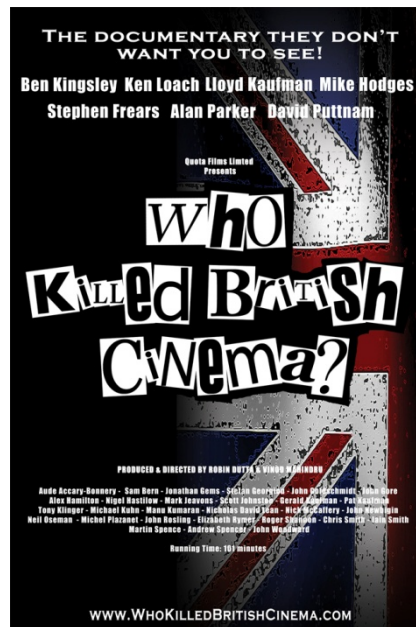


Quota Films Limited

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A Documentary by Robin Dutta and Vinod Mahindru

Running Time: 101 mins

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"The documentary they don't want you to see!"

SYNOPSIS

A feature length documentary about the real state of the British film industry in relation to UK structures past, present and currently for the future. This film exposes the shocking truths about the UK Governments' will to grow an indigenous British film industry, the legacy and testament of the now closed UK Film Council (UKFC), the current British Film Institute and the new Creative England.

Purely in respect of the public money spent, this film challenges the notion that art is unquantifiable, highlights the question of the 'jobs for the boys' culture that exists in Britain, and questions the importance of a sustainable indigenous film culture that truly reflects Britain and which can be sold all over the World.

The lack of any vertically integrated studio set up in Britain, the tax incentives for filmmakers alongside the virtual print fees are just some of the arguments put forward in this analysis, until the final revelation of why Britain does not want a film industry!

Interviews with Oscar, BAFTA and Palme d'Or winners, up and coming British film makers from the grass roots, film industry insiders, journalists and distributors, the CNC and members of Parliament all form to unveil an astonishing polemic as to why no UK Government since Prime Minister Harold Wilson has attempted to activate any real sustainable change.

With contributors such as Academy Award® winner Sir David Lean (archive), Academy Award® winner Sir Ben Kingsley, Academy Award® winner Lord David Puttnam, Sir Alan Parker, Mike Hodges, Ken Loach, Stephen Frears, Jonathan Gems, Michael Kuhn, Sir Gerald Kaufman MP, and Lord Chris Smith.

Who Killed British Cinema? was made on location in the United Kingdom and France.

DIRECTORS' STATEMENT

This film attempts to provide an accurate and comprehensive portrayal of an important cultural and timely subject in the UK: the closure of the UKFC in 2010 means that alongside anaemic input from our broadcasters, the UK has cosmetic support structures for film unlike its European counterparts.

This was and still is a complete conscious choice on our elected representatives to allow the UK to be a technician's hub for the super structures from Hollywood. Fifty years ago, Britain was producing films that reflected our cultural roots and these were being sold all over the World in competing markets with Hollywood. However since the removal of Harold Wilson's Eady Levy, the short sightedness of our pre-existing vertically integrated studios which shut up shop, and the current Government's uneven tax credit system which incentivises Hollywood production in the UK rather than indigenous production; from the 1980's onwards, the UK has become nothing short of a backwater facilities location for foreign productions to exploit. Hence British film talent has to move abroad to get real work.

Public spend on film has been equally appalling with no accountability to qualification, merit, output or culture. This money has been and still is spent on self serving bureaucrats and Hollywood while grass roots film makers like ourselves are left to fend for ourselves which we are! How is it possible for such glaring conflicts of interest in respect of public money to not involve jail time for those who clearly have exploited and penetrated the UK system for mercenary rewards while the general public are ripped off; or does this simply indicate that the system itself is rigged for this sort of practice to go unnoticed?

How seriously do we in Britain want a reflective unique film and cinema culture? It is our hope that by watching our film, the viewer can decide for themselves and that should we not desire any indigenous film culture then let us at least not allow public money to be hijacked under such pretence which allows a small exclusive club to reap the rewards of such pillage.

In the final analysis, what this films presents is the absolute conviction that above all, what British film makers need is an opportunity to exhibition and until such avenues are paved and catered for, we do not have any real British Film Industry at all. How many films have UK readers seen in the cinemas which reflect their way of life: their people, their locations, their workplaces, schools and institutions? Watch this film and find out why.

ROBIN DUTTA (CO-DIRECTOR, LIGHTING CAMERMAN & EDITOR)

Robin studied BA in Media Studies with Video Production at Thames Valley University in 1998. Building on work experience on studio productions at the old BBC Pebble Mill, Robin forged working relationships with industry cinematographers whose legacy goes back to cinema giants such as Jack Cardiff and Freddie Francis. He directs his first short film 'Dinner 44' in 2000; before producing his own pilot production for Carlton Food Network 'Spice It Up' in 2001. During this period Robin amassed over 80 television and corporate credits. In 2004 he then produces the Short Film 'Protest' which was the winner of The Humanitarian Award at The 6th Malescorto International Film Festival, Italy 2005.

In 2006 he sets up his own freelance production company RKD Films (www.RKDFilms.com) producing videos for organisations such as: charities, the NHS, Council's and various clients within the corporate sector. This documentary is his debut feature film co-directing with Vinod Mahindru from Cinemarx.

VINOD MAHINDRU (CO-DIRECTOR & SOUND RECORDIST)

Vinod Mahindru, the founder of *Cinemarx* and the co-director of *WHO KILLED BRITISH CINEMA?*, is a filmmaker, writer and part time cinema supervisor. A native of Birmingham City, West Midlands, Mahindru obtained a CITY AND GUILDS 770 in TV and audio production from Sandwell College of Further and Higher Education in 1989 and a diploma in The art and technique of film making from the then London International Film School in 1998. Following his diploma, Mahindru continued to write and direct short films with some help from The British Council and the lottery's *Awards for all* scheme.

From 2003 to present day, Mahindru works freelance as a film and video maker producing short videos for community groups, the City Council, the NHS, and various charities such as UK Asian Women's Centre and Interact. Subsequently he spent several years building his own film producing infrastructure which he has utilised for this co-directorial debut alongside Robin Dutta of *RKD Films*.

Vinod is currently writing the book of the production: ***FAILURE: The Private Fallacy Of A British Film Industry!***

Quota Films Limited was established by Robin Dutta and Vinod Mahindru for this production.

THE CAST



Sir Ben Kingsley - Academy Award® winning actor for his role in *Gandhi* (1982). He was also nominated for his stunning performance in *House of Sand and Fog* (2003) and made his London stage debut in 1966 as the narrator of "A Smashing Day" produced by The Beatles manager, Brian Epstein. He wrote the music for the production as well as sang and played

guitar for same. After one performance, John Lennon and Ringo Starr came backstage and told him that he should go into music and that if he didn't, "he would regret it for the rest of his life." He was subsequently offered a deal by the same publishers who handled The Beatles, but he chose to remain an actor. The next year, he was invited to join the Royal Shakespeare Company and his choice was made. He has gone on to make films with some of the finest film makers in the business from Richard Attenborough , Roman Polanski, Steven Spielberg and Martin Scorsese. Sir Ben has his own film production enterprise: Lavender Films.



Sir Alan Parker- Parker wrote and directed his first feature film, *Bugsy Malone* (1975). His second film was the controversial *Midnight Express* (1977) which won two Oscars and six Academy Award nominations, including one for Parker as Best Director. The film received six Golden Globe Awards and four awards from the British Film Academy.

This was followed by *Fame* (1979), a celebration of youth and the arts in New York which won two Academy Awards, six nominations, four Golden Globe nominations and was later adapted into a successful television series.

In 1984, to celebrate "British Film Year," Parker wrote and directed the provocative documentary, *A Turnip Head's Guide To The British Cinema*, which underlined his fiercely independent and outspoken views as he lambasted the British film establishment and film critics. It won the British Press Guild Award for the year's best documentary.

Alan Parker is also a novelist and author of the best-selling book written from his own screenplay of *Bugsy Malone*, published by HarperCollins in their Essential Modern Classics library. His other novels include *Puddles In The Lane* (1977) and *The Sucker's Kiss* (2003). In 1999 Alan Parker was the founding Chairman of the UK Film Council.

He is also an accomplished cartoonist and three collections of his satirical cartoons have been published: *Hares in the Gate* (1982), *Making Movies* (1998) and *Will Write and Direct for Food*, a compendium of twenty years of his cartoons on filmmaking and the film industry, published in October, 2005. This documentary utilises some of this witty artwork in telling our story.



Lord David Puttnam - David spent thirty years as an independent producer of award-winning films including *The Mission*, *The Killing Fields*, *Local Hero*, *Chariots of Fire*, *Midnight Express*, *Bugsy Malone* and *Memphis Belle*. His films have won ten Oscars, twenty five Baftas and the Palme D'Or at Cannes. From 1994 to 2004 he was Vice President and Chair of Trustees at the British Academy of Film &

Television Arts (BAFTA) and was awarded a BAFTA Fellowship in 2006.

He retired from film production in 1998 to focus on his work in public policy as it relates to education, the environment, and the creative and communications industries. He is the author of *THE UNDECLARED WAR: The struggle for control of the World's film industry*, which was an invaluable resource for this documentary.



Mike Hodges - Born on July 29, 1932 in Bristol, England as Michael Tommy Hodges. He is a director and producer, known for *Get Carter* (1971), *Flash Gordon* (1980) and *Croupier* (1998). Hodges is one of our most cinematic of all UK filmmakers and understands the cultural importance of the art form, quoted as saying the following:

"America puzzled me from the moment I went there in the mid-1960s. Its motivation was totally different from that in the UK of those days (but sadly no longer). But what was it? I began to realize it was a culture based heavily on addiction. The object of every manufacturer was to make people become addicted to something, anything. We don't seem to realize that our lives are already gripped in the steely, dehumanizing equivalent of a totalitarian state. At the moment, we see it as benign, but it won't always be like that."



Stephen Frears - is a prolific film maker famous for his films such as *MY BEAUTIFUL LAUNDERETTE*, *THE HIT*, *PRICK UP YOUR EARS*, *SAMMY AND ROSIE GET LAID*, *DANGEROUS LIAISONS*, *THE GRIFTERS*, *HIGH FIDELITY*, *THE QUEEN*, and *PHILOMENA*. He is quoted as saying: "The British Film Institute is under-funded. It needs money. It's as simple as that. It's our lives, our culture.

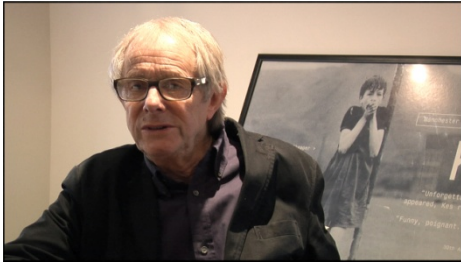
The government does not prioritize this highly enough".



Iain Smith OBE - Has served on the boards of the UK Film Council, Scottish Screen, the Joint board of Creative Scotland, the Scottish Film Council, the Scottish Film Production Fund, the Scottish Film Training Trust and as a Governor of the National Film and Television School. He is a patron of the London Film School, Chair of the Film Skills Council, and is a director of the Children's Film and

Television Foundation. He is Chair of the UK Film Industry Training Board, and is Chair of the Edinburgh International Film Festival.

In 2005 he was awarded a BAFTA for Outstanding Achievement in Film and was made an OBE by the Queen in the 2008 New Year's Honours List for services to film.



Ken Loach - Unlike virtually all his contemporaries, Ken Loach has never succumbed to the siren call of Hollywood, and it's virtually impossible to imagine his particular brand of British socialist realism translating well to that context. Famous for a body of work that include the titles: *Poor Cow, Kes, Hidden Agenda, Riff Raff, Raining Stones, Land and Freedom, The Wind that Shakes the Barley Bread and Roses, Sweet Sixteen, Looking for Eric, and My Name is Joe.*

In allegedly declining an OBE in 1977, he was quoted as saying: I turned down the OBE because it's not a club you want to join when you look at the villains who've got it. It's all the things I think are despicable: patronage, deferring to the monarchy and the name of the British Empire, which is a monument of exploitation and conquest.



Michael Kuhn - A visionary film producer who formed Polygram Filmed Entertainment with a view to offering new talent an opportunity to exhibition as a counter weight to the super structures from Hollywood. Michael Kuhn was born in Nairobi , Kenya in 1949. After primary school he left to attend Dover College in England in 1962 and went on to Clare College Cambridge in 1968 to read

Law. He joined Polygram NV (now part of Universal) in 1975 and in 1991 set up Polygram Filmed Entertainment, which made and distributed over 100 feature films, which between them won fourteen Academy Awards. These films included *Four Weddings and a Funeral, Notting Hill, Dead Man Walking, The Usual Suspects, Lock, Stock and Two Smoking Barrels, Elizabeth, Trainspotting and The Adventures of Priscilla, Queen of the Desert.*

He was awarded the Michael Balcon Award for services to British Cinema, in 1999.

His book 100 films and a funeral published in 2001 was a vital resource for this documentary production.



Manu Kumaran - Kumaran is a second generation international film producer, who has produced nineteen feature films in four languages.

The oldest son of renowned Malayalam film director-producer K P Kumaran, he has been a part of the film business from an early age, working on all aspects of production and distribution. The first Indian producer to successfully manage the migration to the West, Kumaran has built a reputation for producing theatrical quality releases at minimal costs with strong net margins. He is an expert in film tax credits and incentives.



Jonathan Gems - A writer and director, known for *Mars Attacks!* (1996), *White Mischief* (1987) and *The Treat* (1998). He is the son of playwright Pam Gems and did some additional writing for the screenplay of the film *Nineteen Eighty-Four* (1984).



Tony Klinger - Tony Klinger was born in 1950 in London, England. He is an author, producer and director, known for *The Butterfly Ball* (1977), *The Festival Game* (1970) and *Extremes* (1971). He is the son of acclaimed independent film producer Michael Klinger.



Lloyd Kaufman - Lloyd Kaufman and Troma have become icons in the cult-movie world, and Troma has distributed over one thousand films. Lloyd has continued his career as a director in addition to producing, and Troma has turned out such films as *Monster in the Closet* (1986), *Class of Nuke 'Em High* (1986), *Combat Shock* (1984), *Troma's War* (1988), and *Fortress of Amerikkka: The Mercenaries* (1989), and *Poultrygeist: Night of the Chicken Dead* (2006), as well as famous titles such as *The Toxic Avenger* and *Tromeo & Juliette*. A graduate from Yale, Lloyd is an uncompromising intellect on the subject of the film business. His endeavours have pioneered talents such as Kevin Costner, Oliver Stone, Matt Stone and James Gunn. He is quoted as saying: "The thing I find about the movie industry is that 99 percent of the people are absolute scum. They're horrible people, they really are. Very nasty killer rabbits who hate movies. But the other 1 percent are really the greatest, most wonderful people in the world. They love movies - the art of movies and the business of the movies."



John Goldschmidt - John Goldschmidt is an award-winning film director and producer, who was born in London and grew up in Vienna. Goldschmidt has both Austrian and British nationality. He studied at the Czech National Film School FAMU and at The Royal College of Art's Department of Film and Television, where he graduated with a Master of Arts degree. Goldschmidt is resident in London. He co-wrote the original report which proposed Channel 4's involvement in theatrical films, and recently co-wrote The Director's Guild of Great Britain's report to the British government on the UK tax credit for feature film production. He is currently in post production on his latest feature film *Dough* starring Jonathan Pryce.



Professor Roger Shannon - Roger Shannon is a producer, known for *Lawless Heart* (2001), *Beautiful People* (1999) and *Festival* (2005). Originally from Liverpool, he is now based in the West Midlands and lectures on the subject of films.



Nick McCaffery - was the pioneer for BritFilms.tv a popular British film website. Since its inception in 2006, it has grown steadily in popularity and, with over 100,000 monthly visitors, a popular film website in the UK. BritFilms differs from most British film websites and magazines as its approach is less populist. It reviews mainstream films, including Hollywood fare and art films. It also focuses on British films and foreign contributions.

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As well as film news, previews and reviews, BritFilms has a short film channel.

Nick went on to set up CRABTREE FILMS, a distribution company for low budget independent films in the UK but the current structures in the UK alongside the crippling Virtual Print fees have ensured its liquidation. Nick is currently working for an advertising company.



Alex Hamilton - As part of eOne's global film business, Alex Hamilton oversees the combined UK Film team, including the recently acquired Momentum Pictures business, as Managing Director. Since joining eOne in 2008, Alex Hamilton has spearheaded eOne UK's thriving film business. From its first theatrical release, *Twilight*, in December 2008, Hamilton has overseen the growth of the UK

group into the country's leading independent distributor, with the company achieving #1 market share amongst independents in 2010 and 2012, and #2 in 2009 and 2011. Hamilton also brokered eOne's significant output deal with LoveFilm in 2011.

Prior to joining eOne, Hamilton served as President of Icon Film Distribution UK, where he acquired and/or released such films as *Match Point*, *La Vie En Rose*, *Bridge to Terabithia* and *30 Days of Night*. He also held roles at both MGM and Virgin Cinemas before serving as Director of Sales at Momentum Pictures. During his time at Momentum he played a senior management role in the release of such films as *Amelie*, *Lost In Translation* and *O Brother, Where Art Thou?*, whilst also bringing to the company a couple of low budget hits : *The Magdalene Sisters* and *My Little Eye*. He began his career in the film industry as a Trainee Programmer for the British Film Institute.



The CNC (France) - Created by the law of 25 October 1946, the Centre national du cinéma et de l'image animée (CNC) is a public administrative organization, set up as a separate and financially independent entity. The centre comes under the authority of the ministry of culture and communication and Frédérique Bredin is its president.



John Woodward - is the former director of Producers' Alliance for Cinema & Television (PACT) the British Film Institute (BFI), who went on to be the CEO of the UK Film Council. He is quoted as saying: "The UK Film Council is not perfect – what public sector body is? But over the course of ten years, it has done the crucial thing every public body should do: it has made a positive difference

to the industry and the people it was set up to support..... History tells us that governments do not understand cultural industries: they are too complex, with too many moving parts and too many competing factions. When there was trouble in the film world, the UK Film Council acted as a translator to government and a critical friend to the industry: that function saved the film sector's bacon more than once. But no more – so in that respect, too, it's back to the dark ages." John is currently the Investment Director, and Managing Director Arts Alliance Ltd, as well as the Chairman for Arts Alliance Media.



John Newbigin - Chair of Creative England, a national agency that invests in and supports creative ideas, talent and businesses in film, TV, games and digital media.

A cultural entrepreneur and writer, John is also Chair of the cultural web publisher Culture24; and of Cinema Arts Network, the network company of a

group of major arts and cross-media centres in the UK. He is also on the boards of Battersea Arts Centre, First Light and the British Council's Advisory Board for Arts and Creative Economy.

As Special Advisor to the Minister for Culture, Rt Hon Chris Smith MP, he was closely involved in developing the UK government's first policies for the creative industries. He was Head of Corporate Relations for Channel 4 Television and executive assistant to Lord Puttnam as the Chairman of the film company Enigma Productions Ltd. As a policy advisor to the Leader of the UK Labour Party and Leader of the Opposition, Rt Hon Neil Kinnock, MP, he had responsibility for environmental and cultural issues, amongst others.

He was a youth worker in East London for six years and writer-in-residence for Common Stock Theatre.



Lord Chris Smith - was the Secretary of State for culture, media and sport between 1997-2001 and was the chairman for the recent Film Policy Review in 2011/2012. He has been recently critical of the British Film Institute's lack of action regarding his recommendations. He is currently chairman of the Environment Agency.



Sir Gerald Kaufman MP - was the Minister of State (Department of industry) between 1975-1979, he was select committees National Heritage Chair between 1992-1997, and then was chair for culture, media and sport committee between 1997-2005. He is currently a labour Member of Parliament and is arguably the most well versed politician in the UK on the subject of film.



Martin Spence - BECTU's (trade union for broadcast, entertainment and cinema) assistant general secretary for the London and Regional Production Divisions.



Elizabeth Rymer - has over 15 years experience in the film industry which covers all aspects of the business from production through to marketing and exhibition. She also has extensive experience in the development and successful operation of a leading regional media development agency. As Screen Commissioner for Yorkshire, she put together the production packages for a number of the UK's highest grossing films including: *Brassed Off*, *Little Voice* and *Elizabeth*.



Patricia Swinney Kaufman - Born 1950 is the executive director of the New York State Governor's Office for Motion Picture and Television Development and the deputy commissioner of Empire State Development. Kaufman is the former president of the Association of Film Commissioners International, where she still serves on the board of directors. She is the secretary for the Hamptons International Film Festival and has also acted in some films directed by her husband, Lloyd Kaufman, the co-founder of Troma Entertainment.



John Gore - is a film programmer at The Warwick Arts Centre. The Arts Centre has relationships with a number of academic departments, notably but not exclusively, Film and Television, History of Art, English, the Institute of Education, Philosophy, History, Engineering and Theatre Studies where it is involved in the MA in European Cultural Policy and Administration. Jon is knowledgeable in World

Cinema and has worked with The South Korean Cultural Centre in respect of their growing film market.



Nigel Hastilow - Working for a variety of local newspapers in Birmingham, Hastilow became first political correspondent and then editor of the Birmingham Post. He subsequently became a columnist, set up his own publishing company which he later sold and also worked for the Institute of Directors and the Institute of Chartered Accountants. He writes regularly for the Express &

Star and is author of *The Last of England* and *Tomorrow's England*.

Hastilow is an active member of the TaxPayers' Alliance, which campaigns for lower taxes and greater value for money in public spending. He is a supporter of the Freedom Association, and has spoken at some of its events including a debate on the future of the BBC.



Nicholas Lean - Nicholas David Lean is a producer and director, known for *Dead End* (2012), *Honour & Obey* (2014) and *The Candy House* (2015). He is an independent film maker from the grass roots currently based in Portsmouth, UK.



Mark Jeavons - Mark is best known as the writer/director behind the 2012 sci-fi cult comedy film *Whatever Happened to Pete Blaggit* which won the Best Feature Film award at the British Independent Film Festival 2011.

Mark trained at the Light House Media Centre, Wolverhampton, where he wrote, produced and directed several documentary and fictional short films. Now based in Brighton, Mark believes any viable film career for him can only happen abroad. He is quoted as saying: "Shooting a feature is an exhausting, insane marathon - you need to have an almost Buddha like mentality to life on set every single moment. A sense of humour helps as well..... Once the cameras stop rolling and everyone goes on to the next film job - you're going to be left with the film until the day it's available to buy in whatever format, and that can be a very long and lonely road to walk down."



Neil Oseman - Neil Oseman was born in 1980 in Malvern, Worcester, England. He is a cinematographer and editor, known for *Soul Searcher* (2005), *Going to Hell: The Making of 'Soul Searcher'* (2006) and *Stop/Eject* (2013). Often low budget and self financed, Neil was heralded as 'the Spielberg of Hereford'; yet was staggeringly overlooked by his local screen agency: Screen West Midlands, given this

film maker's extraordinary background in film.



Stefan Georgiou - A graduate from the prestigious National Film and Television School in the UK, he specialised in directing and produced several shorts before completing his directorial debut with *Dead Cat* (2013). Named as a 'Star of Tomorrow 2011' by Screen International Magazine. **Sam Bern** - Sam Bern is an actor and writer, known for *Dead Cat* (2013), *Dear*

Steven Spielberg (2006) and *Tiny Dancer* (2005).



Andrew Spencer - Andrew Spencer is a director and writer, known for *The Casebook of Eddie Brewer* (2012), *Dark Eyes* (2001) and *21:15* (2007). Works freelance teaching video production in schools via the nation's Cineclub scheme. He is based in Birmingham, West Midlands.UK.



Jon Rosling - Writer and director Jon Rosling was born in Rotherham in 1973 and is based in Yorkshire, UK. After trying unsuccessfully throughout 2011 and 2012 to secure finance for his passion project, a coming of age story titled "How To Fly A Kite", Jon decided to refocus his attention on an idea for a series of short monologues by characters living in modern England. The short films were meant to

be a snapshot of life at a particular time and status and soon developed into a feature length script. With the film privately financed and on a mega-micro-budget, "Five Pillars" is Jon's debut feature as both a writer and director.



Scott Johnston - Formerly a manager of the then eclectic ELECTRIC CINEMA- Britain's oldest working cinema, Scott Johnston is known for his work on *Kraft* (2005), *Almost Strangers* (2004) and *Hairtrigger* (2002). Has valuable insight on working with Screen West Midlands on his short film *Kraft* . Currently works as a projectionist for The Midland's Art Centre and also works in stills

photography and teaching.