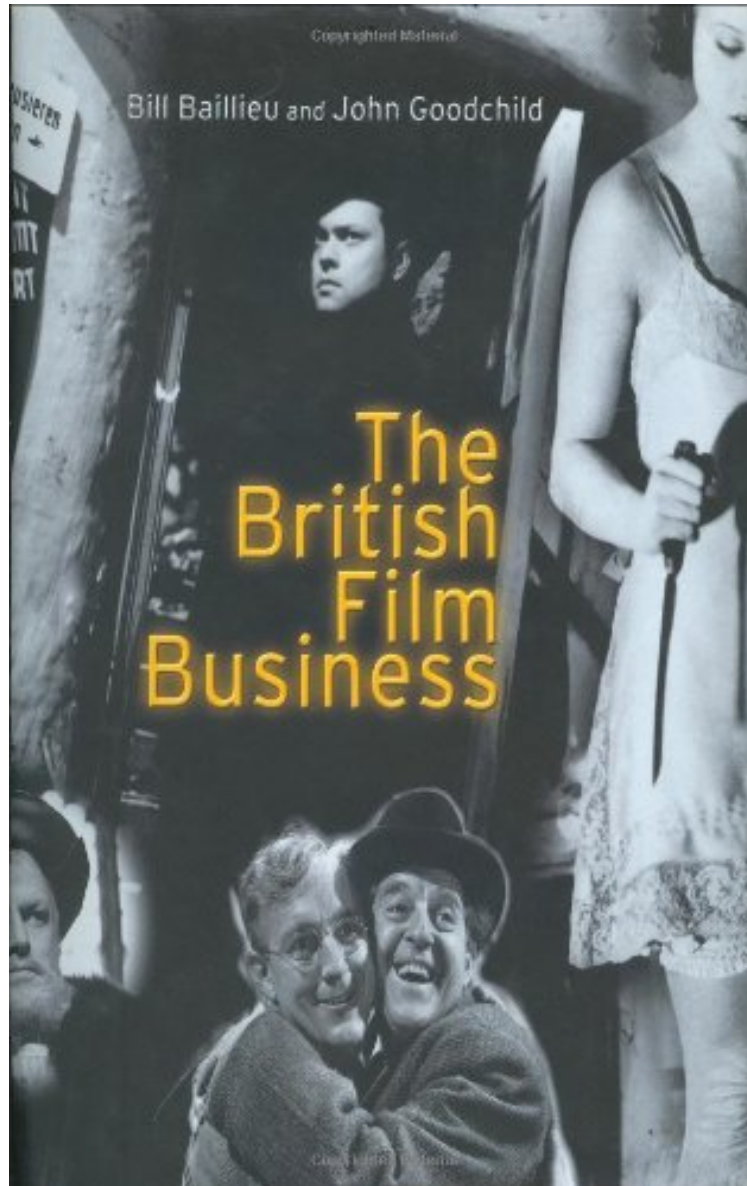


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## The British Film Business

*Bill Baillieu, John Goodchild*

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**Bill Baillieu, John Goodchild : The British Film Business** before purchasing it in order to gage whether or not it would be worth my time, and all praised The British Film Business:

A fascinating read both for the general reader on film and also those with a serious interest in the subject of the film industry and film-making. For the past 80 years the British film industry has struggled to compete with Hollywood. The early control of distribution by American companies in London and the lack of investment in domestic production gave Hollywood a commercial advantage that persists to this day. Successive British governments have introduced measures to protect the industry from overseas competition and stimulate British production, all with little long-term success. This book traces the history of the British film business from the days of the early pioneers, through its near collapse in the immediate post-war era to the current age of digitally enhanced blockbusters. The authors chart the successes and failures and show how Government intervention has often failed to assist the industry. They provide comment on recent developments and suggest how these could help British film making talent reach the wider audience that it frequently deserves. Bill Baillieu is a non-practising barrister with twenty years corporate finance and licensing experience in the development and funding of creative and growth businesses. His career began in the venture capital industry in the City of London, and he now specialises in the management, exploitation and valuation of intellectual property rights ranging from copyright portfolios to patented technology. John Goodchild is an experienced investment analyst and currently an associate with the London stockbrokers Walker Crips Weddle Beck plc. He has been fascinated by the British cinema since childhood when he first heard his aunt's recollections of life as a wardrobe assistant at Gainsborough Studios in the 1930s. He is also joint editor of Professional Investor where Bill Baillieu's articles on the industry were the starting point for *The British Film Business*.

"very informative and interesting a bias-free look at the film industry from a UK perspective with a global outlook" (M2 Best Books, 23 July 2002)

**From the Inside Flap** This book traces the history of the British film business from the days of the early pioneers, through its near collapse in the immediate post-war era to the current age of digitally enhanced blockbusters. The authors chart the successes and failures and show how Government intervention has often failed to assist the industry. They provide comment on recent developments and suggest how these could help British film making talent to reach the wider audience that it frequently deserves.

**From the Back Cover** For the past 80 years the British film industry has struggled to compete with Hollywood. The early control of distribution by American companies in London and the lack of investment in domestic production gave Hollywood a commercial advantage that persists to this day. British actors, directors and production companies are highly regarded internationally, yet few films are financed solely with British capital. Even Working Title, producers of such recent hits as *Four Weddings and a Funeral* and *Notting Hill*, has attracted the bulk of its funding from the USA. Successive British governments have introduced measures to protect the industry from overseas competition and stimulate British production, all with little long-term success. In fact, a failure to understand the nature of the industry has often resulted in legislation that has hampered rather than supported film-makers. Over the years there have been isolated triumphs abroad, from Korda's *The Private Life of Henry VIII* onwards, but the lack of British films has proved a major financial stumbling block. In this book, the authors discuss the development of the industry from the beginning to the end of the 20th century and highlight the lessons that can be learned for financing British feature films. The century ended with a Labour Government appearing to have a more sympathetic attitude to British film-makers and, combined with the establishment of the Film Council, there were grounds for optimism. Let us hope that it is not 'one more new botched beginning.'