

BFDG Awards 2015 & AGM overview

Yearly report by outgoing Chairman Simon Bowles...



This has been another fabulously busy year for us all. Many large internationally recognised feature films and television dramas continue to be made here in Britain. The BFI's Research and Statistics Unit reveals that investment in film production from overseas has topped one billion pounds for the second consecutive year – the first time it has done so since records began. The figures also show a huge 20% leap for foreign investment and co-productions in many high-end television projects shot in the UK.

Last year overall spend on feature films reached £1.41 billion. More than 83% was generated from 47 large studio features shot here including *Rogue One: A Star Wars Story*, *Doctor Strange*, *Assassin's Creed*, *Wonder Woman* and Paul Greengrass's *Bourne* sequel.

Highly anticipated blockbuster franchises thrilled UK cinema audiences last year making it the most successful box office year ever. UK independent films also held firm, achieving an 11% market share – the third highest on record. The highest grossing UK independent film in 2015 was *Legend*, taking £18.4 million, with *The Second Best Exotic Marigold Hotel* in second place on £16 million. Aardman's Oscar-nominated *Shaun the Sheep Movie* took £14 million, *The Lady in the Van* starring Dame Maggie Smith took £12 million, and *Suffragette* took almost £10 million. The number of British independent features and their funding has been in slow decline over the last few years but “don't panic!”, that could turn around very easily. There were some fabulous British independent features shot here last year. Let's hope their release this year will encourage more investment.

2015 was also a significant year for television production in the UK, with a total spend of seven hundred and fifty nine million pounds, of which nearly 50% is attributed to overseas investment and co-productions. The success of the High-end Television Tax Relief is evident in the figures released, which, when combined with the UK's tremendous skills base and infrastructure, means high-profile series like *Game of Thrones*, *Outlander*, *Galavant* and *The Royals* are returning to the UK for multiple seasons while new, hotly-anticipated titles like *Lucky Man*, *The Crown* and *The Dresser* are choosing to set up production in the UK. International television production is diversely spread throughout the UK which represents a vote of confidence in, and recognition of, the creative talent and expertise we have to

offer throughout Great Britain and Northern Ireland.

Britain's creative industries contributed a record breaking £84 billion last year to the British economy. We should be so proud to work in such an internationally recognised creative industry. Now on to Guild matters.



In the last two years the Guild has continued to evolve. In 2015 our membership increased by 34% to 277 members. You can see how we are growing just from the fact that we have had to move our AGM from our usual room at Pinewood Studios to this magnificent ballroom. Many of our new members join us here today. The committee and I welcome you all, we are excited to have you as part of the guild. We look forward to forging ahead together, to strengthen our department, to enlighten the cinema going audience of our skills and raise the profile of our fabulous work.

Last year we initiated new events. We held a portfolio surgery for affiliate members to become more practiced in their interview technique. We were lucky to have some very experienced production designers, art directors and set decorators take part as interviewers, looking through members portfolios and give constructive feedback. This was a great success and we hope to do it again soon. We also held Christmas drinks event at BAFTA last year. We are aware that not all members live this far West so wanted to hold a more central event. We invited many production designers and set decorators who are not members. The party was well attended, great fun and created five new guild members, including four production designers.

We wish to hold events regularly, to create an environment where members can meet each other and network, to gain knowledge from one another, to raise the profile of members and the guild.

Thank you again for your assistance in creating the guild rate card. It has started to be accepted throughout the industry and is now referred to by production designers, supervising art directors and set decorators when putting their crew budgets together. Crew members carry the rate card with them, quoting it when doing their deals. We are very happy that our industry union BECTU have taken these rates and are using them too. The rates have been reproduced in official union documents and dropped into a hierarchy of all department grades to check we are paid

airly amongst our colleagues. We look forward to working with BECTU again this year on matters such as updating the rate card and adding more crew grades to it.

Last year the committee continued our work on our plans for the guild magazine; a quarterly printed publication that will feature our work in glossy full colour. Like the existing magazine produced by the American Art Directors Guild and the British Society of Cinematographers, ours will feature selected members work. As our membership grows we have more funds to move ahead and more material to create articles. As I'm sure you'll understand, this takes time but we look forward to making it a reality.

The guild website has been growing steadily thanks to Su Whitaker's relentless work, please let's have a round of applause for her.

The priority last year was to supply a behind-the-scenes system for our administrator Mads, to coordinate new membership applications, receive payment and automate the newsletter mail-outs. About half of all our new membership applications are now submitted via the new website so people are using it. Now this is in place and working we want to develop the user experience and make the website work for our members. Suggestions for the website are welcome. We would like to urge all members to log in to the website via the members area, update their recent projects, add any awards they may have won and upload a photo. Booking for events like this will be much easier once your account is set up on the site.

The guild Facebook page has been a great communication tool and social platform. It enables the committee to bring events to the attention of the membership, easily update the availability of members and advertise job opportunities. It is also a place for members to proudly post publicity material for their upcoming projects. We are moving ahead steadily with the plans for our awards. The aim is to have a stand-alone awards ceremony in the next few years. An awards ceremony that we can invite directors, producers and the press to, to celebrate our creative achievements of the year. A ceremony held at the start of the awards season to draw the attention of our work to BAFTA and Academy Award voters.

Today we have invited the nominated production designers and their team to attend today's awards ceremony, even if not members. They will join us for the awards ceremony.

This is a good point to mention exactly how the guild is run; a volunteer committee meets every month here at Pinewood to discuss and vote on matters such as new membership applications, to plan events like the awards, to discuss future plans such as the guild magazine (thank you Darren Tubby for steering that), to take on responsibilities such as creating the website (thank you again Su), to run the complex guild accounts (thank you Terry Jones), to bring comments from members and non-members to the attention of the committee and address them. There is one key person who keeps the guild running though, her workload is huge, let us please have a round of applause for our administrator Mads.

I would like to thank Mads, the Guild committee and the membership as a whole for the support and friendship over my two years of being your chairman. I have enjoyed representing our fine department and being the public face of the Guild along with the pride in seeing our Guild grow in size and reputation.

I look forward to seeing the Guild move ahead in the safe hands of our next chairman Peter Walpole. Sadly he cannot be with us today as working abroad but his vice chairman Mark does have some words from Peter.



Peter Walpole - our new Chairman

Today I am somewhere between, Mumbai and Mexico city, working on the second season of Sense8, which is a Wachowski project for Netflix, so I apologise for not being here today, and thank you Mark, for standing in to read my short acceptance speech.

Simon, thank you for all your energy, enthusiasm, and tireless work over the last two years, along with all the other committee members, you have managed to move the Guild to another level.

I would like to welcome Mark as the new Vice Chairman and thank Liz, Terry and the fabulous Mads, plus the other committee members who have agreed to stay on to help me continue your hard work.

Although I have been on the committee for sometime, I was somewhat nervous when Simon asked me to join him as Vice Chairman, wondering, whether the Art Directors I've worked with over the years, who know me for my sunny disposition before 10.00am, would accept me, and the fact that two years later I would become Chairman, well, we haven't had a mass departure of members, so I guess the majority have come round to the idea. So I thank you too.

The society of British Film Directors and Designers was founded in 1946, for the betterment of Design in British Films. Out of this society grew the Guild of Film Art Directors, and the present British Film Designers Guild - I do have to say that I am extremely honoured, now to be Chairman of this Guild, and following in the foot steps of many accomplished Production Designers and Art Directors and other Art Department members over the past 70 years. My goal over the next two years is simple – it will be to continue with what Simon and the committee and previous Chairman's and their committees have achieved, to continue to move forward and expand the Guild further.

We shall continue with events, such as the mid summer BBQ , which last year also included the speed portfolio session, this proved to be very successful, the Christmas drinks at Bafta and this time next year we are also planning not only to have the AGM, but also a larger separate awards function.

We are also pursuing the publication of a physical magazine which Daren Tubby has been working hard at, and hopefully this year we will get this off the ground.

I would also like to thank Su Whittaker and although you won't be joining us on the committee this year, I am hoping you will continue to wrangle the web site, a job not to be envied, but the site is looking great. None of these things happen overnight, but there are Guild members willing to give up their own time to help make them work, so thanks to you as well.

I am a great advocate of helping new technicians and guiding them on a path, in an exciting and rewarding industry, it's an industry I love, and I have always thought it was better than working for a living.

The Guild is a great platform to do this from and we must remember that our new affiliates will be tomorrow's Chairmen's, Secretaries, Treasurers and Committee members.

Please continue to lobby for new members and support the Guild as much as you can.

Thank you for accepting me as your new Chairman.

Peter

Treasurers Report - Terry Jones



A copy of the Accounts are on your table (and will be available on our facebook page) So, the good news : For the past few years, the BFDG, due to raising it's profile with : FaceBook, The Website, Liasing with different groups and individuals, to create an Official rate Card for the Art dept, and of course, by word of mouth, has increased the Membership and Sponsors as a whole. We really would love to get some more Sponsors, so if anyone has any ideas, or wealthy friends, please go for it. At the moment, we are financially secure. Having : £13,511 at 31 March 2015.....Due mainly of course to New Members applying and joining each month.

Still, With a sound bank balance behind us, this means that we can do more for you all. Other than the Insurance, we hope to be publishing the very viable quarterly magazine (already mentioned) Our events could get larger, and maybe one day as grand as the ADG, BSC and Production Guild Affairs. We could all wear a long frock then, well some of us anyway.

The basic costs of the Guild are the same, sometimes leaving us with an excess, and as we gain more Members this again will rise ,so again, any ideas would be more than welcome. If you have any ' nitty gritty ' questions to ask, then Peter Ferrier, Our Accountant, who is with us today, said that he would be more than willing to answer them. Thanks Mads and Sue for their help. So before you think you are part of a TOWIE episode, I'm off. Best of Luck to you all, hope you keep Busy this year.

Awards 2015 overview

A reminder of the film and television awards criteria this year.....

Each of the awards relates to Feature Films and Television Dramas released in the UK (during 2015) based on data from IMDB of UK general release dates. Nominated films must have at least one HoD who is also a full BFDG member on the crew; production designer (PD), supervising art director (SAD) or set decorator (SD). Trophies will be given to all senior members (PD, SAD, AD & SD) of the winning film & television drama including non-BFDG members. The nominations were compiled by the BFDG committee, amended and approved by all BFDG members and then voted on by all BFDG members, both affiliate and full. The Guild acknowledges and applauds the fine work of the whole Art Department who have worked on these projects whether BFDG members or not.... the committee and awards sub-committee (that will be formed for the 2016 awards) will review the criteria and report back to the membership - if you have an opinion and better still would like to support this sub-committee please get in touch with the committee via the office, as we value your feedback and input. A list of BFDG members (as far as we are able to ascertain) from the winning projects art department are listed beneath the photos below....

BFDG AGM & Awards results & Photos.....

Congratulations to all of our nominees & winners.....



LIFETIME ACHIEVEMENT - Moira Tait

SPOTLIGHTING TALENT



WINNER - Rebecca White

RUNNERS UP - Charlotte Malynn &
Tim Dutton

BEST PRODUCTION DESIGN FOR A FEATURE FILM

WINNER:

STAR WARS: THE FORCE AWAKENS - Darren Gilford PD, Rick Carter PD, Neil Lamont SAD, Al Bullock Snr AD, [Gary Tomkins](#) Snr AD and Art Directors James Clyne , James Collins, Rob Cowper, Peter Dorme, Jo Finkel, Kevin Jenkins, Ashley Lamont, Andrew Palmer, Stuart Rose, Hayley Easton Street, Stephen Swain, Mary McKenzie, Oliver Roberts, Matt [M Albert Kerly](#) plus [Lee Sandales](#) SD



HONOURABLE MENTION:



BRITISH BFDG FILM DESIGNERS GUILD

The BFDG provides a forum for art department members to meet and exchange ideas with like-minded individuals

Works to raise the profile of its members and the British Art Department

Encourages new talent, recognising excellence and outstanding achievement through its annual awards

www.filmdesigners.co.uk

CINDERELLA: - Dante Ferrtti PD, Les Tomkins SAD, Gary Freeman SAD, Anthony Caron-Delion, AD, Paul Laugier AD, Stuart Rose AD, Frederico Constanti AD, Francesco Lo Schiavo SD

BEST PRODUCTION DESIGN FOR A TELEVISION DRAMA

WINNER:
PENNY DREADFUL - Jonathan McKinstry PD, Jo Riddell SAD, Anthony Calvo AD, John King Snr AD, Colman Corish AD, and Philip Murphy SD
(Sadly all of the Penny Dreadful team were working and unable to join us as busy shooting the next series in Spain)

HONOURABLE MENTION:
GAME OF THRONES - Deborah Riley PD,Paul Ghiradani SAD, Phil Elton



AD, Hauke Richter AD, Brendan Rankin AD and Rob Cameron SD



Congratulations to all art department crew who worked on these projects and in particular BFDG members.....

Star Wars: Kate Venner Production Buyer, Polly Seath Art Dept. Coordinator, Assistant Art Directors Sophie Bridgman, Lydia Fry, Katrina Mackay, Remo Tozzi, Specialist researcher Celia Barnett , Storyboard Artist Steve Forrest-Smith, Draughtsman Gavin Dean, Julia Dehoff-Bourne, Liam Georgensen, Sam Leake, Andrew Proctor, Ketan Waikar, Alfredo Lupo, Rebecca White and Sam Redwood...

Cinderella: Amy Grewcock Assistant Graphic Designer; Kan Muftic Concept artist, Darren Tubby Draughtsman, Hugh McClelland Jr Draughtsman, Heather Noble Art Dept Coordinator

Game Of Thrones: Peter McKinstry Concept Artist, Alex Toomey Asst Art Director