



The capital's film
and media agency

2004-06 ANNUAL REPORT

Double Issue



CONTENTS

Film London	3
Foreword from Sandy Lieberman, Chair	4
Introduction from Adrian Wootton, CEO	5-6
Film-making in London	7-10
Skills and Business Development	11-13
Production	14-17
London Audiences	18-19
An International Centre of Excellence	20-21
Funders and Sponsors	22
Financial Summary	23-24

FILM LONDON

Suite 6.10
The Tea Building
56 Shoreditch High Street
London
E1 6JJ
Tel: +44 (0) 20 7613 7676
Fax: +44 (0) 20 7613 7677
info@filmlondon.org.uk
www.filmlondon.org.uk

Front cover images, left to right: Canary Wharf, image courtesy of LDA; Woody Allen on the set of *Match Point*; The Houses of Parliament © Film London/Jamie Lumley, Trafalgar Square, image courtesy of LDA

FILM LONDON

Film London is the capital's film and media agency. Film London sustains, promotes and develops London as a major international film-making and film cultural capital.

Our activities include:

- Providing comprehensive information on London locations and production services, as well as practical advice and support to film-makers shooting in the capital
- Investment in new and established film-makers through a range of production schemes
- Supporting training and business development activities in the capital
- Developing audiences and access provision across the film and media sector
- Showcasing of London films and talent
- Promoting the London industry on an international stage

London is the third busiest filming production centre in the world:

- In 2005 there were over 12,600 shooting days in London, an increase of 18% from 2004
- Westminster is the capital's most filmed borough and had 2,231 shooting days in 2005
- The next most filmed boroughs are The City of London, Lambeth, Camden and Southwark
- The BA London Eye was London's most popular filming location in 2005, followed by Battersea Park and the Millennium Bridge
- Two thirds of all permanent jobs in the UK screen industries are based in London*
- The industry has 71,500 permanent jobs in London, plus 2.4 million freelancer days*
- 73 per cent of all UK post-production activity is based in London*

London is one of the world's cultural capital's:

- London has 520 cinema screens**
- There were 41.3 million cinema admission in London in 2005, accounting for just over a quarter of the UK's total**
- London is home to over 60 film festivals, including the UK's largest film event, The Times BFI London Film Festival

* *Economic Impact of the UK Screen Industries by Cambridge Econometrics (2005)*

**UK Film Council RSV Statistical Yearbook 2004/05



FOREWORD

SANDY LIEBERSON, CHAIR

London is the undisputed home of film in Europe, and our blend of industrial activity and cultural energy makes the capital unique on the international stage. Our studios and post production houses are the envy of the world, over 35 crews shoot on our streets every day, and our cinemas boast a fantastic selection of films from across the globe as well as a vast range of festivals and special events.

Although the thousands of jobs and companies that the industries support are vital, the importance of film to London is not just financial. London is a vibrant, creative city, and through film and TV this image is conveyed around the world - *Harry Potter* at St Pancras Station or *Bridget Jones* on Primrose Hill have become as synonymous with the capital as Buckingham Palace or the Tower of London. Similarly, the rise in film tourism or 'set-jetting' has encouraged Londoners and visitors alike to explore the capital and its film history, bringing attendant economic and cultural benefits.

London is also one of the most diverse cities in the world, with over 300 languages spoken across the capital. From this diversity comes London's unique energy and creativity, and much of Film London's work has been focused on unlocking and nurturing young talent across all corners of the city.

I am very proud of what Film London has achieved in two years: the London Filming Partnership, the Artists' Moving Image Network, our microbudget feature film fund Microwave, our work with Film London EAST in East London, as well as our activities in Cannes, Los Angeles and India. There is, of course, still much to achieve, but after two successful years Film London can look forward to our future challenges with confidence.

Film London is an agency of partnership and I wish to thank the hundreds of organisations and companies that we have worked with; our success is very much a reflection of the fantastic relationships that have been forged.

A handwritten signature in black ink that reads 'Sandy Lieberson'.

Sandy Lieberson

INTRODUCTION

ADRIAN WOOTTON, CEO

London is one of the great film cities. Our film culture is as vibrant as anywhere in the world and London remains a leading centre of the international industry whether for sales, distribution, post-production or technological innovation. Our unique skillsbase and infrastructure continue to attract the very best of the world's film-makers such as Woody Allen, Anthony Mingella, Tim Burton and Ron Howard. People love watching films here too - the capital generates just over a quarter of the UK's cinema admissions and we're very pleased to support a range of local projects and festivals celebrating cinema from the Balkans to Brazil, including the UK's largest film event, The Times BFI London Film Festival.

This annual report, a two-year edition reviewing our achievements since our launch, is published at a time when the future of the industry in London appears in good health: our studios are full and filming on the streets is at record levels. The Treasury and DCMS have confirmed new tax incentives and cultural tests for qualifying British movies that have already stimulated a huge burst of production activity in and around London. The financial incentives of the new tax regime are certainly a significant factor, however equally important is the revolution that London has gone through, initiated by Film London, to make the city film friendly, flexible and welcoming to movie crews. The London Filming Partnership, which was launched in Cannes in May 2005, has helped to break down the barriers that both crews and location owners in London have historically had to deal with. I want specifically to thank Lord David Puttnam as Chair of the Partnership's Executive Task Force and all our partners including London's 33 local authorities, Transport for London, the Metropolitan Police, and key filming locations and industry bodies, who have all helped nurture and create this groundbreaking initiative.

Like the city itself, Film London has also undergone considerable change in the past two years: moving from our home in Euston into new, larger premises in Shoreditch, as well as securing a new three-year funding contract with the London Development Agency. This has allowed us to significantly expand our facilities to the industry and develop a wider range of innovative production, business development and skills programmes that we are confident will have an even greater impact on film in the capital.



INTRODUCTION cont

ADRIAN WOOTTON, CEO

Looking to the future, we are already well advanced on developing a series of exciting programmes to engage with the 2012 Olympic and Paralympic Games. The Games is a huge opportunity for London and our film and media industries. The eyes, and cameras, of the world will be on London, from 2008 to 2012, and we have an opportunity to not only showcase the city but also the prowess and creativity of the sector. To achieve this we will be redoubling our efforts to address issues of diversity and opportunity within the industry. Ours is a creative industry and for us to continue to thrive we must harness the energy and dynamism of all our communities. However, it will be a key commitment in the run up to the Games to help develop a workforce in the industry that more truly reflects our city and culture.

I want to add my thanks to all Film London's funders and partners for their wonderful support over the past two years, as well as to all the film-makers who have chosen to work here. In particular I wish to thank the Mayor of London, Ken Livingstone, for his continuing support, the London Development Agency and the UK Film Council, as well as Arts Council England, London and the European Regional Development Fund for their generous funding and support. We look forward to working with you all in the future.



Adrian Wootton



Above: The City of London hosted a record 1,051 filming days in 2005. ©Film London/Jamie Lumley

FILM-MAKING IN LONDON

Film London offers a unique service to all crews working in the city, providing comprehensive information on locations, crew and the facilities available, as well as practical advice and on the ground support. We also run one of the largest locations libraries in the world, which promotes the capital as a destination for film-makers.

Feature Films which shot in London in this period include:

Alien Autopsy
Amazing Grace
Annapolis
Are You Ready for Love
Basic Instinct II
Batman Begins
Best Man, The
Breakfast on Pluto
Breaking & Entering
Brothers of the Head
Cashback
Charlie and the Chocolate Factory
Children of Men
Chocolate
Chromophobia
Click
Closer
Confetti
Constant Gardener, The
Da Vinci Code, The
Dark Corners
Derailed
Driving Lessons

The range of locations London has to offer plays a significant part in attracting international feature film and TV production to the capital. Filming locations in the capital are as myriad as the city itself and reflect both its heritage and continuing development – from Tudor settings in Holborn, through to futuristic cityscapes in Docklands.

In 2005 there were 12,655 shooting days in London compared to 10,683 in 2004 and 9,729 in 2003 – a 30% increase in two years. The average number of crews shooting every day in the capital is 35.

The ten most filmed boroughs in 2005 were:

- 1 Westminster – 2,231 days
- 2 City of London – 1,051 days
- 3 Lambeth – 932 days
- 4 Camden – 891 days
- 5 Southwark – 822 days
- 6 Wandsworth – 765 days
- 7 Tower Hamlets – 716 days
- 8 Hackney – 670 days
- 9 Kensington & Chelsea – 624 days
- 10 Islington – 527 days

In 2004 Film London initiated an Executive Task Force to tackle the inherent problems with location filming in London. Chaired by Lord David Puttnam CBE, the Task Force included representatives from across all sides of both the industry and the city including producers Eric Fellner, Stephen Garrett and Paul Hitchcock, Deputy Assistant Commissioner Stephen House from the Metropolitan Police and representatives from Transport for London, The UK Film Council, Westminster City Council, PACT and The Royal Parks.

Over the course of a year the Task Force, supported by three sub-group committees, worked alongside Film London to research, investigate and address the key issues affecting filming in the capital. After extensive industry and city-wide consultation the London Filming Partnership was launched in April 2005 in London and then internationally at the Cannes Film Festival in May.



Above: The Metropolitan Police Service Film Unit was launched at a reception held at One Whitehall Place, with special guests Emma Thompson, Bob Hoskins, Lord Puttnam and Sir Robin Wales chair of the ALG

*Entente Cordiale
Flamenco Fever
Flight 93
Fly Boys
Fragile
Game Over
Garfield
Girl in the Café, The
Goal II
Golden Age, The
Good Night, The
Good Shepherd, The
Good Year, A
Halal Harry
Half Light
Harry Potter and the Goblet of Fire
Heroes and Villains
Hey, Mr DJ
History Boys, The
Hitchhiker's Guide to the Galaxy, The
Holiday*

London Filming Partnership

Film, TV and advertising productions in London now benefit from:

- The first ever Metropolitan Police Service Filming Unit dedicated to assisting all productions filming in the capital;
- A free script-breakdown and locations scouting service available on a case by case basis;
- No local authority location fees for student and low-budget film-makers;
- Special discounts on accommodation, transport and iconic locations;
- A transparent fee structure for filming across all 33 London boroughs;
- A filming hotline for local residents;
- A new mediation service for any local disputes regarding filming

The Partnership sets out a series of key principles with regard to filming in the city that all parties have agreed to adhere to; these are enshrined in the Partnership agreement, which is complemented by a new Code of Practice for film-making in London and Best Practice guidelines for local authorities.

The Partnership launched with 100 members including London's studios, film schools, all the major UK broadcasters, agencies such as the National Trust and The Royal Parks and dozens of the capital's leading landmark locations.

In July 2005, during the period of the London bombings, Film London played a key role in co-ordinating information to and from the industry. Through a very difficult time for the capital, thanks to the enormous cooperation of the Metropolitan Police, local authorities and the members of the London Filming Partnership, filming in the city was unaffected.

A key recommendation of the Task Force was a dedicated Metropolitan Police Service Film Unit, which subsequently launched in March 2006. A team of officers, fully trained in filming issues and associated police procedure, now provide a single point of contact and an integrated, streamlined service for filming requests requiring police assistance across the capital.



Above: *Children of Men* (2006) courtesy of Universal Pictures

I Could Never be Your Woman
Kidulthood
Kinky Boots
Land of the Blind
Last King of Scotland, The
Life and Lyrics
Lives of Saints, The
Los Caminos de los Ingleses
Love and Other Disasters
Matchpoint
Miss Potter
Mistress of Spices, The
Mrs Henderson Presents
New World, The
Notes on a Scandal
Palais Royale
Penelope
Pride and Prejudice
Provoked
Queen, The
Red Mercury
Reverb
Revolver

Children of Men

London was transported to 2027 in the feature film *Children of Men*, which shot across a number of boroughs in the capital over eight months. The film offered a new take on the city in terms of how London can look, what it can offer as a location, and the spectacular level of action sequences it can achieve. Using iconic landmarks in an unfamiliar context, the film presents a distinct and chilling vision of the capital transformed to the near future.

Directed and co-written by acclaimed film-maker Alfonso Cuarón (*Harry Potter and the Prisoner of Azkaban*), and starring Clive Owen, Julianne Moore and Michael Caine, *Children of Men* is based upon P.D. James' best-selling novel, set in a world that has fallen into anarchy on the heels of an infertility defect in the population.

Thanks to unprecedented levels of co-operation amongst Film London's partners, the production was able to create several major set pieces involving landmark locations, from futuristic cars and 300 extras in Trafalgar Square, to an exploding café in Fleet Street, and a range of exotic animals including zebras, camels, and llamas roaming in St James's Park.

The capital's versatility as a filming location was further demonstrated at Tate Modern, where filming coincided with the Rachel Whiteread installation, *Embankment*, a gigantic white structure in the Turbine Hall made from 14,000 casts from the insides of different boxes. With agreement from the artist, and the implementation of a number of preventative measures to safeguard her work, the production was able to winch a car with a gantry crane in the Turbine Hall.

Filming also took place in locations across the city. Several scenes were shot in Woolwich town centre which played host to a range of animals and extras, whilst the Dorset Estate in Bethnal Green became a futuristic squatters' village.

Film London provided considerable assistance to the shoot, bringing together the production, the police and Westminster City Council to overcome logistical hurdles and ensure minimum disruption to the public and general flow of traffic for the Trafalgar Square sequence. On a number of other shoots Film London advised on technical recces and acted as a neutral mediator on location, liaising between the production, local councils and the local community.

Other London locations to feature in the film include Great Scotland Yard, The Royal Horticultural Halls, The Docklands Light Railway and Battersea Power Station.



Above: *Spooks* © Kudos Film & Television

Rollin' with the Nines
Royston Vasey
Russian Dolls
Scenes of a Sexual Nature
Scoop
Shadow Dancer
Shooting Dogs
Sick House, The
Sixty Six
Starter for Ten
Stoned
Stormbreaker
Straight Heads
Sunshine
These Foolish Things
Tim Burton's Corpse Bride
V for Vendetta
Valiant
Van Wilder 2
Venus
Viewfinder
Walker, The
Where the Truth Lies

Whodunnit?

The TV cop genre has continued to flourish in London. *Spooks*, *Murder City* and *Waking the Dead* filmed all over the capital in 2004/5 with assistance from Film London. Involving fire arms, complex stunts and stark images of the city, it is these productions that often push the boundaries of what can be achieved on location. Film London liaised between the productions and location owners to ensure that night shoots, the discovery of dead bodies and exploding buildings could be shot across the capital with full co-operation from all concerned including local residents and businesses.

Other productions in this genre also assisted by Film London included *The Commander*, *Inspector Lynley Investigates*, *Silent Witness*, *The Bill*, *Murder Prevention* and *Hustle*.

Locations Library Digitisation Project

Improvements to Film London's Locations Library began in July 2005 with the start of a digitisation programme aimed at updating and providing detailed locations information for productions wishing to shoot in the capital. The ambitious plan is to ensure some 8,000 locations across all 33 London boroughs have accurate contact details and are published with images on the Directory, Film London's online locations resource.

From 2004-06 the Locations Library, based at Film London's offices in Shoreditch, received more than 1,500 visitors with many more users accessing the Directory, to research details of film locations ranging from large period houses to iconic London landmarks, hi-tech office buildings to industrial warehouses, suburban homes to riverside penthouses, urban skylines to green and open spaces, glamorous venues to greasy spoon cafes.

The Library also offers the option to create customised folios so that film-makers, at pre-production stage, can receive emailed updates of locations which may be appropriate for their particular project.

BUILDING LONDON'S FUTURE

A key asset in attracting productions to London is its workforce; the city boasts some of the most highly-skilled personnel in the industry. Staying at the forefront of innovation and investing in the next generation of film talent are integral to ensuring the capital retains its competitive edge. Film London aims to nurture talent from across London's communities and assist and create new training and business programmes in areas primarily without existing development support.

From 2004-06 we supported a raft of skills and development which targeted individuals, companies and training organisations:

Our Schemes

Individual Training Bursaries Fund

This scheme subsidised places on recognised vocational training courses for individual film-makers with at least two years' relevant experience, with awards of 75% of course fees, up to a value of £700. During this period over 140 professionals accessed training in areas including script editing, business training for producers, underwater camera operation, stunt co-ordination and specialist training for women writers and black or minority ethnic editors.

Film-makers' Festivals Fund

This fund has enabled film-makers to attend festivals and markets such as Venice, Sundance, Cannes, Rotterdam and Berlin where their short film had been selected for competition, providing up to £500 towards travel support and marketing materials such as extra 35mm film prints where these were required for screening. In 2005 the fund enabled producer Mia Bays to attend the Academy Awards, where her film *Six Shooter* won the Oscar® for Live Action Short.

Events and Training Providers' Fund

Designed to support organisations deliver high quality film, TV and animation training and events, this scheme provided funding of up to £5,000 per project. Over two years the fund supported 13 organisations to present new training courses and events for film and TV professionals. These range from script writing for the interactive games industry, support for the Independent Film Parliament and training for women producers. The fund also supported training programmes for the East End Film Festival, the Curzon Short Film Summer Schools and the School of Sound.



Company Placement Scheme

This scheme supported six small and medium-sized companies working in the film, TV or moving-image sector to provide paid work placements for new starters in the industry, seeking to widen access for under-represented groups.

Film London provided the selected companies with 75% of placement's salary costs for up to six months, dedicated HR expertise and training plans, and general recruitment advice and support. In return, selected companies provided the remaining salary costs, a structured work-plan and a supervisor to work with the trainee.

The six companies that participated in the scheme are: Karen Hamilton Productions Ltd (*Kids Alone, Inside My Head*), Twofour Productions (*City Gardener, Dead Famous*), Diverse Productions (*Escape to the Legion, Operatunity*), Number 9 Films (*Breakfast on Pluto, Stoned*), Tigerlily Films (*Patrick's Planet, 37 Uses for a Dead Sheep*) and Adventure Pictures (*Orlando, YES*).

Independent Cinema Business Development Scheme

Four London independent cinemas, The Rio, Dalston; The Tricycle, Kilburn; Riverside Studios, Hammersmith; and The ICA in central London, benefited from the Independent Cinema Business Development Scheme. Designed to enable cinemas to review their business strategies and develop business skills, the scheme also offered the cinemas ways to implement change and achieve sustainable growth, and provided support for staff training.

Supporting Independent Training Organisations

London is home to a large number of training providers which train talented people from across London's diverse communities and support film education activity. The Independent Training Provider Development Project sought to emphasise the value and contribution of the sector to key stakeholders, facilitate closer working relationships with the industry, and find ways that policy and funding bodies can support the future development of the sector.

Film Passport Programme 2005

In October 2005 Film London recruited six London-based producers to take part in the Film Passport Programme designed to help them pitch feature films to sales and distribution companies at the 56th Berlin International Film Festival in 2006. The selected candidates all had fully developed feature film projects in the pipeline and received training and advice from leading industry figures.

The projects were: *Gal Planet* by Anne Beresford; *Nela & Mrs Rose* by Camilla Bray; *Clubbed* by Martin Carr; *Quiver* by Peter La Terriere; *Shoot the Crow* by Alex Lewis; *The Crew* by Antoinette O'Grady.



Above: Producers on the 2005 Film Passport Programme

Supporting Others

Wardrobe Assistant

Film London funded the development of this unique training course for wardrobe assistants. Run by Angels the Costumiers, six trainees participated in a mix of work experience, placements with key wardrobe departments and classroom training over a period of 18 months.

New Horizons: Black Producers Professional Development

Under the umbrella of the London Film Festival, The New Horizons programme provided professional development support for black independent film producers at mid-career level. Selected participants attended a day-long international producers' master-class with the leading American independent producer Effie T. Brown. Subjects included story and project development methods; an analysis of working with the major studios; integrating independent creativity and studio support; and comparing and contrasting UK/US production experiences.

Inside Pictures

Comprising three intensive one-week modules, we added support to Inside Pictures, Skillset's film business training programme. The programme involved seminars, workshops and studio visits covering all aspects of international film business - from development through to production, financing, worldwide distribution and exhibition.

Looking EAST

Film London EAST was formed in November 2004 with funding from the European Regional Development Fund, to support the business development of the film and media sector in East London over a three-year period. It has supported freelancers and small and medium enterprises using a range of initiatives including one-to-one surgeries, business health checks, advice sessions and technical skills development, alongside film-making and production. Key elements of the project have included short film-making schemes such as the Newham Film Fund and the Tower Hamlets and Hackney Short Film Production Scheme.

Film London EAST has built on the hugely successful East London Moving Image Initiative (ELMII) which worked with 12 partners over the previous three years to enable small to medium-sized enterprises strengthen and build sustainable futures in the screen industry.

Close collaboration has been at the core of Film London EAST's remit. Partners include Team Production Services, VET, Four Corners Workshop, 3 Mills Studios, Hi8us, Middlesex University, Greenwich Films, BFM (Black Film-Maker Magazine), the London boroughs of Hackney, Tower Hamlets, Barking and Dagenham, and Newham. Business Link for London UK Trade & Investment supported the project in its early stages.



Above: Director Danny Boyle at the launch of Film London EAST

PRODUCTION



Left to right: director Gurinder Chadha, producer Jeremy Thomas, Steve Jenkins (BBC), Adrian Wootton (Film London), director Stephen Frears, producer and chair of Film London Sandy Lieberman and director Richard Jobson at the launch of Microwave

Film London runs a range of schemes to promote and encourage film production in the capital including features, shorts, documentary and artists' work. Production opportunities range across genres and approaches, offering a first step on the ladder for new talent, through to supporting work from more established film-makers.

Microwave

In January 2006, Film London launched Microwave, an ambitious and pioneering micro-budget feature film scheme designed to discover and nurture the British film-makers of tomorrow.

Challenging film-makers to shoot a full length film for up to £75,000 with the option of raising additional in-kind support taking the budget to a maximum of £100,000, the scheme provides an intensive approach to film-making, with an emphasis on tightly focused scripts and short production schedules.

Film London and its partners will offer a range of assistance including in-kind support from leading facilities and service companies, location support and advice from many of London's local authorities, and a revenue share model which will return a generous percentage of any revenue back to the film-makers. Completed projects will have the opportunity to showcase at the annual London UK Film Focus sales event, at major international markets and across new digital platforms.

Backed by the BBC which will screen the finished films, support for the scheme also includes professional mentoring from top industry figures including directors Stephen Frears, Gurinder Chadha and John Akomfrah; and producers Sandy Lieberman, Jeremy Thomas and James Schamus.

The first project is due to start shooting in spring 2007.

Film London's Microwave scheme is in association with BBC Films and Skillset, with in kind sponsors Ascent Media, AFM Lighting, 3 Mills Studios, Ealing Studios, Marsh, Fuji Film, Midnite Express, Accor Hotels, DTS Digital Entertainment, Chantrey Vellacott and Olswang.

Stalk (2004)



Written and directed by Leigh Hodgkinson and produced by Slinky Pictures, *Stalk* is a darkly comic and innovatively animated tale of doomed love. The film won various awards and screened at festivals around the world. It was sold to Canal Plus, West Deutsche Rundfunk and TVE in Spain.

Ashes (2004)



Ashes was shortlisted for a Turner Classic Movies Award. This improvised drama starring Dean Lennox Kelly, tells the story of an estranged father who takes his young son up north to perform a family duty. The strength of family ties is revealed with the day doesn't go to plan. The film led writer/director Corinna Faith to receive subsequent commissions.

PULSE Digital Shorts

This scheme, run in partnership with the UK Film Council's New Cinema Fund, encourages London-based film-makers to use new technology to make digital shorts with running times up to 10 minutes and budgets up to £10,000.

Films commissioned through the PULSE scheme include:

2004

Feeder

Writer/Director: Camille Griffin

A dark comedy about Pam, an obsessive, who reveals a surprising bedside manner when she visits her father in hospital.

The Mascot

Director: Jon Mortimer

Jamie Williams is the mascot for his Dad's Sunday league football team. Dressed in a splendid costume Jamie is determined to make his father proud.

Waiting for Movement

Writer/Director: Hong Khaou

A drama set in a block of flats where a young couple's cosy evening on the sofa is interrupted by angry noises coming from next door. But all is not what it seems.

Songbird

Writer/Director: Sean Wood

A humiliated youth follows his persecutor, but unable to get his revenge finds a victim closer to home.

Peace and Quiet

Writer/Director: Nick Reed

Paul Woolly lives a tranquil life with his cake-baking wife and young daughter. Events take an unexpected turn when a new neighbour arrives. Let the discord begin.

The Chihuahua Messiah

Writer/Director: Mark Simon Hewis

A live action/animated tale about Kitty and her mother who live on the moors. Kitty, a girl on the brink of adulthood, is plagued by the distant memory of her absent father and his gift to her of a special Chihuahua.

2005

Cubs

Writer/Director: Tom Harper

Ben and Davis are young, impressionable and keen to join a gang that has discovered a dark new sport.

Bows and Arrows

Writer/Director/Animator: Stephen Irwin

The caretaker lies in his hospital bed whilst an evil robot wreaks mayhem in the city outside. Moments from his past reveal a disturbing link between the caretaker, his superhero doll and the robot.

Carwash

Director/Editor: Judith Burrows

A story of love, death and resurrection of the automobile...the spirit of the car lives on.

Azan – A Call to Prayer

Writer/Director: Heena Bukhari

In this documentary, 15 year-old UK-born Fazaila confronts her mum, who was born in Pakistan, about the difficulties of growing up as a young Muslim in London.

The 400th Fly!

Writer/Director: Rowena Cohen

A young girl plots revenge when an old neighbour innocently kills one of her pet flies.

Birthday Girl

Writer/Director: Susannah Doyle

It's tough not being Mummy's favourite.

Limbo

Director: Lewie Kerr

An architect turned street sweeper and part time night watchman introduces us to his life, his passion for London and his grand plans to transform the city.

My Friend Marjorie

Writer/Director: Louise Wilde

An animated documentary about Marjorie, an 89 year-old retired vaudevillian actress. Fortunes have faded, but the memories of her magnificent past are vibrant.

Bowl Cut

Writer/Director: Dave Tucker

Bowl Cut, town misfit, is the subject of cruel, whispered rumours, as he takes up his paper-round...



Above: *The Madness of the Dance* by Carole Morley was funded through the London Artists' Film and Video Awards

Reel London

Reel London, an initiative for artist film-makers and emergent documentary film-makers, was produced by DFG Films in partnership with Film London and ITV London.

The scheme offered film-makers an opportunity to produce diverse and distinctive films using the documentary genre in new and innovative ways. The programmes were broadcast mid-week on terrestrial television, in a pre-watershed slot. Three films were commissioned in 2005 - *Bleach My Skin White* by Dami Akinnusi, *Strictly Mitcham* by Ian Lynch and *The Grand Prix Priest* by Simon Aeppli.

Borough Production Funds

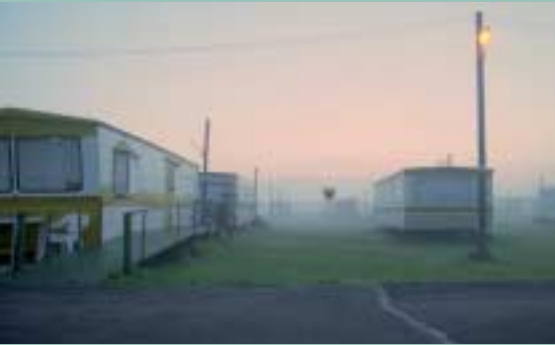
Working in partnership with a variety of London local authorities including Wandsworth, Westminster, Newham, Tower Hamlets, Enfield, and Hackney, over 20 short films were supported through Borough Production Funds, which develop and raise the profile of local film communities.

Film London Artists' Moving Image Network (FLAMIN)

The Film London Artists' Moving Image Network, launched in September 2005, is a comprehensive service of free resources and expert advice for London-based artists working in film and video.

Jointly funded by Arts Council England and Film London, the network is designed to assist film and video artists with a one-stop-shop of free information and support. This includes seminars dealing with essential topics such as film finance, technical issues, distribution and promotion of work, legal contracts and clearances as well as tailored one-to-one advice or joint group sessions. A dedicated website with details of residency and placement opportunities, funding opportunities and links to other resources for London based artist film-makers was also created: www.filmlondon.org.uk/flamin

Leading moving image and visual arts agencies working as project partners with the Film London Artists' Moving Image Network include Artprojx, Artquest, Film and Video Umbrella, Independent Cinema Office, BFI Southbank, Lux, no.w.here, Own-it, SMARTlab, Vertigo Magazine and VET.



Top: *Sea Change* by Rosie Pedlow and Joe King

Below: *Kuba* by Kutlug Ataman

2004 Commissions

- Cabinet* by Tim Shore
Eden by Simon Aeppli
Greetings From The Living
by Nick Gordon Smith
Kuba by Kutlug Ataman
Loneliness and the Modern
Pantathlon by Daria Martin
Nausea by Matthew Noel-Tod
No Place by Sarah Miles
Sea Change by Rosie Pedlow
and Joe King
Security by Ian Bourn
Seven Rolls of Slides by Carla Garcia
Tignes by Rachel Reupke
Tinsel by Cordelia Swann
The Perfect City by Keith Piper
E.A.P. Room by Francis Lamb

2005 Commissions

- 33 x Around The Sun* by John Hardwick
Assassin by Michael Maziere
Cyclorama by Patrick Beveridge
Forest Murmurs by Jonathan Hodgson
Guilty by Nature by Joseph Barnett
Leisure Centre by Joe Lawlor
and Christine Molloy
The Madness of the Dance
by Carol Morley
Metamorphosis by Chris Newby
Night Birds by Jane Parker
Rambo (is an Apple)
by Andrea Luka Zimmerman
Rear Projection by Mark Lewis
Tune In by Esther Johnson
Unrequited Love by Chris Petit

London Artists' Film and Video Awards (LAFVA)

One of the largest publicly funded award programmes for artists in the UK, this open submission awards scheme provides up to £20,000 for artists working in the context of contemporary fine art moving image practice in the London region.

Submitted projects can be any format, length and genre - whether single or multi screen - and produced for exhibition in galleries, festivals, specialist venues or cinemas.

Sea Change by Rosie Pedlow and Joe King

www.folk-projects.co.uk

Filmed on a caravan park at the end of the season, *Sea Change* reveals a landscape dramatically transformed by light and time, and resonating with the transience of human presence. *Sea Change* has been shown widely at film festivals both nationally and internationally, including The Times BFI London Film Festival 2005, Hamburg Film Festival 2005, Rotterdam International Film Festival 2006, Clermont Ferrand 2006 and Halloween Film Festival 2006.

In 2006 *Sea Change* received the Jury Award for Best Experimental Short at the SXSW Film Festival in Texas as well as the Doug Wandrei Award for Best Lighting Design at the Ann Arbor Film Festival, New York.

Kuba by Kutlug Ataman

www.kuba.org.uk

Kuba is one of the most notorious ghettos in Istanbul. It is called 'a rescued neighbourhood' by its residents, safeguarded from society, state control and the rule of law which they deem to be unjust and corrupt. The project tells the stories of 40 of its inhabitants through a series of 40 film portraits.

Turner-nominated artist Kutlug Ataman spent two years researching and developing the project. The work was produced in collaboration with Artangel and has exhibited widely around the world, including at Carnegie Museum of Art, Pittsburgh; Artangel at The Sorting Office, London; Theater der Welt 2005, Stuttgart; and Museum of Contemporary Art, Sydney.

LONDON AUDIENCES

London accounts for just over a quarter of UK cinema admissions and with a large number of festivals, close to a hundred cinemas, an ever-changing network of alternative venues, and many seasons and special events each year, the capital offers a real choice for cinema-goers. Film London aims to support London's vibrant cinema culture and involve and engage the capital's many communities, young people and children in making, watching and understanding film.



Above: The Times BFI London Film Festival 2005. Photo: Nick Wall

The Times BFI London Film Festival

The Times BFI London Film Festival brings together our industry and training activity with a celebration of the very best new cinema from around the world.

Film London supports a selection of festival strands including the Mayor of London's Gala which each year showcases a London-shot film. *Enduring Love* directed by Roger Michell was selected in 2004 and *Separate Lies* directed by Julian Fellowes was the Mayor's Gala in 2005.

Screen on the Square saw the installation of a giant inflatable screen in Trafalgar Square for the opening days of the festival. This enabled Londoners to catch a selection of festival previews and short films, including work by London film-makers and classic Chaplin.

Film in the City brought festival films to local cinemas around the capital including Watermans, Brentwood; Phoenix, East Finchley; Genesis, Mile End; Rio, Dalston; David Lean Cinema, Croydon; and The Filmworks, Greenwich.

Film London funded industry screenings and business development events, while ensuring that facilities for international delegates were increased. We also worked with Skillset and the festival on a range of training programmes including Discover Digital, a new week-long programme of masterclasses and workshops that reflected the current trends and opportunities in digital film-making.

London Children's Film Festival 2005

Film London initiated and supported the first-ever London Children's Film Festival, run by the Barbican and the Independent Cinema Office, which launched in November 2005.

The programme featured more than 70 titles from 25 countries and included previews and premieres, new world cinema, documentaries, archive titles, shorts, films made by young people and a sing-a-long to screenings of Disney's *The Little Mermaid*.

In addition to screenings, the programme offered an exciting array of workshops and events including how to train dogs to appear in film, lunchtime Hans Christian Andersen story-reading sessions, film posters design classes with help from the London Design Museum, movie music workshops with the London Symphony Orchestra, ballroom dancing classes with *Strictly Come Dancing's* Anton du Beke and Erin Boag, and other sessions on animation, costume-making and make-up.

Audience Development Awards

Funded by RIFE (Regional Investment Fund of England) Lottery Funds through the UK Film Council, the Audience Development Awards are designed to support projects that bring new audiences to film, promote a deeper understanding of cinema and increase the range of films available to London audiences.

Over 30 projects were supported by the Audience Development Awards in 2004-06, including the following:

Africa at the Pictures

A London-wide celebration and promotion of African cinema.

Human Rights Watch

This outreach programme for diverse communities and students was part of the London-wide Human Rights Watch International Film Festival.

6th London Disability Film Festival

A five-day showcase of archive and contemporary films by disabled artists at the National Film Theatre on London's South Bank.

The Brazilian Film Festival

This celebration of Brazilian Cinema was held at several London cinemas.

Raindance East Film Festival

This week-long film festival in East London took place across the three boroughs of Tower Hamlets, Hackney and Newham.

The London International Animation Festival

The Curzon Soho hosted retrospectives from Canadian, Eastern Europe and Hollywood directors at this five-day festival.

Thousands of children, young people and their families enjoyed the festival which took place across the following venues: The Barbican, City of London; Broadway Theatre, Catford; The ICA, Westminster; Genesis Cinema, Whitechapel; Ciné Lumière Institut Français, South Kensington; Cineworld, Haymarket; Rio Cinema, Dalston; Ritzy Cinema, Brixton; Riverside Studios, Hammersmith; Sand Film Studios, Rotherhithe; and Tricycle Cinema, Kilburn.

Local Digital Network

Access to cinema for community groups and organisations in London was given a boost thanks to the Local Digital Network. The scheme, hosted by eight local media organisations, provided fully portable cinema kits to groups wanting to organise film events in London. The kits include a digital projector, screen, sound system, DVD/VHS player and transit cases. The Local Digital Network equipment was used by the partners to enhance their own key film activities in addition to making this equipment available on a hire basis to other organisations at a nominal fee.

In Autumn 2005, the BFI Black World scheme benefited from the flexibility of the Local Digital Network when they created Pioneer Pictures, a series of free London-wide screenings of classic black British films for Black History Season. Local audiences were also able to meet directors and cast members and discover some short films from new black directors in a variety of venues including City Hall, Stratford Library, the Deptford Albany and the Rio Cinema, Dalston.

London Screen Archives

In 2004 Film London awarded Birkbeck College £10,000 to develop the London Screen Archives Network in 2006-07. The network aims to screen archival material appealing to diverse London audiences and those wanting to learn about London.

Below, left to right: Pioneer Pictures used the Local Digital Network kit; the West London Cineclub Network; a film-making workshop at the London Children's Film Festival courtesy of Barbican Centre



The Romani Cinema Project

Films made by or about Romani people were screened in cinemas across London.

The West London Cineclub Network

Cineclub is a network of after school clubs to assist children aged 10-14 to watch, make and exhibit films.

African Foundation for Development/ROADS

Based in South London, ROADS was a six-month season of screenings illustrating the diversity of African heritage to people of African descent.

Balkan Film Season

Part of a wider festival including theatre and visual arts, the Balkan Film Season showcased films from Croatia, Serbia, Bosnia, Bulgaria, Turkey, Romania, Slovenia, Macedonia and Albania at the Blue Elephant Theatre, West Camberwell.

15th Latin American Film Festival

The festival featured ten days of screenings at the Curzon Soho and Curzon Mayfair as well as events at other venues across London.

Film Scene

Film Scene is a supported network of cinemas, schools and colleges introducing specialised film to young people aged 15-18.

Shanghai on Screen

With screenings at Odeon Panton Street and Museum in Docklands, the London Chinese Film Festival aimed to enlighten audiences about Chinese culture through film.

AN INTERNATIONAL CENTRE OF EXCELLENCE



Above: Gurinder Chadha and Kevin Loader at the London Seminar, Cannes 2005

Film London promotes the capital as international production centre to film-makers across the world, to both generate inward investment and ensure global profile for the city. Our activity ranges from attending major film markets and festivals, to domestic events designed to attract an international audience.

The London UK Film Focus (LUFF)

In 2004 we launched the London UK Film Focus (LUFF), a three-day export event to promote and showcase British films and talent to the international market supported by the London Development Agency, the UK Film Council, UK Trade and Investment and Film Export UK.

Over 160 international film buyers, distributors and festival representatives from every major territory descended on London to attend a series of daytime screenings, complemented by evening networking and industry events. Building on the success of the inaugural event, LUFF returned for a second year in 2005 attracting even more industry interest and generating in the region of two million dollars of sales.

Cannes International Film Festival

Cannes 2004 provided an ideal platform to launch Film London to the international industry. In 2005, Film London hosted 'London Day' to promote the unique qualities of film-making in the capital with support from film-makers Stephen Frears, Gurinder Chadha, Paul Hitchcock and Martha Fiennes. Cannes also saw the launch of the London Filming Partnership, set up to make filming in the capital easier (see page 8).

American Film Market and UK Showcase, Los Angeles

Film London launched the London UK Film Focus 2005 at a reception at the American Film Market and attended the UK Showcase in Los Angeles to support and promote London business. This included participating in events, hosting an exhibition stand and meeting with producers with projects in pre-projection to discuss when and where they might film in London.



Left, from top:
Micro-budget seminar at the Berlin Talent Campus, 2006
Director Yash Chopra at the Film London reception, FRAMES
2006 *Match Point* Movie Map

Berlin International Film Festival, 2006

In addition to supporting producers from the Film Passport Programme (see page 12), Film London also hosted a range of seminars at the festival. Getting the best out of London – an A-Z guide to the UK's production centre, was a seminar for European producers. Topics included practical and financial opportunities in London, and an update on the new UK tax regulations.

As part of the Berlin Talent Campus, we hosted a panel event to discuss our new micro-budget feature film fund. Microwave: exploring low budget film-making, featured guests Richard Jobson (*16 Years of Alcohol*), The Manetti Brothers (*Plan 17*) and Julian Richards (*The Last Horror Movie*).

London Plus

This initiative was set up to bring together the key facilities and agencies in the London region and help attract inward investment to the area through a range of joint activity. The partnership included the Pinewood Studios Group, Ealing Studios, and 3 Mills Studios; UK Post which represents the UK's post-production and visual effects sector; the Production Guild which represents film and TV production executives and accountants in the UK; as well as Film London and regional screen agencies Screen South and Screen East.

Mumbai, India

As part of our work to develop relationships and business with emerging markets, Film London attended FRAMES, the global convention for the entertainment business run by the Federation of Indian Chambers of Commerce and Industry for the first time in March 2006. The convention allowed us to establish relationships with key players in the Indian industry, offer advice on filming in London and help attract productions such as *Jhoom Barabar Jhoom* to film here.

Film Tourism

During 2004-06 we produced three London movie maps to encourage film fans to discover the capital by following in the footsteps of their favourite stars. The films were *Thunderbirds*, which features popular London sites such as Trafalgar Square, Tower Bridge and the BA London Eye; Mike Nichols' *Closer*, which includes some lesser-known locations such as Postman's Park and Charterhouse Street, and Woody Allen's *Match Point* which features a variety of London locations from 30 St Mary Axe (aka the Gherkin) to Mount Street Gardens. The movie maps are produced in partnership with Visit London and have proved to be the most popular download on our website. They are also distributed in tourist information centres both domestically and overseas, Cineworld cinemas and restaurants, bars, cafes and cinemas in London's West End.

FUNDERS AND SPONSORS

Film London is supported by



Film London works in partnership with



Film London Business Partners



Film London's in-kind sponsors



FINANCIAL SUMMARY

In the year to 31 March 2005 income totalled £3,349,880 of which £1,287,685 came from the UK Film Council grant-in-aid and lottery awards and £1,175,000 came from the London Development Agency. Total expenditure was £3,062,162.

These summarised accounts have been agreed by our auditors, Chantrey Vellacott DFK LLP, as being consistent with the full financial statements for the year ended 31 March 2005. These were prepared in accordance with the Companies Act 1985, and received an unqualified audit opinion.

These summarised accounts may not contain sufficient information to enable a full understanding of the financial affairs of Film London Limited. For further information, the full Directors' Report and Financial Statements, and the Independent Auditor's report should be consulted. Copies of these can be obtained from the registered office (Finance Department, Film London, Suite 6.10, The Tea Building, 56 Shoreditch High Street, London E1 6JJ). The full financial statements were approved by the Board of Directors on 29 June 2005 and have been submitted to the Registrar of Companies.

Income & Expenditure Account	For the year ended 31 March	
	2005	2004
	£	£
Sponsorship and grant income	3,177,337	1,921,339
Other operating income	165,250	14,200
Interest receivable	7,293	849
Total income	3,349,880	1,936,388
Grants and projects expenditure	2,230,196	937,252
Administrative expenses	831,966	575,381
Total expenditure	3,062,162	1,512,633
Surplus carried forward	287,718	423,755

Balance Sheet	At 31 March	
	2005	2004
	£	£
Fixed assets		
Tangible fixed assets	29,758	13,762
Current assets		
Debtors	376,681	172,963
Cash at bank and in hand	1,241,578	635,794
	1,618,259	808,757
Creditors: amounts falling due within one year	936,544	398,764
Net current assets	681,715	409,993
Total assets less current liabilities	711,473	423,755
Reserves		
Income and expenditure account brought forward	423,755	-
Surplus for year	287,718	423,755
Income and expenditure account carried forward	711,473	423,755

FINANCIAL SUMMARY cont

In the year to 31 March 2006 income totalled £4,067,760 of which £1,255,000 came from the UK Film Council grant-in-aid and lottery awards and £1,660,000 came from the London Development Agency. Total expenditure was £3,987,500.

These summarised accounts have been agreed by our auditors, Chantrey Vellacott DFK LLP, as being consistent with the full financial statements for the year ended 31 March 2006. These were prepared in accordance with the Companies Act 1985, and received an unqualified audit opinion.

These summarised accounts are not the full statutory financial statements and therefore may not contain sufficient information to enable a full understanding of the financial affairs of Film London Limited. For further information, the full Directors' Report and Financial Statements, and the Independent Auditor's report should be consulted. Copies of these can be obtained from the registered office (Finance Department, The Tea Building, Suite 6.10, 56 Shoreditch High Street, London E1 6JJ). The full financial statements were approved by the Board of Directors on 26 July 2006 and have been submitted to the Registrar of Companies.

On behalf of the Board of Directors
Chantrey Vellacott DFK LLP.

Income & Expenditure Account	For the year ended 31 March	
	2006	2005
	£	£
Sponsorship and grant income	4,029,797	3,177,337
Other operating income	9,693	165,250
Interest receivable	28,270	7,293
Total income	4,067,760	3,349,880
Grants and projects expenditure	2,984,974	2,230,196
Administrative expenses	1,002,526	831,966
Total expenditure	3,987,500	3,062,162
Surplus carried forward	80,260	287,718

Balance Sheet	At 31 March	
	2006	2005
	£	£
Fixed assets		
Tangible fixed assets	14,678	29,758
Current assets		
Debtors	255,736	376,681
Cash at bank and in hand	1,776,673	1,241,578
	2,032,409	1,618,259
Creditors: amounts falling due within one year	1,255,354	936,544
Net current assets	777,055	681,715
Total assets less current liabilities	791,733	711,473
Reserves		
Income and expenditure account brought forward	711,473	423,755
Surplus for year	80,260	287,718
Income and expenditure account carried forward	791,733	711,473