

2006-09
Annual Report

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About 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 2008 there were over 13,697 shooting days in London, an increase of 30% from 2004.
- The screen industry employs 100,000 people in London.
- Over 75% of the UK's film industry is based within London and the two major studios situated just outside the city.

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

- London has 783 cinema screens*.
- There were 39.8 million cinema admissions in London in 2008, accounting for almost 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.

*UK Film Council Statistical Yearbook 2009

Foreword

Sandy Lieberman

Sandy Lieberman © Film London



As London prepares to host the 2012 Olympics and Paralympics the images of London on screen and online will play an ever more vital role in presenting and promoting the city to the world.

I am very proud of what Film London has achieved over the last three years to help promote London as a major base for the international and domestic screen industries, helping it to shed its reputation as a challenging place to shoot.

High budget international feature film and TV projects support the UK production industries, together with smaller budget British films and domestic high end TV drama, generating significant expenditure across the creative economy.

A recent impact evaluation by the London Development Agency of Film London's activities suggests that the gross turnover associated with feature film-making in London over the last five years is £207m and the gross turnover associated with other filming is £436m.

Additionally, economic benefits arise in the form of tourism spend attracted by productions supported by Film London. Numerous major feature films and TV dramas (*Bourne Ultimatum*, *The Young Victoria*, *Hustle*, *Spooks*, *Law & Order UK*) help promote an image of London as an exciting, vibrant city around the world, influencing tourists, businesses and students alike. It is estimated that up to £1.8 billion of spending by overseas visitors in the UK occurs as a direct result of people seeing images of the UK on film.

As established UK film-makers such as Danny Boyle have enjoyed global success, Film London's investment in a new generation of directors, writers and producers has also been reaping significant rewards. Schemes such as FLAMIN, supported by Arts Council England, and Film London Microwave, supported by the BBC and gaining acclaim for its first two feature films *Mum & Dad* and *Shifty*, demonstrate how a small amount of public money can lead to commercial success – whilst also championing the spirit of independent film-making. Further recognition of talent and investment in such schemes is vital if London's screen industries are to remain globally competitive.

In these challenging economic times it has also been more important than ever for Film London to support the sales and export of British films through the London UK Film Focus. The Film London Production Finance market has also plugged an important gap in creating investment opportunities for financiers and producers in this difficult business climate.

Of course film-making's importance is cultural as well as economic. The stories of London told in films and TV programmes not only help promote our city to the world, but enable its diverse local communities to express their own identities. As one of the most popular forms of entertainment, it offers a universal and unifying way of promoting the capital's unique cultural vibrancy.

With RIFE Lottery funding awarded by the UK Film Council, Film London has invested in a wide range of minor and major festivals (over 70 festivals ranging from The Times BFI London Film Festival that celebrates the best of world cinema to the Bird's Eye View Film Festival that brings a provocative programme of films made by international female film-makers to audiences in London), cultural and educational events to allow Londoners across all of the 33 boroughs to engage with a rich diet of film culture that reflects the vibrancy of the city.

There is, of course, still much to achieve, but I believe that Film London is in a very strong position to face the future challenges with confidence.

Film London's success reflects the continued support we receive from our funders, our Board of Directors and the hundreds of organisations, companies and individuals that we have worked with. I would like to wholeheartedly thank them all for their efforts and energy over the last three years.

Sandy Lieberman
Chair, Film London

Introduction

Adrian Wootton

Adrian Wootton © Film London



This special edition of Film London's annual report, published to mark Film London's fifth birthday, reviews the progress the agency has made over the last three years.

Over this period, in spite of the very challenging and competitive global business environment, London has continued to maintain its position as one of the world's greatest creative and competitive centres for the screen industries.

Film London has worked hard, being constantly pro-active and sales focused to help maintain levels of production in the capital, attract new businesses, develop new markets and business services, and deliver an increased presence of London's unique cityscape on screens worldwide.

Since 2006 we have:

- Sustained levels of indigenous and inward investment from film, TV and commercials production, attracting high profile international film-makers including Woody Allen, David Cronenberg, Wes Anderson and Ron Howard as well as supporting our own British film-making talent including Mike Leigh, Paul Greengrass and Guy Ritchie. Our world class locations service and the London Filming Partnership, with a membership of over 200 private and public sector partners, have helped ensure that we can continue to rival global competition and deliver a growing share of the production market.
- Delivered the UK's first and only Production Finance Market creating new investment opportunities for financiers and producers alike.
- Generated an average £3 million worth of film sales through hosting the annual London UK Film Focus.
- Invested in new talent through major schemes such as Film London Microwave and industry first business development schemes such as Location Managers Training.
- Continued to build the reputation of the Film London Artists' Moving Image Network, which provides a unique package of support and development for artists working in the moving image.
- Helped support new and young London-based grassroots talent with a new London Borough Production fund.
- Created opportunities for individuals and film businesses in emerging markets of China and India.

- Helped promote film culture in the capital through extensive support for the cinema exhibition sector and key festivals such as The Times BFI London Film Festival.
- Developed strategic partners with a range of public and private sector partners.

Looking to the future, we must continue to be vigilant about the challenges presented by an uncertain economic climate. It is encouraging that film production in London has got off to a great start in 2009, with a flurry of big features shooting in the capital. Inward investment from international features has been buoyed by the tax credit, but we share the UK Film Council's concerns about the impact it is having on the level of co-productions. The challenges for UK and London film producers cannot be underestimated. Initiatives such as the London UK Film Focus and Film London Production Finance Market are key interventions to shore up film businesses in London.

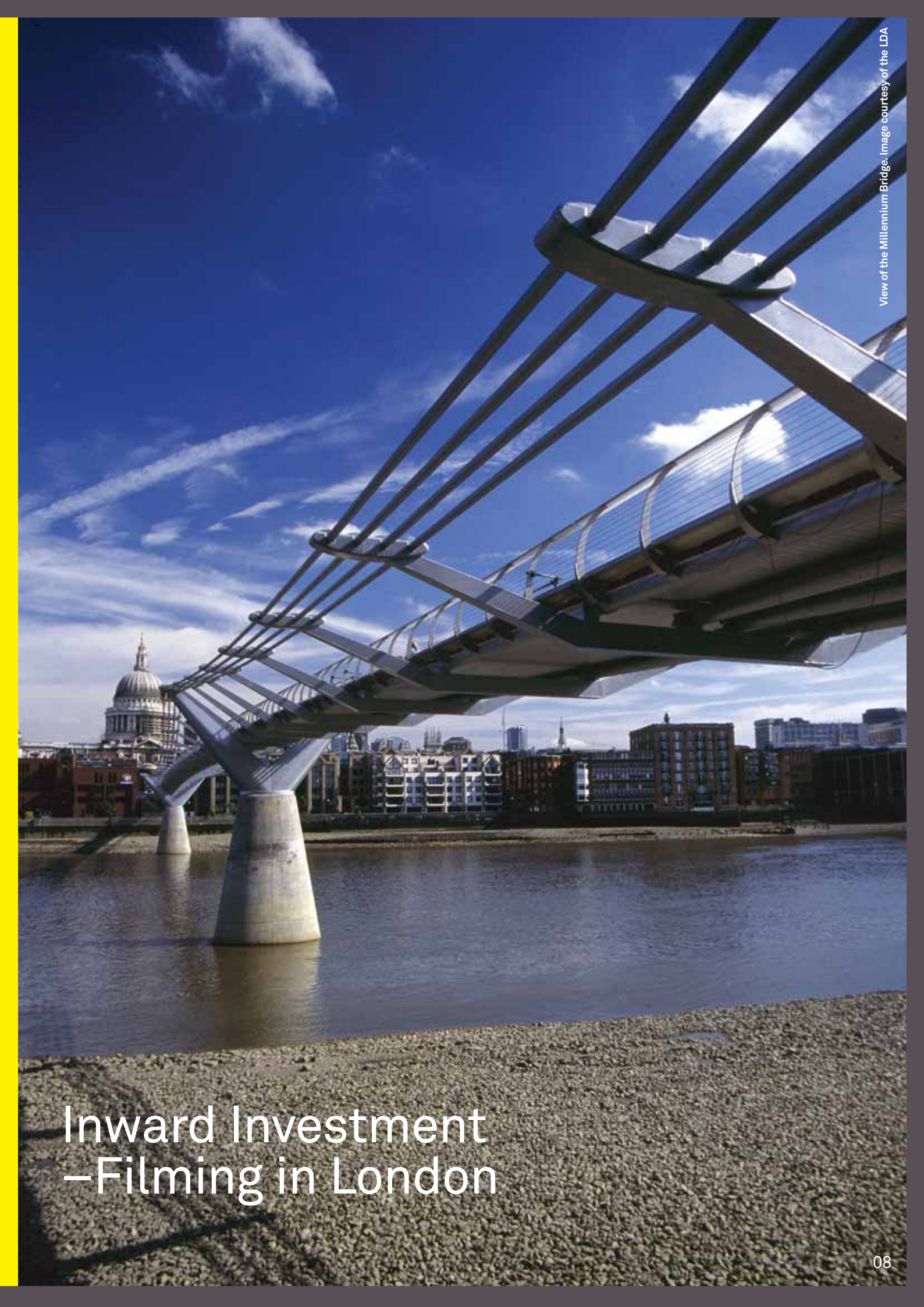
Inward investment has also benefited from a temporary upturn in the exchange rate, but we can't rely on this long term and therefore welcome the focus that the Mayor of London has placed on promoting and supporting the creative industries. As a member of the newly created Promote London Council we are well placed to continue to promote cultural and economic benefits that investment in the screen industries brings to the capital.

We are very much looking forward to putting into action our plans for the 2012 Olympic and Paralympic Games. We are excited to be working with the UK Film Council on Film Nation, a series of events that will be a world class celebration of film and film culture, and will also be working with several key partners to present Dickens 2012, a year-long programme of activity to celebrate the bicentenary of Charles Dickens's birth. The Games presents a huge opportunity to build a positive legacy for London's screen industries. We are committed to helping to supporting and developing a workforce that truly reflects our city and culture.

I want to offer my thanks to all Film London's funders and partners for their continued support over the last three years, as well as to all the film-makers who have chosen to work here. In particular, I wish to thank the new Mayor of London, Boris Johnson, and the new board and management team at the London Development Agency. I am also delighted that we are continuing our long term relationship with the UK Film Council and Arts Council England.

We look forward to working with you all in the future.

Adrian Wootton
Chief Executive, Film London



View of the Millennium Bridge. Image courtesy of the LDA

Inward Investment – Filming in London

London's offer to film-makers worldwide is unique: the capital has amazing talent in front of and behind the camera, world class studios, fantastic post-production facilities and stunning locations.

Attracting and increasing investment through major features, television and commercial filming in the capital is a key driver for Film London and for London's economy.

1 London Filming Partnership

To maximise London's potential, Film London introduced the London Filming Partnership to make filming easier and introduce a can-do approach to filming requests.

Since 2006 this partnership of public and private agencies involved in filming has grown to over 200 members.

Building on its early successes with its new Code of Practice for Filming and the Metropolitan Police Service Filming Unit, the Partnership advocated for the introduction of legislation to empower local authorities to close roads for the express purpose of filming.

Sponsored by Transport for London and London Councils, the London Local Authorities and Transport for London Act was passed in October 2008, launched by Mayor of London Boris Johnson at a summit with film industry leaders during the Times BFI 51st London Film Festival.

2 Location services

Film London has strengthened its comprehensive industry services. Key activities include:

- A digitised library of locations that offers over 3,500 images of registered locations.
- Facilitation of complex shooting requests.
- Comprehensive advice and guidance about filming in London, which has involved producing bespoke guidance for Indian productions filming in London and a variety of events for student film-makers.

- Consultation with key filming partners to help improve the processes and procedures for handling filming. The Royal Parks, London Underground and Network Rail have used this service to rationalise and improve the service they offer to productions.
- A regular presence at key international film festivals and industry events (Berlinale, Cannes International Film Festival, AFCI Locations Show and Frames, Mumbai) and familiarisation trips to market the London film offer.

Growth of filming in London

The introduction of a competitive tax credit that came into force in early 2007 helped to bolster London's pitch to the major US feature film producers.

Between 2006 and 2008 Film London assisted 458 feature films including *The Bourne Ultimatum*, *Brideshead Revisited*, *Harry Potter and the Half Blood Prince*, *Last Chance Harvey*, *National Treasure 2*, *St Trinian's*, *The Duchess*, *The Golden Compass*, *The Young Victoria*, *The Dark Knight*, *Shanghai*, *Fantastic Mr Fox* and *Sherlock Holmes*.

In 2007 and 2008 Film London focused on strengthening its relationship with the Indian sub-continent and helped attract several Hindi titles, including *Jhoom Barabar Jhoom (Dance Baby Dance)*, *London Dreams* and *Tere Ishq Mein*.

The following case studies give more in-depth insights into Film London's work on some of these titles.

2006 *The Dark Knight*

Gotham City may be modelled on Chicago in Christopher Nolan's reimagining of Warners' ongoing Batman franchise – but London provided many of the locations and sets for this blockbusting fantasia.

The previous entry in the series, *Batman Begins*, was brought to London thanks to two scouting coups. The first involved access to St Pancras Chambers, a Grade 1-listed gothic-style former hotel, prior to its refurbishment as part of the Kings Cross redevelopment. The second was the identification of the disused Cardington Airship Hangar (just outside London in Bedford) as a viable site to house Gotham City - one of the largest film sets in the world. Film London also assisted from the film's inception, scouting rooftop locations, prisons, airfields and mental asylums, developing a confident, ongoing relationship with Warners and their producers.

For *The Dark Knight*, UCL's Senate House was transformed into Gotham City Courts, complete with Gotham-yellow taxis and Gotham City Police Department cars. The Farmiloe Building in Islington doubled up as both the Gotham City Police Station and a Shanghai warehouse; music venue the Ministry of Sound hosted a nightclub scene; and Earl's Court Exhibition Centre provided the industrial kitchens where the Joker makes his first entrance. Other scenes were filmed at the Institute of Directors and the Criterion Restaurant on Piccadilly Circus. But the most versatile location proved to be Battersea Power Station, host to the Batcave entrance, the climactic kidnap scene – and the death of Batman's girlfriend in a 200-foot rigged fireball, one of the most ambitious special-effects scenes ever filmed on location in the UK.

Film London made set visits and provided advice and locations support from January 2006; the film shot for 11 weeks in the UK, and became the second highest-grossing film ever – taking over US\$1 billion worldwide. Warners continues to lease its sets at Pinewood and Cardington in anticipation of a third instalment in the series.

2007

National Treasure 2: Book of Secrets

The *National Treasure* films are high-energy, stunt-filled action movies that require a high degree of planning and coordination in their execution. For the second film, Film London helped convince Disney to greenlight a London shoot for the film, securing unprecedented access to Buckingham Palace and bringing together 40 stakeholders across the London Filming Partnership and beyond to enable an ambitious pan-London car chase sequence. Moreover, Film London was able to negotiate with those partner organisations to secure good will and flexibility when the film's star Nicolas Cage had to return to the US at short notice, throwing the production schedule into disarray. The shoot was able to complete in time for a summer 2008 release, when it grossed US\$450 million worldwide.

Jhoom Barabar Jhoom (Dance Baby Dance)

While Waterloo Station played host to a high-stakes chase sequence in *The Bourne Ultimatum*; in Yash Raj Films' *Jhoom Barabar Jhoom* it provided an altogether more convivial backdrop for one of the first Bollywood films to be primarily shot in the UK (with just one dance sequence set back in the old country).

'My inspiration... was to explore the hearts of Indians in Southall,' explained director Shaad Ali Sahgal. A romantic comedy featuring Bollywood superstars Abhishek Bachchan, Preity Zinta and Bobby Deol, the film tells a love story that begins at a café in Waterloo station, where the production

unleashed Amitabh Bachchan and a troupe of dancers for a dance sequence in the middle of the station concourse. The film also used locations at Tower Bridge, Kensington Palace Gardens, Southwark Cathedral, Somerset House, University College, Marriot County Hall, Madame Tussaud's and many more.

1,100 extras and 400 dancers were employed, including many Londoners. Film London hired a location manager and liaised with Network Rail to secure the Waterloo sequence. Eight feature films were shot at Waterloo in 2007, more than in the previous five years combined.

2008

Shanghai

The Weinstein Company's pre-Pearl Harbor period drama, inspired by *Dr Zhivago* and *Casablanca*, required examples of Shanghai in the 1940s as well as proof that the shoot could be completed on a tight budget with fast turnaround.

500 people were hired, including every Chinese extra to be found. The locations used were a model of resourcefulness: the Nicholls & Clarke Building was turned into an opium den; the Freemasons' Hall became the Shanghai Herald office; the British Academy stood in for the German Consulate, with RAF Halton playing the latter's ballroom. Eltham Palace became a wealthy Chinese businessman's residence, the Liberal Club served as a Shanghai gentlemen's club, and an Asiatic carpet warehouse in Neasden was drafted as Japanese police headquarters. Battersea Power Station served as a disused warehouse for a shootout.

Twelve locations in all were used, and the Weinsteins – strangers to UK production in recent years – soon after committed to making their next film, *Nine*, in the UK.

Sherlock Holmes

Guy Ritchie spent five months shooting *Sherlock Holmes*, starring Robert Downey Jr and Jude Law, at some of London's best known and busiest landmarks. From October 2008 to February 2009, the Warner Bros project shot at locations including Trafalgar Square, St Paul's Cathedral and Pall Mall.

Film London was involved from the start and by bringing together Transport for London, the Metropolitan Police and Westminster Special Events Office, helped to facilitate a complex shoot involving Holmes' horse-drawn carriage driving across the River Thames to the Houses of Parliament.

Television and commercials

The joint value of TV and commercials production exceeds that of feature films and both sectors receive extensive support from Film London.

In 2008 Film London focused its energies on working more closely with the major TV production companies such as Kudos, Talkback, Twenty Twenty TV and the commercials production companies including Tomboy, MJZ, Gorgeous and RSA.

Law & Order UK (TV)

The second longest-running TV drama in US history became the first such production to shoot in London when Kudos Film & TV bought the format rights from NBC Universal.

Film London already had a close working relationship with Kudos, the fast-growing company behind *Spooks*, *Hustle*, *Life on Mars*, and the feature films *Eastern Promises* and *Miss Pettigrew Lives for a Day*; in 2007 Kudos spent £50 million across the capital. But *Law & Order* is a different model of drama series than London is used to, featuring shorter lead times, smaller units and longer shooting days.

Film London helped Kudos ensure that the series could be filmed in a style and format consistent with the original US version. Film London held three meetings to introduce the project to all the London boroughs and key locations, make final arrangements and assess progress halfway through the shoot. It also helped Kudos film in the Royal Parks, find Old Bailey and Court doubles, and organised set visits for young community members in Westminster and the City of London, as well as a Q&A session with *Law & Order UK*'s producer and assistant director. Kudos hopes that the experimental production will be recommissioned for two further series of 26 episodes each.

Nike: Take It to the Next Level

Nike's advertising spot for the 2008 European Football Championships was filmed at The Den, Millwall FC's stadium in Bermondsey, south-east London – a popular stadium for film shoots and the closest to central London. Agency 72 and Sunny brought director Guy Ritchie and football stars including Wayne Rooney, Cristiano Ronaldo, Cesc Fabregas, William Gallas, Ruud van Nistelrooy, Wesley Sneijder, Marco Materazzi, Zlatan Ibrahimovic, Nani and Arsene Wenger to film at The Den for three days and three nights; Millwall kindly leased both their pitch in mid-season and their lights for the night shoots.

Film Tourism

Images on film and television are a major and well known contributing factor to increasing the attraction of a destination for both business and tourism. The presence of London on screen contributes significantly to the branding of the capital.

Indeed, major brands such as Bond and Harry Potter and other productions assisted by Film London, such as *The Bourne Ultimatum* and *The Queen*, have become global advertisements for London and the UK.

In partnership with Visit London, Film London added to its existing series of movie maps. A generic Filming in London map, celebrating locations from over 50 London-shot films, and the Bollywood movie map, were both used to promote London and created significant press coverage raising the profile of filming in the capital.



Snooting T-Mobiles Lives For Sharing campaign commercial in Liverpool Street Station. Image courtesy of T-Mobile

Business Development –Marketing London

Film London's varied portfolio of business development activity supports the financing and export of London and UK films, helping the next generation of film-making talent to progress in the UK and global marketplace through a range of production and business training and skills schemes.

I. Investment and Export

Production Finance Market (PFM)

'One of the best [such events] I've ever attended in terms of substance and stature, knowledge and talent of the participants'

– Mark Gill, CEO of The Film Department

'This market is exactly what our industry needs'

– producer Norma Heyman

Launched in 2007, the Film London Production Finance Market (PFM) is a dedicated platform that provides UK and international producers with access to new and existing sources of finance. Over two days during the course of the Times BFI London Film Festival, they engage in over 1,000 tabled meetings to discuss the financing of slates, companies and individual projects. Supported by the UK Film Council, the London Development Agency, UK Trade & Investment and the MEDIA Programme, the event welcomed 55 production companies, presenting nearly 150 projects, and 52 financing companies in 2008.

A key part of the PFM is the Emerging Producer Training Programme, which invites emerging film producers from across England and Wales to participate in a two-day training session to improve their creative and financial pitching skills. At the end of the two days, ten of the assembled producers are chosen by a panel to attend the PFM.

The 2008 edition of the PFM introduced a further initiative: in collaboration with the Rome International Film Festival, three of the ten emerging producers were given an opportunity to take part in Rome's New Cinema Network, held immediately after the PFM.



London UK Film Focus (LUFF)

LUFF, the three-day annual showcase for international buyers and festival directors, celebrated its fifth anniversary in 2008. Backed by the UK Film Council, Film Export UK, the London Development Agency, the British Film Institute and UK Trade & Investment, it is the only event in the UK to support the export of completed UK films.

Over the last three years attendance has risen and LUFF has become a firm fixture in the international film calendar. As well as demonstrating the wealth of British film-making it also brings business directly into the capital and generates in the region of US\$3 million of sales.

LUFF's 'Breakthrough' strand, showcasing feature projects from emerging British film-makers looking for sales representation and distribution, is now a key feature of LUFF. Films showcased in 'Breakthrough' have included *The Midnight Drives*, *Bigga than Ben*, *Crossing Bridges*, *The Agent*, *Charlie Noades RIP* and *Tantric Tourists*.

From 2008 LUFF moved to a permanent slot at the end of June, immediately following the rescheduled Edinburgh International Film Festival. This placed LUFF in an even stronger position to draw international industry visitors, giving them the opportunity to view British films not seen during Cannes, as well as to celebrate British successes from the Croisette. LUFF 2008 showcased Steve McQueen's *Hunger*, Terence Davies' *Of Time and the City*, Shane Meadows' *Somers Town*, Mike Figgis's *Love Live Long* and Bernard Rose's *The Kreutzer Sonata*.

Emerging markets

In support of the Mayor of London's economic development strategy, Film London continued its own ongoing strategy to develop economic and cultural links with emerging markets. From 2006 to 2008, Film London has created and taken part in the following platforms and activities to promote London in India and China:

June 2006

Film London took part in its first London trade mission to China. An official delegation of film and media businesses funded by UK Trade & Investment was joined by the late Anthony Minghella and by representatives from Pinewood Studios and the National Film and Television School. Key highlights included London on Screen, a dedicated strand of London-shot films at the Shanghai International Film Festival, which included a retrospective of Minghella's work and workshop events with the leading Shanghai film schools, the Shanghai Institute of Visual Arts and Jiatong University.

November 2007

As part of a wider Mayoral trade and cultural mission to Mumbai, Film London organised a number of activities to continue to build the relationship between the UK and Indian film industry. The London-Mumbai Production Tournament, a two-and-a-half day residential workshop on co-financing and co-production which targeted film producers from the UK and India, was a key highlight allowing the participants to foster positive relationships and develop a better understanding of how the industry operates across the two countries.

December 2007

With support from the Beijing Municipal Bureau of Culture, the China Film Museum and the Shanghai Film Archive, Film London returned to China with an expanded programme of trade and cultural activities. The delegation was joined by a number of UK film ambassadors, including Oscar® nominated and award-winning director Stephen Frears. Key highlights included a London Film Retrospective, which included a premiere of *Mrs Henderson Presents* (2005), a seminar on Filming in London and a Director's Masterclass with Stephen Frears.

August 2008

Beijing Olympics

Film London took part in 'London House', the Mayor of London's business, tourism, education and creative industries showcase, promoting the capital during the Beijing Olympics. One of the key aims of the film and media trade mission was to showcase London's world-class post-production facilities, while Film London commissioned a new short film *London* to help promote the capital.



Mum and Dad, a film funded through Film London's Microwave scheme. Image courtesy of Revolver Entertainment

II. Future Film-makers

Microwave

'Microwave is a brave no nonsense scheme that challenges tomorrow's film-makers to act today, it places creativity exactly where it should be; at the heart of things.'

– Paul Webster, producer (*Pride and Prejudice*, *Atonement* and *Eastern Promises*)

Microwave, Film London's ground-breaking scheme for producing micro-budget feature films by first-time feature film-makers, has gone from strength-to-strength since its launch in 2006. Supported by the BBC and Skillset, this unique training-through-production scheme offers fledgling talent a leg-up to long-form production.

Five projects have so far been greenlit through Microwave:

- Steven Shiel's psychological horror *Mum & Dad*, co-financed by EM Media, premiered at the Edinburgh Film Festival, and was acquired by Revolver Entertainment for UK, Eire and North American distribution. It was given a multi-platform release on Boxing Day 2008, released in selected cinemas, on DVD, on-demand from Sky Box Office and as a download.
- Eran Creevy's *Shifty*, a story about 24 hours in the life of a Muslim drug dealer, was premiered at the London Film Festival, acquired by Metrodome for the UK, Eire and Eastern Europe, and was nominated for five British Independent Film Awards in 2008. It was released in April 2009 across 50 screens nationwide, and met with glowing reviews. In August the DVD and Blu Ray release saw an excellent response from the retail industry, available to buy in all major DVD retailers, including all supermarkets, plus a special edition only available in HMV. The film received a raft of positive reviews including 4 stars in both Empire and Total Film.
- Three further films are in development: Jes Benstock's *The British Guide to Showing Off*, Kolton Lee's *Freestyle* and Suki Singh's *Analogue*.

With funding from Skillset, each of the film-making teams has taken part in Microschool, a three-day intensive programme of seminars and workshops. In 2008 Film London and Skillset launched Microwave Online (microwave.filmlondon.org.uk), an educational tool and online forum for micro-budget film-makers. The site includes practical advice, case studies and templates for micro-budget production and allows the learning opportunities from Microschool to be shared with a wider audience.

PULSE: digital shorts

PULSE, run in partnership with the UK Film Council's New Cinema Fund, supports a new generation of film-makers who use digital technology creatively to tell stories in ground-breaking ways.

Since its inception in 2002 the scheme has been a launch pad for 145 writers, directors and producers. Amongst its successes, two of the five BAFTA nominees for Best Short Film in 2006 were PULSE productions: Tom Harper's *Cubs* and Corinna Faith's *Care*. Both film-makers were tipped as 'Stars of Tomorrow' in Screen International. *Cubs* also won the BBC3 New Talent Award and British Independent Film Award for Best Short Film.

Tom Harper went on to direct *Cherries*, under the PULSE PLUS scheme (since replaced by Digital Nation), supported by BBC Films, for more ambitious shorts by film-makers who have already made a PULSE digital short or similar work. *Cherries* was duly nominated for the BIFA's 2007 Best Short Film award, along with two other Film London productions including Sebastian Godwin's PULSE short *The Girls*.

London Borough Film Fund Challenge

In 2007 Film London strengthened its support of London-based film-making talent by launching the London Borough Film Fund Challenge, through which 'clusters' of London boroughs offer between £500 and £5,000 towards the production of a short film. The participating boroughs run and fund the schemes; with Film London providing financial support, dedicated advice and resources.

The scheme currently encompasses five cluster funds, representing a total of 15 London boroughs:

Southern Exposure Film Fund (Lambeth, Lewisham and Southwark)

New Pathways Tri Borough Film Fund (Tower Hamlets, Hackney and Newham)

North London Film Fund (Camden, Enfield, Haringey and Islington)

Eastern Edge Film Fund (Barking & Dagenham, Redbridge and Havering)

Wandsworth and Westminster Film Awards (Wandsworth and Westminster)

A partnership was launched with ITV Local London, ITV's regional broadband TV service, to show entrants' films on itvlocal.com and to create the Best of Borough Film Awards (BoBs) – a key part of the scheme. 42 films were nominated for the inaugural 2008 awards, and six shortlisted. The winners, who each received a £2,000 cash prize, were announced at a ceremony at BAFTA by Gurinder Chadha.

The Jury Award, chosen by professionals from the film and TV industries, was given to Westminster-based director Gillian Pachter and producer David Balfour for their *Five Pound Hollywood*, about an illegal immigrant who sells pirated DVDs on the streets of London.

The ITV London Tonight Viewers' Award, run through the ITV Local website, was given to Lewisham's Chris Croucher, Mark Beynon and producer Michael Berliner's *The Beachcombers*, a quirky modern-day London love story featuring rising star Charity Wakefield.

FLAMIN: Film London Artists' Moving Image Network

FLAMIN is Film London's dedicated scheme to support London-based artists working in all forms of moving image. Designed as a one-stop-shop of free information and support, it offers seminars on topics including film finance, technical issues, distribution and promotion, legal contracts and clearances, as well as joint group sessions and tailored one-to-one advice.

2008 saw the final awards made through the very successful London Artists' Film and Video Awards (LAFVA) scheme. Through LAFVA Film London has commissioned over 100 productions and worked with an impressive slate of artists including William Raban, Georgina Starr, Kutlug Ataman, Miranda Pennell, Mark Lewis, Jane and Louise Wilson, Ben Rivers, Marine Hugonnier, Zarina Bhimji, Daria Martin, Hannah Collins, Graham Gussin, Andrew Kötting, Shezad Dawood and Brad Butler and Karen Mirza.

LAFVA films have been screened and exhibited across the UK and around the world, winning numerous awards and recognition. Works have shown at Tate, FACT, ICA, Baltic Art Centre, Sydney Biennale, Kunsthalle Hamberg and many other venues and festivals.

Building on FLAMIN's success, Film London has supported a number of other exciting projects to support and promote artist film-makers including:

The Jarman Award

Named after the late artist film-maker and fearless innovator Derek Jarman, the Jarman Award celebrates experimentation, imagination and inspiration. It shines a light on artist film-makers who could be to our times what Jarman was to his.

The award was launched in 2008 in partnership with More4 and the Serpentine Gallery. The inaugural award presented a £20,000 prize, plus a commission of four short films for More4's *3 Minute Wonder* series.

For the inaugural award, over 50 artists were nominated with the final award going to Glasgow-based Luke Fowler for his vision, ambition and integrity, and strong use of highly original bricolage work.

Derek

Film London invested in Isaac Julien's *Derek*, a feature-length biopic which was selected for the Sundance and Berlin Film Festivals. It premiered in Britain as part of the exhibition 'Derek Jarman: Brutal Beauty' curated by Julien at the Serpentine.

The City Speaks

The City Speaks was a 2008 FLAMIN collaboration with Radio 4. Six London writers and six artist film-makers were partnered to create six 'films for radio': 14-minute audiovisual productions, forming the centrepiece of a BBC Radio 4 season called *The City Speaks*, celebrating London as a great cosmopolitan city.

The collaborators all worked within a narrative framework produced by writer Peter Ackroyd. The results premiered in March 2008 as a feature-length presentation at the BFI Southbank, and then were combined to form two 45-minute Radio 4 afternoon plays. Run simultaneously with a looped interactive TV programme, listeners were invited to 'press the red button' to access the full audio-visual experience.

The commissioned artist-writer pairings were:

William Raban and Alison Joseph for *Ayshe's Tale*

Alnoor Dewshi and Lin Coghlan for *Pushing*

Sam Brady and Nick Warburton for *Make Your Way*

Joe King & Rosie Pedlow and Mike Walker for *I'm Not You Not Me*

Inge Blackman and Mark Norfolk for *Broken Chain*

Esther Johnson and Mehrdad Seyf for *YALDA*



III. Skills and Training for Industry Sectors

Company Placement Scheme (CPS)

2008 was the last year of this very successful scheme to support London-based companies to train new talent. Over half of CPS trainees have gained permanent employment as a result of the scheme. Success stories include:

2006-07:

- Abigail Chandler stayed on at Headline Pictures as a production assistant and has since moved to Talkback Thames where she works in the press office.
- Ngaio Davis was a trainee at Warp X and is currently still working there as a production assistant.
- Richard Kattan worked at F&ME where he was asked to stay on. He now works as a commissioning assistant at Sky Sports.
- Vika Evdokimenko stayed on for six months after her placement at Number 9 Films. She has since worked at Swipe Films and the Movieum of London. Vika has completed her own 15-minute documentary and has written several treatments for TV documentaries, one of which is in the process of being accepted onto the development slate of Quicksilver Media. She now works with Cineclub and Media for Development.

2007-2008

- Cassie Miller worked at the Phoenix Cinema as a marketing, education and fundraising assistant. She is now the Phoenix's General Manager.
- Faith Taylor worked at Soda Pictures as press and communications officer, and now works full-time as their publicist.
- Samy Haffar worked as a junior trainee animator at Atticus Finch. He now works as a freelancer for Framestore and Sky Sport.
- Laura Kavanagh worked as a production assistant at Formosa Films, where she was promoted to the role of Development Executive following her placement. She has since been appointed as assistant to producer Peter Le Terriere at Focus Features.
- Chee-lan Chan was taken on full-time as a development assistant at Vertigo Films. She is now Head of Development at Vertigo Films.
- Liam Smith was taken on full-time as an editing assistant by New Moon TV.
- Helen Jack now works at Shooting People as Marketing and Operations Manager following her placement with Birds Eye Film Festival.

Assistant Location Manager Training

Launched in 2006, the Assistant Location Manager Training programme (ALTM) is a six-month part-time vocational training programme developed by Film London with support from Skillset. The scheme offers a blended learning programme with a mixture of classroom, practical, mentor-supported and online training. Intensive workshops and seminars take place monthly between January and June, and cover a range of skills and knowledge, from planning and managing locations to photography, map-reading, law, health and safety, employment and international locations. Mentored by a working location manager, students also work their way through homework, culminating in a set assignment of planning a shoot at a National Trust property. Over 30 trainees have completed the scheme.

Marketplace: Skillset's New Entrant Training

Marketplace was launched in 2008. It is a unique £100,000 training scheme that supports new entrants to the film-sales industry. Funded by Skillset and Film London in association with Film Export UK, it seeks to improve and diversify recruitment to the sales sector.

The six-month paid placement programme develops trainees' knowledge, skills and experience through a mixture of on-the-job training and comprehensive classroom-based learning sessions, covering various aspects of the sector, from sales and acquisitions to press, marketing and business affairs. Trainees work to a structured job description, with support from an experienced mentor/supervisor, and regular work reviews. Film London provides advice and guidance for each participating company, plus training for their named mentors.

Six applicants were matched with six leading sales companies in 2008:

- Trainee Jamie Giles worked with independent sales start-up Bankside Films
- Film festival volunteer Kannayo Okoline worked with Focus Features
- Film production and management student Pietro Greppi took a placement with Goldcrest Films International
- London Film School graduate Alex Pearson worked with international sales company Jinga Films
- Festival volunteer Jennifer Corcoran took a place with sales and finance house Odyssey Entertainment
- Screenwriter and cinema volunteer Chris Dennis worked with film services outfit The Salt Company

Film Passport Programme

From 2006 to 2008 twelve talented London-based producers benefited from this export scheme. The scheme, which closed in 2008, gave film producers an international outlook through a mixture of industry advice sessions and practical on-the-ground experience at the Berlin Film Festival.

2006/2007

- Alex Boden with *Daydream Believer*
- Fiona Campbell with *Squatters*
- Lincia Daniel with *Games Men Play*
- Helen De Winter with *Indelible*
- Simon Sprackling with *The Reeds*
- Enrico Tessarin with *Closed Circuit*

2007/2008:

- Junyoung Jang with *Charlie Pepper*
- Rebecca Knapp with *Momentum*
- Elizabeth Mitchell with *The Sea Change*
- Jeremy Redhouse with *The Shadow State*
- Stuart Urban with *I Was Hitler's Weatherman*
- Rick West with *Die Laughing*

Film-makers' Festival Fund

From 2006 to 2008 Film London supported 42 film-makers with print and travel grants for festivals including Berlin, Venice, Sundance, AFI Fest Los Angeles, Tribeca, Ann Arbor and Images-Toronto.

Film London EAST

'The support has been crucial to our understanding of changing technology and our ability to compete in these areas.'

'It has been very helpful to feel part of a vital and supportive filmmaking community. My status as an independent film-maker has greatly improved with the support that I have had from the Film London EAST programme, both in training and the financial incentive to begin a new production.'

– Partners and beneficiaries of Film London EAST

Film London's EAST project was a three-year, £1.8 million initiative to support culturally diverse, small- and medium-sized film and media businesses and freelancers in East London. Funded by the European Regional Development Fund and a partnership of 12 local boroughs and businesses, it built on the previous East London Moving Image Initiative to create a sustainable moving-image sector in the region, and encouraged the sector's integration into the capital's mainstream film industry. The programme came to a close in June 2007.

The project offered a range of business development workshops, training sessions and one-to-one support, with an emphasis on innovation and new technology. It supported existing businesses and emerging film-makers, and provided profiling of alternative environmentally-friendly business resources and processes. Across three years it supported more than 600 industry professionals, and opened access to a range of support and development initiatives that helped to build the skills and competencies of emerging film-makers.

23 short films were also produced through the East End and Newham Film Funds, supported through Film London EAST. Notable successes include:

- *What Does your Daddy Do?* This 2005 Newham Film Fund short co-produced by Katie Bevell and Bennett McGhee, was selected as a finalist for the 2006 Venice Film Festival. Both Katie and Bennett have since gone on to gain TV and film work.
- Director Georgette Okey's first feature *Ginger Gora and the Gentles*, also made through the Newham Film Fund, was accepted in festivals around the world, and screened in London at the Institute of Contemporary Arts.
- Director Annetta Laufer's *Winnie and the Duppy Bat*, made through the East End Film Fund, was nominated at the American Black Film Festival, won four awards at the 2006 Black Film-maker Festival, and continued to do well on the international festival circuit. The film was also picked up by HBO in the US.

- Tom Abell won the Jury Prize for Best Short Film in Ibiza, and both the Audience Prize for Best Short Film and the Special Mention from the Jury in Turin for *Summer*, made through the East End Film Fund. The film was also nominated for the Teddy Award in Berlin for Best Short Film, and screened extensively internationally.
- Ralitza Petrova won Best European Short at the Berlin Film Festival in 2007 for the East End Film Funded *Rotten Apple*, which screened at international festivals including London, Venice and the European Academy Awards. She was accepted onto the Directing course at the NFTS as a Leverhulme Scholar for 2007-08.

Film London EAST mirrored the UK Film Council's Success Through Diversity aim to 'create clear and accessible paths for entry and progression' and 'a business culture and ways of working that supports equality of opportunity and diversity in the sector'. Partners were: Business Link for London and the London Development Agency, UK Trade & Investment, Middlesex University Creative and Cultural Industries Centre, Team Pictures, Neophyte Ltd (formerly Greenwich Films), Four Corners Workshop, 3 Mills Studios, VET, Hi8US and BFM (Black Film-Maker Magazine). The East London area encompassed the London boroughs of Hackney, Tower Hamlets, Greenwich and Newham, stretching out along the Thames Gateway to Barking & Dagenham.



London Moves Me, free outdoor screenings in Trafalgar Square as part of The Times BFI 53rd London Film Festival (October 2009) and supported by Film London. Image courtesy of the BFI

Celebrating and Promoting Film Culture in London

Film London works not only to put the capital on film and boost the global competitiveness of the London film industry, but also to put film in the capital, enriching the city's screens with a varied diet of film through funding, training and business development support.

Partnerships

The Times BFI London Film Festival

The London Film Festival is the capital's flagship film festival, and one of the most popular public film festivals in the world. It aims to showcase the broadest range of cinema over 16 days in October, and to unite all Londoners in celebration of the art of film.

From 2006 to 2008 Film London has been a key partner of the festival, contributing almost £500,000 of funding on behalf of the London Development Agency and the Mayor of London. The funding has supported activities to bring a wider range of Londoners to the festival, and to strengthen connections with the capital's film and media industry. Key activities included:

Film in the City, an initiative that takes Festival films from the West End to local cinemas across the capital, including Mile End's Genesis cinema, East Finchley's Phoenix, Croydon's David Lean, Dalston's Rio, the Watermans Arts Centre in Brentford and the Odeon Greenwich. The festival grew in 2007 to encompass the Rich Mix centre in Shoreditch, and again in 2008 to welcome the Greenwich Picturehouse and Tricycle Cinema in Kilburn.

Free Films in Trafalgar Square. The first major public screening in Trafalgar Square was *Portrait of London*, a split screen projection that showcased mini portraits about the city by artists and film-makers, and was curated by Mike Figgis.

Building on this success, in 2007 and 2008 Film London worked with London Screen Archives and the BFI National Archive to show a selection of archive films that revealed old and rare visions of London. In 2007 the first presentation of archive films was *London Thrills Me*, a celebration of London as one of the world's greatest cinematic cities. Alfred Hitchcock's early thriller *Blackmail* was followed by a whistle-stop journey across 100 years of London on film in a programme of 25 rarely seen films and extracts called 'Capital Tales.'

In 2008 the event drew an audience of over 8,000 over two rain-threatened nights. The eminent silent-film composer Neil Brand conducted a live ensemble to accompany the rare 1929 London-set science-fiction thriller *High Treason*. Following this was a compilation programme entitled 'London Loves' which screened the recently rediscovered 1904 'actuality' *Living London*, alongside footage of Charlie Chaplin visiting London.

The Mayor of London's Gala. In 2006 *Venus* directed by Roger Michel took centre stage; Ang Lee's *Lust, Caution* was the 2007 UK premiere chosen for Mayor Ken Livingstone's final Festival gala; in 2008 Mayor Boris Johnson welcomed film fans to the UK premiere of Michael Winterbottom's *Genova*.

London Calling, a showcase of Film London-supported short films by some of the best new London talent.

Think-Shoot-Distribute, a five-day pre-production creative and business training programme for 25 film-makers, funded by Skillset, Film London and the Festival.

Launched in 2007, **Power to the Pixel** was a one-day forum connecting the UK film industry with key innovators in the international digital revolution. Fully subscribed and an industry talking point, the conference returned in 2008 as an expanded two-day event complete with smaller second-day seminars and workshops.

Film London also supports the **Industry Office**, which offers services and activities (screenings, seminars and networking events) for UK and international film professionals at the Festival.

London Children's Film Festival

'A glorious concoction of film, special events and hands-on celluloid craziness... we're so overexcited, we can't sleep.' – The Guardian

Staged every November at the Barbican and across the capital, this celebration of cinema for London's children gives young people a film event of their own, and broadens the range of film available to them.

2007 was Film London's final year of the original three year funding agreement to set up the Festival. Highlights included a programme for the very youngest children (two and up), a focus on Iranian cinema, a fairy tale fancy-dress contest to celebrate the release of *Enchanted* and visits from the young stars of Closing Gala film *Red Like the Sky*. The Festival achieved increased attendances per screen; in all over 6,000 people took part, making costumes and masks, and watching over 30 films from nearly 20 countries.

The LCFF is now a regular fixture on London's calendar, and works with a network of cinemas across the city to develop their film programmes for children and families. Film London continues to support the Festival's venues to make LCFF the launch-pad for young people's year-round engagement with cinema.

Funding

Audience Development Fund

Awarding Regional Investment Fund for England (RIFE) Lottery Funds on behalf of the UK Film Council, the Audience Development Fund supports film exhibition and education projects across the capital.

Over 60 projects benefitted from the Fund between April 2006 and March 2009. Film London placed particular value on:

- Festivals with a specific cultural focus that serve London's diverse communities
- Cinemas with formal film education screening programmes
- Exhibition projects with a focus on young people
- Regular screening programmes that meet the needs of specific groups.

In this time projects were funded in 23 of London's 33 boroughs, including Haringey, Waltham Forest and Lewisham, which lack their own permanent working cinemas.

Festivals to benefit from the Fund include the UK Jewish Film Festival, BFM International Film Festival, Africa at the Pictures (aka The London African Film Festival), Discovering Latin America Film Festival, Elefest, East End Film Festival, Bird's Eye View Film Festival, Portobello Film Festival, London Turkish Film Festival, and London Disability Film Festival.

Two-year schools screening programmes, targeting Primary and Secondary schools and linked to the National Curriculum, were supported through grants awarded to the Rio Cinema (Dalston) and the Ritzy (Brixton).

Projects targeting young Londoners include contributions to NCH Hackney Young Carers' Project who involved young carers in the watching and making of short films; and Lambeth Crime Prevention Trust and their Flipside Film Festival, organised and operated by a group of young people from areas of deprivation.

Regular screening programmes at Mind in Croydon and 247 Markhouse were also supported, providing those with mental health issues and disabilities with a therapeutic outlet and social networking opportunity. A grant to Anointed Productions for their Rapture screening programme has enabled films to be screened with a particular focus on faith communities.

The New Black

Launched by Diane Abbott, MP for Hackney and Stoke Newington, and Kanya King MBE, founder and CEO of MOBO (Music of Black Origin) in September 2008, the New Black is a unique programme which sought to expand the opportunities for the exhibition of Black film in London, through a training programme for Black film exhibitors and a publicity fund to raise the profile of Black film and attract larger audiences.

The £100,000 Publicity Fund, funded by the UK Film Council, was open to any activity focused on screening Black film within London. Both the BFM International Film Festival and Africa at the Pictures have enjoyed audience increases of over 50 percent as a result of their awards.

Black Film Exhibition Publicity Fund: 2008 awards

Africa at the Pictures: London African Film Festival
(November-December 2008; £21,030)

Black Film-maker Publications: 10th BFM International Film Festival
(November 2008; £18,494)

BUFF Enterprises: British Urban Film Festival
(December 2008; £1,150)

Chocolate Films' Afro-Saxons
(theatrical release 16 September 2008; £2,000)

London Borough of Camden: B68:08: 2008 Black History Season
programme
(September-December 2008; £1,500)

Screen Nation Film & TV Awards
(February 2009; £16,100)

Happy Soul Festival: African-Caribbean events and screenings
(March 2009; £7,000)

Images of Black Women Film Festival
(March 2009) (£10,000)

East End Film Festival 2009: Black Representation on Screen
(April 2009; £1,000)

Funded by Skillset, the New Black Cultural Leadership Training Scheme offered a programme of seminars and business development training and networking for UK exhibitors of Black Film at film festivals, arts centres and independent cinemas. Opportunities included tips and training for adding impact to events and building audiences; and the chance to strengthen Black Film exhibition across the UK. The course opened in December 2008, and was attended by 15 people.

Networks and Support

Exhibitors' Forums and Surgeries

Film London works to support all organisations screening films publicly through a rolling programme of training, business development and networking events. As well as continuing a series of training days, in 2007 Film London launched two new regular opportunities to consult with industry experts, develop best practice and key skills, and forge partnerships within London's diverse film exhibition sector:

- Film London's Exhibitors' Surgeries are monthly meetings, in which a range of consultants and Film London staff are available to provide advice and mentoring on exhibition projects, as well as guidance on Film London's own funding schemes. Advisers offer their experience, knowledge, contacts and external perspective on topics from brochure design to funding and licence applications, writing a marketing strategy to building online platforms.
- The bi-monthly Exhibitors' Forum is open to anyone involved in screening films to share ideas, learn and make new contacts. Each morning session involves a discussion forum mediated by an industry expert, brief presentations from London exhibitors, and industry news. Strong partnerships have evolved from the Forums: venues have brought in new festivals, festivals have forged collaborations, and mentoring relationships have developed.

Exhibitors' Surgery attendees have included:

A Dogs Bark Production / A Serendipitous Production / A Taste of Africa / Academia Rossica Russian Culture Arts Foundation / Africa at the Pictures / Africa Educational Trust / African Film Tours / Alfa Football Foundation / Anointed Productions / Arthurs on the Green / Artists Resource Collective / Arts Admin / Asia House / Balik Arts / Barking and Dagenham / Betting on Shorts / BFM / Big Bang / Birds Eye View / Boss Crown / Brent Youth Tube / Brisbane International FF / British Chinese Film Society / Brown Car Films / Buffalo FF / Canary Wharf Film Festival / Channel Films / Chinese FF / Chocolate Films Limited / Chocolate Films / 5th Column / Choredrome / Community Youth Maverick FF / Completing the Square Pictures / Connections / Constellation Change Screen Dance Festival / Coulson Media / Creative Fruits / Croydon Summer Festival / Cultural Group / Curzon Cinemas / Daway to Fitness / Debbie Does / Discovering Latin American FF / DLA Festival / Ethiopian Arts Centre / Eyemoon / Fair Knowledge / Film and Festivals / Film in the EAST / Film-maker / Film on the Fields / Filming EAST FF / Flipside / Freelancer / Furzedown FF / Future Shorts / Galant Films / Gasworks / Genesis Cinema / Happy Soul Festival / Hi8us / How to Film Macaulay School / Hoxton Hall / Huntley Film Archives / ICA / In Time Pictures / INIT8 / INIVA

/ Insight Education / Institute of Psychoanalysis FF / Internet Films / Italian Film Festival / Jungle Cineclub / Jungle Drums magazine / Kalabash / Kids Collective / Kilburn Film Festival / Kush / Kush Films / Lady Fest / LB Barking and Dagenham / London Borough of Redbridge / London Borough of Southwark / LDAF / LIDFF / LIFT / Limelight / Lloyds of London / London International Animation Festival / London Kurdish FF / London Short FF / London Southeast Asian FF / London Transgender FF / Manage / MIND / Minky Productions / Mute Open / My Therapy / Nollywood Entertainment / Non Multiplex Cinema / Nueva Generacion / Open House / Philippine Generations / Photo Voice / Polish Cultural Institute / Portobello FF / Pure Pictures / Pyramid Community / Quickflick / Quiet Storm / Raindance / Rainbow FF / Refuge in Films / Revelation Arts and Media / Rich Mix / Rio Cinema / Ritzy Cinema / Roxy Bar & Cinema / Rushes Soho / Sands Films / SciFi FF / Sensitive Material / Serious Europe / Short and Sweet / Shortcut FF / Shortwave Films / Sonali by Day / Tantric Tourists / The Albany / The British Postal Museum of Archive / The Film and Video Workshop / The Furzedown / The Rainbow Collective / The Smoking Cabinet / The Third Eye Film Factory / Through an Exile Lens / Union Chapel / University of Westminster / Unusual Suspects / We the Peoples FF / Welsh Black FF / YAM / Zenith Foundation

London's Screen Archives

Film London continued to host and develop London Screen Archives, a pioneering virtual approach to the regional film archive, which steers a network of partner organisations that hold moving image material. It trains archives in film preservation and conservation, funds the cataloguing and investigation of the networks' holdings and employs a Network Development Officer.

London's Screen Archives

I) Steering Group:

Birkbeck College / British Film Institute / British Universities Film and Video Council / Film London / Greater London Authority / Imperial War Museum / London Film Archive Trust / London Metropolitan Archive / MLA London / Museum of London / National Council on Archives

II) Partner organisations:

Commercial audio-visual libraries:

Artbeats Software Inc / Library Media Solutions Limited / Flashback Television Limited / Huntley Film Archive / Photolibrary Group Ltd T/A Oxford Scientific

Museums, libraries' archives and not-for-profit organisations:

BFI National Archive / Brent Archive and Museum / BT Archives / Camden Local Studies and Archives Centre / Cinema Museum / Eastside Community Heritage / Greenwich Heritage Centre / Hillingdon Local Studies / Archives and Museum Service / Kingston Museum and Heritage Service / Lambeth Archives / London Film Archive Trust / London Metropolitan Archives (LMA) / London Transport Museum / Museum in Docklands / Museum of London / Museum of London Archaeological Archive and Research Centre / National Gallery / National Maritime Museum / National Museum of Science and Industry / National Theatre Archive / Redbridge Museum / Senate House Library / The Sainsbury Archive / Museum in Docklands / TUC Library Collections / V&A Theatre Collections / Westminster City Archives / Women's Library

The Digital Film Archive Fund is a UK Film Council Lottery fund set up to increase public access to regional screen heritage. £219,000 has been provided to Film London over two years between 2008-10 to support large and innovative projects that inspire public engagement with London's screen heritage and history, whether through new film-making commissions, exhibition, distribution, broadcast, online, education or participatory projects.

The first supported project was Film London's free London Loves screening on Trafalgar Square, as part of the 2008 London Film Festival.

London's Screen Archives are also supported by a new resource at Birkbeck College: the London Screen Study Collection, an accessible reference library of viewing copies of moving-image material made about and in London. The collection opened early in 2007 and is housed in the new Centre for Film and Visual Media Research at 43 Gordon Square.

Special events

As well as support for film festivals and screening activity, Film London collaborated on a number of special events celebrating films across the capital:

2006

Over 30 classic films were screened in 20 venues across London throughout September 2006 as part of a special season, Time Out London on Screen. The event was a partnership between Time Out, Film London and the Mayor of London.

2007

The Mayor of London's *India Now* celebrations included a special preview of the Indian silent classic *A Throw of Dice*, which was shown on a giant screen in Trafalgar Square. Award-winning musician, producer and composer Nitin Sawhney joined forces with the London Symphony Orchestra to provide live musical accompaniment.

As part of the celebrations, Film London helped Channel 4 and Somerset House secure the world premiere of *Chak De India (Go – India)*, a Yash Raj Films production, and secured the red carpet appearance of Shah Rukh Khan, the Indian megastar and star in the film.

2008

For China in London 2008, Film London partnered with the China State Film Bureau and the Institute of Contemporary Arts (ICA) to present *Spotlight Beijing: China* in London Film Week, a film programme of new and award winning features and documentaries.

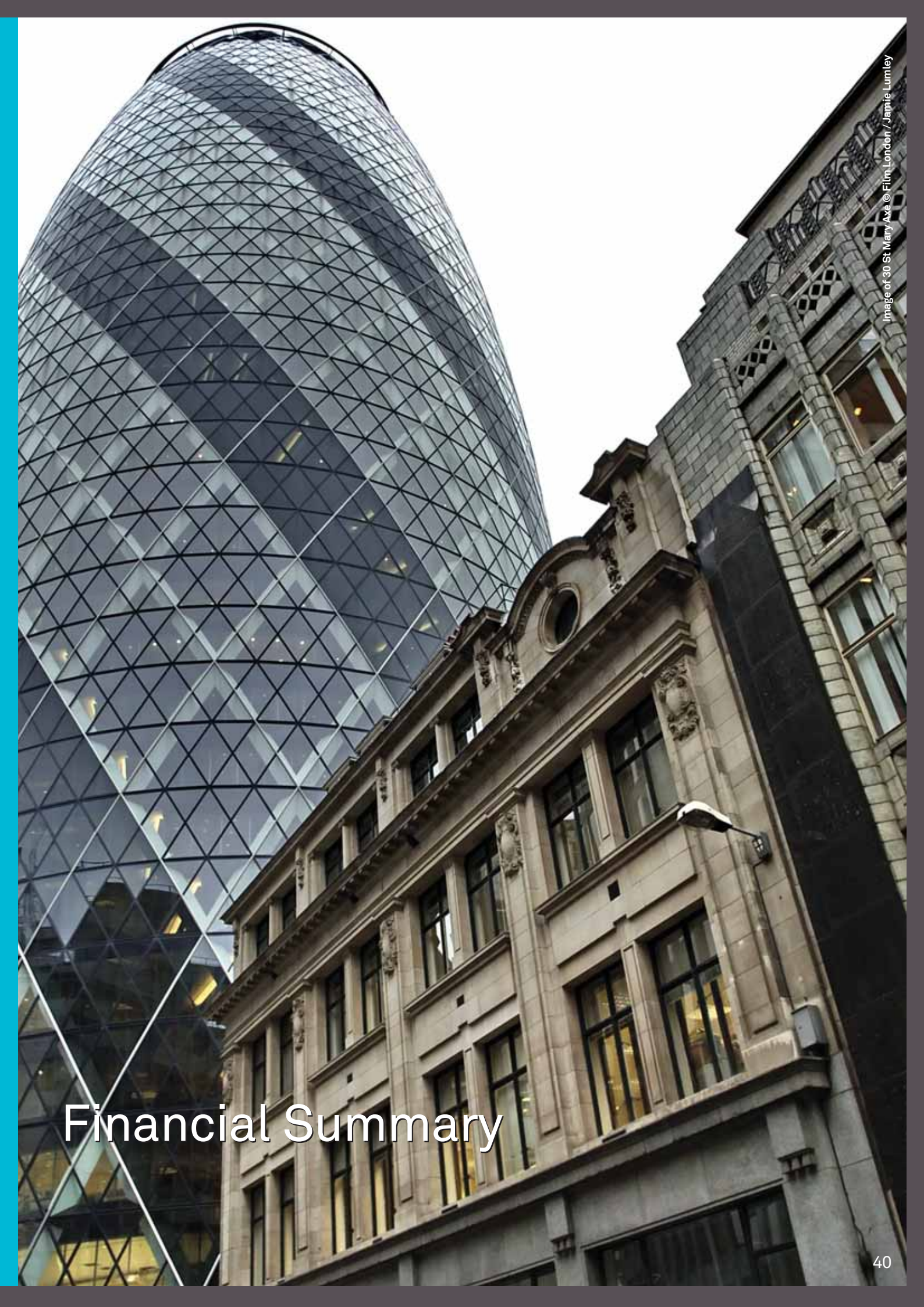


Image of 30 St Mary Axe © Film London / Jamie Lumley

Financial Summary

Financial Summary

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. This includes all the screen industries based in London – film, television, video, commercials and new interactive media.

Film London is supported by the UK Film Council and the London Development Agency. Film London also receives significant support from Arts Council England London, the Mayor of London, the GLA and Skillset.

In the year to 31 March 2009 income totalled £3,914,936 of which £1,015,000 came from the UK Film Council grant-in-aid and lottery awards and £2,014,145 came from the London Development Agency. Total expenditure was £3,768,828.

Financial Summary

Income & Expenditure Account	For the year ended 31 March		
	2009	2008	2007
	£	£	£
Sponsorship and grant income	3,865,988	4,202,205	3,933,848
Other operating income	6,751	14,304	10,432
Interest receivable	42,197	63,055	51,775
Total income	3,914,936	4,279,564	3,996,055
Grants and projects expenditure	2,848,487	3,496,471	3,204,362
Administrative expenses	920,341	928,467	904,590
Total expenditure	3,768,828	4,424,938	4,108,952
Taxation	8,929	12,871	14,176
Deficit / Surplus for the year	137,179	(158,245)	(127,073)

Balance Sheet			
	31 March	31 March	31 March
	2009	2008	2007
	£	£	£
Fixed assets			
Tangible fixed assets	5,155	12,400	9,737
Current assets			
Debtors	208,425	463,950	317,541
Cash at bank and in hand	1,495,010	1,468,027	1,841,097
	1,703,435	1,931,977	2,158,638
Creditors: amounts falling due within one year	1,064,996	1,437,962	1,503,715
Net current assets	638,439	494,015	654,923
Total assets less current liabilities	643,594	506,415	664,660
Reserves			
Income and expenditure account brought forward	506,415	664,660	791,733
Deficit / Surplus for year	137,179	(158,245)	(127,073)
Income and expenditure account carried forward	643,594	506,415	664,660

Financial Summary

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 2009. 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 22 July 2009 and have been submitted to the Registrar of Companies.

Independent auditor's statement to the directors of Film London Ltd.

We have examined the summarised financial statements which comprise Summary Income & Expenditure Account and Summary Balance Sheet.

Respective responsibilities of the directors and auditors

The directors are responsible for the preparation of the summarised financial statements in accordance with United Kingdom law.

Our responsibility is to report to you our opinion on the consistency of the summary financial statements with the full annual financial upon which we gave an unqualified opinion on 22 July 2009. We also read the other information contained in the summarised annual report and consider the implications for our report if we become aware of any apparent misstatements or material inconsistencies with the summarised financial statements.

We conducted our work in accordance with Bulletin 2008/3 issued by the Auditing Practices Board.

Opinion

In our opinion, the summarised financial statements are consistent with the full financial statements of Film London Ltd for the year ended 31 March 2009.

Chantrey Vellacott DFK LLP
Chartered Accountants
Registered Auditor
Date: 22 September 2009



Film London

Suite 6.10 The Tea Building
56 Shoreditch High Street
London E1 6JJ

Tel: 020 7613 7679

Fax: 020 7613 7677

info@filmlondon.org.uk

www.filmlondon.org.uk