

FILM  
LON  
DON

LONDON  
COUNCILS



London  
**on** Film



# Introduction



In a multi-cultural city like London, the visual image and the story it tells is an important way of bringing communities together. Whether it's a TV programme or a feature film, the moving image breaks down boundaries, shares experiences, expresses creativity, educates and entertains. It touches and communicates with audiences of all ages and backgrounds. Film-making is not new, but in an age where we are constantly fed visual information from all directions it continues to stand out.

Film London and London's 33 local authorities have worked hard over the last few years to bring film to Londoners, to encourage them to learn, understand, enjoy and benefit from it. London has one of the world's most vibrant, creative and expert film-making communities as well as having one of the world's most appreciative audiences. But it is not just about films made in our city, or even our country. The culture of film is worldwide and our work reflects that.

Each of the London boroughs is represented by a Film Office that works with its local community on a whole range of activities. From festivals, special screenings, educational projects in local schools and colleges, work experience and funds that help future film-makers take their first steps in the industry – the list goes on and on. The growing list of activities across the capital continues to demonstrate the public's genuine interest in and wish to experience and engage with the medium. This booklet contains some inspiring examples of how this is being done, but there are so many more across the city that we didn't have space to include.

Another vital aspect of our work has been enabling filming to happen in London. Since 2004 there has been a 40% increase in filming days in the capital which equals an increase of around 1,000 extra filming days each year. It's quite a turnaround for a city that was once viewed as a challenging place to film. A large part of that success is down to the work of the Borough Film Offices in co-ordinating shoots plus the introduction of standardised codes of practice for locations and film crews. But the other major breakthrough has been that the Film Offices have an open dialogue with local people regarding filming concerns and this has proved invaluable in problem solving. All of this ongoing collaboration has been the key to London's increasing appearance in cinemas and on our TV screens.

Great movies and quality television not only bring important work and income to London, but also take our capital and its talent to the rest of the world. As London prepares to host the 2012 Olympics the images of London on screen will play an ever more vital role in presenting and promoting the city to the world.

By **Councillor Merrick Cockell**  
Chairman, London Councils and  
**Adrian Wootton**  
Chief Executive, Film London

— Since 2004 there has been a 40% increase in filming days in the capital which equals an increase of around 1,000 extra filming days each year. It's quite a turnaround for a city that was once viewed as a challenging place to film.



# The London Filming Partnership

The Borough Film Offices and the residents of London

*Stormbreaker* (2006)  
Courtesy of Entertainment Film Distributors

The London Filming Partnership was launched by Film London, the capital's film and media agency, in 2005. For the first time everyone involved in filming was brought together to establish a Code of Practice with the aim of making London more film-friendly. London's distinctive and unique locations and first class film technicians mean that it remains Europe's leading film capital – but filming here has not always been easy. The aim of the London Filming Partnership has been to agree standard practices and expectations across the capital on behalf of both film-makers and members of the public.

Over 185 organisations and agencies are involved in the Partnership including all the London Borough Film Offices, studios, broadcasters and industry bodies as well as organisations such as the Metropolitan Police, Transport for London, the Royal Parks, the National Trust and the Ministry of Defence. Additionally a wide variety of individual locations such as The London Eye, Imperial War Museum, Somerset House, The Royal Naval College and various hotels are active partners.

However, none of the above is of value if London residents are unhappy because of disruption caused by filming in their area. The Partnership therefore encourages residents to express and discuss their concerns with their local Borough Film Officers so that they can be responsibly dealt with. Another role of Film London is to mediate without prejudice should the need arise – though the requirement for this is extremely rare.

Through an ongoing process of consultation and reassessment, The London Filming Partnership has brought about a standardisation of costs, facilities and best practice in order to ease the way for film production on location. Best practice includes the timely recognition, understanding and management of the concerns of local residents and businesses as a priority in all filming activities.

The benefits of filming for London are great. Many local communities have gained positively from filming in their area, whether through fees for location hire, a donation in kind or work experience for local people. And London as a whole benefits too. Not just through the employment that film-making brings to our film crews, support services and local businesses, but because with every film that is made here people are attracted to the city from around the world.

## 2005

Year the London Filming Partnership was launched

## 185

Organisations and agencies involved in the Partnership

PARK STREET SE1  
LONDON BOROUGH OF SOUTHWARK

# Southwark Successes

Parking made easy



For most people parking is not the most exciting subject in the world but for local residents being visited by film crews it can be a big issue and one that Film Offices in all the London boroughs have to deal with regularly.

## Southwark Successes Parking made easy

Film London

London on Film



Whether a film crew is going to be at a location for just a few hours or a whole day, they have to have somewhere to park their vehicles. And that means that a lot of forward planning, resulting in suspended parking bays, is necessary. But filming is increasingly a fast and furious business, often taking in several locations in one day, so a crew may be at one location in the morning and be somewhere else entirely in the afternoon. Parking bays, however, are usually suspended for the whole day for practical reasons and consequently local residents can become frustrated.

Southwark Film Office have come up with a parking permit scheme for film-makers that, whilst not answering all the needs of large film units, certainly makes life a lot easier for smaller productions such as TV – and most importantly for the local residents.

Andy Pavord, Film Officer for Southwark and Lewisham said “The beauty of the Southwark parking permit is that it doesn’t suspend parking bays, but instead allows crew vehicle access to certain types of parking around the borough”. So, small film crews, with only one or two trucks, can park on single yellow lines where the vehicle parked does not block access, P&D bays, business permit bays and resident bays, but not disabled bays. Permits are valid for one day only, but can be used for up to four locations in the borough per day.



“The beauty of the Southwark parking permit is that it doesn’t suspend parking bays, but instead allows crew vehicle access to certain types of parking around the borough.”

[Andy Pavord,](#)  
Southwark & Lewisham Film Office

# 3



The system is fast to arrange and less bureaucratic to organise for both the Film Office and location managers. It’s more flexible for the crews and less disruptive for residents. And the permits also raise substantial revenue for the borough. Since the scheme has been in place, not one resident has complained about film crews disrupting parking and location managers are delighted with the scheme.

And Southwark has had some great TV productions taking advantage of the scheme and the locations the borough has to offer. The Brandon Estate, for example, often sees the cast and crew from *The Bill*. And since the Brandon is also where Rose Tyler and her mum lived, *Dr Who* and his Tardis have been there too. Apparently for the Tardis – no permit required!



# Eastern Promises

In Harlesden

*Eastern Promises* (2007)  
Courtesy of Pathé Distribution

On a bitterly cold December night it was hard to believe that so many local residents of Harlesden had braved the elements, but there was something big going on. They were there to be part of one of 2007's biggest blockbusters. Craven Park Road in Harlesden had become the film set for the opening scenes of David Cronenberg's acclaimed film, *Eastern Promises*.

The Serena Pharmacy on Craven Park Road was the main location for the scene, but since they were filming both inside and out, *Eastern Promises* location manager David Broder had also asked the neighbouring businesses on the road to stay open late and keep their shop lights on too. Each shop that took part was given a small location fee for their help. Detail is everything and the scene was set. The lights went up, the rain machine was started, the shops looked open for business and suddenly spectators were transported to the wet and gloomy winter's night that starts the story of innocent victims caught up in a sinister Russian criminal underworld operating in London....

The filming of *Eastern Promises* had to cause local people as little disruption as possible whilst at the same time providing the production with what it needed. Discussions started over three months in advance of the shoot and co-ordination with all the necessary organisations and council departments was vital in making it happen. Site visits took place with the location manager, Metropolitan Police Service Film Unit, Transport for London traffic manager and Brent Council's Film Office and highways department.

There were various details to be sorted out. For example, a bus stop directly outside Serena Pharmacy was temporarily moved to another location to ensure that the filming could be carried out safely. A number of locations were identified and agreed ahead of time for a cherry picker and lighting towers so that the filming could take place from above. And parking for the film unit's vehicles in surrounding streets also had to be organised in order to cause the least disruption. Importantly, as the scenes were shot in early December, but were supposed to depict Christmas time, Brent Film Office also liaised with the Harlesden Town Centre Manager to ensure that the Christmas lights were going to be put up in time to provide an authentic festive feel.

Liaison with residents and traders from an early stage was absolutely vital to the success of the shoot and so locals were informed a month in advance of filming and then reminded again a week before to ensure that they understood and were happy with the plans.

A house on Christchurch Avenue was also used for four days. As it was in a highly residential area with two schools in the immediate vicinity, it was again essential that local people were informed well in advance of filming. A residents' letter was distributed over a month in advance of the shoot and the schools were given a letter to be given to parents as the filming was likely to affect the 'school run'. In recognition of people's patience and cooperation, a donation from the production company was made to both schools and a gift was given to the residents who were directly affected by filming.

"Brent Film Office found the *Eastern Promises* filming ran smoothly because we were asked about the locations at least three months in advance and could get in touch with all the key council departments and partners to ensure everyone was aware of exactly what was happening. The film crew also conducted themselves very well, ensured that residents were kept in the loop and that disruption was kept to a minimum. We would be delighted to welcome more filming to Brent with this level of professionalism."

[Louise Inder & Saida Ladha](#)  
Brent Film Office



Richmond must rate as one of the loveliest heritage towns in Britain. Steeped in Georgian splendour, there are stately listed buildings, river views and lovely paved alleyways that lead off the High Street to a traditional Green. It is very easy to understand why film crews are drawn there, particularly when recreating the Britain of another era. But despite its heritage status, the town is not stuck in the past – it has a thriving business and residential community as well as a busy tourist trade – and all have to be considered when film crews are in town.

The London Borough of Richmond upon Thames Film Office is 'filmrichmond' and it works hard to ensure that filming in the town runs smoothly. Beautiful though Richmond is, it is also quite a challenging location.

Richmond Green itself is the most sought after location but in the past, despite the best efforts of the Film Office, problems have arisen. Businesses and residents can get frustrated about parking bays being suspended for filming. And there have been concerns regarding the lack of warning about planned shoots. The presence of film crews in the busy paved alleyways leading to the Green can be a nuisance to local traders and shoppers alike. Roads in the area tend to be narrow and parking is not plentiful so the presence of equipment trucks and equipment needs to be managed.

Richmond Council is one of a number of authorities that currently doesn't charge for filming on its pavements or highways and so it has been vital to explain the benefits of filming to local people.

Working in partnership with Richmond's business community and local councillors, the Film Office has ensured that wherever possible a donation is secured for the Richmond Business and Retail Association. A bank account has been set up for all filming money raised and that fund is used to finance projects such as Richmond's Christmas Lights. The Film Office has also set up an e-mail distribution list in order to improve communication with businesses about filming activities. This is also in place for local residents' association Friends of Richmond Green.

The benefits are well demonstrated by results. For example, ITV's flagship drama *Poirot* filmed on Richmond Green in October 2007. As the scene required a high shot of *Poirot* and another character taking a long walk along one side of the Green, parking bays were suspended. All modern 'street furniture' was removed or covered and all modern cars had to be cleared. In recompense for any inconvenience caused, the TV production company agreed to complete the scene by lunchtime and made donations to both Friends of Richmond Green and the Richmond Business and Retail Association.

A second example was when Getty Images chose the House of Chocolate on Richmond Green as a location for a stills shoot. Although this didn't involve many parking suspensions it was agreed that Getty would make a donation to the Richmond Business and Retail Association as they were to be most affected by it.

Such donations show local residents and businesses that filming can be directly beneficial to the local community and that it can be a positive experience for everyone involved. And the added benefit of Richmond appearing on screen is that tourists are encouraged to visit the town.

"With better communication and closer co-operation, residents and businesses are able to appreciate there are real benefits to be gained from filming."

[Councillor Fleming](#)  
Richmond upon Thames Council

# Richmond upon Thames

Town of period drama



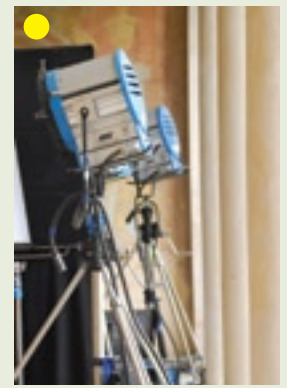
*Poirot*  
Courtesy of ITV



# National Trust

Good sense and sensibility

# 6



The National Trust safeguards 14 beautiful and historic properties in and around London, and thousands of tourists visit them every year. But with the British love of costume drama, film crews are not uncommon visitors either.

When the BBC filmed the Jane Austen classic *Sense and Sensibility* at the National Trust's Ham House near Richmond upon Thames there were certain strict rules to be followed. While the sisters Dashwood and their cohorts were working their way towards the dramatic conclusion of the story, attention to period detail demanded burning candles... 144 candles to be exact – and that's no small fire risk. It meant that precautions were absolutely vital and they had to be followed by the film crew and cast to letter.

All those lovely drapes and hangings, for example, mean that candles have to be kept at a safe distance at all times – and that distance is very precisely specified as a minimum 450mm. What's more, between filming each scene, all the candles must be extinguished. Harvey Edgington, Media and Broadcast Manager for the National Trust says, 'Lighting and then extinguishing 144 candles probably added a couple of hours on to the shoot! We even specify a specific double-wicked candle because it burns more slowly and doesn't drip. But actually the National Trust doesn't feel too bad about it. Such care is the price that film-makers pay for filming in a period property.'

It is not surprising that such organisations as the National Trust are worried about safeguarding their properties – the damage caused by a fire, even a small one, could be devastating and irreparable. Harvey continues 'All productions, as well as any contractors working on our sites, have to sign a 'hotworks licence'.

The licence relates to anything that could potentially cause a fire, from candles and lamps to electrically powered tools and appliances like drills and generators. And this applies to activity both inside and outside a building. Productions also have to state exactly what they intend to do during filming and follow it exactly, because we just can't take any risks.'

There will always be a National Trust project conservator working with the larger scale or more complicated productions too. The conservator ensures that filming agreements for all aspects of caring for the location are followed and can make a decision if a last minute change is required.

Other rules that have to be followed include such things as covering delicate floors when filming and actors having to wear padding on their high heels to protect the surfaces. Red wine is also a no-no too as it stains, so a less harmful substitute is used.

Even the outside of the buildings have to be protected from, for example, different kinds of fake snow! Harvey says 'It depends on what snow is used. Snow which includes salt erodes and alters the acidity of the soil and National Trust gardens are important to the properties, so we have to say no to that. But there is something called 'C9' which is 90% water mixed with biodegradable plant material and that's fine. Mashed paper also looks great as snow when filmed, but it is hell to get out of the guttering and off the brickwork!'

"Lighting and then extinguishing 144 candles probably added a couple of hours on to the shoot! We even specify a specific double-wicked candle because it burns more slowly and doesn't drip. But actually the National Trust doesn't feel too bad about it. Such care is the price that film-makers pay for filming in a period property."

[Harvey Edgington](#)  
Broadcast & Media  
Liaison Manager for The  
National Trust  
[www.nationaltrust.org.uk](http://www.nationaltrust.org.uk)

THIS NATIONAL TRUST HOUSE  
IS A SENSITIVE LOCATION  
PLEASE ABSOLUTELY  
NO SMOKING  
NO FOOD OR DRINK  
IN THE HOUSE  
POLY CUPS MUST BE BINNED  
PLEASE DO NOT SIT ON ANY  
OF THE HOUSE CHAIRS OR  
PUT ANYTHING ON SURFACES  
(INCLUDING POLY CUPS)  
OR LEAN ON ANY WALL  
SURFACES OR SOFT  
THINGS

# The Canary Wharf Group

## 28 Hours Later Film Challenge



28 Weeks Later (2007)  
Courtesy of Fox Atomic

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Canary Wharf and the Isle of Dogs are amongst London's most popular and distinctive film locations having made many appearances in both movies and TV, but they were particularly important 'stars' in the British movie *28 Weeks Later*, which made use of the whole Isle of Dogs area during filming in September 2006.

The Canary Wharf Group and Tower Hamlets Film Office felt that the local community should gain direct benefit from the film's high profile use of the area and so decided to fund a project from the locations fees collected from the shoot. Together they developed a unique community film project, The Canary Wharf Group 28 Hours Later Film Challenge.

The challenge, co-ordinated by Tower Hamlets Film Office, sought out 30 local film-makers and/or members of the community to take part in the making of six films set in and around Canary Wharf and the Isle of Dogs. Each film was to be made in just 28 hours over a three day period.

—The Canary Wharf Group and Tower Hamlets Film Office felt that the local community should gain direct benefit from the film's high profile use of the area and so decided to fund a project from the locations fees collected from the shoot.

The film-makers were divided into six crews and were provided with: basic camera kit; basic sound kit; a location on the Isle of Dogs; a line of dialogue to be incorporated into their films; and a prop. Each of the groups was also trained to edit on Avid Express and was given eight hours in a professional editing suite.

The resulting six films were: *City Break*; *Eye Spy*; *Two-ish*; *The Island*; *Change*; and *Lost and Found*.

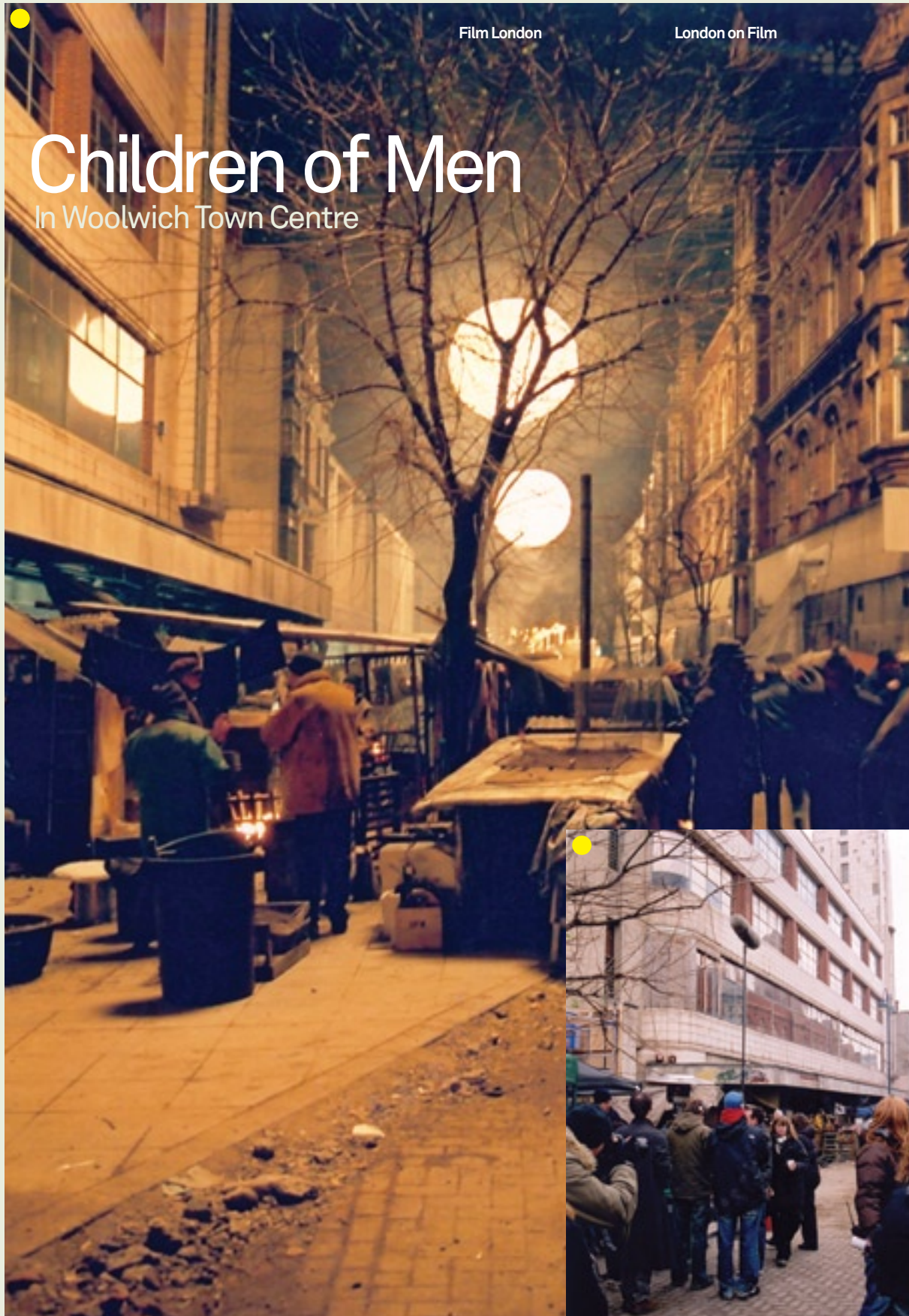
The films were judged by the London Borough of Tower Hamlets Film Office, the Canary Wharf Group and DNA, the producers of *28 Weeks Later*. The prize for the winning film was to become the trailer for the East End Film Festival 2007.

The overall winner was *The Island*, an abstract documentary, charting the opinions of three generations of local people as they discussed the impact of Canary Wharf on the area. The winning production team were Tanya Singh, Clara Pope, Ed Hume-Smith and Ross Bicknell.



# Children of Men

In Woolwich Town Centre



By the time the futuristic thriller, *Children of Men*, arrived to film in Woolwich town centre, several months of negotiation and planning had already taken place. The production company, the production's locations department, Greenwich Film Unit, various local businesses and residents, the local police, London Buses and many more had been talking and fine-tuning the plans.

In the days running up to the shoot, whole buildings were taken over to build props, shop fronts were altered, street furnishings removed and a whole host of things added, including piles of rubbish, all to get exactly the look and atmosphere that the film required. Then add to that the arrival of over 600 extras, 30 sheep, three dogs, two mules, one donkey, action vehicles and rickshaws and, of course, 250 film crew! It could have been chaos, but it wasn't and it was all in the planning.

It was no small task to take over two of Woolwich's main streets, Powis Street and Thomas Street, for two days of filming just two weeks before Christmas. This was particularly so since businesses stayed open and shoppers still shopped during the shooting days. Traffic was re-routed and there were parking suspensions in place (though the production did provide alternative parking facilities nearby) and local police were present throughout, along with security from the production company, to guide traffic and pedestrians in the right direction.

With an all star cast that included Michael Caine, Clive Owen and Julianne Moore, the film was directed by Alfonso Cuarón, with the story taken from the book by British writer P D James. There were many benefits to the local community that a production the size and calibre of *Children of Men* could provide and the production was happy to contribute.

- 21 Marshalls were recruited locally for the shoot period via Greenwich Local Labour and Business – and a number of these were offered future marshalling work on the production.

- One local resident secured a training placement in the Hair and Make-up department of the production and has consequently gone on to work for the BBC, plus two students from 'Shooters Hill post 16 campus' secured invaluable work experience during the production – one in catering and one in the Hair and Make-up department – with the help of the Greenwich Film Unit.

- The Film Unit also negotiated a significant hire fee for a number of local buildings on behalf of Powis Street Estates.

- The production made a donation of £2,500 to the Town Centre's Winter Wonderland programme.

- A donation from the production company was made towards a new security system at the offices of 147 Powis Street to help benefit the building and its users.

- And some of the local businesses also positively benefitted from having the film crew in the area. For example, one café in the area received an additional income boost of £4,000 over the period of filming.

"The production design for the set and scenes shot in Woolwich did not include any London landmarks, so theoretically we could also have shot this sequence in any town outside London. However, Greenwich Council were very accommodating and understanding with our requirements. This thankfully allowed us to dress and film two streets, giving us a wide range of architecture and the control required for our exterior and interior filming. Woolwich played a large part in our location jigsaw, which was very much appreciated. It kept the production as a London-based film and kept our urban locations within the M25."

[Michael Sharp](#)  
Supervising Location  
Manager on *Children of Men*



600

Extras

250

Film crew

30

Sheep

3

Dogs

2

Mules

1

Donkey

# Haringey's Location Experience Scheme

When Haringey Film Officer, David Waterson, first arrived in his post he quickly realised that, despite London having one of the world's busiest film and TV industry's and Haringey being film-friendly, many of the residents of the borough had neither the knowledge, contacts or confidence to gain access to the industry. In a borough with high unemployment, where the Film Office is part of the Economic Regeneration Department of the Council, David decided to address the issue.

The Location Experience Scheme began informally in 2004 when the Film Office was able to arrange a set visit for film students at a local arts organisation, Collage Arts, with a TV drama crew on location in Finsbury Park. The crew's location manager offered the students a tour of the set and gave them insight into the various roles of members of a working film crew, how a shoot is arranged and how the various types of equipment are used. The result of this was that two of the students were invited back the following day to shadow the production design department in prepping another location.

Since then and with over 300 shoots taking place in Haringey every year, the Film Office has, whenever appropriate, asked location managers about similar opportunities for young people to either observe filming or to shadow specific members of the film crew. Links have been forged with local film-making groups to help young people between the ages of 16 – 24 who are eager to take advantage of the scheme.

Haringey Film Office is keen to help aspiring film-makers gain their first taste of the industry and hopefully get a foot on the ladder. The scheme allows them not only to identify the differing roles and opportunities involved in film-making, but also offers an 'eye-opener' to the realities of life on a film set – a couple of days working with a film crew gives young people a good indication as to whether they are cut out for the lifestyle!

What's more the Film Office has found that production companies are often more than happy to co-operate with the scheme. Not only do they welcome the young people on set, but also provide crew members to give talks to both student groups and public groups.

Jack Jackson is one of the founders of 'Fast Forward', a youth-led film-making organisation based in North London that helps to train young people in the first stages of film and TV production. He says of his own experience of the Haringey scheme 'I found the experience useful and it can be really beneficial to some of the people on our course. There's a lot that can be learnt from being around a full filming set-up.'

— Haringey Film Office is keen to help aspiring film-makers gain their first taste of the industry and hopefully get a foot on the ladder.





# Grassroots

Film-making opportunities  
in the London boroughs

# 10

## London Borough Film Fund Challenge

Film London supports grassroots film-making talent through the London Borough Film Fund Challenge. This scheme is open to all London Boroughs and in 2008/2009 15 Boroughs are participating in five clusters.

Over the last three years, over 100 short films have been funded across the capital, producing many award-winning films and providing opportunities for up-and-coming talent in London. They have also drawn attention to great film-makers who have gone on to make more ambitious projects.

Through a partnership with ITV Local.com ([www.itvlocal.com](http://www.itvlocal.com)) film-makers can take part in The BOB Awards (Best of Boroughs), involving cinema screenings, online broadcasting opportunities and cash prizes.

## Other Short and Feature Film-Making Projects

Film London also invests in a range of other production schemes. Microwave is a ground-breaking microbudget feature film scheme, the first of its kind in the UK. With an intensive approach to film-making, an emphasis on tightly focused scripts and short production schedules, Microwave provides London-based film-makers with up to £75,000 to make a film, with the option of raising additional in-kind support taking the budget to a maximum of £100,000. Backed by the BBC, the scheme will produce a slate of ten films across all genres. As part of the project, and with the support of industry-training body Skillset, Film London has launched Microwave Online, an online training resource for all aspiring microbudget film-makers.

[www.filmlondon.org.uk/microwave](http://www.filmlondon.org.uk/microwave)

Film London's Lottery-funded PULSE digital shorts scheme aims to produce a new generation of film-makers capable of both technological and creative innovation. PULSE films have enjoyed considerable success at key international festivals such as Sundance Film Festival and Berlin International Film Festival, and beneficiaries have received nominations from the British Academy of Film and Television (BAFTA), the British Independent Film Awards and the BBC3 New Talent Film Awards.

## Working with Artists

The Film London Artists' Moving Image Network (FLAMIN) supports London-based artists working in moving image in all its forms. We work in partnership with other organisations to provide: funding, events, seminars, advice, surgeries, residencies, training and workshops. [www.filmlondon.org.uk/flamin](http://www.filmlondon.org.uk/flamin)

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Participating Boroughs

# 100+

Short films funded

These case studies are just a few of the outstanding short films and film-makers that have come out the London Borough Film Fund Challenge in the last few years.



**Breaking Out**  
by Mariana Maldonado  
– Wandsworth

Mariana Maldonado was a successful journalist and novelist in her homeland of Venezuela before she moved to England in 1997. She graduated with a Masters degree in Screenwriting from the National Film and Television School before making *Breaking Out* which was funded by the London Borough of Wandsworth. The story is an uplifting tale of a young woman's escape from depression. *Breaking Out* won prizes on the international festival circuit and was in official competition at Cannes in 2004. Most recently Mariana was credited as co-writer on *Peter and the Wolf* which won the Oscar for best short in 2008.



**Winnie and the Duppy Bat**  
by Annetta Laufer  
– Hackney

*Winnie and the Duppy Bat*, written and directed by Annetta Laufer, is the story a young Jamaican girl who takes on a superhero persona to combat a legendary creature. According to Jamaican mythology, capturing the perilous Duppy Bat will save Winnie's dying mother's life. As Winnie is not the bravest of children, she turns to her alter-ego, 'Danger Girl', to help. Annetta Laufer originally trained as a stage actress but moved to film directing after directing theatre. She worked as a script editor and supervisor and has edited independent projects. *Winnie and the Duppy Bat* was shortlisted for the Orange/Film Four short film competition. It was also nominated for the HBO Short Film Award at the American Black Film Festival and screened on HBO.



**Rotten Apple**  
by Ralitzza Petrova  
– Tower Hamlets

Ralitzza Petrova grew up in Sofia, Bulgaria and moved to London in 1999 where she studied film at the London College of Printing. *Rotten Apple* was her short film funded through the Tower Hamlets Film Fund in 2006. The story is about a father and his son who move from the town to remote, run-down farm in a bid to make a fresh start and forget the wife and mother they have lost. When the father finds a new girlfriend to care for his child it prompts some precocious observations from the boy. For instance, why do men suck women's toes? The film went on to win the UIP European Short Award at the Berlin Film Festival in 2007. It was also nominated for Best Short Film at the Festival and at the European Film Awards. Ralitzza has since gone on to gain a place at the National Film and Television School doing an MA in Direction.



**What Does Your Daddy Do?**  
by Martin Stitt  
– Newham

*What Does Your Daddy Do?* is a short film that tackles an incredibly difficult subject, but has garnered great praise from all that have seen it. The drama centres on an undercover policeman infiltrating a paedophile ring and shows the subsequent effects on him, his family, and those around him. The film is well travelled having appeared in nine international film festivals to great critical acclaim in 2007. It was also nominated for the Best British Short at the British Independent Film Awards (BIFA). Martin Stitt has gone on to not only make more films but also to attend the Directing Program (Masters) at the American Film Institute.

# Bringing Film to Londoners

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London's Screen Archives  
Letting Londoners see  
the City's past

A touring exhibition called 'Moving Pictures come to London' is a real treat for anyone interested in the history of film. It features early film footage of London directly relating to the areas it visits, along with talks by film historians and other experts. The talks include: information on early film-makers and studios in the city; how London was affected by the film industry both economically and socially; and examples of early film-making equipment.

Another project named 'Their Past Your Future' presents a unique collection of films showing the city during WWII to community and seniors groups. And to those people who lived through the war, these are particularly poignant. Screenings are followed by lively, and often emotional, discussions of the memories the films evoked.

And a particularly special event took place in Trafalgar Square as part of The Times BFI 51<sup>st</sup> London Film Festival. Run in partnership with the BFI Mediatheque, 'London Thrills Me' featured two-nights of London-shot films from the archives. The films included such rarities as Alfred Hitchcock's 1929 thriller *Blackmail* and short films dating from 1910 to the present day showing everyday scenes from various parts of the City. And since all the films were silent, the audience had the added treat of live piano accompaniment. The screenings attracted around 6,000 people from across the Capital and beyond – despite the bitterly cold October weather!



Film London works with hundreds of groups and organisations to help Londoners of all ages and backgrounds to watch, enjoy and learn about film and film culture. Following are just a few examples of the sort of projects that the agency supports, though it is just the tip of the iceberg.

## Capital Film Festivals

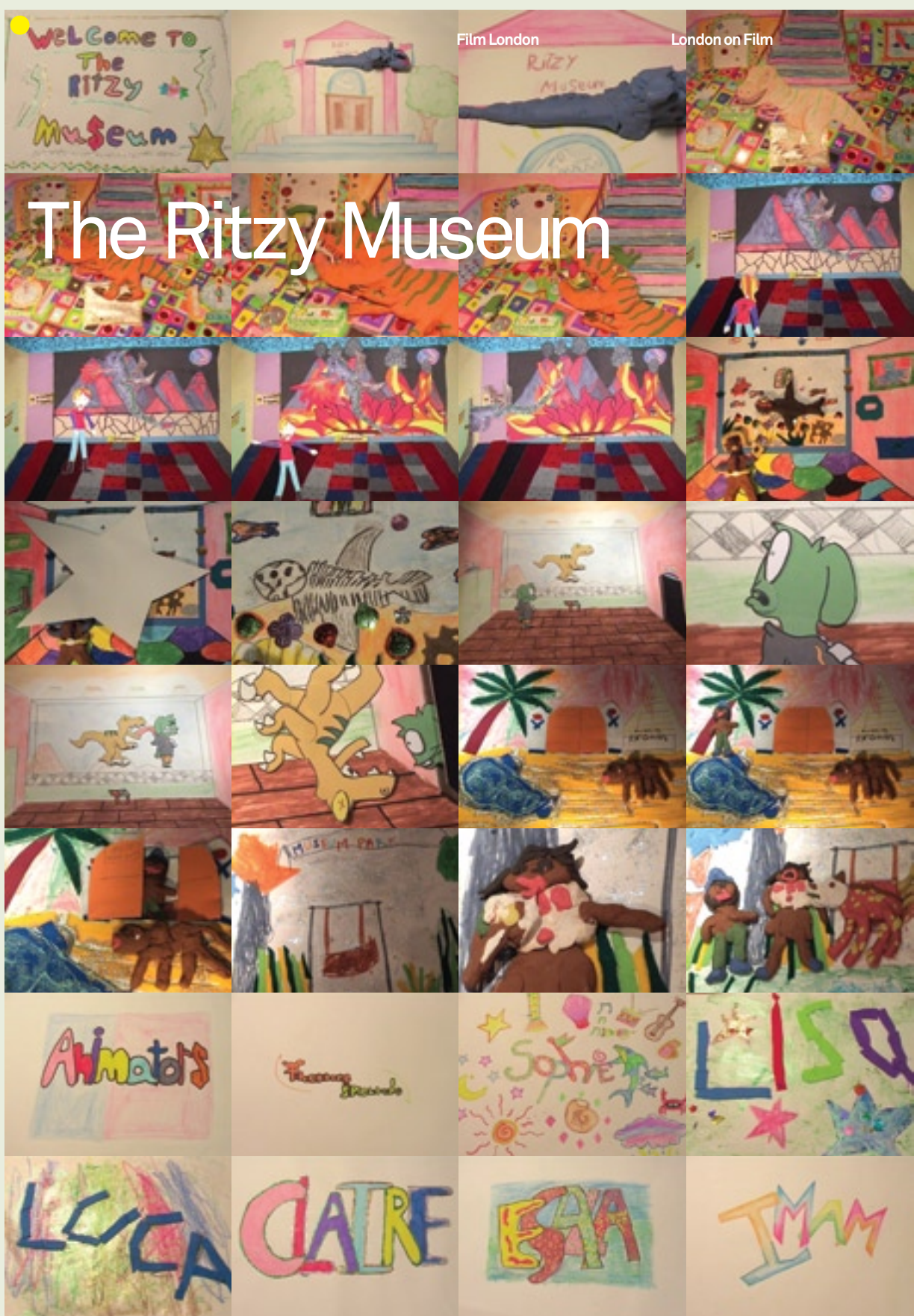
- The Rainbow Film Festival (May) brings Asian cinema to the East End of London. Screenings are aimed at all sections of the community, so as well as reaching established fans, the festival has introduced Asian film to new audiences too.
- From Tangiers to Tehran (February) happens at venues across the capital and shows inspiring features made by women film-makers from the Middle East. The festival has proved truly inspirational, and sometimes surprising, to audiences.
- The Portobello Film Festival (August) is a week long festival known for its party atmosphere. Grass-roots film-makers appear alongside more established ones and all the screenings are free to the public.
- The highly regarded London International Animation Festival (August) takes place at the Curzon Soho. The short-films show the animators art from across the globe plus there are masterclass events and an education programme for London's children.
- The London Children's Film Festival (November) takes place in inner and outer boroughs across the Capital and features children's films from around the world. And children even help select the films for the festival so, not surprisingly, the young audiences that attend are always very happy with the choices.

## Cineclub

Last year 3,690 students across 157 London schools learnt about critiquing and making films thanks to Cineclub. Founded in 2004, Cineclub works with young people between the ages of 8 – 18 years in a range of ways including afterschool clubs; workshops; school curriculum projects; cinema screenings and film festivals; plus web forums and competitions. Not only do the children learn how to make their own mini-movies, but their teachers are also trained in the film-making arts by a professional mentor so that they can keep the club going into the future.

The children are encouraged to watch as many films as possible so that they can learn from established film-makers and the course teaches them important skills such as scriptwriting, storyboarding, cinematography and shot composition, sound, directing, acting, editing, music and special effects. The short films that they make must be a 'homage' to an existing movie, whether it's a cinema classic, a cult title or something more contemporary. And since throughout their time in Cineclub, the young people will get to make several films, they are encouraged to experiment and learn from their mistakes in order to perfect their art. Older students also mentor younger members of the club as collaboration, the sharing of ideas and skills, plus networking across all the Cineclub schools, are seen as a vital part of the scheme.

Some amazing and wonderfully imaginative films are the result and those taking part get a real sense of achievement. At the end of each year, films made in the Cineclub network compete in the Cineclub Awards with a screening and ceremony held at the BFI Southbank. So the future of our film industry is in our schools now and it certainly seems to be in safe hands!



Film London London on Film

# The Ritzy Museum

# 12

In 2007, the education manager at the Ritzy Picturehouse in Brixton received funding for a film-making project with young people with special needs.

Ten teenagers with a wide range of backgrounds and abilities, all from the Lambeth area, were recruited through the cinema's partnerships with other local organisations and embarked on an eight-day animation course lead by an experienced participatory film-maker, Sara Vacì.

Though film-making is a complex art involving the bringing together of many different skills and techniques, the course was designed especially to meet these young people's needs and ensure they could master the arts required with only minimal adult interference. To cater for the wide range of abilities, different activities were matched to different participants – some made puppets, others created shapes and backdrops, all focusing on tactile materials and processes such as plasticine modelling, collage and drawing. These were then put together through the process of stop-frame animation through which the young people learnt new technical skills and discovered ways in which they could use the visual language of animation to communicate their opinions and ideas.

The youngsters also developed some crucial life skills: across the project they experienced working both independently and collaboratively as part of a group and demonstrated that each could make their own valid contribution to a team production. The boost to their self-esteem and confidence was huge and, by making their film, they had an outlet for their voices that could reach large audiences without involving verbal communication.

The finished film – *The Ritzy Museum* – received a premiere at the Ritzy cinema arranged by the participants and attended by family, friends and the general public. The film was also invited to screen in the London Children's Film Festival where it was introduced to the public audience by one of the young film-makers. At every screening, people have been delighted by the wit and humour of the piece and impressed by its technical accomplishment. Not only have the film-makers' lives been enriched by the pleasures of genuine achievement, it is also nice to note that their parents and carers have commented how inspiring they found the project. What these young people have achieved is a truly magical piece of film-making.

10  
Teenagers

8  
Day animation course

1  
Premiere at the Ritzy cinema in Brixton

# Directory

## Borough Film Offices

### Barking & Dagenham

**Geoff Smith**  
Tel: 020 8227 2623  
Fax: 020 8227 2806  
Mob: 07971 111668  
geoff.smith@lbbd.gov.uk  
www.barking-dagenham.gov.uk

#### Cinemas

- Dagenham Vue

### Barnet

**Dennis Firminger**  
Tel: 0845 402 2998  
Fax: 0845 402 2997  
Mob: 07958 516 107  
film@reelfilmlocations.com  
www.reelfilmlocations.com

#### Cinemas

- Odeon Great North Road
- Vue Leisure Lido North Finchley
- Phoenix East Finchley
- Cineworld Staples Corner

### Bexley

**Richard Kay**  
Tel: 020 8294 6991  
richard.kay@bexley.gov.uk  
www.bexley.gov.uk

#### Cinemas

- Cineworld The Broadway

### Brent

**Louise Inder** (Main contact)  
Tel: 020 8937 1076  
Fax: 020 8937 1105  
filming@brent.gov.uk

#### Saida Ladha

Tel: 020 8937 1097  
saida.ladha@brent.gov.uk

Switchboard: 020 8937 1234  
www.brent.gov.uk/film

#### Cinemas

- Belle-Vue Cinema
- Tricycle Cinema

#### Festivals and societies

- Images of Black Women Film Festival  
www.imagesofblackwomen.com

### Bromley

**Claire Korny**  
Tel: 020 8313 4342  
leisure.culture@bromley.gov.uk

#### Kay Coulton

kay.coulton@bromley.gov.uk

#### Cinemas

- Odeon High Street Beckenham
- Empire Bromley

#### Festivals and Societies

- Bromley Suburban Shorts

### Camden

**Dione Walker**  
Tel: 020 7974 2329

#### Paul Kutasi

Tel: 020 7974 6053  
Fax: 020 7974 4428  
filmoffice@camden.gov.uk  
www.camden.gov.uk/film

#### Cinemas

- Everyman
- Odeon Swiss Cottage
- Odeon Camden Town
- Renoir Brunswick Square
- Screen on the Hill
- Vue O2 Centre Finchley Road

#### Festivals and Societies

- British Museum Film Society
- UK Jewish Film Festival  
www.ukjewishfilmfestival.org.uk
- London Socialist Film Co-op  
http://socialistfilm.blogspot.com
- Camden International Film Festival  
www.camdenfilmfest.org

## Film London

### City Of London

**Mick Bagnall**  
Tel: 020 7332 3182  
Fax: 020 7332 1797  
mick.bagnall@cityoflondon.gov.uk

#### Joanna Burnaby-Atkins

Tel: 020 7332 3202  
Fax: 020 7332 1797  
janie.richardson@cityoflondon.gov.uk

#### Richard Pain

Highways Division  
(for specific highways queries only)  
Tel: 020 7332 1588  
Fax: 020 7332 1557  
www.cityoflondon.gov.uk/film

#### Cinemas

- Barbican Centre

#### Festivals and societies

Please refer to events listings  
www.barbican.org.uk/film

### Croydon

**Davina Christmas**  
Tel: 020 8726 6000 ext. 61164  
Fax: 0208 253 1032  
davina.christmas@croydon.gov.uk

#### Cinemas

- Croydon Clocktower:
  - David Lean Cinema
  - Vue Purley Way
- Vue Grant's High Street

### Ealing

**Mike Liddall**  
Dir: 020 8825 5975  
Mob: 07956 321 862  
liddallm@ealing.gov.uk

#### Ewan Willmott

Dir: 020 8825 6105  
Mob: 07736 248 312  
willmotte@ealing.gov.uk

Tel: 020 8825 7575  
Fax: 020 8825 7667  
www.westlondonfilmoffice.co.uk

#### Cinemas

- The Himalaya Palace
- Cineworld Uxbridge Road
- Acton Vue Royale Leisure Park

### Enfield

**Dennis Firminger**  
Tel: 0845 402 2998  
Fax: 0845 402 2997  
Mob: 07958 516 107  
film@reelfilmlocations.com  
www.reelfilmlocations.com

#### Cinemas

- Cineworld Enfield
- Odeon Lee Valley

## London on Film

### Greenwich

**Nicola Hogan**  
Filming Officer  
Tel: 020 8921 6048  
filmofficer@greenwich.gov.uk

#### Suzanne Hutchinson

Filming Officer  
Tel: 020 8921 6146  
filmofficer@greenwich.gov.uk

#### Nasima Khaliq

Admin Support Officer  
Tel: 020 8921 5873  
Fax: 020 8921 8322  
filmofficer@greenwich.gov.uk  
www.greenwich.gov.uk/film

#### Cinemas

- Greenwich Picturehouse
- Odeon Greenwich
- Vue Greenwich

#### Festivals and societies

Please refer to events diary  
for Greenwich Picturehouse at  
www.picturehouses.co.uk

### Hackney

**Rebecca Staffolani**  
Tel: 020 8356 3541  
Fax: 020 8356 3118  
rebecca.staffolani@hackney.gov.uk  
www.hackney.gov.uk/film

#### Cinemas

- Rio Cinema

#### Festivals and societies

- Turkish Film Festival
- Constellation Change Screen Dance Festival  
www.constellation-change.co.uk

### Hammersmith & Fulham

**Janet Potter**  
Tel: 020 8753 2171  
Fax: 020 8753 2247  
Mob: 07860 400 741  
janet.potter@lbhf.gov.uk

#### Bernadette De Gale

Tel: 020 8753 2351  
Fax: 020 8753 2107  
Mob: 07779 348 122  
www.lbhf.gov.uk/filming

#### Cinemas

- Vue Fulham Broadway
- Vue West 12 Shepherd's Bush
- Cineworld Hammersmith
- UGC Cinemas
- Riverside Studios

#### Festivals and societies

- Polish Film Festival  
www.polishculture.org.uk
- Italian Film Festival  
www.iofilm.co.uk/festivals/italian

### Haringey

**David Waterson**  
Tel: 020 8489 6903  
Fax: 020 8489 2689  
Mob: 07976 457 485  
filmoffice@haringey.gov.uk  
www.haringey.gov.uk/film

#### Cinemas

- Cineworld Woodgreen
- Wood Green Showcase
- Odeon Muswell Hill
- Haringey Independent Cinema  
www.haringey.org.uk/hic

#### Festivals and societies

- Wood Green International Short Film Festival  
www.woodgreenfilmfestival.com

### Harrow

**Mike Liddall**  
Dir: 020 8825 5975  
Mob: 07956 321 862  
liddallm@ealing.gov.uk

#### Ewan Willmott

Dir: 020 8825 6105  
Mob: 07736 248 312  
willmotte@ealing.gov.uk

Tel: 020 8825 7575  
Fax: 020 8825 7667  
www.westlondonfilmoffice.co.uk

#### Cinemas

- Harrow Safari Cinema
- Vue Harrow

#### Festivals and societies

- Tongues on Fire  
www.tonguesonfire.com

### Havering

**The Film Office**  
Tel: 020 8980 8771  
Fax: 020 8981 2272  
info@filmoffice.co.uk  
www.filmoffice.co.uk

#### Cinemas

- Romford Vue

### Hillingdon

**Kim Haughey**  
Tel: 01895 556 640  
khaughey@hillingdon.gov.uk

#### Cinemas

- Odeon Uxbridge

### Hounslow

**Dennis Firminger**  
Tel: 0845 402 2998  
Fax: 0845 402 2997  
Mob: 07958 516 107  
film@reelfilmlocations.com  
www.reelfilmlocations.com

#### Cinemas

- Watermans
- Cineworld Feltham

#### Festivals and societies

- Chiswick Film Society  
www.chiswickmovietheatre.co.uk

### Islington

**The Film Office**  
Tel: 020 8980 8771  
Fax: 020 8981 2272  
info@filmoffice.co.uk  
www.filmoffice.co.uk

#### Cinemas

- Screen on the Green
- Odeon Holloway Road
- Vue Islington

#### Festivals and societies

- The Clerkenwell Film and Video Festival  
www.blowingup.org.uk

### Kensington & Chelsea

**Adrian Hodgson and Alex Maher**  
Tel: 020 7341 5762  
Fax: 020 7341 5200  
filmoffice@rbkc.gov.uk  
www.rbkc.gov.uk/businesszone/filming

#### Cinemas

- Chelsea Cinema
- Cine Lumiere
- Cineworld Chelsea
- Coronet Notting Hill Gate
- Electric Cinema
- Gate Cinema
- Odeon Kensington
- Science Museum IMAX
- Odeon Whiteleys Queensway Bayswater
- Cineworld Fulham Road

#### Festivals and societies

- Renault French Film Festival  
www.frenchfilmfestival.org.uk
- London Spanish Film Festival  
www.londonspanishfilmfestival.com
- Portobello Film Festival  
www.portobellofilmfestival.com

### Kingston Upon Thames

**Jack Taylor**  
jack.taylor@rbk.kingston.gov.uk

#### John Haynes

john.haynes@rbk.kingston.gov.uk

Tel: 020 8547 4709/4710  
Fax: 020 8547 5012  
www.kingston.gov.uk/filming

#### Cinemas

- Odeon Kingston

#### Festivals and societies

- Surbiton Cinema Club  
hpken@btinternet.com

### Lambeth

**The Film Office**  
Tel: 020 8980 8771/8773  
Fax: 020 8981 2272  
info@filmoffice.co.uk  
www.filmoffice.co.uk

#### Cinemas

- BFI IMAX
- BFI Southbank
- Clapham Picturehouse
- Ritzy Cinema Brixton
- Odeon Streatham

#### Festivals and societies

- London Lesbian & Gay Film Festival  
www.llgff.org.uk
- London Disability Film Festival  
www.disabilityfilm.org.uk
- Resfest Digital Film Festival  
www.resfest.com
- Human Rights Watch International Film Festival  
www.hrw.org/iff

### Lewisham

**Andrew Pavord**  
Tel: 0845 833 1523  
Fax: 0845 833 1524  
Mob: 07919 002 155  
info@lewishamfilmoffice.co.uk  
www.lewisham.gov.uk

#### Elizabeth Mitchell

Tel: 020 8314 7733  
Fax: 020 8314 3333  
Mob: 07725 785 705  
elizabeth.mitchell@lewisham.gov.uk  
www.lewishamfilminitiative.co.uk

### Merton

**Andy Thompson**  
Tel: 020 8545 3434  
Mob: 07985 556 333  
andy.thompson@merton.gov.uk

filming@merton.gov.uk  
www.merton.gov.uk/council/pressoffice/filming-in-merton.htm

#### Cinemas

- Odeon Wimbledon

#### Newham

**Sue Russo**  
Filming Manager  
Tel: 020 8430 2261  
Mob: 07930 393754  
Internal ext: 35229  
sue.russo@newham.gov.uk

**Mick Ratman**  
Mob: 07890 029080  
mick.ratman@newham.gov.uk

**David Fearn**  
david.fearn@newham.gov.uk

#### Cinemas

- Stratford East Picturehouse
- Upton Park Boleyn Cinema (Bollywood and Asian film)
- Newham Showcase

#### Redbridge

**Jim Henderson**  
Tel: 020 8708 3756  
Fax: 020 8708 2989  
jim.henderson@redbridge.gov.uk  
www.redbridge.gov.uk

#### Cinemas

- Cineworld Ilford

#### Festivals and societies

- Redbridge Book & Media Festival

#### Richmond upon Thames

**Sue Lewis** (Mon – Wed)  
**Sarah Hillman** (Thu – Fri)  
Tel: 020 8487 5157  
Fax: 020 8891 7718  
filmrichmond@richmond.gov.uk

#### Cinemas

- Filmhouse Water Lane
- Odeon Richmond  
+ Odeon Studio Richmond

#### Festivals and societies

- Richmond Film Society  
www.richmondfilmsoc.org.uk

#### Film London

#### Southwark

**Andrew Pavord**  
Tel: 0845 833 1523  
Fax: 0845 833 1524  
Mob: 07979 002 115  
info@southwarkfilloffice.co.uk  
www.southwarkfilloffice.co.uk

#### Cinemas

- Odeon Surrey Quays
- Peckham Multiplex Rye Lane

#### Festivals and societies

- Dulwich Paradiso Film Society  
www.paradisofilm.co
- Dog & Hat Film Club  
www.village-film.co.uk/  
exhibition
- Elefest Film Festival (July)  
www.elefest.org.uk

#### Sutton

**Dennis Firminger**  
Tel: 0845 402 2998  
Fax: 0845 402 2997  
Mob: 07958 516 107  
film@reelfilmlocations.com  
www.reelfilmlocations.com

#### Cinemas

- Odeon Sutton UCI

#### Tower Hamlets & Docklands

**The Film Office**  
Tel: 020 8980 8771  
Fax: 020 8981 2272  
info@filmoffice.co.uk  
www.filmoffice.co.uk

#### Cinemas

- Genesis Cinema
- Rich Mix
- Cineworld West India Quay

#### Festivals and societies

- Bangladesh Film Festival  
www.rainbowfilmsociety.com
- East End Film Festival  
www.eastendfilmfestival.com
- Island Art Film and Video Festival

#### Waltham Forest

**Dennis Firminger**  
Tel: 0845 402 2998  
Fax: 0845 402 2997  
Mob: 07958 516 107  
film@reelfilmlocations.com  
www.reelfilmlocations.com

#### Festivals and societies

- McGuffin Film & TV Society

#### Wandsworth

**(including Battersea Park)**  
**Maria Horn**  
Tel: 020 8871 7134  
Fax: 020 7223 7919  
Mob: 07776 464 189  
mhorn@wandsworth.gov.uk  
www.wandsworth.gov.uk/film

#### Cinemas

- Cineworld Wandsworth
- Odeon Putney

#### Festivals and societies

- Wandsworth Short Film Festival

#### City Of Westminster

**Events, Filming and Contingency Planning**  
Tel: 020 7641 2390  
Fax: 020 7641 2640  
speciale@westminster.gov.uk  
www.westminster.gov.uk/  
filming

#### Cinemas

- Apollo West End
- Cineworld Haymarket
- Curzon Mayfair
- Curzon Soho
- Empire Leicester Square
- ICA
- Odeon Marble Arch
- Odeon Covent Garden
- Odeon Leicester Square inc
- Odeon Mezzanine
- Odeon Pantom Street
- Odeon Tottenham Court Road
- Odeon West End
- Prince Charles Cinema
- Screen on Baker Street
- Cineworld Shaftesbury Avenue  
Troadero
- Vue West End

#### London on Film

#### City Of Westminster (continued)

#### Festivals and societies

- Supershorts Film Festival -  
www.supershorts.org.uk
- The Times BFI London Film Festival  
www.lff.org.uk
- Sci-fi London Festival  
www.sci-fi-london.com
- The London International Animation Festival  
www.liaf.org.uk
- Halloween Short Film Festival  
www.shortfilms.org.uk
- Latin American Film Festival  
www.latinamericanfilmfestival.com
- Fashion in Film Festival  
www.fashioninfilm.com
- Onedotzero  
www.onedotzero.com/events.php
- Jump Cut  
www.ica.org.uk
- Rushes Soho Shorts  
www.rushes.co.uk/sohoshorts
- European Psychoanalytic Film Festival  
www.pschoanalysis.org.uk/  
epff3/frontpage.htm
- Fright Fest  
www.frightfest.co.uk
- German Film Festival  
www.germanfilmfestival.co.uk
- Shanghai on Screen  
www.chineseculturalcentre.org.uk
- Birds Eye View Film Festival  
www.birds-eye-view.co.uk
- Raindance Film Festival  
www.raindance.co.uk
- Emergeandsee (London, Berlin, Budapest)  
www.emergeandsee.org
- BFM International Film Festival  
www.bfmmedia.com
- Constellation Change Screen Dance Festival  
www.constellation-change.co.uk

#### Skills Training for Film in London

For a list of skills training opportunities in film in the capital, please go to the following website:

**Moving Image Training Alliance**  
http://info.mita.googlepages.com/home

## Film London

For information on filming in London please contact the Film London Locations department on 020 7613 7683

## Melinda Knowles

Filming Coordinator  
melinda.knowles@filmlondon.org.uk

## Sue Hayes

London Film Commissioner  
sue.hayes@filmlondon.org.uk

For Production and Training enquiries please contact:

## Maggie Ellis

Head of Production  
maggie.ellis@filmlondon.org.uk

## Trisha Boland

Head of Skills and Development  
trisha.boland@filmlondon.org.uk

#### Photography:

Cover/Introduction, Jon Cefai  
Section 1, *Strombreaker*, Liam Daniel  
Section 3, Park Street, James Kent  
Section 6, Ham House – Drawing Room ©NTPL/Bill Batten



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