FILM LONDON

England & Wales · Charity number 1163968

Details

Other names	FILM LONDON LIMITED, FILM LONDON
Status	Registered
Legal form	Charitable company
Company number	04699825
Registered	2015-10-14
Register	View on the Charity Commission register

Contact

Address	The Arts Building Morris Place London N4 3JG
Phone	02076137676
Email	info@filmlondon.org.uk
Website	http://filmlondon.org.uk/

Activities

Objects: 4.1 THE CHARITY'S OBJECTS ARE FOR THE PUBLIC BENEFIT TO:4.1.1 PROMOTE AND ADVANCE THE VISUAL ARTS, MOST PARTICULARLY THE ARTS OF FILM, TELEVISION AND THE MOVING IMAGE, INCLUDING THROUGH(A) THE PROMOTION OF ARTISTIC AND CULTURAL EXCELLENCE IN THE FILM, TELEVISION AND MOVING IMAGE INDUSTRIES;(B) THE ESTABLISHMENT AND PRESERVATION OF COLLECTIONS REFLECTING THE FILM, TELEVISION AND MOVING IMAGE HISTORY AND HERITAGE OF LONDON AND GREAT BRITAIN; AND(C) FACILITATING THE CREATION OF AUDIO-VISUAL CONTENT OF ARTISTIC MERIT IN FILM, TELEVISION AND MOVING IMAGE CONTENT BY REFERENCE TO THE CULTURE, HISTORY AND HERITAGE OF LONDON AND GREAT BRITAIN;4.1.2 PROVIDE EDUCATION AND TRAINING IN THE ART AND PRODUCTION OF FILM, TELEVISION AND THE MOVING IMAGE, INCLUDING THROUGH:(A) THE CULTIVATION AND IMPROVEMENT OF PUBLIC TASTE IN FILM, TELEVISION AND THE MOVING IMAGE;(B) THE ENCOURAGEMENT OF INNOVATIVE AND CREATIVE PRODUCTION WORK IN FILM, TELEVISION AND THE MOVING IMAGE; AND(C) THE PROMOTION OF A HIGH STANDARD OF ARTISTRY, CREATIVITY AND TECHNIQUE IN PERSONS INVOLVED IN THE PRODUCTION OF FILM, TELEVISION AND THE MOVING IMAGE."

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Activities: Film London?s objects are for the public benefit to:Promote and advance the visual arts, most particularly the arts of film, television and the moving imageProvide education and training in the art and production of film, television and the moving image

Classification

- **How:** Makes Grants To Individuals, Makes Grants To Organisations, Provides Other Finance, Provides Buildings/facilities/open Space, Provides Services, Provides Advocacy/advice/information, Acts As An Umbrella Or Resource Body
- **What:** General Charitable Purposes, Education/training, Arts/culture/heritage/science, Environment/conservation/heritage, Economic/community Development/employment
- **Who:** Children/young People, Elderly/old People, The General Public/mankind

Geography

- Throughout England And Wales

Finances

Period end	Income	Expenditure	Assets	Employees
2025-03-31	£7,398,747	£7,388,640	£1,052,455	65
2024-03-31	£6,663,545	£6,650,737	£1,042,348	59
2023-03-31	£6,504,154	£6,439,746	£1,029,540	56
2022-03-31	£6,334,353	£6,311,437	£965,132	54
2021-03-31	£6,420,331	£6,328,932	£942,216	49

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Trustees

Name	Role	Appointed
Bennett McGhee Mr		2023-02-08
Daniel Battsek		2017-09-27
Daniel Penfold		2021-09-29
Eve Gabereau		2022-02-02
Hamish Robert Moseley		2022-02-02
Jane Moore		2025-02-05
John Anthony Graydon		2018-11-28
Julie Anne McKeen		2025-11-26
Natalie Jane Usher		2025-02-05
Nicole Yip		2021-09-29
Oliver James Alan Meek		2022-02-02
Priya Dharshini Sahathevan		2025-02-05
Victoria Paula Stanbury		2025-02-05

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FILM LONDON

England & Wales - Charity number 1163968

Accounts

Docusign Envelope ID: A7C9AA26-1B6A-4F6B-8DD6-4267BB5F1195

REGISTERED COMPANY NUMBER: 04699825 (England and Wales)
REGISTERED CHARITY NUMBER: 1163968

REPORT OF THE TRUSTEES AND AUDITED FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2025 FOR FILM LONDON

Docusign Envelope ID: A7C9AA26-1B6A-4F6B-8DD6-4267BB5F1195

FILM LONDON

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FOR THE YEAR ENDED 31 MARCH 2025

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FILM LONDON

REPORT OF THE TRUSTEES
FOR THE YEAR ENDED 31 MARCH 2025

The Trustees (who are also directors of the charity for the purposes of the Companies Act) present their annual report together with the audited financial statements of Film London (the Company) for the year ended 31st March 2025. The Trustees confirm that the Annual Report and financial statements of the Company comply with the current statutory requirements, the requirements of the Company's governing document and the provisions of the Statement of Recommended Practice (SORP), applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1st January 2015).

Since the Company qualifies as small under section 383, the strategic report required of medium and large companies under The Companies Act 2006 (Strategic Report and Director's Report) Regulations 2013 is not required.

Objectives and activities

a. Policies and objectives

Film London acts as a major showcase within the UK and internationally for film, TV, animation and games working to foster a high standard of artistry and creativity and promote the artistic and cultural excellence of the moving image industries. In determining the Company's strategy and activities for the year, its Board of Trustees and senior management consider the Charity's Commission guidance on public benefit. Across all its activities and projects, Film London remains focused on promoting and advancing the visual arts as well as the provision of education and training.

b. Objectives and activities for public benefit

As set out in the Memorandum of Association the objects of the charity are:

1. Promote and advance the visual arts, most particularly the arts of film, television and the moving image, including through:
    - the promotion of artistic and cultural excellence in the film, television and moving image industries;
    - the establishment and preservation of collections reflecting the film, television and moving image history and heritage of London and Great Britain; and
    - facilitating the creation of audio-visual content of artistic merit in film, television and moving image content by reference to the culture, history and heritage of London and Great Britain.

2. Provide education and training in the art and production of film, television and the moving image, including through:
    - the cultivation and improvement of public taste in film, television and the moving image;
    - the encouragement of innovative and creative production work in film, television and the moving image; and
    - the promotion of a high standard of artistry, creativity and technique in persons involved in the production of film, television and the moving image.

Achievements and performance

Review of activities

In 2024-25 Film London celebrated its 20th anniversary, confirming its commitment to sustaining and championing London's film, television, moving image and games industries, supporting the development of the city's emerging filmmaking talent and promoting a diverse and rich film culture. We continue to foster diversity and inclusion and to ensure equality of access to our services across audience development, talent development, skills, film culture and business development.

Film London also has a national remit through the British Film Commission (BFC), which continued to focus on supporting film and HETV production as well as on the development of stage space to sustain growth and inward investment across the UK.

Working in partnership with Ukie (UK Interactive Entertainment), Film London continued to operate as Games London and has delivered an exciting year-long programme for the games industry with its Game Changer programme, the annual London Games Festival and its Games Finance Market and its Accelerator programme.

Funded by the Mayor of London through the GLA, the National Lottery and Grant in Aid through the British Film Institute (BFI), we also received support from Arts Council England and the Department of Business and Trade (DBT). The UK Shared Prosperity Fund, the New Deal for Young People, and industry partners have provided valuable project funding. We report to our funders against the milestones and KPIs agreed in the respective funding agreements.

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Review of activities (continued)

We are privileged to work in partnership with our funders, stakeholders, commercial partners and industry to make creative connections between London's outstanding talent and the opportunities London offers in terms of skills development, access to careers, and training through production, audience development and screen heritage. Film London's programmes are for public benefit, target the diverse communities across the capital and promote the artistic and cultural excellence of the UK's film, television, moving image and games industries through an extensive range of initiatives.

Film London worked with the industry and funders to champion the UK's and London's film, television animation and games industries and culture, regionally, nationally and internationally.

2024-25 continued to be focused on sustaining levels of production and investment across the film, TV, animation, moving image and games industries through our strategic partnerships with stakeholders and industry, policy work and our London Filming Partnership.

A member of the Mayor of London Anchor Institutions' Network, we continue to support a more stable future with greater value placed on equitable, cleaner, healthier and safer communities as a foundation of our growth.

Our programmes work to address the challenges to the skills pipeline. We invested lottery funding from the BFI in our Metro London Skills Cluster and delivered in partnership with the National Film and Television School, Higher Education, Further Education and industry. Our Skills programme and its Equal Access Network have been working to meet industry demand and we successfully trained and placed candidates in industry roles. Through all our programmes, we remained focused on championing diversity and inclusion.

Our key markets - including London Screenings, the Production Finance Market and its New Talent strand; the 9th edition of London Games Festival (showcasing and celebrating the games industry and its cultural impact); the annual Distributor Slate Days, the Jarman Award and UPstream – were all successfully staged.

Film London continued supporting artists moving image work through FLAMIN Productions, the FLAMIN Fellowship and FLAMIN Animations. We delivered our online support for new and emerging writers, directors and producers through our Film London Labs programme, and as the London partner of the BFI NETWORK.

Objective 1: Promote and advance the visual arts, particularly the arts of film, television and the moving image

Promoting the visual arts and boosting audience choice

Film Hub London has supported London exhibitors to remain resilient in the face of continued challenges. In the wake of rising costs, the actors and writers strike and the subsequent impact on the slate in 2024-25, we enable them to continue programming a broad and inclusive range of film and to encourage them to maintain a commitment to developing their audience with a particular focus on underserved communities.

The number of Film Hub London members continued to grow and we welcomed more than 50 new members in 2024-25; with the membership now reaching more than 435 organisations. Film Hub London remained focused on supporting members to connect with audiences. Supported projects welcomed over 99,000 people across the year with a focus on diversity, equity and inclusion.

Throughout the year, Film Hub London distributed 24 awards to Hub members. Awardees included Fringe! Queer Film & Arts Fest, Black History Studies, Rainbow Film Festival, London International Animation Festival, The New Black Film Collective, Other Cinemas and Triangle LGBTQ+ Cultural Centre. The Hub continued to support London independent cinemas through the Cinema Incentive Scheme. Exhibitors Breakfasts continued to prove popular with the membership. Two breakfasts were held in 2024-25: Firstly at the Kiln in July focussed on older audiences and incorporating an ageism awareness workshop from Women over 50 Film Festival. The Kiln Cinema presented their Dementia-friendly programme and the GLA talked through signing up to the Dementia Friendly Venue Charter, training and accreditation. The second Breakfast at the Castle Cinema in Hackney featured a panel on London Living Wage employers in film exhibition with Reclaim The Frame, Curzon Cinemas and The Castle Cinema in discussion with Living Wage Foundation. Elevenfiftyfive updated on Escapes and the Film Hub Team talked through FAN Film Exhibition Fund 2025, and Training and Travel Bursaries.

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Promoting the visual arts and boosting audience choice (continued)
2024's UK-wide major programme from BFI FAN was Art of Action. Film Hub London kicked off proceedings with an unofficial launch from Hub supporting Fighting Spirit Film Festival in September at Hackney Picturehouse. Film Hub London has also supported action programmes from London Short Film Festival; Theatreship and Filmscope incorporating screening specifically focussed at welcoming deaf audiences.

Spotlight aims to support growth of activity and audiences in the bordering boroughs of Newham and Barking and Dagenham by developing local partnerships and building local capability, film exhibition knowledge and resource. Regular screening activity continued throughout the year in partnership with Newham Community Cinema, Newham, Art Catcher, Boathouse Studios, House for Artists, Club Together, Cold Islanders and One Room live.

Community exhibitors attended Cinema for All training on marketing & programming. Spotlight supported the delivery of the first community co-curated PictureEast Film Festival that took place in community spaces across Newham from the 30th January to 1st February with The New Black Film Collective having securing additional funding from Culture Within Newham.

Our training, travel and accommodation bursaries have supported Hub members to attend FAN CON, ICO Screening Days, BFI London Film Festival, Berwick Film and Media Arts Festival; London's Screen Archive Conference; Berlinale; Cannes Film Festival; Doc's Kingdom, International Seminar on Documentary Film in Paris; Tape Collective & Invisible Woman's Curatorial Retreat and Clermont Ferrand Film Festival.

In September 2024, Film Hub London delivered the tenth edition of Distributor Slate Days at Picturehouse Central. Slate Days saw a strong attendance of 30 distributors presenting their upcoming independent releases to over 350 delegates. For the fourth year, presented in partnership with The New Black Film Collective, BlackTrack highlighted upcoming releases with Black talent and themes. An updated BlackTrack was presented at The New Black's TNB XPO in March.

Unlocking Screen Heritage
Film London continues to facilitate, resource and manage London's Screen Archives (LSA) to unify organisations that hold historic moving image material, building a regional collection about London and its people. Over the years, the LSA network has grown from strength to strength, now encompassing more than 45 members, all sharing London's history on screen with local and international audiences. Our partners include local borough archives, national museums, community organisations, art galleries, charities and public sector bodies.

In December 2024, LSA completed the first year of BFI National Lottery Screen Heritage funded project Undocumented. In partnership with The New Black Film Collective (TNBFC) Undocumented focussed on engaging London's Black communities with Screen Heritage. Over the course of the year, LSA delivered 100 events and engaged with 30,000 participants, 82% identifying as Global majority. Having successfully secured another £80,000 from the BFI, a second phase of Undocumented kicks off in April 2025. Whilst the 2024 programme focused on building awareness of the LSA archives, in 2025 the focus is on collecting and preserving screen heritage material from Black communities.

LSA are continuing to deliver the three-year BFI National Lottery Screen Heritage Resilience Fund project, to restart and expand our volunteer programme, and test and grow our licensing offer. The LSA's volunteer programme continues at Film London with a strong cohort of volunteers.

In September, LSA delivered An Introduction to Identifying and Handling Film and Video training workshop at The London Archives with 24 participants in attendance and another 20 on our waiting list. LSA are planning to repeat the session in 2025. In October and November 2024 LSA delivered course of six workshops at Black Cultural Archives (BCA) about volunteering with film heritage to help BCA recruit volunteers to care for their collections. The course included sessions on the history of film, TV, video and audio as well as caring for collections, cataloguing and presentation of archive. The course will be repeated with BCA in 2025.

Unlocking Screen Heritage (continued)

A highlight for Film London and LSA in 2024 was the delivery of bi-annual LSA Screen Heritage Conference in November at London Museum Docklands, attracting a record 124 attendees. LSA hosted four talks including 'Cultural sensitivity and film archives', 'Reinterpretation and storytelling' and 'Where are all the Black home movies?' The conference featured a range of experts across archiving, film and community engagement such as Rachel Wang, Co-Founder of Chocolate Films, BAFTA-winning Dr June Givanni, Film Curator and Founder of June Givanni Pan African Cinema, Filmmakers YV Shells & Hannah Oliver, Senior Lecturer Dr Mykaell Riley, and Filmmaker John Akomfrah as our keynote speaker.

LSA secured two major commissions in the latter half of the year with The Scouts Association collection digitisation project and a research project for the London Museum, which promises to be an excellent opportunity to showcase the diversity of London's history and LSA members' collections. Having secured support from Bloomberg Philanthropies Digital Accelerator Fund, initial planning and scoping continues to enhance LSA's digital infrastructure.

LSA are continuing to collaborate on the Artist in the Archive residency programme with FLAMIN (Film London Artists' Moving Image Network), in Brent and Barking and Dagenham. In Brent, artists Arwa Aburawa and Tarub Shah will be researching a new project as part of 'Becoming Brent', which explores the material remnants and cultural memory of the British Empire Exhibition, which was held in Wembley Park in 1924 to 1925.

LSA also continued to deal with a large number of licensing requests from broadcasters, production companies, freelance filmmakers and film exhibitors and non-commercial requests for community and educational use.

Online, LSA continues to engage audiences with more than 114,000 views on YouTube and 178,000 page views on the LSA website, i.e. 292,000 views in total in 2024-25. Our Film of the Week initiative, which involves a topical title from the collection shared via Film London social media every Tuesday, continues. While helping us highlight the wealth and scope of films available to view on the website, it also strengthens our relationships with member archives by linking to them in the posts and thus helping them increase their profile.

Championing and promoting independent British film

The London Screenings in June welcomed national and international distributors and film festival programmers as well as sales companies to screen and acquire new British films for distribution. The new talent section, Breakthrough, gave six filmmakers the opportunity to screen their films to sales companies and film festival programmers.

Film London delivered, in partnership with the BFI, DBT and the wider industry, the 18th year of its Production Finance Market (PFM) to support British independent film and to facilitate the distribution of audio-visual content of artistic merit. The market and its New Talent strand aims to support London's and the UK's independent diverse production talent providing access to finance whilst also promoting London and the UK's position as a centre for production finance. Over two days, the market supported British and International independent feature, documentary and animation projects that are likely to find an audience in the UK and world cinema market.

Through our international partnerships and our participation in festivals and markets, Film London continued to support creative productions promoting a high standard of artistic merit. Targeted and effective showcasing ensures London grows and maintains a positive presence in the global marketplace, and confirms its reputation as a global competitor. Both events connect British talent with financiers, sales agents, producers, distributors and festival producers, promoting and advancing the visual arts and artistic excellence.

UPstream 2025 took place at the London Transport Museum and saw the launch of UPstream's presence on social subscription platform Substack. We presented 12 pieces of IP, including YouTubers, short filmmakers, artist filmmakers, playwrights, animators, journalists and the head curator of the London Transport Museum itself. We also hosted two keynote speakers, Channel 4 Head of Drama and Director, Film 4, Ollie Madden; and theatre producer Francesca Moody MBE, who developed the first iteration of both Fleabag and Baby Reindeer for the Edinburgh Fringe. Following the event, we are now releasing new IP on Substack each month for paying subscribers growing the showcase's online audience.

London Filming Partnership

Levels of production continued to be affected by the fallout from the US Writers (WGA) and Actors (SAG-AFTRA) strikes. Many crew members continued to struggle to find work in parts of 2024 although filming started to pick up in the final quarter of 2024-25. This also affected our locations partners across London whose activity and income dipped again with only 8,592 filming days on location recorded in 2024 (calendar year), down by 7% on 2023. However, we began to see an uplift in TV drama production again (up by 11% on 2023) as streamers started to make their way back to the capital. We are therefore optimistic for an upwards trajectory of number of shoots for 2025. We continued to focus on training and networking opportunities for partners whilst ensuring that any enquiries, particularly from the US, were dealt with swiftly and positively in order to optimise our chances of landing productions into London.

Major advances were made in studio development with the opening of Eastbrook Studios in January 2025. Film London has been involved in this development from the start, around nine years ago. With 12 purpose built state of the art sound stages, backlot, offices and workshops, Eastbrook is the largest studio development in London for decades. We are now working with MBS on selling stage space into 2025. Westwards, West London Studios additional stages were opened in 2024, with DNEG and Dimension taking up two of the four stages for virtual and motion capture production. London now provides an excellent amount of value-for-money conversion studios mixed with large purpose built studios.

Throughout the year, the London Filming Partnership has met with key stakeholders and industry. We provided updates on Film London's sustainability initiatives to the London Borough Film Services.

British Film Commission (BFC) – facilitating the provision of audio-visual content of artistic merit

While the UK screen industries continued to be affected by a reduction in content commissioning and lowering of budgets during 2024-25, there has been an upturn in activity, particularly in feature film production, providing a pipeline of work for the UK's studios, locations and experienced crew and talent. Projects based on British underlying material were particularly prevalent, including Hamnet, based on the novel of the same name by NI writer, Maggie O'Farrell, a fictional account of the short life of William Shakespeare's son. More commercial but no less culturally British were features Bridget Jones: Mad about the Boy, based on British Writer, Helen Fielding's novel about the much-loved character played by Renée Zellweger; and 28 Years Later, Academy Award-winning British director Danny Boyle's horror franchise which he also wrote alongside British writer, Alex Garland. Also produced during 2024 was the film adaptation of British writer Enid Blyton's much-loved children's tale, The Magic Faraway Tree. These adaptations of British IP shared studio space with a number of globally recognised franchises given a uniquely British stamp by being made at UK studios and locations by British crew and facilities, including: Jurassic World, The Conjuring, and The Fantastic Four. Other new modern British classics produced in the UK during 2024-25 included Bridgerton, Season 4 and The Immortal Man – the Peaky Blinders feature film spin-off, from British Writer, Steven Knight. BFC bespoke production support to film and HETV projects and companies accounted for 92% of inward investment feature film and HETV spend in the UK.

To ensure the UK is able to continue to attract these kinds of high-end productions that create so much employment and activity for British cast, crew and facilities, we have worked with Government and industry stakeholders to refine and promote the Audio-Visual Expenditure Credit for film & TV, including through support for a complementary new enhancement for visual effects activity.

In tandem, we have supported the development and launch of a new incentive for lower budget films that will diversify film content in the UK, promote British creativity and provide an enormous boost to the skills pipeline.

We also continue to monitor first-hand the shifts in the industry and how the UK can capitalise on changes in how projects are being financed and set up – for example, in looking to sharing the risk on bigger budget TV series, seeking UK creative production partners to get involved early on and co-production opportunities for UK broadcasters.

British Film Commission (BFC) – facilitating the provision of audio-visual content of artistic merit (continued)
Our support for training and skills development more broadly continues through partnerships and advocacy with key stakeholders, ensuring our clients have comprehensive signposting to UK skills infrastructure. Key partnerships include:

- ScreenSkills
- National and regional screen agencies
- BFI Skills Clusters
- Film schools – e.g. Bristol Film School, NFTS (including Cardiff, Glasgow and Leeds Hubs), London Film School
- Specialist universities, colleges and academies – e.g. Boa Screen Academy (Birmingham), Leeds Beckett University, London Screen Academy
- Studio-led initiatives – e.g. All Set West (The Bottle Yard Studios, Bristol), Crew HQ (Warner Bros. Studios Leavesden), Screen Alliance Wales (Wolf Studios, Cardiff)
- Union and guild programmes – e.g. AD Guild, Bectu, Pact, PGGB
- Charities and non-profits – e.g. Culture Connect Wales, The Kusp (UK-wide), Mission Accomplished (Birmingham)
- Private commercial organisations – All Spring Media (Hertfordshire), Final Pixel Academy (Glasgow), John Yorke Story (Leeds), Studio Ulster (Belfast)

We have maintained our vitally important focus on social responsibility in production through ongoing support and promotion of a wide range of initiatives that advocate for inclusivity, diversity, equality, accessibility. We have also worked closely with organisations dedicated to better wellbeing and mental health, and supported the screen sector's transition to zero-carbon by working with industry and stakeholders to provide access to sustainability resources and expertise. We have additionally increased our focus on studio sustainability - both on set and in new-build and converted studios, where we have commissioned groundbreaking research that we will make available universally.

The UK's own studio and stage space capacity remains a priority for the BFC. We have now supported the development of an additional 3 million sq. ft. of UK stage space capacity and continue to work in particular with the devolved administrations to ensure we can meet the demand for content creation in every part of Great Britain and Northern Ireland.

Our close work with HM Government to ensure we continue to develop and retain film-friendly policies has been particularly crucial over the last 12 months. We have led on interventions on a wide range of policy areas including most notably the introduction of a new business rates relief for studios in England and Wales.

Other policy work has focused on the Government's forthcoming Industrial Strategy and Sector Plan, as well as futureproofing migration policy to ensure we have access to the best global talent whilst protecting and promoting the indigenous workforce. We also work closely with HM Government through our US office in the British Consulate in Los Angeles. The close relationship with have with the local consul general and Department for Business and Trade Creative team ensure a joined up approach to the film & TV industry across Los Angeles but also the wider North American network for events/initiatives that spotlight the entertainment industry.

We have continued outreach to European partners to ensure we can optimise support for our mutual clients, in recognition of the creative, cultural and economic value production brings to the continent. In the last year, we have hosted and participated in both inward and outward missions with Netherlands, Spain, Italy and France and we continue to expand our network of European partners. The BFC are also a member of the Association of Film Commissioners International (AFCI) and sit on the board.

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British Film Commission (BFC) – facilitating the provision of audio-visual content of artistic merit (continued)
Our business development initiatives have seen both inward and outward missions to and from the US, showcasing the UK's nations and regions to decision-makers in the US studios and streaming companies. The BFC is truly known for its bespoke approach to queries, clients and UK infrastructure and we always aim to be innovating to maintain that approach.

We have additionally collaborated with stakeholders to ensure the UK remains at the cutting-edge of technological discovery and exploitation, as a partner on Government's Co-Star initiative. We continue to develop our own knowledge of, UK-wide virtual production facilities and volumes who benefit too from our promotional Virtual Production Directory.

Games London – promotion of an artistic and cultural excellence
Supported by the Mayor of London, project funders and industry partners, Games London reflects Film London's extended remit to promote the creativity, artistry and culture of video games and interactive entertainment.

One of the key cultural aims is to tackle the wider issue of changing perceptions around games and interactive content by raising awareness about games amongst the public and non-games audiences.

Games London also runs a year-round programme of support for emerging games businesses. In 2024, this included the second year of a programme funded by the UK Shared Prosperity Fund called Game Changer. This scheme supported 48 founders from underrepresented backgrounds and provides a programme of business development workshops, mentoring, plus access to exclusive events including a fully-funded place on an outbound mission to Finland, and a dedicated pitching market in London. The second cohort of this programme ran from August 2024 to December 2024.

The London Games Festival (LGF) 2024 took place in April 2024. In total, LGF 2024 welcomed over 100,000 attendees across 37 different events – including 15 core activities run by Games London and its partners plus a further 22 side events delivered by community groups and independent companies. This included events at locations such as Trafalgar Square, Truman Brewery and Somerset House. 4,100 industry professionals attending events across the two weeks, representing over 900 businesses from 41 countries - with an increased global footprint the festival was able to showcase a range of different games and experiences. An Official Selection of games featured over 40 titles from around the world across key themes championing design and innovation:

- The Games Finance Market ran for its ninth edition and welcomed nearly 200 attendees from 16 different countries include delegations from France, Italy, Romania, Canada and Sweden.
- Now Play This, another event part-funded by Games London, again delivered a cultural showcase, with its own dedicated official selection looking of games. The event had an extended run over the course of the entire festival, adding to the overall footfall figures for LGF.
- Games London also organised its flagship outdoor exhibition at Trafalgar Square, with installations primarily promoting Ensemble, a dedicated programme that focuses on Black, Asian and underrepresented UK games talent.
- 100,000 people overall attended LGF programming over the course of its two-week run.

In 2024 we debuted a brand new event that explores collaboration and connection across the screen industries: Screen Play, a conference as part of the London Games Festival on games and film crossovers. This event drew on the experiences of both Film London and Games London to present a unique event that was attended by professionals and consumers alike.

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Supporting sustainability in the sector

Film London officially launched its green energy-powered Grid Project with an electrical feeder pillar in Victoria Park in June 2023. After managing the use of the pillar for two and a half years, Film London handed management back to Tower Hamlets Council in April 2025, as planned. A recent evaluation demonstrated that 280 mt of CO2 emissions, and 108,163 litres of fuel were saved across 267 days (including filming and events) over the period Film London operated the cabinet. The Grid Project was shortlisted for the Sustainability Initiative Award in the Global Production Awards 2024, presented by Screen International.

In November, we delivered an in-person presentation on the Grid Project at Expedition 1 Liverpool. This was a high-level industry summit to launch Liverpool as the UN Accelerator City and to set the agenda for the next 12 months of decarbonisation experiments across TV/film and music to speed up work already happening in the sector. Building on the work trialled in London with the Grid Project's electrical feeder pillar in Victoria Park, Liverpool will collaborate with Ecotricity X Grid Faeries to explore the installation of power pillars to enable productions plug into the grid rather than using diesel generators on site.

The Fuel Project provides practical information, steps and support to film and TV production suppliers as they make the move towards new, low-carbon technologies, helping drive down emissions in the industry. Phase I, in 2022, was a Supplier Guidance Report, which supported industry suppliers to assess the low-carbon energy alternatives available to the industry, including batteries, hydrogen and hydrotreated vegetable oil (HVO), as well as practical actions to reduce the carbon emissions and air pollutants emitted by vehicle transport and mobile power units (generators) in production.

Phase II of The Fuel Project takes an in-depth look at what this move to new, low carbon technologies would mean for our climate and for the industry. In September 2024, Film London and Creative Zero launched The Fuel Project Shift Report at a roundtable at Conway Hall. The report looks at decarbonising supplier transport and mobile power for London's Film and TV industry. Supported by Netflix and Sky, the report includes key recommendations for industry action in the London Metropolitan area, with the hope that findings can be shared across the UK and beyond. The report also offers industry suppliers, alongside the industry at large, an insight into what a just transition to decarbonised vehicle and mobile power technologies might look like.

At the launch, broadcasters, streamers, suppliers, sustainability professionals and producers from across London met to talk through the report's findings, discuss feedback and explore possible next steps for a swift transition away from fossil fuels. Key recommendations of the report range from financing the transition to exploring new business models.

The **British Film Commission** continues to support US clients and the UK production infrastructure across regions and nations to keep ourselves best placed for success through some changing dynamics in the global industry. We continue to work closely with industry and partners to capitalise on the areas of the sector that show room for growth. The BFC is also at the forefront of being helpful and collaborative partners in co-production models across different jurisdictions and providing full-service support to clients on their corporate social responsibility agendas. We are committed to keeping the UK a world-class destination for film and TV production.

During 2024-25, **Games London** continued the work established with its Green Games Guide to continue educating businesses about green issues and sustainability matters in games production. Games London expects to update the publication during the 25-26 period. In the meantime, Games London once again supported the Best Places To Work awards for video games in September 2024 to deliver a Green Award – the winner of which was a London-based games team for the third consecutive year. This year Games London also became a member of the global initiative the Sustainable Games Alliance to spread further awareness about how environmental issues and games intersect.

The charity has also been progressing its journey to net zero across all three brands. Working in partnership with Neptune Sustainability, we have a carbon reduction plan to achieve net zero by 2040 with an interim target of 50% emissions reductions by 2030.

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Objective 2: Provide education and training in the art and production of film, television and the moving image
While the new tax credit for independent film generated some optimism among those trying to finance a feature film, the landscape for new and emerging independent filmmakers in London remained difficult in 2024. With public funders focused on prioritising the nations and regions of the UK, a downturn in the TV and advertising industries (where many independent filmmakers historically find bread-and-butter freelance work) and the potential threats from AI coming into clearer focus, it was a challenging year for morale. However, despite the gloom, our supported filmmakers made some great work and found success on the international festival circuit.

Early Career Talent: BFI NETWORK
Once again, the London region received numerous applications to the BFI NETWORK Short Film and Early Development Funds (EDF).

Our executives commissioned 6 short films, some of which are already starting their festival journey after their premiere at our screening within the London Film Festival. They also commissioned 6 EDF treatments, one of which, Dearly Departed, from writers Behnam Taheri and Gideon Beresford, went on to receive £12,000 of Stage 2 funding, to take the project to first draft.

It was also a good year for our alumni, as Harry Lighton (Wren Boys, 2017) made his debut feature, Pillion, which premiered in Cannes 2025, and Thea Gajic, premiered her debut feature, Surviving Earth at SXSW – the project began its journey receiving Early Development Funding from us in 2018.

Rising Talent: Film London Labs, UPstream and PFM New Talent
Alongside more traditional offerings for producers and writer/directors, our Labs programme allowed us to get to grips with some of the hot topics facing the industry over the last year. Our spring 2024 Lab, AI For Filmmakers (and Other Frightened Creatives), allowed us to help our community explore AI tools that might benefit them in their work and look for the opportunities the new technology will create for them, rather than leave them focused on the fear. We also ran a Lab in July 2024, which looked at how talent can build their own IP and make use of the possibilities within the creator economy, featuring sessions from writers who use TikTok as a creative development and audience development tool, and from YouTube's Charles Kerr, on best practices on the world's fastest growing streaming platform.

Our AI Lab led to a new British Council-supported partnership with the Fondation Liban Cinema in Lebanon, AI In Film: A New Creative Dialogue. The programme will see us pair UK writers, composers and editors with Lebanese producers and directors to make two short films using AI in every step of the process. Our intention is to go deeper in helping filmmakers get to grips with the new tools, to interrogate exactly how the tools help our talent in their process and where the limits and liabilities are, and to explore how everyone feels about the ethics of working with the technology. The films will be produced in summer 2025.

2024 was also a great year for the Production Finance Market's New Talent strand (NTS), as our alumni continued to find success presenting their films at festivals across the world. Grand Theft Hamlet (NTS 2023) premiered at SXSW and won the Best Documentary, before collecting many other laurels and awards at subsequent festival screenings from BIFA to Vancouver and Sitges. Last Swim (NTS 2020) premiered in Berlin and won the Generation 14+ Crystal Bear. The Ceremony (NTS 2021) premiered at the Edinburgh Film Festival and won the Inaugural Sean Connery Prize for Feature Filmmaking. The Track (NTS 2023) premiered at True/False; and Reawakening (NTS 2021) premiered at the Dublin Film Festival.

Perhaps uncoincidentally, as our alumni filmmakers flew our flag at festivals around the world, the profile of NTS has increased, and applications to the 2024 market more than doubled. With the quality of our applications rising along with the quantity, the 2024 market was a great success and we look forward to receiving updates from our most recent cohort as their films head into production and to the festivals beyond.

Rising Talent: Film London Labs, UPstream and PFM New Talent (continued)
Alongside PFM New Talent, we also rebooted our early IP showcase, UPstream, which returned as an in-person event in March 2024, with regular updates of new projects being added to an online showcase across the rest of the year. The online updates in 2024 served as a pilot for a launch in March 2025 of UPstream on Substack, an email subscription platform, which allows us to launch new projects every month on a more secure platform. Our Substack was launched at our in-person March event, at which we showcased 11 new "IPsters" (or creators) at the London Transport Museum.

We are happy to report that for all of the above activity, across new and emerging talent, we are meeting our representation targets and continue to focus on outreach and relationship-building that help us ensure that the filmmakers we support represent the demographics of London.

Lodestars
In February 2025, we held the sixth installment of our annual talent showcase, Lodestars, at the Soho Hotel, celebrating the creatives we are most excited about from across Film London's activity. The Lodestars format was refreshed for the event: while throughout the showcase's history, our jury has selected three finalists from our shortlists of six per category, this year we named the highest-scoring finalist in each category a winner. The February event celebrated an ultimate list of ten Lodestars across all of Film London and Games London's output, on top of spotlighting all 30 finalists. The Film London Lodestars 2025 Finalists were (winners in bold):

Animation
- **Yasmine Djedje-Fisher-Azoume**
- Mary Martins
- Gisela Mulindwa

Artist Filmmaker
- **Edd Carr**
- Anna Engelhardt
- River Yuhao Cao

Crew & Industry
- Vicki Brown
- Caylan Samuel
- **Georgie Yukiko Donovan**

Director
- Cecile Embleton
- **Jack King**
- Savvas Stavrou

Exhibitor
- Kiln
- **London International Animation Festival**
- Rainbow Film Festival

Games
- Sindi Breshani
- **Reedah El-Saie**
- Beatka Wójciak

Head of Department
- **Elise Butt**
- Jasper Enujuba
- Emma Garrett

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Lodestars (continued)
Producer

- Campbell Beaton
- Oriane Pick
- **Becca Wolff**

Screen Heritage

- **Etienne Joseph – Hackney Archives**
- Diana Manipud – Brent Museum and Archives
- Genova Messiah – Tower Hamlets Local History Library & Archives

Writer

- Sasha Nathwani
- Vanessa Rose
- **Helen Simmons**

Film London's Artists' Moving Image Network
FLAMIN (Film London Artists' Moving Image Network) completed year two of the three-year NPO contract with Arts Council England, delivering support for artists working in moving image through commissioning, development programmes, advice and advocacy. FLAMIN artist filmmakers benefited from continued access to training, resources and networks enabling them to make a significant and recognised contribution to the profile and success of the British film and visual arts industries, promoting a high standard of British artistry and creativity.

FLAMIN Productions supported artists' long form film commission The Case For Space by artist Graeme Arnfield through development and production. Currently at post-production stage, it will be presented as a work in progress at Barbican Cinemas and will seek festival distribution later in 2025. Works supported through the scheme were exhibited and screened widely. Steven Eastwood's Stim Cinema, co-created by members of The Neurocultures Collective, a group of neurodivergent creatives, completed its premiered exhibition at Nottingham Castle and was then exhibited at the Grundy in Blackpool. A feature film iteration was developed and toured cinemas nationally. Michelle Williams Gamaker's Thieves was exhibited at Bluecoat Gallery in Liverpool and screened at Alchemy Film and Moving Image Festival and Courtisane festival in Belgium. Onyeka Igwe's film, A Radical Duet, was exhibited at Peer Gallery in London and at CCA Glasgow, and screened at Prismatic Ground festival in New York.

FLAMIN continued to support early career moving image artists with mentoring, development and production support. The seventh round of the FLAMIN Fellowship took place for six practitioners receiving mentoring and finance to develop new works. FLAMIN curated an online and exhibition presentation of their work alongside FLAMIN Alumni artists as part of B3 Biennial in Frankfurt, continuing this established partnership.

The Pave Your Path collaboration with Videotage Hong Kong and G39 Cardiff concluded with a showcase of collaborative projects between UK and Hong Kong based artists as part of the British Council Spark Festival in Hong Kong. New works were produced for an installation and virtual performances across spaces in Hong Kong's Airside Centre in October.

FLAMIN worked again with videoclub to present the Selected UK tour, a touring programme of work by early career artists selected by the shortlisted Jarman Award artists each year. The tour showcased nine films by artists from underrepresented backgrounds and travelled to six UK venues and one online presentation. Other partnership projects included working with Accumulate, Art School for the Homeless, to deliver, in partnership with Ravensbourne University, a filmmaking workshop to a group of people who had experienced homelessness.

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Film London's Artists' Moving Image Network (continued)

The 17th edition of the Film London Jarman Award took place in partnership with the Whitechapel Gallery and the winner, Maryam Tafakory, was announced at an award ceremony at the Soho Hotel. In the lead-up, FLAMIN presented screenings and talks profiling the shortlisted artists in partnership with seven UK venues including two days of events at the Whitechapel Gallery.

FLAMIN, London's Screen Archives and Brent Museum and Archives collaborated on an artists' archive residency. Following a call for applications, artists Arwa Aburawa and Turab Shah were selected to participate in the new artist residency, to result in a new work to be presented in 2025.

FLAMIN alumni presented solo exhibitions at major institutions in the UK and internationally. Developed through FLAMIN's New Approaches scheme, Melanie Manchot's experimental documentary feature, STEPHEN, previewed at the Barbican ahead of its cinema release. Humber Street Gallery, Hull premiered Larry Achiampong's first feature and Andrea Luka Zimmerman's latest feature-length work premiered at the International Film Festival Rotterdam. Alumni Evan Ifekoya, Onyeka Igwe, Sweatmother & John Akomfrah showed at the 60th Venice Biennale. FLAMIN Alumni solo exhibitions were hosted by Arcadia Missa, London (Onyeka Igwe), Kunsthalle Giessen (Rachel Maclean), Glynn Vivian, Wales (Heather Phillipson) and Somerset House (Imran Perretta). Hetain Patel's exhibition Come As You Really Are embarked on a UK tour, opening at Northern Gallery for Contemporary Art before travelling to venues across the country. Amos Rex, Finland, presented a major solo exhibition by artist Larissa Sansour. Following its premiere at Locarno Film Festival, Ben Rivers' new feature screened at the Edinburgh International Film Festival. London Film Festival featured Adonia Bouchehri, Mahenderpal Sorya and Edd Carr in the new Experimenta Works in Progress event, coordinated in collaboration with FLAMIN.

Projects developed through previous rounds of the FLAMIN Fellowship achieved wide audience reach. Rio Cinema, London presented the premiere of FLAMIN alum Joseph Wilson's SHANNON and VISUAL Carlow, Ireland presented an exhibition by Holly Márie Parnell. Marking 75 years of New Contemporaries, the annual exhibition of work by emerging and early career artists, included FLAMIN Fellowship alumni Saul Pankhurst and Asmaa Jama. Work developed through the FLAMIN Fellowship received festival attention including work by Ronan Mackenzie at Push Festival, Manchester and Ann Arbor, Michigan, and Chris Childs at Edge of Frame, London.

The fourth edition of FLAMIN Animations took place and four new commissions by emergent Black artist animators were supported in production. The four FLAMIN Animations artists' completed films premiered at the New Black Film Collective XPO at Rich Mix and two of the artists attended and spoke on a panel about their work. FLAMIN Animations' Aliyah Harfoot's new work premiered at the Edinburgh International Film Festival in the Animation Shorts programme. Gisela Mulindwa's FLAMIN Animations commission screened as part of the Artists' Film International Associates programme at FORMA. Yasmine Djedje-Fisher-Azoume's commission screened at London Film Festival's Reclaim The Frame, South London Gallery and Humber Street in Hull.

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Brokering access to jobs through Skills

Funded by the National Lottery, Film London leads the Metro London Skills Cluster alongside the National Film and Television School, focusing on London and Buckinghamshire, Hertfordshire, and Surrey. Collaborations include the Association of Colleges, Capital City College Group, London Higher, and Middlesex University. Partnerships formed during this period include Film Fixer for Location Marshall training, John Yorke Story for Production Accounting, NBCUniversal for Hair and Makeup, and Talking Point Films for Art Department Props Making, with the programme running until April 2026.

Throughout the last year, we continued to work with the Capital City College Group (CCCG), employers and other stakeholders on the delivery of the Creative Skills Academy (CSA). In August 2024, the Adult Education Budget (AEB) was renamed the Adult Skills Fund (ASF). The CSA programme sets out to create a sustainable pipeline of skilled labour (new entrants and industry returners) to address the ongoing skills shortage across all areas of the screen industries (film, TV, animation, visual effects and games) with a particular focus on under-represented groups.

Across 2024-25, Film London delivered the following AEB/CSA courses: 'Animation Toolkit (using Procreate Dreams)', 'Building a Neurodivergent x Neurotypical Workforce', 'Composing Music for Screen' (two iterations), 'Discovering Games Roles', 'Employability & Skills Training' (two iterations), 'Intro to Animation', 'Intro to Art Department', 'Intro to Development', 'Games Business 101', and 'Kickstart Your Video Editing Career (using DaVinci Resolve)'.

In May 2024, we launched the Screen Entrant Training Programme (S.E.T.), which gives successful applicants the opportunity to have one to two week(s) of work experience on set, in their chosen department, as well as access to pre-placement training and post-placement support from the EAN. In the autumn, Film London partnered with ScreenSkills to project manage their 'First Break' programme in London in collaboration with 60 Forty. This included an Open Doors event, a 'TV Needs-to-Know' training day and Standout on Set course.

The Universal Pictures Below-The-Line Traineeship returned; this time for six trainees on Jurassic World: Rebirth in the Art Department, Costume, Production Office, Props, Set Decoration & Studio Unit Location. There were also two traineeships on How to Train Your Dragon. We also delivered 'Below-The-Line Standout on Set' and 'Standout on Set – VFX' courses in partnership with NBCU.

Across the year, the EAN's partnerships with UKTV (All Voices 4.0), 60Forty Films, and Two Brothers Pictures (Work Taster Programme) continued. In late October – early November, the EAN delivered an 'Employability Skills' course supported by Two Brothers.

We worked with NBCUniversal and Christine Blundell Make-up Academy on their Hair & Make-up Accelerator programme and its accompanying 'Standout on Set' course. In December, we launched the Aesthetics Academy, our new Hair & Make-up programme supported by Sony Pictures Entertainment and Channel 4 Outreach with training by Black Beauty Roster and Iver Academy.

We supported Talking Point in recruiting for their 'Entry to the Art Department' course aimed at those who wanted to build their knowledge and networks for working in Film & TV Art Departments. We also supported recruitment for Dimension + GEI who offered 'Rise Up' - a free Virtual Production Assistant Training Programme in the summer, designed to provide under-represented talent with an opportunity to train in a new cutting-edge virtual production studio.

John Yorke Story provided 'Introduction to Production Accounting' courses for EAN members. They also delivered an online 'Step Up to Production Accountant' course, which was preceded by an open day.

In late 2024, the EAN established the Crew Development Hub (CDH), a training programme with the core aim of nurturing and retaining talent within the screen industries. In partnership with 60Forty Films, the course was designed to support those with experience in the Film and TV industry to elevate their careers.

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Brokering access to jobs through Skills (continued)
In February, Film London hosted our first Skills Summit at the London Screen Academy, as part of our Metro London Skills Cluster activity. The flagship event was opened by a keynote speech from Bianca Gavin (Head of Production – Scripted, Pulse Films and Chair, Production Guild of Great Britain). A networking reception closed the event.

In October 2024, the Skills team soft-launched Film London STRIDE. This new platform is designed to "revolutionise how we connect and grow within the screen industry". New and existing members of the Equal Access Network are being asked to sign up on the new platform. As at the end of March 2025, there were 1,972 members of the Equal Access Network (based on the new platform's data).

Games London
Diverse talents and perspectives continue to be vital for building a more diverse games industry. In the period ending 31 March 2025, our games programmes included: the second edition of Game Changer, a new business development programme for founders from underrepresented backgrounds; Ensemble, which focuses on games industry creatives from Black, Asian and underrepresented ethnicities; and our Games London Accelerator, which this year ensured that over 50% of its 8 incubated businesses were from diverse leadership.

Future Developments and Funding
The beginning of the new financial year 2025-26 is marked by financial stability. Across our three brands – Film London, Games London and the British Film Commission – we continue to work with funders, stakeholders and industry to ensure we maximise our contribution the sustainable growth of our industry, deliver bespoke programmes and valuable support. Diversity, equity, inclusion and sustainability remain an integral part of our commitment.

The GLA has renewed its commitment to Film London and Games London with a multi-year funding agreement that allows us to sustain our work across film, TV, animation and games. Our funding agreements with the British Film Institute allow us to continue our work across our core remit across the British Film Commission and Film London's work on Network, Hub, Skills and Screen Archives as well as our two core markets – London Screenings and the PFM. As a NPO, we continue to be in receipt of Arts Council England funding to continue delivering our unique FLAMIN awards and support programme for emergent and mid-career moving image artists. We have renewed our DCMS funding for the British Film Commission through to the end of March 2026.

In the autumn of 2026, we will need to reapply to the BFI for Film London for a renewal of our three-year lottery agreements across Network, Hub, Skills and Screen Archives. We expect to be in a strong position to renew funding agreements. However, Film London has faced funding reductions in the past and has worked with its Board to restructure the company to allow for cutbacks when required. We have robust planning processes in place whereby we draw up funding scenarios in the autumn of the financial year reflecting discussions with funders allowing us to make adjustments if required by the end of the financial year. Film London also reviews annually the costs of a closing down scenario and has sufficient reserves in place to close the company should it be required.

With the continued growth of our industries, increased costs as a result of inflation and increases such as NI, we face challenges that we will need to navigate carefully. Film London, the British Film Commission and Games London will continue working with government, stakeholders and industry for our industry to be a key contributor to sustain growth and to support government in key policy areas such as levelling up.

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Promoting and advancing the visual arts in London and Great Britain

Talent Development - NETWORK and FLAMIN
BFI NETWORK will remain at the heart of our talent development programme enabling exciting and diverse London talent to produce and make short films. Our FLAMIN Fellowship, our new FLAMIN Animations strand, as well as our FLAMIN Productions and the Jarman Award will continue to support and foster artist filmmakers. The New Talent strand of the PFM, our Labs programme and UPstream are cornerstones in developing, promoting, recognising and connecting talent.

The Metro London Skills Cluster
As we enter the third year of the Metro London Skills Cluster, we continue to work in partnership with the National Film and Television School (NFTS), London Higher and the Association of Colleges (AoC) and Middlesex University, the Capital City College Group (CCC). Working with industry, we continue to address the skills shortage in the screen industry by growing our offer of training and workforce development. This also works to increase the diversity of the sector workforce.

Film Culture - Film Hub London and London's Screen Archives
Film London continues to invest in Audiences, Culture and Screen Heritage.

Film Hub London works to make cinema more accessible and better reflect London's diverse communities, particularly in areas outside central London. From independent cinemas and multiplexes through to pop-ups and local film clubs, we bring together film exhibitors from across the city to learn from and support each other. London's continues to support the membership to:

- keep operating and remain resilient
- programme a broad and inclusive range of film
- sustain and develop their audience with a particular focus public engagement: tackling social, economic and geographic barriers; young people and families; and screen heritage

London's Screen Archives will support the membership through:

- strengthening the network, servicing and understanding the members' needs
- connecting more people with Archive Film online and through innovative screening and education opportunities
- empowering our members by offering training and capacity building
- preserving and celebrating diverse stories to ensure that our collections represent the full breadth of London's communities
- ensuring a sustainable future through commercial income generation and collaborative working

Business Development
Film London will continue to deliver its key markets with the London Screenings scheduled for June 2025. The Production Finance Market and its New Talent strand will be delivered during the London Film Festival in October 2025.

We will continue to support filming in London through our London Filming Partnership, sustaining London's reputation as a film-friendly destination as well as promoting the capital's unique production infrastructure and its extraordinary rich, competitive and cultural offer to the global production industry across film, television, animation and commercials. We continue to develop and sustain London's position as one of the world's top production hubs, providing guidance for government departments and local authorities and strengthening our strategic partnership with the Mayor of London.

With London and the South East remaining a key hub for content production as well as animation, games and post and VFX, London makes a significant contribution to the overall national industrial strategy. London is very much a gateway, which contributes to benefitting the whole of the UK.

Our work in Games London is going from strength to strength. April 2025 has seen the delivery of a very successful 10th anniversary of the Games Festival. Building on that success the 11th Games Festival will be delivered in April 2026.

The British Film Commission continues to support US clients and the UK production infrastructure across regions and nations to underpin the growth of our industry and its international promotion. We will support the development of additional stage space in the UK to secure a large share of content production and a sustainable future for the UK production sector.

Our commitment to environmental and social sustainability

Equity, Diversity & Inclusion as well as Environmental Sustainability remain key to sustaining growth. We continue to place these priorities at the heart of our strategy and delivery across our three brands. Our aim is for sustainability to be reflected in our delivery, and corporately, through staff training, recruitment, procurement, and by setting our own ambitious but achievable goals mapped against the UN's sustainable development goals:

- Improving health, safety and well-being for productions/on set.
- Supporting our sector in a transition to a zero carbon world providing advice to our clients and through facilitating access to appropriate resources.
- Creating social value to achieve a more inclusive and equitable society.
- Supporting our stakeholders and UK infrastructure through partnership working.
- Supporting our clients through outreach to production partners to identify and understand the challenges they may face translating their initiatives to the UK.
- Partnership working and learning from and sharing best practice in these areas with other film commissions, industry and stakeholders.

Partnering globally - European and international collaboration

Partnership working remains at the heart of the agency's ethos and we are committed to sustaining and growing our European and International partnerships. On the BFC side we are seeking to strengthen our relationships with European partners and work closely with all US studios and streamers and our LA-based team is in daily contact with partners in the US and Canda

On the Film London side, we continue to place a particular emphasis on working with a wide range of European and global partners. Melbourne International Film Market, South Africa Film Commission, Netherlands Film Fund and EAVE are partners of the PFM. We continue to exchange best practice with some key partners of our Green Screen project: ProMálaga in Spain, Flanders Audiovisual Fund in Belgium, Southern Sweden Film Commission in Sweden, Paris Region Entreprises in France and the Slovak Audiovisual Fund / Slovak Film Commission in Slovakia. We have ongoing partnerships exploring opportunities for promoting the soft power and benefits for tourism from filming working with the Austrian Film Commission, the Italian Film Commissions, the Spanish Film Commission and Malta Film Commission as well as Southern Sweden Film Commission. We continue to be active partners of AFCI, Cine Regio and the European Film Commission Network (EUFCN).

Financial review

a. Remuneration policy

The pay of Film London staff is reviewed annually by the Finance Committee who will make a recommendation to the Board of Trustees. The Finance Committee will assess as to whether the Company can afford to pay a cost of living increase within the budget. In 2024/25 Film London staff have been awarded a cost of living increase linked to level of salary.

The Finance Committee determines the pay for the Key Management Personnel, so that it is tightly aligned to the delivery of Film London's strategic goals and pay decisions for Film London generally, and consistent with internal relativities and affordable. On an annual basis, the Finance Committee looks at the growth and success of the Key Management Personnel within their roles.

b. Grant giving policy

Film London awards annually a number of grants through its talent development and production schemes as well as through Film Hub London. Grants are reviewed and approved by the respective Sub-Committees and the Film London Board.

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Financial review (continued)

c. Reserves Policy
In line with the guidance issued by the Charity Commission, the Trustees have considered the future needs of the charity and believe that unrestricted general funds (or what the Charity Commission define as "free" reserves) should be sufficient to cover all liabilities, in the event of closure of the charity. The level of reserves is annually reviewed by the Finance Committee, to ensure that we have sufficient funds to provide for the charity's working capital needs and a sensible contingency against an unexpected shortfall in fundraising income, emergency or exceptional unforeseen expenditure, thus ensuring the financial stability of the charity over the longer term. In 2024/25, we have free reserves of £998k, which falls in line with our requirements (2023/24: £985k).

d. Financial performance
Total incoming resources at £7.4m are 11% higher than the previous year. Total expended resources at £7.4m are 11% higher. The overall result was that the charity's total reserves increased by £10k to £1,052k (2023/24: increase of £13k).

In common with many charities, revenue fundraising continues to be extremely challenging. The charity is investing in fundraising to grow income streams, providing a better balance, with less dependency on restricted income particularly from grants from the public sector. Film London continues to review its strategy with regards to fundraising from the public and private sector and is monitoring income very closely. As usual, we worked hard to ensure overhead costs were controlled.

Film London's fundraising focuses on corporate sponsorship as well as public sector agencies. We have a small team working on fundraising consisting of one senior manager and one support role. Film London does not engage in fundraising from individuals.

Structure, governance and management

a. Constitution
Film London is a company limited by guarantee, registered in England, (registered number 4699825). It was incorporated on 17 March 2003, and is governed by its Memorandum and Articles of Association. Film London is a registered charity number 1163968. Film London also trades as British Film Commission and Games London.

b. Recruitment and training of Trustees
At the end of their two terms (each of three years), Trustees step down and Film London will advertise to recruit new Trustees. During the year one Trustee, Iain Smith, stepped down.

Trustees usually serve two terms of three years but in special circumstances any trustee who would normally be eligible for re-election may be extended for a third term by the Board.

Film London was entered on the Register of Charities on 14th October 2015. Trustee training is delivered on a regular basis by Harbottle & Lewis to provide an update on legislation and best practice to all Trustees. The annual Trustee training reminds Directors of their duties under the Charity Governance Code. The induction pack to new Trustees includes Film London's Memorandum and Articles of Association, its Finance Regulations, Staff Organogram as well as details of the Board's Sub-Committees and dates of Trustee meetings.

c. Trustee board and committees
Film London is governed by its Board of Trustees, chaired by Daniel Battsek. The Board of Trustees meets seven times per year and has five sub-committees:

- Finance Committee
- Fundraising Committee
- Production Committee
- Audience Development Committee
- FLAMIN Committee.

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c. Trustee board and committees (continued)
The sub-committees meet two to four times annually and oversee distinct areas of Film London's activity, discuss and select grants and provide advice and guidance and report back to the Film London Trustees. Each sub-committee is chaired by a Film London Trustee. The membership of sub-committees is made up of Trustees.

As set out in the Articles of Association, the Board of Trustees set the strategy for the charity and discuss and approve the annual business planning including budgets, accounts and significant grants.

The British Film Commission has an Advisory Board including representation from funders, nations, regions and industry chaired by Iain Smith. Daniel Battsek, Chair of Film London sits on the Advisory Board and Iain Smith, Chair of the Advisory Board, is a Film London Trustee. The BFC Advisory Board oversees the strategy and activities of the British Film Commission. It meets four times a year.

It has a Business Sub-Committee which meets 5-7 times per annum to discuss and provide guidance to ongoing activity. Papers from the BFC Advisory Board are included in board papers going to Film London Trustees.

Games London steering group is chaired by Li Ma, Trustee of Film London and Director of UK Interactive Entertainment (Ukie) and has participation from senior management from Film London, Ukie as well as representation of funders and industry

d. Organisational structure
The charity is under the day-to-day control of the CEO, who reports to the Board of Trustees at their regular meetings and as required to the Chairman of the Board. The Trustees are aware of the Charity Governance Code and the principles of this Code underpin Film London's decision making, processes, board and sub-committee meetings. Film London's senior management team reports to the CEO.

e. Related Parties Transactions
Film London's Directors give their time as Charity Trustees freely and no director is in receipt of remuneration in 2024/25 for their role as Directors. Details of related party transactions are disclosed in note 18 of the accounts.

f. Risk management
The Film London Board of Trustees approved the Financial Regulations of the charity, which is based on the Charity Commission publication CC8 – "Internal Financial Controls for Charities". The Finance Committee oversees the financial management of the Charity discussing and reviewing the budget, management accounts and annual accounts as well as the charity's risk register. Our approach is to identify the most significant risks and how to manage and mitigate them. All types of risk are considered e.g. financial, operational, reputational, governance and compliance as well as risks outside our control such as political, environmental, technical, legal and economic. The Chair of the Finance Committee reports to the Film London Board. All Finance Committee meetings are minuted.

g. Principal risks and uncertainties
The Directors are assessing and monitoring closely all principal risks – legal, financial, reputational, operational, governance, compliance - on an ongoing basis across all activities and projects undertaken by the company. The assessment of risks are closely monitored by Film London's Finance Committee and regular calls with all core funders and key stakeholders regularly take place. At the date of this report, the Trustees consider fund raising from commercial partners as well other sources to continue to be a key challenge in developing alternative funding streams.

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REFERENCE AND ADMINISTRATIVE DETAILS

Trustees

Geraldine Atlee	(resigned 27 November 2024)
Daniel Battsek	
Judith Chan	(resigned 27 November 2024)
Eve Gabreau	
John Graydon	
Jeffrey Jacobs	(resigned 27 November 2024)
Saurabh Kakkar	
Li Ma	
Bennett McGhee	
Oliver Meek	
Jane Moore	(appointed 5 February 2025)
Hamish Mosley	
Nicola Pearcey	
Dan Penfold	
Lila Rawlings	
Priya Sahathevan	(appointed 5 February 2025)
Vicky Stanbury	(appointed 5 February 2025)
Frances Trought	(resigned 27 November 2024)
Natalie Usher	(appointed 5 February 2025)
Nicole Yip	

Company Secretary
Daniela Kirchner

Chief Executive Officer
Adrian Wootton

Chief Operating Officer
Daniela Kirchner

Registered Office
The Arts Building
Morris Place
London N4 3JG

Company Number
04699825

Charity Number
1163968

Auditor
Azets Audit Services
Regis House
45 King William St
London EC4R 9AN

Solicitors
Harbottle & Lewis LLP
7 Savoy Court
London WC2R 0EX

Bankers
Barclays Bank plc
1 Churchill Place
London
E14 5HP

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STATEMENT OF TRUSTEES' RESPONSIBILITIES

The Trustees (who are also Directors of Film London for the purposes of company law) are responsible for preparing the Trustees' Report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

Company law requires the Trustees to prepare financial statements for each financial year. Under company law the Trustees must not approve the financial statements unless they are satisfied that they give a true and fair view of the state of affairs of the charitable company and of the incoming resources and application of resources, including the income and expenditure, of the charitable company for that period. In preparing these financial statements, the trustees are required to:

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles in the Charities SORP;
- make judgements and estimates that are reasonable and prudent; and
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charitable company will continue in operation.

The Trustees are responsible for keeping adequate accounting records that disclose with reasonable accuracy at any time the financial position of the charitable company and enable them to ensure that the financial statements comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the charitable company and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

Disclosure of information to auditors
Each of the persons who are Trustees at the time when this Trustees' Report is approved has confirmed that:

- so far as that Trustee is aware, there is no relevant audit information of which the charitable company's auditors are unaware, and
- that Trustee has taken all the steps that ought to have been taken as a Trustee in order to be aware of any relevant audit information and to establish that the charitable company's auditors are aware of that information.

This report was approved by the Trustees on 30 July 2025 and signed on their behalf by:

Signed by:
02D27256BAD145D.....

Daniel Battsek
Director

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REPORT OF THE INDEPENDENT AUDITORS TO THE MEMBERS OF FILM LONDON

Opinion

We have audited the financial statements of Film London (the 'charitable company') for the year ended 31 March 2024 which comprise the Statement of Financial Position, the Statement of Financial Activities, the Statement of Cash Flows and notes to the financial statements, including significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including Financial Reporting Standard 102 *The Financial Reporting Standard applicable in the UK and Republic of Ireland* (United Kingdom Generally Accepted Accounting Practice).

In our opinion the financial statements:

- give a true and fair view of the state of the charitable company's affairs as at 31 March 2025, and of its incoming resources and application of resources, including its income and expenditure, for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- have been prepared in accordance with the requirements of the Companies Act 2006.

Basis for opinion

We conducted our audit in accordance with International Standards on Auditing (UK) (ISAs (UK)) and applicable law. Our responsibilities under those standards are further described in the Auditor's responsibilities for the audit of the financial statements section of our report. We are independent of the charitable company in accordance with the ethical requirements that are relevant to our audit of the financial statements in the UK, including the FRC's Ethical Standard, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Conclusions relating to going concern

In auditing the financial statements, we have concluded that the trustees' use of the going concern basis of accounting in the preparation of the financial statements is appropriate.

Based on the work we have performed, we have not identified any material uncertainties relating to events or conditions that, individually or collectively, may cast significant doubt on the charitable company's ability to continue as a going concern for a period of at least twelve months from when the financial statements are authorised for issue.

Our responsibilities and the responsibilities of the trustees with respect to going concern are described in the relevant sections of this report.

Other information

The other information comprises the information included in the trustees annual report, other than the financial statements and our auditor's report thereon. The trustees are responsible for the other information contained within the annual report. Our opinion on the financial statements does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon. Our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the course of the audit or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether this gives rise to a material misstatement in the financial statements themselves. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact.

We have nothing to report in this regard.

Opinions on other matters prescribed by the Companies Act 2006

In our opinion, based on the work undertaken in the course of the audit:

- the information given in the trustees' report (incorporating the directors' report) for the financial year for which the financial statements are prepared is consistent with the financial statements; and
- the directors' report has been prepared in accordance with applicable legal requirements.

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Matters on which we are required to report by exception
In the light of the knowledge and understanding of the charitable company and its environment obtained in the course of the audit, we have not identified material misstatements in the directors' report.

We have nothing to report in respect of the following matters in relation to which the Companies Act 2006 requires us to report to you if, in our opinion:

- adequate accounting records have not been kept, or returns adequate for our audit have not been received from branches not visited by us; or
- the financial statements are not in agreement with the accounting records and returns; or
- certain disclosures of directors' remuneration specified by law are not made; or
- we have not received all the information and explanations we require for our audit; or
- the trustees were not entitled to prepare the financial statements in accordance with the small companies' regime and take advantage of the small companies' exemptions in preparing the directors' report and from the requirement to prepare a strategic report.

Responsibilities of trustees
As explained more fully in the trustees' responsibilities statement set out on page 20, the trustees (who are also the directors of the charitable company for the purposes of company law) are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as the trustees determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the trustees are responsible for assessing the charitable company's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the trustees either intend to liquidate the charitable company or to cease operations, or have no realistic alternative but to do so.

Auditor's responsibilities for the audit of the financial statements
Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with ISAs (UK) will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements. The specific procedures for this engagement and the extent to which these are capable of detecting irregularities, including fraud is detailed below:

- Enquiry of management and those charged with governance around actual and potential litigation and claims as well as actual, suspected and alleged fraud;
- Reviewing minutes of meetings of those charged with governance;
- Assessing the extent of compliance with the laws and regulations considered to have a direct material effect on the financial statements or the operations of the company through enquiry and inspection;
- Reviewing financial statement disclosures and testing to supporting documentation to assess compliance with applicable laws and regulations;
- Performing audit work over the risk of management bias and override of controls, including testing of journal entries and other adjustments for appropriateness, evaluating the business rationale of significant transactions outside the normal course of business and reviewing accounting estimates for indicators of potential bias.

Irregularities, including fraud, are instances of non-compliance with laws and regulations. We design procedures in line with our responsibilities, outlined above, to detect material misstatements in respect of irregularities, including fraud.

Because of the inherent limitations of an audit, there is a risk that we will not detect all irregularities, including those leading to a material misstatement in the financial statements or non-compliance with regulation. This risk increases the more that compliance with a law or regulation is removed from the events and transactions reflected in the financial statements, as we will be less likely to become aware of instances of non-compliance. The risk is also greater regarding irregularities occurring due to fraud rather than error, as fraud involves intentional concealment, forgery, collusion, omission or misrepresentation.

A further description of our responsibilities is available on the Financial Reporting Council's website at: https://www.frc.org.uk/Our-Work/Audit/Audit-and-assurance/Standards-and-guidance/Standards-and-guidance-for-auditors/Auditors-responsibilities-for-audit/Description-of-auditors-responsibilities-for-audit.aspx

This description forms part of our auditor's report.

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REPORT OF THE INDEPENDENT AUDITORS TO THE MEMBERS OF FILM LONDON

Use of our report

This report is made solely to the charitable company's members, as a body, in accordance with Chapter 3 of Part 16 of the Companies Act 2006. Our audit work has been undertaken so that we might state to the charitable company's members those matters we are required to state to them in an auditor's report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the charitable company and the charitable company's members as a body, for our audit work, for this report, or for the opinions we have formed.

Azets Audit Services

John Howard (FCA) (Senior Statutory Auditor)
Azets Audit Services Limited
Statutory Auditor
2nd Floor, Regis House
45 King William Street
London
EC4R 9AN

Date: 14 August 2025

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FILM LONDON

STATEMENT OF FINANCIAL ACTIVITIES
(INCORPORATING AN INCOME AND EXPENDITURE ACCOUNT)
FOR THE YEAR ENDED 31 MARCH 2025

	Notes	2025 Unrestricted £	2025 Restricted £	2025 Total funds £	2024 Total funds £
INCOME FROM					
Donations and legacies	3	36,000	380,940	**416,940**	**255,369**
Charitable activities	4	2,092,257	4,772,972	**6,865,229**	**6,311,930**
Other trading activities	5	80,190	-	**80,190**	**73,316**
Investment income	6	36,388	-	**36,388**	**22,930**
Total		2,244,835	5,153,912	**7,398,747**	**6,663,545**
EXPENDITURE ON					
Raising funds	7	234,122	-	**234,122**	**134,062**
Charitable activities		2,000,606	5,153,912	**7,154,518**	**6,516,675**
Total		2,234,728	5,153,912	**7,388,640**	**6,650,737**
NET INCOME		10,107	-	**10,107**	**12,808**
RECONCILIATION OF FUNDS					
Total funds brought forward		1,042,348	-	**1,042,348**	1,029,540
TOTAL FUNDS CARRIED FORWARD		**1,052,455**	**-**	**1,052,455**	1,042,348

CONTINUING OPERATIONS
All income and expenditure has arisen from continuing activities.

The notes form part of these financial statements

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FILM LONDON

STATEMENT OF FINANCIAL POSITION
AT 31 MARCH 2025

	Notes	2025 Total funds	2024 Total funds
		£	£
FIXED ASSETS			
Intangible assets	11	**9,869**	-
Tangible assets	12	**44,794**	57,528
		54,663	57,528
CURRENT ASSETS			
Debtors	13	**1,201,669**	627,490
Cash at bank and in hand		**1,857,861**	2,442,677
		3,059,530	3,070,167
CREDITORS			
Amounts falling due within one year	14	**(2,061,738)**	(2,085,347)
NET CURRENT ASSETS		**997,792**	984,820
TOTAL ASSETS LESS CURRENT LIABILITIES		**1,052,455**	1,042,348
NET ASSETS		**1,052,455**	1,042,348
FUNDS	15		
Unrestricted funds		**1,052,455**	1,042,348
TOTAL FUNDS		**1,052,455**	1,042,348

These financial statements have been prepared in accordance with the special provisions of Part 15 of the Companies Act 2006 relating to small charitable companies.

The financial statements were approved by the Board of Trustees on 30 July 2025 and were signed on its behalf by:

Signed by:
02D27256BAD445D.....

Daniel Battsek
Director

The notes form part of these financial statements

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FILM LONDON

STATEMENT OF CASH FLOWS
FOR THE YEAR ENDED 31 MARCH 2025

	2025 £	2024 £
Cash flows from operating activities:		
Net cash (used in)/provided by operating activities	**(588,164)**	99,430
Cash flows from investing activities:		
Interest	**36,388**	22,930
Purchase of intangible assets	**(9,869)**	-
Purchase of property, plant and equipment	**(23,170)**	(24,721)
Net cash provided by/(used in) investing activities	**3,349**	(1,791)
Change in cash and cash equivalents in the year	**(584,815)**	97,639
Cash and cash equivalents brought forward	**2,442,677**	2,345,038
Cash and cash equivalents carried forward	**1,857,862**	2,442,677
Reconciliation of net movement in funds to net cash flow from operating activities		
Net income for the year	**10,107**	12,808
Adjustments for:		
Depreciation charges	**35,905**	54,635
Interest	**(36,388)**	(22,930)
(Increase)/decrease in debtors	**(574,179)**	276,775
(Decrease) in creditors	**(23,609)**	(221,858)
Net cash (used in)/provided by operating activities	**(588,164)**	99,430
Analysis of cash and cash equivalents		
Cash in hand	**1,857,862**	2,442,677
Total	**1,857,862**	2,442,677

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1. STATUTORY INFORMATION

Film London is a charitable company, limited by guarantee and incorporated in England. The members of the Charitable Company are the Trustees named on page 19. In the event of the Charitable Company being wound up, the liability in respect of the guarantee is limited to £1 per member of the Charitable Company. Film London meets the definition of a public benefit entity under FRS 102.

2. ACCOUNTING POLICIES

2.1 Basis of Preparation

The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) effective 1 January 2019) – Charities SORP (FRS 102) and the Companies Act 2006.

The Directors reviewed Film London's financials (Financial Statements 2024-25, current year to date management accounts and cash flow) at the Board meeting on 30th July 2025, as part of their regular assessment, as well as its principal risks, financial and otherwise. At that time, they were satisfied that Film London had sufficient resources to continue operating for the foreseeable future and accounts have been prepared in the knowledge that Film London is a financially viable organisation.

The 2025/26 budget approved by the Board in February 2025 showed that 77% of the Film London's funding was at that point committed. Since then, Film London has had further income sources confirmed bringing the confirmed income to 84%.

At the end of June the Government published its Industrial Strategy and supporting Creative Industries Sector Plan. As part of their investment, the Government committed to a number of measures relevant to film & TV, including annual investment of £500,000 into London Games Festival for the next three years, as well as three years' secured ongoing funding for the British Film Commission.

The combination of a four-year funding agreement with the Greater London authority and this commitment beyond 2026 means that the charity will continue to be in a strong position beyond 25/26, to deliver across its three brands and existing programmes.

After reviewing the Charitable Company's forecasts and projections, the directors have a reasonable expectation that the entity has adequate resources to continue in operational existence for the foreseeable future. The entity therefore continues to adopt the going concern basis in preparing its financial statements.

Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy.

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2. ACCOUNTING POLICIES – continued

2.2 Fund accounting

General funds are unrestricted funds which are available for use at the discretion of the Trustees in furtherance of the general objectives of the charity and which have not been designated for other purposes.

Designated funds comprise unrestricted funds that have been set aside by the Trustees for particular purposes. The aim and use of each designated fund is set out in the notes to the financial statements.

Restricted funds are funds which are to be used in accordance with specific restrictions imposed by donors or which have been raised by the charity for particular purposes. The cost of raising and administering such funds are charged against the specific fund. The aim and use of each restricted fund is set out in the notes to the financial statements.

Investment income, gains and losses are allocated to the appropriate fund.

2.3 Income

All income is recognised once the Charity has entitlement to the income, it is more likely than not that the income will be received and the amount to be received can be reliably estimated and any conditions required to receive the funds have been met or are with the control of the charity.

Contracted income is recognised according to the contract terms.

Non-event sponsorship and membership income is recognised in the year in which it is invoiced.

Where Film London provides services in return for payment, the income is recognised when Film London completes its part of the agreement by delivering the services.

Grants related to performance of contractual obligations are recognised when the conditions attached to the grant have been met, Film London has entitlement to the income, it is probable that income will be received and the amount of income can be measured reliably.

Where entitlement of the income does not exist at the balance sheet date, income is deferred and disclosed as a liability at the year-end.

On receipt, donated professional services and donated facilities are recognised on the basis of the value of the gift to the Charity which is the amount the Charity would have been willing to pay to obtain services or facilities of equivalent economic benefit on the open market; a corresponding amount is then recognised in expenditure in the period of receipt.

In accordance with the Charities SORP (FRS 102), the economic contribution of general volunteers is not recognised in the accounts.

Other income is recognised in the period in which it is receivable and to the extent the goods have been provided or on completion of the service.

2.4 Expenditure

Expenditure is recognised once there is a legal or constructive obligation to make payment to a third party, it is probable that settlement will be required and the amount of the obligation can be measured reliably.

All expenditure is accounted for on an accruals basis. All expenses including support costs and governance costs are allocated to the applicable expenditure headings.

Fundraising costs are those incurred in seeking voluntary contributions and do not include the costs of disseminating information in support of the charitable activities.

2.5 Tangible fixed assets and depreciation

Tangible fixed assets are stated at cost less depreciation. Depreciation is provided at rated calculated to write off the cost of fixed assets, less their estimated residual value, over their expected useful lives using the straight-line method. The tangible fixed assets are depreciated on the following basis:

Leasehold improvements	10 years
Office equipment	3-5 years

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2. ACCOUNTING POLICIES – continued

2.6 Intangible assets
Intangible assets represent website costs and capitalised costs of trademarks and are stated at cost less depreciation. Depreciation is provided against intangible fixed assets over 3-10 years, calculated to write off the cost over their expected useful lives, using the straight-line method.

2.7 Interest receivable
Interest on funds held on deposit is included when receivable and the amount can be measured reliably by the Charity; this is normally upon notification of the interest paid or payable.

2.8 Operating leases
Rentals under operating leases are charged to the Statement of Financial Activities on a straight-line basis over the lease term.

2.9 Financial instruments
The Charity only has financial assets and financial liabilities of a kind that qualify as basic financial instruments. Basic financial instruments are initially recognised at transaction value and subsequently measured at their settlement value with the exception of loans which are subsequently measured at amortised cost using the effective interest method.

2.10 Debtors
Trade and other debtors are recognised at the settlement amount after any trade discount offered. Prepayments are valued at the amount repaid net of any trade discounts due.

2.11 Cash at bank and in hand
Cash at bank and in hand includes cash short term highly liquid investments with a short maturity of three months or less from the date of acquisition or opening of the deposit or similar account.

2.12 Creditors and provisions
Creditors and provisions are recognised where the Charity has a present obligation resulting from a past event that will probably result in the transfer of funds to a third party and the amount due to settle the obligation can be measured or estimated reliably. Creditors and provisions are normally recognised at their settlement amount after allowing for any trade discounts due.

2.13 Pension costs
The charity operates a defined contribution pension scheme. The assets of the scheme are held separately from those of the Charity in an independently administered fund. The amount charged to the Statement of Financial Activities represents the contributions payable to the scheme in respect of accounting period.

2.14 Critical accounting estimates and judgements
In preparing the financial statements, management is required to make estimates and assumptions which affect reported income, expenses, assets, liabilities and disclosure of contingent assets and liabilities. Use of available information and application of judgements are inherent in the formation of estimates, together with the past experience and expectations of future events that are believed to be reasonable under the circumstances. Actual results in the future could differ from such estimates. Management do not consider there to be any material accounting estimates or judgements that need disclosure in these financial statements.

3. DONATIONS AND LEGACIES

	2025 Unrestricted £	2025 Restricted £	2025 Total £	2024 Total £
Donated Services	36,000	380,940	**416,940**	255,369
	36,000	380,940	**416,940**	255,369

In 2024, of the total income from donations and legacies, £36,000 was to unrestricted funds and £219,369 was to restricted income.

The charity is grateful to various organisations who donate their services for free or for a reduced charge. These include support across a number of activities including venue hire, office space, speaker fees, event accreditations, website events platform, travel and accomodation. An equivalent charge is included within charitable expenditure.

The charity also benefits from the involvement and support of its volunteers who make a vital contribution towards their achievements in accordance with FRS102 and the Charities SORP (FRS102), the economic contribution of general volunteers is not recognised in the accounts.

4. INCOME FROM CHARITABLE ACTIVITIES

	2025 Unrestricted £	2025 Restricted £	2025 Total £	2024 Total £
Promotion of visual arts	1,282,378	2,102,747	**3,385,125**	3,066,114
FLAMIN	50,085	283,041	**333,126**	394,886
Production of talent development	73,362	170,462	**243,824**	244,255
Film promotion and culture	554,432	423,278	**977,710**	959,637
British Film Commission	132,000	1,793,444	**1,925,444**	1,647,038
	2,092,257	4,772,972	**6,865,229**	6,311,930

In 2024, of the total income from charitable activities, £2,027,901 was to unrestricted funds and £4,284,029 was to restricted funds.

5. OTHER TRADING ACTIVITIES

	2025 Unrestricted £	2025 Restricted £	2025 Total £	2024 Total £
Rental income	47,471	-	**47,471**	46,341
Other income	32,719	-	**32,719**	26,976
	80,190	-	**80,190**	73,316

In 2024, of the total income from other trading activities, £73,316 was to unrestricted funds and £NIL to restricted funds.

6. INVESTMENT INCOME

	2025 Unrestricted £	2025 Restricted £	2025 Total £	2024 Total £
Bank interest	36,388	-	**36,388**	22,930

In 2024, of the total investment income, £22,930 was to unrestricted funds and £NIL to restricted funds.

7. ANALYSIS OF EXPENDITURE

	Staff Costs (note 10) £	Activities Costs £	Grant Funding £	Support Costs (note 8) £	2025 Total £	2024 Total £
Raising funds	105,343	36,632	-	92,147	**234,122**	134,062
Promotion of visual arts	1,070,741	1,719,526	-	484,676	**3,274,943**	3,042,330
FLAMIN	174,515	89,347	14,850	78,995	**357,707**	397,924
Production and talent development	193,545	57,559	(2,243)	87,609	**336,470**	315,489
Film production & culture	564,565	142,159	141,289	255,553	**1,103,566**	981,291
British Film Commission	515,694	1,227,544	-	338,594	**2,081,832**	1,779,641
	2,519,060	3,236,135	153,896	1,245,427	**7,154,518**	6,516,675
	2,624,403	3,272,767	153,896	1,337,574	**7,388,640**	6,650,737

8. ANALYSIS OF SUPPORT COSTS

	2025 £	2024 £
Staff costs (note 10)	**580,797**	550,568
Overheads	**733,597**	712,061
Legal and professional	**7,805**	2,071
Audit and accounting fees	**15,375**	18,000
	1,337,574	1,282,700

9. NET INCOME

	2025 £	2024 £
This is stated after charging:		
Depreciation	**35,904**	54,635
Auditors' remuneration	**15,375**	18,000
Operating lease rentals	**141,203**	141,673

10. ANALYSIS OF STAFF

	2025 £	2024 £
Wages and salaries	**2,736,398**	2,428,596
Social security costs	**297,593**	265,138
Pension contributions	**159,145**	136,425
Other staff costs	**12,063**	10,046
	3,205,199	2,840,205

The total staff costs of £3,205,199 (2024: £2,840,205) include £2,624,403 (2024: £2,289,637) of direct staff costs as shown in note 7, plus £580,797 (2024: £550,568) which have been allocated to support costs (note 8).

The average number of staff employed during the year was:	2025 No.	2024 No.
Raising funds	2	1
Inward investment & business development	23	19
FLAMIN	4	4
Production & talent development	5	5
Film promotion & culture	12	12
British Film Commission	8	7
Support	11	11
	65	59

The number of employees whose salaries for the year fell within the following bands were:	2025 No.	2024 No.
£60,001 - £70,000	7	3
£70,001 - £80,000	1	1
£80,001 - £90,000	1	3
£90,001 - £100,000	2	-
£140,001 - £150,000	-	1
£150,001 - £160,000	1	-

The key management personnel of the charity comprises of the Chief Executive Officer and the Chief Operating Officer.

The total employee benefits of the key management personnel of the charity were £301,718 (2024: £285,660).

During the year, no Trustees received any remuneration (2024: £Nil).

During the year, Trustees received reimbursement of £15,264 for expenses (2024: £Nil).

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11. INTANGIBLE FIXED ASSETS

	Intangible assets £
Cost	
At 1 April 2024	40,200
Additions	9,869
At 31 March 2025	50,069
Depreciation	
At 1 April 2024	40,200
Charge for the year	-
At 31 March 2025	40,200
Net Book Value	
AT 31 March 2025	**9,869**
At 31 March 2024	-

12. TANGIBLE FIXED ASSETS

	Office Equipment £	Leasehold Improvements £	Total £
Cost			
At 1 April 2024	253,249	98,621	**351,870**
Additions	23,170	-	**23,170**
Disposals	-	-	-
At 31 March 2025	276,419	98,621	**375,040**
Depreciation			
At 1 April 2024	219,661	74,681	**294,342**
Charge for the year	27,308	8,596	**35,904**
Depreciation on disposals	-	-	-
At 31 March 2025	246,969	83,277	**330,246**
Net Book Value			
At 31 March 2025	29,450	15,344	**44,794**
At 31 March 2024	35,588	23,940	**59,528**

13. DEBTORS

	2025 £	2024 £
Trade debtors	**591,777**	228,709
Other debtors	**57,378**	51,455
VAT recoverable	**5,839**	19,219
Prepayments and accrued income	**546,675**	328,107
	1,201,669	627,490

14. CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	2025 £	2024 £
Trade creditors	**637,518**	477,685
Grants payable	**42,749**	75,393
Other taxation and social security	**74,267**	68,257
Accruals and deferred income	**1,307,203**	1,464,012
	2,061,737	2,085,347

Analysis of grants payable (all due within one year)	£	£
Grants committed but unpaid b/fwd	**75,393**	99,937
Grants committed in the year	**153,896**	194,079
Grants paid in the year	**(186,540)**	(218,623)
Grants committed but unpaid c/fwd	**42,749**	75,393

During the current year £233,220 (2024: £369,744) of income has been deferred and £190,148 (2024: £190,625) has been released from previous periods.

15. MOVEMENTS IN FUNDS

	As at 1 April 2024 £	Income £	Expenditure £	As at 31 March 2025 £
Unrestricted funds				
General funds	1,042,348	2,244,835	(2,234,728)	**1,052,455**
Restricted funds	-	5,153,912	(5,153,912)	-
Total funds	1,042,348	7,398,747	(7,388,640)	**1,052,455**

Our restricted funding is predominantly funding for specific projects from Arts Council England (ACE), British Film Institute (BFI), Department for Digital, Culture, Media and Sport (DCMS), Department for Business and Trade (DBT) and Greater London Authority (GLA).

Comparative	As at 1 April 2023 £	Income £	Expenditure £	As at 31 March 2024 £
Unrestricted funds				
General funds	1,029,540	2,160,147	(2,147,339)	1,042,348
Restricted funds	-	4,503,398	(4,503,398)	-
Total funds	1,029,540	6,663,545	(6,650,737)	1,042,348

16. MOVEMENTS IN FUNDS

	Unrestricted Funds	Restricted Funds	Total 2025	Total 2024
	£	£	£	£
Intangible fixed assets	9,869	-	**9,869**	-
Tangible fixed assets	44,794	-	**44,794**	57,528
Current assets	3,059,530	-	**3,059,530**	3,070,167
Creditors due within one year	(2,061,738)	-	**(2,061,738)**	(2,085,347)
	1,052,455	-	**1,052,455**	1,042,348

Movement in funds (comparative)	Unrestricted Funds	Restricted Funds	Total 2024	Total 2023
	£	£	£	£
Tangible fixed assets	57,528	-	57,528	86,882
Intangible fixed assets	-	-	-	560
Current assets	3,070,167	-	3,070,167	3,249,303
Creditors due within one year	(2,085,347)	-	(2,085,347)	(2,307,205)
	1,042,348	-	1,042,348	1,029,540

17. OPERATING LEASE COMMITMENTS

The Charitable Company had total commitments for land and buildings at the year-end under non-cancellable operating leases as follows:

	2025	2024
	£	£
Within 1 year	112,702	169,054
Between 1 and 5 years	-	112,702
	112,702	**281,756**

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18. RELATED PARTY TRANSACTIONS

During the year the Charitable Company entered into various transactions for services with related parties and organisations that form part of the Film London programme and its projects:

Charged to the Charitable Company

Services	Organisation	Relationship	Charge		Balance	
			2025 £	2024 £	2024 £	2024 £
BFC Consultancy	Saffery LLP	Partner (J Graydon)	10,500	12,000	(15,750)	(38,628)
Screenings	Rio Cinema Phoenix Cinema Act One Cinema	Director (O Meek)	-	-	-	(2,500)

Charged by the Charitable Company

Services	Organisation	Relationship	Charge		Balance	
			2025 £	2024 £	2025 £	2024 £
Fees	Imperial War Museum	Director (V Stanbury)	750	-	-	-
Sponsorship and fees	BBC	Director (G Atlee)	6,000	17,766	7,200	-
Sponsorship	Netflix	Director (H Mosely)	12,280	59,000	-	26,400
Sponsorship	Saffery LLP	Partner (J Graydon)	14,000	13,999	2,400	2,399

FILM LONDON

England & Wales - Charity number 1163968

Accounts

Docusign Envelope ID: 6A00C56F-082A-4BD3-8B32-A3426365BC47

REGISTERED COMPANY NUMBER: 04699825 (England and Wales)
REGISTERED CHARITY NUMBER: 1163968

REPORT OF THE TRUSTEES AND AUDITED FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2024 FOR FILM LONDON

Docusign Envelope ID: 6A00C56F-082A-4BD3-8B32-A3426365BC47

FILM LONDON

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FOR THE YEAR ENDED 31 MARCH 2024

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FILM LONDON

REPORT OF THE TRUSTEES
FOR THE YEAR ENDED 31 MARCH 2024

The Trustees (who are also directors of the charity for the purposes of the Companies Act) present their annual report together with the audited financial statements of Film London (the Company) for the year ended 31st March 2024. The Trustees confirm that the Annual Report and financial statements of the Company comply with the current statutory requirements, the requirements of the Company's governing document and the provisions of the Statement of Recommended Practice (SORP), applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1st January 2015).

Since the Company qualifies as small under section 383, the strategic report required of medium and large companies under The Companies Act 2006 (Strategic Report and Director's Report) Regulations 2013 is not required.

Objectives and activities

a. Policies and objectives
Film London acts as a major showcase within the UK and internationally for film, TV, animation and games working to foster a high standard of artistry and creativity and promote the artistic and cultural excellence of the moving image industries. In determining the Company's strategy and activities for the year, its Board of Trustees and senior management consider the Charity's Commission guidance on public benefit. Across all its activities and projects, Film London remains focused on promoting and advancing the visual arts as well as the provision of education and training.

b. Objectives and activities for public benefit
As set out in the Memorandum of Association the objects of the charity are:

1. Promote and advance the visual arts, most particularly the arts of film, television and the moving image, including through:
   - the promotion of artistic and cultural excellence in the film, television and moving image industries;
   - the establishment and preservation of collections reflecting the film, television and moving image history and heritage of London and Great Britain; and
   - facilitating the creation of audio-visual content of artistic merit in film, television and moving image content by reference to the culture, history and heritage of London and Great Britain.

2. Provide education and training in the art and production of film, television and the moving image, including through:
   - the cultivation and improvement of public taste in film, television and the moving image;
   - the encouragement of innovative and creative production work in film, television and the moving image; and
   - the promotion of a high standard of artistry, creativity and technique in persons involved in the production of film, television and the moving image.

Achievements and performance

Review of activities
In 2023-24 Film London continued to sustain and champion London's film, television, moving image and games industries, supporting the development of the city's emerging filmmaking talent and promoting a diverse and rich film culture. Our commitment to diversity and inclusion and to ensuring equality of access to our services across audience development, talent development, skills, film culture and business development remained a priority.

Film London also has a national remit, the British Film Commission (BFC), which in 2023-24 continued to focus on supporting film and HETV production as well as on the development of stage space to sustain growth and inward investment across the UK.

Working in partnership with Ukie (UK Interactive Entertainment), Film London continued to manage Games London and has delivered an exciting year-long programme for the games industry with its Accelerator programme, the annual London Games Festival and its Games Finance Market and a new Game Changer programme.

Funded by the Mayor of London through the GLA, the National Lottery and Grant in Aid through the British Film Institute (BFI), we also received support from Arts Council England and the Department of Business and Trade (DBT). The UK Shared Prosperity Fund, the New Deal for Young People, the GLA and industry partners have provided valuable project funding. We report to our funders against the milestones and KPIs agreed in the respective funding agreements.

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Review of activities (continued)

London is a global city with a unique blend and diversity of artistic vision and voices, vibrancy and creative talent. We are privileged to work in partnership with our funders, stakeholders, commercial partners and industry to make creative connections between London's outstanding talent and the opportunities the city offers in terms of skills development, access to careers, and training through production, audience development and screen heritage. Film London's programmes are for public benefit, target the diverse communities across the capital and promote the artistic and cultural excellence of the UK's film, television, moving image and games industries through an extensive range of initiatives.

2023-24 continued to be focused on sustaining levels of production and investment across the film, TV, animation, moving image and games industries through our strategic partnerships, policy work and our London Filming Partnership.

A member of the Mayor of London Anchor Institutions' Network, we have been supporting the return to a more stable future with greater value placed on equitable, cleaner, healthier and safer communities as a foundation of our growth.

Funded by the BFI and Mayor of London, we embarked on addressing the challenges to the skills pipeline. Working with Higher Education, Further Education and industry, we invested Creative Sector Academy funding from the Mayor of London and secured BFI Lottery funding for the Metro London Skills Cluster in partnership with the National Film and Television School. Our Skills programme and its Equal Access Network have been working to meet industry demand and we successfully trained and placed candidates in industry roles. Through all our programmes, we remained focused on championing diversity and inclusion.

Our key markets - including London Screenings, the Production Finance Market and its New Talent strand; the 8th edition of London Games Festival, showcasing and celebrating the games industry and its cultural impact; the annual Distributor Slate Days, the Jarman Award and UPstream – were delivered as live events.

Film London continued supporting artists moving image work through FLAMIN Productions, the FLAMIN Fellowship and FLAMIN Animations. We continued to deliver our online support for new and emerging writers, directors and producers through our Film London Labs programme, and as the London partner of the BFI NETWORK.

Film London worked with the industry and funders – the BFI, the GLA, the Mayor's Office, Arts Council England and DBT - to champion the UK's and London's film, television animation and games industries and culture, regionally, nationally and internationally.

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Objective 1: Promote and advance the visual arts, particularly the arts of film, television and the moving image

Promoting the visual arts and boosting audience choice

Film Hub London has supported London exhibitors to remain resilient in the face of continued challenges; to enable them to continue programming a broad and inclusive range of film; and to encourage them to maintain a commitment to developing their audience with a particular focus on underserved communities.

The number of Film Hub London members continued to grow and we welcomed more than 25 new members in 2023-24, with the membership now reaching more than 385 organisations. Film Hub London remained focused on supporting members to connect with audiences and Hub supported projects welcomed 115,000 people across the year with a focus on diversity, equity and inclusion.

Throughout the year, Film Hub London distributed 25 awards to Hub members. Awardees included Fringe! Queer Film & Arts Fest, Tongues on Fire, Rainbow Film Festival, SAFAR Film Festival, The New Black Film Collective, Women Over Fifty Film Festival, and Raindance Film Festival. The Hub continued to support London independent cinemas through the Cinema Incentive Scheme. Exhibitors Breakfasts continued to prove popular with the membership. Three breakfasts were held in 2023-24: in July 2023 at Rich Mix focused on attracting and retaining working class audiences led by Dr Leanne Dawson; in October 2023 as part of BFI London Film Festival at ActOne in Acton, focused on Environmental Sustainability; and in March 2024 at Stratford Picturehouse with a focus on encouraging community film exhibition activity in Newham, Barking and Dagenham as part of the new 'Spotlight' initiative.

Spotlight aims to support growth of activity and audiences in the bordering boroughs of Newham and Barking and Dagenham by developing local partnerships and building local capability, film exhibition knowledge and resource. Regular screening activity began in October with pop-up screenings at Heathway Shopping Mall, the Boathouse and in partnership with the New Black Film Collective at Discover Children's Story Centre and Stratford Library in Newham. Film Hub London continued its work as the BFI FAN Young Audiences Champion.

In September 2023, Film Hub London delivered the ninth edition of Distributor Slate Days at Ritzy Picturehouse Brixton. Slate Days saw a strong attendance of distributors presenting their upcoming independent releases. For the third year, presented in partnership with The New Black Film Collective, BlackTrack highlighted upcoming releases with Black talent and themes. An updated BlackTrack was presented at The New Black's TNB XPO in March.

Unlocking Screen Heritage

Film London continues to facilitate, resource and manage London's Screen Archives (LSA) to unify organisations that hold historic moving image material, building a regional collection about London and its people. Over the years, the LSA network has grown from strength to strength, now encompassing more than 65 partners, all sharing London's history on screen with local and international audiences. Our partners include local borough archives, national museums, community organisations, art galleries, charities and public sector bodies.

LSA were successful in applying to the BFI National Lottery Screen Heritage Project Fund for the year-long 'Undocumented' project focused on engaging London's Black communities with screen heritage, delivered in partnership with The New Black Film Collective (TNBFC). Extracts from LSA collections were presented in front of TNBFC's screenings of *Origin*, *The Color Purple*, *Cassius X*, *Barbie*, *Book of Clarence*, *Drift*, *Omen*, and *Io Capitano*, all of which have feature introductions, panel discussions or performances. Outreach programmes with community partners are planned in Southwark and Hackney. As part of the project, LSA took part in the third annual TNB XPO chairing a panel focusing on the importance and challenge of representation in the archive. The panel featured Dr. June Givanni, Film Curator & Founder of the June Givanni PanAfrican Cinema Archive; Harlynn Homan, Senior Archivist at Black Cultural Archives (BCA); and Dr. Etienne Joseph, Hackney Archives Manager.

LSA were also successful securing funding from the National Lottery Heritage Fund Innovation Fund to develop their rights offer, and increase future sustainability. Engaging Naomi Korn Associates to undertake comparative research interviews with nine UK-based archives that hold moving image collections, LSA concluded the Explore phase reviewing LSA's licensing model with a view to maximising its potential. LSA are currently fundraising to test the findings.

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Objective 1: Promote and advance the visual arts, particularly the arts of film, television and the moving image (continued)

Unlocking Screen Heritage (continued)
LSA delivered a fourth season of archive film compilations on London Live in March and April 2024. The four episodes showcased LSA partner material on the themes of Love and Marriage, Fashion, Sport and Pets.

With the support of the BFI National Lottery Screen Heritage Resilience Fund, the LSA's volunteer programme restarted and following the move of the Steenbeck and the winding bench from London Metropolitan Archives to Film London's offices.

In June 2023, LSA delivered an online training session 'Using the LSA Database and Website' and in September, delivered a session as part of Black Cultural Archive's Pathways: Creating Space providing guidance on routes into screen heritage careers and providing an introduction to identification and handling of archive film and video.

In October 2023, London's Screen Archives participated in Home Movie Day at the Cinema Museum, presenting a selection of home movies and being on hand to offer advice and guidance about donating home movies to an archive. LSA also presented at the Sutton Historians' Talk in November, screening a selection of clips from Sutton Archive's collections.

In March 2024, LSA delivered a virtual masterclass for Film London's Equal Access network titled "Demystifying Archives", giving an overview of LSA, the screen heritage sector and the work of archives, and insights into the kinds of opportunities, roles and training available.

LSA also continued to deal with a large number of licensing requests from BBC, Disney+ and Sky News, independent production companies and freelance filmmakers, and non-commercial requests for community and educational use.

Online, LSA continues to engage audiences with more than 114,752 views on YouTube and 134,130 page views on the LSA website, so 248,882 views in total in 2023-24. Our Film of the Week initiative, which involves a topical title from the collection shared via Film London social media every Tuesday, continues. While helping us highlight the wealth and scope of films available to view on the website, it also strengthens our relationships with member archives by linking to them in the posts and thus helping them increase their profile.

Championing and promoting independent British film
The London Screenings continued in June 2023 and welcomed national and international distributors and film festival programmers as well as sales companies to screen and acquire new British films for distribution. The new talent section, Breakthrough, was delivered with six filmmakers having the opportunity to screen their films to sales companies and film festival programmers.

Film London delivered, in partnership with the BFI, DBT and the wider industry, the 18th year of its Production Finance Market (PFM) to support British independent film and to facilitate the distribution of audio-visual content of artistic merit. The market aims to support London's and the UK's independent diverse production talent providing access to finance whilst also promoting London and the UK's position as a centre for production finance. Over two days, the market supported British and International independent feature, documentary and animation projects that are likely to find an audience in the UK and world cinema market. The PFM has a New Talent strand for producers who are making their first feature film

Through our international partnerships and our participation in festivals and markets, Film London continued to support innovative and creative productions promoting a high standard of artistic merit. Targeted and effective showcasing ensures London grows and maintains a positive presence in the global marketplace, and confirms its reputation as a serious competitor.

Both events provided connections for British talent with financiers, sales agents, distributors and festival producers, promoting and advancing the visual arts and artistic excellence.

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Objective 1: Promote and advance the visual arts, particularly the arts of film, television and the moving image (continued)

Championing and promoting independent British film (continued)
UPstream 2024 was delivered as a hybrid event, allowing more international projects to participate. This year we showcased eleven new pieces of IP, which were presented by their creators to a curated audience of film and television producers as well as games developers. The IP ranged from graphic novels to internet books to animation and theatre and the feedback has been very positive. Our successes to date include projects being developed into TV drama as well as Games. The event continues to grow, as do our plans for its continuation as we enhance the offering by making UPstream a year-round digital talent discovery platform. The IP presented at this year's event will be showcased on our new UPstream digital platform which will be populated quarterly with more new IP projects. This platform aims not only to highlight new IP but also to build UPstream as a brand.

The animation strategy is an area we have continued to build on, as there is a clear requirement for further support within the sector. We have been supporting new talent in animation and, in particular, Black animators via the FLAMIN Animations programme. The disability work within the animation strategy has been well received by employers, many of whom participated in our training and info sessions on employing disabled and neurodiverse talent.

London Filming Partnership
Filming in London in 2023 was greatly affected by the US Writers (WGA) and Actors (SAG-AFTRA) strikes, in particular the autumn of 2023. Our crew were hugely impacted with the more experienced able to adapt to domestic TV, commercials and independent features but the less experienced struggled to find work. This also affected our locations partners across London whose activity and income dipped significantly: with only 9,266 filming days on location recorded in 2023 (calendar year), down by 22.6% on 2022. The industry has been slow to start back up but the end of quarter four has seen numerous productions going into prep, suggesting that 2024 will be busy towards the end of the year. As a consequence, during the past year the Production Services team focused on training and networking opportunities for partners including on unit publicity, filming with weapons and food waste schemes, as well as three networking opportunities

Studio developments also slowed down as a consequence of the strikes; although this did not affect London too much as most developments of note were completing their works such as West London Film Studios expansion, Sky Elstree Studios and Dagenham's Eastbrook Studios. The latter still being on schedule to start using stages in the summer of 2024. Meanwhile The Story Collective acquired temporary planning permission for the old Mortlake Brewery site in South West London which hosted *A Thousand Blows* for six months.

Throughout the year, the London Filming Partnership has met with key stakeholders and industry. We provided updates on Film London's sustainability initiatives to the London Borough Film Services.

British Film Commission (BFC) – facilitating the provision of audio-visual content of artistic merit
Despite a challenging year which has seen global filming activity decrease significantly due to the impact of US guild strikes and overall uncertainty and corporate consolidation in the entertainment industry, the UK has continued to attract the production of a substantial number of major film and TV projects, with the continued support and advocacy of the BFC.

Classic British IP, from a diverse range of UK writers from James Herriot to Jilly Cooper, continues to be successfully transformed into content for big and small screens, showcasing our versatile and stunning locations from Bristol and the south west to Yorkshire. Modern classics like *Doctor Who* – based in Wales – continues to attract new generations of audiences.

These iconic British stories have been produced in British studios, locations and post and visual effects facilities alongside high profile, globally recognised franchise film instalments and returning high-end TV series including *Sonic the Hedgehog*, *Beetlejuice*, *Deadpool*, *Ghostbusters*, *House of the Dragon* and *Venom*. The common denominator for all these titles is that they have been created in the UK by UK cast and crew.

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Objective 1: Promote and advance the visual arts, particularly the arts of film, television and the moving image (continued)

British Film Commission (BFC) – facilitating the provision of audio-visual content of artistic merit (continued)
To ensure the UK is able to continue to attract these kinds of high-end productions that create so much employment and activity for British cast, crew and facilities, we have worked with Government and industry stakeholders to refine and promote a new Audio-Visual Expenditure Credit for film & TV, and continue to feed in to the development of a complimentary enhancement for visual effects activity.

In tandem, we have supported the development and launch of a new incentive for lower budget films that will diversify film content in the UK, promote British creativity and provide an enormous boost to the skills pipeline.

We also continue to monitor first-hand the shifts in the industry and how the UK can capitalise on changes in how projects are being financed and set up – for example, in looking to sharing the risk on bigger budget TV series, seeking UK creative production partners to get involved early on and co-production opportunities for UK broadcasters. Our support for training and skills development more broadly continues with our partnerships and advocacy work including:

- The Production Guild of Great Britain's Mission Inclusion Programme
- Screen Skills – delivering tailored training & development and careers advice, supporting film and HETV through Skills Fund
- Commercial facilities such as Angels Costumes, Nexus, the MBS Group, Blue Zoo, Warner Bros, Channel 4
- National and Regional Screen Agencies
- Specialist Colleges – e.g. NFTS, London Film School, London Screen Academy, Met Film School, NextGen and others
- BFI Skills Clusters

We have increased our focus on social responsibility in production through ongoing support and promotion of a wide range of UK-wide agencies and initiatives that advocate for mental health and well-being, diversity, inclusion, equality and access in the film and TV industries, including:

- Sharp Futures (Manchester) supports diverse talent to access employment in creative digital and tech sectors through training, apprenticeships, work experience and volunteering
- 104 Films (Yorkshire) champions representation of disabled people in front of and behind the camera, and runs training and short film programmes
- Disabled Artists Networking Community North/North West (DANC)/Triple C - DANC has c.1000 members, Triple C is key gateway organisation for disabled people's access to arts and media
- Screen Scotland, Northern Ireland Screen, Screen Alliance Wales and BECTU all run programmes targeting under-represented groups
- Creative Access - UK-wide initiative to connect talent from black and minority ethnic communities, and people from lower socioeconomic backgrounds with employment opportunities in creative industries

We have additionally increased our focus on sustainability - both on set and in new-build and converted studios, where we have commissioned groundbreaking research that we will share universally.

The UK's own studio and stage space capacity remains a priority for the BFC. We have now supported the development of an additional 1.1 million sq. ft. of UK stage space capacity and continue to work in particular with the devolved administrations to ensure we can meet the demand for content creation in every part of Great Britain and Northern Ireland.

Our close work with HM Government to ensure we continue to develop and retain film-friendly policies has been particularly crucial over the last 12 months. We have led on interventions on a wide range of policy areas including business rates for studios in England and Wales, road closure legislation for filming throughout the English regions, temporary planning to

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Objective 1: Promote and advance the visual arts, particularly the arts of film, television and the moving image (continued)

British Film Commission (BFC) – facilitating the provision of audio-visual content of artistic merit (continued)
help expedite filming permissions and migration policy to ensure we have access to the best global talent whilst protecting and promoting the indigenous workforce. We also work closely with HM Government through our US office in the British Consulate in Los Angeles. The close relationship with have with the local consul general and Department for Business and Trade Creative team ensure a joined up approach to the film & TV industry across Los Angeles but also the wider North American network for events/initiatives that spotlight the entertainment industry.

Whilst focusing on our own immigration policy, we have continued outreach to European partners to ensure we can optimise support for our mutual clients, in recognition of the creative, cultural and economic value production brings to the continent. In the last year, we have hosted and participated in both inward and outward missions with Malta, Spain, Norway and France and we continue to expand our network of European partners. The BFC are also a member of the Association of Film Commissioners International (AFCI) and sit on the board. As a larger and more robust film commission, we often serve as an example of how to run a commission and service the local community effectively and it also drives business development.

Our business development initiatives have seen both inward and outward missions to and from the US, showcasing the UK's nations and regions to decision-makers in the US studios and streaming companies. The BFC is truly known for its bespoke approach to queries, clients and UK infrastructure and we always aim to be innovating to maintain that approach.

We have additionally collaborated with stakeholders to jointly ensure the UK remains at the cutting-edge of technological discovery and exploitation, crucially as a partner on Government's Co-Star initiative. And we continue to develop our own knowledge of, and relationships with, UK-wide virtual production facilities and volumes who benefit too from our recently launched promotional Virtual Production Directory.

Games London – promotion of an artistic and cultural excellence
Supported by the Mayor of London, project funders and industry partners, Games London reflects Film London's extended remit to promote the creativity, artistry and culture of video games and interactive entertainment.

One of the key cultural aims is to tackle the wider issue of changing perceptions around games and interactive content by raising awareness about games amongst the public and non-games audiences.

Games London also runs a year-round programme of support for emerging games businesses. In 2023 this included a new programme, funded by the UK Shared Prosperity Fund, called Game Changer. This scheme accepts up to 40 founders a year from underrepresented backgrounds and provides a programme of business development workshops, mentoring, plus access to exclusive events including a fully-funded place on an outbound mission to Finland, and a dedicated pitching market in London. The first cohort of this programme ran from August 2023 to December 2023.

The London Games Festival 2023 took place in April 2023. This included events at locations such as Trafalgar Square, Truman Brewery and Somerset House. More than 800 different businesses were a part of LGF 2023, with an increased global footprint, and a range of different games and experiences.

- An Official Selection of games featured 35 titles from around the world across key themes – with 25 of the studios that developed the featured games having diverse leadership, founders or showing underrepresented characters and themes on screen.
- The Games Finance Market ran for its eighth edition. 60 studios and 50 investors attended for pre-set pitch meetings scheduled by Games London. The event took place on-site at consumer event WASD, which attracted more than 9,000 people over three days.
- Now Play This, another event part-funded by Games London, again delivered a cultural showcase, with its own dedicated official selection looking of games. The event had an extended run over the course of the entire festival, adding to the overall footfall figures for LGF.

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Objective 1: Promote and advance the visual arts, particularly the arts of film, television and the moving image (continued)

Games London – promotion of an artistic and cultural excellence (continued)

- Games London also organised its flagship outdoor exhibition at Trafalgar Square, with installations primarily promoting Ensemble, a dedicated programme that focuses on Black, Asian and underrepresented UK games talent.
- 58,000 people overall attended LGF programming over the course of its two week run.

Supporting sustainability in the sector

The Grid Project cabinet in Victoria Park has been running successfully throughout the year. Despite the downturn in location filming across the capital, the cabinet was used on 113 days by 19 film and TV productions and major events using a total of 24,480 kwh and saving approximately 118 tons of CO2. We were finalists at the European Regiostars Awards and won the Sustainability Makers and Shakers Award in December 2023. We delivered two online training sessions to partners in London and the rest of the UK with more planned for 2024-25.

In Autumn 2023, after acquiring sponsorship from Netflix and Sky, we commenced the second part of The Fuel Project in collaboration with Creative Zero. Receiving a very good response from our industry survey of over 100 companies and productions, we aim to deliver the second report by the beginning Q2 of 2024-25. This report will provide data on current fuel usage for transport and generators in the industry and help create a pathway for suppliers to adjust to sustainable power options.

The British Film Commission continues to support US clients and the UK production infrastructure across regions and nations to keep ourselves best placed for success through some changing dynamics in the global industry. We continue to work closely with industry and partners to capitalise on the areas of the sector that show room for growth. The BFC are also at the forefront of being helpful and collaborative partners in co-production models across different jurisdictions and providing full-service support to clients on their corporate social responsibility agendas. We are committed to keeping the UK first for world-class film and TV production.

We have led and operated the BFC successfully through the shared services model now for over a decade working in close partnership with funders, industry and stakeholders. We are working with our funders on a longer-term outlook and support structure to ensure BFC can continue to help guide both government and industry to the next phase of activity across the UK covering stage space, skills, sustainability and more.

During 2023-24, **Games London** continued the work established with its Green Games Guide to continue educating businesses about green issues and sustainability matters in games production. Games London expects to update the publication during the 24-25 period. In the meantime, Games London once again supported the Best Places To Work awards for video games in September 2023 to deliver a Green Award – the winner of which was a London-based games team for the third consecutive year.

The charity has also been progressing its journey to net zero across all three brands. Working in partnership with Neptune Sustainability, we finalised our road map to reduce our carbon footprint year on year to achieve net zero by 2035 (and operationally by 2030).

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Objective 2: Provide education and training in the art and production of film, television and the moving image

The art and business of film and TV storytelling are constantly evolving, and we seek to ensure our education and training are geared to equip filmmakers to thrive in and enrich that changing world with inventive and authentic stories.

The last year has been a bumpy one for independent filmmakers and most freelancers in the screen industries. Within such a landscape, our programmes aim to support our talent through difficulties and help them produce the very best versions of their work, and ready them for the years ahead in a constantly evolving industry.

Early Career Talent: BFI NETWORK
Our BFI NETWORK Talent Executives in London received 650 applications to the Short Film Fund last year, or 56% of total national applications, and 450 applications to the Early Development Fund (supporting writers in creating treatments for feature film projects), approximately half of national applications. The team commissioned eight new short films and four feature film treatments from rising London talent. While none of those films or treatments are yet finished, our alumni from past years have enjoyed many successes, including two shorts screening at the BFI London Film Festival, one short film nomination at the British Independent Film Awards, and one short, *Buffer Zone*, being picked up by the British Council to be screened in Italian schools in the fight against homophobia.

Rising Talent: Film London Labs, UPstream and PFM New Talent
We have three programmes for talent looking to progress from short form to long form media and each had a strong year. We ran four Film London Labs in the last financial year, each a week-long deep dive into a given subject, held on social media. The Labs covered the evolution of screenwriting (The Vanguard Writers Sessions, May 2023), feature film finance (The Production Finance Sessions, September 2023), filmmakers getting into TV (The TV Sessions, December 2023), and working as a director (The Directors Sessions, February/March 2024). Attendance held strong this year, despite the cost of living crisis being particularly challenging for our freelance audience, with an average of 86 attendees per Lab.

The cohort selected for PFM New Talent seemed particularly strong this year, which we attribute to the removal of the €1million budget cap we had in place until last year, and to our continued concentration on outreach and work with partners. Unusually, one of our selected projects is already enjoying a successful festival run. *Grand Theft Hamlet,* which came to the market as a completion project, is a documentary that follows two out of work actors attempting to stage Shakespeare's *Hamlet* within *Grand Theft Auto*, and the entire film is shot within the game. It premiered at SXSW, where it won Best Feature Documentary, before screening at CPH:DOX, Visions du Reel and Hot Docs.

2023 was a strong year for PFM New Talent alumni generally, with *If The Streets Were on Fire* (NTS 2019) winning two BIFAs, following its UK theatrical release and broadcast on BBC Storyville. *Tish* (NTS 2021) opening Sheffield DocFest; *Augure* (NTS 2019) premiering at Cannes and winning the Un Certain Regard New Voice award and *Last Swim* (NTS 2020) premiering at Berlin, where it won the Generation 14+ Crystal Bear. Finally, *Reawakening* (NTS 2021) premiered at the Dublin Film Festival, where it attached Signature Entertainment for UK/Ireland release.

UPstream, our innovative IP showcase, celebrated its fifth year by returning to an in-person event, the first since the pandemic. We showcased eleven 'IPsters' – creators from media forms from film, podcasts, graphic novels, theatre and more', with 67 producers, development executives and executive producers from the worlds of TV, film and games, attending the event overall. The event also marked the launch of UPstream as an online showcase, and we are preparing to share more 'IPsters' with our industry audience each quarter by email.

As always, for all of our activity, we aim to select cohorts of talent that reflect the population of the capital, so the year has seen us continuing our work in maintaining partnerships and building relationships with talent networks who can help us ensure that our programmes attract new talent that accurately represents the demographics of our city. Whether that's a script development Lab for Black women for BFI NETWORK, or a focus on disability-led networks for the Museum of London, our relationships with these partners and networks are invaluable to our work and, we hope, similarly beneficial for them and their talent.

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Objective 2: Provide education and training in the art and production of film, television and the moving image (continued)

Rising Talent: Film London Labs, UPstream and PFM New Talent (continued)
Finally, once again we showcased the cream of our talent, and that of all of Film London at our annual Lodestars event, held in June. Nominated by Film London staff and voted for by a jury of our Board, the Lodestars showcase is an annual snapshot of the most promising talent to come through our radar each year. 2023's Film London Lodestars featured:

Directors: Karl Jackson, Alice Russell, Beru Tessema
Producers: Gina Lyons, Jessica Palarozza, Gannesh Rajah
Writers: Theo James Krekis, Tracey Lopes, Toby Wharton, Aminder Virdee
Artist Filmmakers: Max Coulson, Mahenderpal Sorya, Chris Zhongtian Yuan
Heads of Departments: Gillian Fox, Raluca Petre, Adam Singodia
Crew: Tayo Odesanya, Jonell Rowe, Jenny Stimpson
Animation: Isabel Barfod, Ben Dawson, Jide Johnson, Ronan Mackenzie
Exhibitors: The Castle Cinema, Milktea, The New Black Film Collective
Games: Anna Hollinrake, Yoyu Li, Nick Murray
London's Screen Archives: Tower Hamlets Local History Library & Archives

Film London's Artists' Moving Image Network
FLAMIN (Film London Artists' Moving Image Network completed year one of a three-year NPO contract with Arts Council England, delivering support for artists working in moving image through commissioning, development programmes, advice and advocacy.

FLAMIN artist filmmakers benefited from continued access to training, resources and networks enabling them to make a significant and recognised contribution to the profile and success of the British film and visual arts industries, promoting a high standard of British artistry and creativity.

FLAMIN continued to play a key role in supporting the moving image talent of London and beyond, achieving significant national and international recognition for FLAMIN-supported artists. FLAMIN films continued to reach audiences and its alumni achieved major career outcomes.

FLAMIN's long-running commissioning programme for mid-career artists, FLAMIN Productions, supported artists' long form film commissions through development and production with a new award to artist Graeme Arnfield for his moving image work *The Case For Space*. Works supported through the scheme were exhibited and screened widely. Steven Eastwood's *Stim Cinema*, co-created by members of The Neurocultures Collective, a group of neurodiverse creatives, premiered as an installation at Nottingham Castle.

Michelle Williams Gamaker's *Thieves* formed the central focus of a touring solo exhibition at South London Gallery and Dundee Contemporary Art and will go on to tour to Bluecoat Gallery in Liverpool. *Thieves* also received the prize for Best Experimental Film at Aesthetica Film Festival. Onyeka Igwe's film, *A Radical Duet*, was exhibited as a two screen work at Bonington Gallery in Nottingham and screened at London Film Festival, Berwick Film & Media Arts Festival and Barbican Cinemas. It will be exhibited at Peer Gallery London from September 2024.

Previous commissions were screened in London alongside panel discussions - Jasmina Cibic's *The Gift* at Barbican Cinemas and Patrick Hough's *Two Faces of Tomorrow* at Curzon Hoxton. Billy Dosanjh's FLAMIN Productions film *Indi* screened at the London Indian Film Festival at BFI Southbank.

FLAMIN continued to support early career moving image artists with mentoring, development and production support. The sixth round of the FLAMIN Fellowship took place for six practitioners receiving mentoring and finance to develop new works. FLAMIN curated an online and exhibition presentation of their work alongside FLAMIN Alumni artists as part of B3 Biennial in Frankfurt, continuing this established partnership. The Fellows also took part in a collaborative online workshop and networking programme, Pave Your Path, in partnership with Videotage Hong Kong and G39 Cardiff. Feedback and career and project advice sessions were offered to all unsuccessful applicants across all FLAMIN schemes and to selected EAN members through a pilot advice partnership project.

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Objective 2: Provide education and training in the art and production of film, television and the moving image (continued)

FLAMIN worked again with videoclub to present the Selected UK tour, a touring programme of work by early career artists selected by the shortlisted Jarman Award artists each year. The tour, showcased films by artists from underrepresented backgrounds and travelled to five UK venues. Other partnership projects included working with Accumulate, Art School for the Homeless, to deliver, in partnership with Autograph a filmmaking workshop to a group of people who had experienced homelessness. FLAMIN also supported Vital Capacities, an online residency for disabled artists delivered by videoclub.

The 16th edition of the Film London Jarman Award took place in partnership with the Whitechapel Gallery and the winner, Rehana Zaman, was announced at an award ceremony at the Barbican Cinema. In the lead-up to the announcement, FLAMIN presented screenings and talks profiling the shortlisted artists in partnership with seven UK venues including a day of events at the Whitechapel Gallery.

FLAMIN alumni presented solo exhibitions at major institutions in the UK and internationally. Developed through FLAMIN's New Approaches scheme, Melanie Manchot's experimental documentary feature *STEPHEN* premiered at the Liverpool Biennial. The second edition of X Museum's Incubator commissions by Lawrence Lek was presented in Beijing's X Museum. Lawrence Abu Hamdan's latest film installation *45th Parallel* was on show at Edinburgh's Talbot Rice Gallery. Solo exhibitions by FLAMIN alumni included Andrew Black (LUX, London); Larry Achiampong (Stanley Picker Gallery, London); Danielle Brathwaite-Shirley (Studio Voltaire, London), Sophie Koko Gate (East Gallery, Norwich University of Arts), The Otolith Group (Greengrassi, London), Project Art Works (Baltic, Newcaslte), Hetain Patel (Art Exchange, Colchester), Alberta Whittle (The Modern Institute, Glasgow) and Zineb Sedira (Whitechapel Gallery), amongst others. Monster Chetwynd was commissioned by Art on the Underground to produce a new work for Gloucester Road Station. Adham Faramawy was named as recipient of the 2023 Artist Award at Frieze London. A major new public installation was presented at Chapter, Cardiff, by Rosa-Johan Uddoh. Commissioned by Cement Fields, FLAMIN alum Phil Coy's latest film *Grit* premiered at Chatham Dockyard. FLAMIN alum Larry Achiampong's debut feature *Wayfinder* (2022) screened at Kingston University's Town House Courtyard. Suki Chan was selected for the Sundance Institute Sandbox Fund. Larissa Sansour's latest film premiered at CPH:DOX.

Projects developed through previous rounds of the FLAMIN Fellowship achieved wide audience reach. Spike Island Bristol presented a new film commission by FLAMIN Fellow Asmaa Jama who was also announced as the recipient of the 2023 Access Art X Prize Africa/Diaspora prize. Reading International festival featured a new solo exhibition of work by FLAMIN alumnus Chris Zhongtian Yuan and Zabludowicz Collection in London presented a solo exhibition of work by Milo Creese

Julia Parks' *Seaweed* screened at CCA Glasgow as part of the Scottish International Short Film Festival. Holly Marie Parnell's FLAMIN Fellowship commission showed in a solo exhibition at Sirius Arts Centre, Cobh, Ireland, and screened at Cork International Film Festival and Berwick Film & Media Arts Festival. Also developed through the FLAMIN Fellowship, *Dyke, Just Do it,* a multimedia live performance by Sweatmother took place at ICA. Antonia Luxem's latest film was selected for BFI Flare. Seema Mattu had their debut solo show at QUAD, Derby.

The third edition of FLAMIN Animations took place and four new commissions by emergent Black artist animators were supported in production. The four 2023/24 FLAMIN Animations artists' completed films premiered at the New Black Film Collective XPO at Rich Mix and the artists attended and spoke on a panel about their work. Previous commissioned works were screened including Isabel Barfod's commission *A Float* at Edinburgh International Film Festival and Manipulate Festival, Edinburgh. Isabel Barfod also went on to win the Margaret Tate Commission.

Brokering access to jobs through Skills

As of March 2024, the Equal Access Network (EAN) has grown to over 8,000 members, with steady monthly increases. Its projects receive backing from various organisations, including the GLA, Mayor's Office, the BFI's National Lottery funding and industry partners such as NBCUniversal, UKTV *All Voices*, Film Fixer, and Two Brothers Pictures.

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Objective 2: Provide education and training in the art and production of film, television and the moving image (continued)

Brokering access to jobs through Skills (continued)
In April 2023, Film London secured £2.2 million from the BFI's Metro London Skills Cluster, funded by the National Lottery. Over three years, Film London will lead this initiative alongside the National Film and Television School, focusing on London and nearby counties—Buckinghamshire, Hertfordshire, and Surrey. Collaborations include the Association of Colleges, Capital City College Group, London Higher, and Middlesex University. This fund aims to provide targeted training for difficult-to-fill roles. Partnerships formed during this period include Film Fixer for Location Marshall training, John Yorke Story for Production Accounting, NBCUniversal for Hair and Makeup, and Talking Point Films for Art Department Props Making, with the programme running until April 2026.

Throughout the last year, we continued to work with the Capital City College Group (CCCG), London Higher, Middlesex University, employers and other stakeholders on the delivery of the Creative Skills Academy (CSA). The CSA programme sets out to create a sustainable pipeline of skilled labour (new entrants and industry returners) to address the ongoing skills shortage across all areas of the screen industries (film, TV, animation, visual effects and games) with a particular focus on under-represented groups. The CSA has enabled Film London to offer a range of industry-led short courses as well as support for diverse individuals and groups who are seeking to pursue a career in the screen industries.

In December 2022, the GLA awarded Film London a contract to expand the Job Centre Plus programme to include Westminster, Newham, and Islington, adding to the initial boroughs of Lambeth, Tower Hamlets, and Brent. This extension also supported a third iteration of the Breaking the Glass Ceiling Programme, which concluded in October 2023.

Film London's partnership with NBCUniversal continued to place EAN members as trainees on their productions. These trainees receive support from EAN, including an industry mentor and set etiquette training. In March 2024, a new agreement with Universal was formed to launch an intensive Hair & Makeup Accelerator Programme, offering training, placement, and mentoring throughout 2024.

UKTV and the EAN continue to foster the *All Voices* initiative, designed to enhance TV industry employment opportunities for underrepresented groups. This initiative provides paid, full-time roles on UKTV original productions for new entrants, mid-level professionals, and industry returnees. To date, production companies such as Phil McIntyre, BBC, Clockwork Films, Zinc Media, Studio Crook, Zeppotron, Label 1 TV, Hall of Mirrors TV, RDF Television, Boom Cymru, Monumental TV, Wall to Wall TV, Studio Crook TV, Expectation TV and Tuesday Child TV have supported the *All Voices* pilot.

In March 2024, the Higher Education Framework was introduced to facilitate systematic collaboration with higher education institutions for training and development. This Framework, supported by the BFI's Metro London Skills Cluster, includes two primary components. First, it offers a series of conferences aimed at increasing awareness about the needs of the screen industry and includes Continuous Professional Development (CPD) for university staff on topics like Intimacy Coordination, Sustainability, and Inclusivity in Productions. The second component provides targeted training for students in shortage occupation roles, delivered by industry partners and Film London. Universities can subscribe to these courses for their students.

The EAN has also expanded its extensive network of industry training partners. This network includes organisations such as Arts Emergency, BFI NETWORK, Creative Sparkworks, Diva, Film Fixer, Four Corners, Fully Focused, Into Film, Fordham University, The National Film and Television School, The Ghetto Film School, The London Film School, The London Screen Academy, MAMA Youth, The Media Trust, Sara Putt, The Prince's Trust, The Global Academy, and The New Black Film Collective. The EAN members benefited from training provided by film London and delivered with RDF Television, Solas Mind, David Thomas (Finance for Freelancers) and Samina Kiyani (Media Networking Training).

Games London
Diverse talents and perspectives continue to be vital for building a more diverse games industry. In the period ending 31 March 2024, our games programmes included: Game Changer, a new business development programme for founders from underrepresented backgrounds; and Ensemble, which focuses on games industry creatives from Black, Asian and underrepresented ethnicities.

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Future Developments and Funding

The beginning of the new financial year 2024-25 is marked by financial stability. Across our three brands – Film London, Games London and the British Film Commission – we continue to work with funders, stakeholders and industry to ensure we maximise our contribution the sustainable growth of our industry, deliver bespoke programmes and valuable support. Diversity, equity, inclusion and sustainability remain an integral part of our commitment.

The GLA continues to sustain our work across film, TV, animation and games as well as additional funding for skills through the Mayoral Creative Sector Academy programme and our funding agreements with the British Film Institute allow us to continue our work across our core remit. Working in partnership with the NFTS, we secured three-year BFI lottery funding for the Metro London Skills Cluster. As a NPO, we continue to be in receipt of Arts Council England funding to continue delivering our unique FLAMIN awards and support programme for emergent and mid-career moving image artists. We have renewed our DCMS funding for the British Film Commission through to the end of March 2025.

Despite our strong relationships with funders, we are very aware of the challenging funding climate and that some of our key contracts will require renewal for 2025-26. Film London has faced funding reductions in the past and has worked with its Board to restructure the company to allow for cutbacks when required. We have robust planning processes in place whereby we draw up funding scenarios in the autumn of the financial year reflecting discussions with funders allowing us to make adjustments if required by the end of the financial year. Film London also reviews annually the costs of a closing down scenario and has sufficient reserves in place to close the company should it be required.

With the continued growth of our industries, we face challenges and opportunities for London and the UK. Film London, the British Film Commission and Games London will continue working with government, stakeholders and industry for our industry to be a key contributor to sustain growth and to support government in key policy areas such as levelling up.

Promoting and advancing the visual arts in London and Great Britain

Talent Development - NETWORK and FLAMIN

BFI NETWORK will remain at the heart of our talent development programme enabling exciting and diverse London talent to produce and make short films. Our FLAMIN Fellowship, our new FLAMIN Animations strand, as well as our ongoing FLAMIN Productions and the Jarman Award will continue to support, develop and foster artist filmmakers. The New Talent strand of the PFM, our Lodestars awards, our Labs programme and UPstream are cornerstones in developing, promoting, recognising and connecting talent.

The Metro London Skills Cluster

As we enter the second year of the Metro London Skills Cluster, we continue to work in partnership with the National Film and Television School (NFTS), London Higher and the Association of Colleges (AoC) and Middlesex University, the Capital City College Group (CCCG). Working with industry we continue to address the skills shortage in the screen industry by growing our offer of training and workforce development. This also works to increase the diversity of the sector workforce.

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Film Culture - Film Hub London and London's Screen Archives
Film London continues to invest in Audiences, Culture and Screen Heritage.

Film Hub London remains focused on sustaining and growing diverse audiences and access to cinema for all. Film Hub London's continues to support the membership to

- keep operating and remain resilient
- programme a broad and inclusive range of film
- sustain and develop their audience with a particular focus on young and family audiences

London's Screen Archives will support the membership through:

- strengthening the network, servicing and understanding the members' needs
- connecting more people with Archive Film online and through innovative screening and education opportunities
- empowering our members by offering training and capacity building
- preserving and celebrating diverse stories to ensure that our collections represent the full breadth of London's communities
- ensuring a sustainable future through commercial income generation and collaborative working

Business Development

Film London will continue to deliver its key markets with the London Screenings scheduled to be delivered in June 2024. The Production Finance Market and its New Talent strand will be delivered as an in-person event during the London Film Festival in October 2024 with some access online. The sixth edition of the IP Market UPstream is scheduled to take place in February 2025 and will have delivered its first year-round digital platform online.

We will continue to support filming in London through our London Filming Partnership, sustaining London's reputation as a film-friendly destination as well as promoting the capital's unique production infrastructure and its extraordinary rich, competitive and cultural offer to the global production industry across film, television, animation and commercials. We continue to develop and sustain London's position as one of the world's top production hubs, providing guidance for government departments and local authorities and strengthening our strategic partnership with the Mayor of London.

With London and the South East remaining a key hub for content production as well as animation, games and post and VFX, London makes a significant contribution to the overall national industrial strategy. London is very much a gateway, which contributes to the levelling up agenda benefitting the whole of the UK.

Our work in **Games London** is looking forward to the 10th anniversary of the Games Festival and building on the success of the 2024 festival to deliver an enhanced offer to industry and the public.

The British Film Commission continues to support US clients and the UK production infrastructure across regions and nations to underpin the growth of our industry and its international promotion. We continue to support the development of additional stage space in the UK and work to secure a large share of content production and a sustainable future for the UK production sector.

We have led and operated the BFC successfully through the shared services model now for over a decade working in close partnership with funders, industry and stakeholders. We are working with our funders on long-term growth strategies for our industry, mapping out an industrial strategy underpinned by the sustainable growth across stage space and skills.

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Our commitment to environmental and social sustainability

Equity, Diversity & Inclusion as well as Environmental Sustainability are key to sustaining growth. We continue to place these priorities at the heart of our strategy and delivery across our three brands. Our aim is for sustainability to be reflected in our delivery, and corporately, through staff training, recruitment, procurement, and by setting our own ambitious but achievable goals mapped against the UN's sustainable development goals.

- Improving health, safety and well-being for productions/on set.
- Supporting our sector in a transition to a zero carbon world providing advice to our clients and through facilitating access to appropriate resources.
- Creating social value to achieve a more inclusive and equitable society.
- Supporting our stakeholders and UK infrastructure through partnership working.
- Supporting our clients through outreach to production partners to identify and understand the challenges they may face translating their initiatives to the UK.
- Partnership working and learning from and sharing best practice in these areas with other film commissions, industry and stakeholders.

Partnering globally - European and international collaboration

Partnership working remains at the heart of the agency's ethos and we are committed to sustaining and growing our European and International partnerships. On the BFC side we continue to put in place MoUs with European partners and work closely with all US studios and streamers and our LA-based team is in daily contact with partners in the US and Canada.

On the Film London side, we continue to place a particular emphasis on working with a wide range of European and global partners. Melbourne International Film Market, South Africa Film Commission, Netherlands Film Fund and EAVE are partners of the PFM. We continue to exchange best practice with some key partners of our Green Screen project: ProMálaga in Spain, Flanders Audiovisual Fund in Belgium, Ystad Municipality in Sweden, Paris Region Entreprises in France, the Slovak Audiovisual Fund / Slovak Film Commission in Slovakia and Rzeszów Regional Development Agency in Poland. We have ongoing partnerships exploring opportunities for promoting the soft power and benefits for tourism from filming working with the Austrian Film Commission, the Italian Film Commissions, the Spanish Film Commission and Malta Film Commission as well as Southern Sweden Film Commission. We continue to be active partners of AFCI, Cine Regio and the European Film Commission Network (EUFCN).

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Financial review

a. Remuneration policy

The pay of Film London staff is reviewed annually by the Finance Committee who will make a recommendation to the Board of Trustees. The Finance Committee will assess as to whether the Company can afford to pay a cost of living increase within the budget. In 2023/24 Film London staff have been awarded an unconsolidated cost of living increase depending on level of salary per annum.

The Finance Committee determines the pay for the Key Management Personnel, so that it is tightly aligned to the delivery of Film London's strategic goals and pay decisions for Film London generally, and consistent with internal relativities and affordable. On an annual basis, the Finance Committee looks at the growth and success of the Key Management Personnel within their roles.

b. Grant giving policy

Film London awards annually a number of grants through its talent development and production schemes as well as through Film Hub London. Grants are reviewed and approved by the respective Sub-Committees and the Film London Board.

c. Reserves Policy

In line with the guidance issued by the Charity Commission, the Trustees have considered the future needs of the charity and believe that unrestricted general funds (or what the Charity Commission define as "free" reserves) should be sufficient to cover all liabilities, in the event of closure of the charity. The level of reserves is annually reviewed by the Finance Committee, to ensure that we have sufficient funds to provide for the charity's working capital needs and a sensible contingency against an unexpected shortfall in fundraising income, emergency or exceptional unforeseen expenditure, thus ensuring the financial stability of the charity over the longer term. In 2023/24, we have free reserves of £984.8k, which falls in line with our requirements (2022/23: £942.1k).

d. Financial performance

Total incoming resources at £6.7m are 2.5% higher than the previous year. Total expended resources at £6.7m are 3.3% higher. The overall result was that the charity's total reserves increased by £13k to £1,042k (2022/23: increase of £64k).

In common with many charities, revenue fundraising continues to be extremely challenging. The charity is investing in fundraising to grow income streams, providing a better balance, with less dependency on restricted income particularly from grants from the public sector. Film London continues to review its strategy with regards to fundraising from the public and private sector and is monitoring income very closely. As usual, we worked hard to ensure overhead costs were controlled.

Film London's fundraising focuses on corporate sponsorship as well as public sector agencies. We have a small team working on fundraising consisting of one senior manager and part time support. Film London does not engage in fundraising from individuals.

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Structure, governance and management

a. Constitution

Film London is a company limited by guarantee, registered in England, (registered number 4699825). It was incorporated on 17 March 2003, and is governed by its Memorandum and Articles of Association. Film London is a registered charity number 1163968. Film London also trades as British Film Commission and Games London.

b. Recruitment and training of Trustees

At the end of their two terms (each of three years), Trustees step down and Film London will advertise to recruit new Trustees. During the year one Trustee, Iain Smith, stepped down.

Trustees usually serve two terms of three years but in special circumstances any trustee who would normally be eligible for re-election may be extended for a third term by the Board.

Film London was entered on the Register of Charities on 14th October 2015. Trustee training is delivered on a regular basis by Harbottle & Lewis to provide an update on legislation and best practice to all Trustees. The annual Trustee training reminds Directors of their duties under the Charity Governance Code. The induction pack to new Trustees includes Film London's Memorandum and Articles of Association, its Finance Regulations, Staff Organogram as well as details of the Board's Sub-Committees and dates of Trustee meetings.

c. Trustee board and committees

Film London is governed by its Board of Trustees, chaired by Daniel Battsek. The Board of Trustees meets seven times per year and has five sub-committees:

- Finance Committee
- Fundraising Committee
- Production Committee
- Audience Development Committee
- FLAMIN Committee.

The sub-committees meet two to four times annually and oversee distinct areas of Film London's activity, discuss and select grants and provide advice and guidance and report back to the Film London Trustees. Each sub-committee is chaired by a Film London Trustee. The membership of sub-committees is made up of Trustees.

As set out in the Articles of Association, the Board of Trustees set the strategy for the charity and discuss and approve the annual business planning including budgets, accounts and significant grants.

The British Film Commission has an Advisory Board including representation from funders, nations, regions and industry chaired by Iain Smith. Daniel Battsek, Chair of Film London sits on the Advisory Board and Iain Smith, Chair of the Advisory Board, is a Film London Trustee. The BFC Advisory Board oversees the strategy and activities of the British Film Commission. It meets four times a year.

It has a Business Sub-Committee which meets 5-7 times per annum to discuss and provide guidance to ongoing activity. Papers from the BFC Advisory Board are included in board papers going to Film London Trustees.

Games London is a brand developed in partnership with Ukie (UK Interactive Entertainment). The brand was launched in January 2016 with the announcement of the London Games Festival. A steering group is chaired by Li Ma, Trustee of Film London and Director of UK Interactive Entertainment (Ukie) and has participation from senior management from Film London, Ukie as well as representation of funders and industry.

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Structure, governance and management (continued)

d. Organisational structure

The charity is under the day-to-day control of the CEO, who reports to the Board of Trustees at their regular meetings and as required to the Chairman of the Board. The Trustees are aware of the Charity Governance Code and the principles of this Code underpin Film London's decision making, processes, board and sub-committee meetings. Film London's senior management team reports to the CEO.

e. Related Parties Transactions

Film London's Directors give their time as Charity Trustees freely and no director is in receipt of remuneration in 2023/24 for their role as Directors. Details of related party transactions are disclosed in note 18 of the accounts.

f. Risk management

The Film London Board of Trustees approved the Financial Regulations of the charity, which is based on the Charity Commission publication CC8 – "Internal Financial Controls for Charities". The Finance Committee oversees the financial management of the Charity discussing and reviewing the budget, management accounts and annual accounts as well as the charity's risk register. Our approach is to identify the most significant risks and how to manage and mitigate them. All types of risk are considered e.g. financial, operational, reputational, governance and compliance as well as risks outside our control such as political, environmental, technical, legal and economic. The Chair of the Finance Committee reports to the Film London Board. All Finance Committee meetings are minuted.

g. Principal risks and uncertainties

The Directors are assessing and monitoring closely all principal risks – legal, financial, reputational, operational, governance, compliance - on an ongoing basis across all activities and projects undertaken by the company. The assessment of risks are closely monitored by Film London's Finance Committee and regular calls with all core funders and key stakeholders regularly take place. At the date of this report, the Trustees consider fund raising from commercial partners as well other sources to continue to be a key challenge in developing alternative funding streams.

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REFERENCE AND ADMINISTRATIVE DETAILS

Trustees
Geraldine Atlee
Daniel Battsek
Judith Chan
Eve Gabreau
John Graydon
Jeffrey Jacobs
Saurabh Kakkar
Li Ma
Bennett McGhee
Oliver Meek
Hamish Mosley
Nicola Pearcey
Dan Penfold
Lila Rawlings
Iain Smith (resigned 29th November 2023)
Frances Trought
Nicole Yip

Company Secretary
Daniela Kirchner

Chief Executive Officer
Adrian Wootton

Chief Operating Officer
Daniela Kirchner

Registered Office
The Arts Building
Morris Place
London N4 3JG

Company Number
04699825

Charity Number
1163968

Auditor
Azets Audit Services
Regis House
45 King William St
London EC4R 9AN

Solicitors
Harbottle & Lewis LLP
7 Savoy Court
London WC2R 0EX

Bankers
Barclays Bank plc
27 Soho Square
London W1D 3QR

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STATEMENT OF TRUSTEES' RESPONSIBILITIES

The Trustees (who are also Directors of Film London for the purposes of company law) are responsible for preparing the Trustees' Report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

Company law requires the Trustees to prepare financial statements for each financial year. Under company law the Trustees must not approve the financial statements unless they are satisfied that they give a true and fair view of the state of affairs of the charitable company and of the incoming resources and application of resources, including the income and expenditure, of the charitable company for that period. In preparing these financial statements, the trustees are required to:

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles in the Charities SORP;
- make judgements and estimates that are reasonable and prudent; and
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charitable company will continue in operation.

The Trustees are responsible for keeping adequate accounting records that disclose with reasonable accuracy at any time the financial position of the charitable company and enable them to ensure that the financial statements comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the charitable company and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

Disclosure of information to auditors
Each of the persons who are Trustees at the time when this Trustees' Report is approved has confirmed that:

- so far as that Trustee is aware, there is no relevant audit information of which the charitable company's auditors are unaware, and
- that Trustee has taken all the steps that ought to have been taken as a Trustee in order to be aware of any relevant audit information and to establish that the charitable company's auditors are aware of that information.

This report was approved by the Trustees on 31/07/2024 and signed on their behalf by:

DocuSigned by:
Daniel Battsek
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Daniel Battsek
Director

Docusign Envelope ID: 6A00C56F-082A-4BD3-8B32-A3426365BC47

REPORT OF THE INDEPENDENT AUDITORS TO THE MEMBERS OF FILM LONDON

Opinion

We have audited the financial statements of Film London (the 'charitable company') for the year ended 31 March 2024 which comprise the Statement of Financial Position, the Statement of Financial Activities, the Statement of Cash Flows and notes to the financial statements, including significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including Financial Reporting Standard 102 *The Financial Reporting Standard applicable in the UK and Republic of Ireland* (United Kingdom Generally Accepted Accounting Practice).

In our opinion the financial statements:

- give a true and fair view of the state of the charitable company's affairs as at 31 March 2024, and of its incoming resources and application of resources, including its income and expenditure, for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- have been prepared in accordance with the requirements of the Companies Act 2006.

Basis for opinion

We conducted our audit in accordance with International Standards on Auditing (UK) (ISAs (UK)) and applicable law. Our responsibilities under those standards are further described in the Auditor's responsibilities for the audit of the financial statements section of our report. We are independent of the charitable company in accordance with the ethical requirements that are relevant to our audit of the financial statements in the UK, including the FRC's Ethical Standard, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Conclusions relating to going concern

In auditing the financial statements, we have concluded that the trustees' use of the going concern basis of accounting in the preparation of the financial statements is appropriate.

Based on the work we have performed, we have not identified any material uncertainties relating to events or conditions that, individually or collectively, may cast significant doubt on the charitable company's ability to continue as a going concern for a period of at least twelve months from when the financial statements are authorised for issue.

Our responsibilities and the responsibilities of the trustees with respect to going concern are described in the relevant sections of this report.

Other information

The other information comprises the information included in the trustees annual report, other than the financial statements and our auditor's report thereon. The trustees are responsible for the other information contained within the annual report. Our opinion on the financial statements does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon. Our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the course of the audit or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether this gives rise to a material misstatement in the financial statements themselves. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact.

We have nothing to report in this regard.

Opinions on other matters prescribed by the Companies Act 2006

In our opinion, based on the work undertaken in the course of the audit:

- the information given in the trustees' report (incorporating the directors' report) for the financial year for which the financial statements are prepared is consistent with the financial statements; and
- the directors' report has been prepared in accordance with applicable legal requirements.

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Matters on which we are required to report by exception
In the light of the knowledge and understanding of the charitable company and its environment obtained in the course of the audit, we have not identified material misstatements in the directors' report.

We have nothing to report in respect of the following matters in relation to which the Companies Act 2006 requires us to report to you if, in our opinion:

- adequate accounting records have not been kept, or returns adequate for our audit have not been received from branches not visited by us; or
- the financial statements are not in agreement with the accounting records and returns; or
- certain disclosures of directors' remuneration specified by law are not made; or
- we have not received all the information and explanations we require for our audit; or
- the trustees were not entitled to prepare the financial statements in accordance with the small companies' regime and take advantage of the small companies' exemptions in preparing the directors' report and from the requirement to prepare a strategic report.

Responsibilities of trustees
As explained more fully in the trustees' responsibilities statement set out on page 20, the trustees (who are also the directors of the charitable company for the purposes of company law) are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as the trustees determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the trustees are responsible for assessing the charitable company's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the trustees either intend to liquidate the charitable company or to cease operations, or have no realistic alternative but to do so.

Auditor's responsibilities for the audit of the financial statements
Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with ISAs (UK) will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements. The specific procedures for this engagement and the extent to which these are capable of detecting irregularities, including fraud is detailed below:

- Enquiry of management and those charged with governance around actual and potential litigation and claims as well as actual, suspected and alleged fraud;
- Reviewing minutes of meetings of those charged with governance;
- Assessing the extent of compliance with the laws and regulations considered to have a direct material effect on the financial statements or the operations of the company through enquiry and inspection;
- Reviewing financial statement disclosures and testing to supporting documentation to assess compliance with applicable laws and regulations;
- Performing audit work over the risk of management bias and override of controls, including testing of journal entries and other adjustments for appropriateness, evaluating the business rationale of significant transactions outside the normal course of business and reviewing accounting estimates for indicators of potential bias.

Irregularities, including fraud, are instances of non-compliance with laws and regulations. We design procedures in line with our responsibilities, outlined above, to detect material misstatements in respect of irregularities, including fraud.

Because of the inherent limitations of an audit, there is a risk that we will not detect all irregularities, including those leading to a material misstatement in the financial statements or non-compliance with regulation. This risk increases the more that compliance with a law or regulation is removed from the events and transactions reflected in the financial statements, as we will be less likely to become aware of instances of non-compliance. The risk is also greater regarding irregularities occurring due to fraud rather than error, as fraud involves intentional concealment, forgery, collusion, omission or misrepresentation.

A further description of our responsibilities is available on the Financial Reporting Council's website at: https://www.frc.org.uk/Our-Work/Audit/Audit-and-assurance/Standards-and-guidance/Standards-and-guidance-for-auditors/Auditors-responsibilities-for-audit/Description-of-auditors-responsibilities-for-audit.aspx

This description forms part of our auditor's report.

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REPORT OF THE INDEPENDENT AUDITORS TO THE MEMBERS OF FILM LONDON

Use of our report

This report is made solely to the charitable company's members, as a body, in accordance with Chapter 3 of Part 16 of the Companies Act 2006. Our audit work has been undertaken so that we might state to the charitable company's members those matters we are required to state to them in an auditor's report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the charitable company and the charitable company's members as a body, for our audit work, for this report, or for the opinions we have formed.

Azets Audit Services Limited

Azets Audit Services Limited
Statutory Auditor
2nd Floor, Regis House
45 King William Street
London
EC4R 9AN

Date: 06/08/2024

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FILM LONDON

STATEMENT OF FINANCIAL ACTIVITIES
(INCORPORATING AN INCOME AND EXPENDITURE ACCOUNT)
FOR THE YEAR ENDED 31 MARCH 2024

	Notes	2024 Unrestricted £	2024 Restricted £	2024 Total funds £	2023 Total funds £
INCOME FROM					
Donations and legacies	3	36,000	219,369	**255,369**	339,751
Charitable activities	4	2,027,901	4,284,029	**6,311,930**	6,116,926
Other trading activities	5	73,316	-	**73,316**	43,653
Investment income	6	22,930	-	**22,930**	3,824
Total		2,160,147	4,503,398	**6,663,545**	6,504,154
EXPENDITURE ON					
Raising funds	7	134,062	-	**134,062**	146,955
Charitable activities		2,013,277	4,503,398	**6,516,675**	6,292,791
Total		2,147,339	4,503,398	**6,650,737**	6,439,746
NET INCOME		12,808	-	**12,808**	64,408
RECONCILIATION OF FUNDS					
Total funds brought forward		1,029,540	-	**1,029,540**	965,132
TOTAL FUNDS CARRIED FORWARD		**1,042,348**	-	**1,042,348**	1,029,540

CONTINUING OPERATIONS
All income and expenditure has arisen from continuing activities.

The notes form part of these financial statements

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FILM LONDON

STATEMENT OF FINANCIAL POSITION
AT 31 MARCH 2024

	Notes	2024 Total funds	2023 Total funds
		£	£
FIXED ASSETS			
Intangible assets	11	-	560
Tangible assets	12	57,528	86,882
		57,528	87,442
CURRENT ASSETS			
Debtors	13	627,490	904,265
Cash at bank and in hand		2,442,677	2,345,038
		3,070,167	3,249,303
CREDITORS			
Amounts falling due within one year	14	(2,085,347)	(2,307,205)
NET CURRENT ASSETS		984,820	942,098
TOTAL ASSETS LESS CURRENT LIABILITIES		1,042,348	1,029,540
NET ASSETS		1,042,348	1,029,540
FUNDS	15		
Unrestricted funds		1,042,348	1,029,540
TOTAL FUNDS		1,042,348	1,029,540

These financial statements have been prepared in accordance with the special provisions of Part 15 of the Companies Act 2006 relating to small charitable companies.

The financial statements were approved by the Board of Trustees on 31/07/2024 and were signed on its behalf by:

DocuSigned by:
Daniel Battsek
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Daniel Battsek
Director

The notes form part of these financial statements

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FILM LONDON

STATEMENT OF CASH FLOWS
FOR THE YEAR ENDED 31 MARCH 2024

	2024 £	2023 £
Cash flows from operating activities:		
Net cash provided by operating activities	**99,430**	(798,131)
Cash flows from investing activities:		
Dividends, interest and rents from investments	**22,930**	3,824
Proceeds from the sale of property, plant and equipment	**-**	-
Purchase of property, plant and equipment	**(24,721)**	(20,190)
Net cash (used in) investing activities	**(1,791)**	(16,366)
Change in cash and cash equivalents in the year	**97,639**	(814,496)
Cash and cash equivalents brought forward	**2,345,038**	3,159,535
Cash and cash equivalents carried forward	**2,442,677**	2,345,038
Reconciliation of net movement in funds to net cash flow from operating activities		
Net income for the year	**12,808**	64,408
Adjustments for:		
Depreciation charges	**54,635**	75,879
Dividends, interest and rents from investments	**(22,930)**	(3,824)
Decrease in debtors	**276,775**	229,942
Increase in creditors	**(221,858)**	(1,164,536)
Net cash (provided by)/used in operating activities	**99,430**	(798,131)
Analysis of cash and cash equivalents		
Cash in hand	**2,442,677**	2,345,038
Total	**2,442,677**	2,345,038

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1. STATUTORY INFORMATION

Film London is a charitable company, limited by guarantee and incorporated in England. The members of the Charitable Company are the Trustees named on page 19. In the event of the Charitable Company being wound up, the liability in respect of the guarantee is limited to £1 per member of the Charitable Company. Film London meets the definition of a public benefit entity under FRS 102.

2. ACCOUNTING POLICIES

2.1 Basis of Preparation

The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) effective 1 January 2019) – Charities SORP (FRS 102) and the Companies Act 2006.

The Directors reviewed Film London's financials (Financial Statements 2023-24, current year to date management accounts and cash flow) at the Board meeting on 30th July 2024, as part of their regular assessment, as well as its principal risks, financial and otherwise. At that time, they were satisfied that Film London had sufficient resources to continue operating for the foreseeable future and accounts have been prepared in the knowledge that Film London is a financially viable organisation.

The 2024/25 budget approved by the Board in February 2024 showed that 81% of the Film London's funding was at that point committed. Since then, Film London has had further income sources confirmed. Funding confirmed for 2023-24 includes:

- GLA: The annual contribution for film, TV, animation and games is confirmed until March 2025. This represents a significant percentage of Film London's core funding.
- BFI: Film London has negotiated Grant in Aid funding for 24/25 as well as multi-year lottery grants for the Metro London Skills Cluster, Network, Film Hub London, Screen Heritage and the British Film Commission.
- Arts Council England: Film London has secured a three-year renewal of it NPO status, plus an additional years' funding with income confirmed until March 2027.
- Department of Business and Trade (DBT) service level agreement with 24/25.
- DCMS: additional funding for 24/25 for the British Film Commission.
- UK Shared Prosperity Fund: the charity has secured a project award to 31 March 2025 for Games London.

Film London has shown in the 24/25 budget that it can manage its activity according to the funding raised. Multi-year agreements mean that the charity will continue to be in a good position beyond 24/25. The Trustees believe that the charity will be in a strong position to deliver across our three brands and our existing programme.

After reviewing the Charitable Company's forecasts and projections, the directors have a reasonable expectation that the entity has adequate resources to continue in operational existence for the foreseeable future. The entity therefore continues to adopt the going concern basis in preparing its financial statements.

Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy.

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2. ACCOUNTING POLICIES – continued

2.2 Fund accounting

General funds are unrestricted funds which are available for use at the discretion of the Trustees in furtherance of the general objectives of the charity and which have not been designated for other purposes.

Designated funds comprise unrestricted funds that have been set aside by the Trustees for particular purposes. The aim and use of each designated fund is set out in the notes to the financial statements.

Restricted funds are funds which are to be used in accordance with specific restrictions imposed by donors or which have been raised by the charity for particular purposes. The cost of raising and administering such funds are charged against the specific fund. The aim and use of each restricted fund is set out in the notes to the financial statements.

Investment income, gains and losses are allocated to the appropriate fund.

2.3 Income

All income is recognised once the Charity has entitlement to the income, it is more likely than not that the income will be received and the amount to be received can be reliably estimated and any conditions required to receive the funds have been met or are with the control of the charity.

Contracted income is recognised according to the contract terms.

Non-event sponsorship and membership income is recognised in the year in which it is invoiced.

Where Film London provides services in return for payment, the income is recognised when Film London completes its part of the agreement by delivering the services.

Grants related to performance of contractual obligations are recognised when the conditions attached to the grant have been met, Film London has entitlement to the income, it is probable that income will be received and the amount of income can be measured reliably.

Where entitlement of the income does not exist at the balance sheet date, income is deferred and disclosed as a liability at the year-end.

On receipt, donated professional services and donated facilities are recognised on the basis of the value of the gift to the Charity which is the amount the Charity would have been willing to pay to obtain services or facilities of equivalent economic benefit on the open market; a corresponding amount is then recognised in expenditure in the period of receipt.

In accordance with the Charities SORP (FRS 102), the economic contribution of general volunteers is not recognised in the accounts.

Other income is recognised in the period in which it is receivable and to the extent the goods have been provided or on completion of the service.

2.4 Expenditure

Expenditure is recognised once there is a legal or constructive obligation to make payment to a third party, it is probable that settlement will be required and the amount of the obligation can be measured reliably.

All expenditure is accounted for on an accruals basis. All expenses including support costs and governance costs are allocated to the applicable expenditure headings.

Fundraising costs are those incurred in seeking voluntary contributions and do not include the costs of disseminating information in support of the charitable activities.

2.5 Tangible fixed assets and depreciation

Tangible fixed assets are stated at cost less depreciation. Depreciation is provided at rated calculated to write off the cost of fixed assets, less their estimated residual value, over their expected useful lives using the straight-line method. The tangible fixed assets are depreciated on the following basis:

Leasehold improvements	10 years
Office equipment	3-5 years

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2. ACCOUNTING POLICIES – continued

2.6 Intangible assets
Intangible assets represent website costs and are stated at cost less depreciation. Depreciation is provided against intangible fixed assets over 3 years, calculated to write off the cost over their expected useful lives, using the straight-line method.

2.7 Interest receivable
Interest on funds held on deposit is included when receivable and the amount can be measured reliably by the Charity; this is normally upon notification of the interest paid or payable.

2.8 Operating leases
Rentals under operating leases are charged to the Statement of Financial Activities on a straight-line basis over the lease term.

2.9 Financial instruments
The Charity only has financial assets and financial liabilities of a kind that qualify as basic financial instruments. Basic financial instruments are initially recognised at transaction value and subsequently measured at their settlement value with the exception of loans which are subsequently measured at amortised cost using the effective interest method.

2.10 Debtors
Trade and other debtors are recognised at the settlement amount after any trade discount offered. Prepayments are valued at the amount repaid net of any trade discounts due.

2.11 Cash at bank and in hand
Cash at bank and in hand includes cash short term highly liquid investments with a short maturity of three months or less from the date of acquisition or opening of the deposit or similar account.

2.12 Creditors and provisions
Creditors and provisions are recognised where the Charity has a present obligation resulting from a past event that will probably result in the transfer of funds to a third party and the amount due to settle the obligation can be measured or estimated reliably. Creditors and provisions are normally recognised at their settlement amount after allowing for any trade discounts due.

2.13 Pension costs
The charity operates a defined contribution pension scheme. The assets of the scheme are held separately from those of the Charity in an independently administered fund. The amount charged to the Statement of Financial Activities represents the contributions payable to the scheme in respect of accounting period.

2.14 Critical accounting estimates and judgements
In preparing the financial statements, management is required to make estimates and assumptions which affect reported income, expenses, assets, liabilities and disclosure of contingent assets and liabilities. Use of available information and application of judgements are inherent in the formation of estimates, together with the past experience and expectations of future events that are believed to be reasonable under the circumstances. Actual results in the future could differ from such estimates. Management do not consider there to be any material accounting estimates or judgements that need disclosure in these financial statements.

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3. DONATIONS AND LEGACIES

	2024 Unrestricted £	2024 Restricted £	2024 Total £	2023 Total £
Donated Services	36,000	219,369	**255,369**	339,751
	36,000	219,369	**255,369**	339,751

In 2023, of the total income from donations and legacies, £36,000 was to unrestricted funds and £303,751 was to restricted income.

The charity is grateful to various organisations who donate their services for free or for a reduced charge. These include support across a number of activities including venue hire, office space, speaker fees, event accreditations, website events platform and legal advice. An equivalent charge is included within charitable expenditure.

The charity also benefits from the involvement and support of its volunteers who make a vital contribution towards their achievements in accordance with FRS102 and the Charities SORP (FRS102), the economic contribution of general volunteers is not recognised in the accounts.

4. INCOME FROM CHARITABLE ACTIVITIES

	2024 Unrestricted £	2024 Restricted £	2024 Total £	2023 Total £
Promotion of visual arts	1,157,745	1,908,369	**3,066,114**	2,517,719
FLAMIN	59,537	335,349	**394,886**	352,370
Production of talent development	75,743	168,512	**244,255**	394,641
Film promotion and culture	566,876	392,761	**959,637**	823,992
British Film Commission	168,000	1,479,038	**1,647,038**	2,028,204
	2,027,901	4,284,029	**6,311,930**	6,116,926

In 2023, of the total income from charitable activities, £2,218,140 was to unrestricted funds and £3,898,796 was to restricted funds.

5. OTHER TRADING ACTIVITIES

	2024 Unrestricted £	2024 Restricted £	2024 Total £	2023 Total £
Rental income	46,341	-	**46,341**	28,539
Other income	26,976	-	**26,976**	15,114
	73,316	-	**73,316**	43,653

In 2023, of the total income from other trading activities, £43,653 was to unrestricted funds and £NIL to restricted funds.

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6. INVESTMENT INCOME

	2024 Unrestricted £	2024 Restricted £	2024 Total £	2023 Total £
Bank interest	22,930	-	**22,930**	3,824

In 2023, of the total investment income, £3,824 was to unrestricted funds and £NIL to restricted funds.

7. ANALYSIS OF EXPENDITURE

	Staff Costs (note 10) £	Activities Costs £	Grant Funding £	Support Costs (note 8) £	2024 Total £	2023 Total £
Raising funds	58,330	15,974	-	59,758	**134,062**	146,955
Promotion of visual arts	974,810	1,567,401	-	500,119	**3,042,330**	2,478,442
FLAMIN	170,066	82,207	58,400	87,251	**397,924**	387,416
Production and talent development	181,116	38,953	2,500	92,920	**315,489**	408,609
Film production & culture	465,741	143,426	133,179	238,945	**981,291**	931,720
British Film Commission	439,574	1,036,360	-	303,707	**1,779,641**	2,086,604
	2,231,307	2,868,347	194,079	1,222,942	**6,516,675**	6,292,791
	2,289,637	2,884,321	194,079	1,282,700	**6,650,737**	6,439,746

8. ANALYSIS OF SUPPORT COSTS

	2024 £	2023 £
Staff costs (note 10)	**550,568**	582,040
Overheads	**712,061**	702,971
Legal and professional	**2,071**	2,991
Audit and accounting fees	**18,000**	12,876
	1,282,700	1,300,878

9. NET INCOME

	2024 £	2023 £
This is stated after charging:		
Depreciation	**54,635**	75,879
Auditors' remuneration	**18,000**	12,876
Operating lease rentals	**141,673**	141,203

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10. ANALYSIS OF STAFF

	2024 £	2023 £
Wages and salaries	**2,428,596**	2,260,882
Social security costs	**265,138**	254,640
Pension contributions	**136,425**	114,403
Other staff costs	**10,046**	9,365
	2,840,205	2,639,290

The total staff costs of £2,840,205 (2023: £2,639,290) include £2,289,637 (2023: £2,057,250) of direct staff costs as shown in note 7, plus £550,568 (2023: £582,040) which have been allocated to support costs (note 8).

The average number of staff employed during the year was:	2024 No.	2023 No.
Raising funds	1	1
Inward investment & business development	19	16
FLAMIN	4	4
Production & talent development	5	5
Film promotion & culture	12	12
British Film Commission	7	8
Support	11	10
	59	56

The number of employees whose salaries for the year fell within the following bands were:	2024 No.	2023 No.
£60,001 - £70,000	3	5
£70,001 - £80,000	1	-
£80,001 - £90,000	3	3
£130,001 - £140,000	-	1
£140,001 - £150,000	1	1

The key management personnel of the charity comprises of the Chief Executive Officer and the Chief Operating Officer.

The total employee benefits of the key management personnel of the charity were £285,660 (2023: £287,048).

During the year, no Trustees received any remuneration (2023: £Nil).

During the year, no Trustees received any reimbursement of expenses (2023: £Nil).

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11. INTANGIBLE FIXED ASSETS

	Website costs £
Cost	
At 1 April 2023	40,200
Additions	-
At 31 March 2024	40,200
Depreciation	
At 1 April 2023	39,640
Charge for the year	560
At 31 March 2024	40,200
Net Book Value	
AT 31 March 2024	-
At 31 March 2023	560

12. TANGIBLE FIXED ASSETS

	Office Equipment £	Leasehold Improvements £	Total £
Cost			
At 1 April 2023	228,528	98,621	**327,149**
Additions	24,721	-	**24,721**
Disposals	-	-	**-**
At 31 March 2024	253,249	98,621	**351,870**
Depreciation			
At 1 April 2023	174,964	65,303	**240,267**
Charge for the year	44,697	9,378	**54,075**
Depreciation on disposals	-	-	**-**
At 31 March 2024	219,661	74,681	**294,342**
Net Book Value			
At 31 March 2024	35,588	23,940	**57,528**
At 31 March 2023	53,564	33,318	86,882

13. DEBTORS

	2024 £	2023 £
Trade debtors	**228,709**	341,889
Other debtors	**51,455**	51,273
VAT recoverable	**19,219**	63,470
Prepayments and accrued income	**328,107**	447,633
	627,490	904,265

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14. CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	2024	2023
	£	£
Trade creditors	**477,685**	897,385
Grants payable	**75,393**	99,937
Other taxation and social security	**68,257**	63,976
Accruals and deferred income	**1,464,012**	1,245,907
	2,085,347	2,307,205

Analysis of grants payable (all due within one year)	£	£
Grants committed but unpaid b/fwd	**99,937**	227,885
Grants committed in the year	**194,079**	205,058
Grants paid in the year	**(218,623)**	(333,006)
Grants committed but unpaid c/fwd	**75,393**	99,937

During the current year £369,744 (2023: £261,966) of income has been deferred and £190,625 (2023: £1,046,056) has been released from previous periods.

15. MOVEMENTS IN FUNDS

	As at 1 April 2023 £	Income £	Expenditure £	As at 31 March 2024 £
Unrestricted funds				
General funds	1,029,540	2,160,147	(2,147,339)	**1,042,348**
Restricted funds	**-**	4,503,398	(4,503,398)	**-**
Total funds	1,029,540	6,663,545	(6,650,737)	**1,042,348**

Our restricted funding is predominantly funding for specific projects from Arts Council England (ACE), British Film Institute (BFI), Department for Digital, Culture, Media and Sport (DCMS), Department for Business and Trade (DBT) and Greater London Authority (GLA).

Comparative	As at 1 April 2022 £	Income £	Expenditure £	As at 31 March 2023 £
Unrestricted funds				
General funds	965,132	2,301,617	(2,237,209)	**1,029,540**
Restricted funds	**-**	4,202,537	(4,202,537)	**-**
Total funds	965,132	6,504,154	(6,439,746)	**1,029,540**

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16. MOVEMENTS IN FUNDS

	Unrestricted Funds	Restricted Funds	Total 2024	Total 2023
	£	£	£	£
Tangible fixed assets	57,528	-	**57,528**	86,882
Intangible fixed assets	-	-	**-**	560
Current assets	3,070,167	-	**3,070,167**	3,249,303
Creditors due within one year	(2,085,347)	-	**(2,085,347)**	(2,307,205)
	1,042,348	**-**	**1,042,348**	1,029,540

Movement in funds (comparative)	Unrestricted Funds	Restricted Funds	Total 2023	Total 2022
	£	£	£	£
Tangible fixed assets	86,882	-	86,882	130,287
Intangible fixed assets	560	-	560	12,844
Current assets	3,249,303	-	3,249,303	4,293,742
Creditors due within one year	(2,307,205)	-	(2,307,205)	(3,471,741)
	1,029,540	**-**	1,029,540	965,132

17. OPERATING LEASE COMMITMENTS

The Charitable Company had total commitments for land and buildings at the year-end under non-cancellable operating leases as follows:

	2024	2023
	£	£
Within 1 year	169,054	169,054
Between 1 and 5 years	112,702	281,756
Over 5 years	-	-
	281,756	**450,810**

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18. RELATED PARTY TRANSACTIONS

During the year the Charitable Company entered into various transactions for services with related parties and organisations that form part of the Film London programme and its projects:

Charged to the Charitable Company

Services	Organisation	Relationship	Charge 2023 £	Charge 2022 £	Balance 2023 £	Balance 2022 £
BFC Consultancy	Saffery LLP	Partner (J Graydon)	44,000	57,315	(56,178)	(31,278)
Screenings	Rio Cinema			-		
	Phoenix Cinema	Director (O Meek)				
	Act One Cinema		13,207		(2,500)	-

Charged by the Charitable Company

Services	Organisation	Relationship	Charge 2023 £	Charge 2022 £	Balance 2023 £	Balance 2022 £
Grants	ScreenSkills	Director (I Smith)	-	13,767	-	-
Microwave	BBC	Director (G Atlee)	2,500	-	3,000	-
Sponsorship	Warner Bros	Vice President (D Penfold)	24,000	-	28,800	-
Sponsorship	Saffery LLP	Partner (J Graydon)	20,293	9,000	12,000	-

FILM LONDON

England & Wales - Charity number 1163968

Accounts

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REGISTERED COMPANY NUMBER: 04699825 (England and Wales)
REGISTERED CHARITY NUMBER: 1163968

REPORT OF THE TRUSTEES AND AUDITED FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2023 FOR FILM LONDON

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FILM LONDON

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FOR THE YEAR ENDED 31 MARCH 2023

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FILM LONDON

REPORT OF THE TRUSTEES
FOR THE YEAR ENDED 31 MARCH 2023

The Trustees (who are also directors of the charity for the purposes of the Companies Act) present their annual report together with the audited financial statements of Film London (the Company) for the year ended 31st March 2023. The Trustees confirm that the Annual Report and financial statements of the Company comply with the current statutory requirements, the requirements of the Company's governing document and the provisions of the Statement of Recommended Practice (SORP), applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1st January 2015).

Since the Company qualifies as small under section 383, the strategic report required of medium and large companies under The Companies Act 2006 (Strategic Report and Director's Report) Regulations 2013 is not required.

Objectives and activities

a. Policies and objectives
Film London acts as a major showcase within the UK and internationally for film, TV, animation and games working to foster a high standard of artistry and creativity and promote the artistic and cultural excellence of the moving image industries. In determining the Company's strategy and activities for the year, its Board of Trustees and senior management consider the Charity's Commission guidance on public benefit. Across all its activities and projects, Film London remains focused on promoting and advancing the visual arts as well as the provision of education and training.

b. Objectives and activities for public benefit
As set out in the Memorandum of Association the objects of the charity are:

1. Promote and advance the visual arts, most particularly the arts of film, television and the moving image, including through:
    - the promotion of artistic and cultural excellence in the film, television and moving image industries;
    - the establishment and preservation of collections reflecting the film, television and moving image history and heritage of London and Great Britain; and
    - facilitating the creation of audio-visual content of artistic merit in film, television and moving image content by reference to the culture, history and heritage of London and Great Britain.

2. Provide education and training in the art and production of film, television and the moving image, including through:
    - the cultivation and improvement of public taste in film, television and the moving image;
    - the encouragement of innovative and creative production work in film, television and the moving image; and
    - the promotion of a high standard of artistry, creativity and technique in persons involved in the production of film, television and the moving image.

Achievements and performance

Review of activities
In 2022-23 Film London continued to sustain and champion London's film, television, moving image and games industries, supporting the development of the city's emerging filmmaking talent and promoting a diverse and rich film culture. Our commitment to diversity and inclusion and to ensuring equality of access to our services across audience development, talent development, skills, film culture and business development remains a priority.

Film London also has a national remit, the British Film Commission (BFC) which in 2022-23 continued to focus on supporting film and HETV production as well as on the development of stage space to sustain growth and inward investment across the UK.

Working in partnership with Ukie (UK Interactive Entertainment), Film London continues to manage Games London and has delivered an exciting year-long programme for the games industry with its Accelerator programme, the annual London Games Festival and its Games Finance Market.

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Review of activities (continued)

Funded by the Mayor of London through the GLA, the National Lottery and Grant in Aid through the British Film Institute (BFI), we also receive support from Arts Council England and the Department of International Trade (DIT), which recently became the Department for Business and Trade (DBT). Interreg Europe, the Good Growth Fund, the GLA, ScreenSkills and industry partners have provided valuable project funding. We report to our funders against the milestones and KPIs agreed in the respective funding agreements.

London is a global city with a unique blend and diversity of artistic vision and voices, vibrancy and creative talent. We are privileged to work in partnership with our funders, stakeholders, commercial partners and industry to make creative connections between London's outstanding talent and the opportunities the city offers in terms of skills development, access to careers, and training through production, audience development and screen heritage.

Film London's programmes are for public benefit, target the diverse communities across the capital and promote the artistic and cultural excellence of the UK's film, television, moving image and games industries through an extensive range of initiatives.

2022-23 continued to be focused on sustaining levels of production and investment across the film, TV, animation, moving image and games industries through our strategic partnerships, policy work and our London Filming Partnership.

Film London continues to be a member of the Mayor of London Anchor Institutions' Network, working with partners to support the return to a more stable future with greater value placed on equitable, cleaner, healthier and safer communities as a foundation of our growth. The Network reflects a commitment from its partners to work together to help deliver activity that can help build back better the city's economy and society post-pandemic.

Working with the BFI and Mayor of London, we embarked on addressing in particular the challenges to the skills pipeline. In partnership with Higher Education, Further Education and industry, we invested Creative Sector Academy funding from the Mayor of London to deliver an increased training offer for new entrants and access to jobs throughout the year.

We delivered a rich programme of Labs and talks to support filmmakers, talent and new entrants. Our Skills programme and its Equal Access Network has been working to meet industry demand and we successfully train and place candidates in industry roles. Through all our programmes, we remained focused on championing diversity and inclusion. Our Interreg Europe funded Green Screen programme concluded at the end of August 2022 and our Grid Cabinet in Victoria Park went live in the latter part of the year.

Our major events - including London Screenings, the Production Finance Market and its New Talent strand; the seventh London Games Festival, showcasing and celebrating the games industry and its cultural impact; the annual Distributor Slate Day and Jarman Award – were delivered as live events.

Film London continued supporting artists moving image work through FLAMIN Productions, the FLAMIN Fellowship and FLAMIN Animations. We continued to deliver our online support for new and emerging writers, directors and producers through our Film London Labs programme, and as the London partner of the BFI NETWORK.

Film London worked with the industry and funders – the British Film Institute, the Greater London Authority, the Mayor's Office, Arts Council England and DIT (now DBT) - to champion the UK's and London's film, television animation and games industries and culture, regionally, nationally and internationally.

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Objective 1: Promote and advance the visual arts, particularly the arts of film, television and the moving image

Promoting the visual arts and boosting audience choice

During a year of ongoing challenges, Film Hub London continued to support London exhibitors to remain resilient in the face of extreme challenge; to enable them to continue programming a broad and inclusive range of film; and to encourage them to maintain a commitment to developing their audience with a particular focus on underserved communities.

The number of Film Hub London members continued to grow and we welcomed more than 50 new members in 2022-23, with the membership now reaching more than 350 organisations. Film Hub London remained focused on supporting members to connect with audiences and Hub supported projects welcomed 83,000 people across the year. The focus on diversity, equity and inclusion is reflected in the make-up of the audience: 33% diverse ethnicity, 12% D/deaf and Disabled; 34% LGBTQ+, 56% Female and 26% aged 16-30.

Throughout the year, Film Hub London distributed 22 awards to Hub members. Awardees included Fringe! Queer Film & Arts Fest, Tongues on Fire, Reclaim the Frame, UK Ukrainian Film Festival, Milk Tea, London Migration Film Festival and Raindance Film Festival. Exhibitors Breakfasts continued to prove popular with the membership. Three breakfasts were held in 2022-23: in July 2022 at the Garden Cinema delivering 'Disability Confidence in Event Management' training led by Nick Goss from Goss Consultancy; in October 2022 as part of BFI London Film Festival at Everyman Kings Cross launching the FAN 'Guide to Working with Young People'; and in March 2023 at Barbican focussing on programming for families.

The Hub continued to support London independent cinemas through the Cinema Incentive Scheme. As part of the scheme, Goss Consultancy was engaged to support the participating cinemas to improve the experience, engagement, and offer to disabled audiences. Goss ran three training sessions for the group on: 'Disability Confidence in Customer Service'; 'Disability Confident Audience Development and Inclusive Marketing'; and a Walk and Talk access review at one of the venues to illustrate physical design issues common in cinema spaces.

In September 2022, Film Hub London in partnership with Film Hub Scotland, delivered Distributor Slate Days at Picturehouse Central and online. Hosted by Film London CEO Adrian Wootton, Slate Days saw distributors presenting their upcoming independent releases. For the second year, presented in partnership with The New Black Film Collective, BlackTrack highlighted upcoming releases with Black talent and themes. An updated BlackTrack was also presented at The New Black's TNB XPO in March.

Film Hub London continued its work as the BFI Film Audience Network (FAN) lead for Young Audiences delivering the Young Audiences Generation Scheme, supporting nine venues across the UK to develop their offer to engage 16 to 30 year-olds. All nine venues will be continuing their ticket schemes and are committed to ongoing Young Audience development having welcomed more than 16,000 young people through the project. The FAN Young Consultants group continued to support exhibitors to increase the numbers of 16 to 30-year-olds engaging with independent film, providing feedback on new release titles and producing marketing packs for recommended titles.

Unlocking Screen Heritage

Film London continues to facilitate, resource and manage London's Screen Archives (LSA) to unify organisations that hold historic moving image material, building a regional collection about London and its people. Over the years, the LSA network has grown from strength to strength, now encompassing more than 65 partners, all sharing London's history on screen with local and international audiences. Our partners include local borough archives, national museums, community organisations, art galleries, charities and public sector bodies.

2022-23 saw the conclusion of the BFI's Heritage 2022 Videotape Digitisation Fund, which saw 2,280 videotapes from our partners digitised: London Community Video Archive (LCVA), British Deaf Association (BDA), Shakespeare's Globe, Hackney Archives, Wellcome Collection, London Transport Museum (LTM) and Institution of Engineering and Technology (IET) Archives.

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Objective 1: Promote and advance the visual arts, particularly the arts of film, television and the moving image (continued)

Unlocking Screen Heritage (continued)

BFI Replay, the culmination of the BFI's video digitisation project, launched in Stratford Library in November 2022. BFI Replay is a free digital platform with thousands of digitised videos and television programmes from the collections of the BFI National Archive and partner UK Regions and Nations Film Archives. Available exclusively at local public libraries, it allows people to delve into the recorded past for fun, discovery, nostalgia, or research. Among the newly digitised videos on BFI Replay are more than 200 videos from the LSA's collections.

LSA has worked on some fantastic projects to draw attention to our partners' collections. Rolled out in libraries in Lambeth and Lewisham across the summer, LSA researched and identified material from both boroughs as part of Unboxed 2022: StoryTrails, an augmented and virtual reality experience that remixes archive film, bringing the physical and digital worlds together. In partnership with Film Hub London, a compilation of LSA partner material was screened ahead of Sunset Screenings Sessions at Beckenham Place Park celebrating British film across the summer as part of 2022 Lewisham Borough of Culture and reaching more than 700 people.

LSA delivered a third season of archive film compilations on London Live on consecutive Saturdays from August 2022. The four episodes showcased LSA partner material on the themes of Jubilee, Carnival, Community and the Thames and received a combined total of 25,000 viewers.

LSA also continued to deal with a large number of licensing requests from BBC, ITV, Channel 4, Channel 5, CNN and Sky News, independent production companies and freelance filmmakers, and non-commercial requests for community and educational use.

The LSA Conference 2022: Reconnecting Archives and Communities took place in May 2022 at the Museum of London with 70 delegates in attendance. The conference focused on how the Screen Heritage material can reconnect and strengthen communities looking at the role archives play in amplifying marginalised voices, and how the appetite for archive content in film productions can make these stories heard. The conference opened with Arike Oke, BFI Executive Director for Knowledge and Collections, 'In Conversation" with Adrian Wootton. There were several panel discussions and opportunities for networking across the day.

In March, LSA delivered an in-person ' Introduction to Identification and Handling of Archive Film & Video' training session at Southwark Archives. Over the course of the day, the participants were briefed on the core aspects of film and video identification, learnt how to handle legacy film and video formats, and gained an understanding of what to look for when acquiring moving image material for their collections

Online, LSA continues to engage audiences with more than 93,156 views on YouTube and 157,043 page views on LSA website, so 250,199 views in total in 2022-23. Our Film of the Week initiative, which involves a topical title from the collection shared via Film London social media every Tuesday, continues. While helping us highlight the wealth and scope of films available to view on the website, it also strengthens our relationships with member archives by linking to them in the posts and thus helping them increase their profile.

Championing and promoting independent British film

The London Screenings returned and we welcomed national and international distributors and film festival programmers as well as sales companies in person and showcased new British films for acquisition. The new talent section, Breakthrough, was also delivered and had a particular emphasis on documentary as well as fiction. We were extremely pleased to have one of these films, *Winners*, selected as the UK entry for the Best International Film category at the Oscars.

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Objective 1: Promote and advance the visual arts, particularly the arts of film, television and the moving image (continued)

Championing and promoting independent British film (continued)

Film London delivered, in partnership with the BFI, DIT (now DBT) and the wider industry, the 16th year of its Production Finance Market (PFM) to support British independent film and to facilitate the distribution of audio-visual content of artistic merit. The market aims to support London's and the UK's independent diverse production talent providing access to finance whilst also promoting London and the UK's position as a centre for production finance. Over two days, the market supported British and European independent feature, documentary and animation projects that are likely to find an audience in the UK and international world cinema market. The PFM has a New Talent strand for productions with a budget level of less than €1m seeking out talent with a track record of delivering creative and artistic independent productions.

Whilst the pandemic-enforced online version worked well within that context, it was always a desire to return to its roots of an in-person event, with face-to-face meetings and networking. Through our continued international partnerships and our participation in festivals and markets, Film London continued to support innovative and creative productions promoting a high standard of artistic merit. Targeted and effective showcasing ensures London grows and maintains a positive presence in the global marketplace, and confirms its reputation as a serious competitor, and in turn provides a vital gateway to the UK's creative industries.

Both events provided connections for British talent with financiers, sales agents, distributors and festival producers, promoting and advancing the visual arts and artistic excellence.

UPstream 2023 was held online and will remain as an online event. This allows many more international projects to participate. This year we showcased 19 new pieces of IP, which were presented by their creators to a curated audience of film and television producers as well as Games developers. The IP ranged from podcasts to books to animation and theatre and the feedback has been very positive. Our successes to date include two projects being developed into TV drama and one other in pre-production as a Games trilogy. The event continues to grow, as do our plans for its continuation.

The animation strategy is an area we continue to build on, as there is a clear requirement for further support within the sector. We have been supporting new talent in animation and, in particular, Black animators via the FLAMIN Animations programme. The disability work within the animation strategy has been well received by employers many of whom participated in our training and info sessions on employing disabled and neurodiverse talent.

London Filming Partnership

2022 saw the end of pandemic restrictions on filming, although many productions have continued to enforce their own protocols to prevent COVID arising on set. 2022 also saw a tail-off of location filming in London as the need to make up for shutdown post pandemic slowed down. This resulted in fewer HETV productions filming on location in London as well as a shift for more filming to be limited to the studio. The number of feature films shot in London increased, partly due to the Streamers opting to produce more features this year. The total number of filming days in London was approximately 12,000. Notable productions shot in 2022-23 included: *The Great* (S3), *The Gentlemen, The Crown* (S6), *Strangers*, *Our Man from Jersey*.

In February Andy Harries, Leftbank Pictures, chaired the London Filming Partnership Task Force meeting for the first time since Lord Puttnam's retirement. An active commitment was made by members to work together to address current filming challenges in London. As a result, Film London is setting up further meetings with stakeholders throughout 2023.

Film London continued to support studio development with Barking's The Wharf studios providing 200,000 sq. ft. of re-purposed stage space, managed by MBS, whilst Eastbrook Studios began construction in Dagenham. The latter is due to be online by mid-2024. Film London also provided support to several sites including extensions at Leavesden Studios, Pinewood Studios and a new site in Langleybury (Herts) managed by the Location Collective.

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Objective 1: Promote and advance the visual arts, particularly the arts of film, television and the moving image (continued)

London Filming Partnership (continued)
Throughout the year, the London Filming Partnership has met with key stakeholders and industry. We delivered online Mental Health and Wellbeing training sessions, led by 6ft From the Spotlight for location managers and representatives managing locations. There were also online training seminars to help update industry, Borough Film Services and Premiere Locations on copyright law. We provided updates on Film London's sustainability initiatives to the London Borough Film Services.

British Film Commission (BFC) – facilitating the provision of audio-visual content of artistic merit
Whilst the nature of the film and TV industry dictates that COVID safety is still paramount, with observance to our 'working safely during COVID-19' guidance still a factor for many client productions, the last 12 months has seen a shift back to in-person activity.

Production has remained buoyant with an eclectic mix of film, TV drama and streaming projects based on a broad range of underlying material including from classic British authors such as Tolkien (*Lord of the Rings: The Rings of Power*) and Agatha Christie (*A Hunting in Venice*) to modern classics like Kazuo Ishiguro (*Never Let me Go*), PD James (*Dalgliesh*) and cult classics such as the *Ghostbusters: Afterlife* sequel, *The Witcher* Season 3; a TV adaptation of noughties classic film, *Sexy Beast*; adaptations of Marvel Comic book classic *Loki* and, of course, The *Star Wars* Saga TV series *Andor* and *The Acolyte*. Projects have focused on British historical events and figures (*The Crown*, *Lady Jane*) and those subjects that resonate globally (*The Tattooist of Auschwitz*, *Black Cake*).

Behind the camera too, we have focused on broadening the range of support for our industry in areas that transcend audiovisual content, notably the mental health and welfare of our crew through ongoing partnerships with Solas Mind and 6ft from the Spotlight. We have prioritised ensuring that those that make content can better represent the audiences that consume it through our inclusion and access work with organisations such as DANC, Bridge 06 and 1in4. We have committed to projects that support and promote sustainability both on set and also through our original and innovative work around sustainable studio construction, which we will share globally.

Our Stage Space Support and Development (SSSD) initiative has continued to yield results beyond our expectations, supporting the delivery of more than 1 million sq. ft. of additional stage space throughout the UK which, up to and including December 2022, had accommodated more than £1.4 billion of additional inward investment film and HETV production. There is another 4 million sq. ft. of studio space in the pipeline, 1 million of which is in the nations and regions, ensuring that increasingly ambitious and diverse audiovisual content can be supported in every part of the United Kingdom.

The BFC is particularly proud of its ongoing work in building ever closer bonds with our partners across Europe. Building on our inaugural agreement with Spain last year, this initiative has seen us go on to sign Memoranda of Understanding with Film Commissions in Italy, Norway and Austria, with the aim of enhancing creative and cultural collaboration between the UK and key European screen industries, and facilitating film and HETV production between territories. This initiative continues as we work with France, Malta and the Netherlands with ambitions to extend to other EU and EEA nations.

As it relates to continued business development initiatives, the BFC is identifying ways of creating US/UK partnerships earlier in a film or TV project lifecycle. The BFC is actively promoting an up-and-coming talent tracking resource. We have a selection of UK talent primarily across writing, directing and producing and we look to showcase this talent to producers and development executives. We are working with an LA consultant to meet new companies and to create a bigger awareness for UK talent fostering meaningful introductions for US companies with UK talent or their representatives.

Some work into scoping out the animation sector and the need for greater support in this realm has been undertaken. To provide more information and context to potential animation clients in the feature film and high-end TV space, the BFC has engaged with specialist consultants to deliver some case studies, tax relief explanations, a brief vendor directory, website material and other information. This effort aims to mirror the manner in which we have already handled live action feature film and HETV, albeit on a more focused sector of the industry and smaller scale to start.

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Objective 1: Promote and advance the visual arts, particularly the arts of film, television and the moving image (continued)

British Film Commission (BFC) – facilitating the provision of audio-visual content of artistic merit (continued)
Government relations continue to be a key area where the BFC is an integral asset. Both in the LA office up through the LA Consulate and British Embassy and the UK office directly via different departments of Government, including DCMS, Treasury and DBT, we continue to communicate about industry matters with a unified voice. We ensure priorities are clear across many departments and individuals and we seek to achieve the best possible outcomes for the film & TV industry.

The BFC has continued to respond to enquiries across production support, infrastructure promotion and support, and Government liaison. Enquiries include stage space and key crew availability, tax relief guidance, visa advice and troubleshooting, and location enquiries that we support with crucial input from the network of screen agencies that covers all four nations of the UK. We were able to reinstate our most impactful business development and promotion initiatives: our incoming US to UK film and HETV familiarisation trip taking key US decision-makers to all four nations of the UK; and our outward initiative in LA in partnership with our five regional and national screen agency partners, UK Film & TV Week. We have continued our focus on the fast-growing areas of Virtual Production, which is becoming a crucial aspect of the production process, allowing productions to be ever more ambitious and creative in the creation of audiovisual content for the education, enlightenment and enjoyment of global audiences.

Games London – promotion of an artistic and cultural excellence
Supported by the Mayor of London, project funders and industry partners, Games London reflects Film London's extended remit to promote the creativity, artistry and culture of video games and interactive entertainment.

One of the key cultural aims is to tackle the wider issue of changing perceptions around games and interactive content by raising awareness about games amongst the public and non-games audiences.

Games London launched the third cohort of its Accelerator programme, designed to help smaller and newer games studios learn and grow. Participants from a range of under-represented backgrounds were selected and made up over half of the cohort. The programme ran from September 2022 to January 2023 and included mentoring, workshops and lectures online. The Accelerator culminated in a live, in-person Demo Day hosted in central London.

The London Games Festival returned at the start of 2022-23. This included events at locations such as Trafalgar Square, Truman Brewery and Somerset House. More than 500 different businesses were a part of LGF 2022, with a significant global footprint, and a range of different games and experiences.

- For the third time the festival delivered an Official Selection of games – 30+ titles from around the world across key themes. A dedicated feature site presented these games and video previews premiered each team. A digital promotion on the games platform Steam promoted the titles to 8m people online.
- The Games Finance Market ran for its seventh edition. 60 studios and 50 investors attended for pre-set pitch meetings scheduled by Games London. The event took place on-site at consumer event WASD, which attracted more than 9,000 people over three days.
- Now Play This, another event part-funded by Games London, again delivered a cultural showcase, with its own dedicated official selection looking at games focused on the theme of democracy. More than 8,000 attended its ticketed in-person event and thousands more engaged with free outdoor events at Somerset House.
- Games London also organised a flagship outdoor exhibition at Trafalgar Square on the opening weekend of the festival, with installations promoting Ensemble, the Official Selection, games history and more. This was attended by over 10,000 people.

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Objective 1: Promote and advance the visual arts, particularly the arts of film, television and the moving image (continued)

Supporting sustainability in the sector
The Interreg Europe project Green Screen came to a close in August 2022. The eight EU regions involved have since remained in regular contact to continue to improve and develop sustainable practices and initiatives.

The Grid Project originated as a Green Screen pilot action, the first electrical feeder pillar providing power to unit bases in London started running in Victoria Park in November. Film London is managing the use of the pillar in order to monitor usage and calculate energy requirements by the industry. This information will then be shared across the industry and used to encourage London and UK stakeholders to replicate the pillar across other sites in the UK.

In collaboration with Creative Zero and part funded by Interreg Europe, Film London produced an initial report (The Fuel Project) investigating how the film and TV industry can reduce its carbon footprint by choosing alternative fuels / power supplies for vehicles and generators. Providing some initial findings and recommendations in this first report. Film London and Creative Zero are currently fundraising for a more detailed industry survey and report to create a pathway for suppliers to adjust to sustainable power options.

The British Film Commission continued its engagement with Aecom supporting further research into Sustainable Sound Stage Development. The work is dedicated to analysis and appraisals of the materials and systems for new stage design and build, to help inform the options, approaches and sustainability measurements to meet the future for new UK stage development and studios.

During 2022-23, Games London continued the work established with its Green Games Guide to continue educating businesses about green issues and sustainability matters in games production. In the summer of 2022, Games London once again partnered with the Best Places To Work awards for video games to deliver a Green Award – the winner of which was a London-based games team.

The charity has also been progressing its journey to net zero. Working in partnership with Neptune Environmental Solutions, we are finalising our road map to reduce our carbon footprint year on year.

Objective 2: Provide education and training in the art and production of film, television and the moving image

The art and business of film and TV storytelling are constantly evolving, and we seek to ensure our education and training are geared to equip filmmakers to thrive in and enrich that changing world with inventive and authentic stories.

Empowering storytellers to push boundaries
Our BFI NETWORK Short Film Fund commissioning has focused on championing and supporting filmmakers to push the boundaries of form and genre and use drama to explore prescient themes in compelling ways, resulting in a roster of distinctive and memorable films that have been selected for major Oscar/BAFTA-qualifying festivals including BFI London Film Festival and Aesthetica. We held an in-person showcase screening of many of these shorts in December 2022 at London's Garden Cinema, attended by industry guests. Numerous showcased filmmakers were signed with representatives as a result of their screened work.

We have continued to ensure that in our short film commissioning we draw on a wide and representative range of voices. One means of so ensuring is our set of script development lab partnerships that mentor particular under-represented demographics—Black and Global Majority women filmmakers, filmmakers with disabilities, neurodivergent filmmakers and filmmakers from working class backgrounds—giving them the strongest chance with their applications for funding.

Similarly, our UPstream IP market seeks to support and highlight creatives from varied disciplines whose projects would make for path-breaking and pioneering features or television shows. We bring our expertise to bear in guiding creatives on how to communicate their visions effectively to industry.

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Objective 2: Provide education and training in the art and production of film, television and the moving image (continued)

Empowering storytellers to push boundaries (continued)
The same is true for our Production Finance Market New Talent strand, which we were delighted to see return to an in-person event in 2022, once again taking place at the Institute of Directors. In addition to scheduled one-to-one meetings with financiers, attending filmmakers had myriad opportunities to network across the two days, as well as pitch coaching from industry experts.

In March 2023, we held our annual Creative Partnerships Day, an event focused on forging connections between writers, directors and producers ready to embark on long-form projects. With a case study panel from the team behind Apple's *Slow Horses*, and a curated selection of pitches from distinctive writers, we sought to set a tone of creative ambition and risk-taking to inspire participants as they engaged in networking.

Sharing knowledge about the state of the art
Many of our training offerings have been delivered online, and we have retained them in this form even post-pandemic—for instance our PFM New Talent Prep Week in September 2022. This intensive week of training has been able to reach a global audience of filmmakers and attract exciting speakers from around the world. For the first time, we opened portions of this training to general audiences as a ticketed weeklong Film London Labs course entitled *The Production Finance Sessions*, thus broadening the reach of our training about cutting-edge issues in independent film financing.

The Production Finance Sessions constituted one of four Film London Labs courses delivered in the 2022-23 financial year. The others were:

- *The Directors' Sessions* (June 2022) – this deep-dive into the craft of directing included in-depth masterclasses from Koby Adom (BBC's *Noughts + Crosses*, BFI NETWORK's *Haircut*), horror trailblazer Rob Savage, Dionne Edwards (*Pretty Red Dress*) and Yann Demange (HBO's *Lovecraft Country*).
- *The Character Study Sessions* (August 2022) – featuring filmmakers Chris Hayward (writer, *Brian and Charles*) and Aneil Karia (*The Long Goodbye*) as well as a psychology expert and a commissioner, this lab sought to attack from multiple angles the vital question of how to craft compelling characters.
- *The Games Sessions* (January 2023) – to broaden writers' horizons and demystify a poorly understood but immensely popular and creative area of storytelling, we held masterclasses with some of the most innovative voices in interactive entertainment, including the award-winning Sam Barlow (*Immortality*, *Her Story*), Flavourworks and Supermassive Games, as well as two writers at Electric Noir who were recruited to write via a Film London-facilitated open call and could share their insights with aspiring writers.

We pride ourselves on making these offerings relevant and exciting, and leading rather than following the cinematic conversation.

Lodestars: catalysing the rise of exceptional talent
Film London's annual Lodestar list is our way of marking out the people who, among everyone we have worked with on our talent schemes, we feel have shown particular distinction or promise. People who are doing extraordinary things and whom the industry ought to watch.

Our 2022 list was launched at an in-person event in June at Rich Mix, London:

- Artist Filmmakers: Larry Achiampong, Julia Parks, Joseph Wilson
- Crew: Shaheen Schleifer, Yazmin Joy Vigus, Lee Chan Popo
- Directors: Hetain Patel, Jenn Nkiru, John Ogunmuyiwa
- Exhibitors: Other Cinemas, Queer East Film Festival, TAPE Collective
- Games: Lili Ibrahim, Taiwo Omisore
- Heads of Department: Ines Adriana, Susan Kulkarni, Edwin Mingard
- London Screen Archives: *Rubble without a Cause* (Hackney Archives)
- Performers: Tomi Egbowon-Ogunjobi, Jack Holden, Guy Oliver
- Producers: Martha Hood, Tibo Travers, Jamie Macdonald, Sophia Gibber, Tony Longe
- Writers: Ruth Greenberg, Adjani Salmon, Marco Alessi, Calvin Demba

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Objective 2: Provide education and training in the art and production of film, television and the moving image (continued)

Film London's Artists' Moving Image Network

Following our successful application to Arts Council England for continuation of Film London's National Portfolio funding, we have been planning for ongoing delivery of FLAMIN core programmes as well as new strands of activity.

Across 2022-23 FLAMIN artist filmmakers benefited from continued access to training, resources and networks enabling them to make a significant and recognised contribution to the profile and success of the British film and visual arts industries, promoting a high standard of British artistry and creativity.

FLAMIN continued to play a key role in supporting the moving image talent of London and beyond, achieving significant national and international recognition for FLAMIN-supported artists. FLAMIN films continued to reach audiences and its alumni achieved major career outcomes.

FLAMIN's long-running commissioning programme for mid-career artists, FLAMIN Productions, supported artists' long form film commissions through development and production with a new call for applications. Works supported through the scheme were exhibited and screened. Billy Dosanjh's work *Indi* featured in a solo show at New Art Exchange Nottingham. Jasmina Cibic's FLAMIN Productions film *The Gift* was part of her solo show 'Charm Offensive' in Dunedin Public Art Gallery, New Zealand. Patrick Hough's *The Two Faces of Tomorrow* was presented as part of the group exhibition "Still Waters Run Deep" at Nieuw Dakota, Amsterdam and was also screened at MACA, Amsterdam. *Animal Antics* by Patrick Goddard continued to be screened as part of the British Art Show 9 touring programme. *Fog in My Head* by Suki Chan formed part of the *Suki Chan: CONSCIOUS* exhibition at Bluecoat in Liverpool and was also part of her solo show at the Danielle Arnaud Gallery in London.

FLAMIN continued to support early career moving image artists with mentoring, development and production support. The fifth round of the FLAMIN Fellowship took place for six practitioners receiving mentoring and finance to develop new works. FLAMIN curated an online and exhibition presentation of their work alongside FLAMIN Alumni artists as part of B3 Biennial in Frankfurt, continuing this established partnership. The sixth round of FLAMIN Fellowship was opened for applications and will take place in 2023-24. Projects developed through previous rounds of the FLAMIN Fellowship achieved wide audience reach. Sweatmother's multimedia performance *Dyke, Just Do It* premiered as part of the INFERNO rave at the ICA. *Seaweed* by Fellowship Alumnus Julia Parks screened at London Film Festival. Onyeka Igwe's FLAMIN Fellowship-supported film *Specialised Technique* was exhibited at MoMA PS1 in New York. Holly Márie Parnell's film *Cabbage* received its international premiere at Berwick Film and Media Arts Festival. Joseph Wilson's FLAMIN Fellowship commissioned film *Isn't It a Beautiful World* screened at Go Short Film Festival, Niejmegen, International Film Festival San Francisco, Short Waves Festival, Poland and Kurzfilm Short Film Festival, Germany.

The second edition of FLAMIN Animations took place and four new commissions by emergent Black artist animators were supported in production The four 2022-23 FLAMIN Animations artists' completed films premiered at the New Black Film Collective XPO at Rich Mix and the artists attended and spoke on a panel about their work.

FLAMIN worked again with videoclub to present the Selected UK tour, a touring programme of work by early career artists selected by the shortlisted Jarman Award artists each year. The tour, showcased films by disabled artists and travelled to three UK venues. Other partnership projects included working with Accumulate, Art School for the Homeless, to deliver, in partnership with Ravensbourne University a filmmaking workshop to a group of people who had experienced homelessness.

The 15th edition of the Film London Jarman Award took place in partnership with the Whitechapel Gallery and the winner, Grace Ndiritu, was announced at an award ceremony at the Barbican Cinema. In the lead-up to the announcement, FLAMIN presented screenings and talks profiling the shortlisted artists in partnership with seven UK venues including a day of events at the Whitechapel Gallery.

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Objective 2: Provide education and training in the art and production of film, television and the moving image (continued)

Film London's Artists' Moving Image Network (continued)
A number of FLAMIN alumni presented solo exhibitions at major institutions in the UK and internationally. These included Larissa Sansour and Søren Lind at the Whitworth Art Gallery, Manchester; Grace Ndiritu at the Wellcome Collection, London; David Blandy at John Hansard Gallery, Southampton; Ayo Akingbade at Chisenhale Gallery, London and Spike Island, Bristol; Elizabeth Price at The Hunterian, Edinburgh; Shamica Ruddock at South London Gallery; Jennifer Martin at Kingsgate Project Space, London; Lawrence Lek at QUAD, Derby. Other Alumni achievements include Esther Johnson's premiere of her new documentary *Dust & Metal* at Sheffield Doc/Fest. FLAMIN Animations artist Isabel Barfod received LUX Scotland's Margaret Tait Commission. Film London Jarman Award 2016 winner Heather Phillipson was one of four artists shortlisted for the Turner Prize 2022, with an exhibition at Tate Liverpool. Toby Cato and Max Colson were announced as featuring in CIRCA Class of 2022, which involved their work showing on the Piccadilly big screen

Fostering below the line talent through the Creative Skills Academy
Throughout the last year, we continued to work with the Capital City College Group (CCCG), London Higher, Middlesex University, employers and other stakeholders on the delivery of the Creative Skills Academy (CSA). The key aim of the CSA is to create a sustainable pipeline of skilled labour (new entrants and industry returners) to address the ongoing skills shortage across all areas of the screen industries (film, TV, animation, visual effects and games). The CSA also aims to ensure that groups who are currently under-represented at all levels in the industries are equipped to access the opportunities, which are arising from an unprecedented period of growth in the sector.

The CSA (and its associated European Social Fund programme) has enabled Film London to offer a range of industry-led short courses as well as enhanced guidance and support for diverse individuals and groups who are seeking to pursue a career in the screen industries. Examples of the courses include: introduction to the development department; art department & physical crafts; sustainable working; animation; location management; costume & wardrobe, and set-readiness.

Ours is one of four Creative Skills Academies in the capital and is the only one operating at pan-London level. We have maintained close contact with the other three CSAs to share good practice. The GLA has indicated that funding for the Skills Academies may be extended for a further year.

Brokering access to jobs through the Equal Access Network (EAN)
By the end of March 2023, the EAN had more than 6,000 members and it is steadily growing from month to month. Support for the EAN's projects and initiatives has continued to be provided by the GLA and the Mayor's Office, ScreenSkills, the European Social Fund and industry partners including NBC Universal, UKTV All Voices and Two Brothers Pictures.

In December 2022, the GLA awarded Film London a further one-year contract to extend the Job Centre Plus programme to three additional London boroughs: Westminster, Newham and Islington. The three boroughs which were covered by the first year of the programme (Lambeth, Tower Hamlets and Brent) will also participate. This funding also includes renewed support for a third run of the *Breaking the Glass Ceiling* Programme in 2023.

The ESF Funded *Creativity Squared* programme, which the EAN runs with support from JGA, continued to recruit and assist disadvantaged job seekers in London. The programme provides them with training, facilitates industry networking and organises interviews for industry placements.

Film London's partnership with NBC Universal focussing on placing EAN members as trainees on NBC Universal productions has continued. Trainees on these productions are given EAN support, an industry mentor and set etiquette training. Recruitment for six departments of NBC Universal's feature film *Fast X* took place in spring 2022 and completed in August 2022. In September 2022, NBC Universal began to recruit trainees for the Universal feature film *Wicked* in the form of six discrete cohorts of six trainees running over approximately 11 weeks (from December 2022 to July 2023).

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Objective 2: Provide education and training in the art and production of film, television and the moving image (continued)

Brokering access to jobs through the Equal Access Network (EAN) (continued)
UKTV and the EAN continued to run *All Voices*, a collaborative initiative aimed at securing employment within the TV industry for under-represented groups. The initiative gives new entrants, mid-level professionals and returners to the industry the opportunity to work in paid, full-time roles on UKTV original productions. To date, the *All Voices* pilot has been supported by a number of production companies (e.g. North One Television, Mercury Productions, Firecracker Films and Brown Bob Productions).

Film London and Two Brothers Pictures first launched The *Production and Development Work Taster Scheme* in 2018 and it has been ongoing since that year. The scheme provides a series of two-day industry work placements each month.

The EAN has continued to build its significant network of industry training partners. These include: Arts Emergency; BFI NETWORK; Creative Sparkworks; Diva; Film Fixer; Four Corners; Fully Focused; Into Film, Fordham University; The National Film and Television School; The Ghetto Film School; The London Film School; The London Screen Academy; MAMA Youth; The Media Trust; Sara Putt; The Princes Trust; The Global Academy and The New Black Film Collective

Games London
Diverse talents and perspectives continue to be vital for building a more diverse games industry – and building more diverse games products. In 2022-23, Games London continued to showcase and promote the work of leading games industry creatives from Black, Asian and Minority Ethnic backgrounds via its Ensemble programme. The fifth edition launched at London Games Festival 2023 with an outdoor exhibition visited by nearly 20,000 people. Follow up talks and presentations, plus a national tour of the exhibition, are planned for the rest of the year.

Future Developments and Funding
The beginning of the new financial year 2023-24 is marked by our renewed partnership with the British Film Institute. We managed to secure a range of funding agreements as the BFI kick starts its 10-year strategy. Across our three brands – Film London, Games London and the British Film Commission – we continue to work with funders, stakeholders and industry to ensure we maximise our contribution the sustainable growth of our industry, deliver bespoke programmes and valuable support. Diversity, equity, inclusion and sustainability remain an integral part of our commitment.

Having secured in 2021-22 a new three-year core funding contract with the GLA to sustain our work across film, TV, animation and games as well as additional funding for skills through the Mayoral Creative Sector Academy programme, we have now signed multiple three-year funding agreements with the British Film Institute to continue our work across our core remit. In addition, we have been awarded lottery funding for a Metro London Skills Cluster working in partnership with the National Film and Television School (see below). We were successful in renewing our NPO status with the Arts Council England to continue delivering our unique FLAMIN awards and support programme for emergent and mid-career moving image artists. Our funding through DBT is currently secured until March 2024 and our DCMS funding for the stage space development strategy and the enhanced activity of the British Film Commission continues, albeit at a reduced level, through to the end of March 2024. Our work across skills and the EAN continues to be supported by funds from industry and the GLA.

Despite our strong relationships with funders, we are very aware that we need to remain alert to the risks in the years ahead in particular with funding being increasingly directed out of London to support levelling up. Film London has faced funding reductions in the past and has worked with its Board to restructure the company to allow for cutbacks when required. We have robust planning processes in place whereby we draw up different funding scenarios in the autumn of the financial year reflecting discussions with funders allowing us to make adjustments if required by the end of the financial year. Film London also reviews annually the costs of a closing down scenario and has sufficient reserves in place to close the company should it be required.

With the sustained volume of production, we face an ongoing challenge and opportunity for London and the UK for Film London, the British Film Commission and Games London to continue working with government, stakeholders and industry for our industry to be a key contributor to sustain growth and to support government in key policy areas such as levelling up.

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Promoting and advancing the visual arts in London and Great Britain

Talent Development - NETWORK and FLAMIN

BFI NETWORK will remain at the heart of our talent development programme enabling exciting and diverse London talent to produce and make short films. Our FLAMIN Fellowship, our new FLAMIN Animations strand, as well as our ongoing FLAMIN Productions and the Jarman Award will continue to support, develop and foster artist filmmakers. The New Talent strand of the PFM, our Lodestars awards, our Labs programme and UPstream are cornerstones in developing, promoting, recognising and connecting talent.

The Metro London Skills Cluster

In recognition of the crucial importance of partnership working to addressing the skills shortage in the screen industries as well as increasing the diversity of the sector workforce, the BFI invited proposals for the establishment of a series of Skills Clusters across the UK. The Clusters will enable industry, Higher and Further Education institutions and other stakeholders to collaborate strategically and tackle these twin challenges.

Film London has secured funding to lead the *Metro London Skills Cluster*, working in partnership with the National Film and Television School (NFTS). This will cover London and three of the Gateway counties to the west (Hertfordshire, Buckinghamshire and Surrey). The area is of critical importance to the current success and future growth of the screen industries being home to major studios such as Elstree, Pinewood, Ealing, Twickenham, Shepperton, Leavesden, Longcross and Bovingdon.

Other official partners in the *Metro London Skills Cluster* are HE and FE umbrella groups London Higher and the Association of Colleges (AoC) and Middlesex University, the Capital City College Group (CCCG). We will focus on workforce development, industry returners, mentoring and well-being as well as a range of interventions aimed at new entrants and influencing the HE and FE curriculum.

Film Culture - Film Hub London and London's Screen Archives

Film London continues to invest in Audiences, Culture and Screen Heritage.

Film Hub London remains focused on sustaining and growing diverse audiences and access to cinema for all. Film Hub London's aims for 2023-24 support the membership to

- keep operating and remain resilient
- programme a broad and inclusive range of film
- sustain and develop their audience with a particular focus on young and underserved communities

London's Screen Archives will support the membership through:

- strengthening the network, servicing and understanding the members' needs
- connecting more people with Archive Film online and through innovative screening and education opportunities
- empowering our members by offering training and capacity building
- preserving and celebrating diverse stories to ensure that our collections represent the full breadth of London's communities
- ensuring a sustainable future through commercial income generation and collaborative working

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Business Development

Film London

Film London will continue to deliver its key markets with the London Screenings scheduled to be delivered in June 2023. The Production Finance Market with its New Talent strand will be delivered as an in-person event during the London Film Festival in October 2023 with some access online. The fifth edition of the IP Market UPstream is scheduled to take place in February 2024.

We will continue to support filming in London through our London Filming Partnership, sustaining London's reputation as a film-friendly destination as well as promoting the capital's unique production infrastructure and its extraordinary rich, competitive and cultural offer to the global production industry across film, television, animation and commercials. We continue to develop and sustain London's position as one of the world's top production hubs, providing co-ordinated guidance for government departments and local authorities and strengthening our strategic partnership with the Mayor of London.

With London and the South East remaining a key hub for content production as well as animation, games and post and VFX, London makes a significant contribution to the overall national industrial strategy. With London being very much a gateway, this contributes to the levelling up agenda benefitting the whole of the UK.

Games London

Our work in games is strengthened through a number of new initiatives and the two Directors from the games industry joining our Board. We are building on the success of our most recently delivered London Games Festival and increasing our focus on skills with games being integrated into our Creative Sector Academy.

The British Film Commission continues to support US clients and the UK production infrastructure across regions and nations to underpin the growth of our industry and its international promotion. We continue to support the development of additional stage space in the UK. The demand in content is offering the UK the opportunity to secure a large share of content production and a sustainable future for the UK production sector.

We have led and operated the BFC successfully through the shared services model now for over a decade working in close partnership with funders, industry and stakeholders. We are working with our funders on long-term growth strategies for our industry, mapping out an industrial strategy underpinned by the sustainable growth across stage space and skills.

Our commitment to environmental and social sustainability

Equity, Diversity & Inclusion as well as Environmental Sustainability are key to sustaining growth. We continue to place this priority at the heart of our strategy and delivery across our three brands. Our aim is for sustainability to be reflected in our delivery, and corporately, through staff training, recruitment, procurement, and by setting our own ambitious but achievable goals mapped against the UN's SDGs.

- Improving health, safety and well-being for productions/on set.
- Supporting our sector in a transition to a zero carbon world providing advice to our clients and through facilitating access to appropriate resources.
- Creating social value to achieve a more inclusive and equitable society.
- Supporting our stakeholders and UK infrastructure through partnership working.
- Supporting our clients through outreach to production partners to identify and understand the challenges they may face translating their initiatives to the UK.
- Partnership working and learning from and sharing best practice in these areas with other film commissions, industry and stakeholders.

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Partnering globally - European and international collaboration

Partnership working remains at the heart of the agency's ethos and we are committed to sustaining and growing our European and International partnerships. On the BFC side we continue to put in place MoUs with European partners and work closely with all US studios and streamers and our LA-based team is in daily contact with partners in the US and Canada.

On the Film London side, we continue to place a particular emphasis on working with a wide range of European and global partners. Melbourne International Film Market, South Africa Film Commission, Netherlands Film Fund and EAVE are partners of the PFM. We continue to exchange best practice with some key partners of our Green Screen project: ProMálaga in Spain, Flanders Audiovisual Fund in Belgium, Ystad Municipality in Sweden, Paris Region Entreprises in France, the Slovak Audiovisual Fund / Slovak Film Commission in Slovakia and Rzeszów Regional Development Agency in Poland. We have ongoing partnerships exploring opportunities for promoting the soft power and benefits for tourism from filming working with the Austrian Film Commission, the Italian Film Commissions, the Spanish Film Commission and Malta Film Commission as well as Southern Sweden Film Commission. We continue to be active partners of AFCI, Cine Regio and the European Film Commission Network (EUFCN).

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Financial review

a. Remuneration policy

The pay of Film London staff is reviewed annually by the Finance Committee who will make a recommendation to the Board of Trustees. The Finance Committee will assess as to whether the Company can afford to pay a cost of living increase within the budget. In 2022/23 Film London staff have been awarded an unconsolidated cost of living increase depending on level of salary per annum.

The Finance Committee determines the pay for the Key Management Personnel, so that it is tightly aligned to the delivery of Film London's strategic goals and pay decisions for Film London generally, and consistent with internal relativities and affordable. On an annual basis, the Finance Committee looks at the growth and success of the Key Management Personnel within their roles.

b. Grant giving policy

Film London awards annually a number of grants through its talent development and production schemes as well as through Film Hub London. Grants are reviewed and approved by the respective Sub-Committees and the Film London Board.

c. Reserves Policy

In line with the guidance issued by the Charity Commission, the Trustees have considered the future needs of the charity and believe that unrestricted general funds (or what the Charity Commission define as "free" reserves) should be sufficient to cover all liabilities, in the event of closure of the charity. The level of reserves is annually reviewed by the Finance Committee, to ensure that we have sufficient funds to provide for the charity's working capital needs and a sensible contingency against an unexpected shortfall in fundraising income, emergency or exceptional unforeseen expenditure, thus ensuring the financial stability of the charity over the longer term. In 2022/23, we have free reserves of £942k, which falls in line with our requirements (2021/22: £890.3k).

d. Financial performance

Total incoming resources at £6.5m are 2.7% higher than the previous year. Total expended resources at £6.4m are 1.8% higher. The overall result was that the charity's total reserves increased by £64k to £1,030k (2021/22: increase of £23k).

In common with many charities, revenue fundraising continues to be extremely challenging. The charity is investing in fundraising to grow income streams, providing a better balance, with less dependency on restricted income particularly from grants from the public sector. Film London continues to review its strategy with regards to fundraising from the public and private sector and is monitoring income very closely. As usual, we worked hard to ensure overhead costs were controlled.

Film London's fundraising focuses on corporate sponsorship as well as public sector agencies. We have a small team working on fundraising consisting of one senior manager and part time support. Film London does not engage in fundraising from individuals.

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Structure, governance and management

a. Constitution

Film London is a company limited by guarantee, registered in England, (registered number 4699825). It was incorporated on 17 March 2003, and is governed by its Memorandum and Articles of Association. Film London is a registered charity number 1163968. Film London also trades as British Film Commission and Games London.

b. Recruitment and training of Trustees

At the end of their two terms (each of three years), Trustees step down and Film London will advertise to recruit new Trustees. During the year one Trustee, Allon Reich, stepped down. One new Director was appointed – Bennett McGhee.

Trustees usually serve two terms of three years but in special circumstances any trustee who would normally be eligible for re-election may be extended for a third term by the Board.

Film London was entered on the Register of Charities on 14th October 2015. Trustee training is delivered on a regular basis by Harbottle & Lewis to provide an update on legislation and best practice to all Trustees. The annual Trustee training reminds Directors of their duties under the Charity Governance Code. The induction pack to new Trustees includes Film London's Memorandum and Articles of Association, its Finance Regulations, Staff Organogram as well as details of the Board's Sub-Committees and dates of Trustee meetings.

c. Trustee board and committees

Film London is governed by its Board of Trustees, chaired by Daniel Battsek. The Board of Trustees meets seven times per year and has five sub-committees:

- Finance Committee
- Fundraising Committee
- Production Committee
- Audience Development Committee
- FLAMIN Committee.

The sub-committees meet two to four times annually and oversee distinct areas of Film London's activity, discuss and select grants and provide advice and guidance and report back to the Film London Trustees. Each sub-committee is chaired by a Film London Trustee. The membership of sub-committees is made up of Trustees.

As set out in the Articles of Association, the Board of Trustees set the strategy for the charity and discuss and approve the annual business planning including budgets, accounts and significant grants.

The British Film Commission has an Advisory Board including representation from funders, nations, regions and industry chaired by Iain Smith. Daniel Battsek, Chair of Film London sits on the Advisory Board and Iain Smith, Chair of the Advisory Board, is a Film London Trustee. The BFC Advisory Board oversees the strategy and activities of the British Film Commission. It meets four times a year.

It has a Business Sub-Committee which meets 5-7 times per annum to discuss and provide guidance to ongoing activity. Papers from the BFC Advisory Board are included in board papers going to Film London Trustees.

Games London is a brand developed in partnership with Ukie (UK Interactive Entertainment). The brand was launched in January 2016 with the announcement of the London Games Festival. A steering group is chaired by Li Ma, Trustee of Film London and Director of UK Interactive Entertainment (Ukie) and has participation from senior management from Film London, Ukie as well as representation of funders and industry.

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Structure, governance and management (continued)

d. Organisational structure

The charity is under the day-to-day control of the CEO, who reports to the Board of Trustees at their regular meetings and as required to the Chairman of the Board. The Trustees are aware of the Charity Governance Code and the principles of this Code underpin Film London's decision making, processes, board and sub-committee meetings. Film London's senior management team reports to the CEO.

e. Related Parties Transactions

Film London's Directors give their time as Charity Trustees freely and no director is in receipt of remuneration in 2022/23 for their role as Directors. Details of related party transactions are disclosed in note 18 of the accounts.

f. Risk management

The Film London Board of Trustees approved the Financial Regulations of the charity, which is based on the Charity Commission publication CC8 – "Internal Financial Controls for Charities". The Finance Committee oversees the financial management of the Charity discussing and reviewing the budget, management accounts and annual accounts as well as the charity's risk register. Our approach is to identify the most significant risks and how to manage and mitigate them. All types of risk are considered e.g. financial, operational, reputational, governance and compliance as well as risks outside our control such as political, environmental, technical, legal and economic. The Chair of the Finance Committee reports to the Film London Board. All Finance Committee meetings are minuted. At the date of this report, the Trustees consider fund raising from commercial partners as well other sources to continue to be a key challenge in developing alternative funding streams.

g. Principal risks and uncertainties

The Directors are assessing and monitoring closely all principal risks – legal, financial, reputational, operational, governance, compliance - on an ongoing basis across all activities and projects undertaken by the company. In the light of the continued pandemic the assessment of risks is being closely monitored by Film London's Finance Committee and regular calls with all core funders and key stakeholders are regularly taking place.

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REFERENCE AND ADMINISTRATIVE DETAILS

Trustees
Geraldine Atlee
Daniel Battsek
Judith Chan
Eve Gabreau
John Graydon
Jeffrey Jacobs
Saurabh Kakkar
Li Ma
Bennett McGhee (appointed 8th February 2023)
Oliver Meek
Hamish Mosley
Nicola Pearcey
Dan Penfold
Lila Rawlings
Allon Reich (resigned 30th November 2022)
Iain Smith
Frances Trought
Nicole Yip

Company Secretary
Daniela Kirchner

Chief Executive Officer
Adrian Wootton

Chief Operating Officer
Daniela Kirchner

Registered Office
The Arts Building
Morris Place
London N4 7JG

Company Number
04699825

Charity Number
1163968

Auditor
Azets Audit Services
Regis House
45 King William St
London EC4R 9AN

Solicitors
Harbottle & Lewis LLP
7 Savoy Court
London WC2R 0EX

Bankers
Barclays Bank plc
27 Soho Square
London W1D 3QR

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STATEMENT OF TRUSTEES' RESPONSIBILITIES

The Trustees (who are also Directors of Film London for the purposes of company law) are responsible for preparing the Trustees' Report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

Company law requires the Trustees to prepare financial statements for each financial year. Under company law the Trustees must not approve the financial statements unless they are satisfied that they give a true and fair view of the state of affairs of the charitable company and of the incoming resources and application of resources, including the income and expenditure, of the charitable company for that period. In preparing these financial statements, the trustees are required to:

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles in the Charities SORP;
- make judgements and estimates that are reasonable and prudent; and
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charitable company will continue in operation.

The Trustees are responsible for keeping adequate accounting records that disclose with reasonable accuracy at any time the financial position of the charitable company and enable them to ensure that the financial statements comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the charitable company and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

Disclosure of information to auditors

Each of the persons who are Trustees at the time when this Trustees' Report is approved has confirmed that:

- so far as that Trustee is aware, there is no relevant audit information of which the charitable company's auditors are unaware, and
- that Trustee has taken all the steps that ought to have been taken as a Trustee in order to be aware of any relevant audit information and to establish that the charitable company's auditors are aware of that information.

This report was approved by the Trustees on 31 July 2023 and signed on their behalf by:

DocuSigned by:
Daniel Battsek
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Daniel Battsek
Director

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REPORT OF THE INDEPENDENT AUDITORS TO THE MEMBERS OF FILM LONDON

Opinion

We have audited the financial statements of Film London (the 'charitable company') for the year ended 31 March 2023 which comprise the Statement of Financial Position, the Statement of Financial Activities, the Statement of Cash Flows and notes to the financial statements, including significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including Financial Reporting Standard 102 *The Financial Reporting Standard applicable in the UK and Republic of Ireland* (United Kingdom Generally Accepted Accounting Practice).

In our opinion the financial statements:

- give a true and fair view of the state of the charitable company's affairs as at 31 March 2023, and of its incoming resources and application of resources, including its income and expenditure, for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- have been prepared in accordance with the requirements of the Companies Act 2006.

Basis for opinion

We conducted our audit in accordance with International Standards on Auditing (UK) (ISAs (UK)) and applicable law. Our responsibilities under those standards are further described in the Auditor's responsibilities for the audit of the financial statements section of our report. We are independent of the charitable company in accordance with the ethical requirements that are relevant to our audit of the financial statements in the UK, including the FRC's Ethical Standard, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Conclusions relating to going concern

In auditing the financial statements, we have concluded that the trustees' use of the going concern basis of accounting in the preparation of the financial statements is appropriate.

Based on the work we have performed, we have not identified any material uncertainties relating to events or conditions that, individually or collectively, may cast significant doubt on the charitable company's ability to continue as a going concern for a period of at least twelve months from when the financial statements are authorised for issue.

Our responsibilities and the responsibilities of the trustees with respect to going concern are described in the relevant sections of this report.

Other information

The other information comprises the information included in the trustees annual report, other than the financial statements and our auditor's report thereon. The trustees are responsible for the other information contained within the annual report. Our opinion on the financial statements does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon. Our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the course of the audit or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether this gives rise to a material misstatement in the financial statements themselves. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact.

We have nothing to report in this regard.

Opinions on other matters prescribed by the Companies Act 2006

In our opinion, based on the work undertaken in the course of the audit:

- the information given in the trustees' report (incorporating the directors' report) for the financial year for which the financial statements are prepared is consistent with the financial statements; and
- the directors' report has been prepared in accordance with applicable legal requirements.

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Matters on which we are required to report by exception
In the light of the knowledge and understanding of the charitable company and its environment obtained in the course of the audit, we have not identified material misstatements in the directors' report.

We have nothing to report in respect of the following matters in relation to which the Companies Act 2006 requires us to report to you if, in our opinion:

- adequate accounting records have not been kept, or returns adequate for our audit have not been received from branches not visited by us; or
- the financial statements are not in agreement with the accounting records and returns; or
- certain disclosures of directors' remuneration specified by law are not made; or
- we have not received all the information and explanations we require for our audit; or
- the trustees were not entitled to prepare the financial statements in accordance with the small companies' regime and take advantage of the small companies' exemptions in preparing the directors' report and from the requirement to prepare a strategic report.

Responsibilities of trustees
As explained more fully in the trustees' responsibilities statement set out on page 20, the trustees (who are also the directors of the charitable company for the purposes of company law) are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as the trustees determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the trustees are responsible for assessing the charitable company's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the trustees either intend to liquidate the charitable company or to cease operations, or have no realistic alternative but to do so.

Auditor's responsibilities for the audit of the financial statements
Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with ISAs (UK) will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements. The specific procedures for this engagement and the extent to which these are capable of detecting irregularities, including fraud is detailed below:

- Enquiry of management and those charged with governance around actual and potential litigation and claims as well as actual, suspected and alleged fraud;
- Reviewing minutes of meetings of those charged with governance;
- Assessing the extent of compliance with the laws and regulations considered to have a direct material effect on the financial statements or the operations of the company through enquiry and inspection;
- Reviewing financial statement disclosures and testing to supporting documentation to assess compliance with applicable laws and regulations;
- Performing audit work over the risk of management bias and override of controls, including testing of journal entries and other adjustments for appropriateness, evaluating the business rationale of significant transactions outside the normal course of business and reviewing accounting estimates for indicators of potential bias.

Irregularities, including fraud, are instances of non-compliance with laws and regulations. We design procedures in line with our responsibilities, outlined above, to detect material misstatements in respect of irregularities, including fraud.

Because of the inherent limitations of an audit, there is a risk that we will not detect all irregularities, including those leading to a material misstatement in the financial statements or non-compliance with regulation. This risk increases the more that compliance with a law or regulation is removed from the events and transactions reflected in the financial statements, as we will be less likely to become aware of instances of non-compliance. The risk is also greater regarding irregularities occurring due to fraud rather than error, as fraud involves intentional concealment, forgery, collusion, omission or misrepresentation.

A further description of our responsibilities is available on the Financial Reporting Council's website at: https://www.frc.org.uk/Our-Work/Audit/Audit-and-assurance/Standards-and-guidance/Standards-and-guidance-for-auditors/Auditors-responsibilities-for-audit/Description-of-auditors-responsibilities-for-audit.aspx

This description forms part of our auditor's report.

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REPORT OF THE INDEPENDENT AUDITORS TO THE MEMBERS OF FILM LONDON

Use of our report

This report is made solely to the charitable company's members, as a body, in accordance with Chapter 3 of Part 16 of the Companies Act 2006. Our audit work has been undertaken so that we might state to the charitable company's members those matters we are required to state to them in an auditor's report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the charitable company and the charitable company's members as a body, for our audit work, for this report, or for the opinions we have formed.

Azets Audit Services

John Howard (Senior Statutory Auditor)
For and on behalf of Azets Audit Services
Statutory Auditor
2nd Floor, Regis House
45 King William Street
London
EC4R 9AN

Date: 1 August 2023

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FILM LONDON

STATEMENT OF FINANCIAL ACTIVITIES
(INCORPORATING AN INCOME AND EXPENDITURE ACCOUNT)
FOR THE YEAR ENDED 31 MARCH 2023

	Notes	2023 Unrestricted £	2023 Restricted £	2023 Total funds £	2022 Total funds £
INCOME FROM					
Donations and legacies	3	36,000	303,751	**339,751**	86,880
Charitable activities	4	2,218,140	3,898,786	**6,116,926**	6,222,432
Other trading activities	5	43,653	-	**43,653**	24,817
Investment income	6	3,824	-	**3,824**	224
Total		2,301,617	4,202,537	**6,504,154**	6,334,353
EXPENDITURE ON					
Raising funds	7	146,955	-	**146,955**	156,189
Charitable activities		2,090,254	4,202,537	**6,292,791**	6,155,248
Total		2,237,209	4,202,537	**6,439,746**	6,311,437
NET INCOME		64,408	-	**64,408**	22,916
RECONCILIATION OF FUNDS					
Total funds brought forward		965,132	-	**965,132**	942,216
TOTAL FUNDS CARRIED FORWARD		**1,029,540**	**-**	**1,029,540**	965,132

CONTINUING OPERATIONS
All income and expenditure has arisen from continuing activities.

The notes form part of these financial statements

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FILM LONDON

STATEMENT OF FINANCIAL POSITION
AT 31 MARCH 2023

	Notes	2023 Total funds	2022 Total funds
		£	£
FIXED ASSETS			
Intangible assets	11	**560**	12,844
Tangible assets	12	**86,882**	130,287
		87,442	143,131
CURRENT ASSETS			
Debtors	13	**904,265**	1,134,207
Cash at bank and in hand		**2,345,038**	3,159,535
		3,249,303	4,293,742
CREDITORS			
Amounts falling due within one year	14	**(2,307,205)**	(3,471,741)
NET CURRENT ASSETS		**942,098**	822,001
TOTAL ASSETS LESS CURRENT LIABILITIES		**1,029,540**	965,132
NET ASSETS		**1,029,540**	965,132
FUNDS	15		
Unrestricted funds		**1,029,540**	965,132
TOTAL FUNDS		**1,029,540**	965,132

These financial statements have been prepared in accordance with the special provisions of Part 15 of the Companies Act 2006 relating to small charitable companies.

The financial statements were approved by the Board of Trustees on 31 July 2023 and were signed on its behalf by:

DocuSigned by:
Daniel Battsek
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Daniel Battsek
Director

The notes form part of these financial statements

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FILM LONDON

STATEMENT OF CASH FLOWS
FOR THE YEAR ENDED 31 MARCH 2023

	2023 £	2022 £
Cash flows from operating activities:		
Net cash provided by operating activities	**(798,131)**	1,387,643
Cash flows from investing activities:		
Dividends, interest and rents from investments	**3,824**	224
Proceeds from the sale of property, plant and equipment	**-**	3,377
Purchase of property, plant and equipment	**(20,190)**	(48,569)
Net cash (used in) investing activities	**(16,366)**	(44,968)
Change in cash and cash equivalents in the year	**(814,496)**	1,342,675
Cash and cash equivalents brought forward	**3,159,535**	1,816,860
Cash and cash equivalents carried forward	**2,345,038**	3,159,535
Reconciliation of net movement in funds to net cash flow from operating activities		
Net income for the year	**64,408**	22,916
Adjustments for:		
Depreciation charges	**75,879**	70,488
Dividends, interest and rents from investments	**(3,824)**	(224)
Decrease in debtors	**229,942**	747,779
(Decrease)/increase in creditors	**(1,164,536)**	546,684
Net cash (provided by)/used in operating activities	**(798,131)**	1,387,643
Analysis of cash and cash equivalents		
Cash in hand	**2,345,038**	3,159,535
Total	**2,345,038**	3,159,535

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1. STATUTORY INFORMATION

Film London is a charitable company, limited by guarantee and incorporated in England. The members of the Charitable Company are the Trustees named on page 19. In the event of the Charitable Company being wound up, the liability in respect of the guarantee is limited to £1 per member of the Charitable Company. Film London meets the definition of a public benefit entity under FRS 102.

2. ACCOUNTING POLICIES

2.1 Basis of Preparation

The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) effective 1 January 2019) – Charities SORP (FRS 102) and the Companies Act 2006.

The Directors reviewed Film London's financials (Financial Statements 2022-23, current year to date management accounts and cash flow) at the Board meeting on 26th July 2023, as part of their regular assessment, as well as its principal risks, financial and otherwise. At that time, they were satisfied that Film London had sufficient resources to continue operating for the foreseeable future and accounts have been prepared in the knowledge that Film London is a financially viable organisation.

Film London has shown in our 23/24 budget that it has mulitiple multi-year funding contracts in place to sustain its programmes and activities beyond 2023/24. The Trustees believe that the charity will be in a strong position to deliver across our three brands and our existing programme.

After reviewing the Charitable Company's forecasts and projections, the directors have a reasonable expectation that the entity has adequate resources to continue in operational existence for the foreseeable future. The entity therefore continues to adopt the going concern basis in preparing its financial statements.

Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy.

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2. ACCOUNTING POLICIES – continued

2.2 Fund accounting

General funds are unrestricted funds which are available for use at the discretion of the Trustees in furtherance of the general objectives of the charity and which have not been designated for other purposes.

Designated funds comprise unrestricted funds that have been set aside by the Trustees for particular purposes. The aim and use of each designated fund is set out in the notes to the financial statements.

Restricted funds are funds which are to be used in accordance with specific restrictions imposed by donors or which have been raised by the charity for particular purposes. The cost of raising and administering such funds are charged against the specific fund. The aim and use of each restricted fund is set out in the notes to the financial statements.

Investment income, gains and losses are allocated to the appropriate fund.

2.3 Income

All income is recognised once the Charity has entitlement to the income, it is more likely than not that the income will be received and the amount to be received can be reliably estimated and any conditions required to receive the funds have been met or are with the control of the charity.

Contracted income is recognised according to the contract terms.

Non-event sponsorship and membership income is recognised in the year in which it is invoiced.

Where Film London provides services in return for payment, the income is recognised when Film London completes its part of the agreement by delivering the services.

Grants related to performance of contractual obligations are recognised when the conditions attached to the grant have been met, Film London has entitlement to the income, it is probable that income will be received and the amount of income can be measured reliably.

Where entitlement of the income does not exist at the balance sheet date, income is deferred and disclosed as a liability at the year-end.

On receipt, donated professional services and donated facilities are recognised on the basis of the value of the gift to the Charity which is the amount the Charity would have been willing to pay to obtain services or facilities of equivalent economic benefit on the open market; a corresponding amount is then recognised in expenditure in the period of receipt.

In accordance with the Charities SORP (FRS 102), the economic contribution of general volunteers is not recognised in the accounts.

Other income is recognised in the period in which it is receivable and to the extent the goods have been provided or on completion of the service.

2.4 Expenditure

Expenditure is recognised once there is a legal or constructive obligation to make payment to a third party, it is probable that settlement will be required and the amount of the obligation can be measured reliably.

All expenditure is accounted for on an accruals basis. All expenses including support costs and governance costs are allocated to the applicable expenditure headings.

Fundraising costs are those incurred in seeking voluntary contributions and do not include the costs of disseminating information in support of the charitable activities.

2.5 Tangible fixed assets and depreciation

Tangible fixed assets are stated at cost less depreciation. Depreciation is provided at rated calculated to write off the cost of fixed assets, less their estimated residual value, over their expected useful lives using the straight-line method. The tangible fixed assets are depreciated on the following basis:

Leasehold improvements	10 years
Office equipment	3-5 years

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2. ACCOUNTING POLICIES – continued

2.6 Intangible assets
Intangible assets represent website costs and are stated at cost less depreciation. Depreciation is provided against intangible fixed assets over 3 years, calculated to write off the cost over their expected useful lives, using the straight-line method.

2.7 Interest receivable
Interest on funds held on deposit is included when receivable and the amount can be measured reliably by the Charity; this is normally upon notification of the interest paid or payable.

2.8 Operating leases
Rentals under operating leases are charged to the Statement of Financial Activities on a straight-line basis over the lease term.

2.9 Financial instruments
The Charity only has financial assets and financial liabilities of a kind that qualify as basic financial instruments. Basic financial instruments are initially recognised at transaction value and subsequently measured at their settlement value with the exception of loans which are subsequently measured at amortised cost using the effective interest method.

2.10 Debtors
Trade and other debtors are recognised at the settlement amount after any trade discount offered. Prepayments are valued at the amount repaid net of any trade discounts due.

2.11 Cash at bank and in hand
Cash at bank and in hand includes cash short term highly liquid investments with a short maturity of three months or less from the date of acquisition or opening of the deposit or similar account.

2.12 Creditors and provisions
Creditors and provisions are recognised where the Charity has a present obligation resulting from a past event that will probably result in the transfer of funds to a third party and the amount due to settle the obligation can be measured or estimated reliably. Creditors and provisions are normally recognised at their settlement amount after allowing for any trade discounts due.

2.13 Pension costs
The charity operates a defined contribution pension scheme. The assets of the scheme are held separately from those of the Charity in an independently administered fund. The amount charged to the Statement of Financial Activities represents the contributions payable to the scheme in respect of accounting period.

2.14 Critical accounting estimates and judgements
In preparing the financial statements, management is required to make estimates and assumptions which affect reported income, expenses, assets, liabilities and disclosure of contingent assets and liabilities. Use of available information and application of judgements are inherent in the formation of estimates, together with the past experience and expectations of future events that are believed to be reasonable under the circumstances. Actual results in the future could differ from such estimates. Management do not consider there to be any material accounting estimates or judgements that need disclosure in these financial statements.

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3. DONATIONS AND LEGACIES

	2023 Unrestricted £	2023 Restricted £	2023 Total £	2022 Total £
Donations	36,000	-	**36,000**	36,000
Gifts in kind	-	303,751	**303,751**	50,880
	36,000	303,751	**339,751**	86,880

In 2022, of the total income from donations and legacies, £36,000 was to unrestricted funds and £50,880 was to restricted income.

The charity is grateful to various organisations who donate their services for free or for a reduced charge. These include support across a number of activities including venue hire, office space, speaker fees, event accreditations, website events platform and legal advice. An equivalent charge is included within charitable expenditure.

The charity also benefits from the involvement and support of its volunteers who make a vital contribution towards their achievements in accordance with FRS102 and the Charities SORP (FRS102), the economic contribution of general volunteers is not recognised in the accounts.

4. INCOME FROM CHARITABLE ACTIVITIES

	2023 Unrestricted £	2023 Restricted £	2023 Total £	2022 Total £
Promotion of visual arts	1,266,841	1,250,878	**2,517,719**	2,068,606
FLAMIN	62,346	290,024	**352,370**	411,555
Production of talent development	208,359	186,282	**394,641**	398,809
Film promotion and culture	520,594	303,398	**823,992**	845,051
British Film Commission	160,000	1,868,204	**2,028,204**	2,498,411
	2,218,140	3,898,786	**6,116,926**	6,222,432

In 2022, of the total income from charitable activities, £2,177,116 was to unrestricted funds and £4,045,316 was to restricted funds.

5. OTHER TRADING ACTIVITIES

	2023 Unrestricted £	2023 Restricted £	2023 Total £	2022 Total £
Rental income	28,539	-	**28,539**	23,000
Other income	15,114	-	**15,114**	1,817
	43,653	-	**43,653**	24,817

In 2022, of the total income from other trading activities, £24,817 was to unrestricted funds and £NIL to restricted funds.

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6. INVESTMENT INCOME

	2023 Unrestricted £	2023 Restricted £	2023 Total £	2022 Total £
Bank interest	3,824	-	**3,824**	224

In 2022, of the total investment income, £224 was to unrestricted funds and £NIL to restricted funds.

7. ANALYSIS OF EXPENDITURE

	Staff Costs (note 10) £	Activities Costs £	Grant Funding £	Support Costs (note 8) £	2023 Total £	2022 Total £
Raising funds	68,236	19,821	-	58,898	**146,955**	156,189
Promotion of visual arts	759,386	1,270,747	-	448,309	**2,478,442**	1,892,701
FLAMIN	165,166	89,593	35,150	97,507	**387,416**	449,872
Production and talent development	208,667	40,472	36,282	123,188	**408,609**	402,336
Film production & culture	448,782	84,371	133,626	264,941	**931,720**	970,304
British Film Commission	407,013	1,371,556	-	308,035	**2,086,604**	2,440,035
	1,989,014	2,856,739	205,058	1,241,980	**6,292,791**	6,155,248
	2,057,250	2,876,560	205,058	1,300,878	**6,439,746**	6,311,437

8. ANALYSIS OF SUPPORT COSTS

	2023 £	2022 £
Staff costs (note 10)	**582,040**	559,517
Overheads	**702,971**	685,371
Legal and professional	**2,991**	1,739
Audit and accounting fees	**12,876**	14,830
	1,300,878	1,261,457

9. NET INCOME

	2023 £	2022 £
This is stated after charging:		
Depreciation	**75,879**	70,488
Auditors' remuneration	**12,876**	13,750
Operating lease rentals	**141,203**	140,056

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10. ANALYSIS OF STAFF

	2023 £	2022 £
Wages and salaries	**2,260,882**	2,180,491
Social security costs	**254,640**	237,008
Pension contributions	**114,403**	108,896
Other staff costs	**9,365**	7,842
	2,639,290	2,534,237

The total staff costs of £2,639,290 (2022: £2,534,237) include £2,057,250 (2022: £1,974,720) of direct staff costs as shown in note 7, plus £582,040 (2022: £559,517) which have been allocated to support costs (note 8).

The average number of staff employed during the year was:	2023 No.	2022 No.
Raising funds	1	1
Inward investment & business development	16	14
FLAMIN	4	4
Production & talent development	5	6
Film promotion & culture	12	12
British Film Commission	8	8
Support	10	9
	56	54

The number of employees whose salaries for the year fell within the following bands were:	2023 No.	2022 No.
£60,001 - £70,000	5	4
£80,001 - £90,000	3	3
£130,001 - £140,000	1	1

The key management personnel of the charity comprises the Chief Executive Officer and the Chief Operating Officer.

The total employee benefits of the key management personnel of the charity were £287,048 (2022: £281,202).

During the year, no Trustees received any remuneration (2022: £Nil).

During the year, no Trustees received any reimbursement of expenses (2022: £Nil).

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11. INTANGIBLE FIXED ASSETS

	Website costs £
Cost	
At 1 April 2022	40,200
Additions	-
At 31 March 2023	40,200
Depreciation	
At 1 April 2022	27,356
Charge for the year	12,284
At 31 March 2023	39,640
Net Book Value	
AT 31 March 2023	**560**
At 31 March 2022	12,844

12. TANGIBLE FIXED ASSETS

	Office Equipment £	Leasehold Improvements £	Total £
Cost			
At 1 April 2022	220,311	90,318	**310,629**
Additions	11,887	8,303	**20,190**
Disposals	(3,670)	-	**(3,670)**
At 31 March 2023	228,528	98,621	**327,149**
Depreciation			
At 1 April 2022	124,417	55,925	**180,342**
Charge for the year	54,217	9,378	**63,595**
Depreciation on disposals	(3,670)	-	**(3,670)**
At 31 March 2023	174,964	65,303	**240,267**
Net Book Value			
At 31 March 2023	53,564	33,318	**86,882**
At 31 March 2022	95,894	34,393	130,287

13. DEBTORS

	2023 £	2022 £
Trade debtors	**341,889**	188,759
Other debtors	**51,273**	50,716
VAT recoverable	**63,470**	183,180
Prepayments and accrued income	**447,633**	711,552
	904,265	1,134,207

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14. CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	2023	2022
	£	£
Trade creditors	**897,385**	932,900
Grants payable	**99,937**	227,885
Other taxation and social security	**63,976**	60,799
Accruals and deferred income	**1,245,907**	2,250,157
	2,307,205	3,471,741

Analysis of grants payable (all due within one year)	£	£
Grants committed but unpaid b/fwd	**227,885**	315,500
Grants committed in the year	**205,058**	214,155
Grants paid in the year	**(333,006)**	(301,770)
Grants committed but unpaid c/fwd	**99,937**	227,885

During the current year £261,966 (2022: £1,370,126) of income has been deferred and £1,046,056 (2022: £13,664) has been released from previous periods.

15. MOVEMENTS IN FUNDS

	As at 1 April 2022 £	Income £	Expenditure £	As at 31 March 2023 £
Unrestricted funds				
General funds	965,132	2,301,617	(2,237,209)	**1,029,540**
Restricted funds	-	4,202,537	(4,202,537)	**-**
Total funds	965,132	6,504,154	(6,439,746)	**1,029,540**

Our restricted funding is predominantly funding for specific projects from Arts Council England (ACE), British Film Institute (BFI), Department for Digital, Culture, Media and Sport (DCMS), Department for Business and Trade (DBT), Good Growth Fund (GGF), Greater London Authority (GLA), Interreg Europe and ScreenSkills.

Comparative	As at 1 April 2021 £	Income £	Expenditure £	As at 31 March 2022 £
Unrestricted funds				
General funds	942,216	2,238,157	(2,215,241)	**965,132**
Restricted funds	**-**	4,096,196	(4,096,196)	**-**
Total funds	942,216	6,334,353	(6,311,437)	**965,132**

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16. MOVEMENTS IN FUNDS

	Unrestricted Funds	Restricted Funds	Total 2023	Total 2022
	£	£	£	£
Tangible fixed assets	86,882	-	**86,882**	130,287
Intangible fixed assets	560	-	**560**	12,844
Current assets	3,249,303	-	**3,249,303**	4,293,742
Creditors due within one year	(2,307,205)	-	**(2,307,205)**	(3,471,741)
	1,029,540	**-**	**1,029,540**	965,132

Movement in funds (comparative)	Unrestricted Funds	Restricted Funds	Total 2022	Total 2021
	£	£	£	£
Tangible fixed assets	130,287	-	130,287	142,183
Intangible fixed assets	12,844	-	12,844	26,243
Current assets	4,293,742	-	4,293,742	3,698,846
Creditors due within one year	(3,471,741)	-	(3,471,741)	(2,925,056)
	965,132	**-**	965,132	942,216

17. OPERATING LEASE COMMITMENTS

The Charitable Company had total commitments for land and buildings at the year-end under non-cancellable operating leases as follows:

	2023	2022
	£	£
Within 1 year	169,054	169,054
Between 1 and 5 years	281,756	450,809
Over 5 years	-	-
	450,810	**619,863**

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18. RELATED PARTY TRANSACTIONS

During the year the Charitable Company entered into various transactions for services with related parties and organisations that form part of the Film London programme and its projects:

Charged to the Charitable Company

Services	Organisation	Relationship	Charge		Balance	
			2023	2022	2023	2022
			£	£	£	£
BFC	Saffrey	Partner				
Consultancy	Champness	(J Graydon)	44,000	57,315	(56,178)	(31,278)
Screenings	Rio Cinema			-		
	Phoenix Cinema	Director				
	Act One Cinema	(O Meek)	13,207		(2,500)	-

Charged by the Charitable Company

Services	Organisation	Relationship	Charge		Balance	
			2023	2022	2023	2022
			£	£	£	£
Grants	ScreenSkills	Director (I Smith)	-	13,767	-	-
Microwave	BBC	Director (G Atlee)	2,500	-	3,000	-
Sponsorship	Warner Bros	Vice President (D Penfold)	24,000	-	28,800	-
Sponsorship	Saffrey Champness	Partner (J Graydon)	20,293	9,000	12,000	-

FILM LONDON

England & Wales - Charity number 1163968

Accounts

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REGISTERED COMPANY NUMBER: 04699825 (England and Wales)
REGISTERED CHARITY NUMBER: 1163968

REPORT OF THE TRUSTEES AND AUDITED FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2022 FOR FILM LONDON

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FILM LONDON

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FILM LONDON

REPORT OF THE TRUSTEES
FOR THE YEAR ENDED 31 MARCH 2022

The Trustees (who are also directors of the charity for the purposes of the Companies Act) present their annual report together with the audited financial statements of Film London (the Company) for the year ended 31st March 2022. The Trustees confirm that the Annual Report and financial statements of the Company comply with the current statutory requirements, the requirements of the Company's governing document and the provisions of the Statement of Recommended Practice (SORP), applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1st January 2019).

Since the Company qualifies as small under section 383, the strategic report required of medium and large companies under The Companies Act 2006 (Strategic Report and Director's Report) Regulations 2013 is not required.

Objectives and activities

a. Policies and objectives

Film London acts as a major showcase within the UK and internationally for film, TV, animation and games working to foster a high standard of artistry and creativity and promote the artistic and cultural excellence of the moving image industries. In determining the Company's strategy and activities for the year, its Board of Trustees and senior management consider the Charity's Commission guidance on public benefit. Across all its activities and projects, Film London remains focused on promoting and advancing the visual arts as well as the provision of education and training.

b. Objectives and activities for public benefit

As set out in the Memorandum of Association the objects of the charity are:

1. Promote and advance the visual arts, most particularly the arts of film, television and the moving image, including through:
   - the promotion of artistic and cultural excellence in the film, television and moving image industries;
   - the establishment and preservation of collections reflecting the film, television and moving image history and heritage of London and Great Britain; and
   - facilitating the creation of audio-visual content of artistic merit in film, television and moving image content by reference to the culture, history and heritage of London and Great Britain.

2. Provide education and training in the art and production of film, television and the moving image, including through:
   - the cultivation and improvement of public taste in film, television and the moving image;
   - the encouragement of innovative and creative production work in film, television and the moving image; and
   - the promotion of a high standard of artistry, creativity and technique in persons involved in the production of film, television and the moving image.

Achievements and performance

Review of activities

In 2021-22 Film London continued to sustain and champion London's film, television and moving image industries, supporting the development of the city's emerging filmmaking talent and promoting a diverse and rich film culture. Our commitment to diversity and inclusion and to ensuring equality of access to our services across audience development, talent development, film culture and industry development remains a priority.

Film London also has a national remit, the British Film Commission (BFC) which continued to focus in 2021-22 on the recovery of production, sustaining growth and inward investment. The BFC also addressed studio space and training in a more robust manner to support the demand for space and skilled crews.

Working in partnership with Ukie (UK Interactive Entertainment), Film London continues to manage Games London and has delivered an exciting year-long programme for the games industry with its Accelerator programme, the annual London Games Festival and its Games Finance Market.

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Review of activities (continued)

Funded by the Mayor of London through the Greater London Authority (GLA), the National Lottery and Grant in Aid through the British Film Institute (BFI), we also receive support from Arts Council England (ACE) and the Department of International Trade (DIT). Interreg Europe, the Good Growth Fund, the GLA, ScreenSkills and industry partners have provided valuable project funding. We report to our funders against the milestones and KPIs agreed in the respective funding agreements.

London is a global city with a unique blend and diversity of artistic vision and voices, vibrancy and creative talent. We are privileged to work in partnership with our funders, stakeholders, commercial partners and industry to make creative connections between London's outstanding talent and the opportunities the city offers in terms of skills development, access to careers, and training through production, audience development and screen heritage.

Film London's programmes are for public benefit, target the diverse communities across the capital and promote the artistic and cultural excellence of the UK's film, television, moving image and games industries through an extensive range of initiatives.

2021-22 continued to be dominated by the ongoing pandemic and our delivery has focused on sustaining the film, TV, animation, moving image and games industries. Having facilitated a safe return to work for productions, we have been seeking to support the industry through our strategic partnerships, policy work and our London Filming Partnership.

Film London is a member of the Mayor of London Anchor Institutions' Charter, working with partners to support the return to a more stable future with greater value placed on equitable, cleaner, healthier and safer communities as a foundation of our recovery and growth. The Charter is a commitment from its partners to work together to help deliver activity that can help meet the challenges ahead - to restore confidence in the city, minimise the impact on communities and build back better the city's economy and society.

Working with the BFI and Mayor of London, we embarked on addressing in particular the challenges to the skills pipeline. In partnership with Higher Education, Further Education and industry, we have secured Creative Skills Academy funding from the Mayor of London to deliver an increased training offer for new entrants and access to jobs starting from 2022.

Our events and support for filmmakers, talent and new entrants has largely remained online delivering a rich programme of Labs and talks to increased audiences. With the industry returning to production, our Equal Access Network has experienced an increase in demand and we have successfully placed an ever-growing number of candidates in industry roles whilst also supporting new entrants with workshops, seminars and one-to-one advice. Through all our programmes, we remained focused on championing diversity and inclusion. We were also successful in securing extension funding from Interreg Europe for Green Screen and continued to deliver on environmental sustainability through our Green Screen partnership and moving forward with the Grid Project.

Our major events - including the 15th edition of the Production Finance Market and its New Talent strand; the sixth London Games Festival, showcasing and celebrating the games industry and its cultural impact; the annual Jarman Award – were delivered in a hybrid format. London Screenings were not staged in 2021 as international travel continued to be restricted. However, we still delivered successfully its Breakthrough strand introducing emergent talent to sales companies and festivals.

Film London has continued supporting artists moving image work through FLAMIN Productions, the FLAMIN Fellowship and a new initiative, FLAMIN Animations. Long form work by six of the FLAMIN Productions filmmakers - Suki Chan, Patrick Goddard, Patrick Hough and Jasmina Cibic - have been completed, with works by Billy Dosanjh and Steven Eastwood in development. The 2022 commissions went to Onyeka Igwe and Michelle Williams Gamaker.

From the FLAMIN Fellowship, new films by Joseph Wilson, Julia Parks, Antonia Luxem, Alan Cunningham and Seema Mattu have been completed. The first round of the FLAMIN Animations programme for early-career Black-identifying artist animators resulted in three new short animated films by Mothy Muyobo, Ezra Myers and Zainab Sanyang, which were screened at Picturehouse Central.

The films from the second Microwave slate are still making their way out into the world – *Sweetheart* was released in the UK in September 2021 and nominated for four BIFA awards, winning two. *Homebound* debuted at Fantastic Fest in the USA and secured a UK and USA distribution deal. We continued to deliver and improve on our online support for new and emerging writers, directors and producers through our Film London Labs programme, and as the London partner of the BFI NETWORK. The short films our team commissioned during the pandemic are now in front of audiences, with *Precious Hair & Beauty* screening at festivals including London Film Festival and Sundance.

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Review of activities (continued)

Film London worked closely with the British Film Institute, the Greater London Authority, the Mayor's Office, Arts Council England and DIT to support the recovery of and champion the UK's and London's film, television animation and games industries and culture, regionally, nationally and internationally.

Detailed achievements and performance review:

Objective 1: Promote and advance the visual arts, particularly the arts of film, television and the moving image

Promoting the visual arts and boosting audience choice
The pandemic has challenged us and our partners. At the same time, it has reinforced our commitment to expanding learning, connecting with audiences, and unlocking London's screen heritage, which continued to be reflected in our leadership of Film Hub London as well as our management of London's Screen Archives. As cinemas reopened in 2021, the number of Film Hub London members continued to grow and we welcomed over 35 new members in 2021 -22, with the membership now reaching more than 300 organisations. Film Hub London remained focused on supporting Hub members as they re-connected with audiences.

In April 2021, Film Hub London relaunched the FAN Film Exhibition Fund to support Hub members re -engage diverse audiences as they navigated reopening. Throughout the year Film Hub London distributed 22 awards to Hub members totaling £71,000 from a total ask of over £166,000. Awardees included Queer East Film Festival, S.O.U.L Fest, Together! Disability Film Festival, TAPE Collective, Fringe! Queer Film & Arts Fest, Other Cinemas, ImagineAsia, The New Black Film Collective and Women of the Lens.

In May, Film Hub London hosted an online Exhibitors' Breakfast, with record attendance, that focused on reopening. Hosted by Film London CEO Adrian Wootton, the Breakfast included a presentation from Charles Gant of Screen International highlighting the key British and independent titles released between 17th May (when cinemas reopened) and Distributor Slate Days in September, and presentations from UK Cinema Association and British Independent Film Awards on their return to cinema campaigns.

In June, the Hub offered additional support to venues as they reopened hosting a requested Social Media session for key member venues and in July, Film Hub London hosted another online workshop focused on grant fundraising from charitable trusts and public sector organisations.

In August, the Hub supported the Mayor of London's Back to the Big Screen campaign, sourcing footage for the Back to Big Screen trailer featuring some of our member cinemas for the series of open air screenings in Trafalgar Square which we also helped promote.

Then in September, Film Hub London in partnership with Film Hub Scotland, delivered Distributor Slate Days 2021 at Picturehouse Central and online - the first industry-wide event back in venue. Hosted by Film London CEO Adrian Wootton, Slate Days saw 20 distributors presenting their upcoming independent releases in venue and via pre-recorded presentations online with a further five delivering online only. 207 delegates registered for the in -venue event with a further 97 online. The return to an in-real-life event was very well received by all.

October saw the first Exhibitors' Breakfast back in venue at the Rio Cinema as part of BFI London Film Festival. More than 60 delegates attended with an eclectic mix of presentations. A further Exhibitors' Bre akfast took place at the end of March at Catford Mews in Lewisham as part of its London Borough of Culture 2022 activities.

In 2021-22 Film Hub London continued its work as the BFI Film Audience Network (FAN) lead for Young Audiences delivering the Young Audiences Generation Scheme, supporting ten venues across the UK to develop their offer to engage 16 to 30-year-olds.

The FAN Young Consultants group continued to support exhibitors to increase the numbers of 16 to 30 -year-olds engaging with independent film, providing feedback on new release titles and producing marketing packs for recommended titles.

During a year of rebuilding, Film Hub London continued to support London exhibitors to keep operating and to remain resilient in the face of extreme challenge; to enable them to continue programming a broad and inclusive range of film; and to encourage them to maintain a commitment to developing their audience with a particular focus on underserved communities.

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Objective 1: Promote and advance the visual arts, particularly the arts of film, television and the moving image (continued)

Unlocking Screen Heritage
Film London continues to facilitate, resource and manage London's Screen Archives (LSA) to unify organisations that hold historic moving image material, building a regional collection about London and its people. Over the years, the LSA network has grown from strength to strength, now encompassing more than 65 partners, all sharing London's screen history with local and international audiences. Our partners include local borough archives, national museums, community organisations, art galleries, charities and public sector bodies.

In 2021, LSA rolled out the new tiered subscription membership structure, with clearly defined benefits and discounts on LSA services including training, film storage and scanning plus the option to outsource licensing to LSA.

2021-22 saw LSA conclude the prep and delivery of videotapes for the final phase of the BFI's Heritage 2022 Videotape Digitisation Fund. On completion, the project will have digitised 2,280 videotapes from our partners: London Community Video Archive (LCVA), British Deaf Association (BDA), Shakespeare's Globe, Hackney Archives, Wellcome Collection, London Transport Museum (LTM) and Institution of Engineering and Technology (IET) Archives.

LSA has worked on some fantastic projects to draw attention to, and generate income for, our partners and their collections. This includes working with the Museum of London on a film project, *Eleven*, to mark the Euro 2020 football tournament, which made use of our partners' content on local football and the community around football. The film screened online, at the Museum of London and at Genesis Cinema ahead of England matches, and in Trafalgar Square ahead of *Bend it Like Beckham* as part of the Mayor of London's Back to the Big Screen series of open air screenings. London's Screen Archive partners also contributed footage to the Back to the Big Screen trailer.

LSA partner material also features in the BFI Film Audience Network funded project, Lost Connections, alongside material from the other regional and national film archives, creating a new short offering a poetic reflection on the pandemic and where we go from here. The film has since won the Best Use of Footage in a Short Film Production Award of the 2022 FOCAL International Awards.

LSA have identified material from Lambeth and Lewisham to be part of UNBOXED 2022: *StoryTrails*, an augmented and virtual reality experience that remixes archive film, bringing the physical and digital worlds together, enabling participants to experience history where it actually happened in local libraries and in the street via a free augmented reality app.
LSA built on the promotional partnership with London Live with a second season of selected LSA films broadcast during May and June. With episodes focused on the themes of Cinema, Travel, Summer and Games, the season reached an audience of 75,000. A third season will be broadcast in Autumn 2022.

LSA delivered the online training session *An Introduction to Identification of Archive Film & Video* on 8th July. Designed for archivists, librarians, curators, amateur enthusiasts and anyone working in or interested in heritage who wants to extend their skills into archive film and video, the training offered participants a chance to learn the core elements of film and video identification in order to get involved in preserving and sharing precious historical footage. The course was delivered online via Microsoft Teams. LSA also collaborated with Southwark Archives to deliver a session with London College of Communication students on how to access and programme archive film material and presented at the ICO FEDS training day on working with archives and archival material.

Online, LSA continues to engage audiences via the LSA website and YouTube channel with over 300,000 views in 2021 - 22. Our Film of the Week initiative, which involves a topical title from the collection shared via Film London social media every Tuesday, continues. While helping us highlight the wealth and scope of films available to view on the website, it also strengthens our relationships with member archives by linking to them in the posts and thus helping them increase their profile. Among films featured over the year were *Exeter Summer School* (British Deaf Association), *The Changing Face of Camberwell* (Southwark Archives), *Greenwich: A People's Heritage* (Royal Greenwich Heritage Trust), *Lights of London* (Redbridge Museum and Heritage Centre), *Rubble With A Cause* (Hackney Archives) and *The Living City* (London Metropolitan Archive).

LSA continues to deal with a large number of licensing requests from BBC, ITV, Channel 4, Channel 5, Discovery+, independent production companies and freelance filmmakers, and non-commercial requests for community and educational use. Examples include material for a DVD in a Kinks boxset; VE day footage for a BBC Imagine episode; and providing extracts for artist Hussina Raja's new installation *Station*, an interactive live-performance installation set in a traditional South-Asian living room, combining film, music and performances that celebrate diasporic histories, heritage and culture. We have also continued to process a large number of licensing enquiries, including four feature documentaries on topics ranging from Abbey Road to the Enfield Poltergeist, for an online project from Royal Parks, and community projects in Bristol and Enfield.

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Objective 1: Promote and advance the visual arts, particularly the arts of film, television and the moving image (continued)

Championing and promoting independent British film
Film London delivered, in partnership with the BFI, DIT and the wider industry, the 15th year of its Production Finance Market (PFM) to support British independent film and to facilitate the distribution of audio-visual content of artistic merit. The market aims to support London's and the UK's independent diverse production talent providing access to finance whilst also promoting London and the UK's position as a centre for production finance.

Over two days, the market supported British and European independent feature projects, documentaries and animation that are likely to find an audience in the UK and international world cinema market. The PFM has a New Talent strand for productions with a budget level of less than €1m seeking out talent with a track record of delivering creative and artistic independent productions.

The online version of this event allowed a wider outreach to UK and international projects. Through our continued international partnerships and our participation in festivals and markets (online in 2021-22), Film London continued to support innovative and creative productions promoting a high standard of artistic merit. Targeted and effective showcasing ensures London grows and maintains a positive presence in the global marketplace, and confirms its reputation as a serious competitor, and in turn provides a vital gateway to the UK's creative industries.

The London Screenings was unable to be delivered in its entirety due to ongoing travel restrictions across the globe. We concentrated on delivering the new talent strand of this event, Breakthrough, which highlights new independent British film. Breakthrough is a unique vehicle for the filmmakers to expose their talent to the industry for international distribution as well as potentially gaining film festival selection, thus endorsing the artistic and cultural excellence of the films.

UPstream 2022 was held online in February. We hosted 13 new pieces of Intellectual Property (IP) which were presented by their creators to a curated audience of film and television producers as well as Games developers. The IP ranged from podcasts to books to animation and theatre and the feedback has been very positive. We will continue to build on this success and grow the brand and return it to an in-person or a hybrid event in 2023.

Film London delivered its new animation strategy, building on the success of an industry that worked well and confidently from home during the pandemic. There is a clear requirement for further support of the animation sector. We have been supporting new talent in animation and, in particular, Black animators via the FLAMIN Animations programme; we have created a specific disability animation training programme to encourage uptake of young animators who have mobility issues and revitalised the familiarisation programme.

London Filming Partnership
Whilst COVID-19 restrictions hampered both productions and locations throughout 2021-22, filming activity has recovered from the effects of the previous year and has been close to pre-pandemic levels. In 2021, more than 12,700 filming days were recorded including a huge increase in both HETV and large feature films. Notable productions shot in London in 2021-22 included TV dramas: *Masters of the Air, The Essex Serpent, The Crown* (series 5) and *Anatomy of a Scandal* and features: *The Swimmers, Luther, Polite Society* and Ridley Scott's *Napoleon*. Working with the British Film Commission and our London Filming Partners, Film London kept all information regarding filming during the COVID-19 pandemic up to date.

In February, the London Filming Partnership's Executive Task Force bid a fond farewell to the long-standing chair, Lord Puttnam and welcomed new Chair, Andy Harries, Chief Executive, Left Bank Pictures. Given Lord Puttnam's 18 years of commitment to improving filming in London, it was fitting that this Task Force meeting was the first in-person event for two years and enabled a small celebration of the LFP's achievements.

Film London continued to support studio development, liaising between local authorities, investors and agents. Key areas of development include multiple new build spaces opening up in Enfield, including the completion of Troubadour Theatre's Meridian Water Studios, conversion of SEGRO's site in Duck Lees Lane and the opening of OMA:X by The Location Collective. With our support, West London Film Studios finally acquired planning permission for a brand new site across the road from their existing facilities whilst Garden Studios in Park Royal expanded their footprint by a third and RD Studios opened nearby. In 2021, London stage space alone (excluding workshops, parking etc.) increased by 250,000 sq. ft. taking the total to 1m sq. ft.

With international travel still being impacted severely, we continued to deliver our familiarisation trips online.

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Objective 1: Promote and advance the visual arts, particularly the arts of film, television and the moving image (continued)

Green Screen – supporting sustainable production
Film London retained its role as lead partner of Green Screen and secured extension funding from Interreg Europe, working across eight EU regions to achieve measurable success in reducing the carbon footprint of film and TV production, adopting sustainable practices and improving regional policies.

In London, we continued the delivery of the first electrical cabinet, in Victoria Park, as part of the Grid Project. Having acquired additional funding from NBC Universal, GLA / LEAP Good Growth Fund and UKPN's Green Recovery Fund, UK Power Networks cable laying commenced in February and the cabinet itself was ordered in March 2022. In September 2021, the energy crisis put back our plans to work with Good Energy and it took several months to find a supplier to be our energy provider. However, we managed to contract SSE (100% renewable) in February and this first cabinet is due to go live in late Summer 2022.

In October 2021, we hosted *The Future is Green*, an international conference celebrating five years of European co-operation and developments of sustainable best practice. The keynote was delivered by Andy Harries, Producer of *The Crown*, setting out how the fifth series had embarked on additional sustainability commitments. The conference showcased an exciting range of panel discussions looking at infrastructure, policy, culture and content as change makers.

Building on our innovation focused work, the British Film Commission is engaged in further research that will inform and guide the embedding of innovation in particular in the development of stage space across the UK.

Film London has also been progressing its journey to net zero. Working in partnership with Capital Natural Partners and Turley we have assessed our carbon footprint for the year leading up to the pandemic (2019-20). This will now allow us to develop our strategy to net zero.

During 2021-22, Games London built on its work delivering *the Green Games Guide* to further educate businesses about green issues and sustainability matters in games production. In all, more than 100 businesses from the city, plus 50 more from across the UK and internationally, were reached with a mix of workshops, event partnerships and content. These included a presentation at London Climate Action Week detailing the ways a London games business with over 100 employees has reduced its carbon footprint, and supporting a brand new 'Green Award' as part of a nationwide Best Places To Work awards for video games.

British Film Commission (BFC) – facilitating the provision of audio-visual content of artistic merit
Supporting the UK film and TV industry safely through the COVID-19 pandemic has remained a key priority for the BFC. Changing Government 'working safely' and travel policies which impact our industry have had to be incorporated into our industry guidance, with support and education remaining central to our work.

Despite the challenges, the industry's recovery under the auspices of our guidance has been robust with key titles being produced based on a variety of original scripts and existing underlying material, both traditional and contemporary, and from both British and international cultures, including: the *Downton Abbey* sequel, *Wonka, Dali Land, The Queen Mary, Empire of Light, Napoleon*, season 2 of *Bridgerton, Persuasion, Matilda: The Musical* and a number of Marvel Studios titles based on iconic comic book series including *Aquaman, Antman* and *The Marvels*.

The global demand for content has increased and impacted in turn on the demand for UK-produced cultural and creative audiovisual content resulting in a high demand for studio space and crew in all four nations of the UK. The BFC has continued to address this demand through our Stage Space Support and Development (SSSD) initiative, both through supporting the development of new or expanded stage space and through the funding and facilitation of skills and training initiatives to help feed the crew pipeline as well as supporting the mental health of crews.

We have supported studio space over the last 12 months that has accommodated an additional 11 British qualifying HETV or streaming projects with skills initiatives. This includes a new entrants scheme for young people in the south west of England to help feed the crew pipeline serving The Bottle Yard Studio in Bristol, which is expanding. It has recently hosted titles including adaptations of classic and contemporary literature: Nancy Mitford's *The Pursuit of Love*, Jane Austen's *Sanderton*, Agatha Christie's *The Pale Horse* and *The Spanish Princess* based on Philippa Gregory's novels *The King's Curse and The Constant Princess*; we have funded skills bootcamps in South Wales to feed the skills pipeline that services Dragon, Wolf and Roath Lock Studios which have been the base to titles such as *His Dark Materials, A Discovery of Witches, Willow* and *Doctor Who*. We additionally collaborated with The Production Guild of Great Britain to launch the inaugural Diversity and Inclusion Mentor Scheme with the core aim of helping under-represented talent working in UK film and High-End TV production reach the next level of their career in their chosen field.

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British Film Commission (BFC) – facilitating the provision of audio-visual content of artistic merit (continued)

Sustainability is now a key consideration in the BFC's support for the development for new spaces and we work with professional advisors to support this element. We have commissioned research to support the sustainable development of studio space with regards to retrofitting and new build.

The BFC hosted events and participated in sessions and markets that support our remit be they virtual or in person. We presented a virtual VFX trip to continue to raise awareness for the UK vendors and facilities in this space with US clients. We hosted another virtual version of the UK Film and TV Week, having our screen agency partners meet with existing and new US clients. We were able to highlight some of our newer work in sustainability, EDI and talent tracking, which was well received. We participated in FOCUS, which was a valuable opportunity to continue the work of building even stronger relationships with European film commissions to facilitate easier production coordination across borders for clients. That work was further highlighted in a roundtable during Berlin's EFM with partners such as Spain and Norway and the signing of an MoU with Spain.

The BFC continued to support the British Consulate in LA on any matters related to the film & TV industry from a UK government perspective (the annual UK Oscar reception in LA) as well as coordinate and partner with DIT in the US on events such as SXSW Film Festival and work around the investment and development of UK stage space.

The BFC has continued to respond to enquiries across production support, infrastructure promotion and support and Government liaison. Enquiries include stage space and key crew availability, tax relief guidance, visa advice and troubleshooting, and location enquiries that we support with key input from the network of screen agencies that covers all four nations of the UK. The BFC additionally continued to host business development and project tracking meetings with key infrastructure companies including post-production and VFX, studios, agents, screen agencies, and travel & accommodation providers. We have increased our focus on the fast-growing areas of Virtual Production, which is becoming a crucial aspect of the production process, allowing productions to be ever more ambitious and creative in the creation of audiovisual content for the education, enlightenment and enjoyment of global audiences.

Games London – promotion of an artistic and cultural excellence
Supported by the Mayor of London, project funders such as the City of London Corporation and various industry partners, Games London reflects Film London's extended remit to promote the creativity, artistry and culture of video games and interactive entertainment.

One of the key cultural aims is to tackle the wider issue of changing perceptions around games and interactive content by raising awareness about games amongst the public and non-games audiences.

2021-22 activity covered a mix of digital events and, as public life transitioned back to in-person activity, face-to-face and hybrid events. In the summer of 2021, Games London was one of the first cultural brands to deliver in-person activity, with an outdoor version of its third Ensemble exhibition (postponed from 2020) at key sites in the City of London – Guildhall Yard and Aldgate Square. Thousands of people saw the exhibition, which was on view for all of August.

Elsewhere Games London launched the second cohort of its Accelerator programme, designed to help smaller and newer games studios learn and grow. Participants from a range of under-represented backgrounds were selected and made up over half of the cohort. The programme ran from September 2021 to December 2021 and included mentoring, workshops and lectures online. The Accelerator culminated in a live, in-person Demo Day hosted in central London.

The London Games Festival (LGF) returned at the end of the 2021-22 period and was designed as a hybrid event. It built on Games London's work with online events and in-person activities. This included events at locations such as Trafalgar Square, Tobacco Dock and Somerset House plus a new online tool for online meetings and matchmaking. More than 500 different businesses were a part of LGF 2022, with a significant global footprint, and a range of different games and experiences.

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Games London – promotion of an artistic and cultural excellence (continued)

- For the second time the festival delivered an Official Selection of games – over 30 titles from around the world across key themes: Made in London, Narrative Excellence, Games Are Good For You and International Innovators. A dedicated feature site presented these games and video previews premiered each team.

- The Games Finance Market ran as part of a wider B2B meeting platform. 70 studios and 50 investors logged on for pre-set pitch meetings scheduled by Games London. Over 400 businesses registered for tickets so they could log on and set up their own meeting schedules. The in-person event was held at Tobacco Dock as part of WASD, a new event that opened in London thanks to the support and involvement of Games London – the wider WASD event attracted more than 5,000 people over three days.

- Now Play - This, another event part-funded by Games London, again delivered a cultural showcase, with its own dedicated official selection looking at games focused on the theme of democracy. More than 2,000 attended its in-person event and it also ran satellite workshops with international partner organisations.

- Games London also organised a flagship outdoor exhibition at Trafalgar Square on the opening weekend of the festival, with installations promoting Ensemble, the Official Selection, games history and more.

Objective 2: Provide education and training in the art and production of film, television and the moving image

Championing and developing talent
While much of the world opened up in 2021, it made sense to keep much of our activity on Zoom, building on the work we initiated in 2020. Conducting most of our activity online has enabled us to build a strong and ever-expanding community around both our Film London Labs programme for filmmakers keen to move into long-form work, and our outreach to earlier-stage creatives on behalf of BFI NETWORK. Both feed into and promote the BFI NETWORK funds, and events like our Production Finance Market's New Talent strand and UPstream.

We have continued to prioritise opening access to the industry and making the industry fairer and more representative of the city's population. We are generally meeting our mission to achieve reflective diversity across the filmmakers supported by BFI NETWORK, PFM New Talent strand, and showcased at UPstream, but there is always more work to do. In the last year, we have used BFI NETWORK funds to offer development Labs for disabled filmmakers and Black, female writers (with development producer Janet Awe). We have also worked with organisations including DYSPLA, who support neurodivergent creatives, and The New Black Film Collective, who support and platform Black film talent, to feed into all of our production work, especially PFM.

Our Lodestars showcase is always a highlight of our year, and a point at which we are able to unite as a company celebrating our key talent. In 2021, the celebration moved online, with the production of 30 videos, one for each of our finalists. Once again, it was an eclectic and exciting showcase that made us all proud and delighted the winners, who were:

Writers
- Kam Odedra
- Jayisha Patel
- Joshua Robertson

Producers
- Yaw Basoah
- Alexandra Blue
- Alistair Payne-James
- Rajita Shah

Directors
- Faye Gilbert
- Matt Kay
- Naomi Soneye-Thomas
- Rosie Westhoff

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Championing and developing talent (continued)

Crew
- Graeme Arnfield
- Kami Gakuru
- Nileema Yesmin

Heads of Department
- Marnie Hollande
- Anna Macdonald
- Molly Manning Walker

Exhibitors
- Fringe! Queer Arts & Film Fest
- Genesis Cinema
- Lexi Cinema

Artist Filmmakers
- Jasmina Cibic
- Jennifer Martin
- Imran Perretta

Performers
- NYX: Electronic Drone Choir
- Kenya Sterling

Games
- Ed Fear
- Abubakar Salim
- Catherine Unger

London's Screen Archives
- *Looking For Sierra Leone* (Southwark Archives)

Providing training through production
After a hiatus caused by COVID-19 shutdowns, 2021 saw a rush of production of shorts, and many of them have done well since launch:
- *Precious Hair & Beauty* (director John Ogunmuyiwa) was nominated for Best Short Film at BIFA, LFF, Sundance and the London Critics Circle Film Awards.
- *Run* (writer/director Ruth Greenberg) screened at Rhode Island International Film Fest (Flickers), and also Encounters UK.
- *You From The Future* screened at Flickerfest and the Glasgow Film Festival.
- *The Rev* was selected for Underwire and Fastnet Film Festival.

We have also seen many of our past short film alumni taking their next steps:
- Dionne Edwards and Georgia Goggin (director and producer of We Love Moses, respectively) shot their debut feature *Pretty Red Dress*.
- Nida Manzoor, director of 2014's 7.2, shot her debut feature *Polite Society*, with Working Title and Parkville Pictures. Her TV series *We Are Lady Parts* also aired on Channel 4 in the last year, for which Nida won the Rose D'Or Emerging Talent Award.
- Nosa Eke (director, *Something in the Closet*) directed her first TV series, *Big Age*, for Channel 4.
- London-based NETWORK alumni Raine Allen-Miller (writer/director), Sorcha Bacon (producer), Nida Manzoor (writer/director) and Chi Thai (producer) were selected to be Screen Stars of Tomorrow
- *After Love*, the debut feature from Aleem Khan (writer/director, *Three Brothers*, London Calling 2014) received nine nominations at the BIFAs and won six, including Best British Independent Film, as well as Best Screenplay and Best Director for Aleem himself.

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Providing training through production (continued)

The talent behind the films from Microwave's second slate continue to make a buzz as the remaining films launch:

- *Sweetheart* was released across the UK in September, receiving four nominations at BIFA, and won two of them, Breakthrough Producer for Michelle Antoniades, and Breakthrough Performance for lead actor, Nell Barlow.
- *Sweetheart* also won a Special Jury Prize at Dinard.
- *Homebound* premiered at Fantastic Fest in America and at Glasgow in the UK with a released date for both territories of 1st April 2022.

Film London's Artists' Moving Image Network
FLAMIN artist filmmakers benefited from continued access to training, resources and networks enabling them to make a significant and recognised contribution to the profile and success of the British film and visual arts industries, promoting a high standard of British artistry and creativity.

FLAMIN has continued to play a key role in supporting the moving image talent of London and beyond, achieving significant national and international recognition for FLAMIN-supported artists. FLAMIN supported alumni artists to maximise the opportunities presented by the re-opening of the gallery and museum sector, alongside continued hybrid online approaches to distribution. FLAMIN films continued to reach audiences and its alumni achieved major career outcomes.

Joseph Wilson's FLAMIN Fellowship-commissioned film *Isn't It a Beautiful World* screened at International Film Festival Rotterdam, BFI London Film Festival, Go Short Festival and won the inaugural CIRCA x Dazed Class of 2021 prize, for which he won £10,000. FLAMIN collaborated with CIRCA on a new commission with Jarman Award Patron and 2019 winner Hetain Patel, which was shown on big screen displays in London, New York, Milan, Tokyo and Seoul throughout November. Antonia Luxem had a residency at Gasworks and a solo exhibition of their FLAMIN Fellowship-commissioned film *Dreaming X* at Well Projects, Margate.

Jarman Award 2020 winner Larissa Sansour had a film streaming on Netflix and a solo exhibition at Bilmuseet in Umeå, Sweden. Jarman Award 2020 winner Jenn Nkiru had a new commission at New York's Met Museum, in permanent Afro-Futurism display. Phoebe Boswell won the Lumière Award at the Royal Photographic Society and Lawrence Lek won the VH Awards Grand Prix for new media artists of Asian descent. The Paul Hamlyn Foundation Awards for Artists 2021 list included FLAMIN alumni Evan Ifekoya, Hardeep Pandhal, Hetain Patel, Imran Perretta and Margaret Salmon.

Following the easing of lockdowns, FLAMIN alumni artists had the following gallery solo exhibitions: Maud Craigie at MIRROR Plymouth, South Kiosk, London and Transmediale, Berlin. Bedwyr Williams at Ty Pawb, Wales, East Quay, Somerset and Southwark Park Galleries, London; Rachel Maclean at Jupiter Artland, Edinburgh, Galerie Kandlhofer, Vienna and Josh Lilley, London; Tanoa Sasraku at General Release, London; Joey Holder at Seventeen, London; John Akomfrah at Lisson Gallery, London; Rehana Zaman at Trinity Square Video, Toronto; Ayo Akingbade at Whitechapel Gallery, London and the Museum of the Home, London (with Artangel); Larry Achiampong at Turner Contemporary, Margate; Max Colson at Vitrine Digital; Zineb Sedira at Bilmuseet, Umeå, Sweden; Jala Wahid at Two Queens, Leicester, Sharif Persaud at Autograph ABP, London; Hetain Patel at John Hansard Gallery, Southampton, New Art Exchange, Nottingham and Copperfield, London; Adham Faramawy at Niru Ratnam, London; Georgina Starr at Leeds Art Gallery; Onyeka Igwe solo show at LUX, London and Mercer Union, Toronto; Danielle Brathwaite-Shirley at arebyte, London; Hannah Quinlan & Rosie Hastings at Arcadia Missa, London; Monster Chetwynd at Studio Voltaire, London; Lawrence Abu Hamdan at Kunstverein Nürnberg, Nuermberg and Sharjah Art Foundation, UAE.

Film London continued to support early career moving image artists with mentoring, development and production support. The fourth round of the FLAMIN Fellowship took place across 2021-22 for six practitioners receiving mentoring and finance to develop new works. FLAMIN curated an online presentation of their work and artists' panel discussion as part of B3 Biennial, continuing this established partnership. The fifth round of FLAMIN Fellowship will take place in 2022-23.

FLAMIN Animations was launched and four new commissions by emergent Black artist animators were supported in production and premiered in early 2022 as part of a New Black Film Collective XPO event at Picturehouse Central. FLAMIN coordinated support, mentoring and profiling for the selected filmmakers, also providing professional development opportunities for unsuccessful applicants.

FLAMIN worked again with videoclub to present the Selected UK tour, a touring programme of work by early career artists selected by the shortlisted Jarman Award artists each year. This year it took place as a mix of online and in-person touring events, in partnership with four arts venues across the UK.

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Film London's Artists' Moving Image Network (continued)

The FLAMIN commissioning programme for mid-career artists, FLAMIN Productions, continued to support the ongoing artists' long form film commissions through development and production. Having been supported through production and post-production, completed works premiered in exhibitions and screenings. Patrick Goddard's film *Animal Antics* was included in the British Art Show 9 (a major survey exhibition taking place every five years across the country) and was also shown as part of solo exhibitions at E-Werk, Freiburg and Seventeen, London, as well as screening at the BFI London Film Festival. Jasmina Cibic's *The Gift* was shown in solo exhibitions at macLYON, Museum Sztuki Łodz and Museum der Moderne Salzburg, as well as screening at BFI London Film Festival. Suki Chan's *Fog in my Head* was presented at solo exhibitions at The Bluecoat, Liverpool and at Danielle Arnaud, London. Patrick Hough's *The Two Faces of Tomorrow* premiered at Cork Film Festival and screened at CPH:DOX in Copenhagen.

The 14th edition of the Film London Jarman Award took place in partnership with the Whitechapel Gallery and the winner Jasmina Cibic was announced at an award ceremony at the Regent Street Cinema with a simultaneous online announcement also broadcast on London Live. In the lead-up to the award announcement, FLAMIN presented online and in-person screenings and talks profiling the shortlisted artists in partnership with six UK venues including a weekend of events at the Whitechapel Gallery.

Equal Access Network (EAN)
The EAN continues to grow. With the increased production levels, the EAN has been regularly approached with offers to partner on various initiatives. Project partners included the GLA and Mayor's Office, European Social Fund, JGA Group, NBC Universal, ScreenSkills, UKTV All Voices, Two Brothers Trainee Programme, Film Four, BFI Network, ITV, Working Title and Lupus Films.

The GLA continued to support the Breaking the Glass Ceiling Programme in its second year. This leadership training programme has trained and mentored mid-to-high level members of our Film & TV industry from under-represented backgrounds to reach senior leadership. This programme has attracted speakers and participants from the highest level of our industry including execs and CEOs from the BBC, BFI, ITV, Bectu, BAFTA, Universal, NETFLIX and Disney.

The GLA also funded the Job Centre Plus Programme. This project trains and integrates London's job centres with our industry and creates pathways from London's underprivileged communities directly into employment in the creative sector. Film London hosted a number training sessions for Job Centres and job seekers for on this programme.

UKTV continued to support UKTV's All Voices programme into its second year with regular support in recruitment acro ss up to 40 production companies creating content for UKTV. This program leads to approximately 30 placements a year on productions such as the BBC Comedy Awards, Question Team and Hypothetical. The head of commissioning at UKTV has expressed an interest in extending and enhancing this partnership.

NBC Universal and the EAN formed a partnership placing members of the EAN as trainees onto the NBC Universal productions and providing crew for upcoming features. All potential trainees and placements on these projects are also given EAN support, an industry mentor and set etiquette training from the EAN.

The ESF Funded Creativity Squared Programme has recruited and supported dozens of London's disadvantaged job seekers. With the support of JGA and the EAN, we have offered them training, industry networking and interviews towards industry placements. This programme has already led to more than 20 industry placements in the last nine months.

ScreenSkills has supported the completion of the third Return to Work Programme facilitating industry parents and carers to re-engage successfully in the industry as a result, with ten successful industry placements at companies including Pulse Films, Molinare and Outpost VFX. We secured funding for Return to Work 4, which will focus on training Production Coordinators and Managers.

The EAN now has a significant network of industry training partners including: Arts Emergency, BFI NETWORK, Creative Sparkworks, Diva, Film Fixer, Four Corners, Fully Focused, Into Film, Fordham University, NFTS, Ghetto Film School, London Film School, London Screen Academy MAMA Youth, Media Trust, Sara Putt, The Princes Trust, Global Academy and The New Black Collective.

Games London
Diverse talents and perspectives continue to be vital for building a more diverse games industry – and building more diverse games products. In 2021-22 Games London continued to showcase and promote the work of leading games industry creatives from Black, Asian and Minority Ethnic backgrounds via its Ensemble programme. The fourth edition launched at London Games Festival 2022 with an outdoor exhibition visited by nearly 20,000 people. Follow up talks and presentations, plus a national tour of the exhibition, are planned for 2022-23.

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Objective 2: Provide education and training in the art and production of film, television and the moving image (continued)

British Film Commission
The British Film Commission has expanded its focus on supporting skills development in the feature film and high-end TV sector throughout the regions and nations of the UK by supporting and promoting skills development programmes that ensure we are future-proofing our industry. This has included partnerships with regional and national screen agencies as well as with the Production Guild of Great Britain. All initiatives include a particular focus on inclusion, diversity and eq uality, to ensure that those working on British Film Commission-supported productions better reflect the audiences that enjoy them. We have also been increasingly focusing on working with key stakeholders and industry to support the mental health of productions. With the current pressures on productions and the skills pipeline, mental health has become a priority and we have supported productions through services such as those of Solas Minds who are working with productions to support their crews. The BFC is also working closely with the BFI, industry and relevant charities to facilitate a wider debate on these issues and provide support through signposting and guidance.

Future Developments

The beginning of the new financial year 2022-23 is marked by a return to in-person activity whether this is our own events or our attendance at markets and festivals. Across our three brands – Film London, Games London and the British Film Commission – we continue to work with funders, stakeholders and industry to ensure we maximise our contribution to the recovery of our industry, deliver bespoke programmes and valuable support. Diversity, equality, inclusion and sustainability remain an integral part of our commitment.

Future funding
Film London has secured a new three-year core funding contract with the GLA to sustain our work across film, TV, animation and games. The GLA is also committed to supporting the skills pipeline; Film London is part of the tw o-year Mayoral Creative Skills Academy programme and also in receipt of funding for the Job Centre Plus project.

Our framework funding agreement with the BFI is coming to a close in March 2023. As the BFI develops its 10-year strategy, we are engaged in discussions with their Board and senior management team and anticipate that the BFI will continue to provide funding to Film London and the BFC going forward as activities delivered by us will continue to represent key priorities in their future strategy.

With regards to Arts Council England, we are applying to renew our NPO status. FLAMIN represents a unique awards and support programme for emergent and mid-career moving image artists and we are hopeful that we will secure a new multi-year funding agreement.

Our funding through DIT is secured until March 2023 and, as yet, we have not been able to have discussions regarding funding beyond 2023. Our DCMS funding for the stage space development strategy and the enhanced activity of the British Film Commission is also coming to an end in March 2023; we are in early discussions over a potential funding to sustain and grow the current levels of production.

We continue to receive project funding for environmental sustainability (Interreg Europe to August 2022 and Good Growth Fund); our EAN work is supported by GLA project funding, ScreenSkills, ESF funding and industry partnerships.

Despite our strong relationships with funders, we are very aware that we need to be alert to the risks and challenges in the years ahead in particular with funding being increasingly directed out of London to support levelling up. Film London has faced funding reductions in the past and has worked with its Board to restructure the company to allow for cutbacks when required. We have robust planning processes in place whereby we draw up different funding scenarios in the autumn of the financial year reflecting discussions with funders. These allow us to embark on staff consultation in a timely manner so that any redundancies can be implemented within the financial year if required. Film London also reviews annually the costs of a closing down scenario and has sufficient reserves in place to close the company should it be required.

With the continued growth of volume of production, there is an unprecedented challenge and opportunity for London's and the UK's recovery and for Film London, the British Film Commission and Games London to continue working with government, stakeholders and industry for our industry to be a key contributor to the economy and to the government agenda supporting key policies such as levelling up.

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Future Developments (continued)

Creative Skills Academy
With the continued growth of demand for content globally, there is not only demand for studio space but the UK is experiencing crew shortages, increasing pressure on productions teams and the skills pipeline. There is an unprecedented opportunity for Film London, BFC and Games London to contribute meaningfully, working with key stakeholders and industry.

Working with stakeholders at national and regional level - ScreenSkills and the BFI, regional and national screen agencies, the GLA, as well as Job Centres, further education, academia, training providers and industry - we are in a unique position to harness this moment in time to facilitate and support a sustainable skills pipeline. Working in partnership, we can provide a pathway for young people to access the industry, mid-career professionals to progress and those who have lost their employment as a result of the pandemic impacting other sectors to retrain to join this growing industry.

Over the last year, Film London has worked in partnership with the Capital City College Group (CCCG), Middlesex University and London Higher and secured funding for one of the Mayor's Creative Skills Academies. Our Academy is a unique partnership of employers and Further and Higher Education institutions with support from their key community, business and local borough relationships. It aims to create a coherent pan-London strategy to Connect, Collaborate and Co-Create, an effective pipeline of education, training and support in order to enable under-represented groups to access jobs in key areas of the screen industries (film, TV, animation, visual effects and games) as well as increasing the availability of appropriately skilled workers which are urgently needed by employers in the sector.

The partners are currently working on the Academy programme offer with a view to launching the initial courses in early Summer 2022. Beneficiaries of the Academy will be recruited by the FE and HE college partners and Film London's EAN will be a significant recruitment channel.

It is envisaged that all partners will offer some standalone programmes and/or other interventions such as mentoring and support. Film London's primary role will be one of employer brokerage: this will include ensuring that employers' needs are met by the provision, securing employer input to programme design and delivery and facilitating entry to employment or work placements.

With our key focus being sustaining and growing our industry, jobs and the skills pipeline, we are very conscious of the long-term nature of this agenda and the need for close partnership working. It will take time to build infrastructure and develop the skills pipeline. We need to collaborate effectively on recent developments and innovations such as Virtual Production but also to ensure we move our industry to a sustainable future including diversification of our workforce and the transition to a zero carbon industry. At the same time, we want to harness the global demand for content and the growth opportunity to strengthen independent film.

Our commitment to sustainability
Equality, diversity and inclusion as well as Environmental Sustainability are key to sustaining increased levels of production. We have therefore placed this priority at the heart of our strategy and delivery across our three brands.

Our aim is that sustainability is reflected in our delivery, and also corporately, through staff training, recruitment and procurement, and by setting our own ambitious but achievable goals mapped against the UN's SDGs.

- Improving health, safety and well-being for productions/on set – COVID-19 Production Protocols.
- Supporting our sector in a transition to a zero carbon world – advice and support to our clients through facilitating access to appropriate resources and expertise.
- Creating social value to achieve a more inclusive and equitable society – championing of equality, diversity and inclusion through our own initiatives outlined within this paper and via our network of UK-wide stakeholders.
- Supporting our stakeholders and UK infrastructure: working in partnership with industry and stakeholders to establish and achieve goals.
- Supporting our clients: outreach to production partners to identify and understand the challenges they may face translating their initiatives to the UK and identifying opportunities for to support them through our work.
- Partnership working and learning from and sharing best practice in these areas with other film commissions, industry and stakeholders.

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Future Developments (continued)

Talent Development, Film Hub London and London's Screen Archives
Film London continues to invest in Audiences, Culture, Screen Heritage; Talent and Filmmaking; Education and Skills. Across all our programmes, we contribute to the core priorities and values of our funders. We have put strong partnerships in place – Film Hub London, London's Screen Archives, BFI NETWORK partnerships, the Equal Access Network, our FLAMIN partnerships - to deliver against the objectives of our funders and stakeholders.

Our talent development work will continue to be a key focus going forward with BFI NETWORK remaining at the heart of our talent development programme enabling exciting and diverse London talent to produce and make short films. Our FLAMIN Fellowship, our new FLAMIN Animations strand, as well as our ongoing FLAMIN Productions and the Jarman Award will continue to support, develop and foster artist filmmakers. The New Talent strand of the PFM, our Lodestars awards, our Labs programme and UPstream are cornerstones in developing, promoting, recognising and connecting talent.

As the exhibition sector enters its recovery we continue to focus our support through Film Hub London to rebuild young, diverse audiences for independent film following the incredible harm caused by the pandemic. The plans recognise the improved trading conditions for cinemas but also acknowledge the long-term financial effects of the pandemic on exhibitors and the ongoing impact on audience confidence. Film Hub London's aims for 2022-23 focus on supporting the membership to continue to:

- keep operating and remain resilient
- continue programming a broad and inclusive range of film
- sustain and develop their audience with a particular focus on young and underserved communities

London's Screen Archives priorities continue to focus on supporting the membership through:

- strengthening the network, servicing and understanding the members' needs
- connecting more people with Archive Film online and through innovative screening and education opportunities
- empowering our members by offering training and capacity building
- preserving and celebrating diverse stories to ensure that our collections represent the full breadth of London's communities
- ensuring a sustainable future through commercial income generation and collaborative working

Promoting and advancing the visual arts in London and Great Britain
Film London will deliver its key markets with the London Screenings returning as an in-person event in June 2022. The Production Finance Market with its New Talent strand will be delivered as a hybrid event during the London Film Festival in October 2022. The fourth edition of the IP Market UPstream is scheduled to take place in February 2023.

We will continue to support filming in London through our London Filming Partnership, sustaining London's reputation as a film-friendly destination as well as promoting the capital's unique production infrastructure and its extraordinary rich, competitive and cultural offer to the global production industry across film, television, animation and commercials. We continue to develop and enhance London's position as one of the world's top production hubs, providing co-ordinated guidance for government departments and local authorities and strengthening our strategic partnership with the Mayor of London.

With London and the South East remaining a key hub for content production as well as animation, games and post and VFX, London makes a significant contribution to the overall national industrial strategy. With London being very much a gateway, this contributes to the levelling up agenda benefitting the whole of the UK.

Games London Our work in games is strengthened through a number of new initiatives and the two Directors from the games industry joining our Board. We are building on the success of our most recently delivered London Games Festival and increasing our focus on skills with games being integrated into our Creative Skills Academy.

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Promoting and advancing the visual arts in London and Great Britain (continued)

The British Film Commission continues to co-ordinate the recovery planning across industry working in partnership with regions and nations, funders and key stakeholders. With its additional remit on supporting the development of additional stage space, the BFC is directly responding to the interest of investors seeking to establish studio spaces in the UK. The BFC continues to liaise with our UK production infrastructure across regions and nations and US studios to underpin the growth of our industry and its international promotion. The demand in content is offering the UK a unique opportunity to secure a large share of content production for the UK and a sustainable future for the UK production sector.

We have led and operated the BFC successfully through the shared services model now for over ten years working in close partnership with funders, industry and stakeholders. We are working with our funders on long-term growth strategies for our industry, mapping out an industrial strategy underpinned by the development of further stage space and the recognition of a need for a robust skills pipeline.

Partnering globally - European and international collaboration
Partnership working is at the heart of the agency's ethos and we are committed to sustaining and growing our European and international partnerships. On the BFC side we continue to work closely with all US studios and streamers and our LA-based team is in daily contact with partners in the US and Canada.

On the Film London side, we continue to place a particular emphasis on working with a wide range of European partners. Netherlands Film Fund and EAVE are partners of the PFM. Through our Green Screen Partnership, we continue to work with ProMálaga in Spain, Flanders Audiovisual Fund in Belgium, Ystad Municipality in Sweden, Paris Region Entreprises in France, the Slovak Audiovisual Fund / Slovak Film Commission in Slovakia, Rzeszów Regional Development Agency in Poland and the Bucarest Ilfov Regional Development Agency in Romania. We have ongoing partnerships exploring opportunities for promoting the soft power and benefits for tourism from filming working with the Austrian Film Commission, Sardegna Film Fund & Film Commission, Andalucía Film Commission and Apulia Film Commission. Globally we continue to partner with the Melbourne International Film Market and the South Africa Film Commission for PFM and are developing international exchanges with Miami and New York. We continue to be active partners of AFCI, Cine Regio and the European Film Commission Network (EUFCN).

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Financial review

a. Remuneration policy

The pay of Film London staff is reviewed annually by the Finance Committee who will make a recommendation to the Board of Trustees. The Finance Committee will assess as to whether the Company can afford to pay a cost of living increase within the budget. In 2021/22 Film London staff have been awarded a 2% cost of living increase (2020/21: 2%). Key personnel are disclosed in the trustees, officers and advisers section.

The Finance Committee determines the pay for the Key Management Personnel, so that it is tightly aligned to the delivery of Film London's strategic goals and pay decisions for Film London generally, and consistent with internal relativities and affordable. On an annual basis, the Finance Committee looks at the growth and success of the Key Management Personnel within their roles.

b. Grant giving policy

Film London awards annually a number of grants through its talent development and production schemes as well as through Film Hub London. Grants are reviewed and approved by the respective Sub-Committees and the Film London Board.

c. Reserves Policy

In line with the guidance issued by the Charity Commission, the Trustees have considered the future needs of the charity and believe that unrestricted general funds (or what the Charity Commission define as "free" reserves) should be sufficient to cover all liabilities, in the event of closure of the charity. The level of reserves is annually reviewed by the Finance Committee, to ensure that we have sufficient funds. In the light of COVID 19 we have adjusted our reserves policy and increased the reserves set aside towards covering the liabilities of our lease. Such funds are needed to provide for the charity's working capital needs and a sensible contingency against an unexpected shortfall in fundraising income, emergency or exceptional unforeseen expenditure, thus ensuring the financial stability of the charity over the longer term. In 2021/22, we have free reserves of £822k, which falls in line with our requirements (2020/21: £773.8k).

d. Financial performance

Total incoming resources at £6.3m are 1.3% lower than the previous year. Total expended resources at £6.3m are 0.3% lower. The overall result was that the charity's total reserves increased by £23k to £965k (2020/21: increase of £91.4k).

In common with many charities, revenue fundraising continues to be extremely challenging. The charity is investing in fundraising to grow income streams, providing a better balance, with less dependency on restricted income particularly from grants from the public sector. In the light of the pandemic Film London continues to review its strategy with regards to fundraising from the public and private sector and is monitoring income very closely. As usual, we worked hard to ensure overhead costs were controlled.

Film London's fundraising focuses on corporate sponsorship and Trusts & Foundations as well as public sector agencies. We have a small team working on fundraising consisting of one senior manager and part time support. Film London does not engage in fundraising from individuals.

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Structure, governance and management

a. Constitution

Film London is a company limited by guarantee, registered in England, (registered number 4699825). It was incorporated on 17 March 2003, and is governed by its Memorandum and Articles of Association. Film London is a registered charity number 1163968. Film London also trades as British Film Commission and Games London.

b. Recruitment and training of Trustees

At the end of their two terms (each of three years), Trustees step down and Film London will advertise to recruit new Trustees. During the year four Trustees, Debra Helen Burnill, Amanda Parker, Jeremy Vernon and Tyrone Walker-Hebbron stepped down. Six new Directors were appointed – Eve Gabreau, Li Ma, Oliver Meek, Hamish Mosley, Dan Penfold, Nicole Yip.

Trustees usually serve two terms of three years but in special circumstances any trustee who would normally be eligible for re-election may be extended for a third term by the Board.

Film London was entered on the Register of Charities on 14th October 2015. Trustee training is delivered on a regular basis by Harbottle & Lewis to provide an update on legislation and best practice to all Trustees. The annual Trustee training reminds Directors of their duties under the Charity Governance Code. The induction pack to new Trustees includes Film London's Memorandum and Articles of Association, its Finance Regulations, Staff Organogram as well as details of the Board's Sub-Committees and dates of Trustee meetings.

c. Trustee board and committees

Film London is governed by its Board of Trustees, chaired by Daniel Battsek. The Board of Trustees meets seven times per year and has five sub-committees:

- Finance Committee
- Fundraising Committee
- Production Committee
- Audience Development Committee
- FLAMIN Committee.

The sub-committees meet two to four times annually and oversee distinct areas of Film London's activity, discuss and select grants and provide advice and guidance and report back to the Film London Trustees. Each sub-committee is chaired by a Film London Trustee. The membership of sub-committees is made up of Trustees.

As set out in the Articles of Association, the Board of Trustees set the strategy for the charity and discuss and approve the annual business planning including budgets, accounts and significant grants.

The British Film Commission has an Advisory Board including representation from funders, nations, regions and industry chaired by Iain Smith. Daniel Battsek, Chair of Film London sits on the Advisory Board and Iain Smith, Chair of the Advisory Board, is a Film London Trustee. The BFC Advisory Board oversees the strategy and activities of the British Film Commission. It meets four times a year.

It has a Business Sub-Committee which meets 5-7 times per annum to discuss and provide guidance to ongoing activity. Papers from the BFC Advisory Board are included in board papers going to Film London Trustees.

Games London is a brand developed in partnership with Ukie (UK Interactive Entertainment). The brand was launched in January 2016 with the announcement of the London Games Festival. A steering group is chaired by Li Ma, Trustee of Film London and Director of UK Interactive Entertainment (Ukie) and has participation from senior management from Film London, Ukie as well as representation of funders and industry.

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Structure, governance and management (continued)

d. Organisational structure
The charity is under the day-to-day control of the CEO, who reports to the Board of Trustees at their regular meetings and as required to the Chairman of the Board. The Trustees are aware of the Charity Governance Code and the principles of this Code underpin Film London's decision making, processes, board and sub-committee meetings.

Film London's senior management team reports to the CEO.

e. Related Parties Transactions
Film London's Directors give their time as Charity Trustees freely and no director is in receipt of remuneration in 2021/22 for their role as Directors. Details of related party transactions are disclosed in note 18 of the accounts.

f. Risk management
The Film London Board of Trustees approved the Financial Regulations of the charity, which is based on the Charity Commission publication CC8 – "Internal Financial Controls for Charities". The Finance Committee oversees the financial management of the Charity discussing and reviewing the budget, management accounts and annual accounts as well as the charity's risk register. Our approach is to identify the most significant risks and how to manage and mitigate them. All types of risk are considered e.g. financial, operational, reputational, governance and compliance as well as risks outside our control such as political, environmental, technical, legal and economic. The Chair of the Finance Committee reports to the Film London Board. All Finance Committee meetings are minuted. At the date of this report, the Trustees consider fund raising from commercial partners as well as trusts and foundations to continue to be a key challenge in developing alternative funding streams.

g. Principal risks and uncertainties
The Directors are assessing and monitoring closely all principal risks – legal, financial, reputational, operational, governance, compliance - on an ongoing basis across all activities and projects undertaken by the company. In light of the continued pandemic the assessment of risks is being closely monitored by Film London's Finance Committee and regular calls with all core funders and key stakeholders are regularly taking place.

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REFERENCE AND ADMINISTRATIVE DETAILS

Trustees
Geraldine Atlee
Daniel Battsek
Debra Helen Burnill (resigned on 4 August 2021)
Judith Chan
Eve Gabereau (appointed on 2 February 2022)
John Graydon
Jeffrey Jacobs
Saurabh Kakkar
Li Ma (appointed on 29 September 2021)
Oliver Meek (appointed on 2 February 2022)
Hamish Moseley (appointed on 2 February 2022)
Amanda Parker (resigned on 4 August 2021)
Nicola Pearcey
Daniel Penfold (appointed on 29 September 2021)
Lila Rawlings
Allon Reich
Iain Smith
Frances Trought
Jeremy Vernon (resigned on 29 September 2021)
Tyrone Walker-Hebborn (resigned on 29 September 2021)
Nicole Yip (appointed on 29 September 2021)

Company Secretary
Daniela Kirchner

Chief Executive Officer
Adrian Wootton

Chief Operating Officer
Daniela Kirchner

Registered Office
The Arts Building
Morris Place
London N4 7JG

Company Number
04699825

Charity Number
1163968

Auditor
Azets Audit Services
Regis House
45 King William St
London EC4R 9AN

Solicitors
Harbottle & Lewis LLP
7 Savoy Court
London WC2R 0EX

Bankers
Barclays Bank plc
27 Soho Square
London W1D 3QR

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STATEMENT OF TRUSTEES' RESPONSIBILITIES

The Trustees (who are also Directors of Film London for the purposes of company law) are responsible for preparing the Trustees' Report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

Company law requires the Trustees to prepare financial statements for each financial year. Under company law the Trustees must not approve the financial statements unless they are satisfied that they give a true and fair view of the state of affairs of the charitable company and of the incoming resources and application of resources, including the income and expenditure, of the charitable company for that period. In preparing these financial statements, the trustees are required to:

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles in the Charities SORP;
- make judgements and estimates that are reasonable and prudent; and
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charitable company will continue in operation.

The Trustees are responsible for keeping adequate accounting records that disclose with reasonable accuracy at any time the financial position of the charitable company and enable them to ensure that the financial statements comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the charitable company and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

Disclosure of information to auditors
Each of the persons who are Trustees at the time when this Trustees' Report is approved has confirmed that:

- so far as that Trustee is aware, there is no relevant audit information of which the charitable company's auditors are unaware, and
- that Trustee has taken all the steps that ought to have been taken as a Trustee in order to be aware of any relevant audit information and to establish that the charitable company's auditors are aware of that information.

This report was approved by the Trustees on 27th July 2022 and signed on their behalf by:

DocuSigned by:
Daniel Battsek
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Daniel Battsek
Director

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REPORT OF THE INDEPENDENT AUDITORS TO THE MEMBERS OF FILM LONDON

Opinion

We have audited the financial statements of Film London (the 'charitable company') for the year ended 31 March 2022 which comprise the Statement of Financial Position, the Statement of Financial Activities, the Statement of Cash Flows and notes to the financial statements, including significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including Financial Reporting Standard 102 *The Financial Reporting Standard applicable in the UK and Republic of Ireland* (United Kingdom Generally Accepted Accounting Practice).

In our opinion the financial statements:

- give a true and fair view of the state of the charitable company's affairs as at 31 March 2022, and of its incoming resources and application of resources, including its income and expenditure, for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- have been prepared in accordance with the requirements of the Companies Act 2006.

Basis for opinion

We conducted our audit in accordance with International Standards on Auditing (UK) (ISAs (UK)) and applicable law. Our responsibilities under those standards are further described in the Auditor's responsibilities for the audit of the financial statements section of our report. We are independent of the charitable company in accordance with the ethical requirements that are relevant to our audit of the financial statements in the UK, including the FRC's Ethical Standard, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Conclusions relating to going concern

In auditing the financial statements, we have concluded that the trustees' use of the going concern basis of accounting in the preparation of the financial statements is appropriate.

Based on the work we have performed, we have not identified any material uncertainties relating to events or conditions that, individually or collectively, may cast significant doubt on the charitable company's ability to continue as a going concern for a period of at least twelve months from when the financial statements are authorised for issue.

Our responsibilities and the responsibilities of the trustees with respect to going concern are described in the relevant sections of this report.

Other information

The other information comprises the information included in the trustees annual report, other than the financial statements and our auditor's report thereon. The trustees are responsible for the other information contained within the annual report. Our opinion on the financial statements does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon. Our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the course of the audit or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether this gives rise to a material misstatement in the financial statements themselves. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact.

We have nothing to report in this regard.

Opinions on other matters prescribed by the Companies Act 2006

In our opinion, based on the work undertaken in the course of the audit:

- the information given in the trustees' report (incorporating the directors' report) for the financial year for which the financial statements are prepared is consistent with the financial statements; and
- the directors' report has been prepared in accordance with applicable legal requirements.

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Matters on which we are required to report by exception
In the light of the knowledge and understanding of the charitable company and its environment obtained in the course of the audit, we have not identified material misstatements in the directors' report.

We have nothing to report in respect of the following matters in relation to which the Companies Act 2006 requires us to report to you if, in our opinion:

- adequate accounting records have not been kept, or returns adequate for our audit have not been received from branches not visited by us; or
- the financial statements are not in agreement with the accounting records and returns; or
- certain disclosures of directors' remuneration specified by law are not made; or
- we have not received all the information and explanations we require for our audit; or
- the trustees were not entitled to prepare the financial statements in accordance with the small companies' regime and take advantage of the small companies' exemptions in preparing the directors' report and from the requirement to prepare a strategic report.

Responsibilities of trustees
As explained more fully in the trustees' responsibilities statement set out on page 20, the trustees (who are also the directors of the charitable company for the purposes of company law) are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as the trustees determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the trustees are responsible for assessing the charitable company's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the trustees either intend to liquidate the charitable company or to cease operations, or have no realistic alternative but to do so.

Auditor's responsibilities for the audit of the financial statements
Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with ISAs (UK) will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements. The specific procedures for this engagement and the extent to which these are capable of detecting irregularities, including fraud is detailed below:

- Enquiry of management and those charged with governance around actual and potential litigation and claims as well as actual, suspected and alleged fraud;
- Reviewing minutes of meetings of those charged with governance;
- Assessing the extent of compliance with the laws and regulations considered to have a direct material effect on the financial statements or the operations of the company through enquiry and inspection;
- Reviewing financial statement disclosures and testing to supporting documentation to assess compliance with applicable laws and regulations;
- Performing audit work over the risk of management bias and override of controls, including testing of journal entries and other adjustments for appropriateness, evaluating the business rationale of significant transactions outside the normal course of business and reviewing accounting estimates for indicators of potential bias.

Irregularities, including fraud, are instances of non-compliance with laws and regulations. We design procedures in line with our responsibilities, outlined above, to detect material misstatements in respect of irregularities, including fraud.

Because of the inherent limitations of an audit, there is a risk that we will not detect all irregularities, including those leading to a material misstatement in the financial statements or non-compliance with regulation. This risk increases the more that compliance with a law or regulation is removed from the events and transactions reflected in the financial statements, as we will be less likely to become aware of instances of non-compliance. The risk is also greater regarding irregularities occurring due to fraud rather than error, as fraud involves intentional concealment, forgery, collusion, omission or misrepresentation.

A further description of our responsibilities is available on the Financial Reporting Council's website at: https://www.frc.org.uk/Our-Work/Audit/Audit-and-assurance/Standards-and-guidance/Standards-and-guidance-for-auditors/Auditors-responsibilities-for-audit/Description-of-auditors-responsibilities-for-audit.aspx

This description forms part of our auditor's report.

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REPORT OF THE INDEPENDENT AUDITORS TO THE MEMBERS OF FILM LONDON

Use of our report

This report is made solely to the charitable company's members, as a body, in accordance with Chapter 3 of Part 16 of the Companies Act 2006. Our audit work has been undertaken so that we might state to the charitable company's members those matters we are required to state to them in an auditor's report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the charitable company and the charitable company's members as a body, for our audit work, for this report, or for the opinions we have formed.

Azets Audit Services

John Howard (Senior Statutory Auditor)
For and on behalf of Azets Audit Services
Statutory Auditor
2nd Floor, Regis House
45 King William Street
London
EC4R 9AN

Date: 02 August 2022

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FILM LONDON

STATEMENT OF FINANCIAL ACTIVITIES
(INCORPORATING AN INCOME AND EXPENDITURE ACCOUNT)
FOR THE YEAR ENDED 31 MARCH 2022

	Notes	2022 Unrestricted £	2022 Restricted £	2022 Total funds £	2021 Total funds £
INCOME FROM					
Donations and legacies	3	36,000	50,880	**86,880**	86,882
Charitable activities	4	2,177,116	4,045,316	**6,222,432**	6,313,152
Other trading activities	5	24,817	-	**24,817**	19,741
Investment income	6	224	-	**224**	556
Total		2,238,157	4,096,196	**6,334,353**	6,420,331
EXPENDITURE ON					
Raising funds	7	156,189	-	**156,189**	161,814
Charitable activities		2,059,052	4,096,196	**6,155,248**	6,167,118
Total		2,215,241	4,096,196	**6,311,437**	6,328,932
NET INCOME		22,916	-	**22,916**	91,399
RECONCILIATION OF FUNDS					
Total funds brought forward		942,216	-	**942,216**	850,817
TOTAL FUNDS CARRIED FORWARD		**965,132**	-	**965,132**	942,216

CONTINUING OPERATIONS
All income and expenditure has arisen from continuing activities.

The notes form part of these financial statements

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FILM LONDON

STATEMENT OF FINANCIAL POSITION
AT 31 MARCH 2022

	Notes	2022 Total funds	2021 Total funds
		£	£
FIXED ASSETS			
Intangible assets	11	**12,844**	26,243
Tangible assets	12	**130,287**	142,183
		143,131	168,426
CURRENT ASSETS			
Debtors	13	**1,134,207**	1,881,986
Cash at bank and in hand		**3,159,535**	1,816,860
		4,293,742	3,698,846
CREDITORS			
Amounts falling due within one year	14	**(3,471,741)**	(2,925,056)
NET CURRENT ASSETS		**822,001**	773,790
TOTAL ASSETS LESS CURRENT LIABILITIES		**965,132**	942,216
NET ASSETS		**965,132**	942,216
FUNDS	15		
Unrestricted funds		**965,132**	942,216
TOTAL FUNDS		**965,132**	942,216

These financial statements have been prepared in accordance with the special provisions of Part 15 of the Companies Act 2006 relating to small charitable companies.

The financial statements were approved by the Board of Trustees on 27th July 2022 and were signed on its behalf by:

DocuSigned by:
Daniel Battsek
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Daniel Battsek
Director

The notes form part of these financial statements

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FILM LONDON

STATEMENT OF CASH FLOWS
FOR THE YEAR ENDED 31 MARCH 2022

	2022 £	2021 £
Cash flows from operating activities:		
Net cash provided by operating activities	**1,387,643**	1,266,198
Cash flows from investing activities:		
Dividends, interest and rents from investments	**224**	556
Proceeds from the sale of property, plant and equipment	**3,377**	-
Purchase of intangible assets	**-**	(20,100)
Purchase of property, plant and equipment	**(48,569)**	(77,310)
Net cash (used in) investing activities	**(44,968)**	(96,854)
Change in cash and cash equivalents in the year	**1,342,675**	1,169,344
Cash and cash equivalents brought forward	**1,816,860**	647,516
Cash and cash equivalents carried forward	**3,159,535**	1,816,860
Reconciliation of net movement in funds to net cash flow from operating activities		
Net income for the year	**22,916**	91,399
Adjustments for:		
Depreciation charges	**70,488**	56,974
Dividends, interest and rents from investments	**(224)**	(556)
Decrease/(Increase) in debtors	**747,779**	(489,810)
Increase in creditors	**546,684**	1,608,191
Net cash used in operating activities	**1,387,643**	1,266,198
Analysis of cash and cash equivalents		
Cash in hand	**3,159,535**	1,816,860
Total	**3,159,535**	1,816,860

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1. STATUTORY INFORMATION

Film London is a charitable company, limited by guarantee and incorporated in England. The members of the Charitable Company are the Trustees named on page 1. In the event of the Charitable Company being wound up, the liability in respect of the guarantee is limited to £1 per member of the Charitable Company.

2. ACCOUNTING POLICIES

2.1 Basis of Preparation

The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) effective 1 January 2019) – Charities SORP (FRS 102) and the Companies Act 2006.

The directors reviewed Film London's financials (Financial Statements 2021-22, current year to date management accounts and cash flow) at the Board meeting in July 2022, as part of their regular assessment, as well as its principal risks, financial and otherwise. At that time, they were satisfied that Film London had sufficient resources to continue operating for the foreseeable future and accounts have been prepared in the knowledge that Film London is a financially viable organisation.

At the July Finance Committee meeting, directors reviewed Film London's ongoing activity, its forecasts and risks to ensure the organisations remains a going concern. With regards to the next 12 months following the Board meeting on the 27th July 2022 the most significant areas to be monitored closely by the directors include the renewal of Film London's funding agreement with the British Film Institute (BFI), the Department for International Trade and Arts Council England. Film London has been funded by the BFI since 2003/2004. The current agreement concludes on 31st March 2023. As the BFI is developing its 10-year strategy Film London is anticipating to retain some of its GIA funding and secure lottery funding for activity and projects in the autumn of 2022.

The DIT has been a funder since 2011/12 and the current funding agreement comes to a close on 31st March 2023. This funding supports the British Film Commission activity and again Film London is anticipating starting renegotiation in the autumn.

The Arts Council England (ACE) has been a funder of Film London since its inception with the current funding framework agreement coming to a close on 31st March 2023. Film London has responded to the open tender and submitted a tender for renewed NPO status in May 2022. We will learn the outcome of this application in October 2022. ACE offers unsuccessful NPOs the opportunity to apply for extension funding to support an orderly wind down of activity.

We have signed in June 2022 two 3-year funding agreements with the Mayor of London to support our activity across Film, TV, Animation and Games.

The income stream with a significant risk is the BFI's GIA funding which will be reduced going forward and we will manage activity accordingly. Another area of risk is our private sector income – particularly Film London sponsorship and the directors of Film London will monitor this closely. There is no material uncertainty to going concern.

2021-22 has demonstrated that Film London, the BFC and Games London have continued to deliver effectively and we have developed sustainable hybrid models for delivering all of our programmes.

After reviewing the Charitable Company's forecasts and projections, the directors have a reasonable expectation that the entity has adequate resources to continue in operational existence for the foreseeable future. The entity therefore continues to adopt the going concern basis in preparing its financial statements.

Film London meets the definition of a public benefit entity under FRS 102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy.

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2. ACCOUNTING POLICIES – continued

2.2 Fund accounting

General funds are unrestricted funds which are available for use at the discretion of the Trustees in furtherance of the general objectives of the charity and which have not been designated for other purposes.

Designated funds comprise unrestricted funds that have been set aside by the Trustees for particular purposes. The aim and use of each designated fund is set out in the notes to the financial statements.

Restricted funds are funds which are to be used in accordance with specific restrictions imposed by donors or which have been raised by the charity for particular purposes. The cost of raising and administering such funds are charged against the specific fund. The aim and use of each restricted fund is set out in the notes to the financial statements.

Investment income, gains and losses are allocated to the appropriate fund.

2.3 Income

All income is recognised once the Charity has entitlement to the income, it is more likely than not that the income will be received and the amount to be received can be reliably estimated and any conditions required to receive the funds have been met or are with the control of the charity.

Contracted income is recognised according to the contract terms.

Non-event sponsorship and membership income is recognised in the year in which it is invoiced.

Where Film London provides services in return for payment, the income is recognised when Film London completes its part of the agreement by delivering the services.

Grants related to performance of contractual obligations are recognised when the conditions attached to the grant have been met, Film London has entitlement to the income, it is probable that income will be received and the amount of income can be measured reliably.

Where entitlement of the income does not exist at the balance sheet date, income is deferred and disclosed as a liability at the year-end.

On receipt, donated professional services and donated facilities are recognised on the basis of the value of the gift to the Charity which is the amount the Charity would have been willing to pay to obtain services or facilities of equivalent economic benefit on the open market; a corresponding amount is then recognised in expenditure in the period of receipt.

In accordance with the Charities SORP (FRS 102), the economic contribution of general volunteers is not recognised in the accounts.

Other income is recognised in the period in which it is receivable and to the extent the goods have been provided or on completion of the service.

2.4 Expenditure

Expenditure is recognised once there is a legal or constructive obligation to make payment to a third party, it is probable that settlement will be required and the amount of the obligation can be measured reliably.

All expenditure is accounted for on an accruals basis. All expenses including support costs and governance costs are allocated to the applicable expenditure headings.

Fundraising costs are those incurred in seeking voluntary contributions and do not include the costs of disseminating information in support of the charitable activities.

2.5 Tangible fixed assets and depreciation

Tangible fixed assets are stated at cost less depreciation. Depreciation is provided at rated calculated to write off the cost of fixed assets, less their estimated residual value, over their expected useful lives using the straight-line method. The tangible fixed assets are depreciated on the following basis:

Leasehold improvements	10 years
Office equipment	3-5 years

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2. ACCOUNTING POLICIES – continued

2.6 Intangible assets
Intangible assets represent website costs and are stated at cost less depreciation. Depreciation is provided against intangible fixed assets over 3 years, calculated to write off the cost over their expected useful lives, using the straight-line method.

2.7 Interest receivable
Interest on funds held on deposit is included when receivable and the amount can be measured reliably by the Charity; this is normally upon notification of the interest paid or payable.

2.8 Operating leases
Rentals under operating leases are charged to the Statement of Financial Activities on a straight line basis over the lease term.

2.9 Financial instruments
The Charity only has financial assets and financial liabilities of a kind that qualify as basic financial instruments. Basic financial instruments are initially recognised at transaction value and subsequently measured at their settlement value with the exception of loans which are subsequently measured at amortised cost using the effective interest method.

2.10 Debtors
Trade and other debtors are recognised at the settlement amount after any trade discount offered. Prepayments are valued at the amount repaid net of any trade discounts due.

2.11 Cash at bank and in hand
Cash at bank and in hand includes cash short term highly liquid investments with a short maturity of three months or less from the date of acquisition or opening of the deposit or similar account.

2.12 Creditors and provisions
Creditors and provisions are recognised where the Charity has a present obligation resulting from a past event that will probably result in the transfer of funds to a third party and the amount due to settle the obligation can be measured or estimated reliably. Creditors and provisions are normally recognised at their settlement amount after allowing for any trade discounts due.

2.13 Pension costs
The charity operates a defined contribution pension scheme. The assets of the scheme are held separately from those of the Charity in an independently administered fund. The amount charged to the Statement of Financial Activities represents the contributions payable to the scheme in respect of accounting period.

2.14 Critical accounting estimates and judgements
In preparing the financial statements, management is required to make estimates and assumptions which affect reported income, expenses, assets, liabilities and disclosure of contingent assets and liabilities. Use of available information and application of judgements are inherent in the formation of estimates, together with the past experience and expectations of future events that are believed to be reasonable under the circumstances. Actual results in the future could differ from such estimates. Management do not consider there to be any material accounting estimates or judgements that need disclosure in these financial statements.

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3. DONATIONS AND LEGACIES

	2022 Unrestricted £	2022 Restricted £	2022 Total £	2021 Total £
Donations	36,000	-	**36,000**	36,000
Gifts in kind	-	50,880	**50,880**	50,882
	36,000	50,880	**86,880**	86,882

In 2021, of the total income from donations and legacies, £36,000 was to unrestricted funds and £50,882 was to restricted income.

The charity is grateful to various organisations who donate their services for free or for a reduced charge. These include support across a number of activities including venue hire, office space, speaker fees, event accreditations, website events platform and legal advice. An equivalent charge is included within charitable expenditure.

The charity also benefits from the involvement and support of its volunteers who make a vital contribution towards their achievements in accordance with FRS102 and the Charities SORP (FRS102), the economic contribution of general volunteers is not recognised in the accounts.

4. INCOME FROM CHARITABLE ACTIVITIES

	2022 Unrestricted £	2022 Restricted £	2022 Total £	2021 Total £
Promotion of visual arts	1,184,590	884,016	**2,068,606**	1,837,108
FLAMIN	60,700	350,855	**411,555**	344,925
Production of talent development	205,959	192,850	**398,809**	420,497
Film promotion and culture	552,456	292,595	**845,051**	1,242,031
British Film Commission	173,411	2,325,000	**2,498,411**	2,468,591
	2,177,116	4,045,316	**6,222,432**	6,313,152

In 2021, of the total income from charitable activities, £2,110,877 was to unrestricted funds and £4,202,275 was to restricted funds.

5. OTHER TRADING ACTIVITIES

	2022 Unrestricted £	2022 Restricted £	2022 Total £	2021 Total £
Rental income	23,000	-	**23,000**	17,839
Other income	1,817	-	**1,817**	1,902
	24,817	-	**24,817**	19,741

In 2021, of the total income from other trading activities, £19,741 was to unrestricted funds and £NIL to restricted funds.

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6. INVESTMENT INCOME

	2022 Unrestricted £	2022 Restricted £	2022 Total £	2021 Total £
Bank interest	224	-	**224**	556

In 2021, of the total investment income, £556 was to unrestricted funds and £NIL to restricted funds.

7. ANALYSIS OF EXPENDITURE

	Staff Costs (note 10) £	Activities Costs £	Grant Funding £	Support Costs (note 8) £	2022 Total £	2021 Total £
Raising funds	68,543	26,914	-	60,732	**156,189**	161,814
Promotion of visual arts	687,216	801,471	-	404,014	**1,892,701**	1,705,410
FLAMIN	178,955	74,710	91,000	105,207	**449,872**	365,257
Production and talent development	209,316	46,689	23,274	123,057	**402,336**	431,375
Film production & culture	442,933	167,090	99,881	260,400	**970,304**	1,212,991
British Film Commission	387,757	1,744,230	-	308,048	**2,440,035**	2,452,085
	1,906,177	2,834,190	214,155	1,200,726	**6,155,248**	6,167,118
	1,974,720	2,861,104	214,155	1,261,458	**6,311,437**	6,328,932

8. ANALYSIS OF SUPPORT COSTS

	2022 £	2021 £
Staff costs (note 10)	**559,517**	479,680
Overheads	**685,371**	669,425
Legal and professional	**1,739**	12,804
Audit and accounting fees	**14,830**	15,109
	1,261,458	1,177,018

9. NET INCOME

	2022 £	2021 £
This is stated after charging:		
Depreciation	**70,488**	56,974
Auditors' remuneration	**13,750**	13,000
Operating lease rentals	**140,056**	147,384

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10. ANALYSIS OF STAFF

	2022 £	2021 £
Wages and salaries	**2,180,491**	1,894,176
Social security costs	**237,008**	198,682
Pension contributions	**108,896**	103,201
Other staff costs	**7,842**	8,223
	2,534,237	2,204,282

The total staff costs of £2,534,237 (2021:£2,204,282) include £1,974,720 (2021:£1,724,602) of direct staff costs as shown in note 10, plus £559,517 (2021:£479,680) which have been allocated to support costs (note 8).

The average number of staff employed during the year was:	2022 No.	2021 No.
Raising funds	1.0	1.5
Inward investment & business development	14.0	11.0
FLAMIN	4.0	4.0
Production & talent development	6.0	6.0
Film promotion & culture	12.0	12.5
British Film Commission	8.0	5.5
Support	9.0	8.5
	54.0	49.0

The number of employees whose salaries for the year fell within the following bands were:	2022 No.	2021 No.
£60,001 - £70,000	4	3
£80,001 - £90,000	3	3
£130,001 - £140,000	1	1

The key management personnel of the charity comprises the Chief Executive Officer and the Chief Operating Officer

The total employee benefits of the key management personnel of the charity were £281,202 (2021:£271,679).

During the year, no Trustees received any remuneration (2021:£Nil).

During the year, no Trustees received any reimbursement of expenses (2021:£Nil).

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11. INTANGIBLE FIXED ASSETS

	Website costs £
Cost	
At 1 April 2021	40,200
Additions	-
At 31 March 2022	40,200
Depreciation	
At 1 April 2021	13,957
Charge for the year	13,399
At 31 March 2022	27,356
Net Book Value	
AT 31 March 2022	**12,844**
At 31 March 2021	26,243

12. TANGIBLE FIXED ASSETS

	Office Equipment £	Leasehold Improvements £	Total £
Cost			
At 1 April 2021	204,264	90,318	**294,582**
Additions	48,569	-	**48,569**
Disposals	(32,522)	-	**(32,522)**
At 31 March 2022	220,311	90,318	**310,629**
Depreciation			
At 1 April 2021	105,852	46,547	**152,399**
Charge for the year	47,711	9,378	**57,089**
Depreciation on disposals	(29,146)	-	**(29,146)**
At 31 March 2022	124,417	55,925	**180,342**
Net Book Value			
At 31 March 2022	95,894	34,393	**130,287**
At 31 March 2021	98,412	43,771	142,183

13. DEBTORS

	2022 £	2021 £
Trade debtors	**188,759**	191,530
Other debtors	**50,716**	78,892
VAT recoverable	**183,180**	203,657
Prepayments and accrued income	**711,552**	1,407,907
	1,134,207	1,881,986

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14. CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	2022 £	2021 £
Trade creditors	**932,900**	1,752,602
Grants payable	**227,885**	315,500
Other taxation and social security	**60,799**	51,361
Accruals and deferred income	**2,250,157**	805,593
	3,471,741	2,925,056

Analysis of grants payable (all due within one year)	£	£
Grants committed but unpaid b/fwd	**315,500**	122,673
Grants committed in the year	**214,155**	660,611
Grants paid in the year	**(301,770)**	(467,784)
Grants committed but unpaid c/fwd	**227,885**	315,500

During the current year £1,370,126 (2021: £86,397) of income has been deferred and £13,664 (2021: £94,587) has been released from previous periods.

15. MOVEMENTS IN FUNDS

	As at 1 April 2021 £	Income £	Expenditure £	As at 31 March 2022 £
Unrestricted funds General funds	942,216	2,238,157	(2,215,241)	**965,132**
Restricted funds	-	4,096,196	(4,096,196)	-
Total funds	942,216	6,334,353	(6,311,437)	**965,132**

Our restricted funding is predominantly funding for specific projects from Arts Council England (ACE), British Film Institute (BFI), Department for Digital, Culture, Media and Sport (DCMS), Department for International Trade (DIT), Good Growth Fund (GGF), Greater London Authority (GLA), Interreg Europe and ScreenSkills.

Comparative	As at 1 April 2020 £	Income £	Expenditure £	As at 31 March 2021 £
Unrestricted funds General funds	850,817	2,167,174	(2,075,775)	**942,216**
Restricted funds	-	4,253,157	(4,253,157)	-
Total funds	850,817	6,420,331	(6,328,932)	**942,216**

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16. MOVEMENTS IN FUNDS

	Unrestricted Funds	Restricted Funds	Total 2022	Total 2021
	£	£	£	£
Tangible fixed assets	130,287	-	**130,287**	142,183
Intangible fixed assets	12,844	-	**12,844**	26,243
Current assets	4,293,742	-	**4,293,742**	3,698,846
Creditors due within one year	(3,471,741)	-	**(3,471,741)**	(2,925,056)
	965,132	**-**	**965,132**	942,216

Movement in funds (comparative)	Unrestricted Funds	Restricted Funds	Total 2021	Total 2020
	£	£	£	£
Tangible fixed assets	142,183	-	142,183	109,007
Intangible fixed assets	26,243	-	26,243	18,983
Current assets	3,698,846	-	3,698,846	2,039,692
Creditors due within one year	(2,925,056)	-	(2,925,056)	(1,316,865)
	942,216	-	942,216	850,817

17. OPERATING LEASE COMMITMENTS

The Charitable Company had total commitments for land and buildings at the year-end under non-cancellable operating leases as follows:

	2022	2021
	£	£
Within 1 year	169,054	121,507
Between 1 and 5 years	450,809	619,863
Over 5 years	-	-
	619,863	**741,370**

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18. RELATED PARTY TRANSACTIONS

During the year the Charitable Company entered into various transactions for services with related parties and organisations that form part of the Film London programme and its projects:

Charged to the Charitable Company

Services	Organisation	Relationship	Charge		Balance	
			2022 £	2021 £	2022 £	2021 £
Screenings	Genesis Cinema	Owner (T Walker-Hebborn)	-	24,694	-	2,500
BFC Consultancy	Saffrey Champness	Partner (J Graydon)	57,315	7,355	(31,278)	7,355

Charged by the Charitable Company

Services	Organisation	Relationship	Charge		Balance	
			2022 £	2021 £	2022 £	2021 £
Grants	ScreenSkills	Director (I Smith)	13,767	7,022	-	7,022
Microwave Grants	BBC	Director (G Atlee)	-	12,500	-	5,000
	Genesis Cinema	Owner (T Walker-Hebborn)	-	-	2,600	-
Sponsorship	Saffrey Champness	Partner (J Graydon)	9,000	7,500	-	7,500

FILM LONDON

England & Wales - Charity number 1163968

Accounts

REGISTERED COMPANY NUMBER: 04699825 (England and Wales)
REGISTERED CHARITY NUMBER: 1163968

REPORT OF THE TRUSTEES AND AUDITED FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2021 FOR FILM LONDON

FILM LONDON

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FOR THE YEAR ENDED 31 MARCH 2021

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REPORT OF THE TRUSTEES
FOR THE YEAR ENDED 31 MARCH 2021

The Trustees (who are also directors of the charity for the purposes of the Companies Act) present their annual report together with the audited financial statements of Film London (the Company) for the year ended 31st March 2021. The Trustees confirm that the Annual Report and financial statements of the Company comply with the current statutory requirements, the requirements of the Company's governing document and the provisions of the Statement of Recommended Practice (SORP), applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1st January 2015).

Since the Company qualifies as small under section 383, the strategic report required of medium and large companies under The Companies Act 2006 (Strategic Report and Director's Report) Regulations 2013 is not required.

Objectives and activities

a. Policies and objectives

Film London acts as a major showcase within the UK and internationally for film, TV, animation and games, working to foster a high standard of artistry and creativity and promote the artistic and cultural excellence of the moving image industries. In determining the Company's strategy and activities for the year, its Board of Trustees and senior management consider the Charity's Commission guidance on public benefit. Across all its activities and projects, Film London remains focused on promoting and advancing the visual arts as well as the provision of education and training.

b. Objectives and activities for public benefit

As set out in the Memorandum of Association the objects of the charity are:

1. Promote and advance the visual arts, most particularly the arts of film, television and the moving image, including through:
    - the promotion of artistic and cultural excellence in the film, television and moving image industries
    - the establishment and preservation of collections reflecting the film, television and moving image history and heritage of London and Great Britain
    - facilitating the creation of audio-visual content of artistic merit in film, television and moving image content by reference to the culture, history and heritage of London and Great Britain

2. Provide education and training in the art and production of film, television and the moving image, including through:
    - the cultivation and improvement of public taste in film, television and the moving image
    - the encouragement of innovative and creative production work in film, television and the moving image
    - the promotion of a high standard of artistry, creativity and technique in persons involved in the production of film, television and the moving image

Achievements and performance

Review of activities

In this unprecedented challenging year, Film London has continued to sustain and champion London's film, television and moving image industries, supporting the development of the city's emerging filmmaking talent and promoting a diverse and rich film culture. Our commitment to reflecting the diversity of the city and to helping ensure equality of access to our services across audience development, talent development, film culture and industry development have been reinforced by the pandemic.

Film London also has a national remit, the British Film Commission which focused in 2020-21 on the recovery of production and sustaining growth and inward investment.

In partnership with Ukie, Film London operates Games London. Working with industry, we have delivered a relevant and exciting year long programme for the games industry in 2020-21, with the annual London Games Festival and its Games Finance Market representing key highlights.

Review of activities (continued)
Funded by the Mayor of London through the GLA, the National Lottery and Grant in Aid through the British Film Institute (BFI), we also receive support from Arts Council England and the Department of International Trade (DIT). Interreg Europe, the Good Growth Fund, the GLA, ScreenSkills and industry partners have provided valuable project funding. We report to our funders against the milestones and KPIs agreed in the respective funding agreements.

Despite the challenges, London remains a global city with a unique blend and diversity of artistic vision, vibrancy and creative talent. We are privileged to work in partnership with our funders, stakeholders, commercial partners and industry to make creative connections between London's outstanding talent and the opportunities the city offers in terms of skills development, training through production, audience development and screen heritage as well as our networks with partners, stakeholders and industry.

Film London's programmes are for public benefit and target the diverse communities across the capital. To promote the artistic and cultural excellence of the UK's film, television and moving image industries, Film London managed an extensive online programme of showcasing and marketing initiatives.

2020-21 has clearly been dominated by the challenges arising from the COVID-19 pandemic and Film London's delivery has been focused on recovery and on sustaining the film, TV, animation, games and moving image industries in these challenging times. We worked with government, industry and stakeholders to develop health and safety protocols facilitating a safe return to work for productions as well as protocols for location filming. We supported the members of our London Filming Partnership with advice and guidance.

In partnership with the BFI and Mayor of London, we were able to provide grant funding to support the recovery of our Film Hub London members – cinemas and festivals. We moved our events and support for filmmakers, talent and new entrants online delivering a programme of labs and talks. Our Equal Access Network embraced the challenges its membership faced and supported new entrants through workshops, seminars and one-to-one advice. Through all our programmes, we remained focused on championing diversity and inclusion. We continued to deliver on environmental sustainability through our Interreg Europe funded Green Screen programme and the Grid Project.

Film London very successfully moved a range of major events online to continue championing the UK screen industries. This included the 14th edition of the Production Finance Market and its New Talent strand, the fifth London Games Festival, showcasing and celebrating the games industry and its cultural impact, and the annual Jarman Award. London Screenings were not staged in 2020-21 as a result of international travel not being permitted. However, we successfully delivered the Breakthrough strand of London Screenings introducing emergent talent to sales companies and festivals.

Film London continued granting awards supporting artists' moving image work through FLAMIN, its commissioning programme for mid-career artists and FLAMIN Productions which continued to support the six in progress artists' long form film commissions through development and production. Artists Suki Chan, Steven Eastwood, Patrick Goddard, Patrick Hough, Billy Dosanjh and Jasmina Cibic were supported through COVID-safe production.

All six films from Film London's second Microwave feature film slate are now finished. *Sweetheart*, by Marley Morrison, premiered at the Glasgow Film Festival and will be released by Peccadillo Pictures. *Looted* and *Body of Water* have also been released in the UK. COVID-19 lockdowns saw us radically overhaul our outreach to, and support for, short filmmakers under the BFI NETWORK banner and for those working towards feature films, through Film London Labs. Both programmes have been reimagined to reach a wider audience more efficiently.

Film London worked closely with the British Film Institute, the Greater London Authority, the Mayor's Office, Arts Council England and DIT to support the recovery of, and sustain the UK's and London's film, television animation and games industries and culture, regionally, nationally and internationally.

Detailed achievements and performance review:

Objective 1: Promote and advance the visual arts, particularly the arts of film, television and the moving image

Promoting the visual arts and boosting audience choice
The COVID-19 pandemic has challenged us and our partners. At the same time it has reinforced our commitment to expanding learning, connecting with audiences, and unlocking London's screen heritage, which continued to be reflected in our leadership of Film Hub London as well as our management of London's Screen Archives.

Despite the pandemic, the number of Film Hub London members continued to grow and we welcomed over 40 new members in 2020-21, with the membership now reaching more than 265 organisations.

In April 2020, Film Hub London swiftly repurposed its funds and secured additional funding from the Mayor of London's Culture at Risk Business Support Fund to deliver the BFI COVID-19 Resilience Fund to support film exhibitors across the capital in critical financial need as a result of the impact of the COVID-19 pandemic. Film Hub London made 30 awards totalling £255,750, including 16 awards totalling £168,920 for independent cinemas.

In August 2020, Film Hub London launched the FAN Film Exhibition Fund to support Hub members resume cultural programming and engage a broad and diverse audience as they navigated reopening. Film Hub London distributed 26 awards to Hub members totalling £101,751 in October 2020. With lockdown announced following the confirmation of awards, a number of projects were impacted and awardees' plans were revised with many of them postponed. Some imminent film festival activity moved online including Doc n' Roll, Fringe! Queer Film and Arts Fest, London International Animation Film Festival and ICA's Frames of Representation. Rainbow Film Festival, London East Asia Film Festival and The New Black's 'Black Films Matter' Newham Black History Month programme managed to deliver in-venue activity in between lockdowns to encouraging results.

In 2020-21 Film Hub London continued its work as the BFI Film Audience Network (FAN) lead for Young Audiences. Film Hub London was successful in an application to the BFI Audience Fund to deliver the Young Audiences Generation Scheme, a year-long programme starting in March 2021 supporting ten venues across the UK to develop their offer to engage 16 to 30 year-olds.

The FAN Young Consultants group continued to support exhibitors to increase the numbers of 16 to 30 year-olds engaging with independent film, providing feedback on new release titles and producing marketing packs for recommended titles. They presented at the BFI London Film Festival Exhibitor Breakfast and This Way Up conference.

Beyond this, our Hub support has been aimed at keeping exhibitors connected and appraised of the latest funding, sector developments and guidance. In addition to regular newsletter updates, Film Hub London delivered three Exhibitors' Breakfasts, attended by a total of 234 Hub members, which have proved useful in sharing information on how to move audience engagement online, reopening strategies, and the implementation of the UKCA's Health & Safety guidelines.

Film London delivered Distributor Slate Days 2020 online on the 22nd and 23rd September. 24 distributors presented their upcoming releases and 370 delegates registered for the event. With the flexibility of an online format, the programme included slate presentations and scheduled one-to-one meetings on each of the two event days. We also added two 'Live Lounge' industry talks to the programme, one focusing on successful reopening campaigns to inspire other exhibitors, the other detailing box office trends and providing an outlook on the upcoming months and the year 2021. Another new element was the 'Rewind Lounge'. This library function enabled attendees to re-watch the slate presentations. It proved particularly popular, with around 750 unique user accesses.

Applications for Training, Travel and Accommodation bursaries have been lower than in previous years due to training courses either being cancelled, postponed or shifted online. However, towards the end of the financial year, uptake on bursaries to support a FAN Advice Session was higher than usual with members looking for support from experienced industry experts on how to navigate reopening as well as questions around financial changes due to the pandemic.

During an incredibly difficult year, Film Hub London continued to support London exhibitors to keep operating and to remain resilient in the face of extreme challenge.

Unlocking Screen Heritage

Screen heritage remains a core remit of Film London and since its inception, we have facilitated, resourced and managed London's Screen Archives (LSA) to unify organisations that hold historic moving image material, building a regional collection about London and its people. Over the years, the LSA network has grown from strength to strength, now encompassing more than 65 partners, all sharing London's screen history with local and international audiences. Our partners include local borough archives, national museums, community organisations, art galleries, charities and public sector bodies.

Following the completion of the National Lottery Heritage Fund supported 'LSA: Building a Resilient Network', LSA is rolling out the new tiered subscription membership structure, with clearly defined benefits and discounts on LSA services including training, film storage and scanning plus the option to outsource licensing to LSA.

LSA successfully led the delivery of three online LSA training sessions: An Introduction to 'Identification of Archive Film & Video', An Introduction to 'Cataloguing, Writing and Metadata for Archive Film & Video', and 'Copyright and Licensing for Film and Video Heritage Material' (led by copyright specialist and LSA Steering Group Member Naomi Korn). Attended by more than 100 people, these sessions were designed for archivists, librarians, curators, amateur enthusiasts and anyone working in or interested in heritage who wanted to extend their skills into archive film and video.

Our application to the BFI Heritage 2022 Videotape Digitisation Fund to support Phase 2 of digitisation has been successful. The fund will support the preparation and packing of videotapes from the V&A, Globe Theatre, British Deaf Association and London Community Video Archive with the digitisation of 300+ hours of material.

LSA's online viewing figures have risen sharply across lockdowns, proving that audience appetite for archive film is high and continues to increase.As well as that, our various online outreach activities have met with success. We have achieved 582,992 views across the LSA website and YouTube channel in 2020-21.

Launched in April 2020, our Film of the Week initiative, which involves a topical title from the collection shared via Film London social media every Tuesday, continues. While helping us highlight the wealth and scope of films available to view on the website, it also strengthens our relationships with member archives by linking to them in the posts and thus helping them increase their profile. Among films featured over the year were *Notting Hill Carnival* (Vestry House Museum), *Looking for Sierra Leone* (Southwark Local History Library and Archive), *Market Futures* (Hackney Archives), *Looking after Londoners* (London Metropolitan Archives), *Sun A Shine, Rain A Fall* (Black Cultural Archives), *Brent State of Mind* (Brent Museum and Archives) and *Perchance* (Redbridge Museum and Heritage Centre).

We continue to work with members to expand their viewable collections and thus provide a key online outreach resource, as many of them would otherwise be unable to offer remote viewing of their films.

To commemorate the 75th anniversary of VE Day, we released a specially curated visual package that included a gallery of VE Day films on the LSA website, plus a gorgeously edited short programme of archive films that captured celebrations across the capital. The package was picked up and shared by CityAM, Into Film, the International Association of Moving Image Archivists and Fortnum & Mason. The compilation achieved over 24,000 views on YouTube over the anniversary period.

LSA has developed a promotional partnership with TV channel, London Live. Selected LSA films are transmitted on London Live individually or compiled into longer form programmes with an LSA filmed intro from Film London CEO Adrian Wootton. The first broadcast was on 11th November 2020 as part of the London Live Film Festival and achieved an audience of 57,000. Following the success of the first season, a second season was broadcast, starting in May 2021.

LSA has seen a rise in licensing enquiries for the period, with a number of requests coming from major broadcasters Sky, Channel 4 and the Discovery Channel. There has also been a number of non-commercial access requests including an Arts Council funded project 'Oracles in Sepia', which will use British and international archive clips to create a short film around the themes of resilience and international cooperation.

Championing and promoting independent British film
Film London delivered, in partnership with the BFI, DIT and the wider industry, the 14th year of its Production Finance Market (PFM) to support British independent film and to facilitate the distribution of audio-visual content of artistic merit. The market aims to support London's independent diverse production talent and promote London and the UK's position as a centre for production finance. The PFM seeks to enhance opportunities for UK independent film providing access to finance.

Due to the COVID-19 pandemic, the event was successfully delivered online. Over two days, the market supported British and European independent feature projects, documentaries and animation that are likely to find an audience in the UK and world cinema market. The PFM has a New Talent strand for productions with a budget of less than €1m. The Market is looking for talent with a track record of delivering creative and artistic independent productions.

The online version of this event allowed a wider outreach to UK and international projects and attendees. Through our continued international partnerships, our attendance at international festivals and markets (online currently) as well as the inward and outbound missions, Film London continued to support innovative and creative productions promoting a high standard of artistic merit. Targeted and effective showcasing ensures London grows and maintains a positive presence in the global marketplace, and confirms its reputation as a serious competitor, and in turn provides a vital gateway to the UK's creative industries.

The London Screenings was unable to be delivered in its entirety due to the pandemic, lockdowns and travel restrictions across the globe. We concentrated on delivering the new talent strand of this event, Breakthrough, which highlights new independent British film.

Breakthrough is a unique vehicle for the filmmakers to expose their talent to the industry for international distribution as well as potentially gaining film festival selection. Achieving a festival selection or acquiring a sales agent advocates and endorses the artistic and cultural excellence of the film.

Both events provide connections for British talent with financiers, sales agents, distributors and festival producers, promoting and advancing the visual arts and artistic excellence.

UPstream 2021 was held online in February 2021. We hosted 13 new pieces of IP which were presented by their creators to a curated audience of film and television producers and production companies. The IP ranged from podcasts to books to animation and theatre and the feedback has been very positive. We will build on this success and deliver the 2022 edition online, and grow the brand and return it to an in-person event in 2023.

Film London has also been leading on the development of a new animation strategy, building on the success of an industry which worked well and confidently from home, during the pandemic. There is a clear requirement for further support of the animation sector. The headlines included: an ask to government for an animation tax relief; working with new talent in animation and, in particular, with Black animators via the FLAMIN team; creating a specific disability animation programme to encourage uptake of young animators who have mobility issues; and revitalising the familiarisation programme.

London Filming Partnership
In mid-March 2020, £1billion of production was suspended due to the introduction of the lockdown. Since then, Film London's work has focused on the recovery of our industry and facilitating a swift return to work. At the end of the financial year, the majority of the productions suspended in March 2020 had resumed as a direct result of our recovery work.

Film London worked closely with the British Film Commission, industry stakeholders, Public Health England and Government departments on the swift creation of robust and comprehensive COVID-19 guidance to support a safe return to production in the UK. In addition, Film London has been leading the development of production guidance for location filming. We worked closely with all our filming partners providing advice and guidance.

As a result of the above, US major studios and streamers, as well as the independent sector, resumed production in the second half of 2020-21. Whilst production figures have been impacted by COVID-19 this year, the industry is now back up and working. With a backlog of commissioned productions, particularly from the US, there is now intense pressure for London to deliver for the industry in terms of facilitating filming, as major studios attempt to catch up. With the continued growth in consumption of audio-visual content worldwide, London has every chance of increasing inward investment levels from streamers, HETV and film if it continues to invest in sustaining its services to industry.

London Filming Partnership (continued)
Productions shot in the capital in 2020-21 include *Doctor Strange in the Multiverse of Madness, Jurassic World: Dominion, Temple* - series 2, *The Batman, The Crown* – series 4, *Trying* – series 2 and *War of the Worlds* - series 2.

COVID-19 provided an opportunity to the film and TV industry to support other industries whose businesses in London continue to suffer because of the crisis. For example, the ExCel Centre has temporarily re-purposed for studio use by the film industry. Film London brought TV series *The Girlfriend Experience* to the capital. In August, the production used one of our partner hotels that was still closed for COVID-19 reasons. This provided significant income and employment to a venue that was otherwise bereft of turnover.

With international travel being impacted severely, we moved our familiarisation trips online and delivered one for HETV during Content London and one for the animation industry in March.

Green Screen – supporting sustainable production
Film London retained its role as lead partner of Green Screen, an Interreg Europe funded project, working across eight EU regions to achieve measurable success in reducing the carbon footprint of film and TV production and adopting sustainable practices. Green Screen aims to align environmental practices and improve regional policies so that sustainable protocols for production of audiovisual content can be adopted across Europe.

In 2020-21, Film London continued to manage the Green Screen partnership and the delivery across all project partners. In London, we worked hard to move to the implementation phase of the Grid Project seeking to install electrical cabinets in key London unit bases replacing the use of generators. We focused on fundraising, procured Arup as technical management consultants, and worked with stakeholders and industry to progress the installation of the cabinets in Victoria Park. The project secured Pilot Action Funding from Interreg Europe and investment from the Good Growth Fund from the LEAP as well as support from the British Film Commission. Subject to the completion of further fundraising, the rollout of the electrical cabinets to two further pilot sites is planned for Battersea Park and North Horse Ride.

2020-21 also saw the successful continuation of Film London's partnership with Greenshoot and our Green Screen environmental certification programme with productions achieving either Green or Silver level certification and us taking the programme to Gold level in the financial new year. Alongside the Green Screen environmental certification programme, Green Screen training courses were delivered by Greenshoot through our Equal Access Network.

Building on the work carried out by the Green Screen's innovation consultant Benoît Ruiz, we commissioned additional research that will inform and guide the embedding of innovation in the British Film Commission's work and in particular its remit of supporting the development of stage space across the UK.

During the 2021 London Games Festival, the first step in these efforts went public: the launch of a world-first Green Games Guide, produced by Games London and Ukie working in partnership with Benoît Ruiz and with support of the UN's Playing For The Planet Alliance plus the likes of Playmob, SEGA & Sport Interactive, Sony Interactive Entertainment, Space Ape Games and Ustwo Games. This guide is a starting point. Over the next year, we will work with partners and leading industry figures to turn the guide into action, including workshops and events to help businesses in the city commit to net zero themselves and encourage their players to act on the urgent global issue of climate change.

British Film Commission (BFC) – facilitating the provision of audio-visual content of artistic merit
During the early part of 2020-21, the British Film Commission worked with industry stakeholders, Public Health England and Government departments on the swift creation of robust and comprehensive COVID-19 guidance to support a safe return to production in the UK. As a result, on 1st June, the UK Government welcomed the comprehensive 'Working Safely during COVID-19 in Film and High-end TV Drama Production' guidance, published by the British Film Commission and produced as part of the wider BFI Screen Sector COVID-19 Task Force recovery initiatives.

The support from UK Government for this industry-led Guidance signaled confidence in the UK screen sector to safely restart production and help support UK economic recovery.

In addition to leading the development of the production guidance, the British Film Commission was closely involved in negotiations with Government on two essential areas of policy that allowed the screens sector to restart with vigour: UK quarantine exemptions for film and high end TV cast and crew, and the Government's Production Insurance restart scheme, to facilitate a guarantee fund for insurance – the final hurdle for productions to resume work.

British Film Commission (BFC) – facilitating the provision of audio-visual content of artistic merit (continued)
The British Film Commission's work on the 'Working Safely during COVID-19' film and TV production guidance enabled our sector to make a strong recovery. TV dramas in particular have been thriving, bringing a hugely diverse range of genres and storylines to audiences when the need for compelling content is at its height: adaptations of classic literature and historical drama as well as showcasing exciting new British talent alongside cult classics. Titles included *Around the World in 80 Days*, *Britannia*, *Doctor Strange in the Multiverse of Madness*, *Pennyworth*, *Suspicion*, *The Little Mermaid*, *The Witcher*, *The Pursuit of Love*, *War of the Worlds*, *Anne Boleyn*, *Becoming Elizabeth*, *Dr Seuss's Grinch: The Musical*, *Gentlemen Jack*, *The Sandman* and the much-anticipated next chapter in the *Star Wars* Saga.

Enquiry numbers around COVID-19 production and travel have remained high as film and TV productions adapted to creating content during the pandemic. The BFC has continued to respond to production support enquiries including stage space availability, tax relief guidance, visa advice and troubleshooting, key crew availability and location enquiries.

Beginning in spring/summer 2020, the BFC shifted its event focus to a virtual one and took advantage of a number of opportunities to both communicate how the UK was handling production in light of COVID-19 as well as devising alternate ways to connect clients with UK industry. Some of the initiatives the BFC carried out included:

- Partnering with Entertainment Partners on a webinar - Pressing PLAY in the UK: British Film Commission Guidance for Working Safely During COVID-19 (June 2020)
- Participating in Cannes Virtual Marche and running virtual panel - Back to our Future: Restarting Production in the UK (June 2020)
- Partnering with the British Film Institute for a boutique networking session with UK filmmakers/talent and US clients related to the Toronto International Film Festival (September 2020)
- Hosting our annual UK Film and TV Week completely virtually by scheduling group Zoom sessions with UK Screen Agency partners and US clients across the span of a week (October 2020)
- Facilitating a UK film industry presence at SXSW 2021 in coordination with the British Film Institute – hosting a virtual We Are UK Film booth, addressing questions, etc. (March 2021)

The BFC also continued to spotlight the strength and assets of the UK's Post Production and VFX sector. The BFC worked with partners including UK Screen Alliance to deliver virtual events including a very well attended webinar hosted by the BFC 'Spotlight on UK Post Production and Visual Effects' (January 2021) as well as a curated networking session for a group of US clients and key UK post production personnel (March 2021).

The BFC embarked in 2020-21 on a new initiative to provide additional studio space for more British content creation with support and/or investments across all four UK Home Nations contributing to the UK's production support capacity. The BFC has additionally continued its work supporting film and TV public and commercial infrastructure, the companies and individuals that support content creation in the UK, through regular communication, business development assistance and promotional activity.

The BFC has continued to respond to ad hoc production support enquiries spanning a wide range of subjects including stage space availability, tax relief guidance, visa advice and troubleshooting, key crew availability and location enquiries. The BFC continued to host business development and project tracking meetings with key infrastructure companies – for instance, VFX, post, studios, agents, screen agencies, travel & accommodation – to empower and support business development opportunities. We have also continued to monitor the impact of the exit from the EU on the industry and regularly communicated status and UK insight to clients and industry entities.

One of the UK's hardest hit sectors during the pandemic is one of its most innovative, dynamic and fastest-evolving sectors – Visual Effects. The British Film Commission has adapted its working practices to ensure this part of the industry can continue to thrive by taking its promotional events to virtual platforms that lend themselves well to promoting the work in which this unique sector excels – the creation of moving image through the combined application of art and technology.

Games London – promotion of an artistic and cultural excellence
Games London is a brand Film London has developed in partnership with UK Interactive Entertainment (Ukie). Supported by the Mayor of London, project funders such as the British Council and industry partners, Games London reflects Film London's extended remit to promote the creativity, artistry and culture of video games and interactive entertainment.

One of the key cultural aims is to tackle the wider issue of changing perceptions around games and interactive content by raising awareness about games amongst the public and non-games audiences.

Games London – promotion of an artistic and cultural excellence (continued)
With all in-person events on hold temporarily, Games London's activity in 2020-21 focused on new digital initiatives. In July 2020, the programme delivered a Summer Business Hub event online featuring pre-programmed meeting schedules and online panels. This event took place digitally in lieu of the traditional summer familiarisation trip – to reflect the spirit of this event the Summer Hub event featured a number of international investors logging on for pitch meetings.

Elsewhere Games London launched a new Accelerator to help smaller and newer games studios learn and grow at a time when access to global and local business development events was cut off. The first cohort of this ran from September 2020 to March 2021 and included mentoring, workshops and lectures.

After pioneering with one of the first digital events just days after lockdown began in March 2020, the Games London team worked to upgrade its digital offering for the March 2021 digital London Games Festival. This festival was designed to create more connections between businesses and individuals after a year of digital event fatigue. The festival featured some new content models, including the first ever official selection, and unique ways for companies to interact via meeting platforms. Over 400 different businesses were a part of LGF 2021, with a significant global footprint.

The second half of March marked the start of our annual Games Festival, a major event which launched on 19th March 2021. After pioneering a digital festival in 2020, the Games London team worked with funders, sponsors and industry partners to deliver an enhanced online event that helped companies present their games and do business.

- For the first time the festival delivered an Official Selection of games – 40 titles from around the world across key themes Made in London, Narrative Excellence, Pick Up And Play and International Innovators. A dedicated feature site presented these games and video previews premiered each team

- The parallel LGF World Stage featured videos and presentations, including daily panels with a diverse range of speakers, game profiles and more. The World Stage also had a live keynote from a London games business, plus the world premiere of a video game documentary

- The Games Finance Market ran as part of a wider B2B meeting platform. A recording breaking 70 studios and 55 investors logged on for pre-set pitch meetings scheduled by Games London. A further 250+ businesses registered for tickets so they could log on and set up their own meeting schedules

- *Now Play This* once again delivered an online cultural showcase, with its own dedicated official selection looking at games addressing climate change, online workshops and panels. Over 5,000 attended this event during four days

Objective 2: Provide education and training in the art and production of film, television and the moving image

Championing and developing talent

Film London's mission has not changed in the last year – we work to reach and support talent entering the industry, and to make the industry more inclusive and representative of our population – but the stakes were raised in 2020, as the pandemic made life so much harder for freelance creatives.

We reimagined all of our outreach and engagement activity, moving everything online and doing more to support freelancers who lost work or felt isolated in lockdown. Our events moved online and were able to reach a higher number of people at the same or reduced cost. Feedback told us our online platforms made networking events much easier to navigate for those with disabilities and for new parents with babies.

It was also a year when the importance of supporting new and diverse voices was again underlined by world events. We are proud to play a key role in bringing fresh perspectives from a broad and inclusive range of talent into the industry across all of our activity – from industry entrants and returners connected to work opportunities by our EAN, to artists supported by FLAMIN's programmes and writers connected by Film London Labs; from short films funded by BFI NETWORK, to debut features funded by Microwave.

Our Lodestars showcase demonstrates the breadth of our talent, diverse both in background and in the focus and format of their creative work. Our 2021 jury of industry experts and former Lodestars selected the finalists for this year.

Director
- Matt Kay (*Little Miss Sumo*, BFI NETWORK, 2017, & *SuWo*, PFM 2019)
- Rosie Westhoff (*Our Sister*, BFI NETWORK, 2020)
- Naomi Soneye-Thomas (*Losing Pace*, 2020, BFI NETWORK)

Writer
- Kam Odedra (Equal Access Network)
- Jayisha Patel (*Amazon*, BFI NETWORK)
- Joshua Robertson (*Dad Joke*, BFI NETWORK 2019)

Producer
- Yaw Basoah (*Zero*, Microwave)
- Alistair Payne James (*Landline*, 2017, London Calling & *In Another Life*, PFM New Talent 2019)
- Rajita Shah (*Love, Sarah*, 2020, PFM New Talent 2019)
- Alexandra Blue, (*Martha*, 2019, BFI NETWORK)

Artist Filmmaker
- Imran Perretta (2019 Jarman Award shortlist)
- Jennifer Martin (2020 FLAMIN Fellowship)
- Jasmina Cibic (*The Gift*, FLAMIN Productions, 2019)

Head of Department
- Molly Manning Walker (DOP on *Pram Snatcher*, 2020, and *Run*, 2020, both BFI NETWORK)
- Anna MacDonald (DOP on *V*, 2017, *London Calling*, and *Something in the Closet*, 2019, BFI NETWORK)
- Marnie Hollande (Editor, *You From the Future*, 2019, BFI NETWORK)

Performer
- Kenya Sterling (*Isn't It A Beautiful World*, FLAMIN)
- NYX: Electronic Drone Choir (*The Two Faces of Tomorrow*, FLAMIN)

Crew / Behind the Scenes
- Nileema Yesmin (Director's Assistant, Filmmaker and Editor, EAN)
- Graeme Arnfield (Artist and Sound Designer, FLAMIN)Kami Gakuru (Production Assistant and Writer, EAN)

Exhibitor
- Genesis Cinema
- The Lexi CinemaFringe! Queer Film + Arts Festival

Championing and developing talent (continued)

Games

- Catherine Unger (Art Director of State of Play's *South of the Circle*)
- Ed Fear (Creative Director and Writer of Mediatonic's *Murder by Numbers*)
- Abubakar Salim (Actor and Founder of Silver Rain Games)

London's Screen Archives

- Southwark Archives (*Looking for Sierra Leone*)

The Lodestars awards took place in early June 2021.

Providing training through production

Under the BFI NETWORK banner, Film London had some great results of promoting new talent to the next level in the industry:

- *Dad Joke* (BFI NETWORK SFF, 2019) is in development as a TV series and the team was selected for an Edinburgh Connects lab in June
- Naomi Soneye-Thomas (*Losing Pace*, 2019, BFI NETWORK) was selected for the Fresh Perspectives scheme at BBC Studios
- Rosie Westhoff (writer/director, *Our Sister*, 2019, BFI NETWORK) has received funding from BFI Young Audiences Fund for a TV series
- Netflix acquired *We Love Moses* (London Calling Plus, 2016) as a Netflix Original
- BBC hired three of our BFI NETWORK/London Calling short film directors to make episodes of *Soon Gone: A Windrush Chronicle* (Christiana Ebohon-Green, Dionne Edwards and Destiny Ekaragha)
- BFI NETWORK/London Calling alumni Rubika Shah and Ed Gibbs were nominated for Best Documentary at the BIFAs for the feature *White Riot*, based on a short film they made with us in 2016

Our **Microwave programme** has pushed a new crop of feature filmmakers onto the scene:

- Bulldog released *Looted* across the UK in November 2020. The film was longlisted in seven categories at the BIFAs, and nominated for the Raindance Discovery Award
- *Body of Water* was released by Verve across the UK in October 2020 and was longlisted in three categories at the BIFAs
- *Sweetheart* premiered at Glasgow Film Festival, where it won the Audience Award, and recently signed a UK and Ireland distribution deal with Peccadillo Pictures for release in summer 2021
- Faye Gilbert, writer and director of *Zero*, has been hired by ITV to shoot a TV drama. The film will launch later in 2021

We remain committed to working towards a fairer industry, and diversity and inclusion have been a huge focus of our work for many years now. Our target is always to ensure that the filmmakers we work with are representative of London's population. Our range of insightful, innovative talent development schemes, alongside our Equal Access Network (EAN) and our Lodestars celebration, champion exciting and diverse voices and train the most promising talent the capital has to offer, showcasing their stories and talent.

Film London's Artists' Moving Image Network (FLAMIN)

FLAMIN ensured that artist filmmakers had continued access to training, resources and networks enabling them to make a significant and recognised contribution to the profile and success of the British film and visual arts industries, promoting a high standard of British artistry and creativity.

FLAMIN has continued to play a key role in supporting the moving image talent of London and beyond, achieving significant national and international recognition for FLAMIN-supported artists. During the pandemic lockdown conditions of 2020-21, FLAMIN supported artists in negotiating the new online landscape, and adapted programmes for artists to take into account social distancing without reducing the level of available support.

Despite the challenges of gallery and museum temporary closure, and widespread shifts to online presentation, FLAMIN films reached audiences and FLAMIN alumni achieved major career outcomes.

Film London's Artists' Moving Image Network (continued)
Jarman Award alumni Oreet Ashery and Imran Perretta were among the 10 artists who received Turner Prize bursaries of £10,000. FLAMIN alumni Beatrice Dillon and Cecile B. Evans received Art Angel's 'Thinking Time' artist grants. Jarman Award 2020 winner Jenn Nkiru won a Grammy Award for her music video *Brown Skin Girl*, co-directed with Beyoncé, and Jarman Award 2019 winner Hetain Patel's film *Don't Look at the Finger* was acquired by the Tate. Jules Wright Prize alumna Beatrice Dillon's debut album *Workaround* was named Best Album of 2020 by *The Wire* and was in Pitchfork's top 50 albums of 2020. Tanoa Sasraku, who featured in FLAMIN/videoclub's 'Selected 10' screening programme in 2020, was announced as the winner of The Arts Foundation Futures Award in Visual Art. Jarman Award alumnus Larry Achiampong was selected as Artist in Residence for London's new Smithfield Public Realm Transformation and with collaborator David Blandy was commissioned for a new development at University College London's new site at the Queen Elizabeth Olympic Park.

Solo physical exhibitions featuring FLAMIN alumni included Antonia Luxem at Fragment Gallery, Moscow; Hannah Quinlan & Rosie Hastings at Galerie Isabella Bortolozzi, Berlin; Larissa Sansour at Bilmuseet, Umeå, Sweden; Zarina Bhimji at Sharjah Art Foundation, UAE.

Film London continued to support early career moving image artists with mentoring, development and production support. The third round of the FLAMIN Fellowship took place across 2020-21 for six practitioners. A series of workshops was delivered across the year featuring expert speakers on all aspects of artists moving image practice. The artists were each supported with mentoring and finance to develop new works. FLAMIN provided support in profiling the work of the participating artists by curating an online presentation of their work as part of B3 Biennial – long term FLAMIN partners - which also featured works by the Jarman 2020 shortlist and talks by FLAMIN alumni and Film London CEO Adrian Wootton.

FLAMIN worked again with partner organisation videoclub to present the Selected UK tour, a touring programme of work by early career artists selected by the shortlisted Jarman Award artists each year. This year it took place as an online tour in partnership with five arts venues across the UK.

The core FLAMIN commissioning programme for mid-career artists, FLAMIN Productions, continued to support the six ongoing artists' long form film commissions through development and production. Artists Suki Chan, Steven Eastwood, Patrick Goddard, Patrick Hough, Billy Dosanjh and Jasmina Cibic were supported through COVID-safe production. Although many exhibitions were cancelled or delayed, works from the previous rounds reached audiences. *The Deathless Woman* by Roz Mortimer received the Special Jury Award at the Festival of Romani Film and screened at the Human Rights Film Days Festival in Budapest, Aesthetica Festival in the UK and EIDF in Korea. Mirza & Butler's feature length film *Ruptures* showed at Alchemy Film Festival.

The 13th edition of the Film London Jarman Award took place in partnership with the Whitechapel Gallery and the winners were announced in an online event. The artists agreed to share the prize to demonstrate solidarity in the face of the challenges across the cultural sector. The Award was jointly presented to Larissa Sansour, Andrea Luka Zimmerman, Project Art Works, Jenn Nkiru, Michelle Williams Gamaker, Hannah Quinlan & Rosie Hastings. In the lead-up to the award announcement, FLAMIN presented online screenings and talks profiling the shortlisted artists in partnership with seven UK venues including the Whitechapel Gallery Weekend.

Equal Access Network (EAN)
The EAN continues to grow. During the pandemic, we have cemented our commitment to help people get in (new entrants), stay in (mid-level) and return (returners/carers) to the industry. Our EAN pool has now grown to more than 2,000 individual members who receive job opportunities, masterclasses and bespoke CV advice on a weekly basis.

Over the last year, we have delivered at least two monthly masterclasses, and key training every month (including Greenshoot, Albert training and LinkedIn training). In addition, the EAN has offered at least four to six CV Clinics to its members every month, helping to keep their CVs competitive. The EAN has also started a monthly Welcome to the EAN webinar, which covers all that we have to offer and a useful overview of the screen industries.

The EAN has continued to partner with more than 25 London-based training providers to ensure it has direct access to communities from under-represented groups. New sign-ups include Ghetto Film School, Broad Cast Academy and Elstree Screen Academy. All the partners meet every three months, when the EAN holds a roundtable to discuss current trends, updates and industry best practices.

Equal Access Network (EAN) (continued)
The EAN industry partnerships have also grown stronger. UKTV has renewed and increased our All Voices 2.0 scheme for a second year. UKTV and the EAN plan to increase the number of work placements, training sessions, masterclasses and networking events this year. Lupus Films has partnered with the EAN to create pathways from training into animation careers. Work with the GLA, the Job Centre Project and the second *Breaking the Glass Ceiling* programme are preparing to launch. The Return to Work 3.0 programme with ScreenSkills is relaunching after a hiatus due to lockdown. The restart of this programme will allow us to complete the four remaining post production placements on the programme.

During 2020-2021, the EAN secured 96 job opportunities and placements, including eight at Film London and five gaining experience at the London Games Festival. An additional five job opportunities / placements, including one at Film London, were accepted in 2020-2021 and will begin during the financial year 2021-2022. We are excited that 2021 looks like it will be a record-breaking year.

Games London
Diverse talents and perspectives are vital for building a more diverse games industry. Games London continued to bring together work by leading games industry creatives from Black, Asian and Minority Ethnic backgrounds via its Ensemble Salons events, spun out of its successful Ensemble exhibition.

British Film Commission
The British Film Commission has expanded its focus on supporting skills development in the feature film and high-end TV sector throughout the regions and nations of the UK by supporting and promoting skills development programmes that ensure we are future-proofing our industry. This has included partnerships with crew representatives and with Screen Agency partners in the regions of England, within and outside London, and with the Devolved Administrations, to support and promote crew already working in the industry and to attract new and complementary skills and talent into the industry. All initiatives include a particular focus on Inclusion, Diversity and Equality, to ensure that those working on British Film Commission supported productions better reflect the audiences that enjoy them.

Future Developments

The impact of the pandemic

The beginning of the new financial year 2021-22 continues to be marked by the pandemic and the impact on London and the wider UK.

The global pandemic has hit London hard. Beyond the impact on health, thousands of Londoners have lost their jobs and businesses have been pushed to breaking point. London now has a high unemployment rate, affecting particularly young people. The pandemic has not impacted communities equally, with many from Black, Asian and Minority Ethnic backgrounds as well as disabled Londoners being disproportionately affected.

Film London has signed up to the London Anchor Institutions' Charter working with partners to support the return to a more stable future with greater value placed on equitable, cleaner, healthier and safer communities as a foundation of our recovery and growth. The Charter is a commitment from its partners to work together to help deliver activity that can help meet the challenges ahead - to restore confidence in the city, minimise the impact on communities and build back better the city's economy and society.

Across our three brands – Film London, Games London and the British Film Commission – we continue to work with funders, stakeholders and industry to ensure we make a meaningful contribution to the recovery of our industry, deliver bespoke programmes and support. Sustainability – social and environmental – is an integral part of our commitment.

With the continued growth of the screen industries since production has resumed, there is an unprecedented challenge and opportunity for London's and the UK's economic recovery and for Film London, the British Film Commission and Games London to continue working with key stakeholders and industry for our industry to be a key contributor to the recovery.

Future funding

Our core funding contracts with the BFI, GLA, Arts Council England and DIT have been secured for the financial year 2021-22 . With the COVID-19 crisis, the BFI and Arts Council England have been able to secure from DCMS a one-year extension to existing grant agreements, which means that our current funding agreements will be extended to March 2023, subject to the annual application submissions.

Our current GLA funding contract is up for renewal in April 2022 and we are in early discussions with the GLA over our application for Film London and Games London beyond the current financial year.

Our funding agreement with DIT will be coming to a close in March 2022 and we will enter discussion for future funding after the Summer.

We are now in the second year of a three-year funding contract of £4.8m (£1.6m pa for three years) for the British Film Commission.

We have been awarded a grant by the GLA to deliver a Job Centre Plus pilot project and are partners to an ESF bid – Creativity Squared - lead by JGA which runs until August 2023. We have the opportunity to apply to Interreg Europe for an additional twelve months of activity funding to address the impact of COVID-19 on the Green Screen scheme.

We have strong partnerships in place with other project funders such as ScreenSkills, the National Lottery Heritage Fund, the British Council and continue to develop funding applications to Trusts & Foundations.

Despite our strong relationships with funders, we are very aware that we need to be alert to the risks and challenges in the years ahead.

Film London has faced funding reductions in the past and has worked with its Board to restructure the company to allow for cut backs if required. We have robust planning processes in place whereby we draw up different funding scenarios in the autumn of the financial year reflecting discussions with funders. These will allow us to embark on staff consultation in a timely manner so that any redundancies can be implemented within the financial year

Film London also reviews annually the costs of a closing down scenario and has sufficient reserves in place to close the company should it be required.

Supporting the Recovery
Going forward our programme and focus across all three brands is very much on supporting the recovery, growth and jobs for London and the UK. The COVID-19 pandemic has left London and the UK with unprecedented challenges.

- A pattern of rising unemployment and lost economic growth caused by the economic scarring of COVID-19
- Narrow social, economic and health inequalities
- A lack of access to opportunities and employment for young people
- The need to accelerate delivery of a cleaner, greener London

With the continued growth of demand for content globally, there is an unprecedented opportunity for Film London, BFC and Games London to contribute meaningfully to the recovery working with key stakeholders and industry.

The demand for content has generated a requirement to provide additional stage space and ancillary production spaces. The BFC has a remit and is funded to support the growth of the UK stage space development, and Film London is working closely with key stakeholders in the greater London area to support the expansion of new production hubs. London is also at the forefront of virtual production spaces opening which represents an exciting development.

Alongside the demand for stage space, there is a need to grow the skills pipeline to ensure London and the UK have skilled cast and crew to sustain the production levels going forward. Whilst this presents challenges, it is also a great opportunity for young people to access a sustainable career in the creative screen industries.

Working with key stakeholders at national and regional level - ScreenSkills and the BFI, regional and national Screen Agencies, the GLA, as well as Job Centres, further education, academia, training providers and industry - we are in a unique position to harness this moment in time to facilitate and support a sustainable skills pipeline.

Working in partnership, we can provide a pathway for young people to access the industry, mid-career professionals to progress and those who have lost their employment as a result of COVID-19 impacting other sectors to re-train to join this growing industry.

These screen industries will continue to generate investment and jobs in a post COVID-19 economic recovery projecting long-term growth by:

- **Offering a wide range of jobs in an industry**, that do not face the risk of automation and gives young people the opportunity to build their careers
- **Benefitting London and the UK's diverse communities** as the work of the Equal Access Network has demonstrated on a small scale, we can create access routes for young people from all backgrounds to get into, remain and return to the industry
- **Offering opportunities for creatives** – film-makers, writers, producers - to share the stories rooted in their communities with global audiences
- Playing an important role in terms of the **social recovery, providing access to culture for all**

Our commitment to sustainability
Sustainability - Equality, Diversity & Inclusion and Environmental – is key to sustaining increased levels of production. We have therefore placed this priority at the heart of our agency's strategy and delivery across our three brands.

Our aim is that Sustainability is reflected in our delivery, but also corporately, through staff training, recruitment and procurement, and by setting our own ambitious but achievable goals mapped against the UN's SDGs.

- **Improving health, safety and well-being for productions/on set** – COVID-19 Production Protocols
- **Supporting our sector in a transition to a zero carbon world** – advice and support to our clients through facilitating access to appropriate resources and expertise
- **Creating social value to achieve a more inclusive and equitable society** – championing of equality, diversity and inclusion through our own initiatives outlined within this paper and via our network of UK-wide stakeholders
- **Supporting our stakeholders and UK infrastructure** - working in partnership with industry and stakeholders to establish and achieve goals
- **Supporting our clients** - outreach to production partners to identify and understand the challenges they may face translating their initiatives to the UK and identifying opportunities to support them through our work
- **Partnership working and learning from and sharing best practice** in these areas with other film commissions, industry and stakeholders

Our commitment to sustainability (continued)
With regards to our commitment to social sustainability, the BFC is embarking on a range of initiatives, working with key partners such as the Production Guild and ScreenSkills.

Film London is in discussion with the Greater London Authority on how we can best support its desire for the development of a screen skills academy and how AEB funding can best support learning providers and industry in bridging the gap between training and jobs.

We are embarking on a range of projects:

- **Job Centre pilot and Breaking the Glass Ceiling:** Working with the Mayor of London, Film London is piloting a project working with Job Centres to build their capacity to work with film, TV, animation and games and to connect Job Centres with local employers. This project also allows Film London to work in partnership with Bectu to deliver the second edition of our successful **Breaking the Glass Ceiling** programme supporting mid-level career professionals from diverse backgrounds in their progression

- **Supporting NEETS into training and jobs:** Working with the JGA Group and a range of partners across the creative industries (Mama Youth Project, National Youth Theatre, West London College, Goldsmith's – University of London, Playback Studios, British Printing Industry Federation), Film London is part of an ESF funded project seeking to place NEETs in training and jobs. The project is starting in the summer of 2021 and will run until August 2023

- **Further Education College pilot:** Film London is working with the Capital City College Group to pilot training for specific industry roles in direct response to severe shortages. The pilot is set to launch this side of the summer and we will seek to place successful trainees in jobs through our Equal Access Network

- **Bridging the gap – partnership working with Connected Campus:** Working with the Connected Campus and Middlesex University, we continue to explore the challenges for students between completing their degree and securing employment and how we can close this gap by working with employers

- **Delivering through the EAN:** Our EAN programme continues to run and underpin all of the above. The demand for placing people in jobs has grown exponentially since production resumed in the latter part of 2020

Talent Development, Film Hub London and London's Screen Archives
Our talent development work be aligned with the above and continues to be a key focus of our work going forward. BFI NETWORK will remain at the heart of our talent development programme delivering exciting and diverse London talent to produce and make short films through BFI NETWORK. Our FLAMIN Fellowship, our new animation strand, as well as our ongoing FLAMIN productions and the Jarman Award will continue to support, develop and foster artists. The New Talent strand of the PFM, our Lodestars awards, our Labs programme and UPstream are cornerstones in developing, promoting, recognising and connecting talent.

Responding to the incredible harm caused by the pandemic and with the expectation of ongoing disruption, the main focus of **Film Hub London's** work in 2021-22 will be on recovery:

- to support its membership to keep operating and to remain resilient in the face of extreme challenge
- to enable them to continue programming a broad and inclusive range of film
- and to encourage them to maintain a commitment to developing their audience with a particular focus on underserved communities

The **screen heritage** sector has been equally hard hit by the pandemic with many archives closed during lockdown. **London's Screen Archives** focus will be on supporting our membership through:

- strengthening the network, servicing and understanding of members' needs
- connecting more people with Archive Film online and through innovative screening and education opportunities
- empowering our members by offering training and capacity building
- preserving and celebrating diverse stories to ensure that our collections represent the full breadth of London's communities
- ensuring a sustainable future through commercial income generation and collaborative working

Promoting and advancing the visual arts in London and Great Britain
Film London will continue to deliver its key markets. The London Screenings continue to be discussed as to whether an in-person event can be delivered in October 2021. The new talent strand of the London Screenings, Breakthrough Screenings, took place as a standalone screening event in June 2021. Four films were selected to premiere in this section. The Production Finance Market with its New Talent strand will be delivered virtually during the London Film Festival. The third edition of the IP Market UPstream is scheduled to take place in January 2022.

We will continue to support filming in London through our London Filming Partnership, sustaining London's reputation as a film-friendly destination as well as promoting the capital's unique production infrastructure and its extraordinary rich, competitive and cultural offer to the global production industry across film, television, animation and commercials. Film London continues to work with partners to sustain and grow production levels and maximise the benefits of filming in London for the capital's economy.

Film London continues to develop and enhance London's position as one of the world's top global production hubs through delivering services for the production sector, providing co-ordinated guidance for government departments, local authorities and through a strategic partnership with the Mayor of London.

The British Film Commission continues to update safety protocols and co-ordinate the recovery planning across industry working in partnership with regions and nations, funders and key stakeholders. With its new remit on supporting the development of additional stage space, the BFC is directly responding to the interest of investors seeking to establish studio spaces in the UK. The BFC continues to liaise with our UK production infrastructure across regions and nations and US studios to inform the recovery of our industry and its international promotion.

Partnering globally - European and international collaboration
Partnership working is at the heart of the agency's ethos and we are committed to sustain and grow our European and International partnerships. On the BFC side we continue to work closely with all US studios and streamers and our LA based team is in daily contact with partners in the US and Canada.

On the Film London side, we continue to place a particular emphasis on working with a wide range of European partners. Apulia Film Commission, Netherlands Film Fund, EAVE and LIM are all partners of the PFM. Through our Green Screen Partnership, we continue to work with ProMálaga in Spain, Flanders Audiovisual Fund in Belgium, Ystad Municipality in Sweden, Paris Region Entreprises in France, the Slovak Audiovisual Fund / Slovak Film Commission in Slovakia, Rzeszów Regional Development Agency in Poland and the Bucarest Ilfov Regional Development Agency in Romania. We have ongoing partnerships exploring opportunities for promoting the soft power and benefits for tourism from filming working with the Austrian Film Commission, Sardegna Film Fund & Film Commission, Andalucia Film Commission and Apulia Film Commission. Globally we continue to partner with the Melbourne International Film Market and the South Africa Film Commission for PFM and are developing international exchanges with Miami and New York. We continue to be active partners of AFCI, Cine Regio and the European Film Commission Network (EUFCN).

Financial review

a. Remuneration policy

The pay of Film London staff is reviewed annually by the Finance Committee who will make a recommendation to the Board of Trustees. The Finance Committee will assess as to whether the Company can afford to pay a cost of living increase within the budget. In 2020/21 Film London staff have been awarded a 2% cost of living increase (2019/20: 2%). Key personnel are disclosed in the trustees, officers and advisers section.

The Finance Committee determines the pay for the Key Management Personnel, so that it is tightly aligned to the delivery of Film London's strategic goals and pay decisions for Film London generally, and consistent with internal relativities and affordable. On an annual basis, the Finance Committee looks at the growth and success of the Key Management Personnel within their roles.

b. Grant giving policy

Film London awards annually a number of grants through its talent development and production schemes as well as through Film Hub London. Grants are reviewed and approved by the respective Sub-Committees and the Film London Board.

c. Reserves Policy

In line with the guidance issued by the Charity Commission, the Trustees have considered the future needs of the charity and believe that unrestricted general funds (or what the Charity Commission define as "free" reserves) should be sufficient to cover all liabilities, in the event of closure of the charity. The level of reserves is annually reviewed by the Finance Committee, to ensure that we have sufficient funds In the light of COVID 19. We have adjusted our reserves policy and increased the reserves set aside towards covering the liabilities of our lease. Such funds are needed to provide for the charity's working capital needs and a sensible contingency against an unexpected shortfall in fundraising income, emergency or exceptional unforeseen expenditure, thus ensuring the financial stability of the charity over the longer term. In 2020/21, we have free reserves of £773.8k, which falls in line with our requirements (2019/20 £722.8k).

d. Financial performance

Total incoming resources at £6.4m are up 9.9% on the previous year. Total expended resources at £6.3m are up 8.7%. The overall result was that the charity's total reserves increased by £91.4k to £942.2k (2019/20: increase of £21.8k).

In common with many charities, revenue fundraising continues to be extremely challenging. The charity is investing in fundraising to grow income streams, providing a better balance, with less dependency on restricted income particularly from grants from the public sector. In the light of the pandemic Film London continues to review its strategy with regards to fundraising from the public and private sector and is monitoring income very closely. As usual, we worked hard to ensure overhead costs were controlled.

Film London's fundraising focuses on corporate sponsorship and Trusts & Foundations as well as public sector agencies. We have a small team working on fundraising consisting of one senior manager and part time support. Film London does not engage in fundraising from individuals.

Structure, governance and management

a. Constitution

Film London is a company limited by guarantee, registered in England, (registered number 4699825). It was incorporated on 17 March 2003, and is governed by its Memorandum and Articles of Association. Film London is a registered charity number 1163968. Film London also trades as British Film Commission and Games London.

b. Recruitment and training of Trustees

At the end of their two terms (each of three years), Trustees step down and Film London will advertise to recruit new Trustees. During the year one Trustee, Andrea Lissoni stepped down. No new Directors were appointed.

On 3rd July 2020 Film London's Board of Trustees passed a resolution to amend the articles of association to allow Trustees to serve for more than 6 years if it is in the best interests of the Company due to special circumstances existing at the particular point in time when any trustee would normally be eligible for re-election. At the September Board meeting Film London's Board of Trustees voted to extend the term of Iain Smith by one term.

Film London was entered on the Register of Charities on 14th October 2015. Trustee training is delivered on a regular basis by Harbottle & Lewis to provide an update on legislation and best practice to all Trustees. The annual Trustee training reminds Directors of their duties under the Charity Governance Code. The induction pack to new Trustees includes Film London's Memorandum and Articles of Association, its Finance Regulations, Staff Organogram as well as details of the Board's Sub-Committees and dates of Trustee meetings.

c. Trustee board and committees

Film London is governed by its Board of Trustees, chaired by Daniel Battsek. The Board of Trustees meets seven times per year and has five sub-committees:

- Finance Committee
- Fundraising Committee
- Production Committee
- Audience Development Committee
- FLAMIN Committee.

The sub-committees meet two to four times annually and oversee distinct areas of Film London's activity, discuss and select grants and provide advice and guidance and report back to the Film London Trustees. Each sub-committee is chaired by a Film London Trustee. The membership of sub-committees is made up of Trustees.

As set out in the Articles of Association, the Board of Trustees set the strategy for the charity and discuss and approve the annual business planning including budgets, accounts and significant grants.

The British Film Commission has an Advisory Board including representation from funders, nations, regions and industry chaired by Iain Smith. Daniel Battsek, Chair of Film London, sits on the Advisory Board and Iain Smith, Chair of the Advisory Board, is a Film London Trustee. The BFC Advisory Board oversees the strategy and activities of the British Film Commission. It meets four times a year.

It has a Business Sub-Committee which meets 5-7 times per annum to discuss and provide guidance to ongoing activity. During the initial phase of the pandemic the Business Sub-Committee met more frequently to address issues arising from the pandemic and inform the development of Covid-19 protocols for the production to resume safely. Papers from the BFC Advisory Board are included in board papers going to Film London Trustees.

Games London is a brand developed in partnership with Ukie (UK Interactive Entertainment). The brand was launched in January 2016 with the announcement of the London Games Festival. A steering group is chaired by Debra Burnill, Trustee of Film London and Director of UK Interactive Entertainment (Ukie) and has participation from senior management from Film London, Ukie as well as representation of funders and industry.

d. Organisational structure

The charity is under the day-to-day control of the CEO, who reports to the Board of Trustees at their regular meetings and as required to the Chairman of the Board. The Trustees are aware of the Charity Governance Code and the principles of this Code underpin Film London's decision making, processes, board and sub-committee meetings.

Film London's senior management team reports to the CEO.

Structure, governance and management (continued)

e. Related Parties Transactions
Film London's Directors give their time as Charity Trustees freely and no director is in receipt of remuneration in 2020/21 for their role as Director. Details of related party transactions are disclosed in note 18 of the accounts.

f. Risk management
The Film London Board of Trustees approved the Financial Regulations of the charity, which is based on the Charity Commission publication CC8 – "Internal Financial Controls for Charities". The Finance Committee oversees the financial management of the Charity discussing and reviewing the budget, management accounts and annual accounts as well as the charity's risk register. Our approach is to identify the most significant risks and how to manage and mitigate them. All types of risk are considered e.g. financial, operational, reputational, governance and compliance as well as risks outside our control such as political, environmental, technical, legal and economic. As a result of the COVID-19 crisis Film London has identified a number of new risks that we monitoring closely. The Chair of the Finance Committee reports to the Film London Board. All Finance Committee meetings are minuted. At the date of this report, the Trustees consider fund raising from commercial partners as well as trusts and foundations to continue to be a key challenge in developing alternative funding streams.

g. Principal risks and uncertainties
The Directors are assessing and monitoring closely all principal risks – legal, financial, reputational, operational, governance, compliance - on an ongoing basis across all activities and projects undertaken by the company. In the light of Covid-19 the assessment and monitoring of risks is being closely monitored by Film London's Finance Committee and calls with all core funders and key stakeholders are regularly taking place.

REFERENCE AND ADMINISTRATIVE DETAILS

Trustees
Geraldine Atlee
Daniel Battsek
Debra Helen Burnill
Judith Chan
John Graydon
Jeffrey Jacobs
Saurabh Kakkar
Andrea Lissoni (resigned 30th September 2020)
Amanda Parker
Nicola Pearcey
Lila Rawlings
Allon Reich
Iain Smith
Frances Trought
Jeremy Vernon
Tyronne Walker-Hebborn

Company Secretary
Daniela Kirchner

Chief Executive Officer
Adrian Wootton

Chief Operating Officer
Daniela Kirchner

Registered Office
The Arts Building
Morris Place
London
N4 7JG

Company Number
04699825

Charity Number
1163968

Auditor
Azets Audit Services
Regis House
45 King William St
London
EC4R 9AN

Solicitors
Harbottle & Lewis LLP
7 Savoy Court
London
WC2R 0EX

Bankers
Barclays Bank plc
27 Soho Square
London
W1D 3QR

STATEMENT OF TRUSTEES' RESPONSIBILITIES

The Trustees (who are also Directors of Film London for the purposes of company law) are responsible for preparing the Trustees' Report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

Company law requires the Trustees to prepare financial statements for each financial year. Under company law the Trustees must not approve the financial statements unless they are satisfied that they give a true and fair view of the state of affairs of the charitable company and of the incoming resources and application of resources, including the income and expenditure, of the charitable company for that period. In preparing these financial statements, the trustees are required to:

select suitable accounting policies and then apply them consistently;
observe the methods and principles in the Charities SORP;
make judgements and estimates that are reasonable and prudent; and
prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charitable company will continue in operation.

The Trustees are responsible for keeping adequate accounting records that disclose with reasonable accuracy at any time the financial position of the charitable company and enable them to ensure that the financial statements comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the charitable company and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

Disclosure of information to auditors

Each of the persons who are Trustees at the time when this Trustees' Report is approved has confirmed that:
so far as that Trustee is aware, there is no relevant audit information of which the charitable company's auditors are unaware, and
that Trustee has taken all the steps that ought to have been taken as a Trustee in order to be aware of any relevant audit information and to establish that the charitable company's auditors are aware of that information.

This report was approved by the Trustees on 4th August 2021 and signed on their behalf by:

DocuSigned by:
Daniel Battsek
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Daniel Battsek
Director

Opinion
We have audited the financial statements of Film London (the 'charitable company') for the year ended 31 March 2021 which comprise the balance sheet, the Statement of Financial Activities, the CashFlow Statement and notes to the financial statements, including significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including Financial Reporting Standard 102 *The Financial Reporting Standard applicable in the UK and Republic of Ireland* (United Kingdom Generally Accepted Accounting Practice).

In our opinion the financial statements:

- give a true and fair view of the state of the charitable company's affairs as at 31 March 2021, and of its incoming resources and application of resources, including its income and expenditure, for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- have been prepared in accordance with the requirements of the Companies Act 2006.

Basis for opinion
We conducted our audit in accordance with International Standards on Auditing (UK) (ISAs (UK)) and applicable law. Our responsibilities under those standards are further described in the Auditor's responsibilities for the audit of the financial statements section of our report. We are independent of the charitable company in accordance with the ethical requirements that are relevant to our audit of the financial statements in the UK, including the FRC's Ethical Standard, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Conclusions relating to going concern
In auditing the financial statements, we have concluded that the trustees' use of the going concern basis of accounting in the preparation of the financial statements is appropriate.

Based on the work we have performed, we have not identified any material uncertainties relating to events or conditions that, individually or collectively, may cast significant doubt on the charitable company's ability to continue as a going concern for a period of at least twelve months from when the financial statements are authorised for issue.

Our responsibilities and the responsibilities of the trustees with respect to going concern are described in the relevant sections of this report.

Other information
The other information comprises the information included in the trustees annual report, other than the financial statements and our auditor's report thereon. The trustees are responsible for the other information contained within the annual report. Our opinion on the financial statements does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon. Our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the course of the audit or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether this gives rise to a material misstatement in the financial statements themselves. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact.

We have nothing to report in this regard.

Opinions on other matters prescribed by the Companies Act 2006
In our opinion, based on the work undertaken in the course of the audit:

- the information given in the trustees' report (incorporating the directors' report) for the financial year for which the financial statements are prepared is consistent with the financial statements; and
- the directors' report has been prepared in accordance with applicable legal requirements.

Matters on which we are required to report by exception
In the light of the knowledge and understanding of the charitable company and its environment obtained in the course of the audit, we have not identified material misstatements in the directors' report.

We have nothing to report in respect of the following matters in relation to which the Companies Act 2006 requires us to report to you if, in our opinion:

- adequate accounting records have not been kept, or returns adequate for our audit have not been received from branches not visited by us; or
- the financial statements are not in agreement with the accounting records and returns; or
- certain disclosures of directors' remuneration specified by law are not made; or
- we have not received all the information and explanations we require for our audit; or
- the trustees were not entitled to prepare the financial statements in accordance with the small companies' regime and take advantage of the small companies' exemptions in preparing the directors' report and from the requirement to prepare a strategic report.

Responsibilities of trustees
As explained more fully in the trustees' responsibilities statement set out on page 9, the trustees (who are also the directors of the charitable company for the purposes of company law) are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as the trustees determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the trustees are responsible for assessing the charitable company's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the trustees either intend to liquidate the charitable company or to cease operations, or have no realistic alternative but to do so.

Auditor's responsibilities for the audit of the financial statements
Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with ISAs (UK) will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

Irregularities, including fraud, are instances of non-compliance with laws and regulations. We design procedures in line with our responsibilities, outlined above, to detect material misstatements in respect of irregularities, including fraud.

Because of the inherent limitations of an audit, there is a risk that we will not detect all irregularities, including those leading to a material misstatement in the financial statements or non-compliance with regulation. This risk increases the more that compliance with a law or regulation is removed from the events and transactions reflected in the financial statements, as we will be less likely to become aware of instances of non-compliance. The risk is also greater regarding irregularities occurring due to fraud rather than error, as fraud involves intentional concealment, forgery, collusion, omission or misrepresentation.

A further description of our responsibilities is available on the Financial Reporting Council's website at: . This description forms part of our auditor's report.

Use of our report

This report is made solely to the charitable company's members, as a body, in accordance with Chapter 3 of Part 16 of the Companies Act 2006. Our audit work has been undertaken so that we might state to the charitable company's members those matters we are required to state to them in an auditor's report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the charitable company and the charitable company's members as a body, for our audit work, for this report, or for the opinions we have formed.

Azets Audit Services

John Howard (Senior Statutory Auditor)
For and on behalf of Azets Audit Services
Statutory Auditor
2nd Floor, Regis House
45 King William Street
London
EC4R 9AN

Date: 10 August 2021

FILM LONDON

STATEMENT OF FINANCIAL ACTIVITIES
(INCORPORATING AN INCOME AND EXPENDITURE ACCOUNT)
FOR THE YEAR ENDED 31 MARCH 2021

	Notes	2021 Unrestricted £	2021 Restricted £	2021 Total funds £	2020 Total funds £
INCOME FROM					
Donations and legacies	3	36,000	50,882	**86,882**	240,124
Charitable activities	4	2,110,877	4,202,275	**6,313,152**	5,550,628
Other trading activities	5	19,741	-	**19,741**	48,674
Investment income	6	556	-	**556**	1,634
Total		2,167,174	4,253,157	**6,420,331**	5,841,060
EXPENDITURE ON					
Raising funds	7	161,814	-	**161,814**	183,174
Charitable activities		1,913,961	4,253,157	**6,167,118**	5,636,084
Total		2,075,775	4,253,157	**6,328,932**	5,819,258
NET INCOME		91,399	-	**91,399**	21,802
RECONCILIATION OF FUNDS					
Total funds brought forward		850,817	-	**850,817**	829,015
TOTAL FUNDS CARRIED FORWARD		**942,216**	-	**942,216**	850,817

CONTINUING OPERATIONS
All income and expenditure has arisen from continuing activities.

The notes form part of these financial statements

FILM LONDON

STATEMENT OF FINANCIAL POSITION
AT 31 MARCH 2021

	Notes	2021 Total funds	2020 Total funds
		£	£
FIXED ASSETS			
Intangible assets	11	26,243	18,983
Tangible assets	12	142,183	109,007
		168,426	127,990
CURRENT ASSETS			
Debtors	13	1,881,986	1,392,176
Cash at bank and in hand		1,816,860	647,516
		3,698,846	2,039,692
CREDITORS			
Amounts falling due within one year	14	(2,925,056)	(1,316,865)
NET CURRENT ASSETS		773,790	722,827
TOTAL ASSETS LESS CURRENT LIABILITIES		942,216	850,817
NET ASSETS		942,216	850,817
FUNDS	15		
Unrestricted funds		942,216	850,817
TOTAL FUNDS		942,216	850,817

These financial statements have been prepared in accordance with the special provisions of Part 15 of the Companies Act 2006 relating to small charitable companies.

The financial statements were approved by the Board of Trustees on 4th August 2021 and were signed on its behalf by:

DocuSigned by:
Daniel Battsek
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Daniel Battsek
Director

The notes form part of these financial statements

FILM LONDON

STATEMENT OF CASH FLOWS
FOR THE YEAR ENDED 31 MARCH 2021

	2021 £	2020 £
Cash flows from operating activities:		
Net cash provided by operating activities	**1,266,198**	106,716
Cash flows from investing activities:		
Dividends, interest and rents from investments	**556**	1,634
Proceeds from the sale of property, plant and equipment	**-**	-
Purchase of intangible assets	**(20,100)**	(20,100)
Purchase of property, plant and equipment	**(77,310)**	(30,976)
Net cash (used in) investing activities	**(96,854)**	(49,442)
Change in cash and cash equivalents in the year	**1,169,344**	57,274
Cash and cash equivalents brought forward		
Cash and cash equivalents carried forward	**647,516**	590,242
	1,816,86	**647,516**
Reconciliation of net movement in funds to net cash flow from operating activities		
Net income for the year	**91,399**	21,802
Adjustments for:		
Depreciation charges	**56,974**	28,876
Dividends, interest and rents from investments	**(556)**	(1,634)
(Increase) in debtors	**(489,810)**	(39,583)
Increase in creditors	**1,608,191**	97,255
Net cash used in operating activities	**1,266,198**	106,716
Analysis of cash and cash equivalents		
Cash in hand	**1,816,860**	647,516
Total	**1,816,860**	647,516

1. STATUTORY INFORMATION

Film London is a charitable company, limited by guarantee and incorporated in England. The members of the Charitable Company are the Trustees named on page 1. In the event of the Charitable Company being wound up, the liability in respect of the guarantee is limited to £1 per member of the Charitable Company.

2. ACCOUNTING POLICIES

2.1 Basis of Preparation

The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (ISF 102) effective 1 January 2019) – Charities SORP (FRS 102) and the Companies Act 2006.

The directors reviewed Film London's financials (Financial Statements 2020-21, current year to date management accounts and cash flow) at the Board meeting in August 2021, as part of their regular assessment, as well as it's principal risks, financial and otherwise. At that time, they were satisfied that Film London had sufficient resources to continue operating for the foreseeable future and accounts have been prepared in the knowledge that Film London is a financially viable organisation.

The effect of the pandemic has also been assessed by the directors through the year and at the July Finance Committee meeting, reviewing Film London's ongoing activity, its forecasts and risks to ensure the organisations remains financially viable. With regards to the next 12 months following the Board meeting on the 4th August 2021 the most significant areas to be monitored closely by the directors include the renewal of Film London's funding agreement with the Mayor of London / Greater London Authority and the Department for International Trade. Film London has been funded by the Mayor of London since 2003/2004 through multi-year funding agreements. The current agreement is a one year agreement and concludes on 31st March 2022 and Film London is anticipating to start the renewal process of its funding agreement with the Mayor of London/ GLA shortly to negotiate successfully a new funding agreement.

The DIT has been a funder since 2011/12 and the five-year funding agreement came to a close on 31st March 2021 and we are being funded this year through a one year agreement to 31st March 2022. This funding supports the British Film Commission activity and again Film London is anticipating starting renegotiation after the Summer.

The income stream with the greatest risk is the area of private sector income – particularly Film London sponsorship; the target for sponsorship income has been lowered in the 2021-22 budget and projections will be closely monitored. The directors of Film London will continue to monitor this closely. There is no material uncertainty to going concern.

2020/21 has demonstrated that Film London, the BFC and Games London have continued to deliver effectively during the pandemic moving activity online and supporting the recovery successfully.

After reviewing the Charitable Company's forecasts and projections, the directors have a reasonable expectation that the entity has adequate resources to continue in operational existence for the foreseeable future. The entity therefore continues to adopt the going concern basis in preparing its financial statements.

Film London meets the definition of a public benefit entity under FRS 102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy.

2. ACCOUNTING POLICIES – continued

2.2 Fund accounting

General funds are unrestricted funds which are available for use at the discretion of the Trustees in furtherance of the general objectives of the charity and which have not been designated for other purposes.

Designated funds comprise unrestricted funds that have been set aside by the Trustees for particular purposes. The aim and use of each designated fund is set out in the notes to the financial statements.

Restricted funds are funds which are to be used in accordance with specific restrictions imposed by donors or which have been raised by the charity for particular purposes. The cost of raising and administering such funds are charged against the specific fund. The aim and use of each restricted fund is set out in the notes to the financial statements.

Investment income, gains and losses are allocated to the appropriate fund.

2.3 Income

All income is recognised once the Charity has entitlement to the income, it is more likely than not that the income will be received and the amount to be received can be reliably estimated and any conditions required to receive the funds have been met or are with the control of the charity.

Contracted income is recognised according to the contract terms.

Non-event sponsorship and membership income is recognised in the year in which it is invoiced.

Where Film London provides services in return for payment, the income is recognised when Film London completes its part of the agreement by delivering the services.

Grants related to performance of contractual obligations are recognised when the conditions attached to the grant have been met, Film London has entitlement to the income, it is probable that income will be received and the amount of income can be measured reliably.

Where entitlement of the income does not exist at the balance sheet date, income is deferred and disclosed as a liability at the year-end.

On receipt, donated professional services and donated facilities are recognised on the basis of the value of the gift to the Charity which is the amount the Charity would have been willing to pay to obtain services or facilities of equivalent economic benefit on the open market; a corresponding amount is then recognised in expenditure in the period of receipt.

In accordance with the Charities SORP (FRS 102), the economic contribution of general volunteers is not recognised in the accounts.

Other income is recognised in the period in which it is receivable and to the extent the goods have been provided or on completion of the service.

2.4 Expenditure

Expenditure is recognised once there is a legal or constructive obligation to make payment to a third party, it is probable that settlement will be required and the amount of the obligation can be measured reliably.

All expenditure is accounted for on an accruals basis. All expenses including support costs and governance costs are allocated to the applicable expenditure headings.

Fundraising costs are those incurred in seeking voluntary contributions and do not include the costs of disseminating information in support of the charitable activities.

2.5 Tangible fixed assets and depreciation

Tangible fixed assets are stated at cost less depreciation. Depreciation is provided at rated calculated to write off the cost of fixed assets, less their estimated residual value, over their expected useful lives using the straight-line method. The tangible fixed assets are depreciated on the following basis:

Leasehold improvements	10 years
Office equipment	3-5 years

2. ACCOUNTING POLICIES – continued

2.6 Intangible assets
Intangible assets represent website costs and are stated at cost less depreciation. Depreciation is provided against intangible fixed assets over 3 years, calculated to write off the cost over their expected useful lives, using the straight-line method.

2.7 Interest receivable
Interest on funds held on deposit is included when receivable and the amount can be measured reliably by the Charity; this is normally upon notification of the interest paid or payable.

2.8 Operating leases
Rentals under operating leases are charged to the Statement of Financial Activities on a straight line basis over the lease term.

2.9 Financial instruments
The Charity only has financial assets and financial liabilities of a kind that qualify as basic financial instruments. Basic financial instruments are initially recognised at transaction value and subsequently measured at their settlement value with the exception of loans which are subsequently measured at amortised cost using the effective interest method.

2.10 Debtors
Trade and other debtors are recognised at the settlement amount after any trade discount offered. Prepayments are valued at the amount repaid net of any trade discounts due.

2.11 Cash at bank and in hand
Cash at bank and in hand includes cash short term highly liquid investments with a short maturity of three months or less from the date of acquisition or opening of the deposit or similar account.

2.12 Creditors and provisions
Creditors and provisions are recognised where the Charity has a present obligation resulting from a past event that will probably result in the transfer of funds to a third party and the amount due to settle the obligation can be measured or estimated reliably. Creditors and provisions are normally recognised at their settlement amount after allowing for any trade discounts due.

2.13 Pension costs
The charity operates a defined contribution pension scheme. The assets of the scheme are held separately from those of the Charity in an independently administered fund. The amount charged to the Statement of Financial Activities represents the contributions payable to the scheme in respect of accounting period.

2.14 Critical accounting estimates and judgements
In preparing the financial statements, management is required to make estimates and assumptions which affect reported income, expenses, assets, liabilities and disclosure of contingent assets and liabilities. Use of available information and application of judgements are inherent in the formation of estimates, together with the past experience and expectations of future events that are believed to be reasonable under the circumstances. Actual results in the future could differ from such estimates. Management do not consider there to be any material accounting estimates or judgements that need disclosure in these financial statements.

3. DONATIONS AND LEGACIES

	2021 Unrestricted £	2021 Restricted £	2021 Total £	2020 Total £
Donations	36,000	-	**36,000**	36,000
Gifts in kind	-	50,882	**50,882**	204,124
	36,000	50,882	**86,882**	240,124

In 2021, of the total income from donations and legacies, £36,000 (2020: £36,000) was to unrestricted funds and £50,882 (2020: £204,124) was to restricted income.

The charity is grateful to various organisations who donate their services for free or for a reduced charge. These include support across a number of activities including venue hire, office space, speaker fees, event accreditations, website events platform and legal advice. An equivalent charge is included within charitable expenditure.

The charity also benefits from the involvement and support of its volunteers who make a vital contribution towards their achievements in accordance with FRS102 and the Charities SORP (FRS102), the economic contribution of general volunteers is not recognised in the accounts.

4. INCOME FROM CHARITABLE ACTIVITIES

	2021 Unrestricted £	2021 Restricted £	2021 Total £	2020 Total £
Promotion of visual arts	1,083,079	754,029	**1,837,108**	2,595,569
FLAMIN	74,237	270,688	**344,925**	446,218
Production of talent development	208,800	211,697	**420,497**	580,745
Film promotion and culture	652,261	589,770	**1,242,031**	977,961
British Film Commission	92,500	2,376,091	**2,468,591**	950,135
	2,110,877	4,202,275	**6,313,152**	5,550,628

In 2020, of the total income from charitable activities, £2,110,877 was to unrestricted funds (2020: £2,286,922) and £4,202,275 was to restricted funds (2020: £3,263,706).

5. OTHER TRADING ACTIVITIES

	2021 Unrestricted £	2021 Restricted £	2021 Total £	2020 Total £
Rental income	17,839	-	**17,839**	45,720
Other income	1,902	-	**1,902**	2,954
	19,741	-	**19,741**	48,674

In 2020, of the total income from other trading activities, £48,674 was to unrestricted funds and £NIL to restricted funds.

6. INVESTMENT INCOME

	2021 Unrestricted £	2021 Restricted £	2021 Total £	2020 Total £
Bank interest	556	-	**556**	1,634

In 2020, of the total investment income, £1,634 was to unrestricted funds and £NIL to restricted funds.

7. ANALYSIS OF EXPENDITURE

	Staff Costs (note 10) £	Activities Costs £	Grant Funding £	Support Costs (note 8) £	2021 Total £	2020 Total £
Raising funds	79,163	15,466	-	67,185	**161,814**	183,174
Promotion of visual arts	608,332	699,690	-	397,388	**1,705,410**	2,474,934
FLAMIN	164,423	59,626	33,800	107,408	**365,257**	511,494
Production and talent development	192,579	58,904	54,091	125,801	**431,375**	661,238
Film production & culture	368,903	110,385	492,720	240,983	**1,212,991**	1,009,045
British Film Commission	311,202	1,822,630	80,000	238,253	**2,452,085**	979,373
	1,645,439	2,751,235	660,611	1,109,833	**6,167,118**	5,636,084
	1,724,602	2,766,701	660,611	1,177,018	**6,328,932**	5,819,258

8. ANALYSIS OF SUPPORT COSTS

	2021 £	2020 £
Staff costs (note 10)	**479,680**	472,589
Overheads	**669,425**	706,944
Legal and professional	**12,804**	8,400
Audit fees	**15,109**	17,917
	1,177,018	1,205,850

9. NET INCOME

	2021 £	2020 £
This is stated after charging:		
Depreciation	**56,974**	28,876
Auditors' remuneration	**15,109**	17,917
Operating lease rentals	**147,384**	162,010

10. ANALYSIS OF STAFF

	2021 £	2020 £
Wages and salaries	**1,894,176**	1,937,063
Social security costs	**198,682**	204,165
Pension contributions	**103,201**	107,020
Other staff costs	**8,223**	35,286
	2,204,282	2,283,534

The total staff costs of £2,204,282 (2020: £2,283,534) include £1,724,602 (2020: £1,810,945) of direct staff costs as shown in note 10, plus £479,680 (2020: £472,589) which have been allocated to support costs (note 8).

The average number of staff employed during the year was:	No.	No.
Raising funds	1.5	1.5
Inward investment & business development	11.0	13.5
FLAMIN	4.0	4.5
Production & talent development	6.0	6.5
Film promotion & culture	12.5	12.0
British Film Commission	5.5	4.0
Support	8.5	8.5
	49.0	50.5

The number of employees whose salaries for the year fell withing the following bands were:	2021 No.	2020 No.
£60,001 - £70,000	3	3
£70,001 - £80,000	-	2
£80,001 - £90,000	3	-
£130,001 - £140,000	1	1

The key management personnel of the charity comprises the Chief Executive Officer and the Chief Operating Officer

The total employee benefits of the key management personnel of the charity were £271,679 (2020: £264,500).

During the year, no Trustees received any remuneration (2020: £Nil).

During the year, no Trustees received any reimbursement of expenses (2020: £Nil).

11. INTANGIBLE FIXED ASSETS

	Website costs £
Cost	
At 1 April 2020	20,100
Additions	20,100
At 31 March 2021	40,200
Depreciation	
At 1 April 2020	1,117
Charge for the year	12,840
At 31 March 2021	13,957
Net Book Value	
AT 31 March 2021	**26,243**
At 31 March 2020	18,983

12. TANGIBLE FIXED ASSETS

	Office Equipment £	Leasehold Improvements £	Total £
Cost			
At 1 April 2020	172,254	90,318	**262,572**
Additions	77,310	-	**77,310**
Disposals	(45,300)	-	**(45,300)**
At 31 March 2021	204,264	90,318	**294,582**
Depreciation			
At 1 April 2020	116,396	37,169	**153,565**
Charge for the year	34,756	9,378	**44,134**
Depreciation on disposals	(45,300)	-	**(45,300)**
At 31 March 2021	105,852	46,547	**152,399**
Net Book Value			
At 31 March 2021	98,412	43,771	**142,183**
At 31 March 2020	55,858	53,149	109,007

13. DEBTORS

	2021 £	2020 £
Trade debtors	**191,530**	661,195
Other debtors	**78,892**	57,897
VAT recoverable	**203,657**	19,289
Prepayments and accrued income	**1,407,907**	653,795
	1,881,986	1,392,176

14. CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	2021	2020
	£	£
Trade creditors	**1,752,602**	447,898
Grants payable	**315,500**	122,673
Other taxation and social security	**51,361**	52,289
Accruals and deferred income	**805,593**	694,005
	2,925,056	1,316,865

Analysis of grants payable (all due within one year)	£	£
Grants committed but unpaid b/fwd	**122,673**	194,818
Grants committed in the year	**660,611**	186,613
Grants paid in the year	**(467,784)**	(258,758)
Grants committed but unpaid c/fwd	**315,500**	122,673

During the current year £86,397 (2020: £76,700) of income has been deferred and £94,587 (2020: £126,483) has been released from previous periods.

15. MOVEMENTS IN FUNDS

	As at 1 April 2020	Income	Expenditure	As at 31 March 2021
	£	£	£	£
Unrestricted funds General funds	850,817	2,167,174	(2,075,775)	**942,216**
Restricted funds	-	4,253,157	(4,253,157)	-
Total funds	850,817	6,420,331	(6,328,932)	**942,216**

Our restricted funding is predominantly funding for specific projects from Arts Council England (ACE), BBC, British Council, British Film Institute (BFI), Channel 4, City of London, Department for Digital, Culture, Media and Sport (DCMS), Department for International Trade (DIT), Foreign and Commonwealth Office (FCO), Greater London Authority (GLA), Interreg Europe, National Lottery Heritage Fund (HLF), ScreenSkills and United Kingdom Interative Entertainment (UKIE).

Comparative	As at 1 April 2019	Income	Expenditure	As at 31 March 2020
	£	£	£	£
Unrestricted funds General funds	829,015	2,373,230	(2,351,428)	**850,817**
Restricted funds	-	3,467,830	(3,467,830)	-
Total funds	829,015	5,841,060	(5,819,258)	**850,817**

16. MOVEMENTS IN FUNDS

	Unrestricted Funds	Restricted Funds	Total 2021	Total 2020
	£	£	£	£
Tangible fixed assets	142,183	-	**142,183**	109,007
Intangible fixed assets	26,243	-	**26,243**	18,983
Current assets	3,698,846	-	**3,698,846**	2,039,692
Creditors due within one year	(2,925,056)	-	**(2,925,056)**	(1,316,865)
	942,216	**-**	**942,216**	**850,817**

Movement in funds (comparative)	Unrestricted Funds	Restricted Funds	Total 2020	Total 2019
	£	£	£	£
Tangible fixed assets	109,007	-	109,007	105,791
Intangible fixed assets	18,983	-	18,983	-
Current assets	2,039,692	-	2,039,692	1,942,835
Creditors due within one year	(1,316,865)	-	(1,316,865)	(1,219,611)
	850,817	-	850,817	829,015

17. OPERTING LEASE COMMITMENTS

The Charitable Company had total commitments for land and buildings at the year-end under non-cancellable operating leases as follows:

	2021	2020
	£	£
Within 1 year	121,507	169,054
Between 1 and 5 years	619,863	676,214
Over 5 years	-	112,702
	741,370	**957,970**

18. RELATED PARTY TRANSACTIONS

During the year the Charitable Company entered into various transactions for services with related parties and organisations that form part of the Film London programme and its projects:

Charged to the Charitable Company

Services	Organisation	Relationship	Charge		Balance	
			2021	2020	2021	2020
			£	£	£	£
Games	UKIE	Director (A Payne)	-	5,740	-	-
Screenings	Genesis Cinema	Owner (T Walker-Hebborn)	24,694	4,000	2,500	-
BFC consultancy	Saffrey Champness	Partner (J Graydon)	7,355	9,900	7,355	-

Charge by the Charitable Company

Services	Organisation	Relationship	Charge		Balance	
			2021	2020	2021	2020
			£	£	£	£
Grants	ScreenSkills	Director (I Smith)	7,022	48,000	7,022	8,000
Microwave	BBC	Director (G Atlee)	12,500	52,990	5,000	5,000
Grants	Genesis Cinema	Owner (T Walker-Hebborn)	-	5,000	-	5,000
Games	UKIE	Director (A Payne)	-	21,583	-	9,500
Sponsorship	Saffrey Champness	Partner (J Graydon)	7,500	15,000	7,500	7,500