

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

**CONTENTS OF THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2022**

	Page
Report of the Trustees	1 – 18
Reference and Administrative Details	19
Statement of Trustees' Responsibilities	20
Report of the Independent Auditors	21 – 23
Statement of Financial Activities	24
Statement of Financial Position	25
Statement of Cash Flows	26
Notes to the Financial Statements	27 – 36

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.

FILM LONDON

REPORT OF THE TRUSTEES
FOR THE YEAR ENDED 31 MARCH 2022

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.

FILM LONDON
REPORT OF THE TRUSTEES
FOR THE YEAR ENDED 31 MARCH 2022

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' Breakfast 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.

FILM LONDON
REPORT OF THE TRUSTEES
FOR THE YEAR ENDED 31 MARCH 2022

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.

FILM LONDON
REPORT OF THE TRUSTEES
FOR THE YEAR ENDED 31 MARCH 2022

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.

FILM LONDON

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2022

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.

FILM LONDON
REPORT OF THE TRUSTEES
FOR THE YEAR ENDED 31 MARCH 2022

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.

FILM LONDON

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2022

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

FILM LONDON

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2022

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.

FILM LONDON

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2022

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 Antoniadis, 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 Kandhofer, 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, Nuernberg 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 video club 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.

FILM LONDON

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2022

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 Łódź 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 across 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.

FILM LONDON

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2022

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 equality, 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 two-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.

FILM LONDON

REPORT OF THE TRUSTEES
FOR THE YEAR ENDED 31 MARCH 2022

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.

FILM LONDON

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2022

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.

FILM LONDON

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2022

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 Bucharest 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 AFCE, Cine Regio and the European Film Commission Network (EUFEN).

FILM LONDON
REPORT OF THE TRUSTEES
FOR THE YEAR ENDED 31 MARCH 2022

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.

FILM LONDON
REPORT OF THE TRUSTEES
FOR THE YEAR ENDED 31 MARCH 2022

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-Hebborn 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.

FILM LONDON
REPORT OF THE TRUSTEES
FOR THE YEAR ENDED 31 MARCH 2022

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.

FILM LONDON

**REPORT OF THE TRUSTEES
FOR THE YEAR ENDED 31 MARCH 2022**

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

FILM LONDON

**REPORT OF THE TRUSTEES
FOR THE YEAR ENDED 31 MARCH 2022**

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.

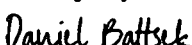
The Trustees are responsible for keeping adequate accounting records that disclose with reasonable accuracy at any time the financial position of the charitable company and enable them to ensure that the financial statements comply with the Companies Act 2006. They are also responsible for safeguarding 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:

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Daniel Battsek
Director

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.

REPORT OF THE INDEPENDENT AUDITORS TO THE MEMBERS OF FILM LONDON

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.

**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*

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.

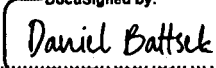
The notes form part of these financial statements

FILM LONDON
STATEMENT OF FINANCIAL POSITION
AT 31 MARCH 2022

		2022 Total funds	2021 Total funds
	Notes	£	£
FIXED ASSETS			
Intangible assets	11	12,844	26,243
Tangible assets	12	<u>130,287</u>	<u>142,183</u>
		143,131	168,426
CURRENT ASSETS			
Debtors	13	1,134,207	1,881,986
Cash at bank and in hand		<u>3,159,535</u>	<u>1,816,860</u>
		4,293,742	3,698,846
CREDITORS			
Amounts falling due within one year	14	<u>(3,471,741)</u>	<u>(2,925,056)</u>
NET CURRENT ASSETS		<u>822,001</u>	<u>773,790</u>
TOTAL ASSETS LESS CURRENT LIABILITIES		<u>965,132</u>	<u>942,216</u>
NET ASSETS		<u>965,132</u>	<u>942,216</u>
FUNDS	15		
Unrestricted funds		<u>965,132</u>	<u>942,216</u>
TOTAL FUNDS		<u>965,132</u>	<u>942,216</u>

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:

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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 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	<u>(48,569)</u>	<u>(77,310)</u>
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	<u>3,159,535</u>	<u>1,816,860</u>
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	<u>546,684</u>	<u>1,608,191</u>
Net cash used in operating activities	<u>1,387,643</u>	<u>1,266,198</u>
Analysis of cash and cash equivalents		
Cash in hand	<u>3,159,535</u>	<u>1,816,860</u>
Total	<u>3,159,535</u>	<u>1,816,860</u>

FILM LONDON**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2022****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 organisation 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.

FILM LONDON**NOTES TO THE FINANCIAL STATEMENTS - CONTINUED
FOR THE YEAR ENDED 31 MARCH 2022****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 within 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 a rate 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

FILM LONDON

**NOTES TO THE FINANCIAL STATEMENTS - CONTINUED
FOR THE YEAR ENDED 31 MARCH 2022**

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.

FILM LONDON

NOTES TO THE FINANCIAL STATEMENTS - CONTINUED
FOR THE YEAR ENDED 31 MARCH 2022

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
	<u>36,000</u>	<u>50,880</u>	<u>86,880</u>	<u>86,882</u>

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
	<u>2,177,116</u>	<u>4,045,316</u>	<u>6,222,432</u>	<u>6,313,152</u>

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
	<u>24,817</u>	<u>-</u>	<u>24,817</u>	<u>19,741</u>

In 2021, of the total income from other trading activities, £19,741 was to unrestricted funds and £NIL to restricted funds.

FILM LONDON

NOTES TO THE FINANCIAL STATEMENTS - CONTINUED
FOR THE YEAR ENDED 31 MARCH 2022

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

FILM LONDON

NOTES TO THE FINANCIAL STATEMENTS - CONTINUED
FOR THE YEAR ENDED 31 MARCH 2022

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
	<u>2,534,237</u>	<u>2,204,282</u>

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
	<u>54.0</u>	<u>49.0</u>

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).

FILM LONDON

NOTES TO THE FINANCIAL STATEMENTS - CONTINUED
FOR THE YEAR ENDED 31 MARCH 2022

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

FILM LONDON

NOTES TO THE FINANCIAL STATEMENTS - CONTINUED
FOR THE YEAR ENDED 31 MARCH 2022

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
	<u>3,471,741</u>	<u>2,925,056</u>
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)
	<u>227,885</u>	<u>315,500</u>

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	942,216	2,238,157	(2,215,241)	965,132
General funds				
Restricted funds	-	4,096,196	(4,096,196)	-
Total funds	<u>942,216</u>	<u>6,334,353</u>	<u>(6,311,437)</u>	<u>965,132</u>

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	850,817	2,167,174	(2,075,775)	942,216
General funds				
Restricted funds	-	4,253,157	(4,253,157)	-
Total funds	<u>850,817</u>	<u>6,420,331</u>	<u>(6,328,932)</u>	<u>942,216</u>

FILM LONDON

NOTES TO THE FINANCIAL STATEMENTS - CONTINUED
FOR THE YEAR ENDED 31 MARCH 2022

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)
	<u>965,132</u>	<u>-</u>	<u>965,132</u>	<u>942,216</u>

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)
	<u>942,216</u>	<u>-</u>	<u>942,216</u>	<u>850,817</u>

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	-	-
	<u>619,863</u>	<u>741,370</u>

FILM LONDON

NOTES TO THE FINANCIAL STATEMENTS - CONTINUED
FOR THE YEAR ENDED 31 MARCH 2022

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	BBC	Director (G Atlee)	-	12,500	-	5,000
Grants	Genesis Cinema	Owner (T Walker-Hebborn)	-	-	2,600	-
Sponsorship	Saffrey Champness	Partner (J Graydon)	9,000	7,500	-	7,500