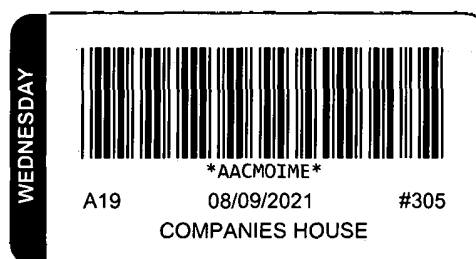


REGISTERED COMPANY NUMBER: 04699825 (England and Wales)
REGISTERED CHARITY NUMBER: 1163968

**REPORT OF THE TRUSTEES AND
AUDITED FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2021
FOR
FILM LONDON**



FILM LONDON

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FOR THE YEAR ENDED 31 MARCH 2021**

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FILM LONDON
REPORT OF THE TRUSTEES
FOR THE YEAR ENDED 31 MARCH 2021

The Trustees (who are also directors of the charity for the purposes of the Companies Act) present their annual report together with the audited financial statements of Film London (the Company) for the year ended 31st March 2021. The Trustees confirm that the Annual Report and financial statements of the Company comply with the current statutory requirements, the requirements of the Company's governing document and the provisions of the Statement of Recommended Practice (SORP), applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1st January 2015).

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

Objectives and activities

a. Policies and objectives

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

b. Objectives and activities for public benefit

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

1. Promote and advance the visual arts, most particularly the arts of film, television and the moving image, including through:
 - the promotion of artistic and cultural excellence in the film, television and moving image industries
 - the establishment and preservation of collections reflecting the film, television and moving image history and heritage of London and Great Britain
 - facilitating the creation of audio-visual content of artistic merit in film, television and moving image content by reference to the culture, history and heritage of London and Great Britain
2. Provide education and training in the art and production of film, television and the moving image, including through:
 - the cultivation and improvement of public taste in film, television and the moving image
 - the encouragement of innovative and creative production work in film, television and the moving image
 - the promotion of a high standard of artistry, creativity and technique in persons involved in the production of film, television and the moving image

Achievements and performance

Review of activities

In this unprecedented challenging year, Film London has continued to sustain and champion London's film, television and moving image industries, supporting the development of the city's emerging filmmaking talent and promoting a diverse and rich film culture. Our commitment to reflecting the diversity of the city and to helping ensure equality of access to our services across audience development, talent development, film culture and industry development have been reinforced by the pandemic.

Film London also has a national remit, the British Film Commission which focused in 2020-21 on the recovery of production and sustaining growth and inward investment.

In partnership with Ukie, Film London operates Games London. Working with industry, we have delivered a relevant and exciting year long programme for the games industry in 2020-21, with the annual London Games Festival and its Games Finance Market representing key highlights.

FILM LONDON
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Review of activities (continued)

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

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

Film London's programmes are for public benefit and target the diverse communities across the capital. To promote the artistic and cultural excellence of the UK's film, television and moving image industries, Film London managed an extensive online programme of showcasing and marketing initiatives.

2020-21 has clearly been dominated by the challenges arising from the COVID-19 pandemic and Film London's delivery has been focused on recovery and on sustaining the film, TV, animation, games and moving image industries in these challenging times. We worked with government, industry and stakeholders to develop health and safety protocols facilitating a safe return to work for productions as well as protocols for location filming. We supported the members of our London Filming Partnership with advice and guidance.

In partnership with the BFI and Mayor of London, we were able to provide grant funding to support the recovery of our Film Hub London members – cinemas and festivals. We moved our events and support for filmmakers, talent and new entrants online delivering a programme of labs and talks. Our Equal Access Network embraced the challenges its membership faced and supported new entrants through workshops, seminars and one-to-one advice. Through all our programmes, we remained focused on championing diversity and inclusion. We continued to deliver on environmental sustainability through our Interreg Europe funded Green Screen programme and the Grid Project.

Film London very successfully moved a range of major events online to continue championing the UK screen industries. This included the 14th edition of the Production Finance Market and its New Talent strand, the fifth London Games Festival, showcasing and celebrating the games industry and its cultural impact, and the annual Jarman Award. London Screenings were not staged in 2020-21 as a result of international travel not being permitted. However, we successfully delivered the Breakthrough strand of London Screenings introducing emergent talent to sales companies and festivals.

Film London continued granting awards supporting artists' moving image work through FLAMIN, its commissioning programme for mid-career artists and FLAMIN Productions which continued to support the six in progress artists' long form film commissions through development and production. Artists Suki Chan, Steven Eastwood, Patrick Goddard, Patrick Hough, Billy Dosanjh and Jasmina Cibic were supported through COVID-safe production.

All six films from Film London's second Microwave feature film slate are now finished. *Sweetheart*, by Marley Morrison, premiered at the Glasgow Film Festival and will be released by Peccadillo Pictures. *Looted* and *Body of Water* have also been released in the UK. COVID-19 lockdowns saw us radically overhaul our outreach to, and support for, short filmmakers under the BFI NETWORK banner and for those working towards feature films, through Film London Labs. Both programmes have been reimaged to reach a wider audience more efficiently.

Film London worked closely with the British Film Institute, the Greater London Authority, the Mayor's Office, Arts Council England and DIT to support the recovery of, and sustain the UK's and London's film, television animation and games industries and culture, regionally, nationally and internationally.

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FOR THE YEAR ENDED 31 MARCH 2021

Detailed achievements and performance review:

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

Promoting the visual arts and boosting audience choice

The COVID-19 pandemic has challenged us and our partners. At the same time it has reinforced our commitment to expanding learning, connecting with audiences, and unlocking London's screen heritage, which continued to be reflected in our leadership of Film Hub London as well as our management of London's Screen Archives.

Despite the pandemic, the number of Film Hub London members continued to grow and we welcomed over 40 new members in 2020-21, with the membership now reaching more than 265 organisations.

In April 2020, Film Hub London swiftly repurposed its funds and secured additional funding from the Mayor of London's Culture at Risk Business Support Fund to deliver the BFI COVID-19 Resilience Fund to support film exhibitors across the capital in critical financial need as a result of the impact of the COVID-19 pandemic. Film Hub London made 30 awards totalling £255,750, including 16 awards totalling £168,920 for independent cinemas.

In August 2020, Film Hub London launched the FAN Film Exhibition Fund to support Hub members resume cultural programming and engage a broad and diverse audience as they navigated reopening. Film Hub London distributed 26 awards to Hub members totalling £101,751 in October 2020. With lockdown announced following the confirmation of awards, a number of projects were impacted and awardees' plans were revised with many of them postponed. Some imminent film festival activity moved online including Doc n' Roll, Fringe! Queer Film and Arts Fest, London International Animation Film Festival and ICA's Frames of Representation. Rainbow Film Festival, London East Asia Film Festival and The New Black's 'Black Films Matter' Newham Black History Month programme managed to deliver in-venue activity in between lockdowns to encouraging results.

In 2020-21 Film Hub London continued its work as the BFI Film Audience Network (FAN) lead for Young Audiences. Film Hub London was successful in an application to the BFI Audience Fund to deliver the Young Audiences Generation Scheme, a year-long programme starting in March 2021 supporting ten venues across the UK to develop their offer to engage 16 to 30 year-olds.

The FAN Young Consultants group continued to support exhibitors to increase the numbers of 16 to 30 year-olds engaging with independent film, providing feedback on new release titles and producing marketing packs for recommended titles. They presented at the BFI London Film Festival Exhibitor Breakfast and This Way Up conference.

Beyond this, our Hub support has been aimed at keeping exhibitors connected and appraised of the latest funding, sector developments and guidance. In addition to regular newsletter updates, Film Hub London delivered three Exhibitors' Breakfasts, attended by a total of 234 Hub members, which have proved useful in sharing information on how to move audience engagement online, reopening strategies, and the implementation of the UKCA's Health & Safety guidelines.

Film London delivered Distributor Slate Days 2020 online on the 22nd and 23rd September. 24 distributors presented their upcoming releases and 370 delegates registered for the event. With the flexibility of an online format, the programme included slate presentations and scheduled one-to-one meetings on each of the two event days. We also added two 'Live Lounge' industry talks to the programme, one focusing on successful reopening campaigns to inspire other exhibitors, the other detailing box office trends and providing an outlook on the upcoming months and the year 2021. Another new element was the 'Rewind Lounge'. This library function enabled attendees to re-watch the slate presentations. It proved particularly popular, with around 750 unique user accesses.

Applications for Training, Travel and Accommodation bursaries have been lower than in previous years due to training courses either being cancelled, postponed or shifted online. However, towards the end of the financial year, uptake on bursaries to support a FAN Advice Session was higher than usual with members looking for support from experienced industry experts on how to navigate reopening as well as questions around financial changes due to the pandemic.

During an incredibly difficult year, Film Hub London continued to support London exhibitors to keep operating and to remain resilient in the face of extreme challenge.

FILM LONDON
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Unlocking Screen Heritage

Screen heritage remains a core remit of Film London and since its inception, we have facilitated, resourced and managed London's Screen Archives (LSA) to unify organisations that hold historic moving image material, building a regional collection about London and its people. Over the years, the LSA network has grown from strength to strength, now encompassing more than 65 partners, all sharing London's screen history with local and international audiences. Our partners include local borough archives, national museums, community organisations, art galleries, charities and public sector bodies.

Following the completion of the National Lottery Heritage Fund supported 'LSA: Building a Resilient Network', LSA is rolling out the new tiered subscription membership structure, with clearly defined benefits and discounts on LSA services including training, film storage and scanning plus the option to outsource licensing to LSA.

LSA successfully led the delivery of three online LSA training sessions: 'An Introduction to 'Identification of Archive Film & Video'', 'An Introduction to 'Cataloguing, Writing and Metadata for Archive Film & Video'', and 'Copyright and Licensing for Film and Video Heritage Material' (led by copyright specialist and LSA Steering Group Member Naomi Korn). Attended by more than 100 people, these sessions were designed for archivists, librarians, curators, amateur enthusiasts and anyone working in or interested in heritage who wanted to extend their skills into archive film and video.

Our application to the BFI Heritage 2022 Videotape Digitisation Fund to support Phase 2 of digitisation has been successful. The fund will support the preparation and packing of videotapes from the V&A, Globe Theatre, British Deaf Association and London Community Video Archive with the digitisation of 300+ hours of material.

LSA's online viewing figures have risen sharply across lockdowns, proving that audience appetite for archive film is high and continues to increase. As well as that, our various online outreach activities have met with success. We have achieved 582,992 views across the LSA website and YouTube channel in 2020-21.

Launched in April 2020, our Film of the Week initiative, which involves a topical title from the collection shared via Film London social media every Tuesday, continues. While helping us highlight the wealth and scope of films available to view on the website, it also strengthens our relationships with member archives by linking to them in the posts and thus helping them increase their profile. Among films featured over the year were *Notting Hill Carnival* (Vestry House Museum), *Looking for Sierra Leone* (Southwark Local History Library and Archive), *Market Futures* (Hackney Archives), *Looking after Londoners* (London Metropolitan Archives), *Sun A Shine, Rain A Fall* (Black Cultural Archives), *Brent State of Mind* (Brent Museum and Archives) and *Perchance* (Redbridge Museum and Heritage Centre).

We continue to work with members to expand their viewable collections and thus provide a key online outreach resource, as many of them would otherwise be unable to offer remote viewing of their films.

To commemorate the 75th anniversary of VE Day, we released a specially curated visual package that included a gallery of VE Day films on the LSA website, plus a gorgeously edited short programme of archive films that captured celebrations across the capital. The package was picked up and shared by CityAM, Into Film, the International Association of Moving Image Archivists and Fortnum & Mason. The compilation achieved over 24,000 views on YouTube over the anniversary period.

LSA has developed a promotional partnership with TV channel, London Live. Selected LSA films are transmitted on London Live individually or compiled into longer form programmes with an LSA filmed intro from Film London CEO Adrian Wootton. The first broadcast was on 11th November 2020 as part of the London Live Film Festival and achieved an audience of 57,000. Following the success of the first season, a second season was broadcast, starting in May 2021.

LSA has seen a rise in licensing enquiries for the period, with a number of requests coming from major broadcasters Sky, Channel 4 and the Discovery Channel. There has also been a number of non-commercial access requests including an Arts Council funded project 'Oracles in Sepia', which will use British and international archive clips to create a short film around the themes of resilience and international cooperation.

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Championing and promoting independent British film

Film London delivered, in partnership with the BFI, DIT and the wider industry, the 14th year of its Production Finance Market (PFM) to support British independent film and to facilitate the distribution of audio-visual content of artistic merit. The market aims to support London's independent diverse production talent and promote London and the UK's position as a centre for production finance. The PFM seeks to enhance opportunities for UK independent film providing access to finance.

Due to the COVID-19 pandemic, the event was successfully delivered online. Over two days, the market supported British and European independent feature projects, documentaries and animation that are likely to find an audience in the UK and world cinema market. The PFM has a New Talent strand for productions with a budget of less than €1m. The Market is looking for talent with a track record of delivering creative and artistic independent productions.

The online version of this event allowed a wider outreach to UK and international projects and attendees. Through our continued international partnerships, our attendance at international festivals and markets (online currently) as well as the inward and outbound missions, Film London continued to support innovative and creative productions promoting a high standard of artistic merit. Targeted and effective showcasing ensures London grows and maintains a positive presence in the global marketplace, and confirms its reputation as a serious competitor, and in turn provides a vital gateway to the UK's creative industries.

The London Screenings was unable to be delivered in its entirety due to the pandemic, lockdowns and travel restrictions across the globe. We concentrated on delivering the new talent strand of this event, Breakthrough, which highlights new independent British film.

Breakthrough is a unique vehicle for the filmmakers to expose their talent to the industry for international distribution as well as potentially gaining film festival selection. Achieving a festival selection or acquiring a sales agent advocates and endorses the artistic and cultural excellence of the film.

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

UPstream 2021 was held online in February 2021. We hosted 13 new pieces of IP which were presented by their creators to a curated audience of film and television producers and production companies. The IP ranged from podcasts to books to animation and theatre and the feedback has been very positive. We will build on this success and deliver the 2022 edition online, and grow the brand and return it to an in-person event in 2023.

Film London has also been leading on the development of a new animation strategy, building on the success of an industry which worked well and confidently from home, during the pandemic. There is a clear requirement for further support of the animation sector. The headlines included: an ask to government for an animation tax relief; working with new talent in animation and, in particular, with Black animators via the FLAMIN team; creating a specific disability animation programme to encourage uptake of young animators who have mobility issues; and revitalising the familiarisation programme.

London Filming Partnership

In mid-March 2020, £1billion of production was suspended due to the introduction of the lockdown. Since then, Film London's work has focused on the recovery of our industry and facilitating a swift return to work. At the end of the financial year, the majority of the productions suspended in March 2020 had resumed as a direct result of our recovery work.

Film London worked closely with the British Film Commission, industry stakeholders, Public Health England and Government departments on the swift creation of robust and comprehensive COVID-19 guidance to support a safe return to production in the UK. In addition, Film London has been leading the development of production guidance for location filming. We worked closely with all our filming partners providing advice and guidance.

As a result of the above, US major studios and streamers, as well as the independent sector, resumed production in the second half of 2020-21. Whilst production figures have been impacted by COVID-19 this year, the industry is now back up and working. With a backlog of commissioned productions, particularly from the US, there is now intense pressure for London to deliver for the industry in terms of facilitating filming, as major studios attempt to catch up. With the continued growth in consumption of audio-visual content worldwide, London has every chance of increasing inward investment levels from streamers, HETV and film if it continues to invest in sustaining its services to industry.

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London Filming Partnership (continued)

Productions shot in the capital in 2020-21 include *Doctor Strange in the Multiverse of Madness*, *Jurassic World: Dominion*, *Temple* - series 2, *The Batman*, *The Crown* – series 4, *Trying* – series 2 and *War of the Worlds* - series 2.

COVID-19 provided an opportunity to the film and TV industry to support other industries whose businesses in London continue to suffer because of the crisis. For example, the ExCel Centre has temporarily re-purposed for studio use by the film industry. Film London brought TV series *The Girlfriend Experience* to the capital. In August, the production used one of our partner hotels that was still closed for COVID-19 reasons. This provided significant income and employment to a venue that was otherwise bereft of turnover.

With international travel being impacted severely, we moved our familiarisation trips online and delivered one for HETV during Content London and one for the animation industry in March.

Green Screen – supporting sustainable production

Film London retained its role as lead partner of Green Screen, an Interreg Europe funded project, working across eight EU regions to achieve measurable success in reducing the carbon footprint of film and TV production and adopting sustainable practices. Green Screen aims to align environmental practices and improve regional policies so that sustainable protocols for production of audiovisual content can be adopted across Europe.

In 2020-21, Film London continued to manage the Green Screen partnership and the delivery across all project partners. In London, we worked hard to move to the implementation phase of the Grid Project seeking to install electrical cabinets in key London unit bases replacing the use of generators. We focused on fundraising, procured Arup as technical management consultants, and worked with stakeholders and industry to progress the installation of the cabinets in Victoria Park. The project secured Pilot Action Funding from Interreg Europe and investment from the Good Growth Fund from the LEAP as well as support from the British Film Commission. Subject to the completion of further fundraising, the rollout of the electrical cabinets to two further pilot sites is planned for Battersea Park and North Horse Ride.

2020-21 also saw the successful continuation of Film London's partnership with Greenshoot and our Green Screen environmental certification programme with productions achieving either Green or Silver level certification and us taking the programme to Gold level in the financial new year. Alongside the Green Screen environmental certification programme, Green Screen training courses were delivered by Greenshoot through our Equal Access Network.

Building on the work carried out by the Green Screen's innovation consultant Benoît Ruiz, we commissioned additional research that will inform and guide the embedding of innovation in the British Film Commission's work and in particular its remit of supporting the development of stage space across the UK.

During the 2021 London Games Festival, the first step in these efforts went public: the launch of a world-first Green Games Guide, produced by Games London and Ukie working in partnership with Benoît Ruiz and with support of the UN's Playing For The Planet Alliance plus the likes of Playmob, SEGA & Sport Interactive, Sony Interactive Entertainment, Space Ape Games and Ustwo Games. This guide is a starting point. Over the next year, we will work with partners and leading industry figures to turn the guide into action, including workshops and events to help businesses in the city commit to net zero themselves and encourage their players to act on the urgent global issue of climate change.

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

During the early part of 2020-21, the British Film Commission worked with industry stakeholders, Public Health England and Government departments on the swift creation of robust and comprehensive COVID-19 guidance to support a safe return to production in the UK. As a result, on 1st June, the UK Government welcomed the comprehensive 'Working Safely during COVID-19 in Film and High-end TV Drama Production' guidance, published by the British Film Commission and produced as part of the wider BFI Screen Sector COVID-19 Task Force recovery initiatives.

The support from UK Government for this industry-led Guidance signaled confidence in the UK screen sector to safely restart production and help support UK economic recovery.

In addition to leading the development of the production guidance, the British Film Commission was closely involved in negotiations with Government on two essential areas of policy that allowed the screens sector to restart with vigour: UK quarantine exemptions for film and high end TV cast and crew, and the Government's Production Insurance restart scheme, to facilitate a guarantee fund for insurance – the final hurdle for productions to resume work.

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

The British Film Commission's work on the 'Working Safely during COVID-19' film and TV production guidance enabled our sector to make a strong recovery. TV dramas in particular have been thriving, bringing a hugely diverse range of genres and storylines to audiences when the need for compelling content is at its height: adaptations of classic literature and historical drama as well as showcasing exciting new British talent alongside cult classics. Titles included *Around the World in 80 Days*, *Britannia*, *Doctor Strange in the Multiverse of Madness*, *Pennyworth*, *Suspicion*, *The Little Mermaid*, *The Witcher*, *The Pursuit of Love*, *War of the Worlds*, *Anne Boleyn*, *Becoming Elizabeth*, *Dr Seuss's Grinch: The Musical*, *Gentlemen Jack*, *The Sandman* and the much-anticipated next chapter in the *Star Wars* Saga.

Enquiry numbers around COVID-19 production and travel have remained high as film and TV productions adapted to creating content during the pandemic. The BFC has continued to respond to production support enquiries including stage space availability, tax relief guidance, visa advice and troubleshooting, key crew availability and location enquiries.

Beginning in spring/summer 2020, the BFC shifted its event focus to a virtual one and took advantage of a number of opportunities to both communicate how the UK was handling production in light of COVID-19 as well as devising alternate ways to connect clients with UK industry. Some of the initiatives the BFC carried out included:

- Partnering with Entertainment Partners on a webinar - Pressing PLAY in the UK: British Film Commission Guidance for Working Safely During COVID-19 (June 2020)
- Participating in Cannes Virtual Marche and running virtual panel - Back to our Future: Restarting Production in the UK (June 2020)
- Partnering with the British Film Institute for a boutique networking session with UK filmmakers/talent and US clients related to the Toronto International Film Festival (September 2020)
- Hosting our annual UK Film and TV Week completely virtually by scheduling group Zoom sessions with UK Screen Agency partners and US clients across the span of a week (October 2020)
- Facilitating a UK film industry presence at SXSW 2021 in coordination with the British Film Institute – hosting a virtual We Are UK Film booth, addressing questions, etc. (March 2021)

The BFC also continued to spotlight the strength and assets of the UK's Post Production and VFX sector. The BFC worked with partners including UK Screen Alliance to deliver virtual events including a very well attended webinar hosted by the BFC 'Spotlight on UK Post Production and Visual Effects' (January 2021) as well as a curated networking session for a group of US clients and key UK post production personnel (March 2021).

The BFC embarked in 2020-21 on a new initiative to provide additional studio space for more British content creation with support and/or investments across all four UK Home Nations contributing to the UK's production support capacity. The BFC has additionally continued its work supporting film and TV public and commercial infrastructure, the companies and individuals that support content creation in the UK, through regular communication, business development assistance and promotional activity.

The BFC has continued to respond to ad hoc production support enquiries spanning a wide range of subjects including stage space availability, tax relief guidance, visa advice and troubleshooting, key crew availability and location enquiries. The BFC continued to host business development and project tracking meetings with key infrastructure companies – for instance, VFX, post, studios, agents, screen agencies, travel & accommodation – to empower and support business development opportunities. We have also continued to monitor the impact of the exit from the EU on the industry and regularly communicated status and UK insight to clients and industry entities.

One of the UK's hardest hit sectors during the pandemic is one of its most innovative, dynamic and fastest-evolving sectors – Visual Effects. The British Film Commission has adapted its working practices to ensure this part of the industry can continue to thrive by taking its promotional events to virtual platforms that lend themselves well to promoting the work in which this unique sector excels – the creation of moving image through the combined application of art and technology.

Games London – promotion of an artistic and cultural excellence

Games London is a brand Film London has developed in partnership with UK Interactive Entertainment (Ukie). Supported by the Mayor of London, project funders such as the British Council and industry partners, Games London reflects Film London's extended remit to promote the creativity, artistry and culture of video games and interactive entertainment.

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

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

With all in-person events on hold temporarily, Games London's activity in 2020-21 focused on new digital initiatives. In July 2020, the programme delivered a Summer Business Hub event online featuring pre-programmed meeting schedules and online panels. This event took place digitally in lieu of the traditional summer familiarisation trip – to reflect the spirit of this event the Summer Hub event featured a number of international investors logging on for pitch meetings.

Elsewhere Games London launched a new Accelerator to help smaller and newer games studios learn and grow at a time when access to global and local business development events was cut off. The first cohort of this ran from September 2020 to March 2021 and included mentoring, workshops and lectures.

After pioneering with one of the first digital events just days after lockdown began in March 2020, the Games London team worked to upgrade its digital offering for the March 2021 digital London Games Festival. This festival was designed to create more connections between businesses and individuals after a year of digital event fatigue. The festival featured some new content models, including the first ever official selection, and unique ways for companies to interact via meeting platforms. Over 400 different businesses were a part of LGF 2021, with a significant global footprint.

The second half of March marked the start of our annual Games Festival, a major event which launched on 19th March 2021. After pioneering a digital festival in 2020, the Games London team worked with funders, sponsors and industry partners to deliver an enhanced online event that helped companies present their games and do business.

- For the first time the festival delivered an Official Selection of games – 40 titles from around the world across key themes Made in London, Narrative Excellence, Pick Up And Play and International Innovators. A dedicated feature site presented these games and video previews premiered each team
- The parallel LGF World Stage featured videos and presentations, including daily panels with a diverse range of speakers, game profiles and more. The World Stage also had a live keynote from a London games business, plus the world premiere of a video game documentary
- The Games Finance Market ran as part of a wider B2B meeting platform. A recording breaking 70 studios and 55 investors logged on for pre-set pitch meetings scheduled by Games London. A further 250+ businesses registered for tickets so they could log on and set up their own meeting schedules
- *Now Play This* once again delivered an online cultural showcase, with its own dedicated official selection looking at games addressing climate change, online workshops and panels. Over 5,000 attended this event during four days

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

Championing and developing talent

Film London's mission has not changed in the last year – we work to reach and support talent entering the industry, and to make the industry more inclusive and representative of our population – but the stakes were raised in 2020, as the pandemic made life so much harder for freelance creatives.

We reimagined all of our outreach and engagement activity, moving everything online and doing more to support freelancers who lost work or felt isolated in lockdown. Our events moved online and were able to reach a higher number of people at the same or reduced cost. Feedback told us our online platforms made networking events much easier to navigate for those with disabilities and for new parents with babies.

It was also a year when the importance of supporting new and diverse voices was again underlined by world events. We are proud to play a key role in bringing fresh perspectives from a broad and inclusive range of talent into the industry across all of our activity – from industry entrants and returners connected to work opportunities by our EAN, to artists supported by FLAMIN's programmes and writers connected by Film London Labs; from short films funded by BFI NETWORK, to debut features funded by Microwave.

Our Lodestars showcase demonstrates the breadth of our talent, diverse both in background and in the focus and format of their creative work. Our 2021 jury of industry experts and former Lodestars selected the finalists for this year.

Director

- Matt Kay (*Little Miss Sumo*, BFI NETWORK, 2017, & *SuWo*, PFM 2019)
- Rosie Westhoff (*Our Sister*, BFI NETWORK, 2020)
- Naomi Soneye-Thomas (*Losing Pace*, 2020, BFI NETWORK)

Writer

- Kam Odedra (Equal Access Network)
- Jayisha Patel (*Amazon*, BFI NETWORK)
- Joshua Robertson (*Dad Joke*, BFI NETWORK 2019)

Producer

- Yaw Basoah (*Zero*, Microwave)
- Alistair Payne James (*Landline*, 2017, *London Calling* & *In Another Life*, PFM New Talent 2019)
- Rajita Shah (*Love, Sarah*, 2020, PFM New Talent 2019)
- Alexandra Blue, (*Martha*, 2019, BFI NETWORK)

Artist Filmmaker

- Imran Perretta (2019 Jarman Award shortlist)
- Jennifer Martin (2020 FLAMIN Fellowship)
- Jasmina Cibic (*The Gift*, FLAMIN Productions, 2019)

Head of Department

- Molly Manning Walker (DOP on *Pram Snatcher*, 2020, and *Run*, 2020, both BFI NETWORK)
- Anna MacDonald (DOP on *V*, 2017, *London Calling*, and *Something in the Closet*, 2019, BFI NETWORK)
- Marnie Hollande (Editor, *You From the Future*, 2019, BFI NETWORK)

Performer

- Kenya Sterling (*Isn't It A Beautiful World*, FLAMIN)
- NYX: Electronic Drone Choir (*The Two Faces of Tomorrow*, FLAMIN)

Crew / Behind the Scenes

- Nileema Yesmin (Director's Assistant, Filmmaker and Editor, EAN)
- Graeme Arnfield (Artist and Sound Designer, FLAMIN) Kami Gakuru (Production Assistant and Writer, EAN)

Exhibitor

- Genesis Cinema
- The Lexi CinemaFringe! Queer Film + Arts Festival

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Championing and developing talent (continued)

Games

- Catherine Unger (Art Director of *State of Play's South of the Circle*)
- Ed Fear (Creative Director and Writer of Mediatonic's *Murder by Numbers*)
- Abubakar Salim (Actor and Founder of Silver Rain Games)

London's Screen Archives

- Southwark Archives (*Looking for Sierra Leone*)

The Lodestars awards took place in early June 2021.

Providing training through production

Under the BFI NETWORK banner, Film London had some great results of promoting new talent to the next level in the industry:

- *Dad Joke* (BFI NETWORK SFF, 2019) is in development as a TV series and the team was selected for an Edinburgh Connects lab in June
- Naomi Soneye-Thomas (*Losing Pace*, 2019, BFI NETWORK) was selected for the Fresh Perspectives scheme at BBC Studios
- Rosie Westhoff (writer/director, *Our Sister*, 2019, BFI NETWORK) has received funding from BFI Young Audiences Fund for a TV series
- Netflix acquired *We Love Moses* (London Calling Plus, 2016) as a Netflix Original
- BBC hired three of our BFI NETWORK/London Calling short film directors to make episodes of *Soon Gone: A Windrush Chronicle* (Christiana Ebohon-Green, Dionne Edwards and Destiny Ekaragha)
- BFI NETWORK/London Calling alumni Rubika Shah and Ed Gibbs were nominated for Best Documentary at the BIFAs for the feature *White Riot*, based on a short film they made with us in 2016

Our **Microwave programme** has pushed a new crop of feature filmmakers onto the scene:

- Bulldog released *Looted* across the UK in November 2020. The film was longlisted in seven categories at the BIFAs, and nominated for the Raindance Discovery Award
- *Body of Water* was released by Verve across the UK in October 2020 and was longlisted in three categories at the BIFAs
- *Sweetheart* premiered at Glasgow Film Festival, where it won the Audience Award, and recently signed a UK and Ireland distribution deal with Peccadillo Pictures for release in summer 2021
- Faye Gilbert, writer and director of *Zero*, has been hired by ITV to shoot a TV drama. The film will launch later in 2021

We remain committed to working towards a fairer industry, and diversity and inclusion have been a huge focus of our work for many years now. Our target is always to ensure that the filmmakers we work with are representative of London's population. Our range of insightful, innovative talent development schemes, alongside our Equal Access Network (EAN) and our Lodestars celebration, champion exciting and diverse voices and train the most promising talent the capital has to offer, showcasing their stories and talent.

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

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

FLAMIN has continued to play a key role in supporting the moving image talent of London and beyond, achieving significant national and international recognition for FLAMIN-supported artists. During the pandemic lockdown conditions of 2020-21, FLAMIN supported artists in negotiating the new online landscape, and adapted programmes for artists to take into account social distancing without reducing the level of available support.

Despite the challenges of gallery and museum temporary closure, and widespread shifts to online presentation, FLAMIN films reached audiences and FLAMIN alumni achieved major career outcomes.

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

Jarman Award alumni Oreet Ashery and Imran Perretta were among the 10 artists who received Turner Prize bursaries of £10,000. FLAMIN alumni Beatrice Dillon and Cecile B. Evans received Art Angel's 'Thinking Time' artist grants. Jarman Award 2020 winner Jenn Nkiru won a Grammy Award for her music video *Brown Skin Girl*, co-directed with Beyoncé, and Jarman Award 2019 winner Hetain Patel's film *Don't Look at the Finger* was acquired by the Tate. Jules Wright Prize alumna Beatrice Dillon's debut album *Workaround* was named Best Album of 2020 by *The Wire* and was in Pitchfork's top 50 albums of 2020. Tanoa Sasraku, who featured in FLAMIN/videoclub's 'Selected 10' screening programme in 2020, was announced as the winner of The Arts Foundation Futures Award in Visual Art. Jarman Award alumnus Larry Achiampong was selected as Artist in Residence for London's new Smithfield Public Realm Transformation and with collaborator David Blandy was commissioned for a new development at University College London's new site at the Queen Elizabeth Olympic Park.

Solo physical exhibitions featuring FLAMIN alumni included Antonia Luxem at Fragment Gallery, Moscow; Hannah Quinlan & Rosie Hastings at Galerie Isabella Bortolozzi, Berlin; Larissa Sansour at Bilmuseet, Umeå, Sweden; Zarina Bhimji at Sharjah Art Foundation, UAE.

Film London continued to support early career moving image artists with mentoring, development and production support. The third round of the FLAMIN Fellowship took place across 2020-21 for six practitioners. A series of workshops was delivered across the year featuring expert speakers on all aspects of artists moving image practice. The artists were each supported with mentoring and finance to develop new works. FLAMIN provided support in profiling the work of the participating artists by curating an online presentation of their work as part of B3 Biennial – long term FLAMIN partners - which also featured works by the Jarman 2020 shortlist and talks by FLAMIN alumni and Film London CEO Adrian Wootton.

FLAMIN worked again with partner organisation videoclub to present the Selected UK tour, a touring programme of work by early career artists selected by the shortlisted Jarman Award artists each year. This year it took place as an online tour in partnership with five arts venues across the UK.

The core FLAMIN commissioning programme for mid-career artists, FLAMIN Productions, continued to support the six ongoing artists' long form film commissions through development and production. Artists Suki Chan, Steven Eastwood, Patrick Goddard, Patrick Hough, Billy Dosanjh and Jasmina Cibic were supported through COVID-safe production. Although many exhibitions were cancelled or delayed, works from the previous rounds reached audiences. *The Deathless Woman* by Roz Mortimer received the Special Jury Award at the Festival of Romani Film and screened at the Human Rights Film Days Festival in Budapest, Aesthetica Festival in the UK and EIDF in Korea. Mirza & Butler's feature length film *Ruptures* showed at Alchemy Film Festival.

The 13th edition of the Film London Jarman Award took place in partnership with the Whitechapel Gallery and the winners were announced in an online event. The artists agreed to share the prize to demonstrate solidarity in the face of the challenges across the cultural sector. The Award was jointly presented to Larissa Sansour, Andrea Luka Zimmerman, Project Art Works, Jenn Nkiru, Michelle Williams Gamaker, Hannah Quinlan & Rosie Hastings. In the lead-up to the award announcement, FLAMIN presented online screenings and talks profiling the shortlisted artists in partnership with seven UK venues including the Whitechapel Gallery Weekend.

Equal Access Network (EAN)

The EAN continues to grow. During the pandemic, we have cemented our commitment to help people get in (new entrants), stay in (mid-level) and return (returners/carers) to the industry. Our EAN pool has now grown to more than 2,000 individual members who receive job opportunities, masterclasses and bespoke CV advice on a weekly basis.

Over the last year, we have delivered at least two monthly masterclasses, and key training every month (including Greenshoot, Albert training and LinkedIn training). In addition, the EAN has offered at least four to six CV Clinics to its members every month, helping to keep their CVs competitive. The EAN has also started a monthly Welcome to the EAN webinar, which covers all that we have to offer and a useful overview of the screen industries.

The EAN has continued to partner with more than 25 London-based training providers to ensure it has direct access to communities from under-represented groups. New sign-ups include Ghetto Film School, Broad Cast Academy and Elstree Screen Academy. All the partners meet every three months, when the EAN holds a roundtable to discuss current trends, updates and industry best practices.

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Equal Access Network (EAN) (continued)

The EAN industry partnerships have also grown stronger. UKTV has renewed and increased our All Voices 2.0 scheme for a second year. UKTV and the EAN plan to increase the number of work placements, training sessions, masterclasses and networking events this year. Lupus Films has partnered with the EAN to create pathways from training into animation careers. Work with the GLA, the Job Centre Project and the second *Breaking the Glass Ceiling* programme are preparing to launch. The Return to Work 3.0 programme with ScreenSkills is relaunching after a hiatus due to lockdown. The restart of this programme will allow us to complete the four remaining post production placements on the programme.

During 2020-2021, the EAN secured 96 job opportunities and placements, including eight at Film London and five gaining experience at the London Games Festival. An additional five job opportunities / placements, including one at Film London, were accepted in 2020-2021 and will begin during the financial year 2021-2022. We are excited that 2021 looks like it will be a record-breaking year.

Games London

Diverse talents and perspectives are vital for building a more diverse games industry. Games London continued to bring together work by leading games industry creatives from Black, Asian and Minority Ethnic backgrounds via its Ensemble Salons events, spun out of its successful Ensemble exhibition.

British Film Commission

The British Film Commission has expanded its focus on supporting skills development in the feature film and high-end TV sector throughout the regions and nations of the UK by supporting and promoting skills development programmes that ensure we are future-proofing our industry. This has included partnerships with crew representatives and with Screen Agency partners in the regions of England, within and outside London, and with the Devolved Administrations, to support and promote crew already working in the industry and to attract new and complementary skills and talent into the industry. All initiatives include a particular focus on Inclusion, Diversity and Equality, to ensure that those working on British Film Commission supported productions better reflect the audiences that enjoy them.

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Future Developments

The impact of the pandemic

The beginning of the new financial year 2021-22 continues to be marked by the pandemic and the impact on London and the wider UK.

The global pandemic has hit London hard. Beyond the impact on health, thousands of Londoners have lost their jobs and businesses have been pushed to breaking point. London now has a high unemployment rate, affecting particularly young people. The pandemic has not impacted communities equally, with many from Black, Asian and Minority Ethnic backgrounds as well as disabled Londoners being disproportionately affected.

Film London has signed up to the London Anchor Institutions' Charter working with partners to support the return to a more stable future with greater value placed on equitable, cleaner, healthier and safer communities as a foundation of our recovery and growth. The Charter is a commitment from its partners to work together to help deliver activity that can help meet the challenges ahead - to restore confidence in the city, minimise the impact on communities and build back better the city's economy and society.

Across our three brands – Film London, Games London and the British Film Commission – we continue to work with funders, stakeholders and industry to ensure we make a meaningful contribution to the recovery of our industry, deliver bespoke programmes and support. Sustainability – social and environmental – is an integral part of our commitment.

With the continued growth of the screen industries since production has resumed, there is an unprecedented challenge and opportunity for London's and the UK's economic recovery and for Film London, the British Film Commission and Games London to continue working with key stakeholders and industry for our industry to be a key contributor to the recovery.

Future funding

Our core funding contracts with the BFI, GLA, Arts Council England and DIT have been secured for the financial year 2021-22. With the COVID-19 crisis, the BFI and Arts Council England have been able to secure from DCMS a one-year extension to existing grant agreements, which means that our current funding agreements will be extended to March 2023, subject to the annual application submissions.

Our current GLA funding contract is up for renewal in April 2022 and we are in early discussions with the GLA over our application for Film London and Games London beyond the current financial year.

Our funding agreement with DIT will be coming to a close in March 2022 and we will enter discussion for future funding after the Summer.

We are now in the second year of a three-year funding contract of £4.8m (£1.6m pa for three years) for the British Film Commission.

We have been awarded a grant by the GLA to deliver a Job Centre Plus pilot project and are partners to an ESF bid – Creativity Squared - lead by JGA which runs until August 2023. We have the opportunity to apply to Interreg Europe for an additional twelve months of activity funding to address the impact of COVID-19 on the Green Screen scheme.

We have strong partnerships in place with other project funders such as ScreenSkills, the National Lottery Heritage Fund, the British Council and continue to develop funding applications to Trusts & Foundations.

Despite our strong relationships with funders, we are very aware that we need to be alert to the risks and challenges in the years ahead.

Film London has faced funding reductions in the past and has worked with its Board to restructure the company to allow for cut backs if required. We have robust planning processes in place whereby we draw up different funding scenarios in the autumn of the financial year reflecting discussions with funders. These will allow us to embark on staff consultation in a timely manner so that any redundancies can be implemented within the financial year.

Film London also reviews annually the costs of a closing down scenario and has sufficient reserves in place to close the company should it be required.

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Supporting the Recovery

Going forward our programme and focus across all three brands is very much on supporting the recovery, growth and jobs for London and the UK. The COVID-19 pandemic has left London and the UK with unprecedented challenges.

- A pattern of rising unemployment and lost economic growth caused by the economic scarring of COVID-19
- Narrow social, economic and health inequalities
- A lack of access to opportunities and employment for young people
- The need to accelerate delivery of a cleaner, greener London

With the continued growth of demand for content globally, there is an unprecedented opportunity for Film London, BFC and Games London to contribute meaningfully to the recovery working with key stakeholders and industry.

The demand for content has generated a requirement to provide additional stage space and ancillary production spaces. The BFC has a remit and is funded to support the growth of the UK stage space development, and Film London is working closely with key stakeholders in the greater London area to support the expansion of new production hubs. London is also at the forefront of virtual production spaces opening which represents an exciting development.

Alongside the demand for stage space, there is a need to grow the skills pipeline to ensure London and the UK have skilled cast and crew to sustain the production levels going forward. Whilst this presents challenges, it is also a great opportunity for young people to access a sustainable career in the creative screen industries.

Working with key stakeholders at national and regional level - ScreenSkills and the BFI, regional and national Screen Agencies, the GLA, as well as Job Centres, further education, academia, training providers and industry - we are in a unique position to harness this moment in time to facilitate and support a sustainable skills pipeline.

Working in partnership, we can provide a pathway for young people to access the industry, mid-career professionals to progress and those who have lost their employment as a result of COVID-19 impacting other sectors to re-train to join this growing industry.

These screen industries will continue to generate investment and jobs in a post COVID-19 economic recovery projecting long-term growth by:

- **Offering a wide range of jobs in an industry**, that do not face the risk of automation and gives young people the opportunity to build their careers
- **Benefitting London and the UK's diverse communities** as the work of the Equal Access Network has demonstrated on a small scale, we can create access routes for young people from all backgrounds to get into, remain and return to the industry
- **Offering opportunities for creatives** – film-makers, writers, producers - to share the stories rooted in their communities with global audiences
- **Playing an important role in terms of the social recovery, providing access to culture for all**

Our commitment to sustainability

Sustainability - Equality, Diversity & Inclusion and Environmental – is key to sustaining increased levels of production. We have therefore placed this priority at the heart of our agency's strategy and delivery across our three brands.

Our aim is that Sustainability is reflected in our delivery, but also corporately, through staff training, recruitment and procurement, and by setting our own ambitious but achievable goals mapped against the UN's SDGs.

- **Improving health, safety and well-being for productions/on set** – COVID-19 Production Protocols
- **Supporting our sector in a transition to a zero carbon world** – advice and support to our clients through facilitating access to appropriate resources and expertise
- **Creating social value to achieve a more inclusive and equitable society** – championing of equality, diversity and inclusion through our own initiatives outlined within this paper and via our network of UK-wide stakeholders
- **Supporting our stakeholders and UK infrastructure** - working in partnership with industry and stakeholders to establish and achieve goals
- **Supporting our clients** - outreach to production partners to identify and understand the challenges they may face translating their initiatives to the UK and identifying opportunities to support them through our work
- **Partnership working and learning from and sharing best practice** in these areas with other film commissions, industry and stakeholders

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Our commitment to sustainability (continued)

With regards to our commitment to social sustainability, the BFC is embarking on a range of initiatives, working with key partners such as the Production Guild and ScreenSkills.

Film London is in discussion with the Greater London Authority on how we can best support its desire for the development of a screen skills academy and how AEB funding can best support learning providers and industry in bridging the gap between training and jobs.

We are embarking on a range of projects:

- **Job Centre pilot and Breaking the Glass Ceiling:** Working with the Mayor of London, Film London is piloting a project working with Job Centres to build their capacity to work with film, TV, animation and games and to connect Job Centres with local employers. This project also allows Film London to work in partnership with Bectu to deliver the second edition of our successful **Breaking the Glass Ceiling** programme supporting mid-level career professionals from diverse backgrounds in their progression
- **Supporting NEETS into training and jobs:** Working with the JGA Group and a range of partners across the creative industries (Mama Youth Project, National Youth Theatre, West London College, Goldsmith's – University of London, Playback Studios, British Printing Industry Federation), Film London is part of an ESF funded project seeking to place NEETs in training and jobs. The project is starting in the summer of 2021 and will run until August 2023
- **Further Education College pilot:** Film London is working with the Capital City College Group to pilot training for specific industry roles in direct response to severe shortages. The pilot is set to launch this side of the summer and we will seek to place successful trainees in jobs through our Equal Access Network
- **Bridging the gap – partnership working with Connected Campus:** Working with the Connected Campus and Middlesex University, we continue to explore the challenges for students between completing their degree and securing employment and how we can close this gap by working with employers
- **Delivering through the EAN:** Our EAN programme continues to run and underpin all of the above. The demand for placing people in jobs has grown exponentially since production resumed in the latter part of 2020

Talent Development, Film Hub London and London's Screen Archives

Our talent development work be aligned with the above and continues to be a key focus of our work going forward. BFI NETWORK will remain at the heart of our talent development programme delivering exciting and diverse London talent to produce and make short films through BFI NETWORK. Our FLAMIN Fellowship, our new animation strand, as well as our ongoing FLAMIN productions and the Jarman Award will continue to support, develop and foster artists. The New Talent strand of the PFM, our Lodestars awards, our Labs programme and UPstream are cornerstones in developing, promoting, recognising and connecting talent.

Responding to the incredible harm caused by the pandemic and with the expectation of ongoing disruption, the main focus of **Film Hub London's** work in 2021-22 will be on recovery:

- to support its membership to keep operating and to remain resilient in the face of extreme challenge
- to enable them to continue programming a broad and inclusive range of film
- and to encourage them to maintain a commitment to developing their audience with a particular focus on underserved communities

The **screen heritage** sector has been equally hard hit by the pandemic with many archives closed during lockdown. **London's Screen Archives** focus will be on supporting our membership through:

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

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Promoting and advancing the visual arts in London and Great Britain

Film London will continue to deliver its key markets. The London Screenings continue to be discussed as to whether an in-person event can be delivered in October 2021. The new talent strand of the London Screenings, Breakthrough Screenings, took place as a standalone screening event in June 2021. Four films were selected to premiere in this section. The Production Finance Market with its New Talent strand will be delivered virtually during the London Film Festival. The third edition of the IP Market UPstream is scheduled to take place in January 2022.

We will continue to support filming in London through our London Filming Partnership, sustaining London's reputation as a film-friendly destination as well as promoting the capital's unique production infrastructure and its extraordinary rich, competitive and cultural offer to the global production industry across film, television, animation and commercials. Film London continues to work with partners to sustain and grow production levels and maximise the benefits of filming in London for the capital's economy.

Film London continues to develop and enhance London's position as one of the world's top global production hubs through delivering services for the production sector, providing co-ordinated guidance for government departments, local authorities and through a strategic partnership with the Mayor of London.

The British Film Commission continues to update safety protocols and co-ordinate the recovery planning across industry working in partnership with regions and nations, funders and key stakeholders. With its new remit on supporting the development of additional stage space, the BFC is directly responding to the interest of investors seeking to establish studio spaces in the UK. The BFC continues to liaise with our UK production infrastructure across regions and nations and US studios to inform the recovery of our industry and its international promotion.

Partnering globally - European and international collaboration

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

On the Film London side, we continue to place a particular emphasis on working with a wide range of European partners. Apulia Film Commission, Netherlands Film Fund, EAVE and LIM are all partners of the PFM. Through our Green Screen Partnership, we continue to work with ProMálaga in Spain, Flanders Audiovisual Fund in Belgium, Ystad Municipality in Sweden, Paris Region Entreprises in France, the Slovak Audiovisual Fund / Slovak Film Commission in Slovakia, Rzeszów Regional Development Agency in Poland and the Bucarest Ilfov Regional Development Agency in Romania. We have ongoing partnerships exploring opportunities for promoting the soft power and benefits for tourism from filming working with the Austrian Film Commission, Sardegna Film Fund & Film Commission, Andalusia Film Commission and Apulia Film Commission. Globally we continue to partner with the Melbourne International Film Market and the South Africa Film Commission for PFM and are developing international exchanges with Miami and New York. We continue to be active partners of AFCI, Cine Regio and the European Film Commission Network (EUFCN).

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Financial review

a. Remuneration policy

The pay of Film London staff is reviewed annually by the Finance Committee who will make a recommendation to the Board of Trustees. The Finance Committee will assess as to whether the Company can afford to pay a cost of living increase within the budget. In 2020/21 Film London staff have been awarded a 2% cost of living increase (2019/20: 2%). Key personnel are disclosed in the trustees, officers and advisers section.

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

b. Grant giving policy

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

c. Reserves Policy

In line with the guidance issued by the Charity Commission, the Trustees have considered the future needs of the charity and believe that unrestricted general funds (or what the Charity Commission define as "free" reserves) should be sufficient to cover all liabilities, in the event of closure of the charity. The level of reserves is annually reviewed by the Finance Committee, to ensure that we have sufficient funds in the light of COVID 19. We have adjusted our reserves policy and increased the reserves set aside towards covering the liabilities of our lease. Such funds are needed to provide for the charity's working capital needs and a sensible contingency against an unexpected shortfall in fundraising income, emergency or exceptional unforeseen expenditure, thus ensuring the financial stability of the charity over the longer term. In 2020/21, we have free reserves of £773.8k, which falls in line with our requirements (2019/20 £722.8k).

d. Financial performance

Total incoming resources at £6.4m are up 9.9% on the previous year. Total expended resources at £6.3m are up 8.7%. The overall result was that the charity's total reserves increased by £91.4k to £942.2k (2019/20: increase of £21.8k).

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

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

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Structure, governance and management

a. Constitution

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

b. Recruitment and training of Trustees

At the end of their two terms (each of three years), Trustees step down and Film London will advertise to recruit new Trustees. During the year one Trustee, Andrea Lissoni stepped down. No new Directors were appointed.

On 3rd July 2020 Film London's Board of Trustees passed a resolution to amend the articles of association to allow Trustees to serve for more than 6 years if it is in the best interests of the Company due to special circumstances existing at the particular point in time when any trustee would normally be eligible for re-election. At the September Board meeting Film London's Board of Trustees voted to extend the term of Iain Smith by one term.

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

c. Trustee board and committees

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

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

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

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

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

It has a Business Sub-Committee which meets 5-7 times per annum to discuss and provide guidance to ongoing activity. During the initial phase of the pandemic the Business Sub-Committee met more frequently to address issues arising from the pandemic and inform the development of Covid-19 protocols for the production to resume safely. Papers from the BFC Advisory Board are included in board papers going to Film London Trustees.

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

d. Organisational structure

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

Film London's senior management team reports to the CEO.

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Structure, governance and management (continued)

e. Related Parties Transactions

Film London's Directors give their time as Charity Trustees freely and no director is in receipt of remuneration in 2020/21 for their role as Director. Details of related party transactions are disclosed in note 18 of the accounts.

f. Risk management

The Film London Board of Trustees approved the Financial Regulations of the charity, which is based on the Charity Commission publication CC8 – "Internal Financial Controls for Charities". The Finance Committee oversees the financial management of the Charity discussing and reviewing the budget, management accounts and annual accounts as well as the charity's risk register. Our approach is to identify the most significant risks and how to manage and mitigate them. All types of risk are considered e.g. financial, operational, reputational, governance and compliance as well as risks outside our control such as political, environmental, technical, legal and economic. As a result of the COVID-19 crisis Film London has identified a number of new risks that we are monitoring closely. The Chair of the Finance Committee reports to the Film London Board. All Finance Committee meetings are minuted. At the date of this report, the Trustees consider fund raising from commercial partners as well as trusts and foundations to continue to be a key challenge in developing alternative funding streams.

g. Principal risks and uncertainties

The Directors are assessing and monitoring closely all principal risks – legal, financial, reputational, operational, governance, compliance - on an ongoing basis across all activities and projects undertaken by the company. In the light of Covid-19 the assessment and monitoring of risks is being closely monitored by Film London's Finance Committee and calls with all core funders and key stakeholders are regularly taking place.

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REFERENCE AND ADMINISTRATIVE DETAILS

Trustees

Geraldine Atlee
Daniel Battsek
Debra Helen Burnill
Judith Chan
John Graydon
Jeffrey Jacobs
Saurabh Kakkar
Andrea Lissoni (resigned 30th September 2020)
Amanda Parker
Nicola Pearcey
Lila Rawlings
Allon Reich
Iain Smith
Frances Trought
Jeremy Vernon
Tyronne Walker-Hebborn

Company Secretary

Daniela Kirchner

Chief Executive Officer

Adrian Wootton

Chief Operating Officer

Daniela Kirchner

Registered Office

The Arts Building
Morris Place
London
N4 7JG

Company Number

04699825

Charity Number

1163968

Auditor

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

Solicitors

Harbottle & Lewis LLP
7 Savoy Court
London
WC2R 0EX

Bankers

Barclays Bank plc
27 Soho Square
London
W1D 3QR

FILM LONDON

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2021

STATEMENT OF TRUSTEES' RESPONSIBILITIES

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

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

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

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

Disclosure of information to auditors

Each of the persons who are Trustees at the time when this Trustees' Report is approved has confirmed that: so far as that Trustee is aware, there is no relevant audit information of which the charitable company's auditors are unaware, and that Trustee has taken all the steps that ought to have been taken as a Trustee in order to be aware of any relevant audit information and to establish that the charitable company's auditors are aware of that information.

This report was approved by the Trustees on 4th August 2021 and signed on their behalf by:

DocuSigned by:



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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 2021 which comprise the balance sheet, the Statement of Financial Activities, the CashFlow Statement and notes to the financial statements, including significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including Financial Reporting Standard 102 *The Financial Reporting Standard applicable in the UK and Republic of Ireland* (United Kingdom Generally Accepted Accounting Practice).

In our opinion the financial statements:

- give a true and fair view of the state of the charitable company's affairs as at 31 March 2021, and of its incoming resources and application of resources, including its income and expenditure, for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- have been prepared in accordance with the requirements of the Companies Act 2006.

Basis for opinion

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

Conclusions relating to going concern

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

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

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

Other information

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

We have nothing to report in this regard.

Opinions on other matters prescribed by the Companies Act 2006

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

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

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 9, the trustees (who are also the directors of the charitable company for the purposes of company law) are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as the trustees determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

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

Auditor's responsibilities for the audit of the financial statements

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

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

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

A further description of our responsibilities is available on the Financial Reporting Council's website at: . This description forms part of our auditor's report.

**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: *10 August 2021*

FILM LONDON

**STATEMENT OF FINANCIAL ACTIVITIES
(INCORPORATING AN INCOME AND EXPENDITURE ACCOUNT)
FOR THE YEAR ENDED 31 MARCH 2021**

	Notes	2021 Unrestricted £	2021 Restricted £	2021 Total funds £	2020 Total funds £
INCOME FROM					
Donations and legacies	3	36,000	50,882	86,882	240,124
Charitable activities	4	2,110,877	4,202,275	6,313,152	5,550,628
Other trading activities	5	19,741	-	19,741	48,674
Investment income	6	556	-	556	1,634
Total		2,167,174	4,253,157	6,420,331	5,841,060
EXPENDITURE ON					
Raising funds	7	161,814	-	161,814	183,174
Charitable activities		1,913,961	4,253,157	6,167,118	5,636,084
Total		2,075,775	4,253,157	6,328,932	5,819,258
NET INCOME		91,399	-	91,399	21,802
RECONCILIATION OF FUNDS					
Total funds brought forward		850,817	-	850,817	829,015
TOTAL FUNDS CARRIED FORWARD		942,216	-	942,216	850,817

CONTINUING OPERATIONS

All income and expenditure has arisen from continuing activities.

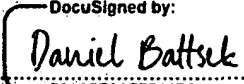
The notes form part of these financial statements

FILM LONDON
STATEMENT OF FINANCIAL POSITION
AT 31 MARCH 2021

		2021 Total funds	2020 Total funds
	Notes	£	£
FIXED ASSETS			
Intangible assets	11	26,243	18,983
Tangible assets	12	<u>142,183</u>	<u>109,007</u>
		168,426	127,990
CURRENT ASSETS			
Debtors	13	1,881,986	1,392,176
Cash at bank and in hand		<u>1,816,860</u>	<u>647,516</u>
		3,698,846	2,039,692
CREDITORS			
Amounts falling due within one year	14	(2,925,056)	(1,316,865)
NET CURRENT ASSETS		<u>773,790</u>	<u>722,827</u>
TOTAL ASSETS LESS CURRENT LIABILITIES		942,216	850,817
NET ASSETS		<u>942,216</u>	<u>850,817</u>
FUNDS	15		
Unrestricted funds		<u>942,216</u>	<u>850,817</u>
TOTAL FUNDS		<u>942,216</u>	<u>850,817</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 4th August 2021 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 2021

	2021 £	2020 £
Cash flows from operating activities:		
Net cash provided by operating activities	1,266,198	106,716
Cash flows from investing activities:		
Dividends, interest and rents from investments	556	1,634
Proceeds from the sale of property, plant and equipment	-	-
Purchase of intangible assets	(20,100)	(20,100)
Purchase of property, plant and equipment	(77,310)	(30,976)
Net cash (used in) investing activities	(96,854)	(49,442)
Change in cash and cash equivalents in the year	1,169,344	57,274
Cash and cash equivalents brought forward		
Cash and cash equivalents carried forward	647,516	590,242
	1,816,86	647,516
Reconciliation of net movement in funds to net cash flow from operating activities		
Net income for the year	91,399	21,802
Adjustments for:		
Depreciation charges	56,974	28,876
Dividends, interest and rents from investments	(556)	(1,634)
(Increase) in debtors	(489,810)	(39,583)
Increase in creditors	1,608,191	97,255
Net cash used in operating activities	1,266,198	106,716
Analysis of cash and cash equivalents		
Cash in hand	1,816,860	647,516
Total	1,816,860	647,516

FILM LONDON

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2021

1. STATUTORY INFORMATION

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

2. ACCOUNTING POLICIES

2.1 Basis of Preparation

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

The directors reviewed Film London's financials (Financial Statements 2020-21, current year to date management accounts and cash flow) at the Board meeting in August 2021, as part of their regular assessment, as well as its principal risks, financial and otherwise. At that time, they were satisfied that Film London had sufficient resources to continue operating for the foreseeable future and accounts have been prepared in the knowledge that Film London is a financially viable organisation.

The effect of the pandemic has also been assessed by the directors through the year and at the July Finance Committee meeting, reviewing Film London's ongoing activity, its forecasts and risks to ensure the organisation remains financially viable. With regards to the next 12 months following the Board meeting on the 4th August 2021 the most significant areas to be monitored closely by the directors include the renewal of Film London's funding agreement with the Mayor of London / Greater London Authority and the Department for International Trade. Film London has been funded by the Mayor of London since 2003/2004 through multi-year funding agreements. The current agreement is a one year agreement and concludes on 31st March 2022 and Film London is anticipating to start the renewal process of its funding agreement with the Mayor of London/ GLA shortly to negotiate successfully a new funding agreement.

The DIT has been a funder since 2011/12 and the five-year funding agreement came to a close on 31st March 2021 and we are being funded this year through a one year agreement to 31st March 2022. This funding supports the British Film Commission activity and again Film London is anticipating starting renegotiation after the Summer.

The income stream with the greatest risk is the area of private sector income – particularly Film London sponsorship; the target for sponsorship income has been lowered in the 2021-22 budget and projections will be closely monitored. The directors of Film London will continue to monitor this closely. There is no material uncertainty to going concern.

2020/21 has demonstrated that Film London, the BFC and Games London have continued to deliver effectively during the pandemic moving activity online and supporting the recovery successfully.

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

Film London meets the definition of a public benefit entity under FRS 102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy.

FILM LONDON

NOTES TO THE FINANCIAL STATEMENTS - CONTINUED
FOR THE YEAR ENDED 31 MARCH 2021

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

NOTES TO THE FINANCIAL STATEMENTS - CONTINUED
FOR THE YEAR ENDED 31 MARCH 2021

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 2021

3. DONATIONS AND LEGACIES	2021 Unrestricted £	2021 Restricted £	2021 Total £	2020 Total £
Donations	36,000	-	36,000	36,000
Gifts in kind	-	50,882	50,882	204,124
	<u>36,000</u>	<u>50,882</u>	<u>86,882</u>	<u>240,124</u>

In 2021, of the total income from donations and legacies, £36,000 (2020: £36,000) was to unrestricted funds and £50,882 (2020: £204,124) was to restricted income.

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

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

4. INCOME FROM CHARITABLE ACTIVITIES	2021 Unrestricted £	2021 Restricted £	2021 Total £	2020 Total £
Promotion of visual arts	1,083,079	754,029	1,837,108	2,595,569
FLAMIN	74,237	270,688	344,925	446,218
Production of talent development	208,800	211,697	420,497	580,745
Film promotion and culture	652,261	589,770	1,242,031	977,961
British Film Commission	92,500	2,376,091	2,468,591	950,135
	<u>2,110,877</u>	<u>4,202,275</u>	<u>6,313,152</u>	<u>5,550,628</u>

In 2020, of the total income from charitable activities, £2,110,877 was to unrestricted funds (2020: £2,286,922) and £4,202,275 was to restricted funds (2020: £3,263,706).

5. OTHER TRADING ACTIVITIES	2021 Unrestricted £	2021 Restricted £	2021 Total £	2020 Total £
Rental income	17,839	-	17,839	45,720
Other income	1,902	-	1,902	2,954
	<u>19,741</u>	<u>-</u>	<u>19,741</u>	<u>48,674</u>

In 2020, of the total income from other trading activities, £48,674 was to unrestricted funds and £NIL to restricted funds.

FILM LONDON

NOTES TO THE FINANCIAL STATEMENTS - CONTINUED
FOR THE YEAR ENDED 31 MARCH 2021

6. INVESTMENT INCOME	2021 Unrestricted £	2021 Restricted £	2021 Total £	2020 Total £
Bank interest	556	-	556	1,634

In 2020, of the total investment income, £1,634 was to unrestricted funds and £NIL to restricted funds.

7. ANALYSIS OF EXPENDITURE	Staff Costs (note 10) £	Activities Costs £	Grant Funding £	Support Costs (note 8) £	2021 Total £	2020 Total £
Raising funds	79,163	15,466	-	67,185	161,814	183,174
Promotion of visual arts	608,332	699,690	-	397,388	1,705,410	2,474,934
FLAMIN	164,423	59,626	33,800	107,408	365,257	511,494
Production and talent development	192,579	58,904	54,091	125,801	431,375	661,238
Film production & culture	368,903	110,385	492,720	240,983	1,212,991	1,009,045
British Film Commission	311,202	1,822,630	80,000	238,253	2,452,085	979,373
	1,645,439	2,751,235	660,611	1,109,833	6,167,118	5,636,084
	1,724,602	2,766,701	660,611	1,177,018	6,328,932	5,819,258

8. ANALYSIS OF SUPPORT COSTS	2021 £	2020 £
Staff costs (note 10)	479,680	472,589
Overheads	669,425	706,944
Legal and professional	12,804	8,400
Audit fees	15,109	17,917
	1,177,018	1,205,850

9. NET INCOME	2021 £	2020 £
This is stated after charging:		
Depreciation	56,974	28,876
Auditors' remuneration	15,109	17,917
Operating lease rentals	147,384	162,010

FILM LONDON

**NOTES TO THE FINANCIAL STATEMENTS - CONTINUED
FOR THE YEAR ENDED 31 MARCH 2021**

10. ANALYSIS OF STAFF	2021 £	2020 £
Wages and salaries	1,894,176	1,937,063
Social security costs	198,682	204,165
Pension contributions	103,201	107,020
Other staff costs	8,223	35,286
	2,204,282	2,283,534

The total staff costs of £2,204,282 (2020: £2,283,534) include £1,724,602 (2020: £1,810,945) of direct staff costs as shown in note 10, plus £479,680 (2020: £472,589) which have been allocated to support costs (note 8).

The average number of staff employed during the year was:

	No.	No.
Raising funds	1.5	1.5
Inward investment & business development	11.0	13.5
FLAMIN	4.0	4.5
Production & talent development	6.0	6.5
Film promotion & culture	12.5	12.0
British Film Commission	5.5	4.0
Support	8.5	8.5
	49.0	50.5

The number of employees whose salaries for the year fell within the following bands were:

	2021 No.	2020 No.
£60,001 - £70,000	3	3
£70,001 - £80,000	-	2
£80,001 - £90,000	3	-
£130,001 - £140,000	1	1

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

The total employee benefits of the key management personnel of the charity were £271,679 (2020: £264,500).

During the year, no Trustees received any remuneration (2020: £Nil).

During the year, no Trustees received any reimbursement of expenses (2020: £Nil).

FILM LONDON

NOTES TO THE FINANCIAL STATEMENTS - CONTINUED
FOR THE YEAR ENDED 31 MARCH 2021

11. INTANGIBLE FIXED ASSETS

Website costs
£

Cost

At 1 April 2020

20,100

Additions

20,100

At 31 March 2021

40,200

Depreciation

At 1 April 2020

1,117

Charge for the year

12,840

At 31 March 2021

13,957

Net Book Value

At 31 March 2021

26,243

At 31 March 2020

18,983

12. TANGIBLE FIXED ASSETS

Office
Equipment
£

Leasehold
Improvements
£

Total
£

Cost

At 1 April 2020

172,254

90,318

262,572

Additions

77,310

-

77,310

Disposals

(45,300)

-

(45,300)

At 31 March 2021

204,264

90,318

294,582

Depreciation

At 1 April 2020

116,396

37,169

153,565

Charge for the year

34,756

9,378

44,134

Depreciation on disposals

(45,300)

-

(45,300)

At 31 March 2021

105,852

46,547

152,399

Net Book Value

At 31 March 2021

98,412

43,771

142,183

At 31 March 2020

55,858

53,149

109,007

13. DEBTORS

2021
£

2020
£

Trade debtors

191,530

661,195

Other debtors

78,892

57,897

VAT recoverable

203,657

19,289

Prepayments and accrued income

1,407,907

653,795

1,881,986

1,392,176

FILM LONDON

NOTES TO THE FINANCIAL STATEMENTS - CONTINUED
FOR THE YEAR ENDED 31 MARCH 2021

14. CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR	2021 £	2020 £
Trade creditors	1,752,602	447,898
Grants payable	315,500	122,673
Other taxation and social security	51,361	52,289
Accruals and deferred income	805,593	694,005
	<u>2,925,056</u>	<u>1,316,865</u>
Analysis of grants payable (all due within one year)	£	£
Grants committed but unpaid b/fwd	122,673	194,818
Grants committed in the year	660,611	186,613
Grants paid in the year	(467,784)	(258,758)
	<u>315,500</u>	<u>122,673</u>

During the current year £86,397 (2020: £76,700) of income has been deferred and £94,587 (2020: £126,483) has been released from previous periods.

15. MOVEMENTS IN FUNDS	As at 1 April 2020 £	Income £	Expenditure £	As at 31 March 2021 £
Unrestricted funds	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>

Our restricted funding is predominantly funding for specific projects from Arts Council England (ACE), BBC, British Council, British Film Institute (BFI), Channel 4, City of London, Department for Digital, Culture, Media and Sport (DCMS), Department for International Trade (DIT), Foreign and Commonwealth Office (FCO), Greater London Authority (GLA), Interreg Europe, National Lottery Heritage Fund (HLF), ScreenSkills and United Kingdom Interactive Entertainment (UKIE).

Comparative	As at 1 April 2019 £	Income £	Expenditure £	As at 31 March 2020 £
Unrestricted funds	829,015	2,373,230	(2,351,428)	850,817
General funds				
Restricted funds	-	3,467,830	(3,467,830)	-
Total funds	<u>829,015</u>	<u>5,841,060</u>	<u>(5,819,258)</u>	<u>850,817</u>

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NOTES TO THE FINANCIAL STATEMENTS - CONTINUED
FOR THE YEAR ENDED 31 MARCH 2021

16. MOVEMENTS IN FUNDS

	Unrestricted Funds £	Restricted Funds £	Total 2021 £	Total 2020 £
Tangible fixed assets	142,183	-	142,183	109,007
Intangible fixed assets	26,243	-	26,243	18,983
Current assets	3,698,846	-	3,698,846	2,039,692
Creditors due within one year	(2,925,056)	-	(2,925,056)	(1,316,865)
	<u>942,216</u>	<u>-</u>	<u>942,216</u>	<u>850,817</u>

	Unrestricted Funds £	Restricted Funds £	Total 2020 £	Total 2019 £
Movement in funds (comparative)				
Tangible fixed assets	109,007	-	109,007	105,791
Intangible fixed assets	18,983	-	18,983	-
Current assets	2,039,692	-	2,039,692	1,942,835
Creditors due within one year	(1,316,865)	-	(1,316,865)	(1,219,611)
	<u>850,817</u>	<u>-</u>	<u>850,817</u>	<u>829,015</u>

17. OPERTING LEASE COMMITMENTS

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

	2021 £	2020 £
Within 1 year	121,507	169,054
Between 1 and 5 years	619,863	676,214
Over 5 years	-	112,702
	<u>741,370</u>	<u>957,970</u>

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**NOTES TO THE FINANCIAL STATEMENTS - CONTINUED
FOR THE YEAR ENDED 31 MARCH 2021**

18. RELATED PARTY TRANSACTIONS

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

Charged to the Charitable Company

Services	Organisation	Relationship	Charge		Balance	
			2021 £	2020 £	2021 £	2020 £
Games	UKIE	Director (A Payne)	-	5,740	-	-
Screenings	Genesis Cinema	Owner (T Walker-Hebborn)	24,694	4,000	2,500	-
BFC consultancy	Saffrey Champness	Partner (J Graydon)	7,355	9,900	7,355	-

Charge by the Charitable Company

Services	Organisation	Relationship	Charge		Balance	
			2021 £	2020 £	2021 £	2020 £
Grants	ScreenSkills	Director (I Smith)	7,022	48,000	7,022	8,000
Microwave	BBC	Director (G Atlee)	12,500	52,990	5,000	5,000
Grants	Genesis Cinema	Owner (T Walker-Hebborn)	-	5,000	-	5,000
Games	UKIE	Director (A Payne)	-	21,583	-	9,500
Sponsorship	Saffrey Champness	Partner (J Graydon)	7,500	15,000	7,500	7,500