

Film Friendly London

November 2006



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Greater London Authority
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Film Friendly London Chair's Foreword



London can be glamorous but it is not Hollywood. And many people make the mistake of assuming that London's role as a film making centre went out with Ealing comedies.

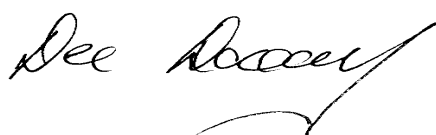
So it may come as a surprise to hear that London is the world's third's largest film making centre (after Los Angeles and New York). The industry employs more than 90,000 Londoners. The depiction of London in films raises the capital's international profile and helps attract many visitors. Films made in London enable Londoners to express themselves to the world.

While this report identifies some problems that need solving, it is also a celebration of success. The partnerships that support and enable this achievement mostly work well. If there is one message from this report, it is that we should recognise this success.

It is because the success of London's film industry is taken for granted that we need to draw attention to - and address - certain issues. The industry is dependent on investment from the USA and is highly volatile. London's skills base is ageing and needs refreshing. And niggling problems such as lack of parking inhibit location filming.

Film making is an opportunity - for London's culture, its image and its economy. The industry cannot be allowed to wither slowly through neglect. In this report, we have identified a few simple recommendations that could ensure the industry's future health.

I would urge everyone with an interest or stake in London's film industry to take on board and respond to our recommendations as soon as possible.

A handwritten signature in black ink, reading 'Dee Doocey'.

Dee Doocey AM
Chair of the Economic Development, Culture, Sport and Tourism Committee

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Executive Summary

In this report we show that film making is an industry of immense economic significance to London, employing tens of thousands of people and generating billions of pounds worth of business – and the industry is growing rapidly. Also, films made in London, especially those shot on location here, promote the city to a global audience of millions.

We have heard about the development of the industry in London. It is losing its ‘cottage industry’ image and growing a more robust structure and a longer-term outlook. These efforts are being supported by partnerships with organisations such as the UK Film Council and Film London, and the industry told us they work well. There is still a great deal of casual and freelance work in the industry, which poses challenges for equal opportunities and for maintaining and increasing the high skill levels that people making films in London have.

We heard about shooting films on location in London; this is a major way to attract business to the capital and ensures London is promoted to worldwide audiences. Film makers work hard to bring cast and crew together, often in busy urban locations, and they need support and permissions from local officials and others. Parking for all the vehicles of the film unit can be a major challenge, and in our recommendations we call for Film London, the London Filming Partnership, local authorities and Transport for London to help film units find parking. We also call on Transport for London to work with film makers to make it easier to pay the Congestion Charge for the various different vehicles when the location is in the congestion charging zone.

We asked people in and connected to the industry what the opportunities and challenges for the future are; on both counts the main event will be the Olympic Games in London in 2012. The Cultural Olympiad from 2008 to 2012 and the Games themselves will inspire many film makers and create many commercial opportunities. We call on the Mayor to ensure that film is not forgotten by Olympic planners.

Our overall and most important message is that London is, and increasingly needs to be, a film-friendly city. London is an excellent place to make films, with highly-skilled workers, world-class facilities, iconic locations, and the lifestyle demanded by the stars. We heard that Londoners in general and people in our local authorities and other organisations are often highly supportive of film making. But to compete with our international rivals such as New York and Los Angeles, we need to generate wider enthusiasm. We hope that this report, by showing how film making benefits London and all its communities, will help to achieve this.

Film Friendly London: Introduction

London's film-making industry is of major significance both globally and within London. The global film industry generates revenues of \$65 billion (approx £35 billion)¹; London is a major centre of that global industry and competes internationally to bring a share of that revenue here as investment. In London, film making employs tens of thousands of people and brings leading-edge skills and technology to our businesses and workforce.

Film-making's importance is cultural as well as economic. The stories of London told in films enable our local communities to express their own identities. They also speak to a global audience, raising London's profile and attracting people to the city to visit, to do business and to further add to the creative mix.

The UK film industry, mainly based in and around London, has in recent years developed from its 'cottage industry' past. Greater public support, including from the Government and the Mayor of London, is improving the strategic approach. Growing and successful companies such as Working Title, producing films such as *Notting Hill* and *Four Weddings and a Funeral*, are emerging from the many small companies and creating more 'British' films. The key to a greater share of the global film revenue is to grow more such stable and independent companies, and to increase London's stake in film financing and ownership².

The benefits of film making need to be brought to all Londoners. Whether as creative or technical workers, business people, audience or as part of the city life that the films reflect, all of London's communities stand to gain from film making in London.

This review therefore seeks ways to maximise the opportunities that film making brings to London, and the chances that Londoners have to take advantage of those opportunities.

¹ Judy Counihan, Director of Film, Skillset, at the Committee hearing on 13 June

² Adrian Wootton, Chief Executive of Film London, and Judy Counihan, Skillset, at the Committee hearing on 13 June

The significance of film making for London

"The film production industry makes a very significant contribution to London's economy, as well as to the cultural and social life of the capital."

Film London

There is a major film production industry in and on the borders of London, employing tens of thousands. All aspects of the industry are here, including major film studios, location filming and other facilities, especially post-production and visual effects.

Post-production (editing the look and sound of film that has already been shot) is increasingly important in the modern industry. With ever-increasing standards of visual effects it can account for over a quarter of a film's budget³. Using digital techniques, London's world-class facilities can work on films based and shot overseas.

The size of the London film-making industry in sales terms was £820 million in 2002. This is part of a larger industry also making television programmes, commercials and corporate films, with total sales in London in 2002 of £9.4 billion⁴.

The screen industries (including distribution) in London employed 71,500 people permanently and used 2.4 million days of freelance work, making an estimated total of 90,000 jobs⁵. There is an upward trend in film making activity, so today's figures are likely to be higher than these. Post-production is rapidly expanding, with real (inflation-adjusted) turnover and employment more than quadrupling since 1997⁶. Creative and high-technology industries such as film-making are seen as the economic future, in the face of globalisation and the decline of many older industries⁷.

The London region dominates the British film industry. By sales it accounts for 69% of all UK film-making, before including the studios just outside the region's border⁸. It is a world film-making centre, third after New York and Los Angeles⁹. So film-making allows the UK to compete globally in a high-profile and economically-significant industry. This global success is good for the whole country; every pound of additional export business won by London's film industry allows the UK economy as a whole to grow by two pounds over four years¹⁰.

Films featuring London promote the city internationally, influencing tourists, businesses and students. Visit Britain estimates that one in five overseas visitors come to the UK because of a screen image. The exposure in a major film and all its promotion is far bigger than the promotion activities of UK or London tourist agencies¹¹.

³ UK Post – trade association for post-production

⁴ *Economic Impact of the UK Screen Industries*, Cambridge Econometrics 2005

⁵ Film London – the strategic agency for the film and media sector in London

⁶ UK Film Council – the strategic agency for film in the UK

⁷ Film London

⁸ *Economic Impact of the UK Screen Industries*, Cambridge Econometrics 2005

⁹ Creative London – the strategic agency for London's creative industries

¹⁰ *Economic Impact of the UK Screen Industries*, Cambridge Econometrics 2005

¹¹ Film London

Partnerships

A number of public and commercial bodies are involved in promoting film making in London and they work together in a network of partnerships. The networks must connect London's film industry to the global film industry and at the same time mesh the film industry with the rest of London's economy and community.

Film London is at the centre of these partnerships; it was established in 2003 by the London Development Agency and the UK Film Council. Film London promotes London internationally, supports training and business development, and supports location filming.

Film London has established the London Filming Partnership, with many other partners, to support and enable location filming in London. The Partnership has produced a widely-welcomed code of practice on location filming and a guide for boroughs. Borough Councils are key contacts at the local level for film makers wanting to shoot on location in London. The partnership also involves the Metropolitan Police Film Unit to help film makers deal with police matters such as traffic control, safety and the law.

London's Mayor, in his Culture Strategy, recognises film-making's contribution to London and promises Mayoral support. In this strategy and through his leadership of functional bodies such as the London Development Agency and the Metropolitan Police Authority, he sets the agenda for making London a film-friendly city. He also acts as a high-profile advocate for London film.

The London Development Agency, as parent organisation of the Creative London agency, supports business and skills, researches industry needs, and promotes London for film-making. It also owns the Three Mills film studio in east London (used for making films such as *28 Days Later* and *Lock, Stock and Two Smoking Barrels*, and television such as *Bad Girls*).

The film industry works with these public agencies, both in the form of individual companies and as trade and professional associations. Associations that contributed to this review included UK Post, for post-production, the Guild of Location Managers, and the trade union BECTU. There are many others.

Also working with the industry and other public agencies is Skillset. Skillset is the skills council for the audio-visual sector and it funds and supports training and helps the industry improve its skills and productivity.

In the course of our investigation we have heard from these partners and other stakeholders and it is clear that **the partnerships around film in London work well.**

The film industry

Across the world, the film-making industry is based on small-scale operators and temporary work or self-employment. In the UK, 58% of employees in film and video production are in workplaces of 10 people or fewer¹². However, at the top of the industry are the major studios. These are predominantly based in the US and control most of the rights to films, and therefore their revenue. Out of the \$65 billion generated by the industry worldwide, 85% is controlled by the US majors¹³. Some of this revenue is paid out by the studios and other financiers to medium-sized and small production companies, contractors and freelance workers wherever the film is being made¹⁴ - two-thirds of the investment for film making in Britain in an average year comes from the US¹⁵. Very many of the companies in the smaller end of the industry are short-lived, often set up for one production only.

This has the effect that the British film making industry is subject to economic volatility. The success of individual films at the box office is unpredictable and the larger companies are better able to absorb this risk and spread it across a portfolio of several films¹⁶. This volatility and external control of financing increases the transience in the industry.

Because of this, and also the nature of the film-making process with its very different stages, many people in the industry do not work full-time but are hired on a casual or free-lance basis to work on particular productions by different companies¹⁷.

This industry structure brings certain issues and challenges. The effects on training and skills development are discussed in the section below headed Skills and Career Development. There is also the difficulty of business development in this context of volatility.

However, with the success of UK-made films in recent years, the structure of the industry is changing slowly as companies grow. Also, the work of public agencies and industry associations is improving the strategic approach of the sector in London and reducing the impression that it is a 'cottage industry' – for example through supporting business skills and development¹⁸. The aim is for UK companies to develop the size, the ownership of intellectual property and the access to finance to enable them to create greater stability and independence for the UK film making industry¹⁹.

The Member on the Committee from the One London party believes that the British film industry is becoming successful enough to look forward to a future without public subsidy or lottery money. However this is not an agreed view of our whole Committee.

¹² UK Film Council – Statistical Yearbook 2005/06

¹³ Judy Counihan, Director of Film, Skillset, at the Committee hearing on 13 June

¹⁴ Adrian Wootton, Chief Executive, Film London, at the Committee hearing on 13 June

¹⁵ BECTU (Broadcasting, Entertainment, Cinematograph and Theatre Union)

¹⁶ Adrian Wootton, Chief Executive, Film London, at the Committee hearing on 13 June

¹⁷ Skillset, BECTU and others

¹⁸ Adrian Wootton, Chief Executive, Film London, at the Committee hearing on 13 June

¹⁹ UK Film Council, Film London and others

Location, location, location

"The key is to be film friendly. It is fantastically difficult to get 100 crew in the same spot, at the right time with the right cast. Anything that makes that a smoother process, anything that makes it less risky is the key."

Judy Counihan, Director of Film, Skillset

Many films are shot partly or entirely on location, using real scenery to tell their stories. London has many desirable locations, from iconic landmarks recognisable around the world to cityscapes that create just the right atmosphere for a scene. The combination of these locations with London's studio and other facilities means that productions can use the city as a base from start to finish.

A great deal of location filming goes on in London; on the average day in 2005 there were 35 location shoots going on in the city²⁰. This is an increase of 30% in location filming in two years²¹. Central London is particularly popular, with nearly half of the filming going on in five central authority areas²².

Location filming is a difficult business, and particularly so in a busy and crowded city. The film producers need to achieve their shooting to a tight schedule that can be disrupted at short notice, for example by factors such as the weather, technical difficulties or illness of key people such as actors²³. Film crews, performers and their vehicles, support facilities and equipment need to be at or near the location, which can conflict with everyday use of space such as traffic, parking and other uses.

Local authorities, (in London, the Boroughs and the City of London), are important to help this to happen. They can grant parking permits, advise on traffic management and health and safety, hire buildings and sites, and so on.

Film makers have told us that some local officials are very helpful with these challenges, but others are obstructive by comparison²⁴. This leads producers to favour the 'helpful' boroughs as locations. However the capacity of given locations is limited and London as a whole will benefit if more authorities take on the attitude that filming is good for a place and make special efforts to facilitate it.

It was agreed at our hearing on 13 June that the most important single issue for location filming was parking²⁵, and that a particularly good example of how to enable film crews to work at a location was shown by Southwark. The

²⁰ Film London

²¹ Adrian Wootton, Film London, at the hearing on 13 June

²² Westminster, the City, Lambeth, Camden and Southwark – Film London

²³ Andrew Pavord, Film Officer, Southwark Council, at the hearing on 13 June

²⁴ Mick Ratman, Chair, Guild of Location Managers, at the hearing on 13 June

²⁵ Andrew Pavord and Mick Ratman

borough film office buys a supply of permits from the parking office and sells them to film makers as needed. So permits can be arranged the next day, rather than taking ten days as they can in some other areas. Film makers park only in spaces that are vacant, and there is very little need to suspend parking meters, which had previously caused great inconvenience to residents and required cars to be towed away. With Southwark's system, residents are often happy to move their cars to a different spot when politely requested²⁶.

Film London has established the London Filming Partnership. This brings together local authorities, the police, site owners, the film industry and others – in all over 120 bodies. It helps arrange filming permissions and fees, it collects and communicates data including about locations in London, it encourages producers to film in London and it produces a code of practice for film makers and a guide for local authorities²⁷. It has been very warmly received by the industry:

"Film London has done wonders with the code of practice. The whole industry was involved with setting it up as well as the boroughs, different organisations and agencies, and it has turned around film in London in a big way."

Mick Ratman, Chair, Guild of Location Managers

Recommendation 1

Film London, through the London Filming Partnership, should promote schemes like Southwark's parking permits as good practice for all London boroughs.

Transport for London were commended as being very supportive of film making²⁸. They are engaged in the London Filming Partnership. **It was suggested that there could be some further steps Transport for London could take to make highly useful resources available to location crews, such as space in bus garages and loading bays**²⁹. These are spaces spread widely across London that can accommodate large vehicles such as those often used by film crews. They are controlled by Transport for London or, for most bus garages, by bus operating companies working with Transport for London. Clearly, the operation of bus services must be the priority but, within this constraint, there may be flexibility to make some arrangement with film makers to hire space.

²⁶ Andrew Pavord, Southwark Council, at the hearing on 13 June

²⁷ Film London

²⁸ Adrian Wootton, Film London, at the hearing on 13 June

²⁹ Mick Ratman, Guild of Location Managers, at the hearing on 13 June

Recommendation 2

Transport for London and the London Filming Partnership should seek the agreement of bus operating companies to a framework, under which sites such as loading bays and bus garages could be used to facilitate location shoots.

Skills and career development

Film making is a highly-skilled, creative and technologically-advanced industry. Continuous and up-to-date training is vital to international competitiveness³⁰; the range and quality of skills in the London cluster are an advantage that can offset London's less competitive position in some aspects of cost and convenience³¹.

However, London's skills base is ageing and there has been a period of poor support for training and poor communication of opportunities³². In order to stay ahead of the competition, London's film industry needs to maintain and improve its skill levels.

The small size of companies and the pattern of casual and freelance work in the industry tend to limit training opportunities and resources. Six in ten workers in an industry survey report difficulty obtaining training, particularly difficulty taking time off work or fear of losing work through committing time to training³³.

However, people in the industry are well aware of the need to upskill and they do seek to make time for training where they can. They will always face pressures of time and workload, but with the right financial support, training structures and course provision, they will get themselves trained³⁴.

Skillset have produced 'A Bigger Future', a £50m five-year national strategy also backed by the UK Film Council. This covers a very wide range of work promoting skills throughout the sector, including:

- advice and information about careers to people hoping to enter, or already in, the industry
- advice on the industry for careers advisers
- support to film academies, the Film Business Academy and other education providers to deliver high-level qualifications for the industry
- support to professional development and training
- support for emerging talent
- bursaries for freelancers
- 'apprenticeships' with established professionals

Not only creative and technical skills but also business skills are promoted³⁵.

The strategy is funded mainly by Lottery money (allocated by the UK Film Council) and the Skills Investment Fund (a training levy on UK film production, to become mandatory by the end of 2007). Additional funding comes from other sources, including the London Development Agency and the Higher Education Funding Council for England.

³⁰ Skillset, the Sector Skills Council

³¹ Judy Counihan, Skillset, at the hearing of 13 June

³² Skillset

³³ Skillset

³⁴ Martin Spence, Assistant General Secretary, BECTU, at the hearing of 13 June

³⁵ Skillset

These funding sources are in place for the current work but need to be renewed to complete the five-year strategy and move it forward in the longer term³⁶.

It is clear that the implementation of this strategy is of great importance for the London film industry and therefore for London as a whole.

Skillset are now beginning to evaluate their work under this strategy. They will work with the customers of the strategy to identify what works and what should be the future priorities. We look forward to seeing the results of this evaluation.

This evaluation and the learning from it will form a key part of the business case for future funding³⁷. Decisions will have to await the making of the business case, but we would encourage UKFC and other funding bodies to remember the great importance of skills to film making and the benefits of film making to the UK and London.

³⁶ Skillset

³⁷ Judy Counihan, Skillset, at the hearing of 13 June

Equal opportunities and workforce diversity

"It all comes back to storytelling; when you are living in a city of this size with this diversity, it is the greatest richness for narrative storytelling and creativity."

Judy Counihan, Director of Film, Skillset

In the film industry, there is under-representation of women (33%) and of people from ethnic minority backgrounds (5% compared to about 25% in the London workforce). There is also gender segregation of specific occupations within the industry, and women are particularly under-represented in senior and better-paid positions.

This lack of representativeness is not only a problem for the principles of equal opportunity. The film industry needs to take full advantage of all of London's talented people to be competitive and creative. It also needs to be relevant to all of London's communities and markets; a diverse workforce is best able to appeal to London's diverse population³⁸.

A major reason for the diversity issues is that the structure and culture of the industry mean that recruitment is often by word of mouth and informal contacts. Companies are small and do not have large human resources departments. They often need workers at short notice and cannot afford to wait for responses to an advertisement or to take a risk on someone unknown³⁹. This is understandable and to some extent inevitable, but it tends to perpetuate the historical make-up of the workforce and restrict the access to career opportunities.

Recent work to improve access to careers information is beginning to address this⁴⁰. There are also initiatives focused on bringing contacts and networking opportunities to ethnic minorities, such as the 'Move On Up' initiative and the 'Black' network for black and minority ethnic people⁴¹. We also heard of a number of other schemes to help young people enter the industry⁴².

There are other equal opportunities issues. Women are disproportionately likely to leave the industry in their 30s and 40s, and are under-represented at more senior and better-paid positions⁴³. This is most often because many women take a career break for family reasons⁴⁴.

There are fewer initiatives specifically designed to assist women in the industry than there are for Black and minority ethnic people. One example includes Timeshift – a

³⁸ Film London

³⁹ Martin Spence, BECTU, at the hearing of 13 June

⁴⁰ Skillset

⁴¹ BECTU

⁴² Andrew Pavord, Southwark Council, at the hearing of 13 June

⁴³ Skillset

⁴⁴ Judy Counihan, Skillset, at the hearing of 13 June

jobshare scheme on feature films⁴⁵ – but we were told that there is a lack of a structured way for women to get back into the workforce after a career break⁴⁶.

⁴⁵ Judy Counihan, Skillset, at the hearing of 13 June

⁴⁶ Martin Spence, BECTU, at the hearing of 13 June

Costs of filming

The decisions of film-makers about where to make their films are commercial decisions, and therefore fundamentally about what the place offers and what the costs are. London's advantages are in areas such as the skills of the workforce, the concentration of facilities, public support and its iconic locations; there are much cheaper places to make films in emerging markets such as India or Eastern Europe. However, rises or falls in the cost of filming in London do affect decisions, especially in competition with markets such as the United States.

Costs of using an area to make a film include studio and facility costs, workforce pay, location fees, food and accommodation, travel and car hire, etc. There are also finance costs and, importantly, taxes.

A number of countries offer tax incentives, including the UK. The UK tax incentive system was reviewed over the last few years to close loopholes that were being exploited. This created uncertainty, which is blamed for a recent drop in foreign film investment⁴⁷, but the new tax credit system is now in place. It offers a tax discount of 16-20% to 'British' films (defined by a basket of factors such as where the different film-making elements are sourced and where the finance comes from), and it particularly rewards smaller (under £20 million budget) films. It is warmly welcomed and indeed regarded as essential for the future of the industry⁴⁸.

A specific cost of filming on location in central London is the congestion charge, which applies per vehicle. A large film shoot can involve over 100 vehicles and so the charge can approach £1000 per day⁴⁹. We were told that this was thought to deter some film makers from coming to central London for their location shooting⁵⁰ and it could even deter some productions from coming to London⁵¹. However, we also heard that this was not thought to reduce to any significant degree the level of investment in film making in London⁵². It was thought that any deterrent effect would be more likely to apply to small productions with lower budgets.

We heard that it could be complex to pay the charge for a large number of vehicles on different days.

Transport for London have informed us⁵³ that there exists a Fleet Automated Scheme, which organisations operating at least 10 vehicles can sign up to, which simplifies the payment of the congestion charge by registering vehicles in advance. However, many film units do not consist of a regular fleet of vehicles, but a set of vehicles that changes

⁴⁷ BECTU, UK Film Council

⁴⁸ FilmFour, the Mayor's Office, UK Film Council, UK Post

⁴⁹ Mick Ratman, Chair, Guild of Location Managers, at the hearing on 13 June

⁵⁰ Mick Ratman, Guild of Location Managers, at the hearing on 13 June

⁵¹ Judy Counihan, Skillset, at the hearing on 13 June

⁵² Adrian Wootton, Film London, at the hearing on 13 June

⁵³ email to Ian Williamson, Scrutiny Manager, on 22 September 2006

from day to day. The Guild of Location Managers has suggested that a workable solution, enabling flexibility for different vehicles, might be similar to the current system whereby individual users pay by text message⁵⁴.

Recommendation 3

Transport for London, working with the London Filming Partnership, should identify a simplified way of paying the Congestion Charge, workable for film makers on location.

⁵⁴ Mick Ratman, Guild of Location Managers, October 2006

Future opportunities and challenges

The London 2012 Olympic and Paralympic Games will provide a major opportunity for the London film industry. London's global profile will be greatly enhanced and promotional opportunities will be created⁵⁵. In the period from 2008 to 2012 there will be considerable cultural activity around and inspired by the Games, including the 'Cultural Olympiad', which will bring London's culture to the world and international culture to London. The Mayor's Office is working with LOCOG and cultural partners to develop a cultural programme to showcase London's cultural offer to the world in this period⁵⁶. There will be feature films and other activity inspired by the Games themselves.

Film London are emphatic that **for London to take full advantage of the Olympics, film making must be firmly a part of the cultural activity around the Olympic Games and therefore must be emphasised in the current period of planning.**

We note that the Mayor has a key position in setting the agenda for the Olympic Games and all the activities taking place around them, and that the Mayor's office as well as the British Film Institute are represented on the Culture and Creativity Advisory Forum for the Games.

Recommendation 4

The Mayor should emphasise film-making when setting the agenda for the cultural activities that will take place around the Olympic Games and the period leading up to them.

However, the Games will also bring challenges. Preparing for and staging the Games will draw in many people with skills needed by the film industry, especially set builders and other technical trades, which are effectively interchangeable with building trades that will be in high demand around the Olympics. This will increase costs and may limit the availability of key types of workers⁵⁷. Similar effects may be experienced from other major projects.

Skillset and other partners are well aware of these challenges and are undertaking research into how to address them. **Skillset is undertaking research which should inform this Committee's work on the skills legacy of the Olympics**⁵⁸.

⁵⁵ Film London

⁵⁶ Mayor's Office

⁵⁷ BECTU

⁵⁸ Judy Counihan, Skillset, at the hearing of 13 June

London as a film-friendly city

This report shows that film making is of immense economic and cultural significance for London. At the strategic level we have seen that there is support for film making and partnership working to promote it. Many residents enjoy having films shot in their neighbourhood, and many local authorities are keen to facilitate it.

But we have identified the need to make London more 'film-friendly'. In considering location filming we have found that some local authorities do not work with the needs of the film making industry, though some do so very well. We have heard that in some areas residents are inconvenienced by film making, or fear they will be. One local authority appealed through us for assistance from Film London in helping to promote to local residents the benefits of film making⁵⁹.

In considering the skills needs of the industry, we heard that film making needs higher levels of skills than are prioritised under national targets. There are hopes that the Mayor's new strategic role in skills will enable London to support its film makers⁶⁰.

We have seen how film making in London needs to reflect its communities and their diversity, and be relevant to all London's audiences. And we have seen how it is in London's economic interests to be competitive in the world market of possible film making sites.

All of this leads to our overall finding, that London should embrace film making and become a truly film-friendly city. Communities and agencies in London need to support and encourage film making in order to maximise its benefits to London. In cities such as New York there is a popular and organisational culture of seeing film-making positively. This attitude would be a great asset for London too.

"I would like all Londoners to be as proud of our film industry as they are in New York and embrace that."

Adrian Wootton, Chief Executive, Film London

⁵⁹ London Borough of Camden
⁶⁰ Skillset

Recommendation 5

Film London and the London Filming Partnership should explore ways of spreading good practice about film in London and helping those who are enthusiastic about London film making to promote its benefits to their communities and partners.

Next steps

We are sending copies of this report to all of the bodies to which we have addressed recommendations. In approximately six months' time we will ask each of them to respond to us with a response to the recommendation or recommendations and an update on progress. We will consider these responses in public at one of our future meetings and may do further work on the subject if necessary.

We are also sending copies of this report to other interested stakeholders and making it available on our website and by request to our staff. We welcome any responses or comments on the report and will also consider these at a future meeting.

Recommendations

1. Film London, through the London Filming Partnership, should promote schemes like Southwark's parking permits as good practice for all London boroughs.
2. Transport for London and the London Filming Partnership should seek the agreement of bus operating companies to a framework, under which sites such as loading bays and bus garages could be used to facilitate location shoots.
3. Transport for London, working with the London Filming Partnership, should identify a simplified way of paying the Congestion Charge, workable for film makers on location.
4. The Mayor should emphasise film-making when setting the agenda for the cultural activities that will take place around the Olympic Games and the period leading up to them.
5. Film London and the London Filming Partnership should explore ways of spreading good practice about film in London and helping those who are enthusiastic about London film making to promote its benefits to their communities and partners.

Economic Development, Culture, Sport and Tourism Committee Members

Dee Doocey, Chair	Liberal Democrat
Bob Blackman, Deputy Chair	Conservative
Tony Arbour	Conservative
Jennette Arnold	Labour
Angie Bray	Conservative
Sally Hamwee	Liberal Democrat
Damian Hockney	One London
Murad Qureshi	Labour

Terms of reference for the Film Making investigation:

- The importance of the film production industry contribution to London's economy.
- The role of the Mayor, London Development Agency and Film London in promoting and supporting the film production industry in London.
- The legislative and regulatory framework affecting the film production industry, including Government tax incentives.
- Risks, opportunities and challenges facing the industry in the future such as the impact of BBC devolution, skills and training issues.

Assembly Secretariat contacts

Ian Williamson, Scrutiny Manager
020 7983 6541 ian.williamson@london.gov.uk

Joanna Brown & Diana Kahn, Committee Administrators (job share)
020 7983 4792 joanna.brown@london.gov.uk
020 7983 4420 diana.kahn@london.gov.uk

Mital Shamji, Assistant Communications Officer
020 7983 4504 mital.shamji@london.gov.uk

List of those who provided views and information

Representatives of the following companies and organisations attended an informal meeting with members of the Committee:

- BECTU – Broadcasting, Entertainment, Cinematograph and Theatre Union
- DNA Films
- Ealing Studios
- Guild of Location Managers
- Pinewood Studios
- Samuelson Productions
- Skillset – sector skills council for the industry
- UK Post – trade association representing the post-production and special effects sector

The following organisations provided written views and information to the Committee:

- BECTU – Broadcasting, Entertainment, Cinematograph and Theatre Union
- Film London
- FilmFour – commissioner of film making
- London Borough of Camden, Film Office
- London Development Agency, Creative London
- Mayor’s Office
- Metropolitan Police Film Unit
- Skillset
- UK Film Council
- UK Post

The following people attended a formal meeting of the Committee:

- **Adrian Wootton**, Chief Executive, Film London
- **Martin Spence**, Assistant General Secretary, Broadcasting Entertainment Cinematograph and Theatre Union (BECTU)
- **Mick Ratman**, Chair, Guild of Location Managers
- **Andrew Pavord**, Film Officer, Southwark Council
- **Ivan Dunleavy**, Chief Executive, Pinewood Studios
- **Judy Counihan**, Director of Film, Skillset

Principles of London Assembly scrutiny

An aim for action

An Assembly scrutiny is not an end in itself. It aims for action to achieve improvement.

Independence

An Assembly scrutiny is conducted with objectivity; nothing should be done that could impair the independence of the process.

Holding the Mayor to account

The Assembly rigorously examines all aspects of the Mayor's strategies.

Inclusiveness

An Assembly scrutiny consults widely, having regard to issues of timeliness and cost.

Constructiveness

The Assembly conducts its scrutinies and investigations in a positive manner, recognising the need to work with stakeholders and the Mayor to achieve improvement.

Value for money

When conducting a scrutiny the Assembly is conscious of the need to spend public money effectively.

Orders and Translations

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Greater London Authority

City Hall

The Queen's Walk

London SE1 2AA

www.london.gov.uk

Enquiries **020 7983 4100**

Minicom **020 7983 4458**