

Welcome to Stage Three of Community Engagement

Welcome

Welcome to Stage 3 of Marlow Studio Project's community engagement. This exhibition has three key ambitions:

- To reiterate the aims and ambitions of the project: explaining why Marlow is uniquely suited for this project; and setting out the regional and global context that anchors Marlow Studio Project here.
- To share draft architectural designs; and show how this process must be planned to maximise the benefits to the surrounding communities, the surrounding countryside and sustainability more widely.
- To understand your thoughts on the designs as they emerge and to listen to any further ideas and considerations that you may have.

Please take a look through the exhibition boards and then fill out the questionnaire. The responses that we gather during this stage of consultation will be used to inform the developing designs.

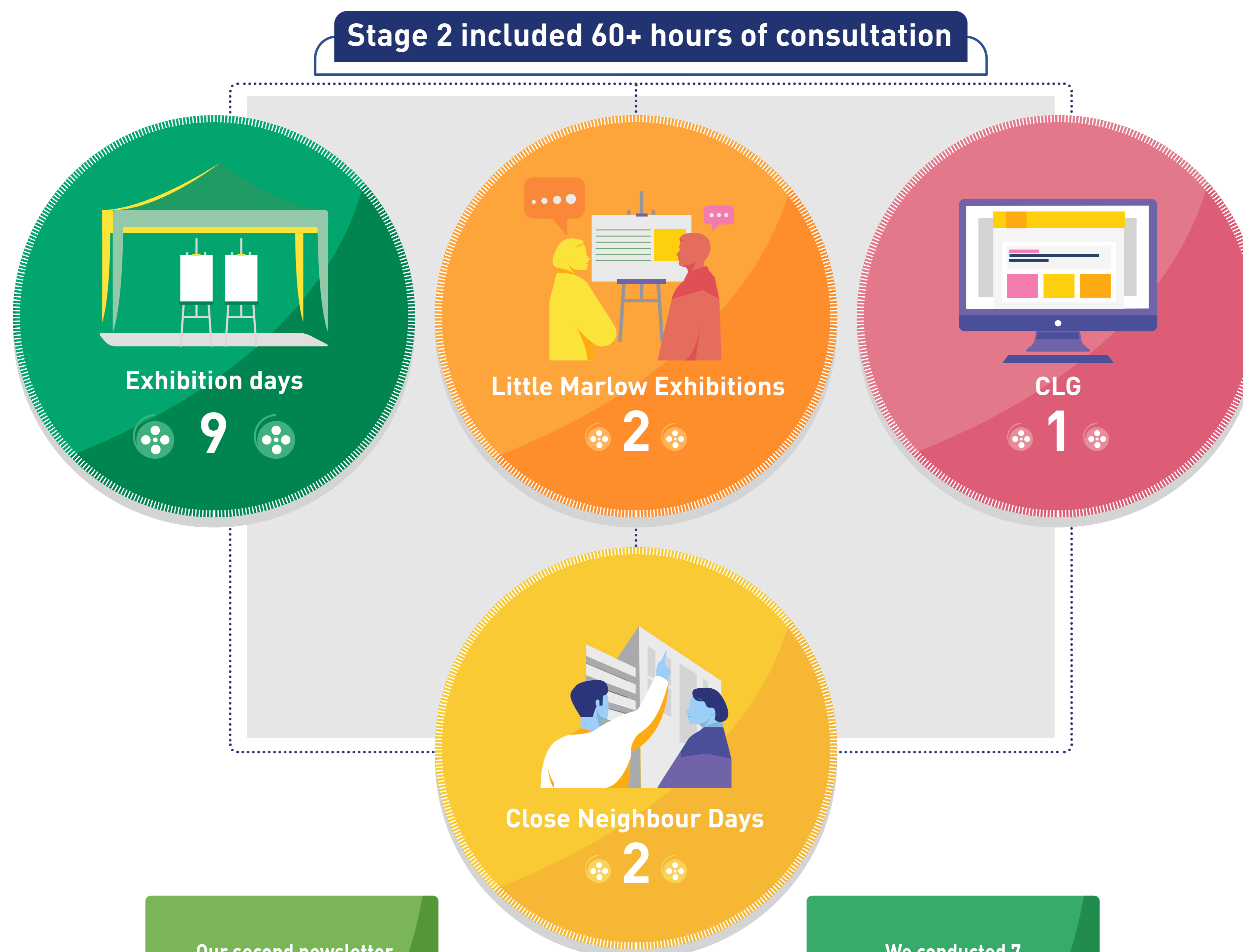
Stage Two of Engagement

Stage Two began at the end of October and concluded on Sunday 7 November. A total of nine engagement events were held across Marlow, Little Marlow, and Westhorpe Park.

The Stage 2 exhibition presented the draft masterplan and introduced the emerging transport and access, and ecology and sustainability strategies.

Throughout Stage 2, we gathered feedback from residents, primarily through the Stage 2 Feedback Form. This feedback has been fed back to the design team and will also form part of a larger report after Stage 3 is concluded.

The feedback we received at Stage 2 has been analysed and presented to the design team who are currently considering it. Interventions, amends and changes, based on community engagement at both Stage 2 and 3, will be presented in the New Year.



Over 400 attended our events and 100+ feedback forms were completed.

Our second newsletter was hand-delivered to over 60 Close Neighbours and sent digitally to 1000+

We conducted 7 One-to-One Stakeholder Meetings.

Over 800 people registered to our www.marlow.film website



South Buckinghamshire's Cultural Heritage in Film

Marlow

Marlow is at the epicentre of the world's most important location for producing high-budget filmed entertainment.

Three quarters of a century's investment, training and advocacy have cultivated a strong local film-making tradition that has a major global impact. Classics like *Brief Encounter* (filmed at Denham Studios and Beaconsfield) blazed the trail.

So much so that the international blockbuster was born here. *Dr No*, the first James Bond movie, was shot at Pinewood (10 miles from Marlow) in 1962 and for the last six decades almost all of the 25 Bond films were made here in South Buckinghamshire.

South Bucks is now the world's most significant centre for the production of award-winning filmed entertainment. More recent titles include *Mamma Mia*, *No Time to Die*, and this month's big Marvel release, *Eternals*.

This has also led to the specialist creative and technical ancillary trades basing themselves in the area.

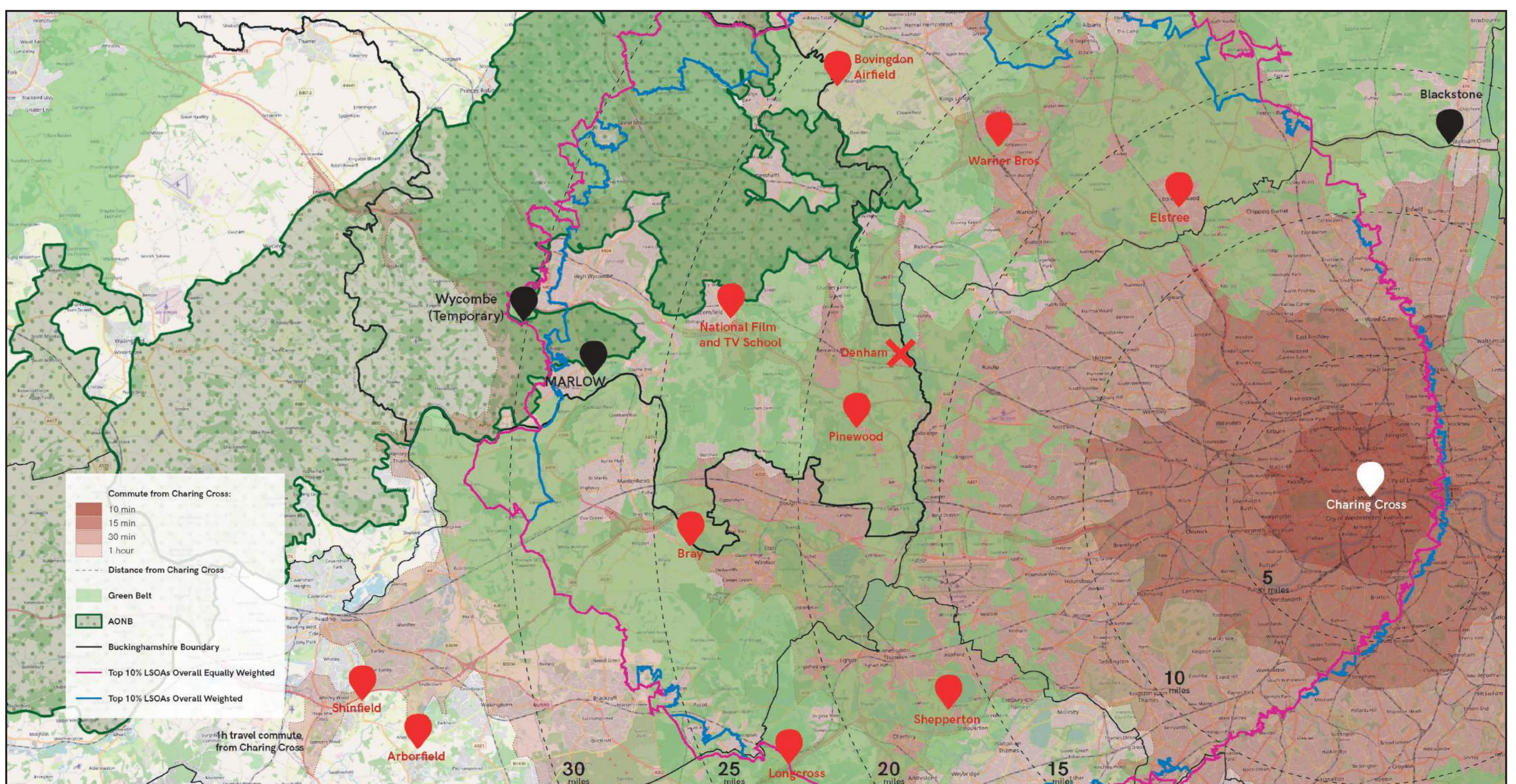
South Bucks is at the heart of a globally important 'Industry Cluster'. This is the economic term for a critical mass of unusual competitive success in a particular location. Much like the City of London or Silicon Valley, which house globally significant industries that bring their local communities extraordinary benefits.

Location

The key requirements for any site aiming to produce top-tier filmed entertainment are:

- Proximity to other top-tier world-class facilities, associated trades and talent already in place;
- Proximity to London, Heathrow and other interconnecting transport infrastructure;
- Adequate space to create a viable site of internal critical mass for optimal benefits;
- Ability to provide for other campus requirements, like a training facility;
- Proximity to outstanding cultural, broadcast, media and other creative industries.

The below map shows that within a practical distance from other facilities and infrastructure, all potential sites are within greenbelt or landscapes with a higher designation – like the Chilterns AONB.



Strategic location of proposed Marlow Film Studios within West London cluster

The Film Industry in the UK

In 2020, the UK suffered the worst economic contraction in over 300 years. Despite this, the film and television industry has remained one of the most dynamic sectors in our national economy, continuing to draw in growing inward investment from overseas.

We are known internationally for our people and skills-first sectors – like financial, legal and other service industries. 80% of our economy, and 82% of UK employment, is in the service sector. Thanks to over 75 years of technology, talent, investment and government policy, the film & TV sector has developed into one of the few trades where we can claim true global leadership.

As a nation we make a significant contribution to global culture and entertainment. For example, a UK-made blockbuster is 3.5x times more likely to perform at the box office than one made in California. UK expertise has grown to dominate the global industry. In 2015, we overtook California as the world's film capital, thanks in part to a long history of hits like The James Bond films, the Star Wars movies, and recent high end television sensations like The Crown.

The sector is growing at such a pace that it is set to double in size over the next 4 years (according to the British Film Commission). This growth has the potential to produce even more skilled and highly rewarding jobs, and training at both the national and local level. This fact was celebrated in the 2nd October issue of the Spectator.

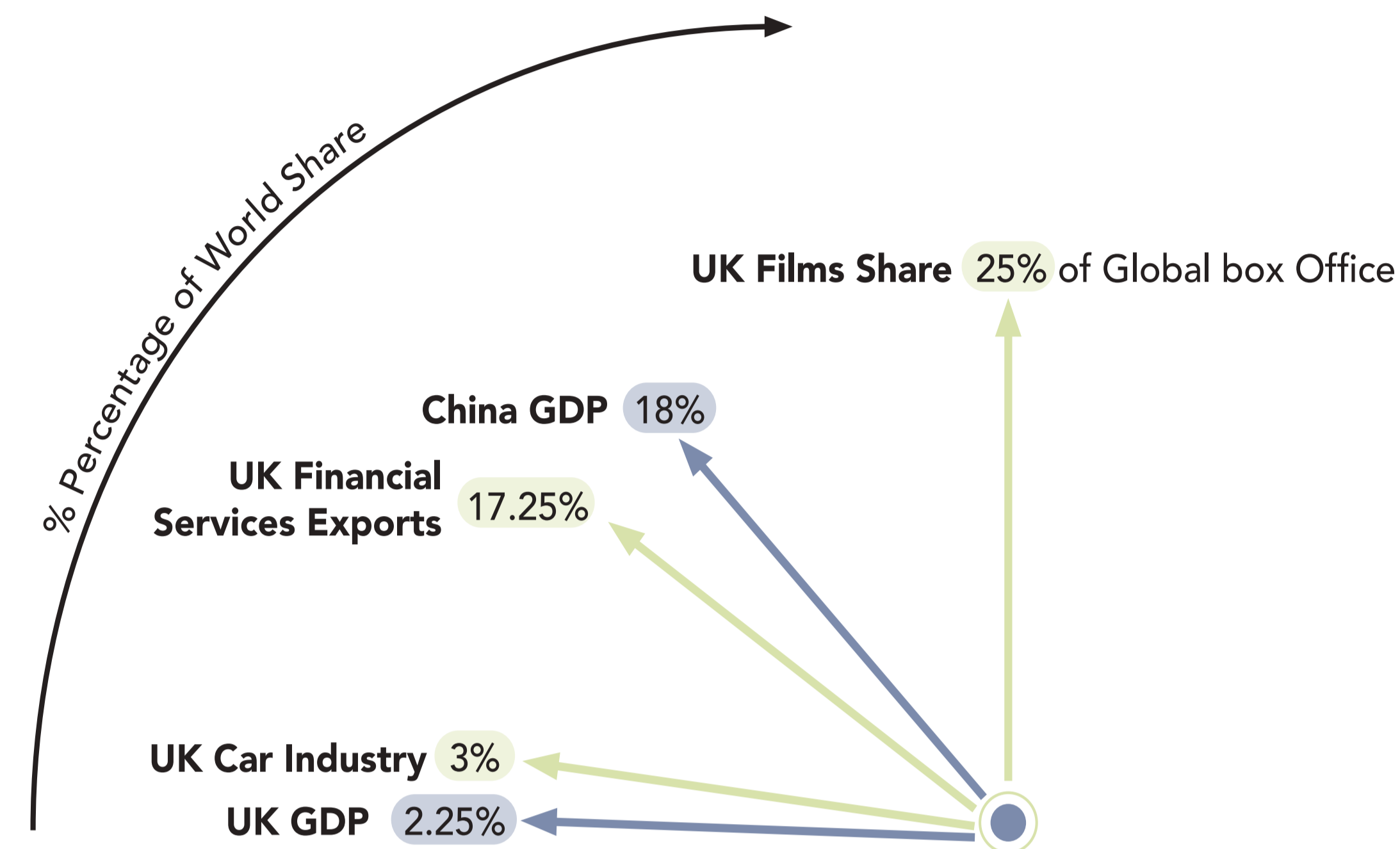


If there ever were an example of how Britain can flourish beyond the EU, the film and the TV industry is it.

So why is the industry growing so fast?

The largest economy in the world (the USA) has seen a remarkable long-term shift to the media and new media sectors. American corporations with a world-wide reach in the sector are now valued at about £4 trillion (or 10% of the US stock market). These include Facebook, Apple, Amazon, Netflix and Google, and they spend billions of dollars annually, investing in the unparalleled content to ensure they retain platform loyalty. Britain and more particularly this area is benefiting from this investment, as it is the definitive destination of choice for film and TV production.

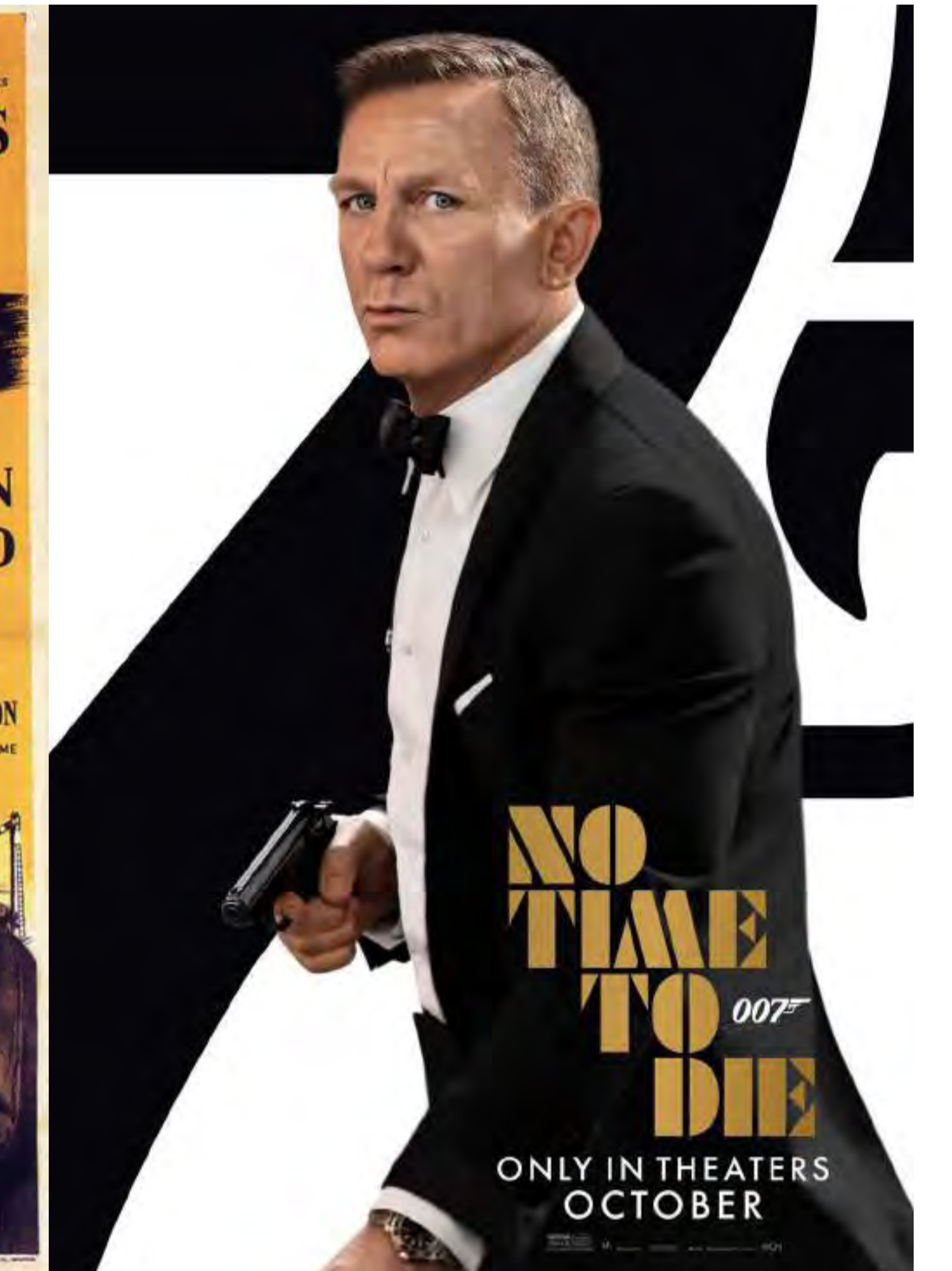
To benefit from our global reputation, additional strategically located and cutting-edge facilities are needed to provide the high-quality entertainment that worldwide audiences have come to demand from our community.



Graph of global economic factors



Brief Encounter Poster



No Time to Die Poster

The UK is the global film making capital of the world

43%
of high budget films made in the UK were top grossing films of the year, compared to 12% in California.¹

410%
Growth in inward investment in HETV between 2013 and 2019.²

x10
The number of films produced in the UK increased tenfold between 1999 and 2020.

£4bn
Investment in film and HETV is a government priority, with a target to double revenues by 2025.³ The creative and digital sector in Buckinghamshire is specifically identified within the LEP's ambition for growth.⁴

Economic footprint of the sector

£177bn
The value of global production spend on feature film and television in 2019, higher than any previous year.⁵

£4.3bn
Annual trade surplus in the film and HETV sub-sector, higher than other service sectors such as advertising and market research (£3.5bn), contributing over a quarter of the whole creative industries' trade surplus.⁶

173,000
Jobs supported in the UK film and HETV sector in 2019.^{6,7}

£19.5bn
in economic activity supported by the sector in 2019.⁸

89%
of spending in the sector was foreign direct investment in 2019.¹⁰

The need for new studio space

x2
The British Film Commission predicts a doubling of the screen production sector between 2019 and 2024.¹³ This can only be achieved if new space is delivered.

900k sqft
The amount of space PWC forecast (2018) would be required to accommodate potential growth in the film industry alone.

2m sqft
The amount of space CBRE (2021) forecast is required to facilitate the growth in film and HETV production.

£1bn
Amount Netflix has pledged to spend in the UK on shows and films, with other companies, including Amazon, Disney and Apple, following suit.¹⁴

5-10
Number of major movies the UK lost out on filming between 2016 and 2018 due to a lack of suitable studio space.

85%
Occupancy at major London facilities means they have effectively been running at capacity over the last five years.¹⁵

At least £950m
is lost in economic activity each year due to lost films.¹⁶

Forecasts for studio space requirements in the West London cluster



Marlow Studios would address this lack of capacity, providing high-quality, attractive studio space, which would enable the cluster to maximise its potential, and produce blockbusters that the UK has previously missed out on due to lack of space.

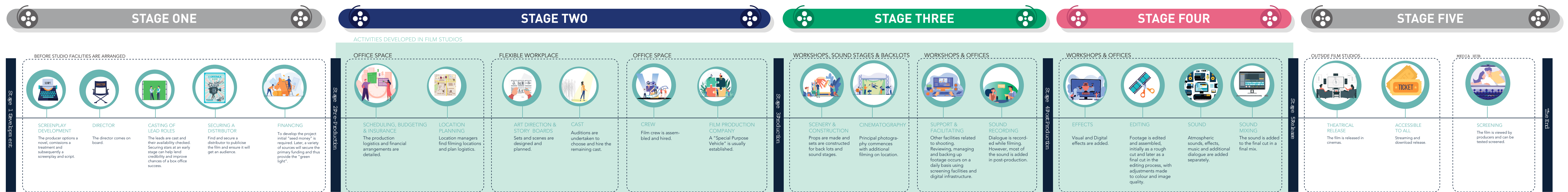
Without further investment in studio space, inward investment will continue to be lost and economic growth could be displaced to other counties and countries. It is clear that space within the West London cluster specifically is key due to accessibility, clustering effects and infrastructure, and so Buckinghamshire desperately needs to build on its already world-leading offering.

As shown in the graph, the new studio would help the West London cluster meet some of the demand, but there is still a shortfall of capacity, even in the lowest scenario.

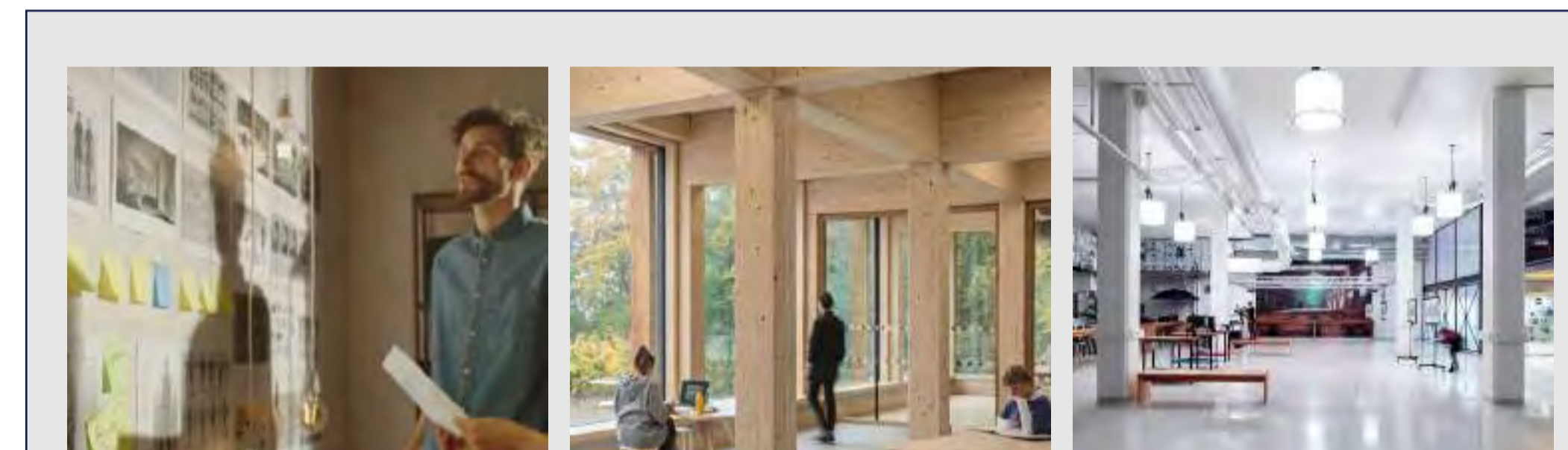
1 Film LA, 2019. Feature Films: A Profile of Production
2 BFI, 2020 and 2017. Film, high-end television and animation programmes production in the UK: full-year 2019 and 2017
3 HM Government, 2018. Industrial Strategy, Creative Industries Sector Deal
4 Buckinghamshire LEP, 2019. Local Industrial Strategy
5 Olsberg SPI, 2020. Global Screen Production – The Impact of Film and Television Production on Economic Recovery from COVID-19
6 DCMS, 2019. DCMS Sectors Economic Estimates 2018: Employment

13 Screen Daily, 2020. BFC boss predicts UK screen industries will be worth £6bn by 2024
14 The Guardian, 2020. Netflix to spend \$1bn in UK in 2020 on TV shows and films
15 PwC, 2018. Review of UK Film and High-End TV production facility market
16 PwC, 2018. Review of UK Film and High-End TV production facility market
17 Olsberg SPI, 2020. Global screen production – the impact of film and television production on economic recovery from COVID-19

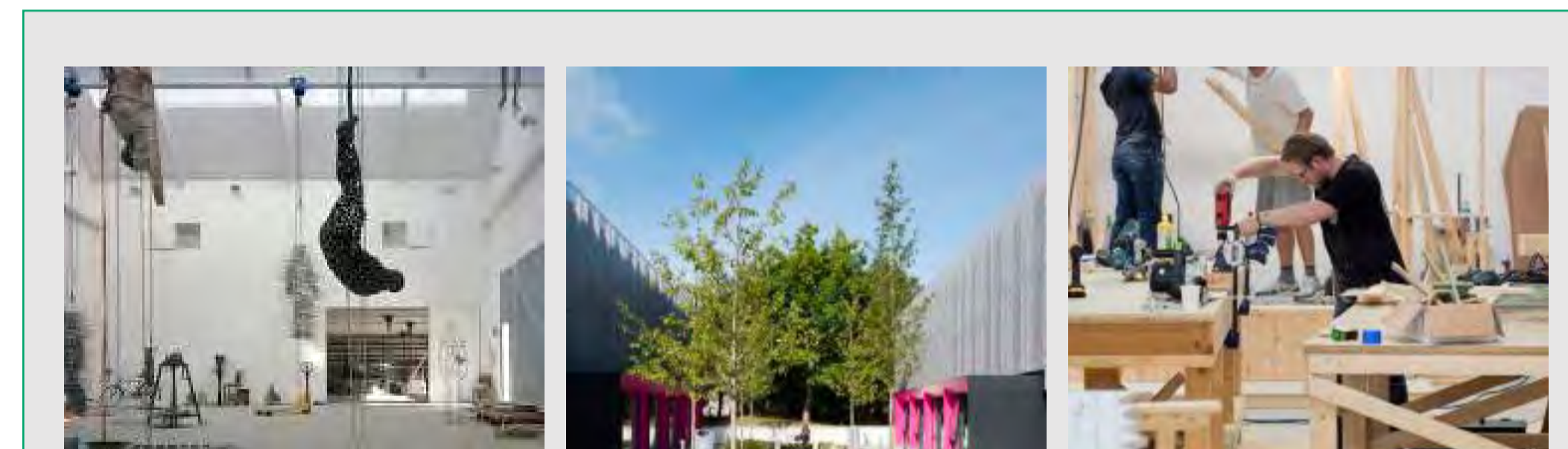
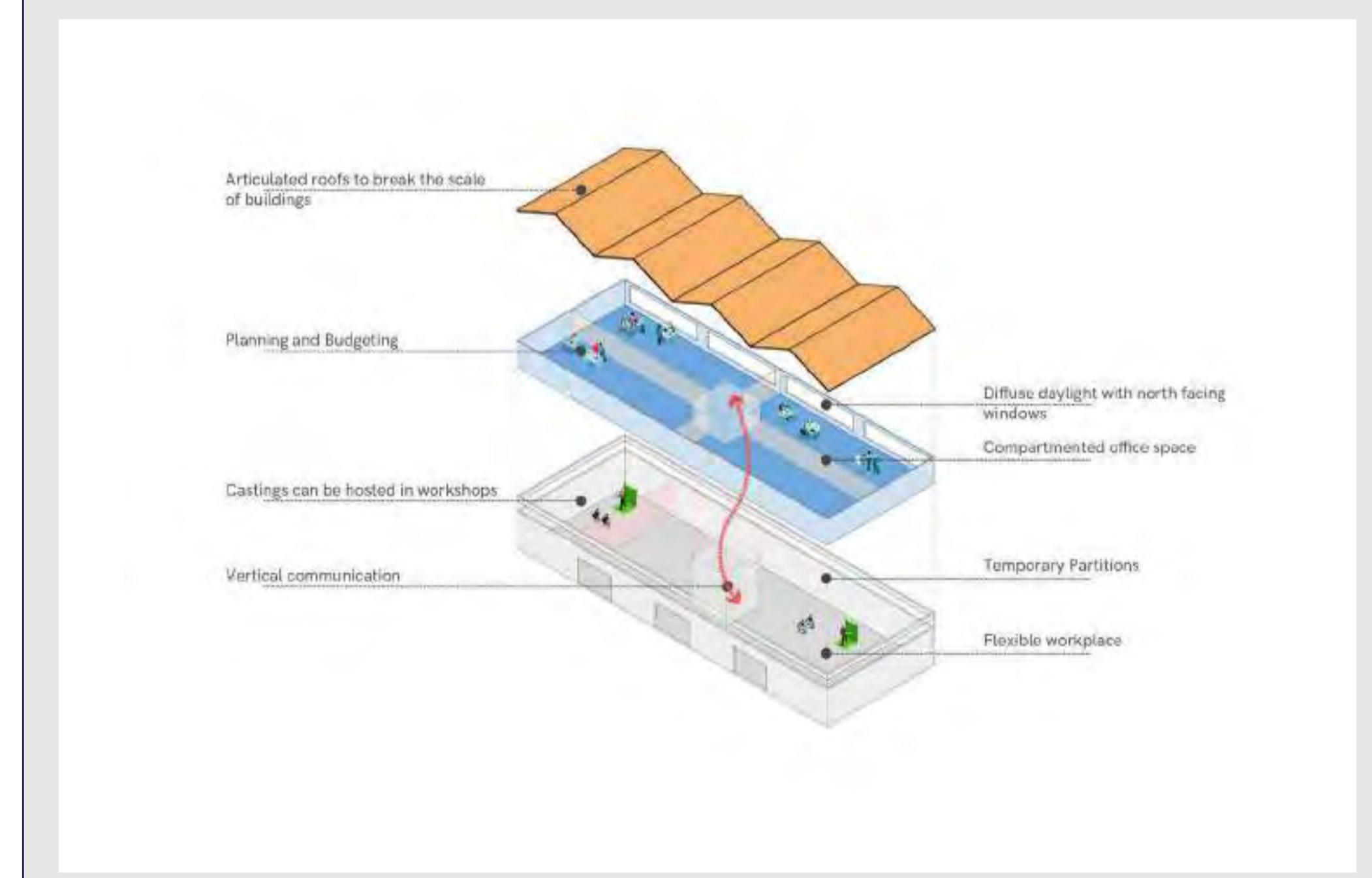
Delivering a World Class Studio: The Production Timeline & Associated Buildings



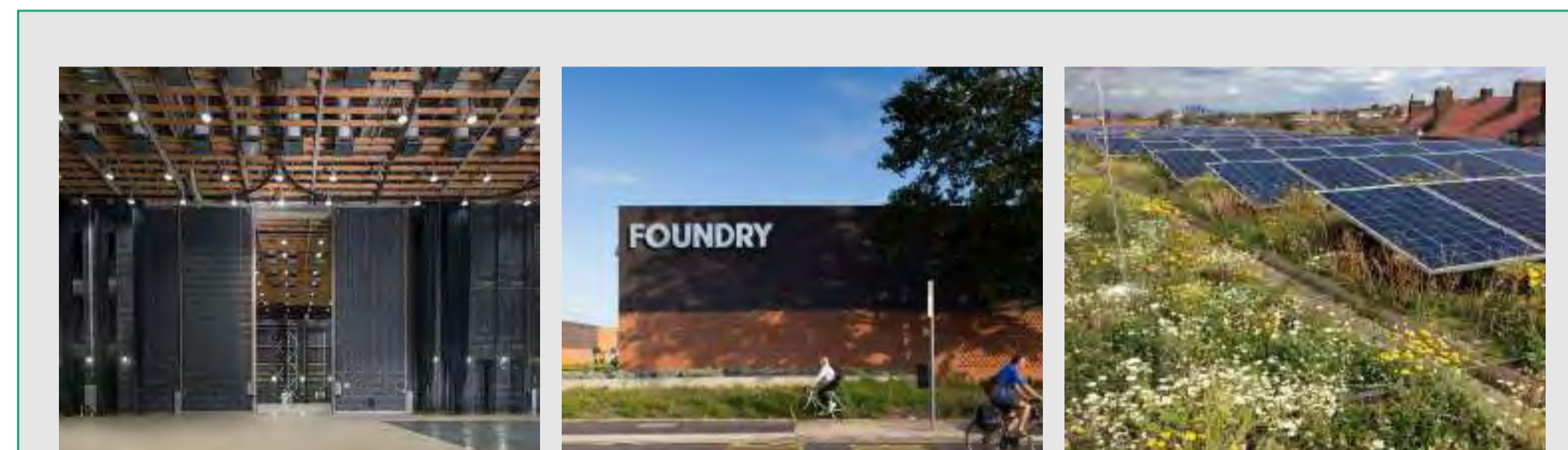
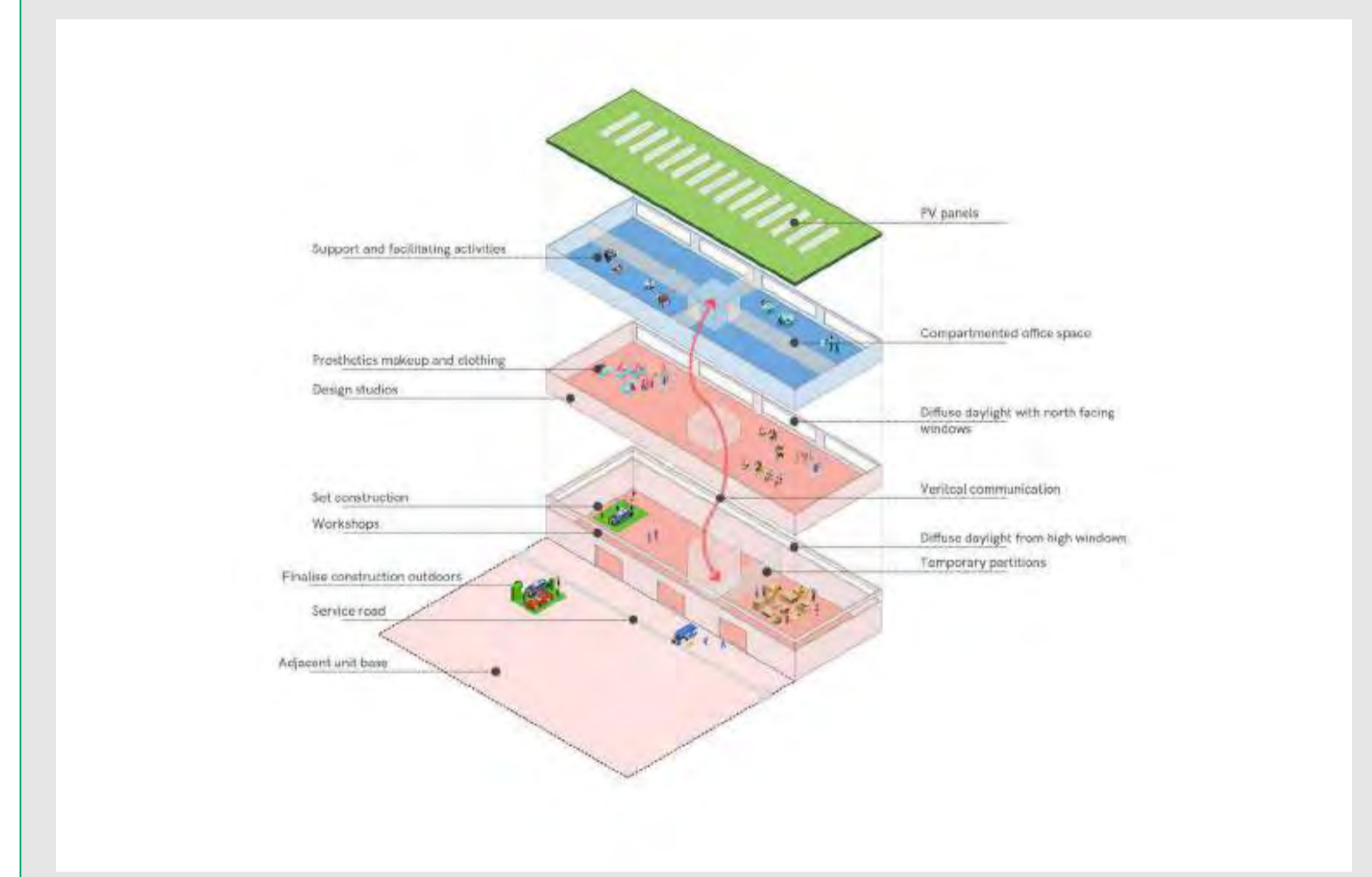
STAGE 2 WORK PLACE **STAGE 3 WORKSHOPS & AUXILIARY OFFICES** **STAGE 3 SOUND STAGES** **STAGE 4 WORK PLACE**



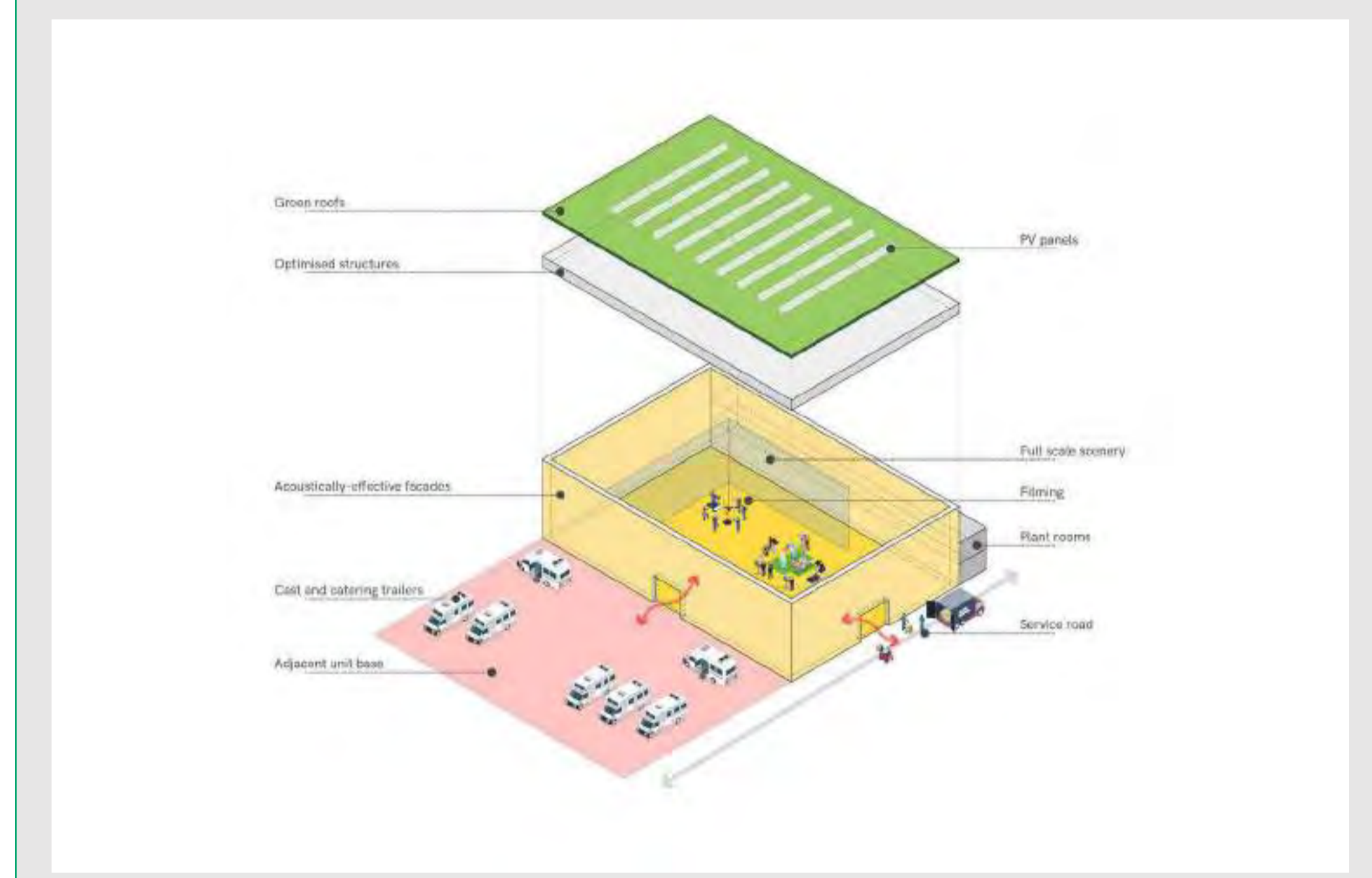
The Stage 2 workplace needs to be flexible to enable varied uses. Traditional office space will be required for the initial administrative work. More collaborative work environments will be needed for the art department, location planning and initial design work. At this stage, some spaces are used for casting and rehearsal.



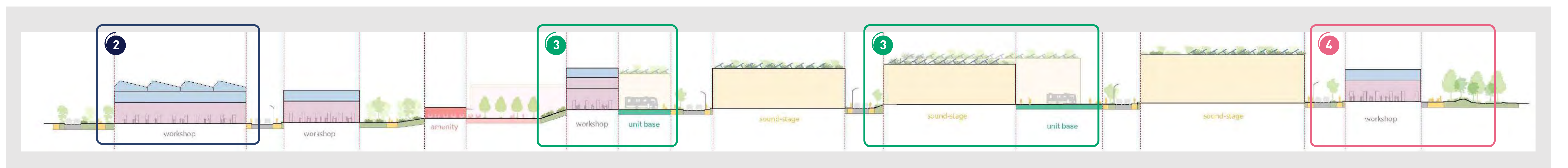
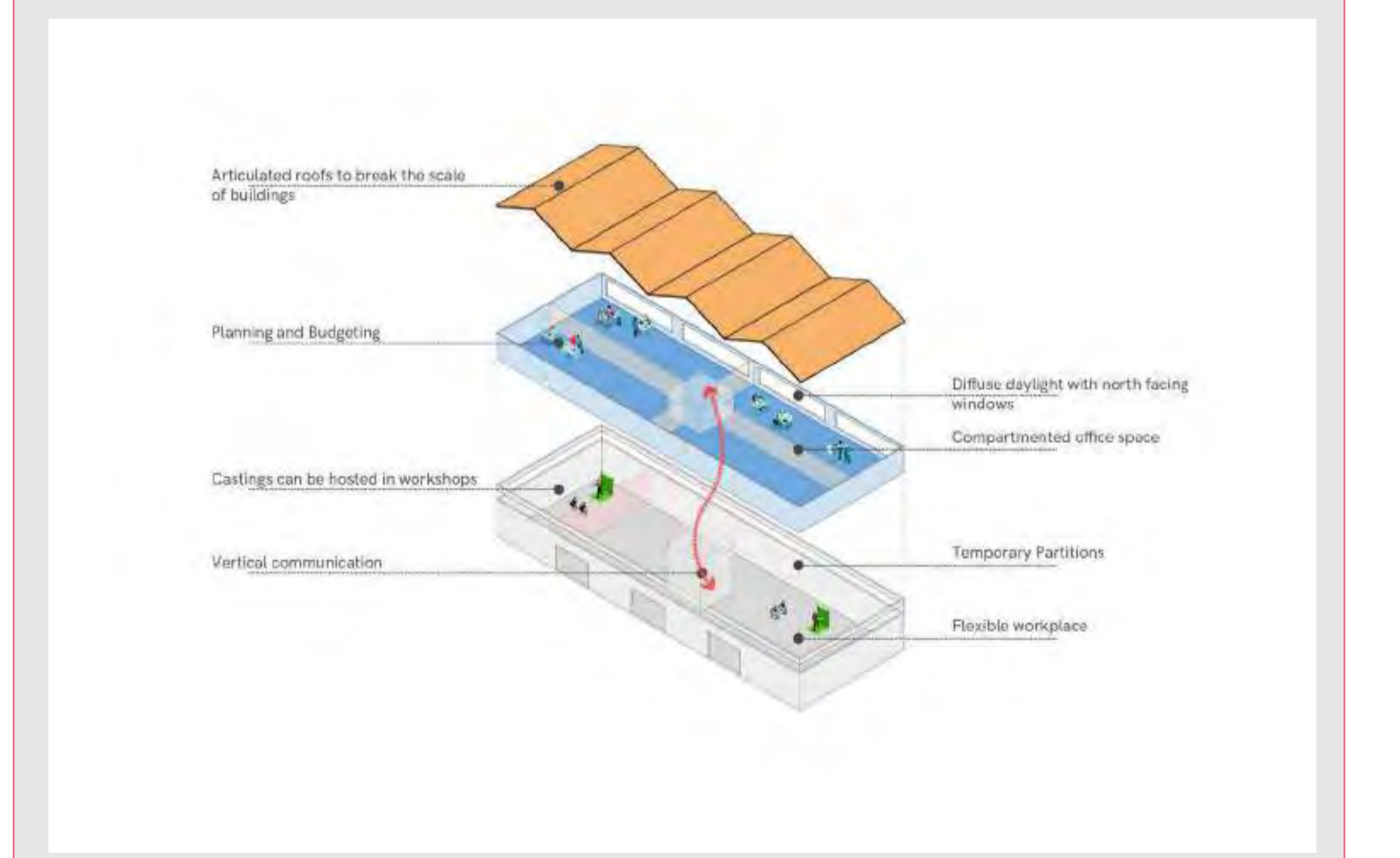
Film studio workshops are large-span structures that allow for maximum flexibility. Their floorplates range from 2.5k to 10k sqft, depending on their use. They host a wide range of activities: construction and electrical workshops; on-camera trades such as special effects and prop manufacture; crafts and on-screen talent (prosthetics, costume, stunt training etc.).



Sound stages are large soundproofed buildings used for film shooting. The scheme will provide a range of sound stages varying from 15k to 45k sqft. Their open space structures allow for spaces of high flexibility to host complex sets and accommodate the cast, crew, props, equipment and support services.



Similar to Stage 2, the spaces required for Stage 4 need to host a variety of uses from individual work, like editing, to collaborative spaces for screening and discussion. Workshops and offices can be temporarily fitted to host sound recording and other specialised spaces.



Architectural Building Design

The buildings are being designed by the award-winning architects Wilkinson Eyre. They are ensuring that the buildings meet the functional needs of the film industry, and are visually appealing, both close-up, and when seen from surrounding views.

Key demands for the architectural design include:

- **Buildings meet the need for production of high-end film and television;**
- **Sustainable in design and operation;**
- **An effective view mitigation strategy;**
- **Creating a diverse range of typologies;**
- **Reflect local architectural vernaculars;**
- **Fit into the surrounding area;**
- **Orientation-specific buildings to maximise natural light.**

Design Palette: Indicative Options



The design palette is a collection of materials and colours chosen by the design team. This indicative design palette has been chosen in order to reduce the visual impact of the studio on its surroundings. The materials take some of their cues from the architectural vernaculars of the local area. This is a different approach to most film studios. The use of black and dark tones allow buildings to recede into their surroundings, rather than stand out.

Workshop/Office Type 1



This is a mixed-use (workshop/office) building. The pitched roof aims to reference local vernacular in its barn-like structure, as well as reduce massing and height impact. The building is orientated east-west and the overhang shades the glazing on the upper level. These typologies are generally located along the edges of the studio complex. It has a height of approximately 15m.

Workshop/Office Type 3



This typology differs from Type 1 and 2, adding to the architectural variety of the overall site with workshops on the ground floor and offices on upper levels. Similarly, the design aims to break down overall massing through the use of small modules/more vertical strips. It has a height of approximately 14m.

Soundstage Type 1



The vertical fins along the facade and its ribbed profile break down the overall massing from both streetview and long-distance. This building seeks to reference the blackened timber barns of the local architectural vernacular. It has a height of approximately 17m.

Workshop/Office Type 2



This three-storey, multi-purpose building will house workshops on the ground floor and offices on the upper floors. The saw-tooth roof aims to minimise view impact and reduce general massing. This building has a north-south orientation to maximise daylight from the north for sustainability reasons. It has a height of just under 15m.

Studio Headquarters



Amenities will be located at ground floor level. Level 1 will contain offices and the top floor will house the executive offices. The design intent is to have a 'higher spec' than other buildings. Designed with small size panelling and a roof that overhangs, the intention is to mitigate view impact. It has a height of approximately 14m.

Soundstage Type 2



This is another soundstage option. In key locations, green walls can be used to soften its visual impact. It has a height of just under 21m.



The Studio Masterplan: Building Types



Key:

Studio Headquarters



Soundstage Type 1



Soundstage Type 2



Workshop / Office Type 1



Workshop / Office Type 2



Workshop / Office Type 3





Public Realm

There are spaces on the campus in which both the public and studio staff will interact. The four visualisations on this board are key examples of such spaces.



The map indicates the location of each CGI.

01 | Studio Hub



The Studio Hub includes both public and private facilities. There are three buildings in the Studio Hub, with a mix of amenities and uses. The plan is to include both office space, screening rooms, and rooms for educational use, whether that be by local schools, colleges and universities or for training.

02 | Arrival/Welcome Space

This is the space that will welcome you when you arrive at the studios. This area will be accessed off a new junction on the A4155.

It is designed as a public square, both welcoming and relaxing. The ground floor spaces of the surrounding buildings will have food and beverage facilities and film making models and sculptures.

The square is also a Mobility Hub. Public bus services will stop here, and there will be electric scooters and bikes, as well as cycle parking. The square could also be used for community activities, such as hosting a market on weekends.

The saw-tooth and pitched roofs buildings in this area is typical of many of the site's perimeter buildings. This architectural form reduces the massing of the buildings.



03 | Westhorpe Drive: A Green Spine

Westhorpe Drive will become a green spine. This particular view is looking north, with Westhorpe House and Park behind the viewer, to the south.

The buildings are set at an angle to the Drive, giving space for planting to help create a sense of openness. There are a mix of buildings along the Drive, including some soundstages, and some buildings for amenity and office use which are lower in height. Security fencing should be out of sight: instead of placing it along the perimeter of the site itself, the plan is to locate it on the other side of the buildings seen here, within the complex itself.

The areas alongside the Drive are important for managing water run-off. Some of the open areas are 'swales' which hold water and release it slowly in order to reduce flooding and boost sustainability and biodiversity.



04 | Public Right of Way

This view is looking East along the existing Public Right of Way towards Little Marlow from the Volvo bridge (behind the viewer). Westhorpe Lake is to the south, on the right of the image, and studio workshops are to the north, on the left.

The rhythm of the pitched roofs aims to break down the massing and reduces the visual impact of the studio complex.

The existing public right of way is retained on its current alignment, and the surface is improved.

The existing pathway can get very muddy, waterlogged and quite narrow at points. By improving the surface of the path, it makes it open, lighter and easier to use.

There are further improvements to the landscaping and biodiversity here.



Long-Distance Views

It is important that the studio sits well within the wider landscape. There are two very important viewpoints: the Area of Outstanding Natural Beauty to the north and Winter Hill to the south



The above map indicates the location of the two viewpoints: Bloom Wood to the north, Winter Hill to the south

Height Strategy and View Mitigation:

Height Strategy



The taller structures, such as the sound stages, are positioned in the centre of the studio so the height 'steps down' towards the edges to minimise the visual impact, especially along the Public Right of Way, A4155, and for close neighbours.

Pitched Roofs



Different building types create variety and mitigate the potential impact on views. The pitched and saw tooth roofs help to soften the view and mitigate massing, both close-up and from far away. The articulated roof design will be found on most of the buildings along the A4155 and Public Right of Way.

Green Roofs



Green roofs and solar panels act as a camouflage and help the studio to fit better into the landscape that surrounds it. They reduce the impact of the flat roofs of the larger buildings while contributing to biodiversity.

Design Palette



The soundstages are built with material that has a dark tone which, when seen from afar, allows the buildings to recede into the view, rather than stand out. Moreover, as well as green roofs, if and where possible, the wall planting to further soften the view.

01 | Bloom Wood



02 | Winter Hill

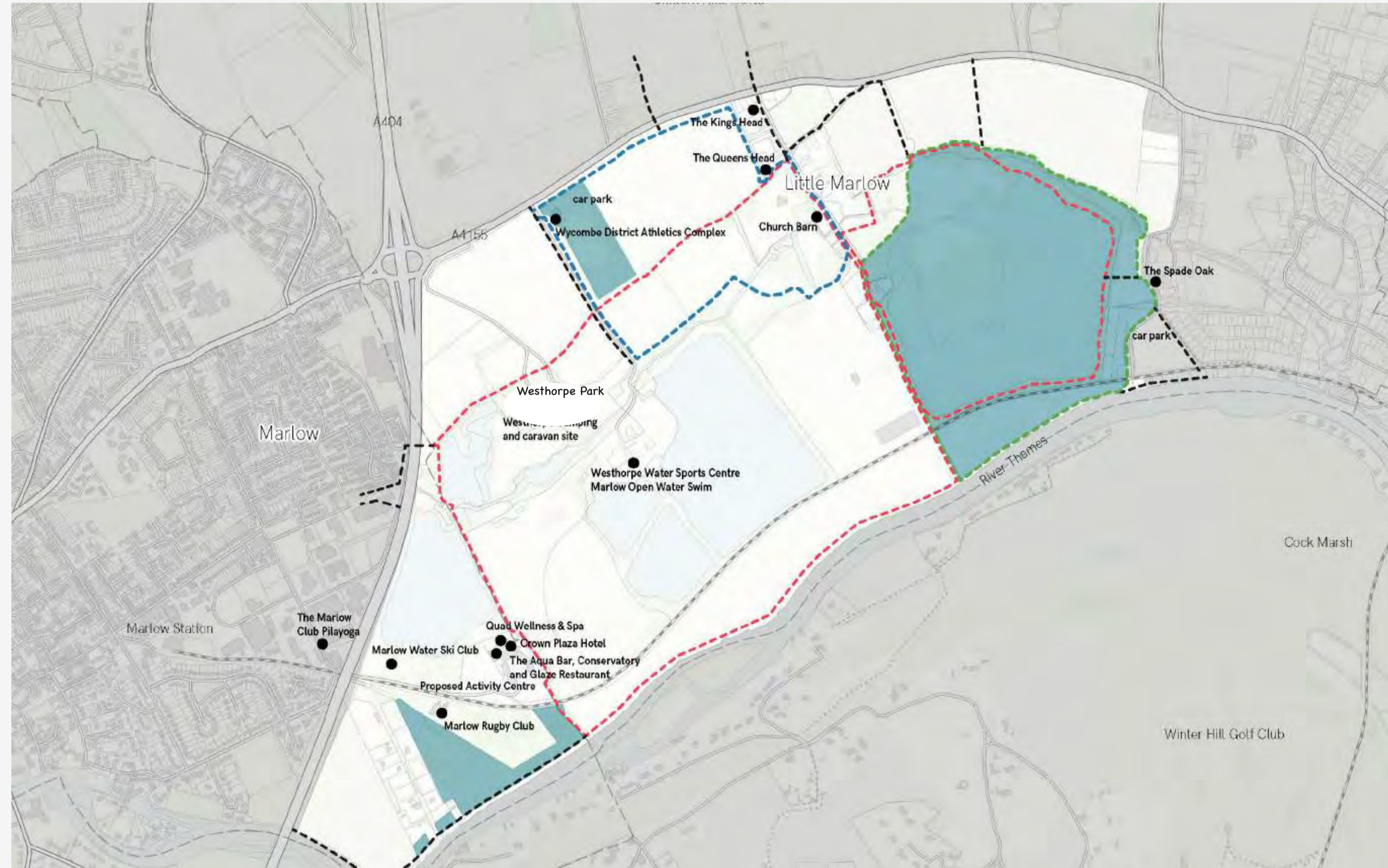


The Countryside

The Country Park Vision

The area of the Country Park shown in the Local Plan covers 812 acres. The Council owns some land, including Spade Oak, and the remainder, about 80%, is split between a number of private owners. The Film Studio ownership site accounts for 11% of the total area.

The Marlow Film Studio would be the first, under the 1968 Countryside Act, to make private land available for permissive use in the area of the Country Park. The current proposal allows for about 10 acres and additional footpaths. This vision will also enable educational, cultural and recreational events and uses to take place in a safe and cared-for landscape.



Country Park delineations

Green Belt

The entire site falls within land classified as Green Belt. The project must prove 'very special circumstances' to be granted planning permission in the Green Belt. There is some concern in the local community that this opens the door to the site being sold on for other uses if planning permission is granted. For clarity, a 'very special circumstances' permission applies only to this specific use and cannot be transferred to justify any other kind of development. Very Special Circumstances is, by definition, a high bar for any scheme to meet, so this does not set any precedent for green belt development.

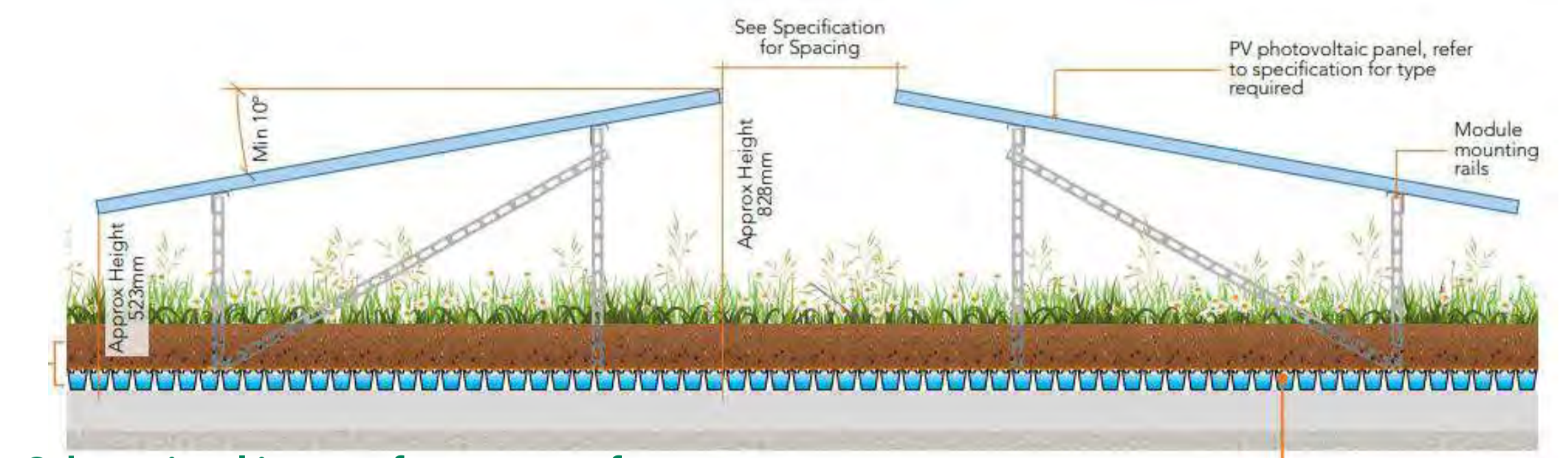
Sustainable Design

Green Roofs

The design makes the most of roof space to contribute to the sustainability strategy with a combination of photovoltaic panels and planting on the soundstages.

These roofs also help to integrate the buildings within the wider landscape setting when viewed from higher ground, specifically the Area of Outstanding Natural Beauty and Winter Hill.

They will also be integral to the sustainable drainage strategy, providing attenuation beneath the planting and will contribute to Biodiversity Net Gain.

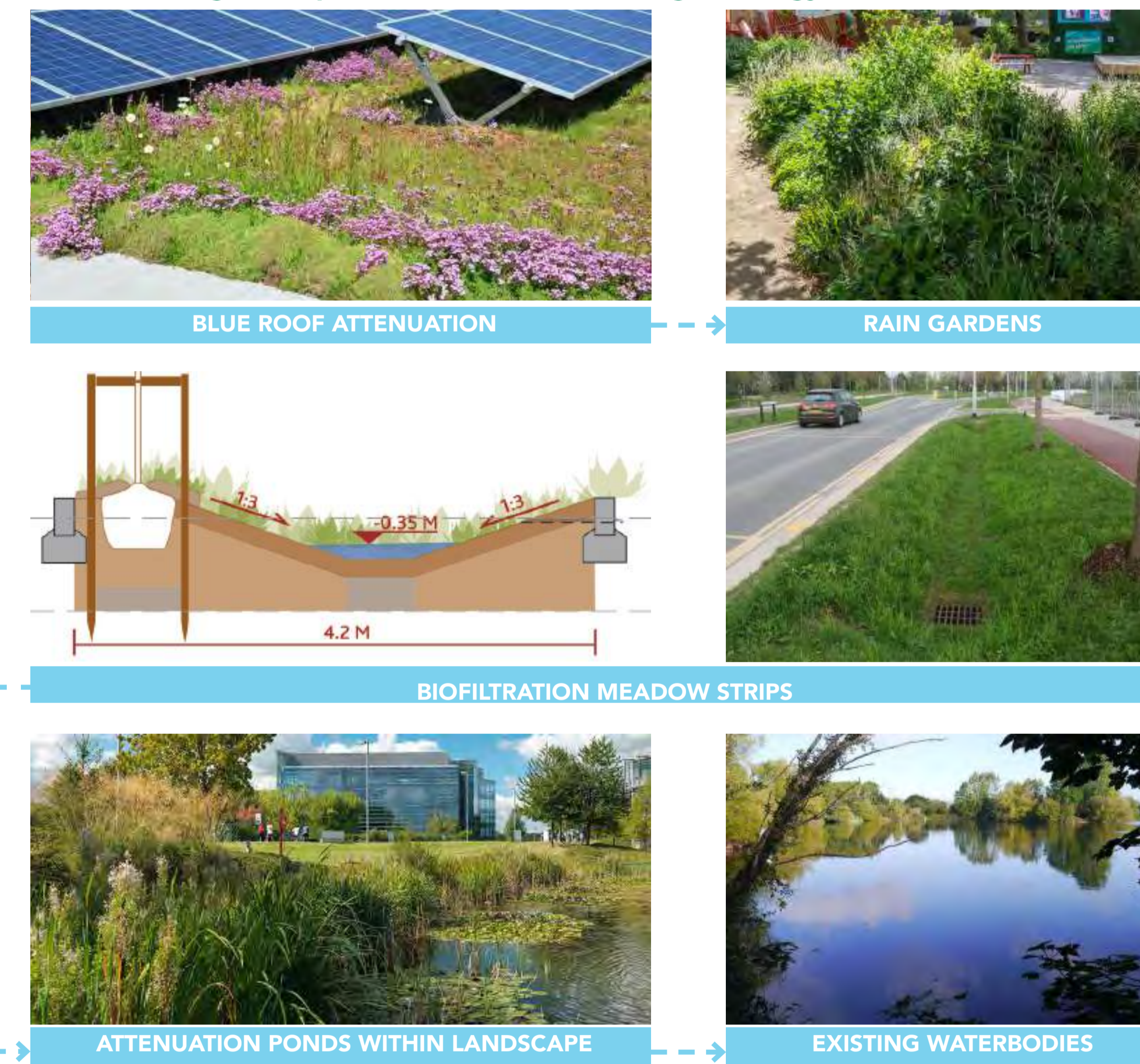


Sub-sectional image of a green roof.



The above image depicts how the green and photovoltaic roof may look.

The below diagram depicts the Sustainable Drainage Strategy.



Sustainable Drainage Strategy

The sustainable drainage strategy (SUDS) has been developed in coordination with Aecom civil engineers to integrate rainwater management features into the landscape.

This provides multiple benefits in terms of site character and biodiversity as well as rainwater management. The approach to SuDS utilises a chain of features to attenuate, clean and reduce outflow of surface water at every step.

The below image outlines the buffering strategy.



Green Buffers and Boundaries

Zones around the site perimeter provide a buffer between studio plots and the surrounding landscape. These are multifunctional spaces which soften the edges of the development and sensitively incorporate site security.

They contribute to biodiversity through planting, habitat protection and by providing linear habitat links to the surrounding area helping to connect the Thames River corridor to the Area of Outstanding Natural Beauty.

Transport & Access

Key to the masterplan is delivering a transport and access strategy that will support the studio's 2,000 on-site staff and employees travelling to and around the site as well as the delivery of goods and services. Our aim is that one-third of journeys to the studio will be via public transport or active travel (walking and cycling), helping to shift people away from private vehicle use.

The site is strategically located on the A404, providing access to both the M4 and M40 corridors with highly accessible links to London and the wider region, as well as international connectivity through Heathrow. Over 110,000 vehicles use the A404 each day, and 20,000 use the Little Marlow Road.

These numbers are in part because access by public transport, cycling or walking is currently poor. The 800/850 service from High Wycombe to Reading passes through Marlow, but is slow, and not frequent. There is no direct service to Maidenhead and the local bus service around Marlow and Little Marlow is infrequent. For cyclists, the A404 is a significant barrier.

Our aim is:

- For one-third of journeys to the studio to be via public transport or active travel (walking and cycling);
- To design the services and facilities so that they are also attractive to existing residents and businesses, providing practical alternatives to private car use.

Who Will Be Travelling to the Site?

There will be around 2,000 people on site at any one time.

- Roughly one-quarter will be permanent trades people, or those in support roles;
- The rest will work at the studio for the duration of a production, which will vary from nine months, to many years, depending on whether it is a feature film or a high-end television series;

There will be a further 2,000-3,000 jobs in the wider economy as a result of the Studios. Some of these will be suppliers who will come to site when necessary, but most will not visit the site itself. Many of the jobs will be created by local businesses taking advantage of the production spend (for example in hospitality, travel, retail, etc.).

Our Proposed Transport Strategies

Public Transport Options

We are exploring a completely new bus service along the A404 from High Wycombe to Maidenhead (and the Elizabeth Line) [see yellow line]. This would call into the transport hub at the studio as well as into the Park and Ride at Wycombe. This new service would provide a significant benefit to the local community as well as serving the studio. More work is needed to establish exact details and how frequently it would run.

It may be possible to improve the current 'hopper bus' service around Little Marlow, Marlow and Marlow Bottom (see purple line). We are still exploring whether this would be a scheduled service, or if it would be better if it was demand responsive – e.g. linked to an app.

Do these suggested bus services appeal to you? If so, please email us at transport@marlow.film to say what services would be good for you and how often you would use them.



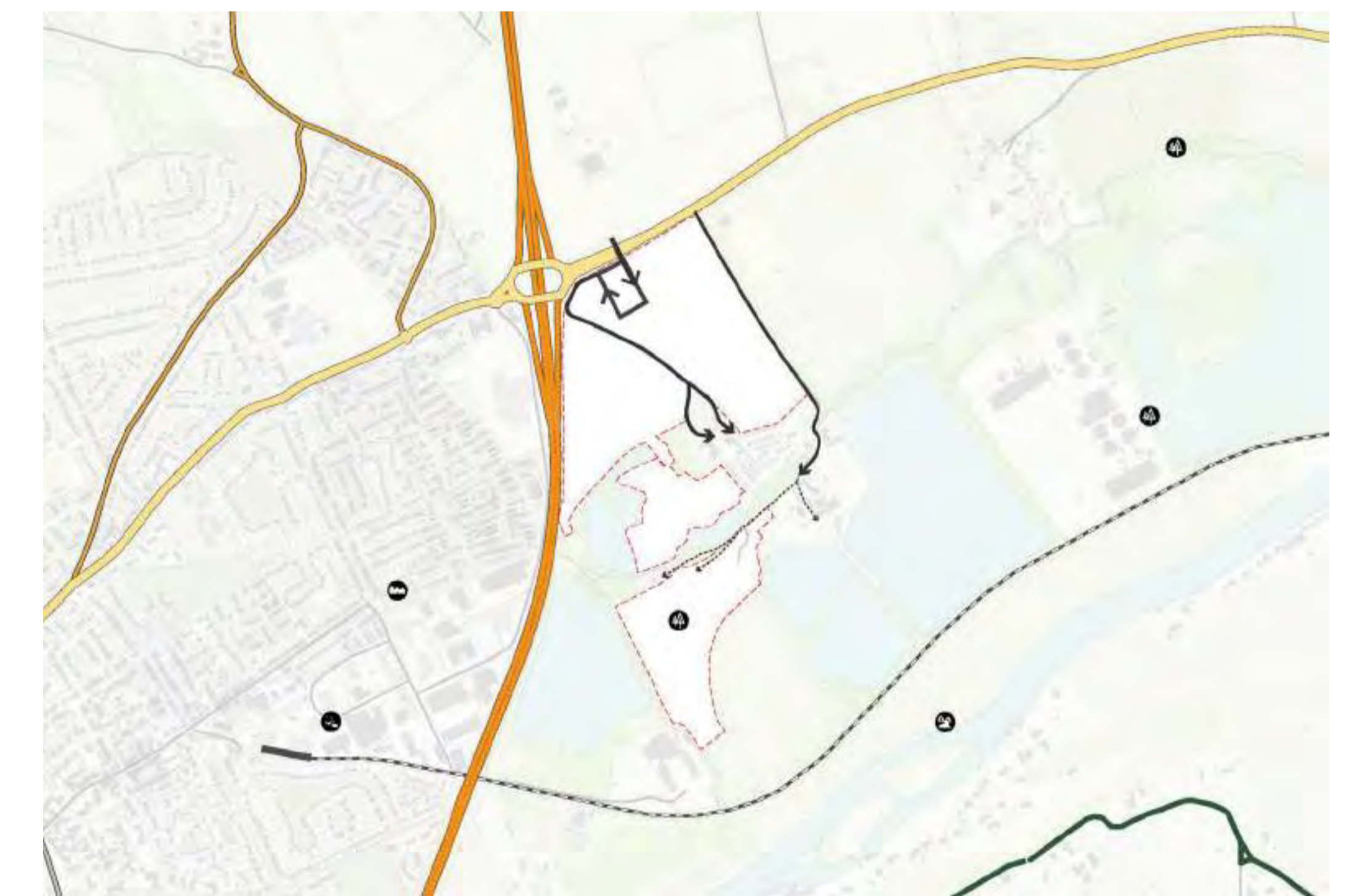
The purple and yellow lines represent possible public transport routes.

Vehicular Movement Options

Entrance for staff and visitors will be through a signalised junction on Marlow Road opposite Pump Lane South. We are in discussions with the Highway Authority about how the junction will work, and how it will tie into the signals the Council is proposing on the Westthorpe Junction. Much of the studio traffic will operate at different times to current periods.

The driveway to Westthorpe House and the Park Homes will be retained for residents' use on the current alignment. Traffic for the film studio will come straight into the site, so that vehicles waiting for security clearance will not back up onto the road.

Near the site entrance there will be a transport hub, accommodating buses, electric bikes and scooters as well as one multi-story car park here and another to the south of the site.



Solid black line represents proposed vehicular movements.

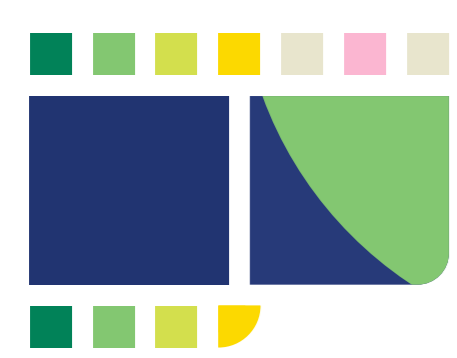
Pedestrian and Cycle Routes Options

We will establish new permissive paths. One will run around the north and west of the site, and another between Parcels B and C, which will connect to the other existing permissive paths to the east and west, subject to land owner agreement.

We need to improve access over the A404 into Marlow, especially for cyclists. The fall back is to improve the Volvo Bridge, but there has been a long standing ambition by the community to get a pedestrian and cycling route from Field House Lane, between the bypass and the lake. This is not within the Marlow Studios Project land holding, but we share the ambition that this would be a significant benefit for cycling and walking in the area as whole, as well as giving access to the Studio.



The purple line represents cycle routes; green represents walking routes.



Credits



Pictured from left, Robert Laycock, William Stonor, Simon Barrowcliff

Dido Property Limited's (DPL) vision is to create a world-class film studio, designed for the film industry by a client that is inspired to conceptualise, build and run a facility which will be a true exemplar. This is a project for the industry by the industry.

The co-founders of DPL are local entrepreneurs with backgrounds in various industries. The biographies of Robert Laycock, William Stonor, Simon Barrowcliff, and John Hartz can be read on our website www.marlow.film.

To realise their vision, DPL has sought out the very best professional team with global credentials:

WilkinsonEyre

WilkinsonEyre is one of the world's leading architectural practices with a portfolio of national and international award-winning projects, including two RIBA Stirling Prize for Architecture for the Gateshead Millennium Bridge and Magna.

PRIOR + PTNRS

Prior and Partners is a Masterplanning and Planning practice committed to creating great places of lasting community and environmental value. Prior and Partners have been behind a number of major projects such as the 2012 Olympic Park Masterplan.

GILLESPIES

Gillespies is a landscape architecture, urban design and planning consultancy with a global reputation for creating timeless, inclusive and ecologically smart urban environments.

AECOM

AECOM are advisors, planners, designers, engineers, consultants and program and construction managers — delivering professional services spanning cities, transportation, buildings, water, new energy, and the environment.

Volterra

Volterra Partners is an economic consultancy who are known for producing bespoke analysis that transparently and robustly considers the economic and social impact of infrastructure and development.

